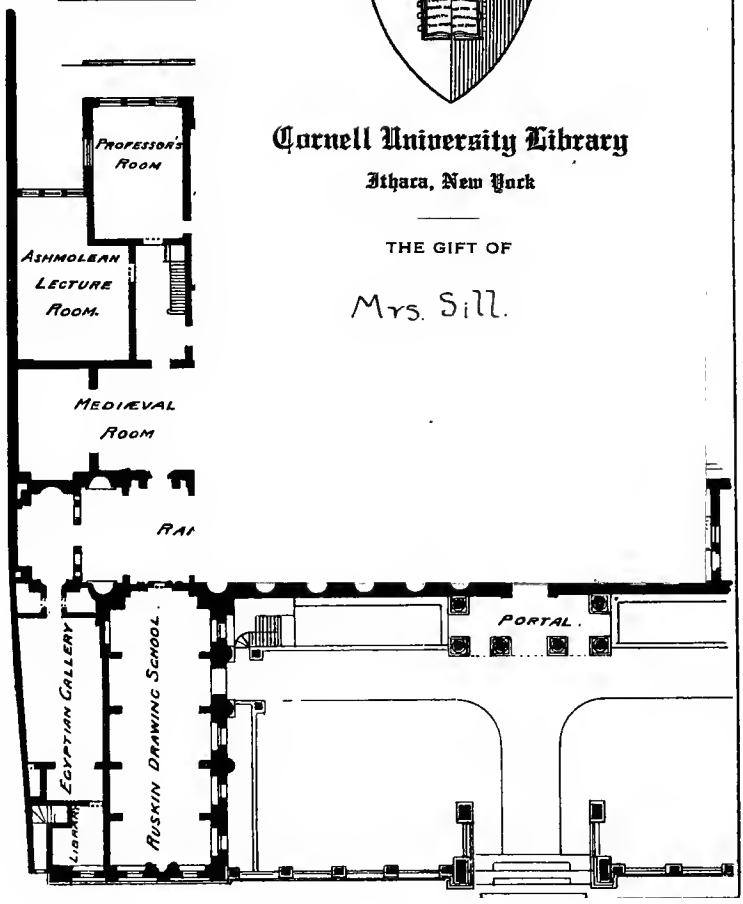
UNIVERSITY OF OXFORD

ASHMOLEAN MUSEUM

SUMMARY GUIDE

OXFORD
PRINTED FOR THE VISITORS
TO BE SOLD AT THE MUSEUM
1909



UNIVERSITY OF OXFORD

ASHMOLEAN MUSEUM

SUMMARY GUIDE

OXFORD
PRINTED FOR THE VISITORS
TO BE SOLD AT THE MUSEUM
1909

CONTENTS

PREFACE

THIS Guide is designed to meet the needs of visitors who are not specialists. All the collections are unusually fully labelled, and it is not proposed to repeat labels here, but to supplement them. It is the work of several hands. The *Greek and Graeco-Roman* collections have been dealt with by Dr. Percy Gardner, Lincoln and Merton Professor of Classical Art and Archaeology; the *Egyptian* sculpture by Mr. F. Ll. Griffith, University Reader in Egyptology, who has also written most of the Introduction to the Egyptian section on the First Floor; the rest of the Egyptian collections by Miss M. A. Murray, Curator of the Edwards Museum. The *Prehistoric* sections are by Mr. E. T. Leeds, Assistant-Keeper, with the exception of the *Aegean* section, which has been written by the Keeper of the Antiquarium, Mr. D. G. Hogarth. The latter is also responsible for the *West Asiatic* section, with the exception of the pages on *Mesopotamian* cylinders, contributed by Mr. L. W. King, of the British Museum. Mr. Leeds has written further on the *Mediaeval Room*, and the *Roman*, *British*, *Saxon*, and *Romano-Egyptian* collections. The whole of the *Fine Art* collections, including those in the Fortnum Renaissance Hall, are described by the Keeper of that department, Mr. C. F. Bell, who has also contributed the *Introduction*, the note on the *Building*, and the description of the *Tradescant Lobby*. The Prehistoric sections have been revised in proof by Dr. A. J. Evans, Honorary Keeper; and the whole has been edited by the present Keeper of the Ashmolean.

INTRODUCTION

History of the Museum.

THE Ashmolean Museum, the oldest Museum in the British Islands, and one of the oldest in Europe, owes its inception to the gift made to the University of Oxford by Elias Ashmole (1617–92) of the collections which had passed into his possession from John Tradescant the younger (1608–62). These collections, brought together by Tradescant and his father, John Tradescant the elder, (d. 1637) were wholly what would now be called scientific in intention, and mainly so in character. They consisted of the closet of rarities, principally objects of natural history, collected as an adjunct to the celebrated botanical garden formed at South Lambeth by the Tradescants, both of whom had been considerable travellers and collectors of plants. The museum and garden, to which the public seems to have been freely admitted, came to be popularly known as 'Tradescant's Ark'. In addition to the various departments of natural history, the Museum contained a section of 'Mechanick artificiall works in carvings, turnings, sowings, and paintings', and another of 'warlike instruments'—these consisting mainly of what would now be denominated ethnographical specimens—and a small cabinet of coins and medals. A printed catalogue, called *Musaeum Tradescantianum*, was published in 1656.

After the death of his only son, John Tradescant the younger seems to have considered various ways of disposing of his collections so as to maintain them intact after his own death. In 1659 he settled them by deed of gift upon Elias Ashmole, but two years later tried to neutralize the gift by a will bequeathing them to his wife, with instructions to her to leave them to the University of either Oxford or Cambridge.

Upon Tradescant's death Ashmole instituted a successful suit in Chancery against Mrs. Tradescant for the possession of the collections, and in 1677 offered them himself to the University upon condition that a building should be erected to contain them. In the following year a fire in Ashmole's

chambers in the Temple consumed what is said to have been a considerable part of the rarities. Notwithstanding this the University agreed to Ashmole's terms, and the foundation-stone of the building in Broad Street, which housed the Museum for more than two centuries, was laid in May, 1679. The building was finished in 1683, and the Museum was opened to the public on May 21 of that year by James, Duke of York, afterwards James II, accompanied by Mary Beatrice, his Duchess, and Princess, afterwards Queen, Anne. The foundation included a chemical laboratory, together with room for the teaching of chemistry, and was primarily a scientific one according to the ideas of that age, which included archaeology amongst philosophic studies. Ashmole's library and collection of MSS., with those of Anthony Wood and John Aubrey, subsequently added, also formed part of the Museum. Dr. Robert Plot was appointed first Keeper, and from a manuscript catalogue in Latin drawn up by him about 1690 it is possible to gather a very complete idea of the collections at that date.

Whilst receiving occasional accessions, of which some, such as King Alfred's Jewel given in 1718, were of considerable importance, the Museum retained much the same form until the appointment of Mr. John Shute Duncan as Keeper in 1824. This gentleman, an ardent student of natural history, finding the building dilapidated and the collections neglected and decayed, determined to restore and re-arrange the whole. He did not, however, disregard the archaeological side of the Museum, since it was under his auspices that it received from Sir Richard Colt Hoare (1829) the valuable collection of Anglo-Saxon antiquities, excavated by Dr. James Douglas. He was succeeded in the Keepership (1829) by his brother, Mr. Philip Bury Duncan, who carried on his work. In the printed catalogue issued in 1836 the antiquities, exclusive of the numismatic cabinet, do not, however, make any considerable figure, and indeed appear, with the exception of the Douglas collection, to be for the most part those belonging to the original foundation.

The Ashmolean thus became the focus of scientific life in Oxford, and as the old building soon proved insufficient for its purpose, the new University Museum was founded in 1855, and the scientific collections, including the remains of those formed by the Tradescants and Ashmole, were moved into it. The library, coins, portraits, ethnographical

specimens, and such archaeological objects as formed the nucleus of the present Museum, remained in a state of great neglect in the building in Broad Street; and as the space occupied by them was required for rooms to hold examinations, it was proposed in 1858 to transfer these collections to the Bodleian Library. The Curators, however, while they accepted the custody of the books, MSS., and coins, declined the rest of the objects.

In the meantime fresh centres of archaeological interest had been forming in Oxford. Even before the foundation of the Ashmolean Museum, the University had received, under the will of John Selden (d. 1654), a number of ancient marbles; to these were added the Arundelian inscriptions given by Lord Henry Howard in 1667 and Sir George Wheler's marbles in 1683. These were all exhibited at first in the area surrounding the Sheldonian Theatre, where they were built into the walls, but subsequently they were removed into the Old Moral Philosophy School. In 1755 the Arundelian statues became the property of the University by the gift of Henrietta, Countess of Pomfret, and were reunited to the inscriptions. They were housed in the Old Logic School. Considering this arrangement unsatisfactory, as there is ample evidence that it was, Dr. Francis Randolph, Principal of St. Alban Hall (d. 1796), left by will the sum of one thousand pounds to inaugurate a fund wherewith to provide a gallery to contain the marbles and other works of art belonging to the University.

At one time the Radcliffe Camera was thought to offer an appropriate setting for the archaeological collections of the University. When Sir Roger Newdigate presented in 1776 the two great marble candelabra from Hadrian's Villa they were placed in that building; and in 1805 Sir Roger offered to contribute two thousand pounds to defray the cost of arranging the Pomfret statues there; while, somewhat later, Mr. Philip Duncan, who had done so much to improve the condition of the Ashmolean as a scientific Museum, presented a series of casts from the antique, which were also installed in the Camera.

In 1839 the University, having to provide accommodation for an Institution for the Study and Teaching of Modern Languages founded by the will of Sir Robert Taylor (d. 1788), decided to erect at the same time the gallery contemplated in the benefaction of Dr. Randolph. Before

the building was completed in 1845 large additions to the collections, which it was intended to contain, accrued to the University by Lady Chantrey's gift (1842) of the whole of the plaster models for Sir Francis Chantrey's statues, busts, and reliefs, and of numerous casts from the antique. In the arrangement of these new acquisitions the original destination of the sculpture gallery was overlooked, and it was not until 1888 that the Randolph Gallery, built for their reception, was ultimately made available for the Pomfret statues. The University Galleries, as the new building was called, became at the same time a fresh centre of archaeological studies in Oxford. Mr. Chambers Hall's gift (1855) of select Greek and Roman bronzes, attached as it was to a more important collection of pictures, prints, and drawings, seemed naturally to find its place there; the Castellani collection of Greek and Roman antiquities, purchased by the University in 1875, was also exhibited there; and when the Lincoln and Merton chair of Classical Art and Archaeology was founded in 1884 the Professor was provided with accommodation in the building.

At the same time the Ashmolean Museum continued to receive occasional additions of importance, notably the Anglo-Saxon antiquities from Brighthampton (1858) and Fairford (1865), and a long series of gifts, principally of Egyptian antiquities, from the Rev. Greville John Chester, beginning in 1865 and continuing until his death in 1892, at which date his cabinet of antique gems also came by bequest into the possession of the University. Mr. Chester's great services to the Museum were not confined to gifts of antiquities. He was indefatigable in calling public attention to the value, actual and potential, of the University's archaeological and artistic collections as well as to the anomalies in arrangement, to which their dispersion in several buildings had contributed. The reform of this state of things, long desired by a section of University opinion, and energetically advocated by Mr. A. J. Evans, who had become Keeper of the Ashmolean in 1883, was at last made possible by the benefactions of Mr. Charles Drury Edward Fortnum (b. 1820: d. 1899). This gentleman, who may be called the Second Founder of the Museum, offered in 1887 to lend a select portion of his collections to the University upon condition that suitable accommodation should be provided in the Ashmolean building. By the

removal of the greater portion of the ethnographical specimens to the Pitt Rivers Museum in 1886 some exhibition space had become available; but it shortly became apparent that this would be insufficient to contain the Fortnum collection when the large additions, which Mr. Fortnum proposed to make to it by loan, and ultimately by gift and bequest, should accrue to the University. The desirability of bringing these collections, which were mainly of artistic interest, into juxtaposition with those already in the University Galleries, and of uniting the archaeological collections in one building, was obvious. After some negotiation, the University agreed to erect, at a cost of £15,000, a new Museum building on a site already in its possession, adjoining the University Galleries on the north. Mr. Fortnum contributed £10,000 towards the endowment, to which he subsequently added by will another £10,000 and a freehold estate bringing in £300 a year, as well as his library and the remaining part of his collections.

The Ashmolean collections were moved into the new building in the autumn of 1894, and since that time have received very large accessions. In point of bulk the most considerable of these have come from Professor Flinders Petrie and the Egyptian Research Account: from the Committee of the Egypt Exploration Fund; from Messrs. Somers Clark and J. J. Tylor, who presented the Hierakonpolis objects; from Dr. A. J. Evans, who has given the bulk of the Cretan collections and the Evans collection of Anglo-Saxon and Continental objects; from Mr. H. D. Grissell's bequest of Papal coins; from the gift of the Oldfield collection of classical antiquities. Many other donors have given collections and single objects, and much has been added by purchase, and by the acceptance of such deposits as those of the New College coins and the Liddon cylinders from Keble College. The growth of the Ashmolean to first-rate importance as a Museum of Archaeology is due to one man more than any one else, namely to Dr. A. J. Evans, Keeper from 1883 to 1908.

The University Galleries building was constructed to provide accommodation not only for the ancient marbles, but also for the University's collection of pictures. This consisted at that time (1845) principally of portraits transferred from the Bodleian gallery, together with a few subject pictures and the copies of Raffaello's cartoons from the

same source. The foundation of the University Portrait Gallery, from which these drafts were made, dates from 1623, and pictures other than portraits had occasionally been received by gift or bequest; but they were mostly of inconsiderable value. In 1846 a body of subscribers headed by John, second Earl of Eldon, purchased and presented the Lawrence collection of drawings by Michelangelo and Raffaello. In 1850 the Gallery received from the Hon. William Fox Strangways, afterwards fourth Earl of Ilchester, the gift of forty pictures mostly of the early Italian school. In the same year the Delegates of the Clarendon Press deposited sixty-two original water-colour drawings for the Oxford Almanacks, and the Curators of the Bodleian Library transferred the vast collection of ancient prints and drawings received by the University under the will of Francis Douce (d. 1834). In the following year Dr. Thomas Penrose bequeathed twenty-five pictures, and in 1855 Mr. Chambers Hall bestowed upon the University sixty pictures and a collection of etchings and drawings by the Old Masters, which at once raised the Gallery to high rank. This was followed by the gift by Mr. John Ruskin in 1861 of thirty-six water-colour drawings by Turner. The next benefaction of importance was the bequest of Mrs. Martha Howell Bennett Combe (d. 1893) of a particularly interesting group of twenty-one paintings by the artists of the English Pre-Raphaelite School; while the accession in the following year of the collection of miniatures bequeathed by the Rev. William Bentinck Hawkins formed the origin of a new department, to which individual additions of value have been made from various sources. Ten paintings by rare Dutch Masters of the seventeenth century, presented by Mr. Thomas Humphry Ward in 1897, and twenty miscellaneous pictures bequeathed in the same year by Mr. John D. Chambers, are numerically the most conspicuous recent additions to the Gallery.

When the archaeological and artistic collections were united under one roof in 1894 their inconsequent allocation amongst various departments had apparently been abolished. For administrative purposes, however, the contents of the University Galleries and the Ashmolean Museum, and the staffs controlling them, were still kept separate. Thus the Fortnum collection, even those portions of it most nearly allied to the other artistic productions of the same

country and era in the gallery, was annexed, along with the endowment intended to maintain it, to the Archaeological department of the Institution. In 1908 the University determined to rectify this anomaly; and a new statute was promulgated redistributing the collections and endowments. Under this scheme the Professor of Classical Art and Archaeology retains control of the ancient marbles and casts of classical sculpture; and the archaeological and artistic collections, with the endowments attached to them, are apportioned between two departments under two Keepers, one of whom is further elected Keeper of the entire Institution, to which the name of **The Ashmolean Museum of Art and Archaeology** was given.

The Building.

The oldest part of the Museum—that facing Beaumont Street—was erected by the University in 1841-5 in fulfilment of the intention of Dr. Francis Randolph, Principal of Saint Alban Hall (d. 1796), who bequeathed one thousand pounds towards a fund for building galleries to contain the Arundel marbles and any other works of art belonging to the University. While devoting a very large additional sum to the work, the University decided to provide at the same time accommodation for the Institution for the Teaching and Study of Modern Languages founded under the will of Sir Robert Taylor. The whole of the Eastern wing is allotted to the Taylorian Institute; the Ashmolean Museum and Ruskin Drawing School occupy the Western wing and the Central connecting block.

The site, acquired from Worcester College, was cleared of the small tenements, by which it was occupied, in 1839. Public competition for the design was invited, and the plans of Mr. Charles Robert Cockerell, R. A. (b. 1788, d. 1863), were selected. The details of the architecture are closely modelled upon those of the Temple of Apollo Epicurius at Bassae, built about 430 B. C. by Ictinus, the architect of the Parthenon. Cockerell had assisted in the excavation of this temple in 1811-12, and devoted profound study to the elucidation of its remains. At Bassae the Doric order was employed for the exterior, the Ionic, of a very unusual type, for the interior; but Cockerell has here reversed the arrangement. The building, probably the masterpiece of its architect, erected in the midst of a rising tide of Mediaevalist revival, was one of the last, as it is one of the most important, works executed in the Neo-Greek style—the final development of the direct Renaissance tradition in this country. The masonry, constructed of Bath stone, and the workmanship are of very uncommon excellence and finish throughout. The entrance, beneath a terrastyle portico, leads into a vestibule decorated with Doric columns. On the West is the Randolph Gallery, containing the Pomfret statues and other ancient marbles, and beyond and at right angles to this, occupying the ground floor of the Western wing, is another large hall, originally also intended for sculpture, but appropriated, since 1871, to the Ruskin

Drawing School. On the East of the entrance vestibule is the great staircase. The frieze of this was cast from that of Bassae, now in the British Museum, and it is arranged, in respect of lighting, in a position analogous to that which it was believed by Cockerell to have originally occupied. The painted decoration of the staircase was carried out under the superintendence of Mr. E. P. Warren in 1908. Against the East wall is a tablet commemorating the benefaction of Dr. Randolph, with which the building fund originated. The three picture galleries on the upper floor, forming part of Cockerell's building, never possessed much definite architectural character, and their appearance was considerably changed when structures were added on the North.

These additional buildings, considerably larger in area than those already described, were erected in 1892–5 by the University, under an agreement with Mr. C. Drury Fortnum, from plans by Mr. H. Wilkinson Moore. They contain the Ashmolean staircase, and provide accommodation on the Ground Floor for the Department of Classical Archaeology, the local Mediaeval collection, the library and lecture-room; on the First Floor for the Antiquarium and the Fortnum and Combe collections. Since these buildings are entirely masked on the exterior, it was not thought necessary to give them any architectural embellishment. A new studio for the use of the Slade Professor, replacing one constructed in 1886, was added on the West side of this block in 1900; and in 1908 a new gallery for Egyptian antiquities was built at the West end of the Randolph Gallery from plans by Mr. Walter E. Mills, who has followed the style of Cockerell's work in his design.

GROUND FLOOR

WHAT is shown on the Ground Floor is in many ways remarkable. The **Collection of Sculpture,** apart from any claim to represent classical art, derives a particular interest from its having been the first of its kind ever brought to England. It remains as a witness to the revival of interest in Hellenism, which was developed by the Dilettanti and has borne such abundant fruit ever since. The **Arundel Inscriptions** have the same interest, and also include several most important monuments. The **Galleries of Casts** display the most representative educational series which exists in this country. The **Gallery of Egyptian Sculpture** contains some monuments which were among the very first brought to England, and several pieces of very rare character and importance.

Turning to the left from the main portal, the visitor enters a long Gallery, designed by Cockerell, in which antique marbles are arranged.

1. RANDOLPH GALLERY

Greek and Roman Sculpture.

A catalogue of this sculpture, complete up to 1882, was published by Professor Michaelis of Strassburg in his work on *Ancient Marbles in Great Britain*, pp. 538–95. When this catalogue was made, the marbles were dispersed, some in the Old Schools, some in the University Galleries, some in the Ashmolean Museum. They were collected and arranged where they are now in 1888. On the labels of the sculpture references are given to the catalogue of Michaelis.

This collection of sculpture is one of the oldest in the world. Its history is accurately detailed by Michaelis, of whose account a brief summary will here suffice.

In the reign of James I, Thomas Howard, Earl of Arundel, was seized with a desire to form a museum of sculpture and antiques, such as had already been formed by several kings and nobles on the Continent. In pursuit

of his purpose he visited Italy, where he got together several statues of moderate value, and narrowly missed acquiring the celebrated Meleager of the Vatican Belvedere. He soon extended his horizon to include Asia Minor, sending out William Petty, who, being supported by Sir Thomas Roe, the British Ambassador at Constantinople, betook himself to Chios, Ephesus, and Smyrna, and secured many marbles, including the celebrated Marmor Parium. Thus was formed the gallery of statues and inscriptions which adorned Arundel House in the seventeenth century. The greater part of them has since passed into the possession of the University, the inscriptions having been presented by Lord Henry Howard in 1667, and the statues and busts by Henrietta, Countess Dowager of Pomfret, in 1755.

Other donors to the University are John Selden (died 1654); George Wheler, who presented in 1676 several marbles brought by him from Athens; Rawlinson, H. Dawkins, and others. In more recent times Mr. Hyde Clarke has presented several marbles from Ephesus and the neighbourhood, and the Rev. J. W. Burgon and other Oxford men have added to the Collection. More recently still Mr. Oldfield has given a small but choice collection of Greek sculpture and vases.

In 1763 Richard Chandler published, at the expense of the University, his magnificent folio, *Marmora Oxoniensia*, in which the statues and busts belonging to the University are figured and the inscriptions carefully published. The latter are also published in cursive characters in a little work by William Roberts (1791).

Since their recovery from the soil of Greece and Asia the Arundel Marbles have had a history which is not altogether propitious. It was the custom of the age to restore lost limbs or heads of antique statues. Lord Pomfret unfortunately confided the restoration of his marbles to one Guelfi, who proceeded in a reckless and incompetent manner. When a limb was broken he amputated the remains and substituted a tasteless invention of his own. When a head was missing he invented one which was inappropriate. The restorations of Guelfi figure in the plates of Chandler, but they are now in nearly every case removed. Further, Guelfi used iron clamps in fastening the statues together; these have rusted and done much damage: in 1888–9 the iron was almost all drilled out, and bronze clamps substituted.

During the last two years a certain number of restorations in plaster have been attempted.

Although the marbles have thus suffered, the collection is still interesting partly from its history, and partly for its own sake. It contains a number of statues of women of the Hellenistic age (most of them unfortunately headless) from the coast of Asia Minor, several tomb-stones from Athens of a good period, and other pieces of beauty and importance. Each figure bears a number, referring to a manuscript catalogue. Each has also a descriptive label with references to the published catalogue of Michaelis, and to Chandler's engravings.

In describing the **Sculptures** we begin on the left of the entrance, and go round, afterwards taking the figures in the middle of the Gallery.

5 a. A torso of Athena from Salamis in Cyprus: the type is copied from a statue of the fifth century, perhaps the Athena Lemnia.

47 and other figures (**48–58**) are specimens collected by Lord Arundel of portraits made of Greek ladies of Asia Minor in the Hellenistic Age. Unfortunately few of the heads survive, but the treatment of drapery is interesting and varied. This is one of the largest collections in existence of this particular class of statues.

85. Head of a young *Mystes* or initiate in the Mysteries of Eleusis. Compare the *Hellenic Journal*, 1909, pl. 1.

56. The lower part of a charming figure of a Nymph in transparent drapery, which formed the decoration of a fountain. Hellenistic Age.

36. Torso of a wounded Amazon. The type is that of the sculptor Polycleitus in the fifth century. Among the casts will be found three Amazons of this period.

127, 128. Good examples of grave-monuments of the early Roman Age from Smyrna. Several others are scattered about the Gallery. The deceased persons are represented standing in attitudes borrowed from the School of Praxiteles, and attended by slaves of diminutive size; emblems in the background refer to the circumstances or occupations of the dead.

91. A fine portrait of the poet Menander, whose portrait has recently been identified; restored in plaster.

24, 25. A pair of statues of Aesculapius and his daughter Hygieia, probably from some temple dedicated to them in Asia Minor. They are works of the Roman Age, executed in coarse-grained marble of the Greek Islands. The male figure held a serpent-entwined staff; the female figure fed a serpent from a cup.

133, 155, on either side of the group, are reliefs from the shrine of Aesculapius under the Acropolis of Athens, representing processions of votaries bringing offerings.

35. A group of Leda and the swan. This has been a fine work of the early Hellenistic Age, but has been ruined.

22. A portrait of a young man from Asia Minor, restored with the

attributes of Dionysus. For the attitude compare a fine bronze portrait recently found at Rome, now in the Terme Museum.

98. A portrait of Augustus. Several other portraits of eminent Romans are in this part of the Gallery.

219, 220. Two pilasters with fine Roman work in relief. They are from Smyrna. Holes cut in the sides indicate that wooden bars connected them, and that they were part of a fence.

In the recess by the large west window are a number of reliefs. Many of these are from Attic tombs, ranging from the fifth century B.C. to Roman times, and represent scenes of farewell, banquets, or family groups. Others are of the type of Asia Minor, from Smyrna, like nos. 127, 128 above. One is from Cyprus. One, from a tomb at Rome, presents us with fine portraits of the physician Claudius Agathemerus, a friend of the poet Persius and his wife. Immediately beneath the window is part of a sarcophagus adorned with reliefs which represent the sack of Troy. Beneath this, again, is part of a frieze from some temple in Asia Minor, of the third century B.C., representing a battle between cavalry and infantry. Opposite the window is a very charming relief of Neo-Attic type and Praxitelean style representing three nymphs. It is lent by Mr. Cowper, who found it in Tripoli, Africa.

Passing down the gallery on the other side, we note:—

72. Colossal head of Apollo, of the third century B.C.; probably part of a great cultus-statue; its source is uncertain.

44, 45. Two torch-bearers from a shrine of the god Mithras, clad in oriental costume, both headless.

8. An Aphrodite of rather pleasing style. She seems, from the position of the arms, to have been occupied in shaking the water from her hair after the bath.

5. An interesting type of Athena. The head wore a bronze helmet; the pose is meditative, not warlike.

94. Female bust, commonly called 'The Oxford Bust'. It has suffered from weathering, but is of beautiful type, and a Greek original. Furtwängler attributes the head to the school of Pheidias. It is commonly called Sappho, but for this there is no satisfactory ground: the attribution rests only on the way in which the hair is arranged. The drapery resembles that of Pergamene statues: yet head and breast are of the same marble, and appear to belong one to the other.

153. Part of a relief representing Pan and the Nymphs, from the cave of Pan at Athens.

163. A marble seat inscribed by Archidamus to the Egyptian deities Isis, Osiris, and Anubis.

87. A third-century head of a youth, which has been mounted on a modern bust to match no. 94.

65. A portrait, in Italian marble, of a Greek of South Italy. If the left arm belongs to the statue, which is doubtful, he would seem to be a mathematician, for it holds a gnomon.

156. A relief representing the worship of the hero Pergamus, probably from the city of that name.

27. A Muse seated, holding a scroll. The type is taken from the mourning figures represented seated in Attic grave-reliefs.

26. The Muse Terpsichore seated, playing on an instrument. The head is modern.

In the midst of the room are several reliefs and smaller statues. Conspicuous are two incense-altars (Candelabra) the antique parts of which (for they are largely modern) are said to have come from the Villa of Hadrian at Tivoli. They were presented to the University by Sir Roger Newdigate. On the basis nearest to the door is the inscribed base of a statue, the marks of the feet clearly visible.

At the foot of the main **staircase** we find some interesting monuments, which may be enumerated.

4. A colossal, but very coarse, copy of the Athena Parthenos of Pheidias, head and arms modern.

67, 68. Two Roman figures in the toga, formerly called Marius and Cicero: the Cicero head is, however, modern, the Marius head of uncertain attribution. The drapery of the 'Cicero' is very fine.

242. A head of Niobe, made to be let into a statue. It closely resembles the celebrated Niobe of Florence.

201. An important metrological relief of the fifth century B. C., from Samos. This is among the most important monuments in the Museum. It gives us the exact measure of the fathom (fingers to fingers) and of the foot (see foot in relief) in use at Samos at the time. Both appear to be Attic: the relief is thus a memorial of the Athenian conquest of Samos in the time of Pericles. On Samian coins of the same period the olive-branch of Athens appears.

206. A scene of *taurokathapsia*. Young men on horseback are engaged in wrestling-contests with bulls, which they overthrow, a sport practised in Thessaly, and curiously like the games of the Minoan Age in Crete and Argolis, where also men and women struggled with bulls.

2. EGYPTIAN SCULPTURE GALLERY.

From the Vestibule at the west end of the Randolph Gallery a hall opens on the left, which was built in 1908 (largely with the help of a donation from Mr. H. S. Whittaker) to hold the larger Egyptian and Assyrian monuments owned by the University. General remarks on Egyptian art, &c., are given later on in connexion with the fine collections shown on the Upper floor (p. 74 ff.). Here it will be sufficient to enumerate the monuments in this particular Gallery.

Predynastic. On either side of the door is the torso of a colossal limestone figure of the god Min of Koptos, a town which lay on the principal road from the Nile to the Red Sea. Each is sculptured on the right-hand side with representations in low relief of natural objects, apparently attached to the pendant end of the girdle. The

head of a similar statue is in the corner on the right, and on the left are a lion and hawk. All of these were excavated by Petrie in the temple of Koptos in 1893–4.

Earliest dynasties. In the first bay on the right are eleven stelae of courtiers of kings of the Ist Dynasty, with primitive writing, from the Royal Tombs at Abydos: and beyond is a headless statue from Hierakonpolis.

Dynasties III–IV. On the opposite side in the window is a primitive stela of a priest of the IIIrd Dynasty from Reqaqneh near Abydos, and below it a slab of the beginning of the IVth Dynasty of exquisite workmanship, brought to England in 1683. The tomb from which this rare piece must have been taken was rediscovered at Saqqara by Mariette. Another example, nearly as early but of inferior style, is from near the pyramid of Snefru at Medum.

Dyn. IV (later)–VI. This fine period is represented only by a false door of the Vth Dynasty in the right hand bay, and a sandstone table of offerings.

Dyn. VI–XI. Of the debased style of the transition period from the Old to the Middle Kingdom there are three excellent examples from Dendereh. A finer art is seen in the fragments of the temple of Menthotep III from Deir el-Bahari.

Dyn. XII. Between the door and the window is an inscription of Senusert (Sesostris) I and a fine relief of the god Min, from Koptos. Beyond the window, standing out from the left-hand wall, is a fine stela from Reqaqneh sculptured on both sides. In the second bay in the right-hand wall are many fragments from tombs, sculptured or coloured, at Illahun. Nose of the famous colossus of Amenemhat III mentioned by Herodotus as Moeris, from Biahmu, the great landing stage on the Lake of Moeris: it is in finely polished quartzite. Two stelae from Wady Halfa, one showing Sesostris I accompanied by a fan-bearer and received by the local god Horus.

Dyn. XIII–XVII. Titles of King Antef (Enyotf) from Koptos.

Dyn. XVIII. Pyramidion naming Sensenb, mother of Thothmes I, two stelae from Wady Halfa naming Thothmes IV, one showing prince Amenhotep (afterwards Akhenaton) offering to Isis-Selkis with the scorpion behind her head. Group in black granite of three figures before altars, dedicated in the temple of Nebesheh by Minmes, chief priest of Mont at Thebes and overseer of the cattle of Ammon.

In the opposite bay are numerous architectural and other fragments of sculpture from the palaces and temples of the heretic king Akhenaton (Amenhotep IV) at Tell el-Amarna, illustrating the peculiar style of the reliefs: note especially the fine relief sculpture in purple quartzite. (For many other relics of this king see the Collections on the Upper Floor, and p. 83.)

Dyn. XIX. In the same bay is a stela from Koptos showing Rameses II offering to the barque of Isis. Small limestone obelisk from a tomb. Three stelae, on one a priest offering to the sacred vulture of El Kab.

Dyn. XXI. In the middle bay, on the left, brick of the priest-king Menkheperra, probably from El Hibeh.

Dyn. XXII. Large stela from the Dakhla Oasis, inscribed in 'hieratic', dated in the reign of a Sheshonq, and recording a dispute about a well before the god Set.

Dyn. XXV. Stela of an Ethiopian princess from Abydos.

Dyn. XXVI. Stela of donation from the Dakhla Oasis, inscribed in hieratic, and dated in the reign of an unknown (Libyan ?) king.

Ptolemaic. At the inner end of the room portion of sandstone wall from a temple at Koptos, sculptured with a Sed-Festival scene and the name of Ptolemy I. Part of an earlier Sed-Festival scene, found at Memphis in 1909, has been presented by the Egyptian Research Account, and will shortly be placed in this Gallery. In the middle bay small slab of limestone from a temple of Ptolemy I and II at Terraneh in Lower Egypt.

Cast of the trilingual Rosetta stone in the British Museum which provided the principal key to the hieroglyphic writing.

Altar from Hawara, of a person named Marres after Amenemhat III, the hero of Lake Moeris and the Labyrinth.

Roman. Two stelae inscribed in Greek and demotic, one of them from Koptos dated in the fifth (?) year of Nero.

At the inner end of the room stone grating for a temple window, perhaps to be placed over a door.

There are also placed in this Gallery (at the far end) two **Assyrian** slabs from the Palace of Assur-nasir-pal at Calah (Nimrûd). Both are owed to Layard's excavations (1847), and both represent well the fully-developed art of the Assyrian Renaissance, somewhat dry and formal, but technically admirable and sure of itself (ninth century B. C.). The long inscription is one of numerous records of the conquest which extended Assyrian dominance for the first time to the Mediterranean.

The **Coffins** include a pottery example of the prehistoric or early dynastic age, from Naqadeh; the panels of a rectangular wooden coffin of a steward, Khnemhotep, from Beni Hasan (the sacred eye is painted on the left side), and, in the large central case, several painted examples described on the labels.

A mummy of a child, presented to the Collection in 1766, and one of an ibis, are also here. (Roman period.)

In a separate case is a plain woodon coffin containing a mummy in finely preserved cartonnage and wrappings, with a wreath of immortelles. It bears a demotic inscription at the head. Roman (?) period.

3. MEDIAEVAL ROOM.

Returning through the Randolph Vestibule, the visitor enters the Mediaeval Room through a door on the left. The collections here, of very miscellaneous character and to some extent of local origin, await rearrangement, and may be dealt with very shortly for the present.

The larger part of this room is occupied by collections illustrating Mediaeval times, which have either been obtained from excavations in **Oxford** or the neighbourhood, or bear on the past history of Oxford.

The **West Bay** is, however, devoted to the exhibition of a part of the Westwood Collection of Casts of **Fictile Ivories,**

which was purchased and presented to the Museum by Mr. C. D. E. Fortnum in 1892. This series, which is of great importance for the study of the archaeology of art, represents the lifelong labours of Prof. Westwood himself, who made all the casts with his own hand. It is divided into eight principal classes :—(1) Classical, (2) Consular (diptychs), (3) Early Christian, (4) Carlovingian, (5) Rhenish, Byzantine and Romanesque, (6) Byzantine, (7) Gothic, (8) Renaissance.

The walls of the rest of the room are occupied by casts formerly the property of the Oxford Architectural and Historical Society. Some of those from Oxford are of interest in view of the extensive restorations being carried on at the present time.

The collection of early **mediaeval pottery** constitutes one of the three most important ones in this country, the others being at the British Museum and York. Additional interest attaches to it owing to its almost purely local origin. The collection is arranged in four cases, two on each side of the North door, beginning on the left and continuing as far as possible in chronological sequence on the right.

L. Side. At present our knowledge of the pottery of the Late Saxon and Norman periods is a complete blank. The earliest class of pottery that can be distinguished subsequent to the Conquest is a ware with dark green glaze and raised ornamentation (v. Case 2).

Case 1. This ware is practically contemporaneous with the tall baluster jugs and the small bottles (on shelf above), often found with them, belonging to the thirteenth century. Their date is verified to some extent by the forms preserved to us in illuminated MSS. of that date, but further by the stratigraphical evidence of their occurrence at the greatest depths at which mediaeval pottery has been found in Oxford, just above the gravel and beneath the other forms which are associated with the fourteenth and fifteenth centuries. **Case 2.** A mug with a grotesque human face (thirteenth century) heads a long list of table crockery, cups, jugs, &c. which extends down to the 'tygs' (see example found in excavations at Brasenose College), belonging to the Tudor period (late sixteenth or early seventeenth century).

R. Side. **Case 3.** Various examples of a black glazed ware belonging to a class of pottery which at one time was called Cistercian and was supposed to date to Pre-Reformation times, but in reality was made in Staffordshire and elsewhere

from the middle of the seventeenth century onwards. On the lower shelf are fragments of 'albarelli' along with other fragments of Italian lead-glaze ware. They were made in Italy from the middle of the fifteenth to the seventeenth century, and in them conserves and medicaments, such as Venice treacle, were imported into England from Venice and Genoa. Three fine pieces of Staffordshire ware, two of which bear dates, should be noted. **Case 4.** From the Rhine Valley and the Low Countries strong waters (Hollands) were imported from the reign of Elizabeth onwards in the stone-ware jugs, and 'Bellarmines' or 'Greybeards'. Not until 1670 was stone-ware manufactured in England (perhaps at Fulham), when pint and quart mugs were made like those exhibited, bearing signs of Oxford Inns, e. g. Angel, Bear, &c. Other imported stone-ware made in the Rhine district is decorated with raised ornament in blue and purple glaze. Mugs found in Oxford bear the initials of William III and Anne. Three examples of Staffordshire salt-glaze given by Mr. Fortnum represent the finer products of an eighteenth-century ware, of which vessels of coarser fabric from sites in Oxford are shown on the small upper shelf.

Desk Cases. These cases contain, among other **glass** found in Oxford, a series of sack and wine bottles with stamps, and several of the stamps themselves from broken bottles. Older examples belong to the late seventeenth and eighteenth centuries, but the college bottles were made down to modern times. The older bottles furnish direct evidence in regard to the internal history of Old Oxford, as the stamps bear the names or initials of hosts, or signs of well-known taverns. Closely connected with the same period are the **Tokens,** small copper coins issued (in Oxford from 1652 to 1679) to supply the deficiency of small change and incidentally to ensure its being spent at the right shop. One token was issued by Anthony Hall, whose name also appears on a bottle stamp of the Mermaid Tavern. A set of old measures of Oxford Market, one a bushel, temp. Elizabeth, were deposited by the University. The rest of the collection consists mainly of miscellaneous objects found in Oxford or its vicinity: but a good series of spurs illustrates the evolution of the English types from the Norman Kings down to the Georges. Few, if any, types are wanting.

For the **Runic stones** and inscription from Deerhurst see Anglo-Saxon Section, p. 47.

The other exhibition galleries on the Ground Floor are given up to Casts of Ancient Sculpture, with the exception of

4. THE ARUNDEL VESTIBULE,

facing the main Portal, wherein are arranged the **Greek Inscriptions** collected by Lord Arundel and given to the University by Lord Henry Howard, together with those given later by H. Dawkins, Rawlinson, and other benefactors. As these inscriptions are all labelled, no description of them is necessary here.

A few, however, may be mentioned. No. **23** is the celebrated Parian Chronicle, one of the chief authorities for the dates of Greek history: it seems to have been drawn up for educational purposes. Half of the marble disappeared in a fire at Arundel House. No. **22** is a list of treasures preserved in the temple at Delos. No. **41** is from the basis of a statue erected at Delos in honour of Laodice, wife of King Perseus. No. **24**, from the Athenian Acropolis, records honours accorded by the Athenians to King Strato of Sidon. No. **25** is a letter from King Lysimachus to the people of Samos in regard to some disputed territory. No. **26** records an alliance between Smyrna and Magnesia in the reign of King Antiochus II. No. **27** records an alliance between Priansus and Hiezapytna in Crete in the third century B.C. No. **101** is from Ephesus: the base of a statue of King Antiochus III of Commagene. No. **113** gives the text of a decree of the people of Ephesus, in the time of Mithradates. There are also interesting dedications to Zeus Hypatos from Palmyra in the Palmyrene language, and many other important documents.

If the visitor wishes to see the **Collection of Casts** he must continue through the Arundel Vestibule into

5. THE GALLERIES OF CASTS OF ANCIENT SCULPTURE.

The casts are arranged roughly in chronological order, beginning near the entrance. To each cast there is appended a descriptive label with references to works where the original is fully described, especially to Wolters' edition of Friederich's *Bausteine* (in German), a copy of which work may be borrowed from the Library. A more detailed guide to the casts is to be had of the Porter, price 3*d*. When the original is in bronze, the cast is painted bronze colour. In the other cases the originals are in marble; and no attempt has been made to repeat the colouring of such, except in the case of a female figure from Athens (no. 68) and a relief from a tomb at Marathon (no. 26), where the colours represent the present state of the monument. In a few cases

attempts at restoration have been made, as in the case of the Discobolus of Myron and the Nike of Paeonius.

Room A. Archaic Art.

On the right-hand side, as one enters from the Arundel Vestibule, are first a few Egyptian figures, then the celebrated Lion-Gate of Mycenae, then works of Ionian art from Asia Minor, and of Attic art. Among the latter (in a glass case) is a coloured facsimile of one of the female figures of the Athenian Acropolis, dedicated to Athena, and thrown down by the Persians in 480. On the left side of the room are works of Dorian art from Sparta, Aegina, Selinus and other places : also specimens of the sculpture of the Treasuries of the Sicyonians, the Cnidians and the Athenians at Delphi.

Room B. Early fifth century.

In this room the earliest sculpture is the group of Harmodius and Aristogeiton from Naples. There is also included some of the sculpture of the temple of Zeus at Olympia, several figures of Peloponnesian art, the Charioteer of Delphi, works of the latest archaic and of archaistic art, and a number of figures and heads of the style of Polycleitus. In the doorway leading to room 3 are the most notable works of Myron, his Discobolus and Marsyas. The Discobolus is bronzed, and the support, necessary in a marble statue only, has been removed.

Room C. Pheidian Age.

Here, besides some of the marbles of the Parthenon, are certain statues attributed to Pheidias or his school, the Lemnian Athena, Aphrodite, Zeus, and various heads. Also works attributed to Alcamenes, Agoracritus, and Cresilas, the group of fifth-century Amazons, the Nike of Paeonius, statues from Lycia, one of the Corae of the Erechtheum, &c. An attempt has been made to complete the Nike by placing on it a cast of a head belonging to Miss Hertz, which exactly corresponds with the original head. In the midst of the room is a large model, by Walger of Berlin, of the Athenian Acropolis with its buildings.

Room D. Fourth century and later.

In this large room are placed the works of the fourth-century masters, Praxiteles, Scopas, Timotheus, Leochares ; also the portraits of Alexander the Great, the Agias of Delphi by Lysippus, portraits of Sophocles and Demosthenes, Niobe and some later statues. On the walls are reliefs, from Trysa in Lycia, from the Mausoleum, the temple of Nike at Athens, Athenian grave-reliefs, the frieze of the monument of Lysicrates and other works. The figures are purposely arranged in groups so as to illustrate the style of the different schools and artists. Some of them belong to the third century : the colossal heads by Damophon to the second. In one of the divisions of this room, on the north side, are exhibited, in electrotype, a series of Greek coins, arranged under four periods, B. C. 600–480, 480–400, 400–336, 336–280, and thus covering the whole of Greek history from early times to the rise of the Hellenistic kingdoms. The originals of these coins are in the British Museum.

Room E. Pergamene.

In the recess outside the door of the library are works of Pergamene

and Rhodian art, including specimens of the sculpture of the great altar of Pergamon, overthrown figures of barbarians and Amazons, the Laocoon, and the Dying Gaul of the Capitol. In the passage leading from this room to the lecture-room is a selection of portraits, Greek and Roman, from the fifth to the first century B. C.

Casts of a number of Greek and Roman small bronzes, and of some heads, with Grüttner's reductions of the Pediments of the Temple of Zeus at Olympia, are kept in the **Archaeological Library** (open to students only).

The library of the Founder, with the addition of the Aubrey and Wood collections, did not consist preponderantly of works bearing upon the study of antiquities as now pursued. It was absorbed by the Bodleian, under circumstances already recorded, in 1858.

The nucleus of the present working library of art and archaeology consisted of 66 volumes of costly illustrated works forming part of the legacy of Dr. Thomas Penrose (1851). The library has been increased by gift, by purchase (notably through the expenditure of grants made by the University to the Department of Classical Archaeology), and by three considerable benefactions. A large part of a sum of twelve hundred pounds presented in 1868 by John, third and present Earl of Eldon, to form a fund for the maintenance and illustration of the collection of drawings by Michelangelo and Raffaello, was expended in the purchase of books on Italian art. A numerous collection of books and pamphlets on classical archaeology formed by Sir Charles Thomas Newton, K.C.B., sometime Keeper of the Greek and Roman Antiquities in the British Museum, was purchased by a number of his friends and presented to the University in 1895. Mr. Fortnum's entire library came to the Museum by bequest in 1899, with the condition that all books considered unsuitable were to be disposed of and replaced by others. Extensive donations of books have been made from time to time by Mr. Thomas Watson Jackson, M.A., of Worcester College. Besides the books belonging to it, the Museum also holds, on deposit, the library of the Oxford Architectural and Historical Society (founded in 1839).

The collection thus formed is very complete in the Department of Classical Archaeology; it contains fine sets of artistic and archaeological periodicals, including the publications of many of the English County Societies; also a good selection of general works on painting and sculpture, of separate biographies of artists, and of illustrated volumes on galleries and collections of drawings; many books on the incunabula of engraving; a considerable number on art-handicraft, including a very complete series of works on the history of Italian potteries, many of them of considerable rarity; a section relating to the early history of the Gothic revival containing many scarce pamphlets; and small but useful collections of books on architecture, Egyptology, modern numismatics, &c.

Room F. (In the Basement.)

This room, which is entered by a stairway from the Mediaeval Room, contains a number of **Roman inscriptions**, most of them of sepulchral character (published in Chandler's *Marmora Oxoniensia*). It also contains a series of **casts of Roman sculpture.** Near the entrance is a slab from the Ara Pacis of Augustus, representing the imperial

family. Next come four great reliefs from the arch of Trajan at Beneventum, perhaps the finest of all Roman works of sculpture, in which are strangely mingled portrait groups and allegorical figures. Down the middle of the room are scenes from the two great columns of Rome, that of Trajan, representing the conquest of Dacia, and that of Antoninus, representing his campaigns against the Marcomanni and Quadi. Opposite the latter are some Roman portraits, including a very interesting half-length of a Vestal Virgin, and a relief representing King Antiochus of Commagene conversing with his ancestor Heracles, from the Nimrûd Dagh. In this room are also placed a few works of late Greek and Graeco-Roman art, such as the Fighter of Agasias and the Belvedere Torso of Hercules.

We return now to the foot of the Main Staircase, near the Portal, and ascend it. On left and right at the head stand busts of benefactors of the Galleries, and we enter on the Upper Floor by the ELDON ROOM (see later, p. 145).

UPPER FLOOR.

On this Floor are gathered most of the chief treasures of the Ashmolean. Conspicuous in the First Hall of the ANTIQUARIUM are the **Anglo-Saxon, Celtic, and Early Teutonic**; the **Cretan**; the **Syrian**; the **pre-Dynastic Egyptian**, and **Tell el-Amarna** Collections. In the Second Hall are the remarkably representative exhibitions of **Greek vases,** and the **Greek terra-cottas and bronzes.** In the Vestibule, at the head of the second staircase, are kept almost all that remains of the original **Tradescant Collection.** To the Department of Fine Art belong the third northern Hall, with the **Renaissance Collection,** and the PICTURE GALLERIES, which contain the **paintings** and **drawings** by the Old Masters, and artists of the old and modern British Schools.

To enter the **Antiquarium** the visitor turns to the right in the **Eldon Room,** and, descending a few steps, finds himself in the First Hall. Its contents are best described by groups or sections, which will be enumerated as far as possible in the order in which the visitor would reach them.

ANTIQUARIUM.

Hall I.

A. EUROPEAN MAIN SECTION.

Cases I. 1–29.

(*a*) Palaeolithic Period (Older Stone Age).

The Museum possesses only a small series which illustrates the earliest growth of human culture; and for all the Ages of Stone the *Pitt-Rivers* collection should be visited at the University Museum. The history of early Palaeolithic man is veiled in the obscurity of the Geological problems which deal with the Glacial period. The fauna associated with different types of implements in different localities make it certain, however, that alternations of heat and cold existed: for we find Hippopotamus, Lion, Hyaena, and other tropical and sub-tropical animals on the one hand, and on the other Reindeer, Musk Ox, Lemming, &c., all Arctic types.

The only remains we possess of the earlier periods of man's industry are his rude implements; but from the so-called Reindeer Age, the last period of cold, proofs of man's exercise of creative and artistic faculties begin to come to light in those vigorous and life-like carvings on mammoth-ivory and reindeer horn which have been found in French caverns, and the astonishing series of rock paintings which have been discovered of recent years in Southern France, Spain, and the Alps. Those from the caverns of Altamira in Spain, and of Marsoulas, Haute-Garonne, and in the open air at Cogul, Lerida, Spain, bear testimony to the extraordinary observation of detail and artistic conception displayed by Palaeolithic man.

Case I. 2.

South Side. The forms displayed are of the usual Palaeolithic types; but in England there is no definite stratification of deposits, which might make the ascription of different types to different periods a matter of certainty. The implements of Quartzite from Hampshire are the outcome of the absence of flint, which led to the substitution of the most suitable material to hand. Compare with these the implements of Palaeolithic form from the laterite beds of Madras, India. The Egyptian implements were found on the high desert and, as in the case of those from Somaliland, no other evidence, than their form, is forthcoming by which their age may be determined; but the presumption of a palaeolithic date is admissible.

North Side. This series of originals and casts is arranged to illustrate in order four of the five great divisions of the Palaeolithic Age in France, beginning with the second, that of *St. Acheul*, characterized by large implements of amygdaloid or oval forms. Next comes that of *Le Moustier*, in which the implements were not fashioned from the main block, but from large flakes, and are chipped on one side only. Fourthly comes the period of *Solutré*, which is distinguished by leaf-like forms, approaching more nearly than any other weapons of Palaeolithic Age to the flint daggers of the Neolithic period. The last division, that of *La Madeleine*, or the *Reindeer period*, is that to which the ivory carvings—here represented by casts—belong. But it is noticeable that the development of the glyptic art in man was apparently counterbalanced by loss in the power of making the fine implements characteristic of the preceding period.

In the upper case are exhibited for comparison Esquimaux weapons and carvings, as also shell implements from Barbadoes.

(*b*) **Neolithic Period (Younger Stone Age).**

This period, sometimes known as the **Age of Polished Stone,** marks a distinct advance in the cultural development of the human race. Whereas Palaeolithic man fashioned his implement merely by chipping, in the later period he had also acquired the art of polishing, and was able therefore both to extend his choice of materials and to give a greater finish to his work. But this is not the only evidence of man's progress that we possess. Discoveries in different parts of Europe have shown that the idea of communal existence had come into being, probably for purposes of defence rendered necessary by the separation of clans or tribes. This communal existence led at the same time to more settled conditions of life, under which the arts and crafts and the domestication of animals found opportunities to develop. It is in this period that we first find traces of agriculture, for the purpose both of supplementing the food obtained from the chase, and also of providing material for weaving. Pottery, usually of a rough kind, is almost universally found throughout Europe, though in England, which lay on the outskirts of the sphere of Continental influence, it is very rare, and when found, possibly of Bronze Age. In parts of Europe, in the north of and adjacent to the Balkan Peninsula, which came within the range of influence exerted by the cultures of the Aegean and Asia Minor, the decorative designs, incised, painted, or in relief, reach a high level. Within this area, too, plastic art shows itself in rude animal and human figures which all display strong traces of connexion with the similar products of more southerly lands.

It must always be kept in mind that even in Europe similarity of culture did not necessarily mean contemporaneous development. We find that while the peoples round the east of the Mediterranean were far advanced in the use of bronze, those of Northern and Western Europe were still in the Stone Age. This fact provides an explanation of certain types of implements found in the latter districts, for which, clearly, bronze prototypes must be sought, and it also enables us to understand how motives and schemes of decoration, which belong, in their original home, to an age of metal, are found associated elsewhere with implements of stone.

One important feature of this period is the presence of definite evidence of formal burial, connoting religious ideas with regard to the dead. The most typical English form is the long-chambered barrow, which, together with the horned cairns of North Scotland and the passage-graves of Scandinavia, has been traced back through France and the Iberian Peninsula to the Mediterranean, and finds its prototypes in similar forms in Sardinia, the Balearic Isles and the Aegean area.

Case I. 6.

The flint implements from Cissbury approximate very closely in some instances to Palaeolithic forms, but they represent merely an early stage in the manufacture of Neolithic implements. They come from extensive subterranean flint diggings in the chalk. The actual mining tools, made of flint and horn, have been found *in situ*.

From the same source come also the pieces of chalk (Case I. 4, lower part) with incised marks, which have been supposed to have some epigraphic meaning.

I. 6, 7.

The implements from other parts of England and from the neighbourhood of Oxford present in the main no very striking forms, except perhaps the long, narrow flint celt from Coway stakes, Egham, the form and the flattened sides of which are reminiscent of Scandinavian types. Also a curved flint knife from Shooter's Hill, Bexley, Kent, is of an uncommon typical English shape. A notable instance of the use of local material is shown by the two granite celts from the Hebrides. The perforated stone axes are placed here with the Neolithic implements, but, strictly speaking, they are mostly to be associated with the early Bronze Age.

I. 5.

Part of the large collection of stone implements, &c., from the North of Ireland, presented by Lord Antrim, is shown in Case I. 8, and the lower parts of Case I. 6, 7, and 10. The small miniature celts are an uncommon type.

I. 5, 9.

The remarkable pitch of excellence to which the early inhabitants of Denmark attained in the manufacture of stone implements is well illustrated by those shown here, and it can only be accounted for by the more protracted survival of the Stone Age culture in Northern Europe. Certain it is that it flourished contemporaneously with the Bronze culture of more southern Europe, for no other explanation of certain forms is possible than that they were copied from bronze originals. Such are the handled flint daggers (I. 5), a double-ended axe (I. 9), also the celts with flat sides or wide curved cutting edge.

I. 3. South Side.

The Neolithic remains of the Swiss pile dwellings show very clearly to what extent the inhabitants had benefited from the more advanced civilizations of the South. Not only the presence of certain cereals, such as the Egyptian wheat (*Triticum turgidum*), but that of certain field weeds, now natives of Crete and Sicily, point to the source from which the corn was originally obtained.

(*c*) **Bronze Age.**

The transition from the Neolithic to the **Bronze Age** was a gradual one, carried through on perfectly normal lines of evolution. In consequence it is impossible to separate the two cultures by hard and fast lines, for in the earlier periods of the Bronze Age stone implements and weapons were employed side by side with those of metal. Indeed in some cases, e. g. for arrow-heads, stone was in constant use to a much later date. It is only when the relative preponderance of bronze implements to those of stone asserts itself that the term Bronze Age is strictly applicable. Furthermore, as it is improbable that man discovered the secret of alloying along with that of smelting and casting, the transition from stone to bronze could only have come about through the previous use of copper in an unalloyed state. This is borne out by our knowledge of the products of this age in various countries. In Egypt copper remained in use for a long period, and the weapons found in the early Cypriote graves are mostly of the pure metal. Such, too, is the case with celts, &c., from South-Eastern Spain. Prof. Montelius has examined numerous early specimens from Scandinavia, and, from a comparison of forms and analyses, concludes that the percentage of tin or other foreign material is so small that it may be regarded as unintentional. In a case like that of Scandinavia the fact that both the necessary alloy and the copper itself had to be imported may account for this state of things; but the earliest Irish celts are also

of pure copper, though the tin deposits of Cornwall were close at hand. The existence of a copper age in England is not so clear. In fact, since copper and tin occur in the same deposits, it is possible that bronze was used from the beginning, though by accident rather than intention.

The inequality in the cultures of the various parts of Europe noticed in Neolithic times becomes even more marked during the subsequent period. It is only necessary to compare the relics of the Bronze Age in Britain with the magnificent products of the civilization of Minoan Crete to understand how wide was the gulf which separated them.

Some traces of connexion between the Aegean and Northern Europe are indeed not wanting, but it is doubtful whether so widespread a diffusion is necessary to explain certain factors and designs in the Bronze Age civilization of the North. Unless the extraordinary development of the spiral motive on the early bronze weapons of Scandinavia is to be accounted for by independent discovery, another source must be sought for. We need, however, go no further South than the Danubian area, where throughout an extensive group of Neolithic Settlements it occurs with even greater frequency at this early date than in the Aegean itself. The agents for the transmission of these designs were probably the peoples of Central Europe engaged in the amber and salt trade. Baltic amber is associated with finds of an early date in the South, and the discontinuation of the custom prevalent in Scandinavia in Neolithic times of depositing amber with the dead is without doubt due to its value as a medium of exchange against the bronze brought from the South. Beads of this amber were found in graves at Mycenae, and it occurs in the pile dwellings of Switzerland and also in Italian finds. In return, bronze daggers of the primitive riveted Italian form are met with as far north as the Baltic, and flanged celts with a spatulate blade and a notch at the base (another Southern type) have been discovered even in Scandinavia itself.

Certain types of weapons, &c., found in the British Isles can be traced back to similar sources; but the forms have undergone considerable modification in the course of transmission, and show closer affinities with intermediate types from Central Europe. In England there is undoubted evidence that the initiation of the inhabitants into the use of bronze was in a large measure due to the advent of a new

race, brachycephalic, tall and fair, belonging to the so-called Q division of the Celtic race. This race also introduced the practice of cremation, and probably the round barrow. The old custom of burial, however, did not fall entirely into disuse, but continued predominant in some parts, or at least held its own.

At an early date the British Isles rose to importance on account of the rich Cornish tin deposits and the Irish gold, and lively commercial relations with the Continent must have existed. A distant echo of the Aegean culture seems also to have reached these isles ; for the form of the famous chambered barrow of New Grange recalls the beehive tombs of Mycenae ; and the spirals carved on the rock there and elsewhere present an element foreign to the rectilinear designs characteristic of Bronze Age ornament. They may, however, have reached us at second hand, and possibly as a contribution from Scandinavia.

Case I. 3. North Side.

The series exhibited forms part of the results of the excavations of Messrs. Siret in South-Eastern Spain. These objects belong to a transitionary period comprising three stages, (i) a **pure Neolithic** (Tres Cabezos, Palacés, Cabero del More) ; (ii) a **Chalcolithic** (Los Millares, Campos), during which cremation has been introduced and bronze is found in form of beads evidently imported ; (iii) a **Copper Age** (El Argar and Oficio). A notable feature of this latter culture is the common practice of interring the dead in large egg-shaped vases (S. end of Case I. 4), cremation having been abandoned.

Another point of interest is the prevalence of silver obtained from the rich Spanish deposits; for in Europe silver was otherwise almost unknown until the Iron Age. It was, however, known in the Aegean and at Hissarlik, and one possible source is suggested by the 'owl-faced' vase and schist idol from Los Millares, which possess affinities to objects from the Aegean area.

The pottery is hand-made, but shows careful workmanship. The lower half of a vase was first formed in a mould, the upper portion being afterwards joined to it.

Cases I. 1, 4, 18. British Isles.

1. 4. *North Side.*

The series of bronze swords shews the usual leaf-shaped type prevalent in the British Isles. The lowest example of the series was found on the Continent, and came from the Egger Collection (exact provenance unknown). It is of a Central European type.

The long riveted dirks are a characteristic British evolution from the dagger, attaining to such an extraordinary length as 30¼ inches.

To the right are large spears (facsimiles) from various localities, and implements of various types from Ireland. The spear-

heads, with loops either at the side of the socket or with holes in the base of the blade, are also characteristic, the form being almost unknown on the Continent. Spear-heads with neither tang nor socket and with holes are known from the Greek islands, but the type was probably independently developed in the British Isles, the earliest forms being Irish. (For examples from Italy see Cases I. 8 and 10.)

South Side. The collection from the **Oxford** district includes several examples of these looped spears, as well as an interesting short sword in which the handle is cast in one piece with the blade. Note also the various hoards, one of them being a founder's hoard, the other consisting of palstaves, all from one mould and unfinished, perhaps the stock of a merchant.

A socketed knife of an uncommon type, a socketed celt and spear-head (the latter with remains of original ashen shaft and a wooden rivet) come from the Thames a few yards below Wallingford bridge, and may belong to the same hoard as the implements described in Evans, *Bronze Implements*, p. 167. At the right end a series from various parts of England shows the evolution of the palstave from the plain flat celt; in the transition from the palstave to the socketed celt some of the links are wanting. In the upper case the earliest ceramic of the Bronze Age is represented by so-called 'beakers' from the Oxford district and elsewhere. Their relative position in the chronology of this period is substantiated by their association with the earliest types of riveted and tanged daggers in primary skeleton interments. The oldest type is that from Polstead Road, Oxford; it has even been found in three instances with flint daggers; while a cross between this type and that of the large red beaker from Winterslow produced forms almost confined to the north, to which the example from Abingdon is an interesting exception.

The 'beakers' are derived from similar forms associated on the Continent with a Neolithic culture, and found distributed over an area extending from Italy and Southern Spain to Scandinavia. The English types show affinities with beakers from Holland and Central Europe.

'Food vessel' and 'Incense cup' ceramic forms are also shown. These two types are confined to the British Isles.

Cases I. 1, 18.

The cinerary urns constitute a fourth variety of Bronze Age ceramic; they are arranged according to the divisions elaborated by the Hon. J. Abercromby (*Proc. Soc. Ant. Scot.* 1905), the recognized southern varieties being represented. A remarkable example is the large urn (**Case I. 4** *lower part*) which, with a second urn (I. 1), constituted secondary interments in the barrow at Winterslow in which the beaker mentioned above was found, with the primary burial.

Cases I. 8, 9, 10, 11. *Continental series from Italy, France, Central Europe, and Scandinavia.*

The finer flint arrows from Italy and the painted pottery from Sicily (I. 8) are associated with a chalcolithic period in which early weapons of copper were used side by side with stone implements. The decoration of the pottery closely resembles that of a neolithic geometric ware from North Greece. Some of the Italian celts show the character-

istic notch in the base, formed by hammering down the jets formed in the runners from the mould instead of removing them. A palstave from Rimini (I. 10) is of the looped variety, not common in Italy. The bronze short swords with sheaths are derivatives from Mycenaean prototypes dating from *c.* 1000 B. C. Most of the Italian bronze weapons are of types associated with the Iron Age. Miniature celts from France must have served as votive offerings or amulets.

A sword from Dunapentele (I. 9) offers a good example of the employment of the spiral in the Bronze Age in Hungary, though at no period is the Scandinavian skill in the use of this motive attained to. The cup-shaped pommel is also characteristic.

Case I. 11. *S. half.*

Among the objects from the Swiss lake dwellings (chiefly facsimiles) an open framework of triangular form with perforations along the base may be compared with a class of pendants found in Late Bronze Age graves in North Italy, and the knives with wavy backs resemble Early Iron Age types in North Italy, and an example from Campobasso, South Italy (Case I. 11), which in turn links on to a late Mycenaean form.

I. 11. *N. half.*

Pottery of various types from urn fields in Saxony and Lusatia. A certain measure of demarcation between the urn fields of East and West Saxony has resulted from the recognition of characteristic forms; the collection here exhibited does not, however, comprise the most distinctive forms.

In Case **I. 20**, W., to the left, there are included in the Evans Collection a few Bronze Age objects from Scandinavia, principally bracelets. One from Gotland, in two pieces, belongs to Montelius' sixth period of the Scandinavian Bronze Age, and is an imitation by casting of a hammered prototype associated with the Early Iron Age at Hallstatt and elsewhere in Central Europe. Note also a bronze pin with double branching spirals and characteristic bend just below the head.

(*d*) Early Iron Age. Italy. Cases I. 12–17.

The importance of the **Early Iron Age** culture of Italy lies in the far-reaching influences which it exerted, and consequently in the important part which it played in the formation of the art of Central and Northern Europe, more particularly during the so-called La Tène period. Southern Italy and Sicily—the former, however, only to a partial extent—fall outside the scope of this section, since already at a very early date the Aegean influence had made itself felt in that area, and the part of the Iron Age here in question synchronizes largely with the period of active colonization from Greece. By imbuing these regions so deeply with Hellenic feeling and ideas this colonization caused Southern Italy at a later date to be known as Magna Graecia.

With Northern and Central Italy, however, the case is different. Here the composition of the Early Iron Age culture is somewhat complex, and the analysis of this civilization into its component factors has a peculiar interest attaching to it. The introduction of cremation into Italy must be assigned to an early period of the full Bronze Age, and was due to the influx from Central Europe of a new element in the population, a people who constructed pile dwellings and terramare, and who either expelled the older inhabitants or forced their customs upon them. In the latter half cremation becomes the prevalent rite both north and south of the Apennines associated with the earliest 'well'-tombs (*tombe a pozzi*), early types of cinerary urns (e. g. from Bismantova), fibulae of fiddle-bow shape from Peschiera, and the Central Italian hut-urns. If some local variations are allowed for, the cultures of North and Central Italy during this period are uniform in character.

Early in the first millennium B. C. a change is perceptible in Central Italy, particularly in Etruria. Side by side with urn-burials we find skeleton graves which gradually advance from the coast to the interior. It is possible that this innovation may be ascribed to the advance guard of the Tyrrhenian immigrants, better known as the Etruscans, who dated their first settlements in Italy to the middle of the eleventh century. During this period, too, iron makes its first appearance; it is very rare at first, most of the implements being still made of bronze, so rare, indeed, that the term Early Iron Age only connotes a knowledge of that metal, not its universal application. The ornamental motives are chiefly geometric in character, and are strongly reminiscent of the Dipylon style of Greece (v. Case II. 20); but traces of the survival of Mycenaean motives, such as occur on the large Rhodian jars ('pithoi'), v. fragment in Case II. 22, and other ceramic designs of Ionia, are also present. Other objects again are tinged with oriental motives communicated through Archaic Greek art. Most of the rough bronze figures and other bronzes of this period are certainly of native fabric, not imported. Following on this period comes that in which the remains depict the Etruscan power at its zenith, with its carefully constructed tombs, which have yielded a wealth of objects imported as well as of native manufacture. Along with the fine native black ware (*bucchero*) and the cast bronzes, for which the Etruscans were famed (v. Room II.

32, 34), are found a succession of imported Greek vases ranging from those of the pre-Corinthian style down to the products of the finest Attic workmanship (see Room II, *passim*). Carved ivories, faïence, scarabs, silver bowls with Egyptian scenes throw light on Etruria's connexions with Carthage and the enterprise of Phoenician trade.

North of the Apennines the development of the Early Iron Age culture advances on quite different lines. The practice of cremation still holds its own, and persists right down to the occupation of the Po valley by the Etruscans in the sixth century. This period is often called the *Villanova* period, after the famous cemetery near Bologna; but the data with regard to the finds are unrecorded, and for purposes of relative chronology the Benacci graves just outside the town are of far greater importance. This cemetery, together with the almost adjacent Arnoaldi graves, have furnished three well-defined archaeological divisions reaching down to *c.* 500 B.C. Here the practice of cremation persists all along. Iron, scarce in the two Benacci periods, becomes common only in the Arnoaldi division about the beginning of the sixth century. Similarly, on the characteristic 'Villanova' urns, the ornament, purely geometric at first, is later supplemented by stylistic figured designs. Foreign influences permeating through Etruria are also noticeable, though some may have reached the north of Italy by way of the Adriatic Gulf. Not, however, until the Certosa period are imported Greek vases associated with burials in tombs, and even by the side of the Graeco-Phoenician art of the Etruscans there developed an interesting style in harmony with native feeling. In North Italy bronze-casting never reached the pitch of excellence met with in Etruria; in its place considerable facility was acquired in the less difficult process of working in beaten bronze; the cordoned cists in particular show evidence of no small degree of technical skill. The native art in question is best exemplified by the representations of processions of animals and scenes from festivals executed in repoussé work on bronze situlae, mirrors, and so forth. It belongs to an Italo-Illyric culture extending from the provinces of Emilia and Venetia into Illyria and the adjoining regions, examples occurring at Hallstatt. Various products from this, as well as from the preceding periods, have been found diffused over a wide area mainly along the lines of trade from the north,

particularly of the amber trade. How widely this distribution extended may be judged from such instances as the wheeled cauldron from Peccatel, Schwerin, and the interesting recent discovery of a cordoned cist or bucket at Weybridge, Surrey.

Case I. 17.

The wheeled votive wagon from Lucera is undoubtedly wrongly reconstructed. There were probably four wheels originally, and also there was an upper plate supported by upright rods, from which the squatting figure, with its arms attached to a ring above its head, was suspended. The wagon probably belongs to the same class as a somewhat doubtful example from Campania, figured in *Archaeologia*, xxxvi. The bronze rods with rows of ducks and pendants from Lezoux, Puy-de-Dôme, are noteworthy, as having formed part of a type of flat votive wagon with a bowl in the centre which has a border of a similar character. The technique agrees exactly with that of one from Veii (*Arch.* xli).

Its find-spot is suggestive, as lying on the line of the tin-trade route to Britain.

The bronze figures of double oxen, rams, &c., are principally found in Etruria and Northern Italy, and are characteristic of the Early Iron Age in which some Eastern influence is perceptible, but no direct imitation. To the same early period belongs the squatting ape with its face concealed in its paws, a type often found executed in amber.

The group of bronze bracelets, &c., from Noepoli, near Potenza (*bottom shelf*), also belongs to an early period of the Iron Age in South Italy. The type of fibula formed of two or more spirals is found at Hallstatt, in Greece, and in South Italy, but only in isolated cases in Central and North Italy. The original home of this type is a matter of considerable dispute, priority being claimed by some for Hallstatt and by some for Greece.

The bronze cordoned cist from Vico Equense is of interest from its association with Greek vases of the close of the fifth century. The form with movable handles is older than that with a fixed handle at each side. Of further interest is its discovery in Campania, as they are not common south of the Apennines, though their diffusion northward from the North Italian workshops is very widespread, extending to Denmark, Belgium, and England. Numerous examples occurred at Hallstatt.

A bronze disk pendant on a chain formed of spirals (*S. end centre shelf*) finds a parallel in one found with a female skeleton at Aufidena.

A tomb group (*N. end upper, middle, and lower shelves*), from a skeleton burial at Cività Castellana, belongs to the early period of diffusion of Phoenician trade in Etruria. Objects almost identical in character were found in a '*tomba a fossa*' at Narce (Montelius, *L'Italie*, pl. 318). The forms of some of the vases are derived from prototypes in metal. The lions of thin gold foil recall some used to decorate a casket in the Bernardini tomb at Palestrina; the glass beads are of oriental origin, and it is worthy of note that rude examples of the pendant amber beads with moulded necks were found in the Artemisium at Ephesus,

dated *c.* 700 B.C. The conical rivet heads on the crushed bronze vessel also occur on cauldrons found in the British Isles of the Bronze Age, in which period influence of the Hallstatt and Early Italian Iron Age culture can be traced. The grave as a whole dates from *c.* 700 B.C.

To a slightly later date belong the iron 'boat' fibulae from Sarteano and the large urn which contained them. The figured band round the shoulder of the urn is impressed by means of a cylinder, a method employed on the later types of Bucchero ware (I. 16).

A bronze girdle (*mitra*) from near Rome and two bronze disks from Cervetri and South Italy, show the combination of the two methods of engraving and repoussé. In the case of the *mitrae* the known examples contradict the accepted ideas concerning the priority of the two methods; but as a general rule the repoussé technique is the later. *Mitrae* are found in well-tombs of Benacci I, and remained in vogue for a considerable time in North and Central Italy; they are only found in women's graves. The procession of crouching animals and the heraldically paired birds on one of the disks fit on to the orientalizing period of Greece.

Case I. 15.

The hut-urns from well-tombs in Latium are ascribed usually to the Bronze Age, but are also associated with a transition period. Their relative date is fairly well settled by the fibula types found with them, as also that in some cases urns approaching a Bismantova form are found with lids similar to the roof-lids of the hut-urns. The crescent knives are very characteristic of the Early Iron Age.

Case I. 16. *E. half.*

The canopic urns are confined to Etruria. The form is derived from the practice of placing masks over the faces of the dead in skeleton burials (cp. Mycenae), here adapted to the system of cremation. The earliest forms occur in well-tombs of the eighth century, and the type persists down to the fifth century, when the sarcophagi with recumbent figures on the lids took their place.

W. half.

The earlier bucchero, decorated solely with geometric designs, occurs in *tombe a fossa* of the seventh century B.C., while a later wheel-made class, ornamented with bands of animal design, evidently derived from Ionic influences, is found along with Corinthian vases of the latter half of the sixth century. The forms are nearly all based on metallic originals.

Cases I. 12–14.

This *fibula* collection covers a wide period ranging from the late Bronze Age down to the Roman Empire. Examples of the earliest 'fiddle-bow' types as found in the 'Shaft-graves' at Mycenae and at Peschiera, North Italy, are not included in the collection, but an early stage is represented by a gold fibula from Paphos, and the end of the Italian Bronze Age is illustrated by the type with arched bow, or with spiral catch-plate. The Iron Age series begins with the 'leech' type from Italy and the Dipylon type from Greece.

All the principal Italian developments are represented, together with a certain number of Celtic and Roman types. Other series are described under the Roman and Teutonic-Anglo-Saxon sections.

(*e*) Early Iron Age. Central and Northern Europe. Cases I. 25, 26, 29.

In dealing with the Early Iron Age in Italy we have seen how the products of the culture, which followed on the introduction of the new metal, were carried along the trade routes to the north. The question, however, from what source Italy first acquired its knowledge of iron is answered in two ways: firstly, like the rest of its advanced cultural impulses, from Greece and the Eastern Mediterranean; or secondly, from Central Europe, Greece itself having been indebted, according to Professor Ridgeway, to the Balkan and Danubian area. Whichever is the true solution, the famous cemetery of Hallstatt is regarded in any case as beginning about a century later than North Italian tombs belonging to this period known as Benacci I, even though in the former the transition also from bronze to iron is fully illustrated, e. g. in the evolution of the sword types. The use of iron at least became general far sooner here than in North Italy.

Many forms and objects from Illyria and Austria may be regarded as characteristic of these regions; among them the 'Hallstatt' sword in bronze and iron with conoid pommel of ivory inlaid with amber, the horse-shoe hilted short sword, various types of fibulae, such as the type with 'drum'-shaped bow. Of frequent occurrence in the earlier graves is the 'spectacle' fibula formed of two spiral disks of wire (v. above, p. 36). Typical are knobbed bracelets and painted pottery. Along with these there occur well-known Italian fibulae types, cordoned cists and embossed situlae. As in Italy, the evolution of decorative technique can be traced from the engraved designs of sub-Mycenaean character to the use of embossing. Orientalizing animal designs on bronze situlae correspond with similar designs on objects of the third period at Este.

The extension of the Hallstatt culture can be followed westwards along the Danube into the Rhine Valley and Southern France, where many typical swords have been found. A late phase also appears in Spain.

The northward diffusion of this culture furnishes important data in regard to the chronology of the introduction

of iron into the various parts of North Europe. Thus we find that it was along the line of the eastern provinces of Germany that the early influences from Hallstatt advanced furthest north, reaching the shore of the Baltic and even the Island of Bornholm. To North-Western Germany, Scandinavia, and England, the use of iron permeated but slowly, and where Hallstatt types appear they are generally associated with a virile Bronze Age culture or are isolated finds from which no satisfactory deductions for purposes of chronology can be made. As a whole, it is to the period of the La Tène culture that the beginning of the Iron Age proper in these parts must be assigned. The La Tène period dates from about 500 B.C., and derives its name from the famous pile settlement on Lake Neuchâtel, Switzerland. Its course is generally divided into three periods corresponding with three well-defined stages in the evolution of the characteristic fibula. Its duration in various parts of Europe was determined by the growth of the Roman power in Gaul and Central Europe, and the spread of Roman culture far beyond the frontiers of the empire.

In the Hallstatt period the foreign element in the design is derived from North-Eastern Italy and the orientalizing period of Hellenic art; the La Tène culture, on the other hand, is deeply imbued with motives derived from the art of Classical Greece. Chief of these is the 'palmette', transmitted largely through the medium of Etruria, as shown by Etruscan bronze fabrics found in the Rhine Valley, Eastern France, and elsewhere, and also largely through the Greek colonies of Southern France. From the gradual misinterpretation and dismemberment of the palmette were evolved the wonderful scrolls and terminals which go to make up what is known in England as late Celtic art, an art which, in the Early Middle Ages, flourished afresh in the monasteries of Ireland and other Celtic communities. In conjunction with designs borrowed from the Scandinavian and Anglo-Saxon art of the period it produced those masterpieces of illumination—the Book of Durrow and the Book of Kells.

Besides imported objects, such as a red figured 'Kylix' from a chariot burial in Department Marne, France, and various tumuli in the Rhine Valley, the principal debt owed by the Celtic tribes to Greece was the introduction of coined money. The types most generally imitated were the gold stater of Philip of Macedon and coins of Massilia and other

Greek colonies. The first Celtic coinage can therefore be dated to *c.* 300 B.C., but in England it cannot be ascribed to an earlier period than the second century.

Chariot burials with unburnt bodies which form a striking feature of the Early La Tène period in France, have also been found in the East Riding of Yorkshire; they must belong to the early period of the Iron Age in England. The beginning of this age is not, probably, earlier than 400 B.C., though Professor Montelius would place it 400 years earlier, at the date at which on typological grounds he considers the Bronze Age came to an end. Its inception is ascribed to the invading Brythons, a brachycephalic race belonging to the P. Celts who drove back the Goidels or Q. Celts. A *terminus ante quem* for this invasion is furnished by the voyage of Pytheas the Greek, from Massilia to Britain and Scandinavia at the latter end of the fourth century B.C. He describes Britain under the name of the 'Pretanic island', which affords fairly reasonable grounds for the surmise that the P. dialect had already established itself in Britain.

A later period of the Iron Age in England for which, in order to avoid the confusion involved in the term 'Late Celtic', the definition La Tène IV has been proposed, is represented by cremation burials in a number of urn-fields in the south and east of England. The evidence given by Caesar of the presence of the Belgae in Britain prior to his arrival seems fully to warrant the theory that it is to this tribe of German extraction that we may assign the employment for cremation-urns of ceramic types, previously associated with chariot burials as accessory vases. Cremation gradually displaced burial in the later La Tène period, probably being a later offshoot of the practice which at an earlier date had spread to Germany.

It remains to make mention of two methods of decoration which are particularly connected with this period. The first is the use of coral for ornamental studs and bosses on fibulae, shields, and so forth. It occurs in finds of the Early La Tène period, and is especially associated with the chariot burials. It occurs even as far east as Bosnia. The source of the coral was the Mediterranean Sea, in particular the Iles d'Hyères, the ancient Stoechades. It was highly valued for its supposed prophylactic qualities, and the lively demand for it from India in the third century caused it to

fall into disuse. It was replaced by the second method, namely enamelling, chiefly by the *champlevé* process, supposed to have originated in South-Eastern Europe. This art nowhere reached such a high level at this time as in Britain, where a greater variety of colours were employed than on the Continent. Coral, on the other hand, is not common in England. As instances of its use may be noticed the shield from the R. Witham and the fibula found recently in the Harborough Cave, Derbyshire.

Case I. 25.

Upper and lower case. The pottery from Aylesford forms part of that excavated by A. J. Evans from a family circle in an urn-field. It is fully described by him in *Archaeologia*, lii, where he traces the history of the pedestalled urn back to types associated with the cemetery at Este, Venetia, by way of the Champagne district of France and the Rhine Valley (see casts of urns in W. end showing the evolution of the pottery form from bronze originals). Two urns found in a grave on Foxcombe Hill recall carinated forms from the Marne cemeteries. The pottery from Abingdon is slightly tinged with Roman influences.

Desk Case, *N. Side.*

Several objects show the typical Celtic scrolls, of which a late stage is illustrated by the ornament of a bracelet from Wales; and part of some horse furniture is decorated with red enamel by the *champlevé* process. Blue beads with white circles belong to this period; but as survivals they are even found in Anglo-Saxon graves, v. Case I. 20, E. side from Broughton Poggs, Oxon., as also a bronze spiral ring from Chavenage to be compared with one from Wood Eaton, I. 25. Note also the silver lunette ear-rings from Chavenage, an ancient survival which can be traced back to gold lunettes from Ireland of the Bronze Age. The first British coinage is represented by examples both of the uninscribed and of the later inscribed series. A gold coin of the Mediomatrici, and one of tin-alloy of the Senones, both Gaulish tribes, throw light on the trade-relations between England and France at this period.

The slender iron bars with the ends hammered into wings are the predecessors of coined money; they have been found in considerable numbers chiefly in the West of England, and a comparison of their lengths and weights tends to show a definite relation between the various sizes; the larger examples being multiples of the smaller.

To the right are objects found on the site of Romano-British stations. They comprise fibulae and other objects of purely Celtic form and design along with fibulae—many of them enamelled—showing Roman forms tinged with Celtic feeling.

In Case I. 29 a model of a British settlement on Standlake Common reveals a form of hut construction surviving from the Bronze Age. A similar iron knife with handle of horn was found in a grave of this period in the department of Marne, France.

S. Side.

The continuance and revival of Celtic art is here shown. Enamelled disks have been proved to belong to escutcheons of thin bronze bowls of the Early Anglo-Saxon period, and are found in the Viking graves of Norway. Pins and beads from Ireland also belong to this later period, but the origin of some of the elaborate bead types has not yet been definitely settled.

Case I. 26.

The contents of this case are illustrative of the Early Iron Age in Central Europe, chiefly of the La Tène period. A facsimile of a large vase from Rhenish Hesse belongs to one branch of a series of polychrome pottery characteristic of Central Europe during the Early Iron Age. It is ornamented with geometric designs; sometimes, as at Oedenburg, with rude figured scenes incised round the shoulder. The colour scheme of the vase here in question is, according to A. J. Evans, probably imitated from a late Apulian ware in which yellow and maroon are prominent features. Bronze bowls from Marne, a bronze situla and a bronze helmet (facsimile), are of Italian fabric and imported. Casts of fibulae show a grotesque face ornament typical of Western Germany during this period, and the latest pre-Roman culture of the Rhine district is illustrated by a find of pots and other objects from Urmitz, near Castel.

Case I. 20.

Attention should be directed to a few objects forming part of the Evans collection from Denmark-Gotland. Among them are fibulae of the first and second centuries A. D.; a remarkable bracelet set with amber from Vesterhedje, and a characteristic late La Tène disk with an iron rivet.

Case I. 12.

In the special collection of **fibulae** are some Celtic types, most of them from Hungary and Pannonia. The feature of Celtic types is the double spring coil as distinguished from the single coil of Italian fibulae.

(*f*) Migration, Anglo-Saxon and Viking periods.

The beginning of the 'Migration of the Peoples' (*Völkerwanderung*) in Europe, which overthrew the power of Rome and was the primary cause of the Anglo-Saxon settlements in Britain, cannot be exactly dated, since the movement was not born of sudden impulse, but was the expression of long-continued unrest among the Teutonic races. The year A. D. 376, when the Goths of South Russia, pressed forward by the advancing hordes of the Huns, obtained permission from Valens to settle south of the Danube, provides, however,

a convenient starting-point for the consideration of the Teutonic art which within the next century would spread over the greater part of Europe. It is also in South Russia that the cradle of this culture is to be sought.

As far back as the sixth century B. C. Greek colonies were planted along the shores of the Black Sea, and the graves of Panticapaeum, *temp.* Alexander the Great (v. Case II, 28), afford ample evidence of the lively intercourse which existed between the Greek traders and the natives in those regions, and of the interaction of classical culture and barbaric taste. The result was the growth of what may be termed a Greco-Scythian art which persisted down to the Roman Empire. At this later period the barbaric element is undoubtedly the predominant one, but traces of the refinement of classical art are not wanting. The striking effect of the intermingling of the two styles is well illustrated in the treasures of Petrossa and Nagy Szent Miklos, where scenes from myths and motives of unmistakable Grecian origin are used for decorative purposes side by side with the *cloison* technique derived from Western Asia, with its barbaric splendour of gold and precious stones, particularly garnets.

From the Crimea come the earliest forms of the radiated brooches—themselves probably developed from Roman provincial types of the second century—which are found distributed throughout Western and Northern Europe; and by following the distribution of this and other brooch forms, it is possible to trace two distinct streams of culture. The one, passing in a north-westerly direction, pervaded North Germany and Scandinavia, while the other followed the line of the Danube and, spreading itself throughout South Central Europe, pushed its way into France and the Rhine Valley.

In this southern branch a considerable proportion of Roman motives and designs with some Celtic survivals can be detected, leavening the preponderant Gothic factor. Well-marked differences are noticeable in some of the products of the various tribes, e.g. Franks, Burgunds, Visigoths, &c., but the culture as a whole is identical.

The northern stream of influence found a virile Germanic civilization, the outgrowth of Celtic art strongly influenced, but not entirely dominated, by Roman ideas, such as is represented in the finds of Nydam and Thorsbjerg, Schleswig, of the third century A.D. To this civilization it assimilated

itself, and the result of this assimilation was the growth of a Scandinavian art quite distinct from that of Central Europe. Certain techniques, e. g. *cloisonné* and damascening, are rare, while some forms like the huge Frankish buckles are entirely unknown. In their place developed such types as the cruciform brooches, and the animal motives and designs which form so characteristic a feature of Scandinavian ornament right down to the end of the Viking period. The animal ornament is not unknown to more southerly Europe; but where present, it very often bears a northern aspect which may be attributed to reflex influence from that quarter. Scandinavian archaeologists distinguish three periods roughly corresponding with the sixth, seventh, and eighth centuries A. D. Later it survives in decadent and stylized forms in the decorative motives of the Viking period.

In England the two streams of culture above mentioned meet, as it were, once more. In the southern counties, especially Kent, the forms and ornament link on to the southern stream, presenting considerable affinities with the Frankish art, at the same time producing new types, notably in the brooch forms ornamented often with *cloisonné* work, which is equal if not superior to the creations of the continental goldsmiths of the same period.

In the rest of England we come face to face with unmistakable Scandinavian types, for the most part in process of decadence, but moving along lines of modification unknown to their original home. The relative chronology of the early Anglo-Saxon period to that of the Continent is shown by nothing more clearly than the comparative scarcity of objects decorated with animal ornament of the first style. The style of the second period is that usually met with in early Anglo-Saxon art, previous to the introduction of Christianity, which forbade the deposition of relics with the dead, though undoubtedly the practice persisted for some time in spite of such prohibition.

The third style flourished not so much in England as in Ireland, where in early Christian illuminated manuscripts, such as the Book of Kells, and on the typical Irish brooches, the advanced complicated animal motives of Scandinavia are mingled in amazing yet perfect harmony with late Celtic designs. Thus this Irish art has more claim to be regarded as a renaissance than as a degeneration of the artistic spirit.

Case I. 20. *W. Side* (*Teutonic Series*). Evans Collection.

Brooches from Kertch belong to a late period of occupation by Gothic tribes, in which casting and inferior execution supplanted hammered types, and early round knobs were replaced by a more ornate elongated form of Roman origin. In the Scandinavian series are included some objects dating back to the Bronze Age, while some Denmark finds are similar to those from the mosses of Nydam and Thorsbjerg. Of particular importance is the Gotland collection, unrivalled outside Scandinavia, showing traces of outside influence from the Bronze Age down to the latter part of the Migration Period, c. 600 A.D., after which considerable independence from the Scandinavian mainland is to be seen. Note especially in this respect the double row of brooches in the upper case, the later types of which are seldom or never found on the mainland. The punctuated and straight-sided forms are a degeneration from earlier types with curved sides derived from the Romano-Germanic 'arquebus' type. Contrast the oval or 'tortoise' brooches of the Vikings found in Great Britain, Ireland, and Northern France, but very rare in Gotland, which in this latter period was in close connexion with Finland and Esthonia, e.g. curious dome-shaped brooch of pierced work and penannular brooches in Gotland box. Brooches formed of two parts, an inner plain shell and an outer pierced cover, afford an insight into contemporaneity of development. To the period of lively connexion with Central Asia, ninth and tenth centuries, to which large finds of Cufic coins in Scandinavia are due, belong massive bracelets such as that in Case I. 23 from Gotland, with typical stamped pattern of triangles filled with dots.

Central Europe is only very slightly represented, but buckles and brooches from Italy show some closely allied forms, and the 'tendril' or 'spiral' ornament which precedes the animal motives for surface decoration. Characteristic of the Frankish tribes (boxes labelled 'Andernach', &c. and French localities) are the large bronze buckles; damascened iron work replaced by plating ('placage') among the Alemanni and Burgunds, and the radiated brooches with bow and foot of uniform width ornamented with 'chip carving' (*Kerbschnitt*) patterns, a type evolved from a blend of the Gothic radiated form and a Roman provincial type. Attempts have been made to distinguish periods of Frankish art, but apparently no individuality is perceptible except previous to the general invasion about the middle of the fifth century. It is better to differentiate between the various elements which constituted this art, e.g. to Gothic influence are to be ascribed the radiated, ornithomorphic, round *cloisonné* brooches; large beads such as those from Andernach, and damascening; a northern trait are bracteates, I. 23. Through the Alemanni came the brooches of iron covered with gold with cabochon settings.

I. 20. *E. Side.* **I. 19, 23, 26.** (*Anglo-Saxon Series, c.* 450–700 *A.D.*)

Compare buckles from Faversham, I. 20, and Kent (Douglas Collection formed about 1780), I. 19, with Frankish forms. Strong individualism is displayed in Kentish art by the characteristic brooch forms (see especially I. 23) and excellence of *cloisonné* work, e.g. the Abingdon

brooch, I. 19; the Stanton Cross and Forest Gate Jewel, I. 23. The piriform amethyst beads from Faversham in the frame case I. 20 are analogous to Egyptian forms of the XIIth Dynasty. Their origin can be traced through Roman jewellery to the East.

The East Anglian series (I. 20) is well represented, with absence of Frankish types, and close connexions with Scandinavia as in the cruciform brooches (upper case), which show all the characteristic English forms with degeneration of the round knob through half knobs to flat forms. Later examples exhibit florid decoration, in which the knobs are subjected to the prevailing predilection for zoomorphic ornament. This exaggeration of detail is even clearer in the animal foot. The evolution of the square-headed brooches is not so clear; an early example comes from Orwell, Suffolk, decorated in Salin's Style 1.

Special attention should be directed to a find from Dorchester, Oxon. (I. 19, W. side); it comprises the earliest relics of this period which have been found in England. They resemble closely the Danish moor finds, which belong to the third century A.D. To the West Saxon area in which Oxford lies belongs a great part of the contents of I. 19. The cemeteries of Fairford, Brighthampton, and Wheatley were rich in relics; particularly noteworthy are the swords, as they are not all common in English graves of this period. The amber glass vase of a rare type finds parallels from other parts of England and from the Continent. Their occurrence in France, Germany, and Scandinavia suggests a foreign centre of distribution. The typical West Saxon brooch is the 'saucer' brooch and its allied form, the so-called 'applied' brooch. They are not by any means restricted to this area, but were the prevalent type in use. They occur also in considerable numbers in the East Midlands and East Anglia, from which latter district examples may be seen in I. 20, E. side. They are not unknown from Kent, e.g. Chatham Lines (I. 19), and may have originated in the small button form found in Kentish cemeteries.

The beads of this period are varied in form, colour, and material, including amber, crystal, glass, paste, and amethyst, the latter characteristic of Kentish finds, while a typical East Anglian kind are of red, green, and yellow glass paste.

I. 19. *E. Side Lower Case.* Cinerary urns of coarse hand-made ware from Sancton, Yorks., of types common to the Eastern Counties and the Midlands. They are known, too, from districts where inhumation prevailed (Upper Case). Kemble, in *Horae Ferales*, pointed out striking analogies to urns found round the mouth of the Elbe, the district from which history brought the Saxon invaders of Britain.

Case I. 23.

The small silver bracelets, ingots, and miscellaneous fragments of silver formed part of the huge Cuerdale hoard discovered in 1840, which was evidently looted treasure discarded in its flight by a retreating Danish force, c. 910 A.D. (as dated by coins). To the same period of Danish inroads belong gilded stirrups and the remarkable sword-handle decorated with silver and niello in Case I. 19, all probably of native workmanship. The most important objects of this period are, however, the **Alfred Jewel**, the Minster Lovell Jewel, and the Jewel from Risano, Dalmatia. In this latter the technique and devices link on

to Sassanian fabrics, and may be earlier, but for the origin of the enamel work in the other two, undoubtedly products of Early Christian art, two possible explanations are forthcoming. According to the first the technique was introduced from Rome about the time of Augustine, and is of Byzantine origin. To this view the non-use of pink for flesh colours presents a serious objection. According to the other we may see in them a revival of the art of enamelling which had flourished in Britain in Late Celtic times and was introduced anew by missionaries from Ireland, where the art had been preserved. Certain details would rather point to the latter source.

Various considerations such as the date of the technique, and the place of discovery in conjunction with the legend round it seem to afford strong justification for the ascription of the **Alfred Jewel** to the famous Saxon king; but the question of the purpose of the jewel is perhaps more difficult to decide. Various conjectures and suggestions have been made, of which the following may be cited: (1) an ornament for the front of a crown or helmet; (2) the handle of an 'aestel', probably a pointer for indicating the lines of illuminated manuscripts, &c.; (3) the head of a sceptre; (4) a pendant. One fact, which helps towards the solution of this problem, is certain, namely, that the material inserted in the socket formed by the mouth of the animal was perishable, as the gold rivet still remains in place. This points to wood or ivory as the substance used.

Two other objects in the collections lend additional interest to the famous Jewel. The first of these is the **Minster Lovell Jewel** with its marked similarity of form and technique. It is, in fact, the only other example known to which a similar use can be assigned. The second is a silver ring from the Evans Collection bearing the legend SICEPIE HEÐ MEA GEWIRCAN. The provenance of this ring is unknown. Two other rings of the same period are the Bossington ring inscribed NOMEN EHLLA FIDES IN XPO and a silver ring from Richborough.

In this period may also be included three monumental stones now in the mediaeval room. The first refers to the erection of a chapel at Deerhurst, Gloucestershire, ten years before the Norman Conquest. The other two are large runic stones belonging to a class of memorial stones, the earliest examples of which date from the tenth century. They were sent from Sweden as a gift to the University in 1689 by John Robinson, then minister to Sweden.

I. 21. Strong Room Case.

This case contains examples of **work chiefly in the precious metals and of the Renaissance period**, though both the earlier and later periods are also represented. The larger portion of the **upper shelf** is occupied by part of the collections lent by Mr. T. Whitcombe Green. Together with some fine chalices in fifteenth-century Gothic style, ornamented in several cases with enamelled knops, are specimens of later silver work mainly of German workmanship made in Nürnberg and Augsburg. The tall repoussé cups exhibit the breaking away from the stiff forms of the Middle Ages. A stoneware jug imported from the Rhine district is decorated with silver-gilt mounts made in Exeter in 1585, and the same style and period is

represented by the fine tankard dated 1574, also of English work, given by Dr. W. Bouchier in 1790. Both examples bear, however, impress of the strong German influence exercised in England through the Hansa trade.

Two other tankards, the one of the usual type of the latter part of the seventeenth century, the other a wooden peg tankard of Danish work, are here shown.

Among miscellaneous bijouterie of various dates the two gold chains and the gold George claim notice as having belonged to the Founder. They are depicted in his portrait over the Tradescant staircase and he records their gift to him by foreign princes in his diary.

At the back of the **lower shelf** are three ancient staves of the University. They are not marked, but the arabesque ornament is similar to that found on chalices, &c., of the late sixteenth century. They bear mottoes round the knobs at each end, and represent severally the three Faculties of Divinity, Medicine and Arts, and Law.

The collection of watches and clocks is composed partly of the Bentinck-Hawkins bequest, and partly of gifts from individual donors. This is at present supplemented by an interesting series of English and German watches lent by Mr. T. Whitcombe Green; among the former we may here notice one bearing the signature of **R. Quelch**, an Oxford maker, c. 1650.

Early English examples are an oval watch by **Michael Nouwen** (1613), and one set with turquoises by **Edward East** (1610–1673), watchmaker to Charles I and one of the ten assistants named in Charter granted to the Clockmakers' Company in 1631.

The huge clock-watches, usually with two outer cases, were intended for travel and continued in use from c. 1650–1750. Only a few were made in England, the majority being the work of French and German horologists.

Among works of a later period is a clock to the right by **Bréguet**, the famous French horologist (1747–1823). The escapement is placed in a tourbillon or revolving chamber, a device invented by him to counteract the effects of change of position.

B. AEGEAN SECTION.

(Cases I. 31–46.)

The **Aegean** collections of the Ashmolean, taken as a whole, are the most generally representative possessed by any Museum. Athens has her magnificent Mycenaean and Cycladic exhibits, Candia her Cretan, Berlin her Trojan, and London her Cypriot. But Oxford is able to show both Cretan and Cycladic treasures of the first importance; to illustrate with abundant material the Bronze Age in Cyprus, and the Aegean influence in Egypt; and to show typical Aegean products of both the European mainland and Asia Minor. This favourable position the Museum owes to the

leading part taken in Aegean exploration by Mr. A. J. Evans, and to the participation of other Oxford scholars, e.g. Messrs. D. G. Hogarth and J. L. Myres, in the same work for many years past. Naturally it is in **Cretan** objects that the Ashmolean is most rich, and visitors will do well to note especially its exhibitions of polychrome pottery of the Middle Minoan Age, and of votive objects from Cave Sanctuaries.

The existence of what we now distinguish as **Aegean Civilization** was unrecognized before 1873, although a few products of it had already been observed or found, e. g. structures at Mycenae and Tiryns, and vases at Ialysus in Rhodes (see Wall-case I. 46). The first revelation came with Schliemann's discoveries at Hissarlik (see Case I. 42), and clearer light was shed by his subsequent exploration of the 'Circle' graves at Mycenae, in 1876 (see Case I. 44). It began to be realized that a considerable and productive society had flourished in Greece before the classic Hellenes, and that its civilization not only filled the Bronze Age, but had its roots in Neolithic times. Though its finer products remained for some time longer under suspicion o foreign (Phoenician) origin, it was generally admitted that a most important chapter in the history of European development was being recovered, which might explain not only the social setting of the Homeric Epics, but also many features in Hellenic legend and life.

The interest, thus widely aroused, led to a continuous series of discoveries being made during the next twenty years. By the exploration of early sites and cemeteries it was shown that a 'Mycenaean' stratum was to be expected below the earliest Hellenic all over the Greek mainland and nearer islands. Especially in the Cyclades (see Case I. 37) and at Hissarlik, it was recognized that there had been cultural development from very early times through recognizable stages, and that this development was local and to some extent individual. The best comparative series of Cycladic pottery came from the excavations of the British Athenian School at Phylakopi in Melos: but the excavations of Tsountas and others in Amorgos, Syros, Naxos, Paros, &c., have also proved very instructive. Crete could not, for political reasons, be examined properly; but from various indications it was conjectured to have been a centre of this civilization; and in 1894 A. J. Evans published proof that

it had possessed a prehistoric system of writing. Cyprus was found to be full of Bronze Age cemeteries, and Aegean influence and products were presently observed in Egypt, in Sicily, in Sardinia, and even Spain, in Italy as high as Venetia, in the Danube basin, in Macedonia and Thrace, and, sporadically, in Asia Minor and Syria. As the wide commercial range of Aegean civilization came to be acknowledged, so also did its local origin, its great antiquity, the individuality of its development, and its comparatively high aim and achievement. But there remained great gaps in our knowledge which led to serious misapprehensions. 'Aegean' society was still believed to have scarcely used any system of writing, even if it had rudimentary knowledge of one. It was credited with very scanty and primitive religious ideas, there being very little among its remains which seemed to have reference to cult. While magnificent grave-furniture was known, hardly anything had been found to indicate high culture or even social comfort among the living. Most important of all, the higher products, such as the Treasure of Mycenae, the goblets from Vaphio (see Case I. 36) and the like, represented an artistic development which earlier remains found elsewhere did not account for. There had either been a miraculous advance made *per saltum* in Southern Greece, or the remains of most important intermediate stages had not been found. According to the view they preferred, scholars were inclined to 'telescope' the Aegean Age, regarding it as of comparatively short duration; or to ascribe its highest achievements to some accident of foreign influence; or to seek diligently in some new field, which might contain the key to the mystery.

Of the last class was A. J. Evans, then Keeper of the Ashmolean. As early as 1894 he began to explore Crete, convinced that this great and fertile island had played a paramount part in Aegean development, and before 1897 he had collected there the gems and other objects which enabled him to demonstrate the existence of prehistoric writing. In 1897 the final Cretan Revolution broke out, and schemes of exploration had to be postponed: but Evans took certain bold steps to secure rights over the site of Cnossus, which had been slightly explored by Kalokhairinos, Stillman, and Halbherr, and much desired by Schliemann and Dörpfeld. So it eventually came about that, on the re-establishment of order in 1899, the British Cretan Exploration

Fund, founded by Evans and Hogarth (Director of the British School at Athens), obtained from other competitors the concession of archaeological rights at Cnossus; and also at Lyttus with the Dictaean Cave, Zakro, and minor sites. Later on Palaikastro, near Zakro, was added. A French mission probed two sites, but soon abandoned work; but the Italian mission, led by Prof. F. Halbherr and Signor L. Pernier, began work at once, and soon was engaged in most fruitful explorations at Phaestus, and the neighbouring villa of Agia Triada. An American mission arrived a little later, under Miss Harriet Boyd (Mrs. Boyd Hawes), and, after preliminary work near Kavusi, opened out a singularly well-preserved town-site at Gournia, on the Gulf of Mirabello.

As the Ashmolean collections include a great many objects, in the original or in facsimile, from Cretan sites, brief particulars about certain of these will be useful.

1. **CNOSSUS.** North Central Crete, near Candia. A large city-site, whose superficial remains are of Roman age; but over a wide radius it has rich underlying strata of all the Aegean periods. In the east centre, on a slight rise, called *Kephala*, which falls steeply to the left bank of the ancient Kairatos river, was the **Minoan Palace**, covering, with its courts and appurtenances, a very large area. A lesser palace or villa lies on the west, connected by a paved road. An important outlying villa was found also on the north-east, close to the river. In the south of the city, at some distance, remains of large houses were explored in 1900 by Hogarth. A large late Aegean cemetery was found by Evans in 1904 at Zafer Papoura, about a mile to the north, and beyond it, at Isopata, ruins of a royal tomb. Later graves, mainly of Geometric period, were explored near by on the west by Hogarth in 1900.

The **Palace ruins**, excavated by Evans in 1900 and following years, rest on a thick stratum of yellow clay, which contains *Neolithic* implements and hand-made pottery, plain or incised, whose stratification admits of sequence dating. No Neolithic structures have been found here. Above this clay are floor-levels of a subsequent age (**Early Minoan**) on which occur pottery with painted geometric decoration, and copper implements: but no contemporary walls have been found. The earliest structures on the site are certain walled pits or basements of a slightly later age (**Middle Minoan I**), after which a large Palace was at last built on the site (M. M. II); but of its earlier structures hardly anything survives except on the extreme west, and of its later only basements, cellar-like repositories and foundations, mainly in and near the great west court. On its floor-levels, however, have been found great numbers of polychrome vases, sherds, fresco-fragments and faience models, for which see cases labelled **Middle Minoan.** Almost all the structures now visible on the site belong originally to the end of the next period, M. M. III, but have been much modified in Late Minoan I and II. In the west part of the later palace, the extant remains are almost entirely those of basements, which

formed a long series of store galleries filled with great jars. On the crown of the hill was a large court from which opened the living rooms. The half-sunken 'Throne Room' is the best preserved hall in this part. On the east side the hill falls away, and under its talus many fine halls with stairways, leading to upper stories, have survived. Here it can best be judged what the Late Minoan Palace was like in its prime. The great mass of fresco-paintings, architectural carvings, stone vases, figurines, inscribed tablets, seal-impressions, &c., &c., belongs to this Palace. It came to an end in some catastrophe not much later than 1400 B.C., perhaps after resistance offered by its king to an invasion of 'Mycenaeans' from the Argolid. In the succeeding period (**L. M. III**) it was only partially occupied and its larger halls were parcelled out into smaller chambers. After about 1150 B.C. it ceased to have any history, though the city of Cnossus revived and flourished far into the Roman age.

2. **PHAESTUS**, South Central Crete, overlooking the Messarà plain from an eminence at the west end. Excavated by F. Halbherr, L. Pernier, and others, in 1900 and following years. Here are a Palace and its appurtenances only, which cover a less area than those at Cnossus, but are better preserved. Extensive remains of structures and pavements on the west side, and a rich stratum of vases, &c., under the main structural mass witness to Middle Minoan splendour. The Late Minoan Palace was built, like the Cnossian, round a central Court, from which opened living rooms. Its store galleries are on the west. Comparatively few smaller remains of L.M. period were found, and hardly any inscribed tablets or sealings, probably because the site continued to be occupied in Greek and Graeco-Roman times. The glories of L. M. Phaestus have to be inferred from the **Villa** built by its dynasts two miles west.

3. **AGIA TRIADA**, near the sea, excavated by the explorers of Phaestus in 1902 and following years. The spot seems to have been the early burying-place of Phaestus; for great quantities of Early Minoan objects have been found in the denuded remains of a domed tomb (*tholus*) which contained above 200 skeletons. Here a Villa was built on M. M. foundations by Late Minoan I architects. It consists of suites of rooms disposed on terraces and has yielded singularly fine fresco-fragments and carved steatite vases, once coated with gold (see Case I. 34). A considerable number of inscribed tablets and seal impressions were found. The chief prize was a terra-cotta sarcophagus painted in brilliant colours with scenes of cult, perhaps of worship of the dead.

4. **DICTAEAN CAVE**, in the foothill overlooking the Lasithi plain from the south-west and not far from Lyttus. It was probed by Evans in 1894 and subsequent years and systematically excavated by Hogarth in 1900. The Upper Cave was found choked by fallen rocks, under which were hidden in the black earth fragments of many votive offerings in bronze, terra cotta, &c., in great confusion. These lay most thickly within a walled space at the north end, which was probably a Temenos. They range in date from M. M. II or III to L. M. III and even later, a few early Hellenic objects occurring. The **Lower Cave** runs downwards into the hill for a long distance and is lined with stalactitic formations. In the natural crevices and flutings of these immense numbers of bronze objects of toilet use, &c., were

found placed upright, as dedications to the local deity: and from the floor of the pool, which finally stops progress downwards, were dredged other bronze objects and several engraved gems. This cave, probably a sanctuary of the Earth Goddess, came later to be peculiarly associated with her son, called Zeus by the Hellenes, and it was his fabled place of birth (see Case I. 38).

5. **ZAKRO**, on a small bay in the south-east. Excavated by Hogarth in 1901. Remains of a small but rich trading settlement, mainly of M. M. III or L. M. I origin, which consisted of isolated brick and stone houses built on a low hillock near the sea. In one of these were found some hundreds of clay sealings showing singular designs which underwent degradation at the hands of local artists anxious to differentiate signets. In a large circular pit on the east were found enormous numbers of broken vases, many of them finely painted. These show interesting stages in the evolution of L. M. designs from M. M. In caves of the neighbourhood were found E. M. burials.

6. **PALAIKASTRO**, on the north-east coast, 10 miles from Zakro, excavated by R. C. Bosanquet and R. M. Dawkins for the British School at Athens in 1902 and following years. Considerable part of a L. M. township, with its streets and lower parts of houses, survives on the lower site. The upper, where stood the chieftain's house, and apparently the famous shrine of Dictaean Zeus, has been almost completely denuded. Near were found large ossuaries of earlier period (Middle Minoan), and on a hill called Petsofá, remains of a sanctuary of Early Minoan age.

The discoveries, made on these and other Cretan sites, have affected our knowledge of Aegean civilization more than any made since those of Schliemann. (1) They have filled up the gulf between Neolithic and late Bronze Age products by revealing the Middle Minoan culture. (2) They explain the later civilization of the Argolid, the development of the Cyclades, and the passage of Egyptian and west central Asiatic influences to Greece by demonstrating the pre-eminence of Crete in the Aegean world at this time. (3) They have enormously enhanced our estimate of both the aims and the achievements of Aegean civilization, not only by proving its use of writing and its possession of a high religious system, but also by proving the idealism of its art, its great resources, the high standard of social comfort and organization prevailing in its palaces, and the magnificence of their architecture, furniture, and so forth. We now put Aegean civilization into comparison with Egyptian and Mesopotamian on equal terms, and understand why it, rather than they, exercised direct determining influence on the subsequent Hellenic. (4) We have now a working system of Aegean chronological sequence whose criterion is the succession of strata at Cnossus from the Neolithic Age to the opening of the Age of Iron. This

system is used in the classification of objects in this Museum as **A. Neolithic** (*Early, Middle, and Late*); **B. Minoan** (*Early*, I, II, III: *Middle*, I, II, III: *Late*, I, II, III). With these periods corresponding stages of Cycladic development are equated in case no. I. 37. In a word, it is Cretan discovery which has ended the empirical stage of prehistoric archaeological research in the Aegean area, and enabled us to find the place of Aegean civilization in the story of European development.

Case I. 31. Cretan Neolithic and Early Minoan I.

Floor. W. Half. Early Neolithic sherds from the lowest clay stratum under the Cnossus Palace. The vases were finished in natural clay without slip, hand-polished, and left plain or very simply decorated with rectilinear incisions. Flat curvatures prevail.

Middle. Middle Neolithic sherds from Cnossus. Higher polish and more elaborate incised ornament, thrown into relief by white gypsum filling. *Pointillé* designs prepare the way for characteristic Cretan 'spotting', which will follow the introduction of pigment. Also note sherds whose lustre is heightened by 'ripple' treatment of the surface. This treatment also introduced a characteristically Cretan painted decoration of Middle Minoan age. Three broken idols in clay, two steatopygous, but not of the well-known Cycladic type, which did not become known in Crete till the latter part of the Early Minoan Age, belong to this period.

Floor. E. Half. Late Neolithic sherds from the uppermost clay stratum at Cnossus. Surface more brilliant and redder. Ornament more sparsely distributed and better 'composed'. Clay walls thinner and forms more varied.

Top. Early Minoan I. Opening of the Bronze Age and first introduction of painted decoration on pottery (compare specimens with black linear ornament on dusky ground).

Survivals of incised decoration are to be seen on the W. side. Stone idols and stone vases, closely resembling Egyptian Old Empire forms, came in. The settlement on the Cnossian hill was evidently of little importance in the Neolithic Period and continued to be so through the E. M. Age.

I. 32. Early Minoan II and III.

Floor. E. M. II. Pottery from Palaikastro ossuaries (v. p. 52). Forms, which will be familiar later, appear, e.g. the beaked oenochoe (*Schnabelkanne*) and 'hole-spout' vases. No certain trace is yet found of slip or the wheel. The better vases are burnished to a warm red, and have mostly dark decoration on light ground. Some sherds of mottled ware are shown similar to those found at Vasiliki, near Gournia (see Boyd Hawes, *Gournia*, p. 50 and pl. XII & B). Their surface was perhaps modified by the vase being baked directly on hot coals which touched it here and there. On the W. side is a group of stone vases from Arvi, Crete, which continue in forms the Egyptian tradition of E. M. I. They are dated by their identity with the contents of the great *tholus* of E. M. Age at Agia Triada (p. 51).

Middle. Sherds from floor-levels at Cnossus, of finer fabric, showing the first use of slip. The ornament is still dark on light. A finely burnished survival of incised ware is shown in the S.W. angle. The ornament throughout is strictly rectilinear geometric, often singularly like that of the early Iron Age ware.

Three marble idols of Cycladic form (cf. Case I. 46), which suggest that Crete was getting into touch with neighbouring islands, belong rather to E. M. III. So does a steatite ring, found in an E. M. deposit near Phaestus, which shows the beginning of spiraliform designs.

Top. E. M. III. This period, almost unrepresented at Cnossus (but note one remarkable beaked vessel, and some sherds, light on dark, on W.), is here illustrated by vases and sherds found by Mr. Seager, in 1908, at Mokhlos, E. Crete, and by a vase from cave-burials near Zakro (p. 52).

I. 33. Middle Minoan I and II.

Floor. S. End. Here are shown specimens of the late E. M. incised ware (lids of pyxides, &c.), side by side with the earliest ware, which displays polychrome decoration on a dark ground glaze. This latter opens the distinctive Middle Minoan style, which will attain its acme in the M. M. II. period. The passage of geometrical designs from incision to pigment is well illustrated in the S. W. angle.

Note that, though dark ornament on light (buff) ground continues in vogue from the E. M. period, the fashion of light ornament on dark ground has become stronger, owing to the nascent taste for polychromy. Some of the vessels and lids of this period continue E. M. forms.

Middle. A characteristic set of vases of M. M. I. period is here displayed. They are very precisely dated by having been found at Cnossus under the floor of a magazine, whose foundation was not later than M. M. II. The male statuette, girt with short broad dagger, has been made up from fragments found at Cnossus. The broken idols, some painted, which flank it, show the more elaborate cult-type which had come in, and illustrate the method of securing women's dress at the waist. In front are examples of votive figurines from J. L. Myres' excavation at Petsofá, near Palaikastro (p. 52). Note especially the heads (female) with large projecting 'palm-leaf' hats. Most of the figurines are effigies of worshippers: but with them were found models of diseased limbs, and of garments and animals.

Top. A fine 'hole-spout' vase and two smaller vases show the beginning of raised 'barbottino' decoration, which will become common in the next period.

Floor. N. End. We here reach M. M. II, the period of the First Great Palace at Cnossus. Going round the case from W. to E. one may note the gradual supersession of the dark on light decoration by light on dark, the latter soon becoming the characteristic fashion of the period. On the E. side are sherds displaying typical 'barbottino' treatment, and great variety of geometric and conventionalized floral patterns, painted in white and cherry red on a lustrous black ground.

Middle and Top. Examples on these shelves illustrate the development of the full M. M. II polychrome style, by the addition of a second shade of red, and an orange yellow; also the refinement of the

fabric to an egg-shell consistency, and the ceramic imitation of natural markings of stone (e. g. breccia and liparite) and of superficial features of metal work. Note especially the imitation of spotted liparite displayed on the *middle pedestal shelf* near the wax model of an actual liparite fragment found at Cnossus; and the fragment at the W. end, in which not only the chasing, but the lustre of a metallic surface is reproduced. Whether for the skill employed in its fabrication, or the effective character of its ornament, this polychrome M. M. II ware (often called 'Kamares' from the name of the cave on Mt. Ida where it was first found), is among the most remarkable potters' work of any age. In the lower part of the case are shown some clay votive figurines from a cave sanctuary near Zakro. These are of the same period, and display the same features of dress as the Petsofá deposits, notably the 'Elizabethan' ruff-collars of women. The rude double-faced vase in the central compartment is dated to early Middle Minoan by the dagger found with it.

I. 34. Middle Minoan III and Late Minoan I.

S. End. Vases and sherds illustrating a period of slight artistic decline after the brilliance of M. M. II. The pottery falls off in fineness of fabric, in depth and lustre of glaze, and in effective character of decoration. 'Barbottino' treatment of the surface survives both in painted imitations and also in sparse studs and round spiral bosses, which suggest stamped leather-work. A different imitation of the latter is seen in the 'plaited' vases on the two upper shelves. Signs of the revival of dark ornament on light ground begin to appear. Objects especially to be noticed are:—**Floor** (1) Large vase of a typical Melian fabric, evidently imported into Crete. Compare **I.** 37 for similar sherds from the Middle Cycladic III stratum at Phylakopi. (2) Vase with the curiously inartistic 'trickle' ornament, often found on the larger store-jars of this period. **First shelf:** (1) A box of polychrome fragments combining colour and relief decoration—the most effective M. M. III ware known. (2) The handle and spout of the earliest known 'stirrup vase' (*Bügelkanne*)—a form once supposed typical of all Aegean prehistoric civilization, but now known to have been introduced late. (3) In a box, an interesting fragment of a vase with moulded reliefs of marine subjects—the earliest examples of a class of motives which would shortly predominate in Cretan decorative art. **Second shelf:** (1) Facsimile of a seated statuette in green diorite with Egyptian hieroglyphic inscription, found at Cnossus. In the opinion of Egyptologists, who have considered it, this statuette belongs to the period between Dynasties XIII and XVII. (2) A brown stone vase decorated with circular sinkings filled with powdered gypsum as in Neolithic time. **Top shelf:** (1) A very effective amphora with conventional palm-branch ornament in which the orange yellow of M. M. II survives. (2) An amphora in whose decoration appears a naturalistic treatment of vegetable forms which will characterize L. M. I.

N. End. Here are the first relics of the Later Palace, which, as modified and enlarged in the Late Minoan Age, is responsible for the bulk of existing ruin on the Cnossian site. A revival of art is promised by the bold and effective arrangement of ornament in zones on the large *pithos* on the floor of the case; and still more by the

remarkable sherds on the shelf above which show most naturalistic vegetable designs (grasses, crocuses, irises, and other Cretan blooms). Dark ornament on light ground has gained the upper hand and the slip has become hard and lustrous. This is well seen on the sherds on the east end of the shelf, which show conventional vegetable decoration. The bull in 'bucchero' ware (procured in Crete before the Revolution) also illustrates a naturalistic art. Masterpieces of this period are steatite vases with reliefs, once gilded, of which the finest specimens have been found by the Italian Mission at Agia Triada. Facsimiles of two are shown, whose originals are in the Museum at Candia. An original fragment, found at Cnossus before 1897, is shown beside these. The interesting scene represented by this relief has been dealt with by Evans in *Mycenaean Tree and Pillar Cult*, p. 3. The plain but elegant diorite bowl, on a high stand, is an original from Palaikastro. The vases and sherds on the **first shelf** (E. side), show the late provincial prevalence of the 'Kamares' style, which died out at the Cnossian metropolis with the M. M. III period : and the identity of spiraliform vegetable ornament alike in the light on dark and dark on light decoration proves how directly and easily the transition from one to the other was effected at Zakro. A vase on the west side and sherds, &c., on the **top shelf**, found at Palaikastro and Zakro, prove further that the naturalistic tendency of M. M. III had survived to L. M. I, and developed in the latter period, even in extreme Eastern Crete. The **store-jar** on a pedestal east of the case belongs to the earliest known class of these great vessels, and shows a survival of M. M. III ceramic technique in large work.

I. 35.

A special class of products of the earliest period of the Later Palace (transition between M. M. III and L. M. I) is here represented by facsimiles. These glazed and painted objects were of a native fabric in paste, which seems to have been derived from Egypt. The likeness of Aegean glazed pastes to later Mesopotamian 'enamels' is striking. These objects were found in a basement chamber which seems to belong to the earliest structural period of the Later Palace, and is regarded by Evans as a Temple Repository. Most of the objects are clearly votive, e.g. the models of garments and the snake-bearing figures. Opinions vary as to the identification of these with the Great Goddess of the Aegean religion herself, some inclining to regard them as effigies of her votaries. The animal and marine plaques in the lower part of the case must have decorated a casket. They are all inspired by the same naturalistic spirit, which may be remarked in M. M. III and L. M. I pottery ; and the artistic balance of their composition is very notable. The exact significance and use of the marble cross, set up in the centre in Evans' conjectural reconstruction, are uncertain.

I. 36. Late Minoan II.

The full flower of Late Minoan culture is represented in this case and on the screens west and north. The model of a large unfinished **stone vase** on a pedestal east of the case also belongs to L. M. II. Most of the photographs hung on the screens show architectural remains of this period. The original vases, paintings, &c. of L. M. II,

being the best preserved, have almost all been retained by the Candia Museum, and are represented in the Ashmolean only by facsimiles.

Floor. Fragments of pottery illustrating the magnificently decorative 'Palace style', which produced also certain vases found in the tumulus of Vaphio near Sparta (see drawing on end of Case I. 39) with the famous gold goblets of which facsimiles appear on the *first shelf*. The ornament is derived rather from vegetable than from marine forms. The decorative use of the rose is finely exemplified in the fragments of stone cornice, exhibited in originals and reproductions. The pedestal lamp, in purple gypsum, shows strong Egyptian influence prevailing in Crete at this period. The great weight in purple gypsum at the south end was apparently carved with polyp design in relief, to prevent its being tampered with by chipping, and it may be supposed to have been a standard, preserved in the Palace.

First Shelf. On the east side is a collection of small weights (originals and facsimiles) which Evans refers to the so-called 'Light Babylonian' standard. The pottery fragments in the south-west angle show the increasing vogue of a marine style, so far exemplified better by East Cretan vases than by Cnossian. The finest specimens are the 'filler' vases of Zakro and Palaikastro. The rest of the exhibits on this shelf and on the upper shelf, both originals and facsimiles, illustrate the skill of Late Minoan sculptors in making fountain-spouts or vases in the hardest materials, and also their naturalistic tendency. An interesting fragment from Delphi, shown on the W. side, proves the wide geographical range of this Cnossian influence. Masterpieces of such animal representation are seen in the steatite bull's head, shown in facsimile at the S. end of the upper shelf (it loses, however, some of its effectiveness through the crystal eyes and lucent shell-inlay of the original being reproduced in plaster), and the painted bull's head relief in *gesso duro*, shown on the end of Case I. 42.

The fresco paintings, shown on the **W. Screen**, are original fragments completed and restored, with the single exception of the 'Toreador' panel, which is a reproduction by E. Gilliéron. The dancing girl, hung next to the latter, well shows the pinched waist and long locks which appear also in Egyptian representations of Aegean figures. At the S. end is seen a very interesting fragment showing a woman's profile with full eye. The two panels above it illustrate the close connexion between ceramic and fresco decoration at this period, and should be compared with the vase fragments in I. 36. The naturalism of the central fragment of the three shown in one case fully bears out what has been said above about the artistic tendency of this period. All are from walls of the Later Palace at Cnossus. On the **N. Screen** is a restored reproduction of the plaster relief of a figure wearing a lily crown, which was part of the wall-decoration in the Central Court of the Palace. The effort of the artist to reproduce human anatomical details naturalistically is most noteworthy. His success has been greater than that attested by any earlier or contemporary work of Egyptian or Mesopotamian art.

I. 39. Late Minoan III.

The great Cnossian Palace was ruined not much later than 1400 B.C., and the site was never reused except in so far as the shells of the

larger halls were divided up into small apartments. This destruction, it is conjectured, was wrought by sea-roving 'Mycenaeans' from the Greek mainland; and in support of this view we may note that, in the succeeding period, the vases, &c., of that peculiar style which since Schliemann's discoveries of 1876 has been known as 'Mycenaean', appear widely and evenly diffused over all the Aegean world. To this 'Reoccupation' (L. M. III) period at Cnossus belong most of the graves in the great cemetery of **Zafer Papoura** (see p. 50), specimens of whose contents are shown on the **N. side** of this case. Note the infusion of a northern element shown by the introduction of the leaf-shaped blade. The prevalence of the 'stirrup-vase' and of debased marine ornament characterizes this period. The degradation of shell designs to 'meaningless corkscrews' can be studied on sherds at the **W. end.** The vases, gems, and sherds at the **E. end** are from native excavations at Akhladi and Agia Pelagia in Central Crete. Note the local imitations of Egyptian beads and scarabs, found with a typical late Cretan 'milk-stone' seal, which shows a lion seizing a bull.

In lower compartments are two vases from Zafer Papoura which exhibit the progressive degradation of Aegean ornament towards the later Geometric style: and lampa and vases of local provincial make and various periods from Palaikastro, E. Crete.

I. 46 (N. end) and 38. Late Minoan III, &c.

Products of the epoch of diffused Mycenaean influence fill the N. half of Case 46 and overflow on to the floor and top shelf of Case 38. In the former, native Cypriote imitations of Mycenaean forms recall imitations of the same in Egypt. The vases from Ialysus in Rhodes belong to the class which first called the attention of archaeologists to Aegean art: and below are some of the fragments found by Schliemann himself in his first campaign at Mycenae. In Case **38**, the miscellaneous vases on the **floor** illustrate the prevalence of the 'stirrup-vase' at this epoch. Like the bronze axes and knives at the **N. end**, they are mainly from Cretan sites, which have not been regularly excavated, but tapped by native diggers. On the **upper shelf** the owl-vase and its neighbour fall very late in L. M. III and might be classed as Geometric; and the Attic group on the W. side (from a tomb on Mt. Hymettus) is only a little earlier in style.

The rest of the case (with the exception of some very interesting figurines on the top shelf, South end) is occupied with *ex voto* objects from Cretan Cave-Sanctuaries. Of these caves, for which Crete was famous, the best known was the **Idaean** near the summit of Ida, whose excavation in the late eighties resulted in the acquisition of magnificent votive shields and other bronzes by the Greek Syllogos at Candia.

The Ashmolean has only three small bronze vessels and a most interesting fragment of a metal *rhyton*, in the shape of a human head, from this Cave (Top, N. end). They belong to the post-Minoan Age, perhaps the tenth century B.C. Next in fame ranked the **Dictaean Cave**, in a spur of Mt. Dicte (Lasithi, E. Central Crete), the reputed birth-place of Zeus (see p. 51). This was excavated by Hogarth in 1900, and the results of his search are all at Candia. But before that date many votive bronzes, &c., were dug out by the peasants

of Psychro; and a few have come to hand since, recovered from the bottom pool in exceptionally dry seasons. The disturbance which the strata in the Upper Cave have undergone, and the lack of any stratification at all in the Lower Cave, where the natural crevices of stalactite pillars were used as depositories for offerings, make the dating of these objects difficult. The potsherds, however, found in the least disturbed and deepest angle of the Upper Cave take us back to the Middle Minoan period at least: while small 'proto-Corinthian' *aryballi* speak to continued cult use in the Early Hellenic Age. The bronze statuettes of worshippers, male and female (Middle Shelf N.) and the bronze and clay figurines of animals were found mostly in the Upper Cave. From the stalactites of the Lower grot came the bronze weapons and toilet articles, and *simulacra* of sacred axes. Each worshipper probably dedicated something, whether taken off his or her person or not: and many pins, brooches, tweezers, &c., still remain in the Cave, encrusted in the stalactite. Small rude stone receptacles, perhaps once elevated on pedestals, served for food-offerings (Floor). The most interesting of these 'tables of offerings' is the double-cupped and inscribed fragment of which a conjectural restoration is also exhibited. This, found by Evans in 1895, was one of the earliest and most telling pieces of evidence from which the existence of a prehistoric linear script in the Aegean world was deduced. Some other examples of linear writing, observed before the Cnossian tablets came to light, are shown on the top Shelf (N. end).

I. 46 (S. end) and 39. Cycladic.

The prehistoric remains of the Cyclad Islands began to attract attention earlier than other Aegean things, the first impulse being given by the explorations of Ross in 1835. A discovery of early houses, buried, with their contents, under lava in Therasia, was made in 1866; and during the last quarter of the nineteenth century a great deal of superficial exploration and excavation of early sites was carried out by Tsountas for the Athenian Archaeological Society, by Dümmler, by students of the British Athenian School, and by others. So fast did knowledge advance that Blinkenberg was able, in 1895, to articulate a fairly complete skeleton of Cycladic archaeology. The most productive islands so far had been Amorgos, Syros, and Naxos; but almost every other member of the group, however small, has yielded something, generally from graves. After 1896 a great advance in precise knowledge was rendered possible by the excavation of Phylakopi in Melos by the British Athenian School.

Phylakopi, in North-East Melos, an early centre for the manufacture of obsidian implements, proved to be an evenly stratified site illustrating, by amazing wealth of native pottery,

all the stages of local prehistoric civilization from nearly the opening of the Bronze Age right down to the beginnings of the Age of Iron; and the occurrence of imported pottery, first of Cretan and finally of Mycenaean, fabrics in the strata put Cycladic products into chronological relation with others without, which could be dated with some precision. There have been three main periods of construction. The latest was of the age which we now call Late Minoan II and III. The second, the most important, during which the place, fortified by a great wall on the land side, exported obsidian all over the Levant, covers the Middle and First Late Minoan periods. The earliest structures, of smaller size and ruder character, go back towards the Neolithic Age, and = Hissarlik II. But the earliest Cycladic products were represented only very slightly. This deficiency, however, was conveniently supplied by a cemetery at the neighbouring site of Pelos, whose contents fell into line with the earliest objects from Amorgos. We have anticipated here the contribution of **Crete** to Cycladic archaeology. It consists, of course, in the supply of a scheme of sequence chronology, which, through the occurrence of Cretan products in Melos, and of Melian (obsidian, and vases; see p. 55) at Cnossus, enables the stages of Cycladic culture to be equated with, and checked by, the Minoan. In Case **I. 37** it will be observed that this equation is carried out by the labelling of sets of vases and fragments as illustrating three main periods, of which each contains three sub-periods, corresponding to the Minoan classification.

Floor. (*from the N. end*). **Early Cycladic I**, represented by 'hut-urns', &c., from Pelos, and stone vases with suspension handles from Amorgos and Naxos (see also Lower part, central compartment). So far ceramic decoration is incised only. With **E. C. II** represented chiefly, as are subsequent periods almost wholly, by Phylakopi vases, pigment has been introduced and a geometric style has come into fashion. The prevailing vogue is dark decoration on light ground; but with **E. C. III** light on dark makes its appearance (S.W. angle), perhaps thanks to Cretan influence, and curvilinear designs begin.

Middle. The rectilinear geometric ornament fades out with **Middle Cycladic I**: curvilinear designs prevail in **M. C. II**, and, inspired by the example of Cretan 'Kamares' ware, the Melian artists begin to try polychromy, to elaborate spiraliform ornament, and to use naturalistic schemes. These latter fashions have established themselves in **M. C. III**, and vegetable designs have reached a high point of conception and execution (S.W. angle).

Top. Light ornament on dark ground disappears in **Late Cycladic I**, and though the slip surface improves, design degenerates, till at the

end of **L. C. II** the finer vases are either imported from without, or poorly imitated from foreign ('Mycenaean') ware.

In the lower case (S. compt.) are shown a Cretan vase of the late Geometric Age and its contents. Fixed on the S. end is a collection of Neolithic implements picked up on Syrian sites. Most of the specimens were bought in Aintab in 1894 by Hogarth and were found either at Dulukh (Doliche) or Tell Bashar (= Pitru ?).

I. 46. S. End.

In all periods of Cycladic civilization we find idols made of native marble, often of a quality approaching alabaster. Very faint traces of colour suggest that details were indicated or heightened by pigment in some specimens. A peculiar conventional representation of the human figure is characteristic, and in some cases has a fiddle form. Though, in origin, this representation goes back very early in Cycladic civilization—in fact to E. C. I—it seems to have survived as a cult convention to much later stages. But side by side with it was evolved a more naturalistic type, which in its earliest stages is of 'steatopygous', i. e. broad-buttocked, form. The reason for this distortion of the feminine anatomy is not known; but it is suspected that the figures represent real abnormal forms similar to those presented by the well-known Queen of Punt in the Der el-Bahari reliefs. The contents of Amorgan tombs, shown in the lower S. corner, illustrate the use of stone implements, bowls, ornaments, &c., side by side with advanced metal work.

In the **window case, I. 44**, is shown a selection of E. Gilliéron's reproductions of objects found in the Shaft-graves of Mycenae (L. M. II). These facsimiles were made in Athens from moulds taken as far as possible from the originals, and they faithfully reproduce forms: but allowance must be made for the rather tinselly effect of imitations made in inferior materials.

In the **desk-case** (**I. 43**) below are similar facsimiles of various types of plaques, &c., which were sewn on to the diadems or dresses of the Mycenaean dead: and also the famous fragment of a silver cup chased with a scene of siege, and of gold engraved rings found at Mycenae. A small and as yet not very representative collection of Aegean engraved gem-seals and impressions, mainly from Crete, occupies the rest of the case. Among them are specimens of the seals, engraved with pictographic characters, which first put Evans on the track of prehistoric Cretan writing. In the centre is a group of engraved gems, pendants, &c., recovered from the bed of the subterranean pool in the Dictaean Cave. They are mainly of Late Minoan Period.

I. 42. Asia Minor and Cyprus.

The remains of coastal civilization in the late Neolithic and the Bronze Ages, which have been found in the lands lying immediately to the east of the Aegean area, are marked by a very distinct individuality which may be called Asiatic, although in general characteristics they show affinity with Aegean remains. It is not till we reach the latest 'Aegean'

Age that we find (e.g. in the sixth stratum at Hissarlik, at Assarlik in Caria, at Ialysus in Rhodes, and in the Enkomi graves in Cyprus) vases, &c., altogether identical with those of western Greece. A large part of the Asia Minor coast, indeed, has yet to yield any pre-Iron Age remains at all, and it seems possible that Aegean civilization failed to establish itself there owing to the deterrent action of the strong inland Hatti power which at one time extended through Phrygia and Lydia to the west coast.

The early settlements, which have so far been found in western **Asia Minor**, lie mainly to the north-west, and group more closely with the Neolithic and early Bronze settlements of the Danube basin and the Balkan lands than with those of the Aegean. They may be regarded as the result of a south-eastern extension of 'Danubian' influence. Such are the remains found by Schliemann in the earliest strata (first to fifth) at **Hissarlik** (Troy), of which specimens are shown in the east end of the case (lower half): and those from **Yortan** in Mysia on the Upper Caicus and from sites in the Rhyndacus valley, which are of sub-Neolithic character (third shelf). Below appear a few specimen Neolithic sherds, &c., from '**Danubian**' sites, Broos in Transylvania and Koszytowce in East Galicia. The sherds from the last, collected by Mr. L. Bernstein, belong to the remarkable class of finely painted ceramics of Neolithic period, first made known by Dr. von Stern's discoveries at Petreny in Bessarabia. The earliest ceramic remains from **Cyprus** (E. half case, upper shelves, and W. half case) show remarkable resemblance both in form and ornament to the N.-W. Asia Minor and Danubian remains; but later specimens illustrate Aegean and Syrian influences. The incised red-faced ware is characteristic, and a certain tendency to fantastic naturalism in form will be observed, which also characterizes early Trojan ware. Cypriote vases seem to have retained longer than others the traditions of pre-ceramic forms, those of gourds, wicker vessels, &c. The earliest incised ware here exhibited comes either from the cemetery near Nicosia (*Ledra*), called from a little church, Agia Paraskeve, where it was associated with rudely engraved native cylinders (see I. 40), incised whorls and stone implements, or from sites on the South Coast. The painted ware on the lower shelves was mostly found by J. L. Myres in Bronze Age graves at Kalopsida and Laksha tu Riu, two sites in the south-east of the island. Some early clay idols of the native Goddess, called locally the Queen, but by Greeks Aphrodite, are shown, and some weapons of copper and bronze. The bronze spade, found at the bottom of a well in the Carpas, is of rather doubtful age.

For the continuation of Cypriote ceramic fabrics in the Iron Age the student must go to the E. wall-case in Hall II.

C. WEST ASIATIC SECTION.

Cases I. 40, 45, 47–49.

The **West Asiatic** Collections of the Ashmolean are rich in gems and seals, bronze figurines, and other small objects, but not in larger remains, which there has been little opportunity to acquire. So far as **Hittite** monuments go, the Constantinople Museum alone possesses a fine collection of large sculptures, &c.; while the British and Berlin Museums follow it after a long interval, and the Louvre and the Metropolitan Museum of New York can show only one or two stones. The Ashmolean can make a more representative exhibition of small Hittite antiquities than any of these. The Louvre, however, is much richer in **Phoenician** objects and the British Museum is unrivalled in **Mesopotamian.** Although certain distinctions can be drawn with fair certainty, e.g. between Mesopotamian cylinders, seals, &c., and Syrian, there is still great lack of criteria for separating other classes, e.g. South Hittite seals, gems, and bronzes from Phoenician, and this lack will persist until excavations have been carried out scientifically on Syrian sites. We remain very scantily informed on Phoenician archaeology, and the great Hittite field, extending from the Lebanon to the Black Sea and from the Euphrates to the Aegean, is only beginning to be opened up. Under these circumstances only very broad arrangement of these collections is attempted, and none but very summary and provisional indications are given in this Guide.

I. 45. Mesopotamian.

Here are shown Cylinder seals from early Babylonian to Persian. The majority form the collection of Canon H. P. Liddon, deposited in the Ashmolean on loan by Keble College. This collection was bought as a whole by the Canon, and nothing is known of the exact provenance of its constituents. The other cylinders were partly presented by various donors (e.g. Drury Fortnum, Greville Chester, Petrie, &c.), partly purchased.

Herodotus tells us (i. 195) that every Babylonian carried a seal, and there is no doubt that he refers to the cylinder-seal, for this form continued in general use at the time of the Persian supremacy. That the statement is even more applicable to the Babylonians of the earlier historical periods

is attested by the large number of cylinders found on every Babylonian site on which excavations are conducted. In fact, the cylinder-seal is characteristic of Babylonian culture during all periods, and, although it was in general use throughout Western Asia, and examples have been found in Egypt which are earlier than any yet recovered on Babylonian soil, the view is generally held that it originated in the latter country. Recent research has shown that Babylonian influence on the early culture of Egypt was not so strong as was formerly held to be the case, and the bulbous form of mace-head and the stone cylindrical seal are the only cultural parallels which point to an early connexion. If we are right in regarding a piece of notched reed as the parent of the cylinder, the natural claims of Egypt to be the land of its origin rival those of Babylonia, and any borrowing may have been on the Babylonian side. In support of this view it may be noted that wood and not stone was the favourite material for the predynastic and early dynastic cylinder of Egypt; for, although not many wooden examples have been found, the fact has been inferred from the character of the early jar-sealings. Against this view are to be set the gradual discontinuance of the cylinder in Egypt (suggestion of a foreign origin), and the presence of examples in the second prehistoric stratum at Susa. But the cylinder is not found at Anau in Russian Turkestan, although there is some evidence from ceramic and terra-cotta figurines to connect its neolithic and early metal-using cultures with the prehistoric cultures of Mussian and Susa in Elam. On the earliest sites in Babylonia itself the cylinder-seal is already found in a comparatively advanced state of development, and it was probably imported into the country by the Sumerians along with their system of writing. It would be rash to dogmatize on the original home of the cylinder-seal and its prehistoric migrations.

It is possible to speak with far greater certainty on its distribution in the historic period. With the Semitic expansion which took place under the kings of Kish and Akkad Sumerian culture was spread over a far wider circle of influence. The conquest of Northern Syria by Shar-Gani-sharri of Akkad (the Sargon of tradition), already foreshadowed by the western expedition of the Sumerian ruler Lugal-zaggisi, had important after-effects on the cultural development of Western Asia. By way of Northern Syria

the cylinder-seal and other elements of Babylonian culture passed beyond the Taurus into Cappadocia, and so by Hittite channels to the western districts of Asia Minor. Unlike the clay tablet, the cylinder-seal never became a characteristic of the Aegean cultural area, where the seal continued to be of the stamp or button-form. A cylinder-seal has indeed been found in a larnax-burial at Palaikastro on the east coast of Crete; and it is a true cylinder, perforated from end to end, and the designs are purely Minoan. The arrangement of the figures, which is quite un-Egyptian, is suggestive of Babylonian influence, through the Syro-Cappadocian channel by which doubtless the clay tablet reached Crete. Even in Cyprus the cylinder-seal was not regularly introduced. The two principal examples which have been found there, the one at Curium and the other in a bronze-age stratum at Agia Paraskevi, both date from the period of the First Dynasty of Babylon; one of these, often assigned to the early Sargonic period, is really of Syro-Cappadocian workmanship, and the original owner of the other was probably a Western Semite. Of the Enkomi cylinder-seals, moreover, only one is purely Babylonian (of the First Dynasty), and the others, with the exception of a few rude specimens of native Cypriote workmanship, are Syro-Cappadocian and Hittite importations. In the later periods the cylinder-seal naturally followed in the wake of the Assyrian conquerors of the eighth and seventh centuries B.C.; and on many seals of the Neo-Babylonian and Persian periods Egyptian influence is noticeable (see **G. C. 13**). During the age of the Ptolemies and at the time of the Roman Empire cylinders were no doubt carried away from Babylonia by travellers, in much the same spirit as that in which the modern tourist collects curios. In some such way we must explain, for example, the finding of a beautiful seal of the late Sumerian period (**F. 1. 19**) near Rome.

The cylinder-seal underwent many changes during its long history in Babylonia and the nearer East. That it was always employed as a true seal, and rarely, if ever, as an amulet, is proved by the fact that, except on a few examples of the Neo-Babylonian and Persian periods, the inscription is engraved in reverse. Some small and late clay cylinders occur, inscribed in minute characters with incantations, which were evidently intended to be worn as amulets, but their form was probably suggested by the bead rather than the cylinder-seal. In fact, the cylinder was invariably employed as a mark of private ownership, or as the symbol of official control. By being rolled over the clay sealing of a corded bundle, or along the surface of an inscribed

clay tablet, the seal conveyed the impress of its owner's authority. Official documents and property were tied up in palm-matting and sealed in this manner before storage; and at the time of the Akkadian empire bundles sent by the royal caravans from city to city were sealed officially before dispatch—an early form of registered parcel-post. In later periods the clay envelopes of letters, after being addressed, were impressed with the owner's seal, making it impossible to tamper with the letter without detection. The seal-impressions upon tablets of official accounts and dated contract-tablets afford valuable data for determining the period of cylinder-seals, where evidence from excavation is wanting.

In the **Early Sumerian** period the favourite designs consisted of human-headed bulls, animals and heroes in conflict, the figures being arranged symmetrically and every portion of the field being generally filled in. The favourite material was shell, obtained from the core of a species of great univalve or conch-shell occurring in the Persian Gulf (cf. **L. 1** and **L. 30**); in Sumer this material took the place of ivory in Egypt. Marble and serpentine were also commonly employed (cf. **L. 2** and **L. 3**). Towards the end of this period a very decorative effect was sometimes introduced by dividing the field of the seal into three registers, one above another, each forming a continuous band of decoration; **L. 7** is a good example of an early mythological scene, to be assigned to the period of transition. The succeeding period of **Semitic** expansion under the kings of Akkad brought with it a change in the designs upon the cylinder-seals. While the symmetrical arrangement was often retained, the engraver was no longer actuated by the *horror vacui*. In the cult scenes, which now first make their appearance, the figures both human and divine are arranged in a naturalistic manner on a plain ground; seal-engraving partook of the same high qualities as the sculpture of the period. To the earlier Semitic time may probably be assigned the large seals engraved with a scene representing the Sun-god passing from the eastern to the western portal of heaven (cf. the fine specimen **G. C. 6**). Seals of the best **Akkadian** time are rare, doubtless because of the lack of excavation on North Babylonian sites.

The influence of Akkadian art is very apparent in the seal-engraving of the **Later Sumerian** period, contemporary with the dynasties of Ur and Isin. The cult scenes are distinctly Akkadian in design, while their treatment is Sumerian. The racial characteristics of the Sumerian gods engraved upon the seals become more prominently Semitic, and the Moon-god is the only deity whose dress sometimes reflects a Sumerian origin. Isolated emblems now begin to appear upon the field of the seal. The seal becomes more widely adopted as a mark of private ownership, and a three-line inscription containing the owner's name and those of his father and patron-deity is often added. For examples of seals of the period, see **L. 9**, **L. 22 (2)**, **L. 24**, **L. 29**, **L. 35**, **G. C. 9**, **G. C. 11**, **G. C. 15**, and **F. 1. 19**. With the new influx of **Semitic** immigration from the West, which resulted in the establishment of the **First Dynasty of Babylon**, the character of the seal again underwent a change. The late Sumerian cult-scenes are adopted with many modifications. More figures are introduced, and emblems increase both in the field and in the hands of deities. The storm-god standing on his bull, a West Semitic introduction showing Cappadocian influence, is a very favourite subject. Another

deity often met with is a form of the Sun-god, standing with one foot placed upon the symbol for a mountain and holding a serrated blade. Haematite is the favourite material, and the majority of the seals labelled Babylonian may be provisionally assigned to this period. At this time the flat stamp was introduced at Nippur, in place of the cylinder-seal for official use, but the development was local and short-lived. For examples of Babylonian seals of West Semitic character, see **L. 18, G. C. 7,** and **4**; other seals of this period showing Syrian influence in technique are **L. 22** (**4**), **G. C. 14,** and **G. C. 19.** To about this time may be assigned the earliest **Syro-Cappadocian** seals that have been recovered, characterized by an undisguised use of the drill; the purely **Hittite** seals are of a rather later period.

With Babylonian seals of the **Kassite** period the custom was introduced of engraving on them a prayer or short address to a deity, written either in Sumerian or Semitic Babylonian, and soliciting the deity's favour on the owner's behalf. In spite of an increase in the size of the seal, little space was left for the design, which often consists of a single figure, representing a god, a goddess, or the owner of the seal. The emblems are not crowded in the field, and in several cases are of Elamite origin. The cutting is shallow, but effectively and carefully done; for two seals of this period, see **G. C. 16** and **G. C. 18. Early Assyrian** seals are characterized by a certain roughness of technique and a preference for line engraving. Scenes of battle and the chase are favourite subjects, and the horse-chariot makes its appearance on the seal; buildings are also sometimes represented (cf. **L. 27**; for other specimens of the period, see **L. 44, L. 45,** and **G. C. 12**). In the **later Assyrian epoch** the engraving becomes more careful and details are elaborated. Winged mythological beings beside sacred trees form a very common and effective design; the sacred emblems are reduced in number, and the winged disk of Ashur is of frequent occurrence. Both in this and the succeeding periods of **Neo-Babylonian** and **Persian** rule the use of harder stones for engraving is introduced, and very beautiful specimens of chalcedony (cf. **L. 49, L. 50, L. 53, L. 54, G. C. 1, G. C. 2,** and **G. C. 3**), agate (cf. **L. 48** and **L. 55**), and carnelian (cf. **L. 51** and **52**) are met with. **G. C. 10** is a fine specimen of a cult scene of this time. In these periods winged and composite monsters are introduced in conflict with mythological beings and gods, and, in the Persian period, with kings.

The collection is very good and representative in Late Sumerian and Babylonian seals, and also in those of the Neo-Babylonian and Persian periods. With regard to Babylonian of the Kassite period and Assyrian it is not so representative.

Cases 40, 48, 49. Hittite.

With the decipherment of the Egyptian hieroglyphic and the cuneiform scripts, about the middle of the nineteenth century, and the consequent discovery of the considerable part played by a people called the *Kheta* or *Khatti* in Nilotic and Mesopotamian history, it began to be suspected that an important civilization of Western Asia possessed by the

Hittites of the Old Testament, among other peoples, had been forgotten. In 1870 attention was called at Hamath to a peculiar class of monuments (an example had actually been noted in 1812 by J. L. Burckhardt), which presently were found to be widely distributed over not only North Syria, but also Eastern and Central Asia Minor, with outliers as far to south and east as Babylon and Nineveh, and as far to west as the neighbourhood of Smyrna. These monuments comprised inscriptions, couched in a peculiar pictographic script, and usually carved in relief, but, in some cases, incised, on a simplified linear system: relief and other sculptures in a singular style, which, when found on Syrian soil, often showed strong Assyrian influence, and in certain Cappadocian examples, a fainter influence of Egypt, but in all cases preserved marked individuality. Also seals, gems, and cylinders of various types. Certain ancient sites usually associated with large flat-topped mounds were observed to produce these monuments, e.g. Hamath; Jerablûs on the Euphrates (believed to be *Carchemish*); Eyuk and Boghaz-keui in North-West Cappadocia.

By 1905 some progress had been made towards the comprehension of these monuments. Their artistic style, when analysed, was observed to argue, in combination with other data, that Cappadocia, rather than Syria, was the original home of Hittite civilization, and the seat of the most unified Hittite power. The inscriptions had been subjected to long and close study, especially and most successfully by Sayce, with the result that several word-groups had been distinguished, some geographical and other proper names detected, suffixes recognized, and the use of ideographs and determinatives established. Certain phonetic values were arrived at with probability, and reasonable conjectures were made as to the meaning of many words and of some texts as wholes. The ascription of the monuments to the Kheta-Khatti, first proposed by Sayce in 1874, was very generally accepted, with the reservation in some quarters that the same culture had been shared by other peoples of Asia Minor and Syria, allies or, from time to time, clients of the Hittites. The probable history of the latter people was deduced in outline from the indications given in Egyptian and cuneiform records, the broad conclusion being that, except for spasmodic incursions, the Khatti had remained a people of Cappadocia, with a possible southern extension into Commagene, till about

1500 B.C. At this epoch they swept southward and, overrunning the Aramaean territory, came into collision with the Pharaohs of the XIXth Dynasty. Rameses II found them in possession of Kadesh on the upper Orontes; but this was not really a Hittite city. Echoes of their progress to the south are heard in the Tell el-Amarna archives of a slightly earlier time. They continued powerful and aggressive in Syria till the time of Rameses III: but were beginning to feel the growth of Assyria which, from the time of Tiglath Pileser I, pressed ever more vigorously on their eastern flank. The growth of the Jewish monarchy and of the Aramaean power of Damascus seems to have cut them off from contact with Egypt; and under Ninevite pressure Hittite power in Syria came to an end by the close of the eighth century B.C. A parallel decline probably took place in Cappadocia, since we find Phrygians and Lydians in direct communication with Assyria from the eighth century. The Cappadocian race, however, had vitally affected the civilization of Asia Minor, and we must ascribe to its influence much in religious and secular custom which, at a later epoch, is regarded as typically 'Anatolian'. It had certainly had relations, both in Asia Minor and Syria, with the Aegean culture, and probably it exerted considerable effect on the rise of Hellenism in Asia. The conclusions arrived at before 1893 are well set forth in W. Max Müller's *Asien und Europa*, chap. 25.

On the whole they have been strikingly confirmed by the epoch-making discoveries made at **Boghazkeui** by Winckler. Fragments of cuneiform tablets, couched in Babylonian and an unknown language, had for some years been coming from Cappadocia into the hands of scholars, and Chantre had shown in 1890 that one source of these was Boghazkeui. In 1906 Winckler obtained the right to excavate and quickly collected scores of tablets from the surface or beneath it. Those in Babylonian, which included a draft copy of the treaty made by 'Khetasar' with Rameses II, and inscribed at Karnak, revealed Boghazkeui as the centre of a strong **Hatti** power from the sixteenth century onwards, a power which had diplomatic relations with the courts of Babylon and Egypt on terms of something like equality; which was conqueror of the Mitanni kingdom in West Mesopotamia, suzerain of the Bedawi (Amurri) tribes of the Mesopotamian and Syrian deserts, and overlord

of the peoples of West Syria: which, finally, was strong enough to have dominated all Anatolia down to the Aegean, to have set up the Hittite monuments near Smyrna, and to have held Phrygia and Lydia *in clientela*, and determined their early civilization and art. In fact this Hatti empire of Cappadocia is the required link between West and East.

I. 40.

Here are displayed those cylinders, seals, &c., which from their style or the facts of their provenance, are reasonably supposed to be products of **Hittite** or **Hatti** civilization. Roughly, they are divided into **Northern** and **Southern** Hittite, the first class, a small collection, occupying only the upper part of the southern desk. Very little other arrangement has been ventured upon as yet, for lack of some *criteria* for determining date and for distinguishing Hittite from other products of Syria and Mesopotamia, and lack also of certainty as to the original provenance of a large proportion of the specimens. For example, those bought by Mr. Greville Chester in Syrian coast towns had doubtless in most cases come down from inland sites. One large group, whose provenance is unusually well assured, is kept together in the left lower part of the south desk. This was procured in 1894 by D. G. Hogarth and his companions at Aintab, and to judge by his experience at the neighbouring Hittite site of Tell Bashar in 1908 the constituent objects had all been found (as reported by their venders) at the latter place. This, the most important and prolific Hittite site in the Sajur valley, may have been the *Pitru* of Egyptian and Assyrian records.

The **North Hittite** seals, &c., in the upper rows include rather a large proportion of inscribed examples, the possession of which distinguishes the Ashmolean. The silver signet (No. 20), the gold ring (No. 21), and the double-faced black steatite bulla bead (No. 17), were in the possession of princes or men of consequence in the Hittite cities of southern Cappadocia, such as those whose sites have been found at Tyana and Emir Ghazi. The gold ring, the most splendid Hittite jewel yet found, probably came from the latter site. If No. 15 is really North Hittite, its outline 'skeleton' style is identical with that of a class of seals, cylinders, &c., found on South Hittite sites and imitated in Cyprus: but in any case this small collection of northern objects displays no marked characteristic of form, style, or script, which is not more abundantly illustrated in the much larger South Hittite collection below. It will be noted that while a few metal seals occur, it is very rare to find any stone harder than steatite used either in the north or south area, though Hittite sculptors were accustomed to work in basalt.

The **South Hittite** collection fills the rest of this desk and half the north desk. Among the earlier forms in vogue will be noted the *handled stamp*, the *bulla-bead*, the *gable* and the *cylinder*. The cylinders bought on Hittite sites in Syria, unless they are of a rude gross type very deeply cut (see examples from Tell Bashar), usually show strong Assyrian influence. More rarely they owe something, both in material and design, to Egypt.

Conspicuous among the constituents of this part of the collection

are the bilingual *Indilimma* cylinder (No. 41) over which much controversy has raged ; the magnificent two-faced and inscribed *bulla*-bead from Tell Bashar (No. 68), with a king or prince twice represented as priest and as warrior ; the two smaller inscribed seals (Nos. 69, 70) ; the bossed *bulla* (No. 74) which has on one side an inscription and on the other a bow-bearing figure which recalls the famous Kara Bel figures near Smyrna ; the great five-faced handled seal in haematite (No. 106), a masterpiece of later Hittite glyptic ; and the gold embossed handled stamp from Tamassus in Cyprus (No. 67).

The South Hittite collection is continued with handled stamps, *bulla*-beads, and cylinders, on the north side of the case. A row of rather rudely cut cylinders serves to introduce the special *Cypriote* class which is seen at the bottom. The outline style of these remained a mystery until the Hittite link with Mesopotamia was discovered. With them are placed all other seals, scarabs, &c., known to have been bought in Cyprus ; but many of these are almost certainly Phoenician importations. Two objects inscribed in *Cypriote script* should be noted on the extreme right. The steatite specimen does not exhibit the ordinary island character, but an older one akin to the inscribed balls found at Enkomi. This system links the historic Cypriote to the Aegean writing system.

A little known class of cubical seals with four or more faces engraved with symbolic designs is worth attention. The majority of examples of it have been procured on Phoenician soil, but some others have occurred on Hittite sites inland ; and it is doubtful to which civilization, Hittite or Semitic, to refer the class.

I. 48. Hittite and Phoenician.

Here are shown some bronzes which by character and provenance might be claimed for **South Hittite** products ; but the distinction of many of them from Phoenician is far from certain. The most characteristically Hittite are some of the figurines representing probably a male and a female divinity, which are grouped in the centre and on the right of the shelf. Those of a god, who wears a peaked cap, should be compared with the Aegean figures near by, in Case I. 38 (*upper shelf, S. end*). The resemblance is probably in no sense accidental, but due to Aegean influence exerted on the Syrian coast line. The majority of these bronzes fall late in the Hittite period. Almost all were bought by Greville Chester on Phoenician soil, and too much stress must not be laid on their reported places of provenance. But the fact that the curious composite group of two large and two small figures shown on the right of the shelf was found near Sardes is sufficient to stamp it as at any rate Lydo-Hittite. Some other objects of **Lydian** provenance are shown in the desk below, **I. 49.**

A few ivories and some glass rings, all probably Phoenician, rather than Hittite, are placed with the bronzes.

I. 49.

This compartment contains beside the few Lydo-Hittite objects, noted already, two or three **Semitic Inscriptions** and specimens of pottery from **North Hittite** sites in Asia Minor. The figurine of a horseman, the fragment with figurine of a couching bull, and the

sherds grouped near these, form most of the material upon which J. L. Myres based his article 'The Early Pot Fabrics of Asia Minor' in *Journ. Anth. Institute*, xxxiii. Here we see at least three distinctive Hatti wares of Cappadocia. (1) Buff clay with dark designs painted on it directly. (2) Dead white and generally very thick slip, with designs either in umber or in a warm red with black outlines. (3) A very striking trichrome ware showing a characteristic purple pigment. The figure drawings (e. g. birds) recall equally those noticed on South Palestinian sites, and those of Crete in the geometric style. The red-faced ware with geometric ornament, of which a large sherd is shown on the left, is thought to have originated in the Aegean area. The trays of small fragments illustrate wares in use at the two chief early sites of Cappadocia and Phrygia respectively—Boghazkeui and the 'Midas City'. Those of the former are of especially fine fabric.

I. 47. Syrian (i.e. Phoenician, Aramaean, Hebrew, etc.).

This exhibition of seals, &c., is in the main derived from the Chester and Greg collections. The great majority of the specimens were purchased on the Phoenician coast, or in neighbouring lands, e. g. the Egyptian Delta, Philistia, Palestine, or Cilicia. Not quite all can be called strictly Syrian, and some examples (two or three of these were bought in Baghdad) are doubtless Mesopotamian products.

A rough classification separates the **Phoenician** from the later specimens, which are Parthian, Sassanian, Gnostic, &c. Within that broad division the Phoenician (including Aramaean, Hebrew, and Philistine), are arranged according to the stylistic influence apparent in them. Those which bear legends in Semitic characters come first, as criteria for the Semitic character of the rest: next are those in Egyptian style, in Assyrian, and in Egypto-Assyrian; then those in a more distinctly native style. A small class of Egyptianizing scarabs in green jasper from Tharros in **Sardinia** is kept apart; and there are a few other specimens grouped together, which betray more Greek influence than any other. The order of this sequence is not necessarily the true chronological order. Some authorities (e. g. De Vogüé) are inclined to regard all Phoenician products, which show purely Egyptian influence, as the earliest, on the ground that Assyria did not come into direct contact with Phoenicia till late. But much allowance must be made both for earlier indirect influence of Assyria and for late production of Egyptianizing objects for Egyptian buyers or on other accounts. Indeed, very few, if any, of the extant Phoenician monuments can be referred to the period when Pharaonic Egypt was supreme in the Lebanon. Those we have fall later than the expansion of Assyria and the rise of the Jewish monarchy in the interval between Phoenicia and the Delta. Probably some of the seals, which show no distinct foreign influence at all, and appear in our Native class, are among the earliest. Our inscribed seals have nearly all been published by Lidzbarski in his *Ephemeris*, vol. i.

We are very imperfectly informed about **Phoenician civilization** by its monuments, less well informed, indeed, than was believed formerly when most Cypriote antiquities were wrongly ascribed to Phoenician hands or influence.

Nothing certainly Phoenician and certainly earlier than the tenth century B.C. has come to light, although Egyptian and Hebrew records, as well as the Homeric Epics, assure us that there were flourishing Phoenician communities on the Lebanon coast some centuries before that date. When monuments begin to illustrate Phoenician society, they argue it (as we should infer also from literary authorities) lacking in originality and artistic ambition, though expert in handicraft. On the seals and gems we see every foreign form and guise introduced even in religious representations. Thoth plays an even more important part than the Semitic deity, El, and the latter is usually dressed up as either a Mesopotamian or a Nilotic god. During the earlier period Sidon seems to have been the leading Phoenician city; but of this age, reflected in Homer, we have no certain monuments. Tyre came to the front about 1000 B.C., and remained there, though dominated, like all Phoenicia, by Assyrian power and influence in the eighth and part of the seventh centuries. With the sixth century the influence of Greek art begins to be apparent, but for a long time to come it was not so strong as that of Egyptian art, which became more powerful than ever with the facilities given to Semitic traders by the Saite Pharaohs. It was only after the Macedonian conquest that Greek art definitely prevailed, leaving to posterity such magnificent memorials of itself on Semitic soil as the Sidon sarcophagi now in Constantinople. From these premisses it will readily be concluded that the great difficulty which confronts a student of Phoenician art in all ages is to find a distinctively Phoenician art at all.

In the collection exhibited it will be noticed that the *cylinder* form is unrepresented. Undoubtedly Phoenician cylinders exist, but they are extremely rare and probably were cut only to Mesopotamian order in the short period of Assyrian supremacy. The practical Phoenician mind seems to have rejected this very inconvenient form of signet. It is always highly probable that a cylinder, concerning which there is any doubt whether it be Hittite or Phoenician, is the former. The Cyprus cylinders are of non-Phoenician origin, and due apparently to some direct North Syrian or Cilician influence. The typical Phoenician forms are the *scarab* and its scaraboid variants and the *cone*, with which the seal impression could be made by a single stamping action. The *cone* was the more peculiarly west Semitic form, as much used in later times as were survivals of the Hittite button- and handle-seals, which are employed to this day throughout the Arab and Turkish areas. The *tabloid* form is chiefly represented in the Egyptianizing class, of which some examples, perhaps, ought to be regarded as purely Nilotic: but in most of those here shown a foreign origin is betrayed

by the use of meaningless combinations of hieroglyphs, often wrongly formed, as mere decoration. In this section the adoption and adaptation of the Egyptian glazed paste fabric should be noticed. With the *cone* one finds always a Mesopotamian stylistic element, and as signets of this form were necessarily of hard material, more evidence of skill and care appears in their designs than in any others except those on hardstone scarabs.

A small selection of Phoenician, or at least Semitic, **commercial weights** is shown in the right bottom corner. These all represent fractions of the shekel. Among the inscribed examples on the left is a bronze weight in the shape of a cow.

D. EGYPTIAN SECTION.

Cases I. 30, 41, and 50–77.

It is remarkable that the Egyptian collection in the Ashmolean Museum contains two monuments (see Egyptian Gallery on ground floor) presented to the University as long ago as 1684 by the traveller Robert Huntington, who at the same time gave valuable MSS. to the Bodleian Library. But the bulk of the collection consists of finds made by recent explorers like Flinders Petrie, and the antiquities here exhibited have a special value as compared to the majority of collections of Egyptian antiquities, since the circumstances of their discovery have for the most part been adequately recorded. They thus form links in the chain of archaeological knowledge which is being laboriously constructed by means of scientific excavation. This is especially true of the long and unique series of **predynastic and early dynastic** antiquities.

The collections of this class in the Ashmolean are the richest in the world. Though the Cairo Museum, the British Museum, and some of the American Museums, may contain a larger quantity of objects, the finest examples of every kind of pottery vase, of stone vase, and of objects in ivory, stone, and metal, are preserved in the Ashmolean. The magnificent ivories and carved stone mace-heads from Hierakonpolis, the exhaustive type collection from Naqadeh, the glazed ware of Hierakonpolis and Abydos, the remains from the royal tombs in Abydos, are absolutely unrivalled.

The **connexions between Egypt and the Aegean** are also illustrated in this collection in a manner not found elsewhere. From the Ist Dynasty through the historic period Egypt had close connexions with the Aegean, and the

objects exhibited here not only show the connexion but are in themselves historically interesting as being the first by which those early connexions were proved. Among these are the **Maket tomb** of the XVIIIth Dynasty with its vases of Mycenaean form and decoration, and the double axe engraved on a crystal bowl of the Ist Dynasty.

There are only four collections in the world which contain an appreciable number of examples of the art of **Tell el-Amarna**. These are the Ashmolean, Cairo, Manchester, and University College, London. The **fresco of the princesses** is unique, and is most important in the history of Egyptian art.

The **bead collection** again is one of the finest in the world. From the earliest predynastic period to the XVIIIth Dynasty this collection is unsurpassed.

While information about the later Egyptians, their manners and customs and ideas, is largely derived from sculptured scenes and inscriptions, the investigation is almost purely archaeological, from the prehistoric age to the time of the pyramid builders of the IVth Dynasty. Inscriptions have indeed been found in some numbers, dating from the Ist Dynasty and onwards, but they are too brief and obscure to be taken by themselves as literary and historical sources of information: they must rather be utilized as contributing small but important items to the archaeological evidence of origin and development afforded by the remains as a whole.

It is only in the last fifteen years that this early period began to be adequately illustrated. A few antiquities belonging to it had found their way into museums before 1895, and especially in the decade immediately preceding; but it was impossible to assign to them their proper place in Egyptian archaeology. In the year named Petrie and Quibell systematically excavated a village site and cemeteries at Ballas and Naqadeh which illustrated the products of the earliest civilization in all their variety and fineness. The type set of objects from this epoch-making excavation was presented to the Ashmolean Museum. The explorer at first believed that he was upon the traces of a race provisionally called 'the New Race', which had intruded into Egypt between the Old Kingdom and the Middle Kingdom. The civilization was primitive and quite distinct from that of the Egyptians of the age in question. The cemeteries are characterized by contracted burials, by abundance of flint

implements, in some cases of the finest imaginable workmanship, and by remarkable pottery made without the wheel; while the characteristic products of the Egyptian Old and Middle Kingdoms are conspicuously absent. Petrie's conclusions were based on the positions of some of the burials in contiguity to later remains. But researches throughout the length of Egypt in the same year led de Morgan to the right conclusion which has not since been questioned.

Contemporary with the discovery of the prehistoric cemeteries was that of the tombs of the kings of the First Dynasty at Abydos (1895–8) by Amélineau, whose very inadequate explorations were completed by Petrie in 1899–1901.

In 1898 Petrie, when describing his work in a cemetery at Diospolis Parva (Hu), constructed a system of sequence dates, distributing the prehistoric remains methodically into periods. Many workers, Quibell, Mace, MacIver, Garstang, have contributed further facts, and the excavations of Reisner, though unfortunately made after the earliest cemeteries had been destroyed by plunderers, will, when published, shed much fresh light on detail.

It may be observed that as yet no really prehistoric remains have been found in Lower Egypt, which in those primitive days was under a separate rule from Upper Egypt, and was probably inhabited by a race of different habits and physical characteristics; while, on the other hand, prehistoric cemeteries have been excavated by Reisner some distance south of the First Cataract, and show complete homogeneity with those of Upper Egypt. The capital city of the southern people was at El Kab, with the royal residence at Hierakonpolis facing it on the west bank of the Nile. Quibell's excavation of Hierakonpolis produced some of the finest examples of the art of the early dynasties which are in the Ashmolean Museum.

The following table shows the periods of Egyptian history and the localities in which the corresponding antiquities in the collection have been excavated. The dating given is that of the Berlin School, which is not accepted for the Old and Middle Kingdoms by Petrie.

Prehistoric period. Kingdoms of South with capital at Nebhen (Hierakonpolis), and of North with capital at Buto. Objects from Naqadeh, Hu, &c.

Proto-dynastic	Dyn. I–III after the uniting of the two kingdoms by Menes. Objects from royal tombs at Abydos, from the temple of Hierakonpolis, and from cemeteries in various localities.

c. 3500	Old K.	Dyn. IV–VI. The great pyramid period. Medum.
c. 3000		Dyn. VI–XI. Dendereh.
	M.K.	Dyn. XI–XIII. Beni Hasan, Abydos, Illahun, Hawara,
c. 2500		&c.
c. 2000–1600		Dyn. XIII–XVII, including the Semitic Hyksos, Dyn. XV–XVI. Thebes. Contemporary with these are the 'pan-graves' of an intrusive African people at Abadieh, near Hu.
c. 1600–1350		Dyn. XVIII. The period of greatest expansion in Asia.
	N.K.	Objects from Thebes, Gurob, and Tell el-Amarna.
c. 1350–1200		Dyn. XIX. Thebes Gurob, &c.
c. 1200–1100		Dyn. XX. Tell el-Yahudieh.
Late		c. 1100–665. Dyn. XXI–XXV.
		c. 665–332. Dyn. XXVI–XXX.
		332–30. Ptolemaic period.
		30 B.C. Roman period.

Egyptian art owes its development largely to the belief in the **Ka**. The Ka was the double or ghost, which after death remained at the tomb and partook of the offerings. Its existence depended upon the preservation of the body, and all hope of a future life was destroyed if the Ka perished. The risks from tomb-robbers and from natural decay were so great that another method than that of preserving and hiding the body had to be adopted to prevent the extinction of the Ka. This method was to make a statue exactly resembling the person, and faithfully reproducing all beauties and defects. The Ka could then inhabit the statue should the body be destroyed. Hence arose a school of portrait sculpture which for truth and fidelity has never been surpassed in the history of art. But, being purely religious, the conventions of the primitive artists were rigidly followed down to the latest period. The predynastic period almost to its close is distinguished by an extraordinary inability to depict the human form; but at the end of that period and the beginning of the dynastic era Egyptian art developed suddenly. The figures are characterized by truth to nature, delicacy of workmanship, great force, and indifference to convention. The material is usually ivory or fine stone. It was not till the Old Kingdom that the custom of making large stone statues arose, and by that time convention of pose and attitude had been established. From the Old Kingdom onwards the artist had no scope except in the treatment of the face, but though the actual technique improved with the improvement in tools, yet the level of art steadily fell till it reached its lowest degradation in Roman and early Christian times. The periods when Egyptian art

was at its finest are the end of the predynastic and beginning of the dynastic eras, the Old Kingdom (IVth and Vth Dynasties), the XIIth Dynasty, the XVIIIth Dynasty, and the XXVIth Dynasty. In the XVIIIth Dynasty Syrian influence becomes very marked after the Syrian conquests of Thothmes III. The XXVIth Dynasty shows a Renaissance, when a revival of archaic art and usages sprang up. In Ptolemaic times Greek influence completely overpowered Egypt, destroying the native art and leaving nothing in its place, so that till the Arab conquest and the rise of Arab art Egypt fell to the lowest depth of culture she has ever reached.

I. 30 and 73–77.

The **predynastic age** is divided into two periods at sequence date 42. There are four characteristic classes of **pottery**: (1) Cross-lined, (2) Red and black polished, (3) Decorated, (4) Black incised. Classes 1 and 2 belong to the first period, class 3 to the second, and class 4 occurs through both periods.

1. The **Cross-lined** pottery is a red polished ware with decoration in white slip, often applied to give a cross-hatched effect. The patterns are chiefly geometrical; but in a few examples animals and even men are represented.

2. The **red and black polished** pottery forms the largest class. It is characterized by the beauty of the shapes and the burnishing of the surface. The vases were shaped by hand, the potter's wheel remaining unknown till the Ist Dynasty. To this fact is due the great variety of shapes, for whereas the potter with a wheel can make only vases that are round, the potter without a wheel can make square, oblong, and oval, as well as round, vessels. The pottery is the ordinary porous ware, which was covered with a wash of powdered haematite before firing. The difference in colour is caused by the exclusion or admission of air to the vessel during the baking. Where the air was excluded—as for instance when the vessel was placed mouth downwards in the ashes at the bottom of the kiln—the part that was covered became black, owing to the haematite being reduced to black magnetic oxide of iron. The vases were burnished with stone polishers, the lines of burnishing being always vertical.

3. The **Decorated** pottery is of a fine buff ware, the decoration being of a purplish brown colour laid on with a brush before firing. The designs are varied: spirals, cordage patterns, trees in pots, hills, flamingoes, and boats.

The Wavy-handled vases are a very definite group of the Decorated class. A type-set showing the degradation of the form from the wide-shouldered vase with wavy handles to the cylinder vase with a cord border is shown in I. 77 floor. The offering contained in the wavy-handled vases was perfumed fat, and the degradation in the type of the vase was accompanied by an equal deterioration in the offering.

4. The **Black incised** pottery is rare. The material is a fat black clay, and the decoration consists of geometrical patterns of incised

lines and dots filled in with white gypsum, evidently imitating basket work. Similar pottery is found in neolithic tombs along the northern shores of the Mediterranean, and in larger quantities in Nubia.

The **stone vases** show the complete mastery of the predynastic people over the most difficult materials. The earliest forms are cylindrical with loop handles, the later are usually barrel-shaped with tubular handles. The stones used were basalt, syenite, porphyry, diorite, slate, breccia, limestone of different colours, alabaster, and serpentine.

On the third shelf are the earliest examples of **human figures.** Most of these are steatopygous and are represented as sitting on the ground with the feet turned back under the right thigh. The figure of normal form has tattoo markings on the arms and legs.

The **clay sealings** are the covers of the jars of offerings placed in the royal tombs of the Ist Dynasty and are marked with the names of the kings of that period.

I. 72.

The bilateral flint knife belongs to the early period, as also the unilateral comma-shaped knife. The scimitar shape and the triangular flaked knife occur later, while the knife with a distinct handle does not appear till the Ist Dynasty.

S. Side. The **flint implements** of the middle predynastic period are characterized by 'ripple-chipping' and delicately serrated edges.

At the W. end is a knife mounted with mirror below to show both sides. The fish-tail lance-heads of flint are of the same technique as the knives. For practical use a long cord was attached to the lance, and to the end of the cord two alabaster knobs were fastened; these knobs were held in the hand to prevent the cord from slipping through the fingers when the lance was thrown.

In the box above is a model lance tipped with red, a magical implement stained symbolically with the blood of the prey.

A lavish use of **ivory** was made in the late predynastic and early dynastic times. The ivory spoons, which occur only in the first period, are decorated on the handles with figures of animals carved in the round. The processions of animals in single or double file are a characteristic *motif* of the predynastic people. Combs, with long teeth for fastening up the hair, are often ornamented on the top with figures of birds and animals. The long tusks are generally found in pairs, one solid, the other hollow; they appear to be cult objects. The small claw-like tusks are probably for stopping leg-holes in water-skins.

The **human figures** range from the flat objects with rings of ivory for the eyes—scarcely recognizable as human—to the delicately carved figure of a negress in lapis lazuli.

The fragment of an emery vase was used as a block for rounding beads. The working of corundum shows the extraordinary mastery of the predynastic stone-worker over his material.

Slate palettes, often in the form of birds or animals, were used for grinding malachite for eye-paint. Smooth pebbles were used as grinders. On the E. side is a palette with traces of the green powder; and lumps of malachite which were found with the slates.

Screen.

On the north side of the north screen are the carved **Slate palettes** which were probably votive offerings in the temple. The largest found, of which a cast is shown, records the conquest of Lower Egypt by King Nar-mer. Another, of which the greater part now in the British Museum is represented here by casts, also appears to record a victory by a dynastic king; the battle-field after the fight is realistically represented. The third is the original slate and represents hunting scenes; on one side is the earliest known figure of a composite animal with a lion's body and legs, and a hawk's head and wings. The figure of a man dressed as a jackal and playing the flute is curiously interesting. It is thought to represent a decoy. The giraffe is worth noting. On the other side of the slate is the hollow in which the malachite was ground; this is surrounded by a design of animals. Above the palettes is shown a remarkable painting of the XVIIth Dynasty from a Theban tomb. This is the only fresco of this date in this country.

I. 71.

The great **mace-heads** are among the chief treasures of this collection. The smaller one is complete, and is the earliest representation of the *Sed*-festival. The scene shows king Narmer enthroned with attendants round him, before him the crown princess in a covered litter like a sedan-chair, and behind her three running or dancing men. Of the larger mace only fragments remain. The king, whose name is written with a scorpion, and who is as yet not identified, is represented with a hoe in his hands cutting the dyke to let the inundation into the canals at high Nile. This custom, begun in prehistoric times, was continued by all the rulers of Egypt till within the last century.

I. 63.

The **ivory carvings** were found in a pit under the walls of the ancient temple of Hierakonpolis, and are of a date anterior to those walls. The carvings consist chiefly of statuettes of men and women, figures of animals, and wands both curved and straight. The wands are carved in low relief either with the characteristically predynastic design of processions of animals, or with continually repeated figures of the king smiting a captive. The statuettes are among the most remarkable objects in the Egyptian collection. Nothing like them ie known elsewhere. Though they are greatly mutilated, the delicacy of their modelling and the finish of their workmanship are still visible. The long rippled hair of the women is always represented with the utmost fidelity, and their long cloaks may be compared with the cloak shown on the ivory statuette of a king of the Ist Dynasty, now in the British Museum. A curious bandy-legged type is found among these figures, a type which continued down to Roman times, notably in the figures of the gods Bes and Ptah-Sokar. In many of the figures the eye-sockets are hollowed for the insertion of eyes of a different material. This technique is found throughout all later Egyptian art, and is also seen in later times in Crete (see the lioness head in Case I. 36).

The **glazed ware** is invariably covered with a greenish blue glaze, approaching to grey in the Ist Dynasty. The model of a covered litter

shows the same shape as the litter in which the princess is represented on the carved mace-head.

Though glazing was known in the earliest predynastic period (S.D. 31), glass does not appear till the Ist Dynasty, and even then but rarely. The fragment of a carved ebony casket inlaid with glass is unique.

The bowl of amethystine quartz is of the incurved type characteristic of the early dynastic period.

On the **upper shelf** are stone mace-heads of disk and pear shapes. The disks are made of syenite and porphyry, and a few of alabaster; the pear-shaped are sometimes of basalt, haematite, breccia, and alabaster, but usually of white limestone; hence the picture of a mace with a white limestone head stands as the hieroglyph for 'White' or 'Bright'. The mace-heads are pierced for the insertion of a wooden handle or thong of leather.

The lion is of coarse pottery covered with burnished haematite. Objects of similar material were found on the lowest level of the Koptos temple.

On the floor of the case is a Ist Dynasty tomb group consisting of pottery, beads, and other small objects. The remainder of the space is filled with pottery of the same period.

I. 70.

The large flints were probably for ceremonial use, or presented as votive offerings, in the temple. The flint arrow-heads with long barbs are characteristic of predynastic and protodynastic times. The spindle whorls are usually of limestone, and are either cone-shaped or barrel-shaped.

I. 68.

The model tools in sheet copper appear to precede the real tools as part of the funeral furniture. The care with which the beautiful stone vases were kept is exemplified in a fragment of a porphyry vase, at the S. of the case. In this fragment holes were drilled, through which gold rivets were passed for fastening the piece to the vessel from which it was broken.

I. 72.

N. Side. On the E. the electrotype of the gold bar of King Aha shows delicate engraving on metal. The ebony and ivory tablets are historical records, each tablet being engraved with the chief event of the year and the name of the reigning king. The fragments of stone vases are engraved with the names of the kings of the Ist Dynasty, often with the name of the palace or of the royal tomb; others are inscribed in ink. The archaic forms of the hieroglyphs are of much interest. Fragments of carved ivory and ebony show the richness of the furniture in the royal palaces. On the W. the double-axe engraved on a fragment of a crystal vase shows a connexion with Crete. The glazed quartz mace-head is a specimen of an art which was known in the predynastic period, but was lost in the XVIIIth Dynasty and has not since been recovered. The engraved figures of the king with the queen sitting on his knee illustrate a *motif* which does not recur till the Tell el-Amarna period.

I. 64.

1st shelf. At the S. is the schist statue of King Kha-Sekhem, on the base of which are engraved figures of overthrown enemies and the numerals 47, 209. On the E. is the earliest known Egyptian lamp, consisting of a granite vessel in which was a floating wick; the pottery vessel was found overturned upon it in the tomb; the extinguishing of the lamp may have symbolized the extinguishing of the life. The model granary is interesting as showing the form at this period. On the upper shelves are stone vessels, chiefly alabaster. The translucent diorite bowl has the deep groove under the rim characteristic of late protodynastic and early Old Kingdom vessels; this groove developed into the 'collar-rim' of the later Old Kingdom style.

I. 67.

The twists of pottery are the substitute for offerings made when King Khufu, builder of the Great Pyramid, closed the temples and allowed no sacrifices to be made. The amulets of the Middle Kingdom are often in the form of animals; hawks, lions, frogs and flies are not uncommon; and it is at this period that the sphinx, or lion with a human face, first comes into prominence.

I. 66.

The horn flute is one of the few musical instruments known of this period. The curious pottery figures, possibly dolls, are intended to have hair made of clay beads on strings; this form of hair also occurs on the flat pieces of painted wood which are intended for dolls, though they bear no resemblance to the human figure.

I. 62.

Floor. At Hu were first found the remains of a race of which the characteristics are 'shallow pan-shaped graves, bracelets of shell-strips threaded together, groups of animal heads prepared to hang on a wall, and a mixture of black-topped pottery with late pottery and worn-out stone vases of the Middle Kingdom' (Petrie, *Diospolis Parva*, p. 45). This race has been called **Pan-grave** people from the shape of the graves. From recent discoveries it appears evident that they originated in Nubia or even further south.

The trays of offerings were laid on the sand above a grave, and on these again were laid the offerings. In time representations of the offerings were modelled on the tray, and later on a small shelter was also modelled on the tray. The shelters gradually developed into the 'soul-house' which, with its staircases and furniture, was often very elaborate.

I. 61.

2nd shelf. The beautiful amethyst and other stone beads are part of a rich undisturbed burial. In the Middle Kingdom it was the custom to bury wooden models of boats and of scenes of domestic work in the tombs. In one model boat the owner and a friend are represented playing draughts in front of the cabin on the outside of which are hung their battle-shields. The model of a kitchen shows

the women kneading dough and baking, the men carrying water, cutting up an ox, and making beer, while the taskmaster armed with a stick stands by to see that all do their work. A model of a granary is filled with real grain.

I. 60.

Flat case. 1st compartment. The tablet with four ears is a votive offering dedicated to the god who hears. Three deities seem to have been specially honoured in this way, Amon-Ra, Hathor, and Ptah. The knives for cutting linen are found only in women's graves; the earlier forms have a short blade and slightly flanged butt; in the XXth Dynasty the blade and flanges are very much lengthened.

3rd compartment. The blue glaze draughtsmen are found commonly from this period onwards.

4th compartment. The brilliant blue glaze, known as the Deir-el-Bahri blue from the place where it appears to have been made is first found in the XVIIIth Dynasty and continues till the XXIst Dynasty. The decoration of lotus and spirals is common on the bowls and cups found in the rubbish heaps outside Queen Hatshepsut's temple.

1st shelf. The foundation deposits of Queen Hatshepsut bear her cartouche engraved upon them. They consist of model hoes, rockers, and adzes. The fluted bronze jug is a *tour de force* in metal work; it is made of a sheet of metal beaten into shape without a join (as in the famous Vaphio Cups; see Case I. 36). A tomb-group from Abydos shows strong foreign influence. The figure-vase with the spout on the head is un-Egyptian in style and ware, and the pottery ring with vases upon it bears a resemblance to a Mycenaean *kernos*. The two upright vases and the beads found in the same tomb are characteristically Egyptian. In the little case at the side is a vase in form of a hedgehog of the same ware as the foreign figure vases.

2nd shelf. Alabaster vases for kohl or stibium are common at all periods. Further along is a 'pilgrim bottle' of tin, one of the few occurrences of this metal in Egypt. In the fourth compartment are Mycenaean 'stirrup-vases' found in Egypt.

3rd shelf. Pottery of the XVIIIth Dynasty including vases from foundation deposits of Thothmes III.

I. 58.

Floor. Fragments of sculpture from Tell el-Amarna.

Flat case. At Tell el-Amarna were found the remains of a glass factory in which coloured glass and glazes were made. Specimens are shown of the glass in all stages of manufacture with moulds in which the faïence objects were cast before glazing, and the finished objects.

1st shelf. The colours for mixing with the glass and glazes were prepared by grinding, and made into lumps for use. Sculptors' trial pieces were found in different parts of the site of Tell el-Amarna, as were also many fragments of Aegean pottery.

3rd shelf. The red pottery vases with designs painted in bright blue are found at the end of the XVIIIth Dynasty during the Tell el-Amarna period.

I. 59.

Fragments of sculpture from Tell el-Amarna showing the peculiar style of art introduced by the heretic king. The naturalistic treatment

of trailing vines and creepers, the double bands and crowded hieroglyphs of the cartouches, the peculiar figures and costumes of the king and queen, and the representation of the sun with rays ending in hands, are characteristic of this short but interesting period. The fresco of the princesses is most important in the history of art, as it is the first known attempt to represent a rounded body on a flat surface by adding the high lights on the legs and bodies. The fresco is painted on mud plaster and the high lights are produced by powdered orpiment. The colours have been darkened by varnish lately applied as a preservative.

I. 54.

Foundation deposits were laid under the corners of all great buildings; they consisted of models of offerings and also of the tools with which the building was constructed, pieces of the building material, and plaques bearing the name of the reigning king. The foundation deposits of Siptah at Thebes bear the name of the chancellor Baÿ joined with that of the king, while the foundation deposits of Rameses II at Qurneh have the joint names of the king and Neb-unnef the high-priest of Amon. Large numbers of glazed-ware votive offerings were found at the temple of Hathor in Sinai, of precisely the same type as those found at the temple of Deir el-Bahari. The pieces of glazed-ware inlay in the form of lotuses and strings of lotus petals are from the palace of Rameses III at Tell el-Yahudieh.

I. 53.

Hung from the top are a bow and reed arrows with square flint tips. The carved head from a coffin is a good example of inserted eyes, a technique common throughout every period. The roundels are from the palace of Rameses III and show Assyrian influence. The vase with figures in relief is unique; the scene bears a great resemblance to the scenes at Medinet Habu of the king in his harem.

I. 52.

The three-cornered and leaf-shaped bronze arrow heads are characteristic of the XXVIth Dynasty; they were found at Tell Defenneh, the *Tahpanhes* of the Bible. The glazed ware plaque with the figure of King Auput is unique.

I. 50.

Fine glass mosaic and millefiori glass are found in Ptolemaic strata, where European influence is strongly marked.

I. 41.

The synchronization of the Egyptian XIIth Dynasty with a definite period of Aegean culture was first noted by Flinders Petrie in his excavations at Kahun, where fragments of polychrome ware were found among the ruins of the town. This dating has been confirmed by a rich tomb group found at Abydos by Garstang, and shown in this case. A vase of fine Middle Minoan II polychrome ware was buried with objects of the latter half of the XIIth Dynasty, the whole group being dated by two cylinder seals, one of Senusert II, the other of

Amenemhat III. To judge by the toilet objects which were found, this tomb was that of a woman.

I. 76.

The collection of **scarabs** includes many bearing names of kings. These are important for dating purposes. On the N. side are the royal scarabs and also specimens of the spiral designs common in the Middle Kingdom. On the W. side are two heart scarabs which were placed on the dead, probably to symbolize the resurrection. On the S. side the scarabs are purely amuletic, and are engraved with talismanic signs or with spells. On the E. side is a specimen of the large scarabs on which Amenhotep III recorded the events of his reign which most interested himself.

Screen, West Side.

The **bead collection** is arranged in chronological order, beginning at the north top case and ending with the south bottom case. The beads specially to be noted are in **Case 1** : the magnificent carnelian beads in the shape of mace-heads, the ringlet beads of blue glaze, the pendants in the form of poppy petals, of which these are the only specimens known, and the strings of amulets showing the early forms of the Sacred Eye amulet. In **Case 2** the collars with hawk's head terminals are fine examples. In **Cases 3 and 4** is an unrivalled collection of beads of the Middle Kingdom, showing the characteristic forms and the characteristic stones of this splendid period. In **Case 5** the clay and straw beads with the original threading were found at Deir el-Bahari. Glass beads came into common use in the XVIIIth Dynasty, the earliest being black, dark blue, and black and white ; other colours were introduced in the Tell el-Amarna period. In **Case 6** the earliest form of the eyed bead is shown, and in **Case 7** it appears in a larger, coarser form. The grotesque glass heads in **Case 8** are also worth noting. The beads shown in other cases occur there as parts of tomb-groups.

I. 51.

Figures of gods are most common in the XXVIth Dynasty when the bronze images were cast by the *cire perdue* process. Figures of Osiris are the most common of all, hundreds of images of the god of the dead being often buried with the dead. The statuette of Neith with necklace made of inlaid gold wire is a good example of the inlaying of bronze with gold. The pillars surmounted by the head of a deity are probably survivals of the ancient pillar-worship ; the form, however, shows European influence. Sacred animals were often represented, the bull Apis and the cat being the most popular.

I. 56.

Shelf. W. The tomb of the lady **Maket** was a family vault and contained nearly fifty bodies. Its importance is due to the foreign vases among the objects buried therein for the use of the dead. They show the close connexion of Egypt with other countries at that period (XVIIIth Dynasty). These vases are mainly of the so-called 'Phoenician leather-bottle' type, and there is also a Mycenaean vase

with decoration of ivy-leaves. On the **E. side** a cremation deposit of the same period containing Mycenaean stirrup vases gives further proof of the connexion between Egypt and the Aegean. The earliest date at which these false-necked vases came to Egypt falls in the reign of Aahmes I, first king of the XVIIIth Dynasty.

Floor. W. side. The chair belongs to the Maket group. It had been 'killed', i.e. broken, before being placed in the tomb. The 'killing' of various objects before burial was not uncommon; thereby the spirit of the object was set free to join the spirit of the owner.

I. 57. Second Shelf.

Ushabti figures. These figures are probably the latest development of the figures of servants placed in the tombs in the Old and Middle Kingdoms. They first appear in the Middle Kingdom and continue till Ptolemaic times. They are made of various materials, blue-glazed ware being the commonest. They are usually in mummy form, and carry a hoe and a pick in the hands with a basket slung by a cord over the left shoulder. The earlier types are beardless and usually have one vertical line of painted inscription down the front, but sometimes the sixth chapter of the Book of the Dead is inscribed upon them. In the XXIst Dynasty, a small percentage of figures in each tomb are represented as dressed in a short kind of kilt with a whip in the right hand. These are the taskmasters, the proportion is about one to ten of the ordinary figures. In the XXVIth Dynasty, the ushabti-figures are bearded, and stand upon a plinth with a square support up the back; the inscription at this period is always incised. The word Ushabti is derived from USHEB, 'to answer,' and means an Answerer. On the S. are two ushabti-figures of Horuta; these are the finest known of the XXVIth Dynasty.

First Shelf.

1st shelf: Amulets were laid, often in great numbers, upon the bodies of the dead. On the N. are the Sacred Eyes, which preserved from words spoken in envy and anger, and from the bites of serpents. This is the most common of all Egyptian amulets. On the E. are figures of gods for wearing suspended on the person. On the S. is the gold and silver mask of Horuta, while on the shelf above are two of his ushabti figures and sets of amulets. On the W. are sets from Tell Nebesheh and Beni Hasan, and a complete set of Ptolemaic amulets.

Floor.

The **Canopic jars** found in sets of four were used to contain the viscera of the dead embalmed separately. The lids of the jars take the form of heads of the four genii of the dead, under whose charge the viscera were placed. The genii are also called the Children of Horus; they are the gods of the four cardinal points, and are often represented standing on a lotus beside Osiris in the judgement scene. Amset is human-headed, Hapi ape-headed, Duamutef jackal-headed, and Qebh-sennuf hawk-headed.

W. side. A figure of a woman playing a primitive mandoline is interesting for the form of the musical instrument. The clay figure

of Osiris roughly wrapped in cloth and laid in a clay coffin is probably a provincial cult of which the Ritual of Dendereh gives the most elaborate examples.

Hall II.

E. GREEK SECTION.

The most important class of antiquities in this Hall is that of **Greek vases.** The collection has been largely increased in recent years, many of the new additions being **lekythi** from graves in Sicily, some of them presented by Mr. A. J. Evans. These, with Mr. Oldfield's generous gifts, make the Ashmolean Museum very rich in Attic vases of the best age, though unfortunately few of those which it possesses are signed. A Catalogue of these vases, with plates, has been published by the Clarendon Press for the Professor of Classical Archaeology: extracts from the catalogue are placed by the vases they describe. The recent acquisitions are described in the *Journal of Hellenic Studies* for 1904, 1905.

II. 20.

At the **N.E. corner** of the room are early vases from **Cyprus,** of the red and buff types, mostly with geometric decoration. The most remarkable example is No. 29 (on the left), found near Kition, and typical of the so-called Cypro-Phoenician style. The latest class is composed of those examples in which moulded female figures are placed outside the vases. In the midst of the case are terra-cottas from tombs in Cyprus, horsemen, male and female figures, and animals. A few statuettes in soft limestone represent the class so abundantly illustrated in the British Museum and at New York (Cesnola collection). The main source of these is Dali (Idalium). The Khotan objects, found by Dr. M. A. Stein, group with the Buddhist beads, shown at the south end of the hall.

At the right end of the case are vases with geometric decoration from various sites in **Attica, Boeotia, Rhodes, and South Italy.** The date of most of these is 800–600 B.C., but some of the Italian vases (bottom of case) come down to the fourth century.

Passing for the present the case containing the **Oldfield Collection,** we come to **II. 22.** The geometric ware was in many parts of Greece superseded in the seventh century by **orientalizing** or Ionian ware, mainly adorned with the figures of animals, the lion, the stag, the bull, the swan, and monsters such as the sphinx and the griffin. To this ware four-fifths of Case 22 is devoted. On the left are a few Rhodian vases of archaic style, and below them some Anatolian and 'Cyrenaic' pieces, found at Naucratis. The 'Cyrenaic' ware has now been shown to be Spartan. Next is a large series of vase-fragments and terra-cottas from **Naucratis,** a Greek city in Egypt founded by Ionians and Aeginetans, and excavated by

Petrie and Ernest Gardner, and Hogarth. The vase-fragments range from 700–400 B.C. and comprise the fabrics of Ionia, Sparta, and Athens, besides vases of local make. Many of them are inscribed with dedications to various deities, Apollo, Aphrodite, the Dioscuri, and others. They were probably dedicated to the deities whose names they bear by travellers grateful for a safe and prosperous journey. Among the names deciphered are those of the early artist Rhoecus and the traveller-historian Herodotus (probably, see 2nd compartment, 2nd shelf from top, on left). Of the same period are the terra-cotta heads from Naucratis at the bottom of this case, and the objects in porcelain of Egyptian style. Next in order is ranged the early ware of **Corinth**, which is found in abundance in South Italy and Sicily in tombs of the eighth to the sixth centuries. The earliest class is the so-called proto-Corinthian, small vases with simple designs, the place of manufacture of which is still in dispute. In the ordinary archaic ware of Corinth oriental motives, the lotus, the lion, the sphinx, processions of animals, &c., predominate. The last section of the case contains a few Attic black-figured vases.

The beautiful vases of Attic type are mostly arranged in the cases in the centre of the room. Those acquired in recent years, except the vases given by Mr. Oldfield, come mostly from Gela (Terranova) in Sicily, but they had been imported thither from Athens. Vases found on other sites in Italy and Greece do not differ from them in character.

The **Attic vases** are of two styles and fabrics. The earlier, or black-figured, style belongs to the sixth century B.C. In it the figures are painted with pigment on the ruddy ground of the vase, and the inner markings for details of anatomy, clothing, and the like are made with fine lines scratched in with some pointed instrument. The red-figured style begins about B.C. 525, and goes on at Athens into the fourth century. In it the figures are left in the colour of the vase, and all the background is painted out with black colour. The inner markings are made with fine brush or pen lines. Obviously the change in fabric gives the artist far greater scope and freedom. The range of subject, from mythology and daily life, also becomes far greater in the red-figured vases.

II. 24.

Black-figured vases of the sixth century, including works signed by Oecopheles (**189**), Nicosthenes (**215**), and Hermogenes (**231**). The cups **232** and **234** mark the transition to red-figure vase painting; for though they belong to the black-figured class, yet in the Medusa-head on both the features are drawn in outline. The amphora, **211**, bears a unique representation from the legend of Cacus. It is interesting to compare the careful finish of the chariot on **208** with the comparatively careless drawing of the chariot on **210**, though the

vases are contemporary: somewhat later is the chariot in full action near by (Case II. 23, **213**).

II. 23.

Black-figured vases. Among the more interesting subjects are **249**, Hercules and Cercopes; **250**, a curious game at ball; **262**, a comic treatment of the adventure of Odysseus with Circe. Notable are also four early lekythi from Gela of the black-figured class, vases made solely to be placed in tombs.

II. 26.

A series of red-figured cylices, some of great beauty of drawing, though unfortunately none is signed. One cylix (**515**) has a black-figured design in the interior, and a red-figured on the exterior, showing the transition from one style to the other. Beside this vase is a little bronze figure of a youth playing the game cottabos, which consisted in throwing wine from a cylix at a mark. Close by is the beautiful plate on which is painted a Persian horseman, and the name of Miltiades; it must date from the end of the sixth century. The name of Cleinias occurs on the vase just above.

II. 25.

(**Lower Shelf.**) A series of the so-called Nolan vases, which are, however, really Attic. The simplicity and charm of their painted subjects is very striking when several are thus put side by side. On the upper shelf is an unusually fine series of **lecythi**, mostly from Gela. The Museum owes these specimens, of a class much sought after and now very hard to procure, to A. J. Evans. The body of the vase is covered with fine stucco; and on it is usually painted in varied colours a scene from the tomb. These vases were made for sepulchral purposes only.

II. 27.

Red-figured vases of the fifth century. In execution many of these vases are perfect gems. In the cabinet below are detached letters in bronze which are part of the inscription of a temple dedicated by the Emperor Hadrian.

II. 30.

Red-figured vases. The blinding of Thamyris on a hydria (**530**) is a new type: the vase on which are depicted a satyr and the nymph Komodia (**534**), is a masterpiece of painting.

Behind, in a tall square case, are a few vases of late Attic style: the subject of one of them, the carrying away of Oreithyia by Boreas, is noteworthy.

II. 29.

Vases presented by Mr. Oldfield. Two of these are especially notable, that on which is represented Hercules at the court of Busiris (**521**), and that which gives us a new representation of the story of Pandora (**525**). The vase representing the scene between Odysseus and the

Sphinx (**526**) shows how little monstrous monsters are in the great period of Greek art. The rest of Mr. Oldfield's vases are in the case against the wall behind **II. 29**, with jewellery and other antiquities.

II. 1.

Examples of the later wares of Greece, black lustrous ware of the third century made in imitation of metal.

II. 1, 2, 5, and **6** contain the later ware of South Italy. All these cases are on the south wall.

Bronzes and terra-cottas are at the other (north) end of the Hall. **II. 35**—the most **archaic bronzes**; a bowl said to come from Olympia, covered with figures of mixed Egyptian and Assyrian type, usually classed as Phoenician and found on various sites from Etruria to Nineveh; bronze lamp-stands of Chalcidian type, surmounted by human figures; and archaic votive animals.

II. 34.

A number of **Greek and Etruscan bronzes.** We can mention only a few of the most interesting. On the upper shelf are several archaic figures from the decoration of Chalcidian hydriae, and a statuette of a youth of about B.C. 460 from Boeotia. On the middle shelf are a number of interesting Greek bronzes, a girl running holding two apples (Peloponnesian), Hercules in festal dress, a curious early type of Athena (Aegium), a warrior of Aeginetan style with dedication by one Nikias, a discobolus resting.

II. 32.

Opposite are bronzes of a later period, mostly from Italy, the gift of Mr. Fortnum. Most conspicuous is a fine figure of Aphrodite holding a wreath in her right hand.

The **terra-cottas** are ranged under the north windows. On the right is a series of figures from **Cyprus,** some fragments of warriors being of life-size. Of these those found at Salamis illustrate in a remarkable way the influence of eastern textiles on Cypriote art. The ultimate source of this influence seems to be Mesopotamian, but it has been transmitted through a Syrian medium. Note the large fragment imitating a breastplate in scale armour.

II. 18.

A series of statuettes, from Boeotia, Sicily, and other Greek lands, intended to illustrate the gradual evolution of both standing and seated types from rude beginnings. One may see how the beak-like face gradually becomes human; how the wing-like protuberances at the shoulder take the form of arms; how first a line and then a kink below the bosom develops into the knees of a sitting figure. Among **early types,** that of the mother and child, and that of a votary holding a pig or other animal for sacrifice are conspicuous. In some cases, however, the terra-cotta represents not a human but a divine being, with an attribute: an example is the remarkable figure of Aphrodite carrying a goat, from Gela, in Sicily. Another is Cybele, with the lion in her lap.

II. 15.

In the desk case below **II. 18** is exposed a remarkable collection of early *Cypriote* statuettes, all once *ex votos* dedicated in a small sanctuary in the outskirts of Kition. It is noticeable that though Kition, was a Phoenician stronghold in the fifth and fourth centuries, these figures show few or no characteristics which are not native Cypriote; and the fact tends to confirm the belief that Phoenician influence did not begin to be exercised in Cyprus till a comparatively late period. The trunks of most of the statuettes have been made on the wheel and the heads attached afterwards. The various and interesting objects carried by the votaries are explained on the labels.

Next, on the left, are some archaic terra-cottas from sites in **Crete**, including fragments of the great casks (*pithi*) used for storage.

Next is a large series from **Tarentum**, in Italy. Many of these are from a shrine of Hades (or Dionysus) and Persephone, and belong to the cult of the dead. In some cases the god and goddess appear seated side by side; in others he reclines at a banquet and she sits (in the ordinary Greek way) at his feet. In some other examples the two deities appear separately, as do other divine beings, Athena and Hera for example. There are also terra-cotta antefixes from tombs, and a great variety of representations from mythology and daily life, and from tombs. As regards these Tarentine finds see A. J. Evans in the *Journal of Hellenic Studies*, viii. 1.

Before the middle window is a well-marked group of figures from **Macedonia** representing a youth in Thracian dress playing on a syrinx.

In the next case on the left the Tarentine series is continued. Notice two heads of Dionysus, represented as dead.

Under the left window are terra-cottas of the Hellenistic age from various sites, including cake-moulds and loom-weights.

II. 36.

Some noteworthy terra-cottas are placed in detached cases on the floor, the head of a youth, of the fourth century, of life-size, from Italy, given by Mr. Fortnum (see Farnell, in *Journ. Hell. Studies*, 1888), and a slender third-century figure of Dionysus from Smyrna. With the latter is shown an extraordinarily sympathetic study of an old woman, of the third (?) century, probably from Tanagra, and acquired in 1908.

II. 28.

In the midst of the room are objects from some **Scythic** graves near Kertch, given to the Museum by Dr. Siemens. This is the only collection of the kind out of Russia. It is of exceptional interest as a record of the Greek civilization of Panticapaeum, in the fifth and fourth centuries B.C., and of the way in which the results of that civilization spread to the neighbouring Scythic tribes. The several tumuli can be accurately dated by means of the vases and gems of Attic work found in them (see Ernest Gardner, in the *Journal of Hellenic Studies*, v, p. 62). Jewellery from Cyprus is placed in the same case.

With its back to this case is a marble head of Apollo, of third-

century type, given by Mr. Oldfield. Unfortunately only a small part of it is antique. It is published in the *Journal of Hellenic Studies*, XXIII, p. 117.

Returning to the south end of the room, under the windows we find a Pompeian painting of Aphrodite and Eros. Beneath this is a case containing important archaic Greek works in metal. Among these is a bronze mould or matrix for the formation of repoussé reliefs. It comes from Corfu, and the style and subjects are Corinthian. Also a bronze open-work relief from the Dictaean cave in Crete, representing a hunter carrying a wild-goat on his shoulders, and gold ornaments from Camirus in Rhodes, representing a winged goddess with human or bee-shaped body, sometimes holding lions in her hands. The British Museum has a fine series of these plaques (see Hogarth in *Excavations at Ephesus*, ch. 18).

In the same case are a few Greek and Etruscan mirrors with engraved scenes, and a number of small dedicated objects in lead from Sparta, similar to those found in thousands during the recent excavations in the shrine of Artemis Orthia.

In front of the middle window is the Greville Chester collection of engraved Greek and Roman gems, which calls for no special description.

The Museum possesses some hundreds of other gems (in drawers), but none of exceptional quality.

F. ROMAN SECTION.

The principal remains of this period are sculptures in the Randolph Gallery and the Basement, but in this Hall other objects, principally pottery, are exhibited.

II. 3.

In the two right-hand divisions of the long desk case are small objects, chiefly of bronze. That to the left contains scales, locks, medical instruments, and so forth. In the right-hand division are a series of fibulae, &c., from the local Roman station at Wood Eaton, situated a little west of the Roman road running from Dorchester to Alchester, the ancient Aelia Castra, where similar remains have been found. The occupation of the station at Wood Eaton must have been a protracted one, since the fibula types range back to early La Tène forms. The Celtic types have been noticed under the *Early Iron Age*.

II. 8 and 9.

A large collection of lamps, among which a few Greek examples are included, shows the various stages of development. A type series is placed in II. 8.

The early Roman lamps are of a fabric similar to the Campanian ware at the S. end of the room. The series is arranged according to Dressel's classification. Those of the first century B.C. have volutes at each side of the nozzle; in the first century A.D. the nozzle is still long but with straight sides. In the succeeding centuries the nozzle becomes quite small or forms part of the rim of the lamp itself. The lamps of the Christian period are more oval, and have a small solid handle.

II. 10.

The pottery is chiefly of provincial fabric except in some of the lamps and the Arretine ware, the earlier form of *terra sigillata*. It was manufactured from about 150 B.C. to the end of the first century A.D., after which date the finer pottery in Italy itself seems to have gone out of fashion, being supplanted largely by metal vases.

The technique of the **Arretine** ware was imitated from metal originals through a class of Hellenistic ceramic, to which the so-called Megarian bowls belong. The forms too are metallic, and in many cases resemble pottery of a red colour found in tombs of the third and second centuries B.C. in South Russia. Below are examples of the so-called '**Samian**' ware, the provincial *terra sigillata*, which seems to be linked to the Arretine ware by pottery indistinguishable from it, bearing potters' names, which are found both in South Italy and the Rhine district.

Certain localities in Germany such as Rheinzabern and Westendorf produced this ware; but the largest factories were situated in South France. Among them may be noticed Graufesenque in the Cevennes c. 40 to 100 A.D., but the most prolific was Lezoux, the period of its productivity in moulded wares extending from c. 70 to 250 A.D.

Division 2. Middle Shelves.

Terra sigillata continued to be made with applied or incised decoration down to the middle of the fourth century.

A few specimens of finer fabrics may serve to illustrate the three periods of Koenen's classification for the Rhine district:—

1. **Early Empire**, a globular vase with applied lumps of clay moulded with the finger, the whole washed over with a brownish green paint, and a white vase with a red rim and diagonal streaks on the body.

2. **Middle Empire** (time of the Antonines): a large beaker of fine white clay covered with a brownish wash is of typical form, as also the dinted vases.

3. **Later Empire** (Constantinian period): beakers decorated with scrolls and convivial legends in barbotine.

Divisions 3 and 4. Middle Shelves.

English local fabrics. Those from Hampshire exhibit forms similar to those of Koenen's second division. The manufacture of the barbotine ware known as Castor ware was not confined to that site. Local imitations as at Sandford are known; it even occurs on the Continent.

Divisions 2, 3, and 4. Top and bottom shelves.

The commoner grey and black wares and the white and red wares do not admit of so exact chronological classification as the finer fabrics, as the forms of the coarser wares tend to persist over long periods. The earlier types, however, present as a rule a fine bold profile, which under the later potters degenerated into mere picturesque curves.

Division 5.

A large local find of pottery with kilns *in situ* was made at Sandford in Oxfordshire. The pottery presents a variety of types. Among them are a number of 'Mortaria'; the main fabric is a fine clay, but in the inside surface is incorporated gritty material to facilitate the grinding of food for which these vessels served.

II. 11, 13, 17.

The greater part of the glass exhibited in these cases comes from the Eastern Mediterranean, particularly from Cyprus. It is included here in the Roman Section because the blown glass belongs almost entirely to the Roman period.

Vari-coloured glass, which was moulded, not blown, was made in Egypt at least as early as the XIXth Dynasty, e.g. at Tell el-Amarna (see I. 58). It was also later made in Rhodes, and this earlier glass seems to be distinguishable from the later examples which occur with the blown glass on account of its greater opaqueness and more brilliant colouring.

A barrel-shaped bottle (II. 11) found with a glass oenochoe near Dorchester, Oxon., belongs to the end of the third and the fourth centuries A.D. Many similar vases have been found in France bearing the stamp 'Frontinus' and associated with the incised red ware (v. above II. 10), which they help to date.

The bronze statuette of Cupid found at Cirencester is one of the finest examples of Roman bronze found in England; it can be dated by its style to about the second century A.D.

Roman Egypt.

The battle of Actium (B.C. 31) in which Antony was defeated by Octavian, followed by the death of Cleopatra, placed Egypt in the hands of the victor. From that time forward it remained a Roman province, until the coming of the Arabs at the beginning of the seventh century.

In accordance with their policy the Romans did not interfere with the prevailing customs of the natives, and in consequence their influence on the industrial arts is only to be seen in a few instances such as the coinage, some coarse pottery types, &c. The most important event of this period was the introduction of Christianity, which began to spread at the end of the first century, and in spite of persecution made rapid progress. It came under the influence of the Alexandrian schools of philosophy, and from this source sprang the Gnostic and Arian heresies, the latter in opposition to the Monophysites, to which sect the majority of the Copts—as the Egyptian Christians were termed—belonged. Paganism survived, however, for a considerable

time, especially in the remoter districts, and the numerous amulets discovered testify how firmly the Copts still clung to the old superstitions.

II. 7.

As will be seen from the contents of this case, the objects show a distinct decadence in artistic merit, and it is evident that the luxury of the Ptolemaic period gave way to comparative poverty.

In the earlier part of the Roman period traces of the Hellenistic element survive; statuettes of Grecian types are executed in Egyptian faïence (**Shelf 2**), while the same technique is adapted to bowls and paterae of Roman forms (see 'wasters' on the floor of the case and compare with *terra sigillata*, Case II. 10). The pottery is, as a rule, quite coarse and of inferior fabric. Some of the terra-cottas are of interest as representing members of the Alexandrian Triad, Sarapis, Isis, and Harpokrates, the infant Horus, which under the Ptolemies had been substituted for the earlier Theban Triad, of Osiris, Isis, and Horus.

Lamps from early Roman sites as well as numerous examples bearing Christian symbols are included in the lamp collection (see above, p. 92).

Under the patronage of Hadrian, Hellenistic art and ideas received a fresh impulse in Egypt, and it is to that time that we must assign the majority of the **mummies with portraits** painted in wax on cedar. Some examples belong possibly to the Claudian epoch and are contemporaneous with the formally moulded masks which they replaced later. These portraits in wax may represent an early phase of 'encaustic', the latter technique arising from the necessity of keeping the wax liquid by means of a heated instrument, while in Egypt the heat of the sun itself is thought to have been sufficient for the purpose, allowing the wax to be worked principally with a brush. They exhibit a considerable degree of technical skill and though the vivacity of some of the features would suggest that they had been painted during the lifetime of the person, yet the formal treatment of the eyes makes it almost certain that they were executed posthumously. The women's portraits in this case are late examples, as shown by the jewellery and the style of hairdressing.

The **textiles** at the back of the case cover a period extending from the third century down to the middle ages. Nos. 1-36 present examples of third- and fourth-century work, though No. 1 itself is ascribed to the second century. Useful material for an approximate dating is furnished by a tomb group from Hawâra with which the textiles (No. 26) were associated; a coin of Constantius Chlorus 337-361 A.D. was found among the contents of the tomb.

Nos. 37-90 cover roughly the fifth to seventh centuries with a few specimens of eighth-century fabrics, while the remaining numbers comprise examples of Arabic designs.

The **Coptic ecclesiastical vestments and furniture** are, for the most part, of much later date; some of the utensils bear inscriptions in Arabic relating to Coptic churches in Cairo. The carved board which was let into the altar, and used as the resting-place for the sacramental vessels, may be contrasted with the Latin custom of placing these on stone (*Arch. XLVIII*).

FORTNUM ROOM.

The collections in this room are mainly illustrative of the Art of the Renaissance period in Italy, in the branches of the painted pottery known as maiolica, and of sculpture—particularly applied sculpture in metal. The limitations of the collection are so largely due to the personal predilections of Mr. Fortnum, and the circumstances under which he gathered the various objects together, that it seems permissible to record briefly what these were. Mr. Fortnum's early training was scientific, and his first collection entomological. When, about 1850, he came under the active influence of the great band of amateurs of art, Fountaine, Franks, Henderson, Robinson, and others, the formation of an artistic collection upon scientific lines was to him a natural course. The collecting of ceramic wares of all types was at that time a fashionable pursuit, and circumstances leading Mr. Fortnum to Italy, the study of the ceramic wares of that country presented itself to him as an unexplored field which must produce interesting results. The historical aspect of the introduction and development of the various glazes and lustres engaged his particular attention, as well as the isolation of the productions of different local factories. For a long period Mr. Fortnum was the foremost authority upon the history of Italian pottery, and, as such, he was invited, in 1872, to make the catalogue of the Maiolica in the South Kensington Museum; while his Treatise on the subject, published in 1897, was as complete a summary of information then available as could be made. In forming his own collection Mr. Fortnum's aim was to represent each factory by a characteristic, and, if possible, a marked piece; documentary interest being held more important than artistic merit, although the latter quality is rarely lacking. In the same way the Italian bronzes in this room were not gathered together solely as objects of art, but as forming part of a great series of specimens of bronze-casting of all ages and countries, now dispersed through the various departments of the Museum. In this direction the classification on lines of industrial interest, adopted in the South Kensington Museum, involving the separation of work in metal from that in marble by the same artist, somewhat narrowed Mr. Fortnum's interest and activity as an amateur of sculp-

ture. But his fine taste, and the opportunities which occurred at the time when he was collecting, enabled him to get together one of the choicest series of statuettes and kindred objects in bronze of the Renaissance period to be seen in any European Museum, well illustrating the remark of Jacob Burckhardt that 'it is not only the beauty of the object which makes us set a value upon such trifles, but rather the thought of the general character and love of beauty of that period, which sought for a work of art and something monumental, where we make some trumpery ephemeral thing serve our turn.'

West Wall. The glass cases (**3. 6** and **3. 7**) contain **Maiolica**; the arrangement, which is geographical, begins at the **South End** of the Room. Every piece is labelled with an extract from the Catalogue by Mr. Fortnum, published in 1897, copies of which can be consulted or purchased in the Museum. The following are amongst the most important specimens. **C 399–C 403**:—**Sgraffiato ware**; the design scratched through a surface-layer of white clay into the brown body beneath, the whole then coated with a lead glaze mottled with yellow and green: The evidence of excavations shows that the use, and very possibly the manufacture, of this ware was widespread in Italy during the latter part of the fifteenth century, when it seems to have reached its best as an artistic production in some of the cities of the Emilia and Venetia: It has continued to be made as a rude product of local potteries into modern times: The theory that the decoration is derived from mulberry foliage, and the inference from this that it is of Lombard origin, cannot be maintained: The designs clearly represent a conventionalized vine. **C 404–410**:—Assigned to the **Tuscan manufactory of Caffaggiolo** near Florence; **C 409** is, however, more probably of **Faentine** make. In case **3. 6** is also a specimen (**C 298**) of **Medici porcelain**, made in Florence towards the end of the sixteenth century, some of the earliest porcelain made in Europe, and the greatest of all ceramic rarities. **C 411–C 417**:—**Siena**; mostly pieces from the eighteenth century factory of **Ferdinando Maria Campani. Pesaro**:—**C 418**; A marked and dated piece (1540); the subject is taken from one of the frescoes by Raphael in the Loggie of the Vatican: **C 423–4**:—Two splendid dishes with lustred decoration about 1500–10; pieces of this type are now usually attributed to the factory of **Deruta**, to which the following specimens, **C 422 and C 463***, were definitely assigned by Mr. Fortnum. **C 425–36**:—**Gubbio**: An excellent representative series of the lustred ware, including five examples, from the workshop of **Maestro Giorgio Andreoli** (fl. 1498–1552); one of them (**C 431**) being signed and dated 1526, and two others (**C 430** and **C 433**) dated 1520 and 1533. **Castel Durante**:—**C 474**, a plate painted by **Niccola Fontana da Urbino**; an early work of this enchanting artist, probably about 1515–18, forming part of the celebrated service the remaining seventeen pieces of which are in the Museo Civico Correr at Venice: The subject represents an Allegory of Calumny, and is based upon the description of a famous picture by Apelles recorded by Lucian, from whose account attempts

to reconstruct the composition were made by Raphael, Mantegna, Botticelli, and other masters of the Renaissance; it is more than doubtful whether Botticelli's picture had any direct influence upon the design of the present plate: It was purchased by Mr. Fortnum from the Pourtalès Gorgier collection: **C 507**; A plate with the name of the factory and the date 1516. **Urbino**:—The collection does not include any of the large decorative pieces for which the manufactory is principally renowned, nor any signed specimen by **Orazio Fontana**, although **C 445**, a highly-finished specimen, representing the Bull of Phalaris, may be confidently attributed to him: **C 508**; A plate with the subject of Hercules and the Hydra, signed by **Guido Durantino**, and dated 1535, is from the service made for the Connétable Anne de Montmorency: **C 446**; Exceptionally delicate work of **Francesco Xanto Avelli da Rovigo**, dated 1535: **C 448**; The Flight of Xerxes, a characteristic gorgeously decorated plateau by the same master: The pieces **C 455–9**, two tazzas, a plate, and a cup and cover, illustrate the well-known grotesque ornamentation typical of the Urbino factory in the second half of the sixteenth century; while the vases (**C 465–6**) inscribed as having been made in **Rome** in 1600, show that this style of decoration was being diffused over Italy by Durantine potters at that period. Of the specimens (**C 487–73**) of lead-glazed cream ware assigned to the factory of **Giovanni Volpato** in **Rome**, the two vases (**C 467–8**) are, in all probability, English, of Staffordshire or Yorkshire make: The statuettes of Melpomene (**C 471**), Saint Francis (**C 472**), and Saint Bruno (**C 473**) are in biscuit porcelain. **Faenza**:—**C 515 and C 486** are plates of remarkable excellence; the latter is decorated with Cupids Dancing in a Ring copied from an engraving by Marcantonio Raimondi, which was frequently made use of by maiolica painters: **C 475–86** are from the factory of the **Casa Pirota** in **Faenza** about 1520–5, and show the typical decoration in shades of blue called *a berettino*; the large drug vase, **C 476**, is a handsome example: **C 480** and **C 512** are not Italian but were probably made in one of the factories in the East of France about 1750: **C 482–5**; A group of considerable historic interest, characteristic works of the painter **Baldassara Manara**. **C 491**:—An early specimen, attributed to the manufactory of **Forlì**, has been supposed to have belonged to a service made there for Matthias Corvinus, King of Hungary (d. 1490). The examples of the pottery of **Venice, C 492–8**, show the characteristic bluish-grey ground with blue decoration; the dish **C 492**, decorated with a Mermaid, is the earliest dated piece (1540) of Venetian maiolica extant. The remaining pieces mainly illustrate the latest developments of the craft (eighteenth century) when it came under the influence of French and Chinese taste, and produced, especially at factories in the neighbourhood of Genoa and Milan, wares not easily to be distinguished from the faience made in German and French potteries. To the products of the **Abruzzian** manufactories (**C 503–5**) the delicately pencilled and restrained colour of the landscape decoration give a character all their own.

In the **end bay of this case (3. 8)** and the **adjoining wall-space** are exhibited examples of the **sculpture in terra-cotta** coated with oxide-of-tin enamel, made by the **Della Robbia** family. The work of Luca, the originator of this type of art, is not represented, but the

two reliefs of the Virgin Adoring the Infant Christ are not improbably from his designs and executed by his nephew **Andrea della Robbia** (1435–7—1525–8). Beneath that on the wall, which is enclosed in a good sixteenth-century tabernacle with doors, is a panel, Zosimus Administering the Last Communion to Saint Mary of Egypt, a contemporary replica of one of the panels in the altar-piece of the Cathedral at Arezzo, likewise from the workshop of Andrea, as are probably the fruits, broken from some large decoration, and the vases, in the glass case. On the upper shelves are two busts of Bearded Men and an Angel's Head in high relief, fragments from a large group representing the Adoration of the Magi, a late work of Andrea and his sons, erected, about 1515, in a church in the Valley of the Mugnone near Florence: These are painted but not enamelled and show affinity with the painted plaster imagery of modern Romanist churches.

On the **North Wall,** above, are some portions of a frieze of cherubs' heads in **Della Robbia** ware; the brackets and glass cases below hold **miscellaneous works of sculpture.** In **Case 3. 9** on the **Western pier** is a small marble statue of the Virgin and Infant Christ of the **Tuscan school of the Pisani about 1350**; a poor example which has been extensively restored, but the only specimen of this type of work in the Museum. A statuette carved in boxwood, Saint Sebastian, probably Venetian and by **Andrea Brustoloni** (1662–1732), the sculptor of the well-known Venier furniture in the Museo Civico Correr at Venice. A reduced copy in terra-cotta of the Farnese Hercules by **Stefano Maderna** (1571–1636), dated 1617, belongs to a large series of similar statuettes preserved in the Archaeological Museum in the Doge's Palace at Venice (given by Mr. Edmund Oldfield, 1899). **Eastern pier. (Case 3. 14.)** Original model in terra-cotta for the monument in Westminster Abbey to George Frederick Handel (d. 1759) by **Louis François Roubiliac** (1695–1762) (presented by Mr. James Wyatt, 1848). A group in high relief carved in oak, the Betrayal of Christ, **Flemish, about 1500.** On the adjoining wall is a cognate work, a Pietà, with polychromatic decoration, **German, about 1500** (Bodleian Coll.).

Against the **East Wall** between the entrances to the second Hall of the Antiquarium is arranged the **Italian Sculpture of the Renaissance Period**:—A relief in uncoloured gesso, The Virgin and Infant Christ, **Florentine of the school of Andrea del Verrocchio** (1435–88), (deposited on loan by Mr. G. B. Dibblee). **Case 3. 15.** Head in bronze of Michelangelo Buonarroti (d. 1564): Attributed to **Daniele da Volterra** (1509–66); believed to be one of the busts mentioned by Vasari and to have been based on a cast taken after death: Five or six examples are preserved; after that in the Castello Museum at Milan, a coarsely-executed cast with an unmistakable look of verisimilitude and originality, the present specimen is perhaps the finest (presented by Mr. William Woodburn, 1845). Relief in white wax, Ugolino and his Sons in the Tower of Famine, by **Pierino da Vinci** (1520–50), a rare if not unique example of a wax model prepared for casting in bronze and not used; the wax, which is exceedingly thin, to economize the metal, has itself been cast and chased: It was originally brought to England by a painter named Trench at the beginning of the eighteenth century and was presented to the University by Mr. Philip B. Duncan (1841) and placed in the Radcliffe

Library (deposited by the Radcliffe Trustees). Next to this is a similar relief in terra-cotta ; at least two others are in existence, one, made of white gesso, in the Museo Nazionale, and the other, of terra-cotta, in the possession of the Conte Gherardesca at Florence : These all appear to represent an earlier stage of the work than the wax, and are probably retouched casts from the original clay model. **Case 3. 16.** Bust in terra-cotta, probably representing Annibale Caro (d. 1566) or Benvenuto Cellini (d. 1572) by a sculptor of the **Florentine school about 1550,** possibly an unusually animated work of **Baccio Bandinelli** (1493–1560) : Bought by Mr. Fortnum at Florence in 1870 from Professore Emilio Santarelli, who had obtained it about 1850 from Professore Ajazzi : It is said to have come originally from the Laurentian Library. Low-relief in dark-coloured *pietra serena*, The Virgin and Infant Christ ; **Florentine** of the **School of Desiderio da Settignano** (1428-63) : Bought by Mr. Fortnum at Florence, in 1859, from Signor Francesco Lombardi, who had acquired it from the Brunaccini-Compagni Palace, along with the famous relief of Saint Cecilia, now in the possession of the Earl of Wemyss. High relief in white marble, Head of Saint Geneviève of Brabant ; **Florentine School** of the period before Donatello : Formerly in the collection of Mr. Alexander Nesbit ; it is supposed that it may originally have formed part of the decoration of the ancient façade of the Cathedral at Florence. Circular relief in gesso coloured to imitate bronze ; The Virgin and Infant Christ adored by Two Angels : Upon the back is a remarkable inscription dated January 17, 1428 : A celebrated work, the antiquity of which has been questioned, on very insufficient grounds, by M. Marcel Reymond, but defended by Dr. Bode, by whom it is assigned to **Luca della Robbia** (1399–1400—1482) : Bought by Mr. Fortnum at Florence in 1859 from Mr. Spencer. Low relief in white marble, The Virgin and Infant Christ ; **Florentine,** attributed to the **School of Desiderio da Settignano** (1428–64) ; copy, probably contemporary, of the relief in the Royal Gallery at Turin : Bought by Mr. Fortnum at Florence, in 1864, from the executors of Signor Francesco Lombardi. **Case 3. 17.** Bust in terra-cotta, Lorenzo de' Medici—Il Magnifico (d. 1492) : Belongs to the same class as the busts of Lorenzo wearing a hood in the Kaiser Friedrich Museum at Berlin, in the possession of Lord Taunton and elsewhere, and has been described as a preparatory study for them ; the age of all is uncertain, and they are doubtless based upon the cast of the face, taken after death, in the possession of the Società Columbaria at Florence, a photograph of which is attached to the pedestal : Bought by Mr. Fortnum at Florence in 1870 from Professore Emilio Santarelli, who had acquired it from the heirs of Professore Francesco Pozzi about 1843. Low relief in gesso with polychromatic decoration ; The Virgin and Infant Christ within an ornamental tabernacle ; **Florentine** : Several slightly varied examples of this relief are in existence, two in the Kaiser Friedrich Museum at Berlin are considered by Bode to be contemporary copies of a lost original by **Antonio di Domenico Gambarelli—Rosellino** (1427–c. 1478). Relief in gesso ; The Virgin and Infant Christ and Saint John, in an ornamental frame supported by a Cherub's Head ; **Florentine,** one of the numerous repetitions of an original, possibly in marble, now lost ; attributed by Bode to the **School of Benedetto di Leonardo da Majano** (1442–97).

Case 3. 18. Bust in white marble; Saint John the Baptist as a Boy; Florentine, attributed to an unidentified master of the **School of Antonio Rosellino** (1427–c. 1478) and **Mino da Fiesole** (1430–84), known to German critics as the **Master of the Marble Madonnas**: Bought by Mr. Fortnum at Florence, in 1864, from Signor Francesco Lombardi. Altarpiece in carved and gilt wood; The Nativity of Christ, in high relief, in a decorative architectural tabernacle; **Milanese about 1500** (given by Mr. Henry J. Pfungst, 1902).

South Wall. The upper cases (**3. 1** and **3. 5**) are occupied by a series of **plateaus, etc., in latten and pewter.** At the **East End** (**3. 1**) is a dish with mythological figures in relief surrounding a central Medallion of Mars by **François Briot.** Next to this another example copied by **Caspar Enderlein** (d. 1633), from a model, also by Briot, with figures of the Elements surrounding a central Medallion of Temperance. The eight latten dishes on the top shelf are of a type probably made in Flanders or Germany and imported in large numbers into North Italy, where they are still frequently to be seen. An interesting specimen of unusual size is on the lower shelf of case **3. 5**; inserted in its centre is an enamelled silver medallion of Italian work bearing the name of the owner and date 1563. Beside this are some examples of latten ware decorated with silver damascening in moresco patterns by Arab craftsmen working in Venice.

The **case in the window recess** (**3. 2**) contains specimens of **Venetian glass** of the sixteenth and seventeenth centuries.

The **desk-cases** against this wall (**3. 3**) are occupied by a magnificent series of **Plaquettes** deposited on loan by Mr. T. Whitcombe Greene (see p. 107), with the exception of that at the **East End** in which are **mediaeval ivories.** The collection of these, although small, is of some importance, since, being derived mainly from the Founder's collection, it is free from the ingenious forgeries of the first half of the last century, the presence of which in almost every public Museum has introduced much confusion into the study of this branch of art. Several of the specimens retain traces of their original polychromy, notably two interesting draughtsmen, and a group of two knights supposed to have been a chess-piece. In the same case are a bronze bookbinder's stamp, and some matrices of seals, mostly of the mediaeval period.

Eight glass cases (3. 19–3. 26) occupying the floor-space on either side of the room contain **Bronzes.** These divide themselves into two principal groups. One illustrating the productions of the numerous foundries in Padua, which sprang into activity on the initiative of Donatello, whose great sculptures in bronze—the monument of Gattamelata, and the decorations of the sanctuary of the Basilica of Sant' Antonio—kept him and a large body of assistants employed in the city from 1443 to 1454, and gave an impetus to the manufacture of small objects in bronze, which lasted for a considerable period. The other group represents the school of fine craftsmanship in gold and other metals which had long flourished in Florence, but took

a particular monumental and sculpturesque bias under the influence of Michelangelo. The traditions of this school, of which Benvenuto Cellini has been generally accepted as the typical figure, were transplanted to Venice by Jacopo Sansovino, and inspired there a productive industry of decorative bronze-founding. Besides the bronzes belonging to these classes there are in the collection some effective examples of the work produced by Roman and Florentine artists of the seventeenth and eighteenth centuries, and a few German specimens of exceptional interest. Of recent years efforts have been made—notably by Dr. Bode in his *Italian Bronze Statuettes of the Renaissance* (1907–8), in which many of the present specimens are discussed—to determine with some exactitude the works of the different artists whose names have survived. But, as Bode points out, the extant documentary evidence is very slight. Equally trained observers seldom agree to see in the same works the perfect identity of characteristics, from which the attributions of comparative criticism are supposed to be deduced.

The earlier specimens are at the **North End of the Room. Case 3. 26. Upper Shelf**:—Saint John the Baptist preaching; closely related to the statue by **Antonio Savin** (1515) on the altar of the Zen Chapel in Saint Mark's at Venice, and not improbably a model for it by either **Antonio** (fl. 1505–25) or **Tullio** (d. 1532) **Lombardo**, both of whom executed considerable shares of the work in the chapel: 'Pre-eminent among the rare statuettes of saints. Probably by **Antonio Lombardo**,' of whose mature period 'the almost elegant form and refined motive are characteristic' (Bode). Hercules wielding his Club; **Paduan about 1500**, attributed by Bode to **Francesco da Sant' Agata**, to whom has been assigned, on the strength of a contemporary description of one of his works, a statuette in boxwood resembling the present figure in pose, in the Wallace Collection. Bode further considers that the bronze is 'very probably a cast of a wax model which the artist made as a preparation for his carving', and that the differences between it and the boxwood 'together with equal excellence, prove that they are from the same hand and not copied from one another': the resemblance in pose may, however, be accounted for by their having been imitated from the same antique type; the bronze appears from its style to be earlier than the wooden figure which was executed in 1520. Venus; **Paduan**, pronounced by Bode 'a free adaptation of an antique model' and attributed to **Bartolommeo Bellano** (c. 1430–98). Pan listening to Echo, he holds a Vase for Ink on his Knee; **Paduan**, described by Bode as a characteristic creation of **Andrea Briosco—Il Riccio** (1470–1532) and the companion to a figure of Syrinx lulled to Sleep by the Music of Pan, in the Kaiser Friedrich Museum at Berlin. **Lower Shelf**:—Candlestick covered with finely executed decoration in low relief;

probably Paduan 1500–25. Laocoon and his Sons; a free rendering of the antique group discovered in Rome in 1506, and now in the Museum of the Vatican; **possibly Paduan about 1525.** Lamp with tripod foot, an unusually perfect example of its kind; **Paduan about 1500.** Boat-shaped lamp decorated with figure subjects and ornament in very low relief; **Paduan, attributed to Riccio:** 'The most remarkable of all' the lamps of this type (Bode): the cover surmounted by the figure of a Cock is modern.

Case 3. 24:—In the middle of the **upper shelf** is a large Inkstand, the cover surmounted by a Group of Figures: this celebrated bronze was formerly in the Bernal and Uzielli collections, and was supposed to be entirely the work of **Riccio**: it has recently been demonstrated that it is a *pasticcio*, the group on the cover, representing an Allegory of Frustrated Desire, being **Paduan** from a design, although not, in Bode's opinion, by the hand of **Riccio**; while the inkstand is probably **Florentine about 1600** and a somewhat free imitation of the Borghese Inkstand attributed to **Cellini** in the collection of Baron Alphonse de Rothschild in Vienna, but is not, as Bode asserts, a modern copy of it. On either side of this are two small Altar-shaped Pedestals, decorated with Bacchanalian Figures in low relief, of a type which has received many attributions and can safely be described as **Paduan about 1500**: one of them supports a figure of Apollo, imitated from the antique, of the same school and period. Next to these are two Horses: that on the left, a Winged Pegasus, is freely based upon the antique type of the Horses of Monte Cavallo at Rome; it was believed by Fortnum and Müntz to be connected with the sketches for the statue of Lodovico Sforza by **Leonardo da Vinci**, but has been pronounced by Bode **Venetian about 1575.** The other Horse, an imitation of the antique bronze horses on the façade of Saint Mark's at Venice, is **probably Paduan 1500–25.** At the ends of the case are two statuettes:—Cleopatra holding an Asp; fixed upon an incongruous early Paduan pedestal which gives it a falsely archaic air; it has been shown by Bode to be a poor repetition of a figure by **Baccio Bandinelli** (1493–1560) in the Museo Nazionale at Florence. Paris holding the Apple; **probably Paduan 1500–25**; based upon 'an ancient copy of an Athlete by Polycleitus' (Bode). At the back of the case are four Busts, **Paduan or Venetian** imitations of antique models. On the **lower shelf** is a fine series of Inkstands and Candlesticks of **Paduan** manufacture:—In the middle is an Inkstand with a rendering of the antique statue of a Boy extracting a Thorn from his Foot, in the Capitoline Museum at Rome; this and the Candelabra mounted upon Eagles' Claws show very markedly the influence of **Riccio**; indeed the Candelabrum bearing the arms and initials of Agostino Chigi, the Roman banker and patron of Raphael (d. 1520), is ascribed by Bode to the workshop of the master himself.

Case 3. 25. Upper Shelf:—Venus; by **Giovanni da Bologna** (1525–1608); contemporary repetition, on a slightly enlarged scale, of the statuette with the artist's signature, presented by him to the Emperor Maximilian II (d. 1576) and now in the Imperial Museum at Vienna. Latona reclining; **Florentine or Roman about 1550**; contemporary repetition of the figure in the Thiers collection in the Louvre: 'One of the rare female statuettes in bronze in which Michelangelo's influence makes itself felt. Here indeed only the exaggerated

and forced action is copied from the master; in the softer representation of form there prevails a naturalism that suggests the seventeenth century' (Bode). Inkstand, Orlando dragging the Orc from the Deep; attributed by Fortnum to the **Florentine school of Cellini** but shows strong affinities with a class of bronzes assigned by Bode to the **Venetian school about 1575.** Reclining female figure; **Florentine or Roman**: 'Clearly a cast from a small model; agrees so closely in pose and expression that it may well be regarded as a preliminary study by the artist'—**Guglielmo della Porta** (d. 1577)—'for the figure'—of Justice—'on the monument' of Pope Paul III (d. 1549) in Saint Peter's at Rome (Bode). (Presented by Mr. Chambers Hall, 1855.) **Lower Shelf**:—Candlestick decorated with ornament in low relief; thought by Fortnum to be **Florentine about 1475–1500**; assigned by Bode to the **Paduan school.** Venus and Cupid; **Florentine** of the **school of Giovanni da Bologna.** Inkstand, a Faun riding on a Turtle; **Florentine** probably by **Bartolommeo Ammanati** (1511–92) and closely resembling the statues by him on the fountain in the Piazza della Signoria at Florence. A Herdsman playing the Bagpipes; contemporary cast of the figure **attributed to Giovanni da Bologna** in the collection of Prince Liechtenstein at Vienna.

Case 3. 23:—In the middle of the **upper shelf** is a beautiful Mask of a Boy, which may at some time have formed part of a fountain; a similar bronze is in the Collection of M. Edmond Foulc in Paris; it seems to belong to a **post-Michelangelesque school,** but whether that of **Florence or Venice** is not clear. (From the Old Schools, possibly Arundelian Collection.) On either side, two Salt-cellars, Kneeling Men supporting Shells; the ungilt bronze having served as a model for a gilded series to which the other belongs; of the **school of Michelangelo,** about 1550–75, attributed, by Bode, to one of his **Venetian** followers. At the North End are two remarkable statuettes, The Virgin Mary and Saint John mourning at the Foot of the Cross; ascribed by Fortnum to the **school of Lorenzo Ghiberti** (1378–1455) 'without the slightest foundation. Owing to their intense feeling and bold execution clearly the work of a great master; certainly belong to a later period than the fifteenth century. Up to the present, however, we are not able to identify either the artist or the school' (Bode). At the South End is a group of highly finished works, probably **Goldsmiths' Models** or repetitions, of the **Florentine School, 1550–1600**; two of them, figures of Two Captives, actually exist in silver in the collection of Mr. George Salting in London. **Lower Shelf**:—In the middle is a Triangular Inkstand surmounted by a Figure of Cupid; **Venetian,** this design is assigned by Bode to the workshop of **Alessandro Vittoria** (1525–1608). Two Candlesticks on either side belong to the same school and period. The Bell and other small objects are mostly **Paduan, about 1500**; the four Lamps imitated from antique examples belong to a class attributed by Bode to **Riccio.** In **glazed cupboards under the case** are a number of fittings, Taps, Handles for Furniture, in the form of Busts, etc., mostly **Venetian** of the school of **Jacopo Tatti—Sansovino** (1486–1570) **and Vittoria.**

The remaining bronzes of the high-renaissance period are at the **South End of the Room. Case 3. 19.** On the **Upper Shelf**:—Bust of a Negro; **Venetian, 1600–50**; an early specimen

of polychromatized sculpture of this type. Cupid blindfold standing on a Dolphin; attributed by Bode to the **Venetian School about 1575.** An Inkstand and a Salt-cellar, both with the same motive, a Triton riding on a Turtle, are of the same school and period. On the **Lower Shelf** are four fine Inkstands:—One, with a Figure of History on the cover, is ascribed by Bode to the **Florentine School about 1550**: 'Whether the name of Sansovino, which has been suggested, is correct, may well be doubted. Certainly akin to the youthful works of the artist. But is of a period somewhat more advanced' (Bode). The second, in the form of a Fort guarded by a Lion, is **Venetian about 1600** in the manner of the followers of Vittoria (presented by Mr. Henry J. Pfungst, 1908). The third, surmounted by a group of a Satyress about to dip her Child in a Tub, is a brilliant work of the late renaissance, reminiscent of **Ammanati** and **probably Florentine about 1600.** The fourth, in the shape of a Casket, is of about the same period, but may be **Venetian.**

Cases 3. 21 and **3. 22** contain decorative bronzes of the seventeenth and eighteenth centuries, mainly reduced copies of antique sculptures by **G. Zoffoli, F. Righetti,** and **G. Boschi,** craftsmen of whom nothing is known. The most interesting is a group of a bronze Centaur ridden by a silver Cupid, bearing an inscription ascribing the Centaur to **Giovanni da Bologna,** the Cupid to **Giovanni Dughé,** who may possibly be identified with **Jean Dughet** (1614–76), the brother of Gaspar Poussin.

In **Case 3. 20** are **German and Flemish works.** On the **Upper Shelf**:—A Centrepiece surmounted by a Statuette of Neptune; in the Venetian taste, but the portions made of silver bear a mark which appears to be that of **Munich** or **Augsburg.** Two Inkstands with Nude Female Figures standing beside Vases; from the workshop of the **Vischer** Family of Nürnberg, whose mark they bear, while that with the dark patina is dated 1525; whether these rare and important examples were executed by **Peter Vischer the Elder** (c. 1455–1529) or by his son of the same name (d. 1528) is uncertain. **Lower Shelf**:—Four impressive Figures of Noah, David, Moses, and Aaron; **Rhenish Romanesque** of the thirteenth century; they doubtless in the first instance decorated a shrine or font-cover (Bodleian Collection).

The Cases in the Window Recesses at the North End of the Room contain Reliefs and Door-knockers in bronze.

Case 3. 10. Reliefs:—The Entombment of Christ; reduced copy, by one of the immediate followers of the master, of the relief in stone executed by **Donato di Niccolò di Betto Bardi—Donatello** (1386–1466), about 1446, for the high-altar of Sant' Antonio at Padua. The Ascension of Elijah; **probably Venetian about 1520**; a variant in the collection of M. Mir in Paris shows details which clearly indicate the workshop of the **Lombardi.** The Triumph of Ariadne; contemporary repetition of one of the two reliefs on the pedestal of the antique statue called the Idolino in the Archaeological Museum at Florence; the statue was found at Pesaro in 1530 and did not pass into the Florentine Gallery until 1633; the school in which the pedestal was designed has never been determined. Frame with Figures of Angels in relief; **Florentine 1550–1600,** probably in the first instance part of a holy-water stoup.

Case 3. 13. Door-knockers:—That with a half-length Figure of

Venetia subjugating two Lions, and the second, with Neptune and Hippocamps, are **Venetian about 1575** in the style of **Sansovino** and **Vittoria**. The smaller specimen decorated with a Grotesque Masque between Satyr-headed Harpies is also **Venetian** but of a rarer type and probably earlier. The artist and period of the magnificent knocker in the form of a Squirrel are uncertain, but a parallel is suggested by two knockers in the shape of boars on the gate of the Malvezzi-Medici Palace at Bologna (presented by Mr. Henry J. Pfungst, 1897). The beautiful Tap with a Dolphin's Head for the spout and a seated Lion for handle is probably **Venetian about 1600** (presented by Messrs. Durlacher Brothers, 1904).

In the **Desk Cases 3. 11** at the **North End of the Room** is the collection of **Plaquettes**, derived partly from ancient gifts and bequests to the Bodleian Library, partly from the Fortnum donation. The specimens are not numerous, but include a few rarities, and are almost all of fine quality. At the present moment the Museum collection is temporarily supplemented by the superb series deposited on loan in 1899 by Mr. T. Whitcombe Greene, and arranged in the **Desk Cases 3. 3** at the **South End of the Room.** The whole forms an assemblage of works of this class unsurpassed save by the Kaiser Friedrich Museum in Berlin, and the collection of M. Gustave Dreyfus in Paris. The greater part of the earlier plaquettes here exhibited belong to the class generally assigned to the foundries of Padua during the period of their great activity at the close of the fifteenth and during the first quarter of the sixteenth centuries. Many of these were, in all probability, cast from originals in precious metals, and besides themselves serving various purposes of decoration and personal adornment, formed a convenient method of multiplying and disseminating the designs of sculptors. A second and later category consists of impressions in bronze or lead from the engraved gems, often rock-crystal plaques of considerable size, which were much sought after by the wealthy amateurs of the middle of the sixteenth century. In the countries north of the Alps, where the taste for silver plate loaded with decorations interspersed with allegorical and emblematic figures prevailed, the inventions of makers of plaquettes were of widespread utility, as is shown by such an instance as the salt-cellar adorned with four plaquettes after Flötner in the possession of the Vintners' Company of London, which bears a London hall-mark of 1569–70. The specimens are arranged according to the order of the *Catalogue of Italian Bronzes in the Royal Museum at Berlin*, 1904, in which all previous

classifications have been absorbed and digested. The following are the principal schools and artists represented; examples forming part of Mr. Greene's loan are indicated by square brackets.

Imitations of the Antique, mostly copies of Roman Imperial cameos and coin types. **Florentine and Paduan Followers of Donatello.** Plaques attributed to **Lautizio da Perugia**, a seal engraver working in Rome about 1515–20; amongst these is the original matrix of the seal of Cardinal Andrea della Valle. **Riccio**:—[Eleven examples, including signed specimens of the Death of Dido and the Sacrifice of a Pig, the latter being the only one known. Also a remarkable series of plaquettes by the artist signing **Vlocrino**, sometimes identified with Riccio, an example of the Saint Cecilia inscribed Andrea may possibly support this theory]. A large number of works by the Paduan artist signing **O. Moderni**, the most prolific of all makers of plaquettes. Most of these are of the finest quality: [Mr. Greene's collection is even richer and includes the Arion on a Dolphin, of which only one other is known]. The master signing **IO. F. F.**, to whom many names have been attached, but of whom it can only be said with any approach to certainty that he belonged to the Paduan School; the combined collection contains almost all his known types [and an unpublished medalet]. **Fra Antonio da Brescia**:—[Four specimens in exceptionally brilliant condition]. **Valerio Belli Vicentino** (1468–1546) and **Giovanni Bernardi da Castel Bolognese** (1496–1553), were both gem and crystal engravers of fame: Their plaquettes—often in the case especially of their minor works, confused together in catalogues—are impressions from works of this type: both collections are very rich in their productions and in those of their imitators, who appear to have been numerous, and include a number of unpublished types. **Italian Plaquettes of the close of the sixteenth century and later**: These seem to have been principally by-products of sculptors and were not manufactured systematically, with the exception of a long series of figures of Saints; the country of the origin of these is uncertain, but they were very popular in Spain [where they were often subjected to bizarre polychromatic decoration]. The latest examples often show exquisite skill in the manipulation of the wax model and casting. In **Germany, Peter Flötner of Nürnberg** (d. 1546), an artist of some historic interest, but with no artistic pretensions to justify the cult of which he has recently been made the subject in his native land, modelled a large number of allegorical subjects which were widely reproduced. Some good original specimens are in both collections, and beside them is shown a selection from the modern reproductions of his entire work, made in pressed lead. Amongst the works of the **French School** are five large medallions with scenes from life of Henry IV of France; they were evidently cast from pieces of plate, chased and repoussé in silver, but nothing is known of their origin.

Two Desk cases in the middle of the room contain the Fortnum collection of **Finger-Rings.** They remain as originally arranged by Mr. Fortnum in a sequence which is partly geographical, partly chronological.

Southern Case, East Side. Among the Egyptian rings, the greater number of which are made of faience and belong to the XVIIIth and subsequent dynasties, is a large iron ring (**36**) set with an intaglio portrait in gold of Berenice, Queen of Ptolemy Soter (318–297 B.C.). The Tyrrhenian series comprises rings (**51–4** and **763**) and engraved scarabs mounted on swivels belonging to the earlier period of Etruscan history, when the connexions with the East were strongest, while subsequent Greek influence is shown in some examples (**81–6** and **702**), which are said to have been found in a sarcophagus at Palestrina along with other relics, amongst them mirrors which have been dated to the third century B.C., but the style of the rings warrants their ascription to the fifth century. A typical Greek ring is **91**, while to the best period of Hellenic art belong the funereal and votive rings and rings with intaglios of fine workmanship (**115–22**). The Roman series is very extensive, belonging chiefly to the Graeco-Roman period, first centuries B.C. and A.D. Signs of Egyptian influence, as in **233**, may be noted.

West Side. The important collection of rings bearing Christian emblems has been fully published in the *Archaeological Journal*, vols. 26 and 28. It has been conjectured that the ring with the model key attached (**693**) is possibly one of those which were let down into the tomb of St. Peter and afterwards made an honorific gift, as is now the Golden Rose. Other Roman rings here shown are of the later Empire. Noticeable are the key rings and others with incised Roman numerals, sometimes called legionary, but more probably designating the cohort, as the numbers extend beyond XXVIII, the highest legion number. Most are in bronze; one in silver (**724**) being a rare type. Gold spiral rings of double wire (**342**) are associated with early bronze finds of Central and North Europe, while bronze spiral rings are also associated with the Early Iron Age (c. 1000–700 B.C.). The Mediaeval collection is noteworthy on account of the rings forming part of a hoard found at Chalcis, in Euboea (**376–96**) and a button (**103**): they are of Italian workmanship of the fourteenth and fifteenth centuries, and are historically interesting, as the island, after having been subject to the Venetians for nearly three centuries, was reduced by Mahmoud II in 1470. Amongst numerous ecclesiastical rings the huge papal rings of base metal set with false stones (**428–31**) have been explained as having served as passports for couriers on papal missions. Marriage and betrothal rings include types with clasped hands, *fede* and gimmel rings consisting of two or more rings conjoined; and the highly ornamented Jewish marriage rings, with symbolic representations of the Ark of the Covenant (**439–45**). The remaining rings in this case belong to the sixteenth century, and are of the type generally called Italian and ascribed to the School of Cellini, but very many are probably of South German fabric.

Northern Case, East Side. The German rings call for no special comment except perhaps a large iron ring (**550**) from the Tyrol. These *Schlagringe* were used as weapons, and it was in consequence of the owner having killed an adversary with the example here shown, that a law prohibiting the wearing of such rings was passed. In the English series two Celtic gold rings (**346–7**) of the Bronze Age (c. 1000 B.C.) may be compared with a modern gold ring from West Africa (**683**) as illustrating the parallelism of primitive forms. Rings (**681**

and **S17**), set with fossil palatal teeth of Lepidotus, were worn for the prophylactic properties of the toadstones, as they were called, in the belief that they were the fabulous jewels from the heads of toads.

The **West Side** of this case contains a small and miscellaneous series of **Enamels**: some of the earlier pieces, a small boss of Romanesque work of the tenth century, and another of Limoges manufacture of the thirteenth century, are interesting on account of having been found in local excavations. Here is also the **Sword**, traditionally said to have been presented to King Henry VIII by Pope Leo X with the title of Defender of the Faith. This time-honoured curiosity, as it now stands, consists of a blade, apparently French, of the seventeenth century, and a hilt which may be Italian and of the period of Leo X, but shows no evidence of ever having had anything to do with him: it is not known how the sword came into the possession of the University, but it is mentioned by Hearne in 1714 as being then in the Bodleian Library.

On the **Pier** between the windows at the **North End of the Room**, above a tablet with an inscription recording his benefactions, is a portrait of Mr. Fortnum in the robes of a Doctor of Civil Law, painted in 1893 by Charles Alexander; and on the **East and West Walls**, above the sculpture and maiolica, are **Portraits** belonging to the Tradescant and Ashmole collections.

The more interesting on the **West Wall** are the portraits of Sir John Suckling the poet (1609–42), as a young man, in the style of **Cornelius Neve**; Nicholas Fiske tho Astrologer (1575–1659), attributed to the same painter; Edward, Second Earl of Manchester (1602–71), in the style of **Gerard Soest** (d. 1681); and a head of John Selden (1584–1654), by one of the best of the English scholars of Vandyck. On the **East Wall** are portraits of two obscure artists, **Cornelius Neve** and **Oliver de Crats** or **Critz**, presumably painted by themselves, and of John Lowin (1576–1659), a Comedian mentioned in the list in the first folio of Shakespeare, who probably played some of the Poet's principal characters under his direction.

The landing at the head of the staircase to the West of the Fortnum Room is named the **Tradescant Lobby**. Here are exhibited the **remains of the original Museum** which owing to the circumstances set forth in the historical introduction to this guide (see p. 7) are somewhat scanty.

On the **West Wall** are the two most important of the four or five objects actually mentioned in the catalogue of the *Musaeum Tradescantianum*, 1656, which are still in the collection:—the **Portrait of Thomas Parr** (1483?–1635), the very old man reputed to have lived to the age of one hundred and fifty-two years; and the **Mantle of Powhatan, King of Virginia**. This mantle, made of deer-skins and embroidered with shells, is in all probability that given in 1608 to Captain Christopher Newport, the companion of Captain John Smith, by Powhatan, the father of Pocahontas, and not only one of the first

relics of North American aboriginal culture brought to Europe, but probably one of the oldest in existence.

In the adjoining case **4. 4** are various **ethnographical specimens** and some **European arms, &c.**, amongst them a pair of stirrups conjecturally identified with those said to have belonged to King Henry VIII, which were in the Tradescant collection.

Amongst the contents of the next case (**4. 6**) are several examples of **painted alabaster relief sculptures** of the type manufactured in large numbers at Nottingham during the latter part of the fifteenth century. In the corner is a chair said to have formed part of the furniture of Windsor Castle in the time of Henry VIII.

In a case (**4. 1**) against the **South Wall** are a number of **ancient measuring instruments**, sundials, &c., including several interesting **wooden clogg-almanacks** of various forms, and some wooden tallies formerly used for keeping accounts. On the other side of the entrance to the Combe Room are two Indo-Portuguese chairs of carved ebony, traditionally said to have belonged to Catherine of Braganza, Queen of King Charles II, and to have been a gift from the King to Ashmole. Also a wrought-iron cradle formerly imagined to be that of King Henry VI; it is possibly German work of the late sixteenth or early seventeenth century.

In a glass case (**4. 2**) made about the year 1700 and in itself curious, which stands in the middle of the Lobby, is a collection of **Historical Relics** having more solid claims to authenticity than is usual with curiosities of this kind. On a shelf at one end are the remains of the **Dark Lantern**, found in the possession of **Guy Fawkes** when he was arrested in the cellars of the Houses of Parliament on November 5, 1605, and presented to the University in 1641 by Robert Heywood, son of the Justice who made the arrest. At the other end is a **Brank** or Scolds' Bridle; also an **Iron Girdle** said to have been worn by **Archbishop Cranmer** during his imprisonment in Oxford Castle, 1554, but the authenticity of this as well as of the **Fragment of a Stake** supposed to have been that to which either he or **Bishops Ridley and Latimer** were fastened when burned to death (1556), is very questionable. Below in the middle, is the Beaver **Hat**, lined with iron plates, worn by **John Bradshaw** whilst presiding in the Court which condemned King Charles I, January, 1648–9 (presented by the Rev. Thomas Bisse, 1715). At one end are a pair of **Bellows** with beautifully worked silver nozzle and handles, the sides inlaid with the cypher of **King Charles II**: At the other, the **Privy Seal** of **Oliver Cromwell** as Lord Protector, with the arms of the Commonwealth finely cut in steel by Thomas Simon (1623?–1665); with it is the original tooled leather case (presented by Mrs. Calvert, 1824). A small **Trencher** made from the wood of the **Boscobel Royal Oak Tree** in which Charles II hid after the Battle of Worcester, 1651. A **Lock of King Edward IV's hair** taken from his tomb when it was opened in 1789. **Spurs** said to have been worn by **King Charles I** and by **John Hampden.** Beneath is a series of **Historical Gloves and Shoes**, including a **Pair of Gloves** which belonged to **Queen Anne** and were left by her at Christ Church when visiting Oxford in 1702; a **Hawking-glove** worn by **King Henry VIII**, and a **Hawk's Hood** which belonged to him; and a **Pair of Gloves** of white leather richly embroidered with gold, presented to **Queen Elizabeth** when she came

to Oxford in 1566. Amongst the shoes are a **Pair of Buskins** or riding-boots that belonged to **Queen Elizabeth** and a **Pair of Boots** worn by **William Henry, Duke of Gloucester** (1689–1700), son of Queen Anne.

The **Walls** of the Staircase and of the Lobby, above the glass cases, are hung with **Portraits** of the Founders and Keepers of the Museum, and others.

The most interesting are the large portrait groups on the **East Wall** representing **John Tradescant the Younger** (1608–62) **and his friend Zythepsa of Lambeth** standing before a table upon which is a heap of shells; **Hester Pooks** (1608–78) **second Wife of John Tradescant the Younger and her Stepson** (1633–52) who is handing her a jewel; **John Tradescant the Younger,** standing in a garden with his hand on a spade; and **Hester Tradescant with her Stepson and Stepdaughter.** All these pictures were formerly attributed to **William Dobson** (1610–46), but they are clearly the work of two, and possibly of three, hands. The two last named are certainly most accomplished work of the English school of Vandyck, and one or both may be by Dobson. The other two appear to be the work of the painter of the portrait of Oliver De Crats in the Fortnum Room, already mentioned, who was in all probability a member of the **De Critz** family, more than one of whom is known to have practised portrait-painting in England at that period. Beneath is the portrait of **Mr. Arthur John Evans,** Keeper of the Museum from 1884–1908, painted by **Sir William Blake Richmond,** R.A. (b. 1842, living artist), and presented by an International Body of Subscribers 1907.

On the **West Wall** are other portraits of the Tradescant Family, amongst them a group of **John Tradescant the Younger and his Wife,** dated 1656; pictures of his Son and Daughter as Children; and two of **John Tradescant the Elder** (d. 1637), one possibly by **De Critz,** the other representing him after death.

On the **North Wall** is a large picture of **Elias Ashmole** (1617–92), (attributed to **John Riley** 1646–91), represented as wearing the chains and medals presented to him by Frederick William, Elector of Brandenburg, and Christian V, King of Denmark: It is framed in elaborate carvings of the school of **Grinling Gibbons** (1648–1720), if not by the master himself. Similar frames surround the portraits of King Charles II and King James II at either side. Beneath is a second portrait of **Ashmole,** also by **Riley** (presented by Mr. T. Whitcombe Greene 1907).

On the **South Wall** is a picture of **Robert Plot** (1640–96), first Keeper of the Museum, 1683–90, by **William Reader** (fl. c. 1685–1705) and portraits of three astrologers, **Richard Napier** (1559–1634), **John Dee** (1527–1608), and **William Lilly** (1602–81). Below these a painting on panel representing the Siege and Battle of Pavia (1524–5) with the capture of Francis I: a somewhat similar picture is in the Royal Collection at Hampton Court Palace; they belong to a class of works of the earlier part of the sixteenth century, to some of which the name of **Vincent Volpe,** a painter of whom nothing is known excepting that he was for a time in the service of King Henry VIII, has been tentatively attached.

FORTNUM CORRIDOR

The **Fortnum Corridor** communicates with the Tradescant Lobby on the North-West. In it are arranged various **works of art of Oriental origin,** miscellaneous specimens of **European decorative art,** and some personal relics of Mr. Fortnum.

Case **5. 1. Chinese and Japanese Bronzes.** Mostly at one time in the possession of Mr. John Henderson, who bequeathed a great part of his extraordinarily fine art collections to the British Museum and the present section of them to Mr. Fortnum.

These bronzes are of remarkable beauty, but are mostly of comparatively recent origin. Bronzes, unlike porcelain and lacquer, were not manufactured in the East during the seventeenth and eighteenth centuries for the European market, and very few specimens found their way to the West until the middle of the nineteenth century. After the expedition which resulted in the capture and loot of Yuen Ming Yuen, the Imperial Summer Palace near Peking in 1861, a host of bronzes and other works of art reached Europe. Most of these were decorative objects of the period of **Ch'ien Lung** (1736–95), many in the ancient taste and bearing archaistic inscriptions. Two of the most conspicuous pieces in the Henderson collection are known to have come from the Palace at that time, and it is probable that others are from the same source. None of the specimens subsequently added by Mr. Fortnum from the Malcolm, Dillon, and Alcock collections are of great antiquity. It is only during recent years, and as the result of fresh revolutionary troubles in China, that specimens of the bronze ritual vessels, attributed to the three Ancient Dynasties—the Hsia (2205–1765 B. C.), Shang (1766–1122 B. C.), and Chou (1122–255 B. C.)—have been seen in Europe, and that it has become possible for the Victoria and Albert Museum to acquire a superb series of them. The four large vases (**B. 437–440**) on the top shelf are in the style of an archaic period if not actually of very ancient manufacture: the manner in which they are decorated shows derivation from the constructional ornamentation of wooden vessels fastened together with metal hoops having tab-shaped projections. Possibly the oldest pieces here are those on the middle shelf on the right; the urn in the centre (**B. 471**) is inscribed in the interior in a very primitive type of character, and may date from the time of the **Sung Dynasty** (A. D. 960–1127). To the right is a remarkable bowl (**B. 476**) inlaid with malachite and copper: it has lost its cover, which, to judge from a similar vessel inlaid with turquoise in the Kunstgewerbe Museum at Berlin, was pyramidal in form. The two small vases (**B. 484 and 498**) on the same shelf, inlaid with green enamel, copper and gold, are in the same style. The vessel in the form of a duck (**B. 466**) and the helmet-shaped libation cup (**B. 489**) are both of archaic form and possibly of ancient manufacture. A large proportion of the specimens bearing inscriptions in this, as in other collections, are marked as made in the **Hsüan Tê** period (1426–36) of the Ming Dynasty (1368–1644). This is accepted in China as the classic era of the bronze founders' art: A legend, paralleled by

that of the destruction of Corinth, narrates that a conflagration in the Imperial Palace accidentally produced an alloy possessed of marvellous qualities. In accordance with Chinese custom, bronzes made at subsequent periods in what is considered the style of that epoch, are inscribed with its name; and it is almost impossible for a western eye to judge which are authentic and which are archaizing works. The most important example bearing this mark in the present collection is the incense-burner, in the form of a gigantic persimmon in the middle of the case: This was brought from the East by Sir Rutherford Alcock. Others are a small oblong incense-burner of iron damascened with gold (**B. 501**); another incense-burner in the form of a sacrificial colander supported on elephants' heads (**B. 499**); and a small cauldron-shaped vase decorated with irregular patches of gold. On the middle shelf to the left are five pieces (**B. 480, 492, 494, 500 and 505**) marked with the name of **Shih Sou**, a Buddhist monk who lived in the fourteenth century, and was renowned for his work in bronze inlaid with silver wire, as in these pieces, some of which may well be later, and inscribed with his mark as a sign that they are in his style. Other, even finer examples of this class are on the upper shelf (**B. 477, 485, 493, 497 and 502**). The two incense-burners in the shape of persimmons upheld by apes (**B. 472 and 473**) came from the loot of Yuen Ming Yuen. The Japanese bronzes, mostly on the shelves to the left and at the bottom of the case, do not call for special comment, with the exception of two incense-burners in the forms of an owl (**B. 560**) and a crow (**B. 534**); and a tortoise (**B. 457**), modelled by **Sei Min**, an artist who flourished during the first half of the nineteenth century, and was famous for figures of this kind: It is a masterly specimen of wax-casting. Beside the bronzes, this case contains two large boxes in lacquer, elaborately carved with the Imperial dragon amid clouds; they are of Soo-Chow manufacture, and came from the loot of Yuen Ming Yuen (presented by the Residuary Legatees of Lieut.-General Henry Hope Crealocke, 1901). Also some large vases of porcelain, decorated with monochrome glazes, and dating probably from the **Ch'ien Lung** period, with the exception of two large club-shaped vases, ornamented with gilding on a powder-blue ground: These are attributed to the reign of **K'ang Hsi** (1662–1722), and one of them, that decorated with paeonies, is of extraordinarily fine quality.

On the **West Wall** between the cases are **Portraits** of Mr. Fortnum, one by Charles Alexander, representing him seated in his library surrounded by the works of art which may now be recognized in the galleries of the Museum, the other by Jules Jacquemart (1837–80); and of some members of his family. The Italian furniture and the busts—modern copies from the antique—in the corners of the corridor came from Mr. Fortnum's house at Stanmore Hill.

Case **5. 2** contains **Chinese porcelain** deposited on loan by Mr. F. C. Harrison. Most of it was collected in the East about ten years ago and had been looted, some of it from the

Imperial Palace and the Temples in Peking during recent revolutionary troubles.

The two *famille verte* dishes in the centre of the case are probably of the **K'ang Hsi** period and were made for the European market; but the remaining pieces illustrate purely native taste. Almost the whole of them date from the period of the present **Ch'ing Dynasty** and the majority from the flourishing era of **Ch'ien Lung** although the earlier reigns of **K'ang Hsi** and **Yung Chêng** (1723–36) and the later ones of **Chia Ch'ing** (1796–1821) and **Tao Kuang** (1821–50) are also represented. The specimens are mostly decorated with monochrome glazes and include examples of all the favourite colours—the crimson *sang de bœuf*, greenish blue turquoise, greyish green celadon, pale greyish moonlight-blue, imperial yellow, &c., as well as the mottled *flambé* and *soufflé* glazes obtained by blowing the finely levigated colour through a gauze into the porcelain. In the middle of the case at the bottom is a group of ritual vessels glazed dark blue; they formed part of the furniture of Ch'i Nien Tien (the Temple of Prayer for the Year) in the precincts of the Great Temple of Heaven at Peking. Some bear the mark of the period of **Ch'ien Lung**, under whom this temple was founded, others that of **Tao Kuang.**

In Case **5.** 3 are placed a number of **Miscellaneous Decorative Objects** of the most diverse countries and ages. Some of them were given or bequeathed specifically by Mr. Fortnum, others were selected under the provisions of his will, with the idea that around them might some day be formed collections of the types of art which they represent. Almost all are good in their way, but none are seen to advantage in the present arrangement.

Upon the top shelf are specimens of **Hispano-Moresque Pottery** of the fifteenth and sixteenth centuries. Below to the left, and on the upper central shelves, is **faience** of the seventeenth and eighteenth-century factories of **Nevers, Delft,** and **Moustiers**: Also some pieces of modern maiolica made by **Cantagalli of Florence.** On the central shelf in the middle division are five specimens of the ware made in the workshop of **Bernard Palissy** (1510–89): The plateau moulded upon a pewter dish designed by **François Briot,** of which an example is in the Fortnum Room (see p. 102), and the Statuette of a Woman nursing a Child, are pieces of considerable value and importance: The three sauce-boats are interesting from having belonged to the Tradescant collection. On the shelf to the right are several examples of the blue and white jasper-ware made by **Josiah Wedgwood** (1730–95); the two *jardinières* with reclining figures are of an uncommon type and perfect finish of execution. Below are specimens of cut, engraved, and gilded **Glass** of **German** and **Bohemian** work of the eighteenth century, and three pieces of ruby-coloured glass attributed to **Johann Kunckel von Löwenstern** (d. 1702). In the lower part of the case are **French Bronzes, etc.,** of the eighteenth century. In the compartment to the left are a pair of candlesticks in gilt bronze, with figures of a Satyr and a Bacchante; fine work of the

period of the Regency (1715–23). Four other candlesticks belonging to the same set are in the Wallace Collection. The two vases below are in the style of **Gouthière** (b. 1740), but if old have been spoiled by regilding. To the right is a centrepiece of gilt bronze somewhat in the manner of **Cressent**, and probably of the Regency period. The candelabra on either side, with figures of Dancing Boys, are beautifully finished bronzes executed in the workshop of **Gouthière**, possibly from models by **Claude Michel Adam—Clodion** (1738–1814), but their effect has unfortunately been ruined by regilding. The vases behind are of **Sèvres Porcelain**; although of soft paste they date from the period after the French Revolution, when the productions of the factory had lost most of their old grace and charm under the influence of neo-classic taste. In the middle of the case are a pair of bronze vases cast from a well-known model by **Clodion**, two vase-candlesticks with delicately chased mounts of the period of Louis XVI (1774–92), and a Reclining nude Female Figure in marble by **Pierre Philippe Mignot** (1715–70).

Case **5. 4. West Asiatic Ware.** Under this title are included Persian Islamic pottery, and its derivatives, more or less direct, the Islamic potteries of Syria and of Asia Minor, over all of which some doubt still hangs. To Mr. Fortnum belongs the credit of having been one of the first to distinguish Syrian and Anatolian Ceramics from Persian. The printed labels in this case are from his *Catalogue of Maiolica, etc., in the Ashmolean Museum*, 1896.

Persian Ware has been clearly distinguished during the past forty years from Damascene, Rhodian, and Anatolian wares, but it is often impossible to be sure whether examples of it were made in Persia itself or in Mesopotamia or Syria, where Sassanian influence left a strong Persian artistic tradition, reinforced by immigration of Persian artists under the Baghdad caliphs. Thus, for instance, the fine faience, dug up during late years by Circassian colonists at **Rakkeh** on the middle Euphrates and sold in Aleppo, shows strong Sassanian tradition; and, if its source were unknown, and it were not clear from the occurrence of numerous 'wasters' on the site that the actual factory was at Rakkeh, it would certainly be supposed of Persian provenance. Rakkeh was an important place in the time of Harun al-Rashid, who had a summer palace there, and it was destroyed by Hulagu Khan in 1259. Its finest ware, therefore, is probably all prior to the middle of the thirteenth century, and the most primitive examples of it must be dated much earlier still—in fact, at least as early as any fabrics of Rhagae or other known Persian ceramic centres. **Persian Pottery**, whose origins fall before the thirteenth century, is not well represented in the Ashmolean at present, although there are fair late examples of, at any rate, the **Lustre Ware**, whose earlier influence passed westward to inspire the fabrics of Sicily and Spain, known as Siculo, Persic, and Hispano-Mauresque. The glaze on this is a true glass, coloured, like some ancient Egyptian faience, with metallic oxides. Its nature can be well seen on the so-called **Gombroon Ware**, two characteristic pieces of which are in the collection (nos. **C. 310–11**): its place of production

is unknown, the name Gombroon having been used for it in the West during the eighteenth century merely because that place was a well-known *entrepôt* of Persian trade. Like the white Kerman or Yezd ware, of which some specimens are shown on the middle shelf (nos. **C. 45–7**), it probably owes something to the Chinese influence, which passed over the Tarim trade-route into Persia at least as early as A.D. 1600. The thirteenth-century tiles at the back of the case represent both lustrous and non-lustrous fabrics: but the collection contains little or nothing which illustrates worthily the delicate suggestive quality of the designs on the best non-lustrous Persian vessels. These designs seem to be based on a sympathetic observation of nature, but the result suggests rather the possibility of realism than any actual forms in nature, and has an elusive fantastic attraction, which makes such ware pall less by familiarity than perhaps any other. The best test that can be applied to determine Syrian derivation is the absence of this quality. The **Rakkeh** ware, for instance, retains the sureness of design, harmony, and strength of 'still' colouring, and excellence of 'potting' of the best Persian faience, but illustrates a desire for obvious effect which is foreign to Persia. Compare, for instance, the only piece in the Ashmolean collection probably to be ascribed to Rakkeh (or some other North Syrian factory), the splendid fragment of a bowl, once built into the wall of the church of Santa Cecilia at Pisa (no. **C. 318**).

Damascus Ware is easy to distinguish from all varieties of true Persian, but not always from Rhodian: and there is no better reason for ascribing its fabrication to Damascus than mediaeval inventories of western collectors which catalogued examples of it as 'work' or 'style of Damascus.' A lamp, dated A.D. 1549, belonging originally to the mosque of Omar at Jerusalem, was given to the British Museum by C. D. E. Fortnum. One or two fine pieces have come from the city itself, but no factory of ware in any way resembling this exists, or has existed, there within traditional memory. Damascus Ware illustrates an accentuated taste for the obvious, and attains a magnificent effect by highly complex designs worked out in a very various and rich colour scheme. The 'potting' was even more skilful than the Persian, and by the quality of the finely levigated slip, the ware was made to produce the effect of a porcelain. The drawing is extraordinarily firm and successful, and the colours are equally firm, definite, and brilliant. The plate, showing flowers with faint lake-lilac petals, contrasted with greens, blues, and black (no. **C. 314**), is perhaps the most characteristic illustration of Damascus ware in our collection: but the finest piece, undoubtedly, is the jug in front of it (no. **C. 315**), which shows the scale design occasionally copied by Rhodian potters. These two pieces, like most of the best Damascus ware, were made probably during the sixteenth century.

Rhodes certainly had a faience factory in the sixteenth century, and probably in the centuries before and after that period; and evidently it derived its ceramic art from the source of Damascus ware. Rhodian ware was first distinguished from Persian about a generation ago by Franks, who noted on one example of it Turkish writing, and Salzmann ascribed it provisionally to Lindus, after finding many specimens collected in the hands of the inhabitants of that town. But there is no proof of its production at Lindus itself. Much of it

was made probably to Christian order, during the occupation of the island by the Hospitallers, as, for instance, the two plates in the Ashmolean collection (Nos. **C. 324–5**) with heraldic centres. Hence the frequent occurrence of meaningless combinations of Asiatic characters in the decoration. Similar inscriptions occur on metal dishes, which have Christian medallions for central ornament, and seem also to have been made in Rhodes in the sixteenth or seventeenth centuries. **Rhodian Ware** shows the same intention to produce an obvious effect as Damascus ware, but with less complexity of design, less bold and brilliant colouring, and somewhat less excellent 'potting'. Gold appears to have been occasionally added to enhance designs (compare No. **C. 323**) some of whose tints (e.g. the blues and greens) were not so firm as those of Damascus. While, however, in most respects a slightly decadent derivative of Damascus ware, the Rhodian displays a distinct naturalistic element of its own in its scarcely conventional reproductions of flowers and more rarely of birds, animals, and boats. This must be accounted for by the Greek racial element in the potters and their freedom from Moslem restraints. In Rhodes the sixteenth century was the period of finest production, especially of polychrome ware. Previously a blue on white ware in Chinese style was made; the Ashmolean has two inferior examples.

Among **Anatolian Wares** a fabric of **Kutaya** has been identified with comparative certainty, mainly on the evidence of a mass-cruet, which, according to the legend inscribed on it, was made in 1510 for Abraham, a priest of that town. Kutaya, once an important centre in the north-western interior of Asia Minor, but now decayed, still has a fabric of faience, and is famous for its local clays and mineral earths, e.g. meerschaum. Other Anatolian vessels, which come from time to time into collections, cannot yet be ascribed to definite fabrics. Kutaya Ware, characterized by arabesque scroll designs of unusual fineness and intricacy executed in grey-blue tint, within black outlines, on a brilliant white ground, is illustrated only by no. **C. 319**. This ware has a very Chinese appearance, and the design tends to take somewhat too meticulous a character, as in the Ashmolean plate: but the finest sixteenth-century Kutayan, e.g. the great bowl in the British Museum, produces a singularly splendid effect, largely because of the sureness of the drawing, uniformity of the colouring, brilliance of the glaze, and excellence of the potting.

A few **lamps, &c.**, on the floor of the case represent monochrome **Arab Wares**, of which the refuse-heaps near Old Cairo (Fostat) yield many specimens. About these, as about both Anatolian and North Syrian wares, there is still much to learn. A distinctive **Turkish** ceramic style flourished in Brusa and Constantinople from the thirteenth century onwards, but the Ashmolean has no products of it.

The **Combe Room** is approached from the Tradescant Lobby by a short flight of steps. This room was fitted up in 1909 to contain the collection of **pictures by artists of the English Pre-Raphaelite School**. The origin of this section of the Gallery was the gift by Miss Alice Boyd (1893) of two pictures by William Bell Scott; early in the following year

twenty-one pictures were received by bequest from Mrs. Combe (d. 1893) acting in fulfilment of the intention of her husband, Mr. Thomas Combe (1797–1872), printer to the University. Subsequent additions have been made by various donors. The important place occupied by Oxford in the history of the Pre-Raphaelite movement makes the Ashmolean Museum a particularly appropriate home for a collection of paintings of this school. Mr. Combe, an ardent and practical supporter of the Oxford Movement in religious thought, extended his friendship and patronage to Millais and Holman Hunt in the days when the artistic principles which they advocated and put into practice subjected them to a degree of misrepresentation, and even violent abuse, which now seems almost incredible. Out of Mr. Combe's practically-minded sympathy grew the present collection, which is consequently richest in works of the earliest Pre-Raphaelite school about 1850–5, although the most celebrated picture which passed into Mr. Combe's possession —Holman Hunt's *Light of the World*—is not now included in it. It contains one early and important work by Rossetti; but for other examples of the later manifestations of the movement in the hands of Rossetti, Burne-Jones, Morris, and Arthur Hughes (particularly connected with Oxford through the episode of the decoration of the Union Society's library, 1857–9) the Museum has been indebted to other sources, particularly to the loans of Mrs. William Morris (1901). A descriptive and historical catalogue of the pictures in this room has been published and can be purchased in the Museum.

North Wall, East of Entrance. **Dante Gabriel Rossetti** (1828–82) :—Dante drawing an Angel on the Anniversary of Beatrice's Death; painted 1851–4. (All pictures, unless otherwise specified, are from the Combe Bequest.) **Sir John Everett Millais** (1829–96) :—The Return of the Dove to the Ark; painted 1851. **Arthur Hughes** (b. 1832, living artist) :—Home from Sea; painted 1856–62. (Presented by Mr. Vernon Watney, 1908.)

East Wall. **William Bell Scott** (1811–90) :—The Grave of Keats, and The Grave of Shelley (both presented by Miss Alice Boyd, 1893). **Sir J. E. Millais** :—Portrait of Mr. Combe; painted 1850. **William Holman Hunt** (b. 1827, living artist) :—Miriam Wilkinson; painted 1859. The Sleeping City, the Cemetery at Pera; painted 1856–88. A Converted British Family sheltering a Christian Missionary from the Persecution of the Druids; painted 1850. The Afterglow in Egypt; painted 1860. London Bridge at Night, Rejoicings in honour of the Marriage of the Prince and Princess of Wales, March 10, 1863; painted 1863–6. **Ford Madox Brown** (1821–93) :—The Pretty Baa

Lambs; the smaller version of this subject; painted 1852 (purchased from a fund presented by Magdalen College, 1909). **Charles Allston Collins** (1828–73):—Portrait of Mr. William Bennett; painted 1850.

South Wall; Eastern Pier. **Holman Hunt**:—The Plain of Esdraelon from the Heights above Nazareth; painted 1876. **John William Inchbold** (1830–88):—Ben Eay, Ross-shire (presented by Sir Arthur H. Church, K.C.V.O., F.R.S., 1909). **Central Pier.** **Richard Parkes Bonington** (1801–28):—Scene on the French Coast Early Morning. (This and the three following pictures are placed in this room in fulfilment of the conditions of Mrs. Combe's will.) A View in Venice. **Western Pier.** **David Cox** (1783–1859):—Harlech Castle, North Wales; painted 1842. The Vale of Festiniog, Merioneth.

West Wall. **D. G. Rossetti**:—Reverie; drawn 1868. (This and the three following drawings were deposited on loan by Mrs. William Morris, 1901.) Proserpine; drawn 1871. Perlascura; drawn 1871. The Daydream. **Sir Edward Burne-Jones** (1833–98):—Ten Studies of Draped Female Figures, in six frames (presented by Mr. Ingram Bywater, 1908). **William Morris** (1834–96):—Proof of two Trial Pages of a projected edition of Froissart (given by Mrs. William Morris, 1897). **Holman Hunt**:—Portrait of Mrs. Combe; drawn 1861 (presented by the artist, 1895). Portrait of Mr. Combe; drawn 1860. **Sir J. E. Millais**:—Portrait of Holman Hunt; drawn 1854. Portrait of Charles Allston Collins; drawn 1850. **C. A. Collins**:—Portrait of Sir J. E. Millais; drawn 1850. (The two last purchased, 1894.)

North Wall, West of Entrance. **Sir E. Burne-Jones**:—Cabinet decorated with Scenes from the Prioress's Tale of Chaucer; painted 1858 (deposited on loan by Mrs. William Morris, 1901). **John Frederick Lewis** (1805–76):—Scene in Egypt, Camels and Drivers; painted 1858 (bequeathed by Mr. Fortnum, 1899). **William Henry Hunt** (1790–1864):—Hastings from the Cliffs. **Alfred William Hunt** (1830–96):—The Summit of Moel Siabod, Carnarvonshire. **C. A. Collins**:—Convent Thoughts; painted 1850–51. **William Henry Millais** (1828–99):—A View in Yorkshire. In the centre of the room are a marble Bust of Mr. Combe by **Thomas Woolner** (1825–92); executed in 1863; and an Indo-Portuguese ivory cabinet of the seventeenth century which also formed part of the Combe bequest.

In the **Ante Room** on the west of the Combe Room are exhibited five portraits by **Sir Hubert von Herkomer**, R.A. (b. 1849, living artist), sometime Slade Professor of Fine Art in the University (presented by the painter, 1891). In the centre is a finished picture of The Very Rev. Henry George Liddell, D.D., Dean of Christ Church; painted 1891: Dr. Liddell acted as one of the Honorary Secretaries to the Committee which managed the purchase of the Michelangelo and Raffaello drawings in 1845, and was for many years an active member of the Board of Curators of the University Galleries. On either side are four portrait studies, executed in six hours each as demonstrations before a class of students during the painter's tenure of the Slade Chair (1889–90). On the extreme left Sir Henry Wentworth Acland, Bart., D.C.L., Regius Professor of Medicine and a Curator of the Galleries. Next to this, The Rev. Henry George Woods, D.D., Master of the Temple, sometime President of Trinity

College and a Curator of the Galleries. On the extreme right Mr. Alexander Macdonald, Ruskin Master of Drawing and sometime Keeper of the University Galleries. Between this and the central picture John Obadiah Westwood, Hope Professor of Zoology.

The **Great Picture Gallery** is entered from the Combe Room through two archways on the South side.

On the walls are arranged the paintings by the Old Masters and artists of the Old British School. The contents of the Gallery, derived entirely from donations or bequests, must not be expected to furnish an epitome of the history of painting. They divide themselves rather into three widely separated groups :— A. Paintings of the Primitive Italian Schools belonging almost exclusively to the donation of the Honourable William Thomas Horner Fox-Strangways, Fourth Earl of Ilchester (1850). B. Pictures of the Dutch and Flemish Schools of the seventeenth century, mainly from the bequest of Dr. Thomas Penrose (1851) and the gifts of Mr. Chambers Hall (1855) and Mr. T. Humphry Ward (1897). C. Pictures by masters of the Old British School; some of the most important and interesting of these are due to drafts from the ancient portrait-gallery of the University in the Bodleian, but the Hogarths and Turner as well as several of the paintings by Reynolds came from Dr. Penrose or Mr. Hall. A smaller group of Italian pictures of the eighteenth century, by Battoni, Canaletto, Guardi, and Pannini, all of exceptional merit in their way, also deserves mention. A provisional Catalogue, giving historical and descriptive particulars of the pictures, has been published and may be consulted or purchased in the Museum. The labelling of the pictures is being proceeded with, but at present most of them bear numbers only, referring to the provisional Catalogue, the numeration of which is here followed. The names of donors are appended.

The **Northern portion of the gallery** between the two lateral doors is devoted to the **Primitive Italian Schools.** (All pictures in this section not otherwise specified belong to the Fox-Strangways Gift.)

West Wall. **1. Tuscan School fourteenth century** :—Saint Lucy. **2. Sienese School** ; considered by Crowe and Cavalcaselle to be in the manner of **Simone Martini** (c. 1284–1344) ; by Douglas to be possibly by **Berna da Siena** (d. 1381) ;—The Crucifixion and Deposition. **3. Tuscan School** ; attributed by Douglas to **Niccolo di Pietro Gerini** (fl. 1380–1414) :—The Birth of the Virgin Mary. **4. Italian School** ; attributed by Crowe and Cavalcaselle to the school of **Niccolo di Liberatore—Niccolo Alunno** (c. 1430–1502) :—Two panels, Saint

Mary Magdalen, and Saint Francis of Assisi. **5. Fra Angelico da Fiesole** (1387–1455); attributed by Douglas to a pupil:—Triptych, the central panel, the Virgin and Infant Christ with Saints and Angels, the wings, Saint Peter and Saint Paul. **6. Florentine School**; in the manner of Fra Angelico:—The Annunciation. **7. Florentine School fifteenth century**:—Two panels, Saint Mary Magdalen and Saint Catherine. **8. Fra Filippo Lippi** (c. 1406–69); attributed by Crowe and Cavalcaselle to the school of the master:—The Flight of the Vestal Virgins to Caere. **9. Italian School fifteenth century**:—A Tournament. **10 and 11. Northern Italian**; attributed by Crowe and Cavalcaselle to the school of **Gentile Bellini** (1427–1507), described by Berenson as 'Non-descript works of the **Veronese School**':—Two portraits of boys. **12. Florentine School**; considered by Morelli one of the most precious and expressive works of **Fra Filippo Lippi**, by Berenson attributed to **Francesco di Stefano Pesellino** (1422–57):—The meeting of Joachim and Anna. **13.** Attributed by Crowe and Cavalcaselle to **Marco Zoppo** (c. 1455–98):—Saint Paul. **14. Sienese School**; attributed by Waagen to **Sano di Pietro** (1406–81):—The Virgin and Infant Christ with Saints. Venetian School. Attributed to **Vittorio Crivelli** (fl. c. 1450–1500):—Saint Catherine (bequeathed by Mr. Fortnum, 1899).

East Wall. **15. Italian School fifteenth century**:—Saint Nicholas of Bari rescuing a ship in a storm. **16. Tuscan School fifteenth century**:—The History of the Death of Julius Caesar. **17. Tuscan School fifteenth century**:—The Story of Tarquin and Lucretia (presented by the Rev. Greville Chester, 1864). **18. Italian School**; considered by Waagen to be an early work of **Benozzo Gozzoli** (1420–98):—The Annunciation. **19. Florentine School**; attributed to **Domenico di Tommaso Bigordi da Ghirlandaio** (1449–94):—Saint Nicholas and Saint Dominic. **20. Florentine School**; attributed to **Antonio Pollaiuolo** (c. 1429–98):—Saint John the Baptist. **21. Florentine**; attributed to the school of **Domenico Ghirlandaio**:—Saint Bartholomew and Saint Julian. **22. Florentine School**; considered by Crowe and Cavalcaselle to be a youthful work of **Francesco Granacci** (1477–1543), attributed by Woltmann and Woermann to the same painter:—Portrait of a young man. **23.** Attributed by Crowe and Cavalcaselle to **Francesco Granacci**:—Two panels, Saint Anthony and an Angel. **24. Northern Italian School**; attributed by Crowe and Cavalcaselle to **Jacopo Bellini** (c. 1400–c. 64), by Berenson to the **Veronese school of Domenico Morone** (1442–c. 1508), by Suida to the **Lombard School**:—A Dominican Saint preaching to a Crowd in a Square in front of a Church. **25. Italian School fifteenth century**:—A juggler performing. **Venetian School**; attributed to **Carlo Crivelli** (c. 1430–4 – c. 1494):—Saint John the Baptist (presented by Mr. Henry J. Pfungst, 1903). **Bernardino di Betto Biagi—Pinturricchio** (c. 1454–1513):—The Virgin and Infant Christ (bequeathed by Mr. Fortnum, 1899).

East Wall. South of the Door into the Raffaello Gallery. Italian Schools:—

26. Attributed by Crowe and Cavalcaselle to the **School of Lorenzo di Credi** (1459–1537):—The Virgin and Infant Christ (Fox-Strangways Gift). **27. Italian School**; considered by Crowe and Cavalcaselle to be reminiscent of **Piero di Cosimo** (1462–1521):—The

Holy Family (Fox-Strangways Gift). **28. Florentine School fifteenth century; attributed to Paolo di Dono—Uccello** (1396–7—1475):—Stag Hunt in a Forest by Night. **30. Angiolo Bronzino** (1502–72):—Portrait of Don Garzia de' Medici (Fox-Strangways Gift). **31. Florentine School late sixteenth century**:—Portrait of Baccio Orlandino (presented by Mr. John Bayley, 1849). **32. Andrea d' Agnolo—del Sarto** (1487–1531):—The Last Supper; original design for the fresco in the Monastery of San Salvi; painted 1526–7 (Fox-Strangways Gift). **33. After Paolo Cagliari—Veronese** (1528–88):—The Feast in the House of Levi; copy on a greatly reduced scale of the picture, painted 1573, in the Academy at Venice (Chambers Hall Gift). **34. Marcello Venusti** (1515-79):—The Holy Family; based upon a design by Michelangelo (bequeathed by Mr. George Fairholme, 1846). **35. After Paolo Veronese**:—The Finding of Moses; copy of the picture in the Prado Gallery, Madrid (Chambers Hall Gift). **37. Michel Angelo Amerighi da Caravaggio** (1569–1609):—Peasant boy playing the flute (Penrose Bequest). **64. Antonio Canale—Canaletto** (1697–1768):—View of a Town with Docks, probably on the Venetian Mainland (Chambers Hall Gift). **Franceeco Guardi** (1712–93):—**65.** Venice, View on the Grand Canal, the Palazzo Corner della Cà Grande; Storm Effect. (This and the following pictures by Guardi are from the Chambers Hall Gift.) **66.** Venice, The Campo of Santi Giovanni e Paolo; Pope Pius VI blessing the Populace from a Balcony (1782). A *Squero*; tarring a Gondola. Venice, the Piazzetta; a Mountebank and Punch and Judy Show performing. **61. Italian School** (?) **eighteenth century**:—Rome, the Piazza del Popolo (bequeathed by the Rev. J. W. Mackie, 1847). **84. Pompeo Girolamo Batoni** (1708–87):—Portrait of David Garrick; painted 1764 (Bodleian Gallery).

French School:—

40. Attributed to Philippe de Champaigne (1602–74):—Portrait of a man (Penrose Bequest).

Flemish and Dutch Schools:—

41. Portrait of Prince Johann Maurits of Nassau, Governor of Brazil (1604–91) (Bodleian Gallery, presented by Dr. Richard Rawlinson). **Anthonis Vandyck** (1599–1641):—**38** and **43.** Two portrait studies of heads of men. (These, and the following nine studies by Vandyck and Rubens belong to the Chambers Hall Gift.) **45.** Saint Augustine in Ecstasy; sketch for the altarpiece, painted 1628, in the Church of Saint Augustine at Antwerp; a more finished sketch is in the collection of Lord Northbrook. Charity: sketch, reversed, for part of the picture, painted 1622–7, in the Dulwich College Gallery. A Faun pressing Grapes; sketch, varied in the details, the second panther here taking the place of the Infant Bacchus, from the picture by Rubens, painted 1618–20, of which the original according to Rooses is that in the possession of the Comtesse Constantin de Bousies at Brussels; a picture of the same subject, attributed by Schaeffer to **Vandyck**, is in the possession of the Cavalier Menotti in Rome. The Supper at Emmaus. **Petrus Paulus Rubens** (1577–1640):—**47.** The Annunciation; sketch for, or ancient copy from, the picture, painted before 1600, in the Imperial Gallery at Vienna. **48** and **51.** Two landscapes; no. 48 is a repetition on a slightly enlarged scale of the picture, painted about 1638, in the Kaiser Friedrich Museum at Berlin. Saint

Augustine; possibly connected with the altarpiece, painted about 1628, in the Church of Saint Augustine at Antwerp, although differing considerably from the figure of the Saint in that picture. **A** Sovereign of the House of Habsburg; sketch for one of a series of decorative statues erected in honour of the entry of the Cardinal-Infante Ferdinand into Antwerp, April, 1635. **52. Attributed to Willem Claesz Heda** (1594–c. 1678):—Still-life; Fruit, Musical Instruments, etc. (Bodleian Gallery). **53. Jacob van Strij** (1756–1815):—Landscape with Figures, Sheep, and Cattle; the signature of Cuijp upon this picture is a forgery (Penrose Bequest). **55. Adriaen Jansz van Ostade** (1610–85):—The Cotter's Repast; painted 1637 (Penrose Bequest). **David Teniers the Younger** (1610–90):—**54.** A Flemish Farm House. (This, and the following three works by Teniers are from the Penrose Bequest.) **56.** The Village Surgeon. **57.** Christ mocked by the Soldiers. **58.** Farm House on the Bank of a River. **Cornelis Bega** (1620–64):—The Blind Fiddler (presented by the Rev. H. G. Woods, 1897). **Nicolaes Berchem** (1620–83):—Landscape with a Castle on a Rock (presented by the Rev. H. G. Woods, 1897). **Jacob Esselens** (b. c. 1628):—Scene on the Shore of a Lake (presented together with the following nine pictures by Mr. T. Humphry Ward, 1897). **Jan Vonck** (seventeenth century):—Dead Birds. **Cornelis Gerrits Decker** (d. 1678):—The Bank of a River with Cottages and Trees. **Attributed to Roelof Jansz van de Fries** (1631–c. 1668):—The Skirts of a Forest. **J. Collaert** (seventeenth century):—Stag Hunt in a Wood. **Guillam Dubois** (d. 1680):—Wooded Landscape. **Wouter Knyf** (1610–c. 1679):—A Canal with a Drawbridge and Machinery. **Jan van den Stoffe**:—Huntsmen on a Common; dated 1650. **Dutch School seventeenth century**:—Huntsmen and Peasants at the Edge of a Pond; signed W. L. **Frans Ijkens** (1601–c. 1693);—The Virgin and Infant Christ surrounded by a Garland of Flowers. **50. Pieter Jacobsz Codde** (1599–1600—78):—Portrait of a Young Man; dated 1625 (Bodleian Gallery). **44. Attributed to Symon Kick** (1603–52):—Portrait of a Lady (Penrose Bequest). **42. School of Cornelis Janssens van Ceulen** (1594–c. 1664):—Portrait of a Lady; supposed to be Catherine Brydges, Countess of Bedford (presented by Mr. Philip B. Duncan, 1846). **46. Thomas Wijck** (c. 1616–77):—A Scene in Italy; Women washing Linen at a Fountain (Penrose Bequest). **Dutch School, dated 1634**:—Portrait of an Elderly Man (bequeathed by Mr. Fortnum, 1899). **60. Jan Fyt** (1611–61):—Studies of Dogs and Monkeys (Chambers Hall Gift). **49. Adam Willaerts** (1577–1664):—Fleet at Anchor in a Harbour; Fish Market on the Shore in the Foreground (Bodleian Gallery). **Jacob Willemsz de Wet** (c. 1610–c. 1671):—Solomon's Idolatry (presented by Miss Emily Perrin, 1908).

South Wall, Eastern Pier. **Giovanni Paolo Pannini** (c. 1695–1768):—**63.** A wounded Bandit and other Figures under some Trees. **88.** Ruins of a Temple with a Hermit and other Figures (both from the Penrose Bequest). **Central Pier. 29. English School, dated 1562**:—Portrait of an Unknown Navigator (Bodleian Gallery). **59. English School early seventeenth century**:—Portrait of Lady Elizabeth Powlett (Bodleian Gallery). **Western Pier. G. P. Pannini:—62.** A Bandit with a Spear, and other Figures in a

Landscape. **67.** Ruins with a Statue and Figures (both from the Penrose Bequest).

West Wall. British School:—

39. Queen Mary I; probably by the painter of the portrait of King Henry VIII holding a scroll in the Royal collection at Hampton Court (Chambers Hall Gift). **71. Robert Walker** (d. c. 1658):—Portrait of the painter (Bodleian Gallery). **William Hogarth** (1697–1764):—**72.** An Assembly of Artists. **74.** The Enraged Musician; painted 1741 (both from the Chambers Hall Gift). **75.** The Theft of the Watch (Penrose Bequest). **76.** The Stage Coach, or Country Inn Yard; painted 1747 (Chambers Hall Gift). **William James** (fl. 1760–71):—Four Views on the Thames:—**73.** Greenwich; repetition of the picture in the Royal collection at Kensington Palace. **77.** Chelsea Hospital and Ranelagh (both bequeathed by the Rev. Noel T. Ellison, 1861). **79.** Lambeth Palace and Westminster Bridge. **81.** The Savoy Palace and Somerset House; repetition of the picture in the Royal collection at Kensington Palace (both bequeathed by Mrs. Hind, 1870). **80. English School eighteenth century:**—Landscape with a Sportsman and Dogs (Penrose Bequest). **85. Johann Zoffany** (1733–1810):—David Garrick in the Character of Abel Drugger; two sketches for the picture, painted 1770, in the possession of the Earl of Carlisle (Chambers Hall Gift). **88. Richard Wilson** (1714–82):—View of the Lago di Agnano, the Bay of Naples and Vesuvius in the distance (Chambers Hall Gift). **83. Attributed to Paul Sandby** (1725–1809):—View of the Rectory Barn, Dinton, Norfolk (presented by the Rev. Greville Chestor, 1888). **70. John Francis Rigaud** 1742–1810):—Portraits of Two of the Artist's Children (presented by Miss Rigaud, 1889). **Edward Penny** (1714–91):—**78.** John, Marquis of Granby relieving a distressed Soldier and his Family; engraved 1779. **82.** The Death of General Wolfe; painted 1764 (Bodleian Gallery, both presented by the painter, 1787). **87. Attributed to Richard Wilson:**—A Bay on the Sea Coast, a sketch. **86. George Barret** (c. 1728–84):—The Horse-Ferry, Sunset (bequeathed by Mr. John F. Boyes). **Philip James de Loutherbourg** (1740–1812):—The Herdsmen greeting the Apparition of the Angel announcing the Birth of Christ (Penrose Bequest). **Tilly Kettle** (c. 1740–86):—Portrait of Mrs. Drewry Ottley; painted 1768 (bequeathed by Mr. Fortnum, 1899). **Sir Joshua Reynolds** (1723–92):—**89.** Study of the Head of George White, an Artist's Model (Penrose Bequest). **90.** Portrait of Dr. Joseph Warton, Head Master of Winchester College; painted about 1777 (Penrose Bequest). **92.** Charity; sketch for the picture, in the possession of the Earl of Normanton, painted 1779 as a design for the West Window of New College Chapel (Chambers Hall Gift). **94.** Portrait of Captain Philemon Pownall; small sketch for the life-sized portrait painted about 1762–69 (Chambers Hall Gift). **95.** Portrait of Miss Keppel, afterwards Mrs. Thomas Meyrick; painted 1782 (Chambers Hall Gift). **96.** Portraits of James Paine, Architect, and his Son James; painted 1764 (Bodleian Gallery, bequeathed by James Paine the Younger). Portrait of Dr. Charles Burney; painted 1781 (from the Music School, presented by the subject). **93. John Opie** (1761–1807):—Portrait of Mr. Grandi (Penrose Bequest). **104. David Charles**

Read (1790–1851):—Southampton Water, the Town in the Distance (Chambers Hall Gift). **97. George Jones** (1786–1869):—An Archway in Bologna (presented by the Widow of the Painter, 1873). **98. John Constable** (1776–1837):—Landscape study, a River Valley in the Downs (Chambers Hall Gift). **99. British School eighteenth century:**—Portrait of a young man (Bodleian Gallery). **100. Sir George Howland Beaumont, Bart.** (1753–1827):—Woodland scene (Bodleian Gallery, presented by the Painter). **101. Thomas Gainsborough** (1727–88):—Cattle in a Pond on the Skirts of a Wood (Penrose Bequest). **102. Sir Augustus Wall Callcott** (1779–1844):—Southampton Castle (Penrose Bequest). **106. George Morland** (1763–1804):—Scene on a Common, Huntsmen and Hounds in the Distance (Penrose Bequest). **103. Joseph Mallord William Turner** (1775–1851):—Sea piece, Sailing-barges at the Nore; painted about 1802–5 (Penrose Bequest). **105. Colvin Smith** (1795–1875):—Portrait of Sir Walter Scott, Bart.; painted 1828–30 (presented by the Rev. J. Treherne, 1854). **British School about 1700:**—Portrait of a gentleman (bequeathed by Mr. Fortnum, 1899).

Over the doors of the Gallery are hung three large Flemish pictures, above that on the West, **107,** The Descent from the Cross by **Vandyck** (presented by Mr. Charles T. Maude, 1869); above that on the East, **110,** The Incredulity of Saint Thomas, and **111,** Moses Striking the Rock, both by **Jacob Jordaens** (1593–1678) (Bodleian Gallery, presented by Dr. John King, 1736).

The remaining upper wall space is occupied by a large painting by **Antonio Bellucci** (1654–c. 1715), **113.** The Family of Darius at the feet of Alexander the Great (presented by the Rev. the Hon. G. C. Percival, 1854); and by full-sized **Copies of the Cartoons of Raffaello:—108.** The Miraculous Draught of Fishes, **109.** Saint Paul preaching at Athens, **112.** Saint Peter and Saint John at the Beautiful Gate of the Temple, **114.** Elymas the Sorcerer struck with Blindness, **118.** Saint Paul and Saint Barnabas at Lystra, **119.** Christ's Charge to Saint Peter, **120.** The Death of Ananias. These copies are the work of **Henry Cooke** (1642–1700), and were presented to the Bodleian Gallery by George, Third Duke of Marlborough.

In the **centre of the gallery** are two **desk cases.** In that at the **South end** is exibited a selection from the **Douce Collection of Engravings** (see p. 143). The case at the **North end** of the room contains **Portrait Miniatures.** The larger number of these were bequeathed to the Museum by the Rev. William Bentinck Hawkins, 1894; with this collection have been incorporated sundry miniatures previously in the possession of the University, and several subsequent additions of value. Besides a small number of excellent specimens of English work of the seventeenth century, in water-colours and oil, there are a few good examples of eighteenth-century work in the same mediums, both English and Continental; but it is only in miniatures in

enamel that the collection is of exceptional interest. The following are some of the more important specimens; unless otherwise specified all are from the Bentinck Hawkins bequest.

West Side, Case I. English Miniatures seventeenth century:—1-5. Portraits of Unknown Men; in oils; one or two of these may possibly be works of the Dutch School amongst whom oil miniatures were more popular than in England. **27.** Oliver Cromwell; enamel; in beautiful contemporary locket. This and **Nos. 28,** An Unknown Man, **29** and **31,** King Charles II, illustrate the earliest type of English miniatures in enamel. **30.** King Charles II, shows the influence of the French School of Petitot. In the centre of the case are three fine miniature drawings in plumbago, a type of work particularly characteristic of the English School:—**20.** Unknown Man; dated 1667; by **David Loggan** (1630-93): **142.** The Rev. John Rawlet; dated 1688; by **Robert White** (1645-1704) (presented by Mr. T. W. Jackson, 1899) and by **146.** John Aubrey, dated 1666; by **William Faithorne** (1616-91); this exceptionally interesting drawing was presented by the artist to the subject and by him to the Museum. Above this is **9.** Thomas Alcock, drawn in black chalk by **Samuel Cooper** (1609-72); believed to be the only extant drawing by the great miniaturist (From the Bodleian Gallery). Upon either side are five miniatures by **Cooper:—10.** Charles Stuart, Duke of Richmond; dated 1655 (formerly in the Strawberry Hill Collection): **11.** An Unknown Man: **12.** Richard, Earl of Arran; dated 1667: **13** and **14.** Two Unknown Ladies. **School of Samuel Cooper:—16.** Mr. Richard Porter; dated 1672: **17.** An Unknown Lady; dated 1655. **Laurence Crosse** (d. 1724):—**25.** Mr. Danvers; dated 1683: **26.** Mr. Pitts. Attributed to **Penelope Cleyn:—19.** An Unknown Man.

Case II. English Miniatures in Water-colours eighteenth century. In the middle of the case:—**35.** A drawing in plumbago of an Unknown Man; dated 1734; by **Jonathan Richardson the Elder** (1665-1745). **34. Bernard Lens** (1682-1740):—Portrait of the Painter; dated 1724. **36. Richard Cosway** (1740-1821):—George Honeyman. **143. John Smart** (1741-1811):—An Unknown Man; dated 1769 (bequeathed by Mr. Fortnum, 1889). **Andrew Plimer** (1763-1837):—**38** and **39.** Unknown Men. **40.** An Unknown Officer. **100. Andrew Robertson** (1777-1845):—Henry Philpotts, Bishop of Exeter; dated 1841.

Case III. Foreign Miniatures. In the centre:—**144.** A beautiful Head of a Child by **Jean Honoré Fragonard** (1732-1806) (Chambers Hall Gift). Beneath this, **124.** A double miniature of the **School of Henri van Blarenberghe** (1734-1812):—Portraits of Pilatre de Rosier and Pierre Romain, Aeronauts; dated 1784; and a representation of the Attempt to cross the English Channel in a Balloon, in which they were both killed, June 15, 1785. Above, **Jean-Baptiste Jacques Augustin** (1759-1832):—**125.** Charles Ferdinand, Duc de Berry; dated 1814: **126.** A similar portrait varied in the background; dated 1820. **129. J. Parent:**—Napoleon I; dated 1816. On either side, **Rudolphe Bel:—130.** François Prince de Joinville: **131.** Princesse Clémentine d'Orléans, afterwards Duchess of Saxe-Coburg. Beneath these, two remarkable enamels on porcelain by **J. Lienard:—137.**

King Louis-Philippe: **138.** Queen Marie Amélie. School of **Jean Petitot** (1607–91):—**132.** King Louis XIV: **133.** Anne of Austria.

East Side, Case V. English Miniatures in Enamel of the first half of the eighteenth century. In the middle of the case, **45.** Mrs. Helena Fermor by **Charles Boit** (d. 1727). Above this, three miniatures by **Christian Frederick Zincke** (1684–1767): **46.** An Unknown Man: **53.** An Unknown Boy; dated 1716: **64.** Catherine Shorter, Lady Walpole; dated 1735 (formerly in the collection of her son, Horace Walpole, at Strawberry Hill): **147–150.** Three unfinished portraits and a trial plaque by **Zincke** (presented by Mr. F. Haverfield, 1905). The remaining miniatures **47–75** attributed to the **School of Zincke** are apparently the work of several painters who practised the art made fashionable by him, but whose names have not yet been identified; all represent unknown persons. **Gaetano Manini** (c. 1730–c. 1790):—**77.** Edward, Duke of York; dated 1755: **78.** King George III.

Case VI. English Miniatures in Enamel of the second half of the eighteenth century. 79. Attributed to Gervase Spencer (d. 1763):—An Unknown Man. **80. Nathaniel Hone** (1718–84):—An Unknown Man; dated 1750. **William Craft:—81.** Sir Joshua Reynolds; dated 1786, after Reynolds: **82.** Sir William Hamilton. **83. Attributed to Henry Spicer** (d. 1804):—An Unknown Man. **84. William Birch** (b. c. 1760):—William Murray, Earl of Mansfield; dated 1793; after Reynolds. **Henry Bone** (1755–1834):—**86.** Robert Burns; dated 1783; after Buchan: **87.** King George IV; dated 1805; after Madame Vigée le Brun. **88. W. Hatfield:**—Dr. Samuel Johnson; dated 1780; after Reynolds. **89. Unknown Artist:**—John, Fourth Duke of Argyll; after Gainsborough. **90–93.** Works of unidentified painters. **151. Jeremiah Meyer** (1735–89):—An Unknown Lady; unfinished (presented by Mr. F. Haverfield, 1905).

Case VII. English Miniatures in Enamel of the nineteenth century, illustrating the technical mastery achieved during the first half of the century and generally employed in making reduced copies of historical or contemporary portraits. Such are **101–12** by **Henry Pierce Bone** (1779–1855): they bear dates between 1839 and 1855. **William Essex** (1784–1869):—**113.** Queen Victoria, placed beside the copy by Pierce Bone, his closest contemporary rival, from the same portrait. **117** and **118** illustrate the downfall of the art under the influence of photography.

The **Raffaello Gallery** is entered by a door at each end, one communicating with the Great Picture Gallery, the other with the Eldon Room. The contents of this room consist mainly of examples selected from the large collections of drawings and prints in the possession of the Museum. The specimens are changed from time to time. Every effort will be made to place at the disposal of students any portions of the collections which are not being exhibited, but circumstances do not at present admit of their being shown to the general public.

On the South wall of this room is exhibited a selection from the **drawings by Michelangelo Buonarroti** (1475–1564), and **Raffaello Sanzio** (1483–1520) and their scholars.

This very celebrated collection was made during the first quarter of the nineteenth century by Sir Thomas Lawrence, P.R.A. (d. 1830), and formed, wonderful as it may appear, a comparatively small section of the matchless assemblage of drawings by the old masters which he got together. Upon his death his entire collection was, under the terms of his will, offered at a price very greatly below its value to King George IV, the Trustees of the British Museum, Sir Robert Peel and the Earl of Dudley, all of whom in succession declined the purchase. After an ineffectual attempt had been made to secure the drawings for the National Gallery, Messrs. Woodburn, the dealers who had practically formed the collection for Lawrence in the first instance, bought it, and, after holding a series of exhibitions of the works of different artists, disposed of it in sections, which have since been gradually dispersed, individual studies being found amongst the choicest possessions of most of the great European Museums. It was due to the patriotism and public spirit of Samuel Woodburn, who determined that the two sections consisting of drawings by, and attributed to, Michelangelo and Raffaello—and esteemed the most precious part of the collection—should not leave this country, that these too were not scattered abroad. After prolonged negotiations a subscription was set on foot to purchase them for the sum of seven thousand pounds and deposit them in the newly-erected University Galleries; but even this promising scheme must have ended in failure had not John, second Earl of Eldon, come forward when the subscription was languishing and closed the transaction by a munificent gift of four thousand pounds. The drawings were made the subject of a Critical Account by Sir J. Charles Robinson, C.B. (1870); and the specimens exhibited are numbered in accordance with this catalogue, which is arranged in chronological order under the heads of the works for which the studies served as preparations. Copies of the catalogue may be consulted or purchased in the Gallery. There are 98 drawings by, or attributed to, Michelangelo and 180 by, or ascribed to, Raffaello. Since the publication of Sir Charles Robinson's catalogue much additional critical study has been brought to bear on these

drawings. Besides a large number of separate articles and detached notices, complete reviews of everything of importance in the Michelangelo series have been produced by Mr. Bernhard Berenson in his *Drawings of the Florentine Painters* (1903), and Dr. Karl Frey in his *Handzeichnungen des Michelagniolo* (in course of publication); and in the Raffaello series by Dr. Oskar Fischel in his *Raphael's Zeichnungen* (1898). A number of them are reproduced in facsimile and described by Mr. Sidney Colvin in his *Selected Drawings from Old Masters in the University Galleries and in the Library of Christ Church, Oxford*, 1903–7. Of the drawings in this collection attributed to Raffaello's early period—mostly beautiful and interesting in themselves—many have been transferred by modern critics to Raffaello's early friend and companion Timoteo Viti, to his master Perugino, to Pinturricchio, whom he is supposed to have assisted in his frescoes at Siena, and to fellow pupils such as Giovanni lo Spagna. The attempts of critics to apportion the designs of Raffaello's middle and later periods amongst the pupils and assistants, whom he is well known to have employed, have, of recent years, gone great lengths and in no case further than in that of some celebrated sheets in the present collection. While the tendency of recent criticism has been to reduce considerably the number of drawings in which the masters' own hands are generally admitted to be evident, as a body of material for the study of these two great central figures of the renaissance and their immediate followers, the collection may still be said to remain unrivalled. The following are the most noteworthy drawings.

Michelangelo.

1. Group of three figures—pen and ink; believed by Robinson to be an early work before 1500: its authenticity was disputed by Morelli and others but is maintained by Berenson, who sees in it a possible study for one of the medallions on the vault of the Sistine Chapel (1508–12). **2.** *Recto*, two draped figures; *verso*, profile head of a man in a cap—pen and ink; similar in style and period to the preceding drawing. **4.** Studies of hands and nude figures—pen and ink; a celebrated sheet, formerly accepted as a masterpiece of Michelangelo, now generally admitted to be a later forgery by Bartolommeo Passerotti. **6** and **7.** Two sheets of studies for the recumbent statues of Night and Day, on the tomb of Giuliano de' Medici—black chalk (1524–32); Robinson, on internal evidence, dates these studies about 1501 and does not think that they bear directly upon these statues. **9.** Profile head of a man—red chalk; a famous drawing 'not later than 1509' (Berenson). **10.** Profile head of a woman in a turban—red chalk; also a celebrated work :

It belongs to the earlier period of the artist's employment on the Sistine Ceiling, and represents a type of intellectual beauty which recurs often among the scenes and decorations there depicted' (Colvin). **11.** Profile head of a bearded old man shouting—red chalk; similar in character and date to the foregoing two. **13.** A dragon—pen and ink; 'as fine a specimen as exists of Michelangelo's pen-work in the period between his second and third visits to Rome (1504–8)' (Colvin): On the *verso* of the sheet studies in chalk of faces and eyes by Michelangelo's pupil Andrea, by whom they were executed as a drawing lesson. **14.** The Virgin and infant Christ, with angels—black chalk; a beautiful old copy of a drawing in the Academy at Venice; attributed by Berenson to Sebastiano del Piombo. **16.** Combat of cavalry and foot soldiers—pen and ink; in all probability for the background of the 'Cartoon of Pisa', 1504. **17.** Sketches of horsemen and details—pen and ink; for the same work. **18.** Three studies of a horse and its hind-quarters—pen and ink; for the same composition: on the *verso* of the sheet incomplete poems in Michelangelo's writing: 'Michelangelo's power as a pen draughtsman in his earlier years is scarcely anywhere better illustrated than here' (Colvin). **19.** Two men, one of whom is mounting a horse—black chalk; on the *verso*, the well-known study of the back of the torso of the figure on foot—pen and ink; also for the Cartoon. **20.** Sheet of sketches; a combat of horsemen, a trophy, &c.; considered by Robinson to refer to the Cartoon of Pisa, by Berenson as belonging to a series of drawings which he attributes to Raffaelle da Montelupo. **21.** Studies from the nude—pen and ink; probably for the Cartoon and certainly of that period. **22.** The Virgin holding the infant Christ and seated on the lap of St. Anne—pen and ink; 'of first-rate interest, both for its intrinsic quality and from the fact that it shows Michelangelo inspired by a motive of Leonardo da Vinci' (Colvin); dated by Berenson about 1501: on the *verso* a nude torso and various heads probably somewhat later and of the time of the Cartoon. **23.** Head, arms, and upper part of the body of a boy, and a right hand—red chalk; studies for the spandrel containing the figure for the Libyan Sibyl on the vault of the Sistine chapel, the former for the nearer of the two boys on the left in the fresco, the hand for that of the sibyl herself: Below, six nude figures bound to columns; above, part of a cornice—pen and ink; sketches for the statues of slaves intended for the sepulchre of Julius II; the cornice is possibly part of the same design: Supposed by Berenson, who describes this sheet as 'not only one of the most beautiful that Michelangelo has left us but, for many reasons, one of the most interesting as well', to date from 1510–11: 'Of the finest quality and highest importance in the history of Michelangelo's labours' (Colvin). **24** and **25.** Eight leaves from a sketch-book, now joined to make two sheets, containing studies for or after various figures on the vault of the Sistine chapel; ascribed by Berenson to a pupil, Silvio Falconi. **26.** Seated woman with a winding reel—red chalk; study for one of the figures for the ancestors of Christ, in the lunettes above the windows in the Sistine chapel. **27.** Seated male figure engaged in writing—red chalk; sketch for another figure belonging to the same series as the foregoing. **28.** A woman seated, dancing a child on her knee—black chalk; study for a third

figure in the same series. **29.** Two crowded groups of figures struggling with fiery serpents—red chalk ; presumed to be preliminary studies connected with the fresco of the Brazen Serpent in the Sistine chapel : 'An unsurpassed masterpiece of draftsmanship' (Berenson) : 'The slightest line or scumbled mass is instinct with the genius of the man' (Robinson) : 'A typical example of the artist's intensity of conception and mastery in handling his material at the central period of his career' (Colvin). **30.** Seated female figure clothed in heavy draperies—pen and ink ; formerly supposed to be a discarded design for one of the Sibyls in the Sistine chapel : pronounced by Berenson to be ' a brilliant forgery of ancient date', and ascribed with others of the same kind to Bartolommeo Passerotti : 'If the student will compare this drawing with any of the authentic pen-drawings of the Master, about 1505-8, he will quickly feel how relatively empty and uninspired it is' (Colvin). **31.** An old woman wearing heavy draperies standing leaning on a staff : a boy stands before her—pen and ink ; a very famous sheet, pronounced 'magnificent' and 'even more brilliant than the last' by Berenson, who attributes it likewise to Passerotti : 'Clearly a brilliantly clever imitation, intended to pass as a first thought, or study from the model, for one or another of the impressive figures of the Sistine ceiling. Such frauds were practised in quite early days, especially by artists of the imitative school of Bologna' (Colvin). **32.** Twelve heads—red chalk ; formerly considered a fine work of Michelangelo's own hand ; now believed to be copies. **37.** The Body of Christ being lowered from the Cross into the arms of a group of Disciples—red chalk ; one of the drawings supposed to be sketches made by Michelangelo as suggestions for pictures painted by Fra Sebastiano del Piombo ; by Wickhoff and Berenson attributed to Sebastiano himself : 'The handiwork not of Michelangelo himself, but of a sympathetic and specious imitator' (Colvin). **38.** Studies for a composition of the Crucifixion—red chalk ; another drawing belonging to the same category ; believed by Berenson to be a copy of a lost original. **39.** Head of a youthful faun laughing—red chalk ; Robinson, on the strength of certain memoranda on the back of the sheet, is inclined to date this about 1518 ; Berenson, on internal evidence, places it about 1534. **40.** Sheet of architectural studies—pen and ink ; for the New Sacristy of San Lorenzo and the Medicean tombs ; date about 1520. **44.** Anatomical studies of legs and sketches of nude prostrate figures—black chalk and pen and ink ; connected with the sepulchres of the Medicean princes ; attributed by Berenson to Montelupo. **45.** Sheet of studies of various figures and objects—red chalk ; Robinson is inclined to see the hand of a pupil in some of the sketches : Berenson thinks all were executed by Montelupo at the time when he was assisting Michelangelo with the Medicean tombs : written over the sketches on one side of the sheet are some verses in Michelangelo's hand. **50.** Two men dissecting a dead body—pen and ink ; a very celebrated drawing supposed to represent Michelangelo himself and his friend Antonio della Torre engaged in the study of anatomy : attributed by Wickhoff and Berenson to Bartolommeo Manfredi. **52.** Bacchanal of children—pen and ink ; an old copy, attributed to Montelupo by Berenson, of the famous chalk drawing in the Royal Library at Windsor Castle. **55.** Delilah

exulting over Samson, who is depicted as a giant lying on the ground —red chalk ; 'a masterpiece of dramatic expression and verisimilitude' (Robinson) : considered by Berenson to be a work of a pupil founded upon a design by Michelangelo. **59.** Fragment of a cartoon, the head and shoulders of a colossal figure—black chalk ; in the style of many figures in the fresco of the 'Last Judgement', in the Sistine chapel (1534–41), but does not correspond exactly with any single one of them. **66.** Study of a project for restoring the famous antique Torso of the Belvedere—red chalk and pen and ink ; a well-known drawing thought by Berenson to be the work of a pupil. **69.** Studies for a group of Samson slaying the Philistine—black chalk ; it has been supposed that this may have been preparatory to a piece of sculpture or a relief, about 1534 : 'Illustrates very characteristically Michelangelo's way, in the latter part of his career (about 1535–45) of preparing his designs by a number of progressive trial sketches in chalk' (Colvin). **72.** Study for a Crucifixion—black chalk ; one of the sketches for the composition designed in 1545 for Vittoria Colonna. **73.** Crucifix with two angels—black chalk ; an old copy of a drawing belonging to the same series. **74.** The Annunciation —black chalk ; on the evidence of tbe note in the artist's writing in one corner of the sheet Berenson dates this drawing after 1556, and believes that it may be one of the very last executed by Michelangelo : 'Quite late work of the master's, with some infirmity in the touch and hesitancy in the search for the desired forms' (Colvin). **79.** Nude figure of a drunken faun—red chalk ; highly-finished work ; 'a good typal example of the style of drawing and handwork of Michelangelo's latest period' (Robinson) : attributed by Berenson to a pupil.

Raffaello.

1. Youth playing a lute—pen and ink. **2.** Shepherd playing the bagpipes—pen and ink ; duplicate of a drawing in the 'Venice Sketch Book'. **4.** *Recto*, male draped figure and an angel ; *verso*, sketches of hands holding crowns—black chalk ; for the Coronation of St. Nicholas of Tolentino—a picture now destroyed. **6.** Studies for a Holy Family—the infant Christ seated on a pack-saddle—silver point ; attributed by Morelli to Pinturricchio : 'Recalls the hand of Pinturricchio more than that of the youthful Raphael. Possibly may be a case in which the younger master took a motive from the elder and tried how he could recast it' (Colvin) : 'Not by Raffaello, rather to be assigned to Perugino than to Pinturricchio' (Von Beckerath). **7.** The adoration of the Shepherds—pen and ink ; cartoon pricked for transference : 'Undoubtedly by the hand of Raffaello' (Robinson) : Ascribed by Morelli to Pinturricchio. **9.** Two youths making music—silver point ; studies for angels in the picture of the Coronation of the Virgin (1503) in the Vatican. **10.** (i). Head of St. James—pen and ink ; for the same picture. **11.** The presentation of Christ in the Temple—pen and ink ; cartoon for the central portion of one of the predella panels of the same altarpiece : 'Fine and spirited work of Raffaello's Perugian time' (Colvin). **12** and **13.** Two sheets each containing two figures of youths—silver point ; supposed to be studies for an unknown picture of the Resurrection : 'Not later than 1503' (Robinson) : Attributed by some critics to Perugino. **14.** Four standing figures of soldiers—silver point ; possibly

prepared for figures in the background of the fresco of Aeneas Silvius Piccolomini being crowned as a Poet, painted in the library at Siena (1503) by Pinturricchio, to whom this drawing is ascribed by Von Beckerath. **16.** Tobias and the angel; with separate details of heads and hands—silver point; studies for, or, as some critics think, copies from the celebrated picture by Perugino in the National Gallery. **20.** Christ and the Woman of Samaria—black chalk; cartoon pricked for transference: Attributed by Robinson to Perugino; by Morelli and some other critics to Lo Spagna. **21.** Head of a young woman—black chalk—about 1504–6. **22.** Group of a Mother and Child—pen and ink: A 'beautiful and truthful composition, doubtless a more finished rendering of a sketch made directly from nature' (Robinson): Considered by Morelli and his followers to be a copy of the drawing in the 'Venice Sketch Book', attributed by them to Pinturricchio. **23.** *Recto*, the Virgin and infant Christ; *Verso*, the Infant alone—pen and ink; studies for the Solly Madonna in the Berlin Museum. **25.** A youth on his knees in an attitude of ecstasy—silver point: 'A most life-like and refined study doubtless drawn from the living model (about 1504)' (Robinson): 'Very fine work of the master's late Perugian or earliest Florentine time' (Colvin). **26.** Portrait of a boy with long hair wearing a cap—black chalk heightened with white: One of the most famous drawings in the collection, long believed to be a portrait of Raffaello by himself: The difficulty of accommodating the finished style of the workmanship with the youthful appearance of the subject has been met by some modern critics with the presumption that it may be a portrait of Raffaello at about the age of sixteen, drawn by Timoteo Viti. **27.** A female saint holding a palm branch—black chalk: 'In all respects characteristic of Timoteo Viti, showing his affinities with the Costa-Francia school of Bologna' (Colvin). **28.** Studies of heads and hands, and a sketch of Leonardo da Vinci's cartoon of the Battle of the Standard—silver point; the cartoon was executed by Leonardo in 1504–5: 'Belongs to the period of Raffaello's life in Florence (1505–8), when he was undergoing most strongly the influence of Leonardo. The studies are drawn in his finest manner, and the sheet is one of great importance' (Colvin). **32.** Studies from the life of seven men seated at a table—silver point; probably for a Last Supper, but no corresponding composition is known to have been painted by Raffaello: 'Beautiful work of the master's early Florentine time, about 1505. The Umbrian spirit of quietude and religious inwardness still breathes in every line' (Colvin). **33.** Studies for a group of the Virgin and infant Christ with St. John—executed with a brush in a golden brown tint; for the Madonna al Verde at Vienna: Passavant believed the outline to be genuine: the whole drawing was condemned by Morelli as a forgery: 'Unquestionably by Raffaello himself' (Robinson). **37–44.** Drawings grouped together by Robinson as bearing upon the picture of the Entombment of Christ in the Borghese Gallery at Rome (1504–7). **37.** The Body of Christ lying on the ground surrounded by nine mourning figures—pen and ink. **38.** *Recto*, study for the Body of Christ alone; *verso*, group of four figures on the right of the composition in the previous drawing—pen and ink. **42.** Three nude men bearing the Body towards the Sepulchre—pen and ink. **43.** *Recto*, the upper part of the figure of Christ being

borne to the tomb; *verso*, three figures—a draped female and two nude males engaged in making music—pen and ink. **44.** *Recto*, four nude figures bearing the body of a fifth; *verso*, Adam, nude, standing against a tree receiving the forbidden fruit from Eve, a part of whose figure alone is indicated—pen and ink; a celebrated sheet, the design on the *recto*, long known as 'the Death of Adonis', is described by Fischel as a copy by Baldassare Peruzzi from a picture by Signorelli: Dated by Robinson about 1509–10. **46.** Group of four soldiers standing—pen and ink; the principal figure appears to be reminiscent of Donatello's marble statue of St. George. **47–49.** Three sheets of studies for a composition of the Virgin and infant Christ—pen and ink; for the Madonna del Cardellino in the Uffizi Gallery, Florence (1506): 'Very fine and beautiful work, characteristic of the artist's later Florentine manner' (Colvin). **50.** Studies for a figure of the infant Christ with four separate sketches of the left foot—pen and ink; for the Holy Family called La Belle Jardinière in the Louvre Gallery (1507–8): 'An excellent example of Raffaello's manner towards the close of his Florentine period. The choicest piece of drawing is the uppermost of the four studies of the foot' (Colvin): (This drawing formed part of the Chambers Hall Collection and was never in that of Sir Thomas Lawrence). **51.** *Recto*, seven amorini sporting together and a young woman with a child in her arms; *verso*, a youthful female figure in flowing draperies—pen and ink: 'Perhaps in the entire range of Raffaello's designs there is nothing more lovely than this group of children or more truly graceful than the figure on the reverse' (Robinson); about 1508: Attributed by Fischel to Baldassare Peruzzi. **52.** *Recto*, five amorini and a female head; *verso*, two studies from a nude and one from a draped model—pen and ink; for the picture of St. Catherine of Alexandria in the National Gallery (about 1507): 'One of the most interesting sheets in all the master's late Florentine or early Roman work; the sketches on the *recto* especially being of the finest possible quality' (Colvin). **57.** Two studies of an infant—executed with a brush in a golden brown colour: 'Interesting as showing one of the methods by which Raffaello acquired his admirable power in the delineation of children' (Robinson); Assigned by many German critics to the school of Raffaello. **60–75.** Drawings connected with the frescos in the Stanza della Segnatura in the Vatican (1508–11). **61** and **62.** Two companion sheets, the *recto* of both covered with a grey prepared ground upon which are (**61**) four heads and a right hand; (**62**) two heads, two child angels and three hands holding books—silver point; for the fresco of the Disputa del Sacramento: on the backs of both sheets drafts of sonnets in Raffaello's writing. **65.** *Recto*, a draped standing male and a reclining nude female figure, with a draft of a sonnet in Raffaello's writing; *verso*, a more elaborate rendering of the male figure on the other side—black chalk and pen and ink; the draped figure is a study for the Disputa. **68.** Group of seventeen nude figures—pen and ink; design for the fresco of Parnassus: Not by Raffaello himself, but either a copy from a drawing of his now lost, or a *pasticcio* put together from his authentic studies. **69.** *Recto*, a female figure in fluttering draperies; *verso*, study of drapery—pen and ink; the former for the figure of the Muse Melpomene; the latter for that of Homer, in the Parnassus. **70.** Six figures,

the head of one repeated on an enlarged scale—silver point; for the group of Archimedes (whose head is a portrait of Bramante, the famous architect) demonstrating a problem to the surrounding philosophers, in the fresco of the School of Athens: A famous drawing; 'The figures are represented in the tight-fitting costume of Raffaello's own day and are evidently drawn from living personages so clad, but in the fresco they have been invested with ample draperies. The head of Bramante drawn a second time towards the top of the sheet no doubt was done from the individual himself' (Robinson): Considered by some German critics to be an old copy. **71.** Studies of figures, two heads, one of which is a Medusa, &c.—silver point; for the School of Athens: 'Not by Raphael himself, but a contemporary copy made by some gifted pupil' (Colvin). **72.** Studies of statues standing in niches for the School of Athens, belonging to the same category as the two foregoing drawings: 'Fine and interesting but disputable work. Forgeries they are certainly not' (Colvin). **73.** Five nearly nude men fighting—red chalk; for the bas-relief beneath the statue of Apollo in the School of Athens: 'Raffaello may in this study be supposed to have attained the summit of his power in the design of the human figure' (Robinson): 'Probably done without the model, wholly from acquired knowledge; not quite without weak places, but on the whole of magnificent quality; it is amazing that a critic of the power of Morelli should have supposed it to be by any other hand' (Colvin). **76.** The Adoration of the Shepherds, composition of twelve figures—pen and ink; Pronounced undisputably genuine by Robinson; attributed by Morelli to Perino del Vaga, by Fischel to Giovanni Francesco Penni. **79.** A Mother and Child—silver point; the design from which a famous plate by Marcantonio was engraved: Considered by Morelli a copy, by Fischel attributed to Penni. **82.** Portion of a circular frieze of nymphs and tritons—pen and ink; design for the border of a silver salver; probably by Giulio Romano. **83.** Portion of a somewhat similar frieze—pen and ink; also of the school of Raffaello but not by the same hand as the last. **85–102.** Studies having to do with the frescos in the Stanza d'Eliodoro (1512–14), and the Stanza dell' Incendio del Borgo (1514–17), in the Vatican. **85.** *Recto*, a woman kneeling with outstretched hands, the upper part of the figure and details repeated on a larger scale; *verso*, a woman kneeling, clasping two children—black chalk; for the fresco of the composition of Heliodorus from the temple: A very celebrated sheet; 'The grandeur of style displayed in these noble studies surpasses that of any previous work of Raffaello, and it would be impossible to cite any similar study by Michelangelo displaying greater sublimity of conception' (Robinson): 'With its splendid rhythm of design and vitality of touch and expression, perhaps the finest extant drawing of the later Roman time of the master. One of the finest in the master's whole work' (Colvin): Considered by some German critics to be the work of a pupil, or a later copy from the fresco. **86.** Head of a horse—charcoal and black chalk; cartoon pricked for transference; for the fresco of Heliodorus. **96.** A female figure in a half-reclining attitude—red chalk; for the figure of the Phrygian Sibyl in the fresco in Santa Maria della Pace, Rome (1514). **101.** *Recto*, battle scene, eight nude youthful warriors dragging an

elder prisoner bound with a cord, to the right dead bodies lying on the ground; *verso*, a similar scene, nine nude figures, the binding of the prisoner and the rescue of a wounded man—pen and ink: A very famous sheet, formerly supposed to have to do with the fresco of the Saracens at Ostia, but demonstrated by Gronau to belong to an earlier period of Raffaello's career (1506–8): 'Amongst the finest works of their kind by Raffaello now extant, the combination of powerful design with exquisite truthfulness and grace was never even approached by any other artist of the modern era' (Robinson): Thought by Colvin to be possibly 'the work of some extremely brilliant pupil and copyist'; by Fischel assigned to Baldassare Peruzzi. **102.** Battle scene, seven nude figures fighting for a standard—pen and ink: 'Executed in the same vigorous style as those last described and apparently a companion sheet' (Robinson). **103–16.** Studies for or after the frescos sometimes known as 'Raphael's Bible' in the Loggie of the Vatican (about 1516–18): These drawings are all either the work of pupils or copyists. **117–27.** Studies for or after the cartoons for the tapestries designed for the Sistine chapel: These belong to the same class as the foregoing group. **128.** *Recto*, study from the living model for the fresco of the Eternal Father upborne by two cherubs; *verso*, another study, idealized, for the same figure—red chalk; design for the mosaics in the dome of the Chigi Chapel in Santa Maria del Popolo, Rome (about 1516): 'By Raffaello's own hand, and both in conception and execution display unusual grandeur of style' (Robinson). **129.** The angel presiding over the planet Jupiter—red chalk; for the same series of mosaics as the preceding: 'Unquestionably by Raffaello, executed in precisely the same vigorous style as the previous sheet' (Robinson): Pronounced a forgery by Morelli, and a copy by Fischel. **134.** An angel seated on a sarcophagus and four soldiers starting away in consternation—pen and ink; lower part of a design for the Resurrection of Christ believed by Robinson to have been prepared about 1519–20 for a picture never executed. **135.** Study of the half-recumbent figure of a soldier in the preceding composition—black chalk: 'A highly finished and masterly drawing on the largest scale adopted by Raffaollo for his life studies' (Robinson): Attributed by Morelli to Giulio Romano. **136.** *Recto*, similar study from the life, for the figure seated on a stone on the left of the composition, the hand and arm repeated on a larger scale—black chalk; *verso*, slightly sketched ideas for various figures in the same design—pen and ink. **137.** The heads and hands of St. John and St. Peter in the Transfiguration (about 1519–20)—charcoal and black chalk heightened with white: A 'magnificent and celebrated drawing, perhaps the most important of its kind by Raffaello now extant: the admirable power and perfection of the design sufficiently attest the fact that no hand but that of Raffaello can have executed it' (Robinson). **143.** Two studies from a male model—black chalk heightened with white; for the figures of two soldiers struggling in the water in the fresco of the Battle of Constantine, 1523–34: Attributed by Morelli and other critics to Giulio Romano. **144.** Charity, a seated woman with three children—black and white chalk; study for one of the decorative figures in the Sala di Constantino: 'A masterly performance: an advanced drawing by Giovanni Francesco Penni from Raffaello's first sketch for the

cartoon' (Robinson): Believed by Morelli and his followers to be a copy from the fresco. **149.** 'Hercules Gaulois,' or Eloquence—pen and ink heightened with white; a well-known design frequently engraved: Attributed by Robinson to Penni.

The **Northern portion of the Gallery** is divided by transverse partitions into five bays. The **first or Westernmost bay**—that nearest to the Great Picture Gallery—is at present closed, but it is intended to open it and exhibit in it a selection from the collection of **drawings by the Old Masters** other than Michelangelo and Raffaello. The oldest portion of this collection was formed by Mr. Francis Douce (d. 1834), by whom it was bequeathed, together with his valuable library and collection of prints, to the Bodleian. The drawings and prints were transferred to the University Galleries in 1850. The drawings are very numerous, and range from works of the earliest Italian and German Schools of the fifteenth to those of the late Italian of the seventeenth, and French and English Schools of the eighteenth century. In 1853 they were supplemented by the gift by Francis, first Earl of Ellesmere, of sixty-eight drawings by, or attributed to, Lodovico, Agostino and Annibale Carracci. Numerous important additions were made by the gift of Mr. Chambers Hall, 1855, from which were derived five by Leonardo da Vinci, six by Correggio, four by Dürer, nineteen by Rembrandt, twenty-seven by Adriaen van Ostade, and thirty by Claude le Lorrain.

A number of the most important drawings have been reproduced in facsimile and described by Mr. Sidney Colvin, in his *Selected Drawings from Old Masters in the University Galleries and in the Library of Christ Church, Oxford*, 1903–7; and a valuable commentary upon this publication by Dr. Max Friedländer and Herr von Beckerath was published in the *Repertorium für Kunstwissenschaft*, 1905–8. The following are some of the principal works in the collection, the name of the donor being mentioned in each case.

Italian Schools.

Antonio Pisanello (1397–1455):—*recto*, two figures in rich costumes—pen and ink tinted with water-colours (Douce); *verso*, two bacchantes dancing, sketch from an antique relief: The studies on the *recto* are 'connected with the artist's preparations for his celebrated fresco of St. George in the church of Sant' Anastasia at Verona' (1433–8): of the subject on the *verso* 'the particular original or originals cannot now be identified' (Colvin). **Early Italian**, about 1450, formerly attributed to Paolo Ucello (1396–7—1475):—Profile of a man in

a hood—water-colours (Douce). School of **Sandro Botticelli** (1446–1510):—*recto*, head of a young woman—silver point touched with white (Douce): 'Repeats with some differences the well-known picture in the Städel Institute at Frankfurt. Effective but second-rate work of somewhat coarsely vigorous handling' (Colvin): 'After the portrait. A very wretched scrawl' (Berenson): 'An original study of Botticelli's from the life' (Von Beckerath). *Verso*, whole length figure of Minerva—pen and ink washed with bistre: 'By the same hand as the head on the other side of the sheet. The design is derived from Botticelli, but the style and workmanship are rather those which might have been acquired by a pupil of Filippino in the days of that master's decadence' (Colvin): 'Elaborated version by an inferior hand of the drawing in the Uffizi' (Berenson): 'A weak work and may most probably have influenced the criticisms of the other side of the sheet' (Von Beckerath). **Giulio Campagnola** (c. 1482—c. 1513):—Group outside a village—pen and ink (Douce): 'Drawings attributed to him are extremely rare and amongst them the present is perhaps the most certain' (Colvin). **Leonardo da Vinci** (1452–1519):—An allegory of virginity—pen and ink (Chambers Hall): 'Attractive work of the artist's Florentine period' (Colvin). A unicorn—pen and ink (Chambers Hall). Horseman attacked by a griffin—silver point (Chambers Hall): 'Quite in the same manner as many studies for the battle of Anghiari' (Colvin). *Recto*, the Virgin and infant Christ with St. Elizabeth and St. John the Baptist—black chalk (Chambers Hall); *verso*, perspective diagrams—pen and ink: 'To all appearance belongs to the artist's early Florentine period' (Colvin). Study for a composition of Christ washing his Disciples' Feet, and some sketches of machinery—silver point (Chambers Hall): 'So far as I know there is no other sketch for this subject by Leonardo nor any record of his carrying it out in painting' (Colvin). Head of a man shouting in battle—black chalk (Douce): Copy, by a contemporary student, of the head of one of the central figures in the cartoon of the Battle of Anghiari, begun by Leonardo in 1504–5. **Antonio Allegri da Correggio** (1449–1534):—Two alternative schemes, on the *recto* and *verso*, for the decorative figures surrounding the circular windows in the cupola of the cathedral at Parma—red chalk. Fore-shortened figure of an amorino holding a garland of fruit—red chalk. Cupid chastising a satyr—red chalk. Three ornamental designs—red chalk. (All of these are from the Chambers Hall Gift.) **Lodovico Carracci** (1555–1619):—Life study of an infant—red chalk. (This, and all the following designs by the Carracci belong to the donation of the Earl of Ellesmere.) The risen Christ—pen and ink and wash. Study for a Madonna and Child—red chalk. Two sketches of infants—red chalk. Two studies of nude recumbent youths—red chalk. Nude figure of Hercules leaning on his club—red chalk. **Annibale Carracci** (1560–1609):—Eleven landscape compositions—pen and ink. Study of the back of a nude male model—red chalk. A painter at his easel—red chalk. Study of a man with outstretched right arm—black chalk. **Francesco Guardi** (1712–93):—The Papadopoli Garden, Venice—pen and ink and wash. On the bridge of the Rialto—pen and ink and wash. Six sketches of Venice—pen and ink. (All of these are from the Chambers Hall Gift.)

German School.

Martin Schongauer (c. 1420–88):—A foolish virgin; design for an engraving—pen and ink (Douce). **Matthias Grünewald** (c.1470–80—c. 1529):—Half-length figure of a woman with clasped hands—black chalk (Douce): 'An important example of this extremely rare and interesting master, attested not only by unmistakable internal evidence but by the genuine although mutilated signature' (Colvin). **Albrecht Dürer** (1471–1528):—View of Welsberg in the Tirol—water colours (Chambers Hall): Probably drawn during the artist's first journey to Venice (1494–5). The Pleasures of the World, composition of many figures—pen and ink (Douce): 'Very interesting and important early drawing. The date must be about 1498; certainly between 1496 and 1500' (Colvin): 'A work of Dürer's youthful period, about 1496; the signature of unusual form is probably genuine' (Friedländer). Study of a woman and child; dated 1502—pen and ink (Douce): 'Perhaps the homeliest of Dürer's Madonnas, if indeed it is to be taken for a Madonna at all' (Colvin). Two women, one flogging the other; dated 1503—pen and ink (Douce). Eve; study for the engraving executed in 1504—pen and ink (Chambers Hall). Two studies of a pair of monstrous twins, with a memorandum in Dürer's writing; dated 1512—pen and ink (Chambers Hall). The Virgin and infant Christ; dated 1514—pen and ink (Chambers Hall): 'Spirited and pleasant work; the Virgin one of the comeliest the master ever drew' (Colvin): 'I cannot satisfy myself about this; the drapery is lacking in unity; in some places, niggling, in others, ill made out; and the head of the Madonna seems empty and insipid' (Friedländer). Portrait of Hans Burgmair; dated 1518—black chalk, the background tinted black (Douce): 'Used to be traditionally identified as a portrait of Jakob Fugger the great merchant of Augsburg' (Colvin). **Albrecht Altdorfer** (c. 1480–1538):—Saint Nicholas rebuking the tempest—black and white line on brown paper (Douce): 'Work of the master's early time, marked by all his usual feeling for decorative pattern, and more than his usual quaint and rugged imaginative strength' (Colvin). Christ in Hades—black and white line on brown paper (Douce). **Nicolaus Manuel Deutsch** (1484–1530):—The Adulteress led before Christ; dated 1523—pen and sepia wash (Douce); design for painted glass: 'Though lacking in artistic quality and taste, remarkable in his work for scale and finish. One of the last dated works of the artist's life' (Colvin). **Hans von Kulmbach** (d. c. 1523):—Orpheus and Eurydice—pen and ink (Douce). **Hans Holbein the Younger** (1497–1543):—Design for a cup for Queen Jane Seymour—pen and ink and water-colours (Douce): A very famous drawing. **Wolfgang Huber** (fl. 1510–42):—Four landscapes—pen and ink (Douce). **German School, early XVI century**:—The decapitated head of Saint John the Baptist—water-colours on a green ground (Douce).

Flemish School.

Early Flemish, 1450–75:—Four scenes in the life of an Episcopal Saint; on the *verso* of two of the sheets portions of a composition of the Mass of Saint Gregory—silver point (Douce). **Hieronymus Bosch, van Aeken** (1460-4—1516):—Sheet covered on both sides with drawings of grotesques—pen and ink (Douce). **Petrus Paulus Rubens** (1577–

1640):—Study of the nude torso of a man—black and white chalk (Chambers Hall); for one of the principal figures in the picture of the Elevation of the Cross (1610–11) in the Cathedral at Antwerp: 'Uncommonly characteristic of the period when the heroic was the master's ideal' (Friedländer). Two horses and two men in a stable—black, red and white chalk (Chambers Hall); for the picture of the Prodigal Son (1612–15) in the Museum at Antwerp: 'Amongst the preserved drawings of Rubens are not much more than half a dozen farm subjects in this manner' (Colvin). Woodland scene with a bridge over a stream—black and white chalk (Chambers Hall). **Anthonis Vandyck** (1599–1641):—*Recto*, study for the figure of Christ in the picture of Christ mocked (painted shortly before 1621), in the Prado Museum at Madrid, a variant in the Kaiser Friedrich Museum at Berlin—black, red and white chalk (Chambers Hall). *Verso*, study of an arm, the hand holding a battle-axe; for the same picture—black chalk. Landscape composition with a bridge and a castle on a height—black chalk (Chambers Hall). **David Teniers the Younger** (1610–90):—A village festival—pen and ink (Chambers Hall).

Dutch School.

Rembrandt van Rijn (1606–69):—Portrait of the artist's father—black and red chalk, and bistre wash (about 1630) (Chambers Hall): 'A characteristic example of the mixed manner which the artist employed much in his Leyden and earliest Amsterdam days, and very little afterwards' (Colvin). Study of a kneeling man—pen and bistre; for the figure of the saint in the etching of the Decollation of Saint John the Baptist (1640) (Douce). Farm buildings and trees beside a lane—pen and ink (about 1640–5) (this and the following twelve drawings by Rembrandt are from the Chambers Hall Gift). Farm buildings, behind a high fence; a church steeple in the distance—pen and ink (about 1640–5). A canal and towing-path—pen and bistre wash (probably about 1645–50). Farm buildings and a group of trees beside a road—pen and bistre (about 1640–50). Church with an unfinished tower—pen and ink, and bistre wash (about 1640–50). View near Abcoude—pen and bistre wash (about 1640–50). View of a river and farmhouse—pen and bistre and water-colours (probably about 1650). View of Honingen—pen and bistre, and water-colours (about 1645–50). Trees and ruinous farm buildings beside a pond—pen and bistre wash (about 1645–50). Watering horses in a peel, houses and trees in the distance—pen and bistre wash touched with white (about 1645–50). Christ and the Samaritan Woman—pen and bistre; probably connected with the etching of this subject (1658). Scene before a Hall of Justice—pen and bistre: 'What this very spirited composition is designed to represent seems difficult to guess' (Colvin). Interior of the artist's studio—pen and bistre wash: 'Can be dated by its style as belonging to the artist's later life, about 1658–60' (Colvin): 'A wonderful drawing of the master's later time with richly developed chiaroscuro seen in but few of his drawings' (Friedländer). Attributed by Colvin to **Furnerius** a pupil of Rembrandt:—Distant view of Amsterdam—bistre wash (Chambers Hall). **Philips Koninck** (1619–88):—View on a wide river—pen and water colours (Chambers Hall). **Adriaen van Ostade** (1610–85):—In-

terior of an alehouse with numerous figures—pen and bistre and grey wash (this and all the following drawings by Ostade are from the Chambers Hall Gift). Party drinking in an alehouse—pen and bistre and grey wash. Interior with peasants gaming—pen and bistre and grey wash. Card-players in a kitchen—pen and bistre and grey wash. Shed at the back of a house—pen and bistre and water colours. Peasants drinking and smoking—pen and bistre and grey wash. Gamblers quarrelling—pen and bistre wash. Courtyard of a house with an outside staircase—pen and water-colours. Eleven single figures of peasants—water-colours. Eighteen studies of peasants—pen and bistre and grey wash. **Paulus Potter** (c. 1625–54):—Landscape with figures and cattle beside a river—black and white chalk: 'Sketch for a picture in the collection of the Six family at Amsterdam. Vigorous work, with a breadth of manner somewhat unusual in this artist' (Colvin): 'One of the few indubitable studies' (Friedländer) (this and the remaining drawings of the Dutch school are from the Chambers Hall Gift). **Adriaen van de Velde** (1635–6—1672):—Studies of a boy and two cows—black chalk. Sketches of cattle—red chalk. **Willem van de Velde the Younger** (1633–1707):—Ships in a breeze—pen and bistre and grey wash. A calm, vessel saluting—pen and bistre and grey wash. Shipping—pen and bistre and grey wash.

French School.

French Illuminators of the XIV century. Four pairs of lovers and two soldiers—brush and ink on vellum (Douce). Study for an initial letter; a male figure with arms extended to take a wreath from a female—brush and ink and vermilion on vellum (Douce). **Claude Gelée le Lorrain** (1600–82):—*Recto*, A seaport at sunset; *Verso*, a seaport with ruins and shipping—pen and ink and grey wash. (This and the following drawings by Claude are from the Chambers Hall Gift.) Farm buildings with a ruined tower—pen and bistre and grey wash. An extensive prospect, the town of Tivoli in the middle distance—pen and bistre wash. Landscape with a herdsman and cattle—pen and bistre. Two figures at the foot of some trees near a pond—black chalk and bistre wash. Buildings and a ruined tower near the edge of a river; dated 1663—pen and bistre wash. Landscape with a goatherd piping, Mount Soracte in the distance—pen and bistre. Lake on the skirts of a forest, sunset—pen and bistre wash. Undulating country with clumps of wood—brush and bistre. Landscape with a river and a building on a cliff—pen and bistre wash. The Flight into Egypt—pen and bistre wash. Landscape with a fort on the shores of a harbour, numerous amorini in the foreground—red chalk, pen and bistre wash. Study of trees in a high wind—black chalk and body white. Farm buildings under a tall tree—pen and bistre wash. The tomb of Caecilia Metella at Rome; dated 1669—pen and bistre and grey wash. View in the Sabine Hills, a herd of deer in the foreground—black chalk, pen and bistre. Landscape with stormy effect—pen and bistre wash. *Recto*, woodland scene with herdsmen and goats—pen and bistre wash; *Verso*, a castle on a hill, a farm in a valley, men ploughing in the foreground—pen and bistre. Landscape with a watermill amongst trees—black chalk, pen and ink. The Dance under the

Trees, study for the well-known etching—black chalk, pen and ink, and bistre wash. **Jean Antoine Watteau** (1684–1721):—The escape from Neptune, an allegory—red chalk (Douce): 'Marks and illustrates allegorically an event in the artist's life. Returning in the summer of 1720, from a not very lucrative and successful stay in England, he found himself indebted both for welcome and practical succour to his great and lifelong friend Julienne. The sick and unhappy passenger in the bow of the boat is accordingly Watteau himself; the courteous rescuer who welcomes him, Julienne' (Colvin). Sketches of three musicians—red chalk (Chambers Hall); studies for the picture La Contre-Danse in the possession of Sir Hugh Lane. Sheet of six studies of male figures—red chalk (Douce): 'Characteristic work, elegantly expressive and incisive in every touch' (Colvin). **Charles Nicolas Cochin, Fils** (1715–90):—The Return from the Ball—red chalk (Douce): 'Drawn in 1739 and engraved in the same year by Gallimard' (Colvin).

Second Bay. A selection from the collection of engravings and etchings. This department shows perhaps more clearly than any other, the defects and merits due to having been built up from the donation and bequest of private collections, reflecting the personal predilections of those who formed them; the result, although illustrating but imperfectly the history and development of the art, includes many specimens of the highest value and interest.

This section, like that of the drawings, owes its origin to the bequest of Mr. Francis Douce. The Douce prints consist principally of works of the **German and Flemish Schools of the fifteenth and sixteenth centuries** and include representative series of the works of **Albrecht Dürer** (1471–1528). (68 metal engravings and 143 woodcuts.) **Lucas van Leyden** (1494–1533). **Master E. S.**; amongst them the famous and unique set of prints of 'Ars Moriendi' (1440–50). **Martin Schongauer** (c. 1420–88). **Israhel van Meokenem** (c. 1440–1503). **Albrecht Altdorfer** (c. 1480–1538). **Hans Sebald Beham** (1500–50). **Georg Pencz** (c. 1500–50). **Heinrich Aldegrever** (1502–55), and a large number of the early anonymous **prints signed with monograms and devices**, many of great rarity. There are also in the Douce collection a few fine specimens of **early Italian** engraving, these being supplemented by seventeen works by **Marcantonio Raimondi** (c. 1475–c. 1534) and contemporary Italian engravers, purchased at the Buccleuch Sale, 1891.

By the gift of Mr. Chambers Hall the University became possessed of a highly valuable and extensive collection of the works of the **etchers of the seventeenth century**:—185 by **Rembrandt** (1606–69); 59 by **Adriaen van Ostade** (1610–85); 30 by **Vandyck** (1599–1641); and 49 by **Claude le Lorrain** (1600–82).

The University, having been presented by Mr. John Ruskin, along with the examples with which he endowed his Drawing School (1871), with fine impressions of many of the rarer plates of **Turner's Liber Studiorum**, the Curators of the University Galleries determined to complete the series. This has recently been accomplished, and the

Department and the School now contain a complete set of the published plates (issued 1808–19) and many of the unpublished ones.

Third Bay. English water-colour drawings.

The nucleus of this collection consisted of sixty-two views of Oxford designed as headings to the University Almanac and deposited by the Delegates of the Clarendon Press, 1850. This series includes four drawings by **Edward Dayes** (1763–1804):—the Western Front of Christ Church; Magdalen and the Physic Garden from the River; Merton College from the Field; and the Cathedral from the Cloister. Ten by Turner (*see below*). Twenty-four in sepia and monotint by **Frederick Mackenzie** (1787–1854). Six in sepia by **Peter de Wint** (1784–1849):—Carfax Conduit in Nuneham Park; Hythe Bridge and the Castle; View from the Castle Mound; Oxford from Wytham; Folly Bridge; and Magdalen College from the Cherwell; as well as two large water-colours:—Iffley, and Oxford from Botley, by the same artist, from whom all these drawings were bought in 1834.

David Cox is represented by two works in the Combe collection, already described. **Copley Fielding** (1787–1855) by a small drawing, dated 1846, given by Mr. E. J. Shaw, 1909.

Of the earlier masters, the Museum possesses a large painting in body-colour, a Scene in Windsor Forest; and a stained drawing, a View at Islington, by **Paul Sandby** (1725–1809); bequeathed by Mr. William Arnold Sandby, 1904.

Fourth Bay. Water-colour drawings by Joseph Mallord William Turner (1775–1851).

North Wall. Ten views of Oxford executed for the Delegates of the Clarendon Press, as headings for the University Almanac, and deposited by them in the Gallery, 1850. Drawings of the greatest historical interest, illustrating the development of the art in Turner's hands. Two, Christ Church from the Meadows and Oriel College, were executed in 1798–9: the Interior of Merton College Chapel in 1800–1, the remaining eight in 1803–4.

East and West Walls. Thirty-six drawings presented by Mr. John Ruskin, 1861. **1.** Boscastle, Cornwall; **2.** Combe Martin, Devon: both engraved for 'Picturesque Views on the Southern Coast' (1825). **3.** Margate; engraved for the 'Harbours of England' (1828). **4.** Yarmouth (?) (1820–30). **5.** The Chapel of Santa Maria della Spina, Pisa; **6.** The School of Homer, Scio: both engraved for the 'Life and Works of Lord Byron' (1832–33). **7–23.** Drawings in body-colour on grey paper of views on the Loire: engraved for 'Turner's Annual Tour' (1833). **24–27.** Drawings belonging to the same series but not engraved. **28** and **29.** Two drawings in a similar style intended, but not actually engraved, for the companion volume of views on the Seine (1834). **30.** View on the Meuse; **31.** Coast scene near Genoa: drawings executed in the same method and probably about the same time as the foregoing. **32.** Jericho; **33.** Mount Lebanon and the convent of Sant' Antonio: both engraved for 'Landscape Illustrations to the Bible' (1836). Three views in Venice:—**34.** The Academy, **35.** The Grand Canal with the church of Santa Maria della Salute on the right, **36.** The Riva degli Schiavoni; sketches of Turner's latest period (about 1840).

Fifth and Easternmost Bay (that nearest to the Eldon Room) contains **miscellaneous pictures and drawings.**

North Wall. Group of works illustrating the picture of the Battle of Cadore by Titian (1476–1576), collected by Mr. Josiah Gilbert and presented by his widow, 1895. The original picture (painted after 1537) no longer exists. This group includes a copy, one-quarter the size, of an old copy of the picture now in the Uffizi Gallery: An original drawing, possibly by the painter, for a figure resembling the falling horseman in the picture; but considered by Colvin and Friedländer to be for a composition of the Conversion of St. Paul: A photograph of a drawing by Rubens of this figure: A drawing nearly contemporary, 'probably by a Flemish hand' (Colvin), showing part of the composition; and an engraving by Giovanni Battista Fontana (1525–89) of the whole of it.

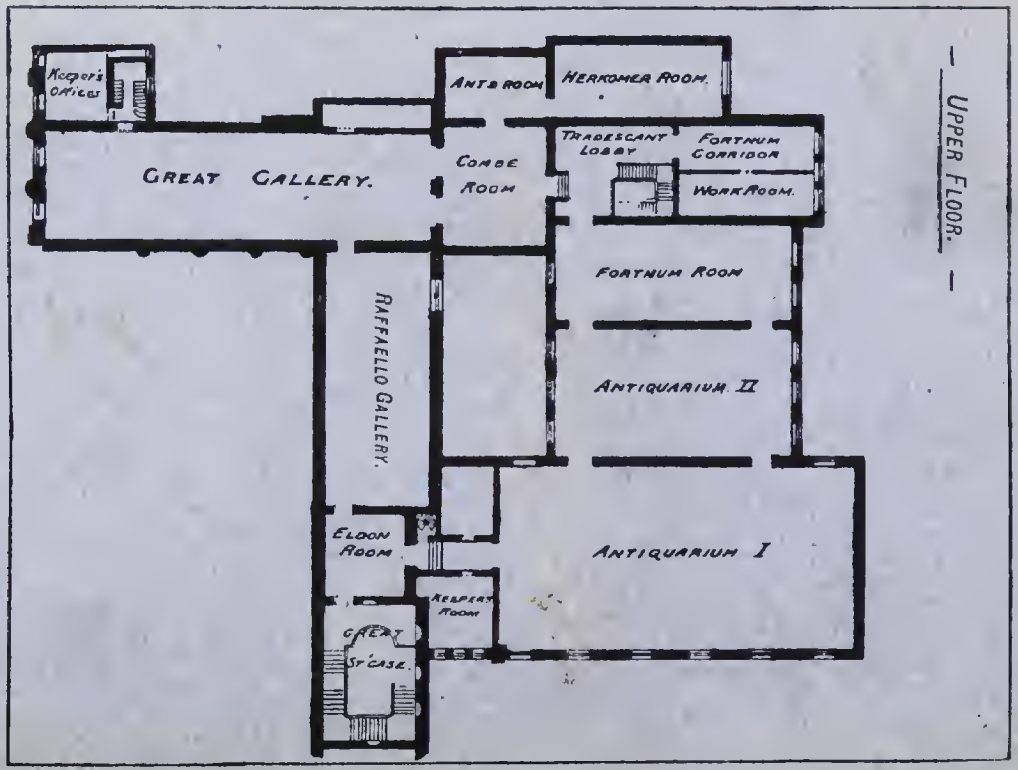
West Wall. The Virgin and Child with two Saints; cartoon in black chalk, by **Giovanni Antonio Bazzi—Sodoma** (c. 1478–1549). 'Slight, somewhat lax and hasty work, in the unmistakable later manner of Sodoma' (Colvin).

East Wall. Ten pictures bequeathed by John D. Chambers, 1897. **English School, about 1620**:—Portrait of a lady. **School of Canaletto**, about 1750:—View in Venice. **Early Flemish School, second half of fifteenth century**:—The Virgin mourning over the Body of Christ. Old copy of a picture of the **Venetian School**, early sixteenth century:—Heads of Petrarch and Laura. Late fifteenth or early sixteenth century, attributed to **Altobello da Melone**:—Two panels, Tobias led by the angel and St. Helena bearing the true cross. **Gaspar Poussin** (1613–75):—View of Tivoli with the Campagna and Rome in the distance. Attributed to **Etienne Jeaurat** (1699–1789):—Interior, with a lady seated spinning, another warming herself at the fire. Attributed to **Girolamo da Santa Croce** (fl. 1520–50):—The Annunciation. Copy from **Giovanni Battista Salvi—Sassoferrato** (1605–85):—Head of Madonna.

The **Eldon Room**, the small gallery between the Raffaello Gallery and the head of the Great Staircase, is named after John, Second Earl, and John, Third and present Earl of Eldon, the former of whom contributed in 1845 four thousand pounds to the purchase of the Lawrence collection of drawings by Raffaello and Michelangelo, while the latter presented in 1868 twelve hundred pounds to found a fund for the maintenance and illustration of the collection. It is intended shortly to arrange in this room the portraits and memorials of Benefactors to the Museum in general and the Department of Fine Art in particular. On the **South Wall** is a large **tapestry** representing a Combat of Wild Animals and Birds in a Tropical Forest; in the border are the Royal arms of France. It was woven between 1692 and 1727 in the workshop of Jean Jans, Fils, in the Gobelins

manufactory, and formed one of a series known as the *Tenture des Anciennes Indes.* Similar tapestries are in the possession of the Emperor of Russia, at Chantilly and in the French Academy at Rome (two specimens). The present example, remarkable for its exceptional preservation, is believed to have formed part of the gifts conveyed by some embassy from the Court of Versailles to that of Pekin. It was found amongst the loot of the Imperial Summer Palace, Yuen Ming Yuen, in 1861, and purchased by Lieutenant-General Henry Hope Crealocke, C.B., C.M.G., by whose residuary legatees it was presented to the University, 1901.

Oxford: Horace Hart, Printer to the University


Keeper's Office
Great Gallery.
Ants Room
Herkomer Room.
Tradescant Lobby
Fortnum Corridor
Work Room.
Combe Room
Fortnum Room
Raffaello Gallery.
Antiquarium II
Eldon Room
Antiquarium I
Kelpra Room
Great St'case.

— Upper Floor. —