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CATALOGUE  
OF THE  
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PART I.

THE EGYPTIAN, BABYLONIAN, AND  
ASSYRIAN ANTIQUITIES.

BY  
CHARLES T. GATTY,  
*Assistant Curator*

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PUBLISHED BY ORDER OF THE COMMITTEE.

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*SECOND AND REVISED EDITION.*

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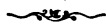
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# PREFACE.



**T**HE Egyptian Antiquities collected by Mr. Mayer, came to the Museum with the rest of his gift in 1867, and form the principal part of the objects in this department. Of these, the largest portion were obtained by Mr. Mayer from Mr. Sams, of Darlington; some were brought to England by Mr. T. J. Bourne; some formed part of the Hertz collection; others came from Lord Valentia's collection; and several were brought to England by the Rev. H. Stobart.

Mr. Mayer published a catalogue of the collection in 1852, whilst it was at his Egyptian Museum in Colquitt Street. Illustrations of the principal objects in Mr. Sams' collection were published in London in 1839. Several of these were obtained at the sale of Mr. Salt's collections in 1835 (*vide* the *Gentleman's Magazine* for August, 1835). The Hertz Collection sale catalogue was published in London in 1851; the sale catalogue of Lord Valentia's collection in 1852; and illustrations of the most important objects in Mr. Stobart's were published under the direction of Dr. Brugsch, at Berlin, in 1855.

Of the objects in this department which did not form part of the Mayer Collection, a considerable number were presented to the town by Mr. William Crosfield in 1861, some by Mr. Charles Stoess in 1869, and others by Mr. J. A. Tinne in 1870.

This Catalogue has been compiled with a view to supplying a descriptive guide, serviceable to the general visitor to the Museum, and also useful to the student, for whom the Religious Section is set out with some particularity, many special objects described at length, and references given to useful books in the Free Public Library.

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The Catalogue is not a detailed list of all the objects in the collection, but only of such as are typical or special. The arrangement and spelling are those adopted at the British Museum, as far as circumstances would permit. The illustrations were drawn some years since for Mr. Mayer by Mr. L. L. Jewitt, F.S.A.

There is a running number throughout the Catalogue placed at the commencement of each description, and a similar series will be found attached to the objects in the cases; the number at the end of each description is the Museum registration number.

The writer begs to acknowledge the great kindness of Dr. Samuel Birch, Keeper of the Oriental Antiquities in the British Museum, who examined the collection in March 1877, from whose work he has drawn so freely, and without whose personal help he would not have accomplished this task. He is also indebted to Mr. C. W. Goodwin for his published and unpublished notes upon the Mayer Collection Papyri; and to Mr. Joseph Mayer, for valuable information, and friendly encouragement.

CHARLES T. GATTY,

*Assistant Curator, Mayer Collection.*

*November 14th, 1877.*

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## NOTE TO SECOND EDITION.

SEVERAL additional woodcuts have been executed for this edition by Mr. LEWIN, of London. In the letterpress a few unimportant changes have been made in the original form, and a short description of the Babylonian and Assyrian Antiquities has been added.

The writer is indebted to Mr. T. G. Pinches, of the British Museum, for a literal translation of a cylindrical seal and contract tablet; also, to Mr. John Murray for the use of the woodcut of No. 2, which is taken from the new edition of Sir G. Wilkinson's "Ancient Egyptians."

Mr. C. W. Goodwin, the eminent Egyptologist, whose services to this Museum are acknowledged in the Preface, died at Shanghai early in the year 1878.

CHARLES T. GATTY.

*1 September, 1879.*



## INTRODUCTION.



COLLECTION of Egyptian antiquities helps us to realise the civilisation of the ancient Egyptians. If we see for ourselves the Religious, Sepulchral, and Civil remains of that people, and examine them with attention, they will naturally suggest to us many enquiries. The fact of their being exhibited in an English Museum, in such a wonderful state of preservation after a burial of thirty, forty, or fifty centuries, will make us wish to know the nature of the country from which they come, its position, and peculiarities of soil and climate. To see the deities the Egyptians worshipped, makes us desire to discover what was believed about them, and whether that faith influenced the general conduct of the faithful. To see also so many objects made under Greek, Phœnician, and Roman influences, causes us to enquire into the nature and extent of the intercourse of Egypt with the surrounding nations. The abundance of hieroglyphic inscriptions, suggests enquiry into the Egyptian language ; and the names and titles transcribed on the figures, coffins, tablets, cones, papyri, etc., inform us respecting the ranks, offices, professions, employments, names, etc., and give us some notion of the construction of society in those early times. The weapons, tools, and various useful implements ; the linen, musical instruments, toys, etc., lead us to a realisation of the Egyptian manners and customs ; whilst the examination of the pottery, porcelain, glass, metal work, stone-carving, and wood-work, impresses upon us the advanced state of their arts and sciences, at a very early period.

It is impossible, of course, to give much general information in a catalogue, but there are certain questions frequently asked by visitors to collections of Egyptian antiquities, some of which the reader will find answered amongst the descriptions of the objects, and there are two or three general and very important points which it has been thought desirable to enter upon in this Introduction.

The first is as to the position and climate of Egypt, which is the clue to the wonderful preservation of the Egyptian antiquities.

The land of Egypt lies in the north-eastern corner of Africa, and along the narrow banks of the river Nile, which between latitudes 24 and 30, do not exceed 15 miles in breadth. The Nile and its banks were Egypt, and beyond them was the desert.

"It is the peculiarity of this country," says Dr. Birch, "that the absence of rain, the great destroyer of works of art, has enabled even the most fragile materials, such as rapidly perish elsewhere, to survive the slow process of destroying time."

Although "blessed with a rainless sky," it must not be supposed that Egypt was an unfertile country. The lakes in the interior of Africa, and the mountains in Abyssinia, supplied not only an ordinary flow of water in the river, but an annual overflow, charged with rich alluvial mud, which irrigated the parched earth and drooping vegetation, and accumulated a rich soil over the land. This inundation commences about the 28th of July, almost to the day.

The second question is as to the age of the various antiquities. Concerning this point the writer has refrained, as a rule, from giving exact dates throughout the catalogue, for the reason that the chronology of Egypt being still an unsettled point, it is impossible to be satisfactorily precise. An approximate date, however, can be obtained, and the list of dynasties here given will be of use to anyone who wishes to get an idea of the age of any object in this collection which has been identified with a dynasty. It is taken from Canon Rawlinson's "Manual of Ancient History," and is the moderate computation to which some Egyptologists incline, although others have given a much greater antiquity to Egyptian civilization. Mariette-Bey places the first dynasty as far back as B.C. 5004.

* Dynasties 1 to 4 .....	From about 2700 to 2220 B.C.
Dynasties 6 to 11 .....	,, 2220 ,, 2080 ,,
Dynasties 12 to 16 .....	,, 2080 ,, 1900 ,,
Dynasty 18 .....	,, 1525 ,, 1324 ,,
Dynasty 19 .....	,, 1324 ,, 1219 ,,
Dynasty 20 .....	,, 1219 ,, 1085 ,,
Dynasty 21 .....	,, 1085 ,, 990 ,,
Dynasty 22 .....	,, 993 ,, 847 ,,
Dynasty 23 .....	,, 847 ,, 758 ,,
Dynasties 24 & 25 .....	,, 730 ,, 665 ,,
Dynasty 26 .....	,, 664 ,, 525 ,,

\* From Rawlinson's "Manual of Ancient History."

The third question is, whether any satisfactory connection can be established between the antiquities of any period and the sojourn of the Children of Israel in Egypt.

This most interesting historical point has not yet met with much elucidation. Dr. Birch tells us that the kings under whom the Hebrews were in bondage, and in whose reigns they made the Exodus, have not yet been determined or admitted, although opinions generally incline to the reign of Menephtah, of the 19th Dynasty. It is not possible therefore for us to say with any certainty that this or that antiquity was contemporary, or had any connection with the sojourn of the Children of Israel.

It is possible, however, to verify the various allusions to Egypt so numerous throughout the Bible. These allusions are not surprising considering how early in their history the Hebrews commenced intercourse with the Egyptians. Abraham went down into Egypt from Canaan, and his handmaid Agar was an Egyptian woman. Joseph rose to be a Governor there, and married a daughter of a priest of Heliopolis. The descendants of Jacob flourished for a while under the protection of some of the Pharaohs, but were subsequently enslaved and oppressed by others, until guided out of the house of bondage by Moses, who was brought up and educated at an Egyptian court.

After a sojourn of nearly 400 years, the Israelites left Egypt, and in the narrative of their adventures in that country, and throughout the subsequent writings of their prophets, we find constant mention of many objects such as can be seen in this collection.

The figures of deities in the Religious section are the idols and images mentioned by Isaiah, Jeremiah, and Ezekiel (Is. xix. 1; Jer. xlvi. 25; Ez. xxx. 13); and perhaps the golden calf was a reminiscence of the sacred bulls, which the Israelites must often have seen in Egypt (Ex. xxxii. 4). No doubt they learnt the art of moulding it from the Egyptians, who were very skilful in metal and porcelain mouldings.

The allusions to embalming are most explicit. Jacob was embalmed by Joseph's physicians, and we are told the operation occupied forty days (Gen. l. 2, 3). Joseph also was embalmed; and the book of Genesis ends with the words, "and they embalmed him, and he was put in a coffin in Egypt" (Gen. l. 26).

The figs, grapes and pomegranates, and the growth of corn and barley for bread, are mentioned among the desires of the Israelites during their wanderings in the desert, and as the motive for the sons of Jacob visiting Egypt in the first instance (Gen. xlii. 2; Ex. ix. 31-2; Num. xx. 5). The growth of flax, the weaving and the making of fine linen (Ex. ix. 31-2;

Is. xix. 9 ; Ez. xxvii. 7). The use of metal mirrors, and gold and silver jewels (Ex. xxxviii. 8 ; Ex. xi. 2). The use of baskets, and papyrus reeds covered with bitumen (Gen. xl. 16 ; Ex. ii. 3). Also the making of bricks with straw (Ex. v.), and the art of pottery (Ps. lxxxi. 6). These references are very imperfect, and many more no doubt might be obtained, but as far as they go they serve to corroborate the details of Bible history.

It seems desirable to say one or two words, before bringing this Introduction to an end, upon the Egyptian Hieroglyphics. The Ancient Egyptians used a language which was written by means of signs called Hieroglyphics, a word derived from the Greek and meaning *sacred writings*. These signs were pictures of celestial and terrestrial objects, and represented, (1) *Ideas*, such as the picture of a dog, to convey the idea of a dog ; (2) *Sounds*, such as the picture of a human leg and foot to represent the letter B, or the picture of a fish to represent the syllable AN.

As some signs had *ideographic* values, and others had *phonetic* values, it was found necessary to use a third species, called *determinatives*, which were placed after groups of ideographic and phonetic hieroglyphics, and assisted to determine their value, which might otherwise have been doubtful. For instance, some signs stood both for ideas and sounds, and a picture of a plough occurring in a group of hieroglyphics might represent the idea of ploughing, or it might stand for the syllable MER, and the determinatives were used to settle the matter.

There were nearly 1000 signs used for these purposes, and they were carved and painted upon public and private monuments of various kinds. The visitor will find great numbers of Hieroglyphic inscriptions upon the objects in this collection.

The Hieratic writing was similar to the Hieroglyphic, but not so clearly defined, and was a running hand. The Demotic writing was a corrupted form of the Hieratic.

The student will find most of the following useful works in the Free Public Library :—

Sir GARDNER WILKINSON'S "Ancient Egyptians" (new edition, edited by Dr. Birch).

———— "Modern Egypt and Thebes."

———— "Materia Hieroglyphica."

Dr. SAMUEL BIRCH'S "Egyptian History from the Monuments."

———— "Translation of the 'Ritual of the Dead ;'" also his

———— "Hieroglyphic Dictionary" (both published in the fifth volume of Bunsen's "Egypt's Place in Universal History.")

———— "Egyptian Texts."

- DR. SAMUEL BIRCH'S "Guide to the Egyptian Rooms" in the British Museum, ✓  
sold for Fourpence in the British Museum, containing a great deal of infor-  
mation in a small compass.
- BONOMI & ARUNDALE'S "Egyptian Antiquities in the British Museum," with  
the text by Dr. Birch.
- Professor GEORGE RAWLINSON'S "Manual of Ancient History," edition 1869,  
p. 58.
- Baron BUNSEN'S "Egypt's Place in Universal History."
- Mr. RENOUF'S "Egyptian Grammar."  
"Records of the Past," several volumes of translations from Ancient Texts.  
The Proceedings of the Society of Biblical Archæology.
- Mr. PETTIGREW'S "Egyptian Mummies."  
"Description de l'Égypte," published by the French Government in 1809.
- LEPSIUS' "Todtenbuch" or "Ritual of the Dead."  
—— "Denkmaeler."—A magnificent work.  
—— "Königsbuch."
- Dr. LEEMAN'S "Monuments Egyptiens."
- M. P. PIERRET'S "Dictionnaire d'Archéologie Egyptienne."  
ROSELLINI'S "I Monumenti dell' Egitto e della Nubia."  
CHAMPOLLION'S "Système Hieroglyphique."  
—— "Monuments de l'Égypte et de la Nubie."
- AUGUSTE MARIETTE-BEV'S "The Monuments of Upper Egypt."  
—— "Notice des Principaux Monuments du Musée de Boulaq."  
—— "Aperçu de l'Histoire d'Égypte."
- G. MASPERO'S "Histoire Ancienne des Peuples de l'Orient."
- F. LENORMANT'S "Manuel d'Histoire Ancienne de l'Orient jusqu'aux Guerres  
médiques. Les Egyptiens," vol. i.
- BRUGSCH-BEV'S "Egypt under the Pharaohs."  
—— "Egyptian Wörterbuch."  
—— "Egyptian Grammar."  
—— "Demotic Grammar."  
—— "Géographie."
- LIEBLEIN'S "Dictionary of Egyptian Proper Names."  
"Select Papyri" (British Museum).
- DE ROUGÉ'S "Chrestomathie Egyptienne."  
—— "Demotic Ritual."  
"Zeitschrift für Ägyptische Sprache."
- E. W. LANE, "An Account of the Manners and Customs of the Modern  
Egyptians."

There are besides these many other well illustrated and useful books,  
which will be found on reference to the Library Catalogue.







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# RELIGIOUS SECTION.

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## INTRODUCTION.

THE objects in this section consist chiefly of figures of deities, the animals held sacred to the deities, and certain amulets or emblems to which symbolic meanings were attached. The bronze figures of deities are generally found under the flooring of the ruined temples, and were used as votive offerings. The smaller figures in porcelain and other materials are mostly from the beadwork decoration of the mummies, so also are the amulets, though some were worn during life.

If we examine these objects we shall probably be struck first by their number and variety. It must not be supposed, however, that the Egyptian people, at all places and in all times, worshipped the entire group of twenty-five or thirty deities which compose their pantheon. Different localities had different groups; and the pantheon of Egypt is a combination of the gods of Heliopolis, Thebes, Memphis, Elephantine, &c. Some of these local gods enjoyed a wider reputation in later times, when the government of the country became more consolidated,—the worship of Osiris, for instance, became universal.

Then again this great number of deities have been exhumed from the ruins of temples, not only spread over a great surface of country, but coming down from a remote antiquity, and during those centuries the religious traditions of each locality became changed and modified, both by internal circumstances, and by the results of intercourse with neighbouring nations. A foreign conqueror might introduce by force a new deity, or a native monarch might be elevated to the pantheon after death.

These are some of the circumstances which account for the number and variety of deities in the Religious Section.

The same remarks may be applied to the Sacred Animals; they also enjoyed a local reputation, and as they were said to be incarnations or mystical representatives of the deities, a new deity would imply another sacred animal, and so the pantheon gained fresh acquisitions.

When we come, however, to examine further into the nature of these deities, and to understand of what religious ideas they are the expression and embodiment, we meet with many difficulties, in consequence of the differences between the Egyptian religious notions and our own.

Most of their gods are human in their representations, but some are half human and half animal; they were considered to have reigned in Egypt previous to the mortals; some were born, some married, some were celestial, some terrestrial, some infernal; and the majority were connected with the sun in his three forms—of rising, mid-day, and setting; animals, and even plants, were considered mystically connected with them.

Ideas of the nature of God, his creative and sustaining power, his

beneficence, his moral beauty, are mixed up with a representative in human shape, such as Amen-Ra, who is again connected with the sun, and by marriage with a number of other mythological persons, and mystically with the ibex, and historically with the dynasties of Egypt before the mortals.

There are other obstacles which prevent us from forming a more satisfactory estimate, at this time, of the Egyptian religion. In the first place the ancient Greek and Roman writers who mention it were prevented from understanding its mystic side, from the fact that that was only known to the priests and initiated persons, and that these were jealous and unwilling to impart their sacred knowledge. Consequently the testimony of those writers is of little value. Secondly, at this great distance of time, and under such a different régime of thought and language, it is very difficult for us to enter into Egyptian ideas, especially such as are concerned with so abstruse a subject; and hence the Egyptian religious writings and formulas, though we translate them, are not fully understood by us.

No doubt we are looking back upon a stream of religious belief, the course of which was changed and modified by human local influences throughout a course of centuries, and which cannot in consequence present to us a united and consistent whole.

As an example of the ideas which existed in the Egyptian mind concerning the attributes of the Divinity, we will quote a few phrases from a hymn to Amen-Ra, preserved on a papyrus in the Boulaq Museum at Cairo, and translated by Mr. C. W. Goodwin in the "Transactions of the Society of Biblical Archæology," vol. 2, page 250. Here the deity is styled, "Lord of truth, . . . maker of men, . . . creator of beasts, . . . Lord of existences, creator of fruitful trees, . . . maker of herbs, feeder of cattle, . . . Lord of eternity, maker everlasting, . . . listening to the poor who is in distress, gentle of heart when one cries unto him. Deliverer of the timid man from the violent; judging the poor, the poor and the oppressed; Lord of wisdom whose precepts are wise; at whose pleasure the Nile overflows; Lord of mercy most loving, . . . the one maker of existences . . . maker of grass for the cattle . . . fruitful trees for men; causing the fish to live in the river; the birds to fill the air; giving breath to those in the egg; feeding the bird that flies; giving food to the bird that perches; to the creeping thing and flying thing equally; providing food for the rats in their holes; feeding the flying things (?) in every tree. Hail to thee for all these things; the *One* alone with many hands; lying awake while all men lie (asleep) . . . Hail to thee, say all creatures; salutation to thee from every land; to the height of heaven, to the breadth of the earth; to the depths of the sea . . . the spirits thou hast created exalt (thee); rejoicing before the feet of their begetter; they cry out welcome to thee . . . who raises the heavens, who fixes the earth. Maker of beings, creator of existences; sovereign of life, health, and strength . . . we worship thy spirit who alone (?) hast made us; we whom thou hast made (thank thee) that thou hast given us birth; we give thee praises on account of thy mercy to us."

These passages are extracted from their context, to show that ideas of the creative, sustaining, and beneficent powers of the deity existed in the Egyptian mind. When we come, however, to examine the hymn to ascertain the form of the deity to whom it is addressed, we find that,

although called by the name of Amen, and styled the creator of all existences, the object addressed is mainly the sun. The following passages of this hymn, taken out of their context as the previous ones, will satisfy us on this point.

“Enlightener of the earth; sailing in heaven in tranquillity; whose fragrance the gods love; when he comes from Arabia; prince of the dew, traversing foreign lands; benignly approaching the Holyland . . . who art visible in the midst of heaven; thy beams arise (?) . . . men are cheered by thy rising . . . rising in the eastern horizon; setting in the western horizon . . . dawning on (his) children daily and everyday.”

Mr. Goodwin, in an introduction to his translation of this hymn, says of it: “I presume it will be thought interesting to compare this specimen of Egyptian psalmody with some of those in the Hebrew collection, with which it may seem to have some points in common. The recognition of one sole creator and governor of the earth and all its inhabitants is, we shall find, quite familiar to the Egyptians.” Later on he adds: “The central doctrine in Egyptian religion was sun worship. The sun, with whom Amen, the old local god of Thebes, was identified, was looked upon as the source of all being, the father of men and things.”

Amongst the figures of deities none are more commonly found than those of the god Osiris. It is probable that the worship of this deity, which became universal in late times, commenced at Abydos. However this may have been, the worship was of the greatest importance, and was connected with several most interesting doctrines respecting the future state. The principal function of Osiris was that of Judge of the Dead. In this capacity he presided over the hall of the Two Truths; and, attended by 42 Daimons and the Devourer, he judged the disembodied souls of men. The soul was believed by the Egyptians to have emanated from the deity in the original instance. During its sojourn in the body it was in a state of trial. After death it was judged by Osiris, and, according to its merits, entered the boat of the sun, the Elysian fields, and the abodes of bliss; or else transmigrated and re-appeared on earth in some animal or human form, suitable to its demerits.

Besides the doctrines of the soul's emanation from the deity, its trial on the earth, the judgment by Osiris, the Purgatory, and the Elysium, the Egyptians also held the doctrine of the final re-union of the soul and body after several centuries.

Figures of Osiris are generally mummied in form, the hands being free, and holding a whip and a crook. Most of the objects in the Sepulchral Section, which are of a religious character, are connected with the myth of Osiris, such as the vignettes and inscriptions on the coffins of mummies, &c.

Attached to the worship of the greater deities were the sacred animals which were supposed, in some cases, to be incarnations of their souls. The local character of their reputation has been pointed out. In places where they were held sacred they were kept in the temples, and cared for with the greatest luxury. It was death to slay one of them intentionally. After death they were embalmed, and deposited in burial-places specially reserved for them.

The religion of Egypt was regulated by priests, who were an important class of men in the state. Sir Gardner Wilkinson tells us they came next

to the king, and were his confidential and responsible advisers. They were well provided for by the state. They took charge of the sacred books and temples, and regulated the rites and festivals. They were learned in mathematics, and astronomy, in divinations, and the interpretations of omens and dreams. It is stated also that they lived exemplary lives, and gave good precepts to the general population. We know that the laws of Egypt were founded on a moral code similar to our decalogue; and that corporal punishments, and death by decapitation, were inflicted upon the breakers of them.

### CASE A.—FIGURES OF DEITIES, &c.

[At the commencement of each description in the Catalogue is a running number, and a similar series on green labels will be found attached to the objects in the Cases. The following abbreviations are used in the descriptions. *S* = size, *H* = height, *L* = length, *W* = width, *D* = diameter, *Ft.* = feet, *In.* = inches.]

AMEN-RA; the principal deity of Thebes; represented as a man seated or walking, wearing as a head-dress the disk of the sun, and tall plumes; round the loins a tunic; in the hands the sceptre, and symbol of life; the name Amen signifies "con-cealed."



AMEN RA.

1. AMEN-RA; small silver figures of this deity. 11591.
2. AMEN-RA; bronze figure; unique

type; representing Amen-Ra with the head of the god Bes; walking; in the right hand holding a mace up to his conical cap; round the pedestal a dedication by Nasptah son of Unemuamen, his mother's name Peneter; time of Shishank, B.C. 970. H. 8 in. 11594.



AMEN RA, NO. 2.

**KHEM**; or Amen-Ra Har-saphes; worshipped at Thebes; head-dress, the plumes of Amen-Ra; body enveloped in bandages; right arm elevated, and a whip in the right hand.



KHEM.

3. **KHEM**; small porcelain figures. 11706.

**MUT**; wife and companion of Amen-Ra; wearing as a head-dress the *pschent*, the combined crowns of Upper and Lower Egypt.



MUT.

4. **MUT**; bronze figure of the goddess. H.  $3\frac{1}{2}$  in. 11627

**NEITH**; the Egyptian Minerva; principally worshipped

at Sais; represented wearing the crown of Lower Egypt.



NEITH.

5. **NEITH**; bronze figure, standing; has had movable joints for the arms, and may possibly have been a doll. H.  $5\frac{1}{2}$  in. 11379.

**KHONS**; son of Amen-Ra and Mut, and with them formed the Theban triad; represented hawk-headed and human-headed.



KHONS.

6. **KHONS**; bronze figure; hawk-headed; walking; on the pedestal a dedication on behalf of Harsiesis, officer of the house of the Queen, son of Pethasuten, his mother's name Pethesi. H.  $6\frac{3}{8}$  in. 11592.

7. **KHONS**; bronze figure in the type of the younger Horus, wear-

ing lunar disk and lock of hair ; on the pedestal a dedication on behalf of Herha son of Petnekht. H. 5 in. 11611.

8. KHONS; bronze figure, wearing crowns of Upper and Lower Egypt; on the pedestal a dedication on behalf of Pertum son of Haper. H. 8½ in. 11702.

KHNUM; the principal deity at Elephantine; and a form of Amen; represented ram-headed, with various head-dresses; his name signifies "*water*;" his worship is of great antiquity; he is called the creator of gods and men, and is represented fabricating them out of clay on a potter's wheel.



KHNUM.

9. KHNUM; bronze figure; walking; wearing the conical cap of Osiris, with plumes and horns; in the right hand a scimitar; a tunic round the loins. H. 6 in. 11675.

10. KHNUM; blue porcelain figures mounted in filigree gold work as earrings; the setting probably Greek or Etruscan. 11674.

PTAH; the Egyptian Vulcan; principal deity of Mem-

phis; usually represented mummied; standing upon a cubit, the emblem of truth; on the head a skull cap; in the hands a sceptre.



PTAH.

11. PTAH; bronze figure in the usual type; the eyes and collar inlaid with gold; fine workmanship. On the pedestal is the commencement of a person's name "*Amen*." H. 9¼ in. 11385.

PTAH-SOCHARIS-OSIRIS; form of the god Ptah; worshipped at Memphis; represented as a naked pigmy.



PTAH-SOCHARIS-OSIRIS.

12. PTAH-SOCHARIS-OSIRIS; porcelain figures of this deity as a naked pigmy. 11676.

BAST; wife of Ptah; represented lion-headed and cat-headed; generally wearing the disk of the sun; and carrying the symbol of life.



BAST.

13. BAST; large dark stone seated figures of Bast; lion-headed; crowned with disk of the sun; in the left hand the symbol of life. (Formerly in the Collection of Lord Valentia.) H. 6-7 ft. 11809-10. [In case A are several bronze and porcelain figures of Bast.]

NEFER-ATUM; son of Ptah and Bast or Merientpah; represented as a man, wearing the lily of the sun on his head, surmounted by two tall plumes; round the loins a tunic.



NEFER ATUM.

14. NEFER-ATUM; green porcelain figure of Nefer-Atum, in the usual type; though unfortunately imperfect, this figure is of remarkably fine workmanship. H. 4 $\frac{3}{4}$  in. 11651.

ATHOR; the Egyptian Venus; the mother of Ra or the Sun; represented with the head of a woman; and also the head of a cow; crowned with disk and horns.



ATHOR.

15. ATHOR; head of Athor upon part of a bronze sistrum (musical instrument). H. 3 $\frac{1}{2}$  in. 11732.

RA; or the Sun; worshipped at Heliopolis; represented hawk-headed, wearing the disk of the sun.



RA.

16. Lapis-lazuli and porcelain figures of Ra. 11796-7.



MENTU-RA; the Egyptian Mars; worshipped at Hermonthis; represented hawk-headed and generally wearing the disk of the sun.



MENTU RA.

17. MENTU-RA; bronze figure.  
H. 3 in. 11593.

MA; or Truth; daughter of Ra; represented seated, with an ostrich feather on her head.



MA.

18. MA; several small stone figures of Ma. 11783.

HOBBS; lion-headed god; probably Horus in the character of Hobs.



HOBBS.

19. HOBBS; small figures in porcelain, lion-headed, wearing the crown of Upper Egypt and plumes; walking; a tunic round the loins. 11715.

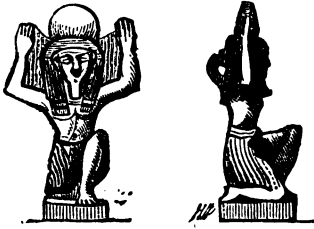
SHU AND TEFNU; the twin children of Ra.



SHU AND TEFNU, NO. 20.

20. SHU AND TEFNU; bronze ægis or counterpoise of collar, with the heads of Shu or Mau, and Tefnu. H. 5 $\frac{3}{4}$  in. 11751.

SHU; a solar deity who is represented kneeling, and holding up the sun in his two arms; a form of the sun supposed to destroy the wicked on the steps of heaven.



SHU.

21. SHU; a quantity of small porcelain figures of this god, kneeling and supporting the sun's disk.

11707.

THOTH; the Egyptian Mercury; supposed inventor of arts and sciences; his name signifies "*the word*;" he is represented under a variety of types, generally ibis-headed.



THOTH.

22. THOTH; small porcelain figures of Thoth; ibis-headed, walking; wearing tunic. 11672.
23. THOTH; blue porcelain pendant bearing figure of Thoth; ibis-headed, wearing disk and horns; holding the symbolic eye in his two hands. H. 1 in. 11704.
24. THOTH; blue porcelain figure; lunar type, human head, crowned with disk and horns, walking; at

the back a plinth and on it the inscription, "Thoth, Lord of Hermopolis, the great god, the living truth." H. 3 in. 11653.

AIEMHEPT or IMOUTHOS; the Egyptian Æsculapius, son of Ptah, represented as a youth wearing a skull-cap, seated; on his knees an open papyrus roll.



AIEMHEPT.

25. AIEMHEPT OR IMOUTHOS; bronze figure; usual type; the eyes inlaid with gold; upon the open papyrus a dedication to the god on behalf of a person named "Tameri." H. 4½ in. 11622.

OSIRIS; the judge of the dead, and guardian of Hades; his worship probably commenced at Abydos, but became universal; represented as a man, mummied; in the hands, which are free, a whip and a crook; on the head the crown of Upper Egypt, with plumes on either side, and sometimes surmounted by a disk.

[In Case A are several bronze figures of Osiris.]



OSIRIS.

26. OSIRIS; a bronze figure; usual type; round the pedestal is a dedication on behalf of Tetbastaufankh, son of Petkhons, his mother's name was Harbast. Time of Shishank, B.C. 970. H.  $8\frac{7}{8}$  in. I1396.

27. OSIRIS; bronze figure; Osiris as the moon, a rare type, seated, wearing lunar disk. H. 5 in. I1574.

28. OSIRIS; wooden figures covered with stucco, and gilded; the eyes inlaid. I1500-1.

ISIS; the wife of Osiris; represented sometimes alone; walking; wearing a throne on her head. At other times suckling her son Horus, or grouped with Horus and Nephthys in a triad.



29. ISIS; small lapis-lazuli figures of Isis; walking, wearing a throne on her head. I1755.

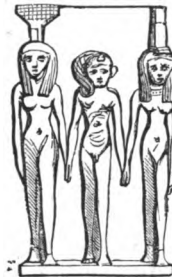
30. ISIS; bronze ægis or shield with head of Isis; large collar attached. Similar objects were attached to the prows of the boats which held the arks of the gods. H. 7 in. I1442.

31. ISIS AND HORUS; bronze figure of fine workmanship of Isis suckling Horus; Isis wears vulture head attire; the eyes and collar are inlaid with gold. H.  $4\frac{1}{2}$  in. I1432.



ISIS AND HORUS, NO. 32.

32. ISIS AND HORUS; blue porcelain figure of fine workmanship. H.  $2\frac{5}{8}$  in. I1652.



ISIS, HORUS, AND NEPHTHYS.

33. ISIS, HORUS AND NEPHTHYS; blue porcelain pendants; figures of Isis, Horus, and Nephthys hand in hand advancing. S.  $1\frac{1}{2}$  in.  $\times$   $1\frac{1}{2}$  in. I1636-42

**HORUS**; son of Osiris and Isis; represented under a variety of types.



HORUS.

**34.** HORUS; small porcelain figures of this god; hawk-headed, wearing the crowns of Upper and Lower Egypt, walking; a tunic round the loins. 11782.

**35.** HORUS; porcelain figure of Horus the child, or Horus Harpocrates; represented as a child with a lock of hair on the right side; the right forefinger held up to the mouth. This piece, though unfortunately imperfect, is of very fine workmanship. H. 2½ in. 11662.



HORUS THE CHILD.

**36.** HORUS; Horus the child; represented as if seated in the lap of Isis; a terra-cotta of the Roman

period. Found at Thebes. H. 4½ in. 11667.

**37.** HORUS; Horus the child with a royal head-dress; in bronze. H. 3½ in. 11599.

**38.** HORUS; Horus the child; represented walking; wearing a helmet, on the right side of which is a loop, to which was attached probably a lock of hair of another material; round the pedestal a dedication by Tetptahankh, son of Har. H. nearly 5 in. 11718.

**39.** HORUS; the child; represented walking; wearing the crowns of Upper and Lower Egypt; a whip in the right hand; round the pedestal a dedication by Petesis, son of Ankhrekh. H. 5 in. 11720.

**40.** HORUS; fragment of a white glazed schist figure of an individual, showing the two hands holding up a tablet, on which is a figure of Horus the child, standing upon crocodiles. H. 8¼ in. 11700.

**NEPHTHYS**; the sister of Osiris; represented with a basket and abode for a head-dress, the hieroglyphic signs for her name.



NEPHTHYS.

41. Large wooden figure of Nephthys, from the furniture of a tomb. Such figures were placed at the head of the coffin. H. 2 ft. 3½ in.

11044.

42. Nephthys; Small lapis-lazuli figures of Nephthys. 11785.

BES or Typhon. [In case A are several figures of this god, represented with plumes on his head.]



BES.

43. BES; bronze figure of this god standing on the top of a column with a lotus flower capital; a disk on his head. H. 5½ in.

11738.

TAUR or THOUERIS; wife of Bes; represented as a female hippopotamus; walking; wearing on the back the skin and tail of the crocodile.



TAUR OR THOUERIS.

44. TAUR OR THOUERIS; a quantity of small porcelain figures of this goddess. 11665.

SELK. [In case A, are a few small lapis-lazuli figures of this goddess who is represented walking; wearing on her head the scorpion, the hieroglyphic sign for her name.]



SELK.

45. SELK; small figures in lapis-lazuli. 11798.

NAHAB-KA; represented with a snake's head.



NAHAB KA, NO. 46.

46. NAHAB-KA; blue porcelain pendant, with figure of Nahab-Ka on it. H. 1 in. 11803.

ANUBIS; the god of funeral rites and embalming; represented jackal-headed.



ANUBIS.

47. ANUBIS; obsidian figure of Anubis. H. 2 in. 11654.
48. APIS; a bronze figure of Apis represented with human figure and bull's head; walking; wearing the disk of the sun; a tunic

round the loins. Greek or Roman period. H. 6  $\frac{3}{8}$  in.

11740.

THE FOUR GENII OF THE KARNETER OR HADES. These four Genii, or inferior deities, were connected with the intermediate state, and figures of them abound on sepulchral furniture. Vases made in their forms held the viscera of the dead.—(see p. 41.) Their names were Amset (human-headed), Hapi (ape-headed), Tuautmutf) jackal-headed), and Kabhsenuf (hawk-headed). The figures of the Genii in this case are mostly in porcelain, and from the beadwork decoration of mummies.—For figs. of the four Genii see p. 41.

## CASE A.—SACRED ANIMALS.

MANY of the objects in this department, such as the mummies of animals, belong, strictly speaking, to the Sepulchral Section, but are used here to make the series of sacred animals more complete.

THE CYNOCEPHALUS APE; or dog-headed baboon; sacred to the lunar deities Khons and Thoth; worshipped at Hermopolis.



CYNOCEPHALUS APE.

49. THE CYNOCEPHALUS APE; small stone seated figure; the head-dress broken away; a pectoral plate suspended from the neck with scarabæus on it; on the base an inscription, "Thoth, Lord of Hermopolis." H. 1  $\frac{1}{4}$  in. 11807.

There are also several figures of monkeys, probably of the genus Cercopithecus.

50. THE MONKEY; ivory figure. H. 4 in. 11000.
51. THE MONKEY; brown porcelain figure. Very fine work. H. 1  $\frac{3}{4}$  in. 11821.

52. THE MONKEY; porcelain figure; holding up in front an unknown object, having four other figures under it; probably a caricature of the Roman period. H. 6 in. 11808.

THE LION; sacred to Horus and other deities; worshipped at Leontopolis, and Heliopolis.



LION.

53. THE LION; stone figure of a lion couchant, found at Edfou, late period, presented by Mr. Wm. Crosfield. L. 11 in. 16-4-61. 156.

54. THE LION; porcelain pendant in shape of lion couchant. Finely executed. L. 1 in. 11826.

THE JACKAL; sacred to Anubis; worshipped at Lycopolis.



JACKAL.

55. THE JACKAL; small bronze figure of a jackal, looped for suspension. 11832.
56. THE JACKAL; two wooden figures of jackals, from wooden boxes which have held sepulchral vases. L. 15 to 18 in. 11833-4.

THE DOG; sacred to Anubis; worshipped at Cynopolis.

57. THE DOG; mummy of this animal. L. 2 ft. 5 in. 11069.

THE CAT; sacred to the goddess Bast or Sekhet; worshipped at Bubastis.



CAT.

58. THE CAT; bronze seated figure, wearing an ornamental collar round the neck, from which is suspended the right symbolic eye; the eyes inlaid with gold. H. 3¼ in. 11494.
59. THE CAT; bronze seated figure; earrings in the ears; on the pedestal a dedication on behalf of a person called "Hannut." H. 3¾ in. 11493.
60. THE CAT; wooden figure, a mummy case for that animal. Presented by Mr. Wm. Crosfield. H. 13½ in. 16-4-61. 33.
- [In Case A are several small porcelain figures of cats, some finely executed.]

THE SHREW MOUSE; sacred to Mut and Horus, worshipped at Athribis.



SHREW MOUSE.

61. THE SHREW MOUSE; two bronze figures on a box containing mummies of the animal. L.  $3\frac{3}{4}$  in. 11835.

THE ICHNEUMON; worshipped at Heracleopolis.



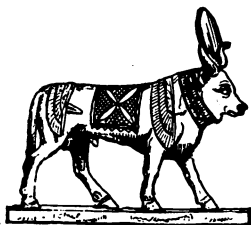
ICHNEUMON, NO. 62.

62. THE ICHNEUMON; bronze figure. L.  $4\frac{1}{4}$  in. 11837.

THE HIPPOPOTAMUS; sacred to Bes, Thoueris, &c., and worshipped in the Papremite nome in the Delta.

63. THE HIPPOPOTAMUS; small carnelian recumbent figure; well executed. 11889.

THE BULL; Hapi or Apis, emblem and incarnation of the god Ptah, and worshipped at Memphis.



BULL, NO. 64.

64. THE BULL; bronze figure of Apis, wearing the disk of the sun on his head; a collar round the neck; on the nape of the neck is a vulture; on the back a housing; and on the rump a scarabæus. H. 5 in. 11453.

[In Case A are several more figures

of bulls, which may represent some of the other bulls that were held sacred.]

THE RAM; sacred to Khnum; worshipped at Thebes.



L.J.

RAM, NO. 65.

65. THE RAM; small porcelain figures; pendants; some of fine execution. 11842.
66. THE RAM; pendant; head of a ram, wearing the solar disk. Very fine work; probably carved stone glazed. L. 1 in. 11853.

THE SOW; sacred to the deities Isis, Bes, Thoueris, &c.



SOW.

67. THE SOW; small porcelain pendants in shape of this animal. 11865.

THE HAWK; sacred to the deities Horus, Ra, Socharis, Khonsu, &c. The particular deity is distinguished by the head-dress given to the bird.

68. THE HAWK; bronze figure; wearing the crowns of Upper and Lower Egypt; emblem of Horus, and worshipped at Heracleopolis; standing on a bronze case which has held a mummy of the bird. H. 8 in. 11633.



69. THE HAWK; blue porcelain pendant figure, emblem of Horus. Fine work. H.  $1\frac{1}{4}$  in. 11867.



HAWK, NO. 69.

70. THE HAWK; small lapis lazuli figure. Fine work. H.  $\frac{3}{4}$  in. 11870.

71. THE HAWK; wooden figure, painted; probably from the pedestal of a figure of Ptah-Socharis-Osiris, and sacred to that deity. H. 6 in. 11844.

72. THE HAWK; wooden figure with human head; emblem of the soul; painted. H. 4 in. 11849.

THE IBIS; sacred to the god Thoth; worshipped at Hermopolis.



IBIS.

73. THE IBIS; bronze figure; the eyes have been inlaid apparently with glass. H.  $3\frac{1}{2}$  in. 11859.

THE VULTURE; sacred to the goddess Mut; worshipped at Eileithyie.



VULTURE, NO. 74.

74. THE VULTURE; figure of this bird as a porcelain pendant. H.  $\frac{7}{8}$  in. 11863.

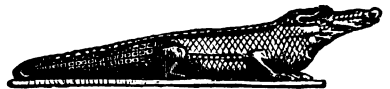
THE FISH; several kinds of fish were held sacred.

75. THE FISH; ivory box in shape of a fish, possibly the *Chromis Niloticus*. L. 5 in. 11391.

76. THE FISH; bronze figure of the mæotes; worshipped at Elephantine; top of a standard (?). H.  $2\frac{3}{4}$  in. 11852.

77. THE FISH; bronze figure of an eel; wearing the crowns of Upper and Lower Egypt; on the top of a box containing that fish mummied; sacred to Hapi or the Nile. L. 7 in. 11890.

THE CROCODILE; sacred to the god Sebak or Souchis; worshipped at Ombos and Crocodilopolis.



CROCODILE, NO. 78.

78. THE CROCODILE; stone figure. L.  $5\frac{1}{2}$  in. 11880.

**THE SERPENT;** the cobra de capello and snakes; sacred to several goddesses; worshipped at Thebes, etc.



SERPENT.

**79. THE SERPENT;** two bronze cobras with the sun's disk on their heads; sacred to some solar goddess. Portion of some larger object. H.  $3\frac{3}{8}$  in. 11875.

**80. THE SNAKE;** porcelain pendant in shape of a snake (?), humanheaded, wearing plumes; sacred to Meriensekar or Raunu, the goddess of the harvest. H.  $1\frac{5}{12}$  in. 11874.

**THE FROG;** emblem of the goddess Heka.



FROG.

**81. THE FROG;** small figures in plasma and carnelian. 11857-8.

**THE LIZARD;** emblem of multitude, or infinite number.

**82. THE LIZARD;** bronze figure on a box which has held that reptile mummied. L.  $2\frac{3}{4}$  in. 11851.

**83. The Tortoise;** bronze figure of a Tortoise—Greek or Roman period. L.  $1\frac{1}{4}$  in. 11884.

**84. The Turtle;** stone figure, rudely carved, most probably representing a mud turtle. L.  $4\frac{1}{2}$  in. 11934.

**THE SCARABÆUS,** or sacred beetle, the emblem of several deities. It has been suggested that the Egyptians venerated this insect, believing that its operations resembled those of the sun; and that it was only male. (*Vide* "Sepulchral Scarabæi" in Sepulchral Section; and "Finger rings" in the Civil Section.) For illustrations of the Scarabæi, see page 40.

**85. THE SCARABÆUS;** lapis-lazuli figure, hawk-headed, sacred to Ra. L.  $\frac{3}{4}$  in. 14280.

**86. THE SCARABÆUS;** in porcelain, with a human head. L.  $\frac{1}{2}$  in. 14281.

**THE SCORPION;** sacred to the goddess Selk.

**87. THE SCORPION;** incised on a blue porcelain bead. L.  $\frac{3}{4}$  in. 14282.

## CASE A.—AMULETS AND EMBLEMS.

THESE objects are generally in stone or porcelain. The majority are from the bead-work decoration of the mummies. Some are described in the Ritual of the Dead, and ordered to be placed about the mummy, as a religious observance. Some were emblematic of deities, such as the Nilometer, which was a symbol of Osiris. Some were worn during life as charms, to avert evil influences, and attract good ones. Of others it is only known that symbolic meanings were attached to them, such as are now given to the heart, cross, and anchor; and such as the Egyptians attached to the hieroglyphic signs, representing abstract ideas.

**THE HEART**; venerated as the seat of life, and depicted as being weighed in the representations of the final judgment. Used as a sepulchral amulet.



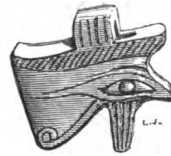
HEART.

[In case A are a number of these amulets in various materials; hæmatite, carnelian, lapis-lazuli, obsidian, felspar, and porcelain.]

88. THE HEART; small amulet in wood, gilt. 11957.
89. THE HEART; in wax, gilt; this was probably found wrapped with an embalmed heart. 11566.

**THE SYMBOLIC EYE**; found amongst sepulchral and other

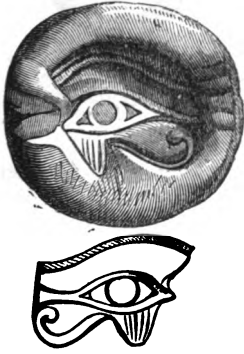
ornaments; representing the eye of a cow, especially the cow-form of the goddess Athor; also the eye of Horus. It is supposed that the right eye symbolised the sun, and the left the moon.



SYMBOLIC EYE.

90. SYMBOLIC EYE; large blue porcelain amulet, pierced for suspension. S.  $5\frac{1}{2}$  in.  $\times$   $4\frac{1}{4}$  in. 11891.
91. SYMBOLIC EYE; gold amulet, in shape of the two symbolic eyes. L.  $\frac{1}{2}$  in. 11531.
92. SYMBOLIC EYE; the left eye a blue porcelain bead; on the reverse the name of Queen Amen-Ankhas of the 18th Dynasty. L.  $\frac{1}{2}$  in. 11925.

93. TERRA-COTTA MOULD; for casting the porcelain symbolic eyes. L.  $1\frac{3}{4}$  in. 11892.



MOULD.

PLUMES; of Ostrich feathers; representing the head attire of the god Socharis; symbolic meaning unknown.



PLUMES OF OSTRICH.

94. PLUMES; stone amulets in this shape. 11962.

PLUMES; of feathers of the hawk; emblem of Isis, Nephthys, etc.



PLUMES OF HAWK.

95. HAWK PLUMES; stone amulets in this shape. 14286.

COUNTERPOISE OF A COLLAR; such collars as are used to decorate figures of the gods; symbolic meaning unknown.



COUNTERPOISE OF COLLAR.

96. COUNTERPOISE; porcelain and plasma amulets in this shape. 14287.

THE TIE OF A GIRDLE; symbolic meaning unknown; the Ritual orders amulets in this form, made of red jasper, to be placed on the neck of the mummy. The material was supposed to represent the blood of Isis.



TIE OF A GIRDLE.

97. TIE OF A GIRDLE; amulets in red jasper and porcelain. 11963.

THE TAT; or Nilometer (representing a gauge for marking the rise and fall of the Nile); the emblem of

stability, and of the god Osiris; directed by the Ritual of the dead to be placed on the neck of the mummy.



TAT.

98. THE TAT; amulets in carnelian, lapis-lazuli, and porcelain.

I 1917-20.

UNKNOWN SIGN; amulet of uncertain shape; hieroglyphic meaning "to unite;" symbolic meaning unknown.



UNKNOWN SIGN.

99. AMULET; in obsidian; in shape of the hieroglyphic sign for the word "Sam," to unite.

I 1966.

SUN ON HORIZON; symbolic meaning unknown.



SUN ON HORIZON.

100. SUN ON HORIZON; amulets in red stone of this shape.

I 1964.

PILLOW; or headrest; symbolic meaning unknown.



PILLOW.

101. PILLOW; amulet in hæmatite.  
H.  $1\frac{1}{4}$  in. I 1968.

CALF WITH LEGS BOUND; symbolic meaning unknown.

102. CALF, TIED; wooden figure; covered with stucco and painted.  
I 1886.

103. CALF, TIED; in red-coloured stone.  
I 1887.



CALF, WITH LEGS BOUND.

THE TWO FINGERS; dark stone amulets in shape of the first two fingers of the right or left hand; said to be found inside the mummies, and used to make the first incision in the body before the embalming.



TWO FINGERS.

104. TWO FINGERS; the first two fingers of the right hand; in obsidian. 11959.
105. TWO FINGERS; amulet in dark stone; the first two fingers of the left hand. 11960.
106. Dark stone; in shape of a single finger. 11961.

DISK AND HORNS; probably symbolic of the deity whose head-dress it was.



DISK AND HORNS.

107. DISK AND HORNS; blue porcelain amulets in this shape. 11965.

THE PAPYRUS SCEPTRE; symbolic meaning unknown; the 159th chapter of the Ritual orders that these amulets shall be placed on the neck of the mummy.

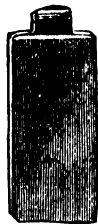


PAPYRUS SCEPTRE.

108. PAPYRUS SCEPTRE; several of these amulets in green felspar and porcelain. 11951-2.

THE PAPYRUS SCEPTRE ON A TABLET; ordered by

the 160th chapter of the Ritual to be placed on the neck of the mummy.



THE PAPYRUS SCEPTRE TABLET.

109. PAPYRUS SCEPTRE ON A TABLET; green felspar amulets in this shape. 11953.
110. FELSPAR TABLETS; without the papyrus sceptre. 11972.

CROWN OF UPPER EGYPT; emblem of dominion over the upper country.



CROWN OF UPPER EGYPT.

111. CROWN OF UPPER EGYPT; porcelain amulets in this shape. 11970.

CROWN OF LOWER EGYPT; emblem of dominion over the lower country.



CROWN OF LOWER EGYPT.

112. CROWN OF LOWER EGYPT;  
porcelain amulets in this shape.  
11971.

LEVELS or RIGHT ANGLES;  
symbolic meaning unknown;  
hieroglyphic meanings "*hidden*" or "*hinges*."



LEVELS.

113. LEVELS; stone amulets in  
this shape. 11976.

PLUMB - LINES or SEX-  
TANT; symbolic meaning un-  
known; hieroglyphic mean-  
ing "*equilibrium*."



PLUMB LINES.

114. PLUMB-LINES; stone amulets  
in this shape. 11975.

STEPS; symbolic meaning  
unknown.



THE STEPS.

- 114A. STEPS; reddish porcelain  
amulet in this shape, found at  
Thebes, and recently brought to  
England by the Rev. Greville J.  
Chester.

LEGS AND FEET; of a  
ruminant animal; symbolic  
meaning unknown; men-  
tioned in the Ritual of the  
Dead.

115. LEGS AND FEET; carnelian  
amulets in this shape. 14283.

SNAKES; amulets very like  
the foregoing legs and feet,  
but evidently representing  
snakes.

116. SNAKES; carnelian amulets  
in this shape. 14284-5.

# SEPULCHRAL SECTION.

## INTRODUCTION.

THE objects in this section illustrate the Egyptian modes of embalming and burying the dead. They consist of mummied bodies, and the various decorations found attached to them, together with sarcophagi, coffins, vases, figures, boxes, and other furniture and ornaments found in the tombs.

The belief of the Egyptians in the resurrection of the body, and a future state, led them to show great care and veneration for the dead.

The sites for places of burial, M. Mariette tells us in the *Catalogue du Musée de Boulaq*, were chosen so that the tombs might be out of reach of the inundation of the Nile. In Middle and Upper Egypt the mountains come close down to the river, and the cave-tombs are cut in their sides. In Lower Egypt, near to the Delta, the bodies are found embedded in the walls of towns and temples, or in tumuli raised in the midst of the plain.

The Egyptian burial places, like more recent ones, varied in grandeur and in style with the wealth and importance of the individual about to be buried, and the epoch at which they were constructed. The Great Pyramid, the largest sepulchre in solid masonry in the world, was built for a king, and at a very early date. While the great and rich Egyptians prepared for themselves these costly tombs, the bodies of the poor, embalmed and wrapped with a moderate amount of care, were stacked together in great cave-tombs, in immense numbers. Belzoni describes his explorations amongst them (*Egypt and Nubia*, p. 156)—After creeping down long narrow shafts, he found himself in a cave, the black darkness of which was only faintly lighted by the torches and candles carried by his two or three Arab servants. Amidst a dust, which choked the nose and throat, he sunk in at every step with a crash amongst the bodies, bones, and rags, and rotten wooden cases, until the air was so densely thick with dust that he had to wait a quarter of an hour to allow it to subside. The bodies were variously placed—some standing on their feet, some on their heads, others lying down.

The tombs of the better classes in early times were generally constructed after one manner. First there was an outer chapel or oratory, which contained the sepulchral tablets, the statues and tables of offerings; in this the relatives of the deceased met on certain anniversaries, and paid honour to their ancestors. Then there was the underground chamber, containing the mummy in its coffin, and possibly sarcophagus, with the sepulchral vases, figures, papyri, and other furniture and ornaments. A vertical shaft, or well, served as a passage between these chambers. The depth of this well varies according to localities, but, as a rule, ropes are necessary for the descent (Mariette). The ornamentation and decoration of the tomb was confined to the upper chamber or chambers where the relatives assembled.



Of these decorations M. Mariette says: "It is not easy to point out the precise meaning of the decoration of the tombs of the ancient empire. The defunct is evidently at home. He fishes, he hunts; his servants bring him the products of his lands; dancing is held before him; his wife and children are by his side. But was it intended to represent the deceased as still of this world? And was it the object of the representations on the wall to preserve to us the remembrance of what he was during his lifetime? Or is he already in the other world, and according to the somewhat *naïve* promises made to the Egyptians, will he continue in that other world to lead the same sort of life as he led here? All we can say is that the promises of which we have just spoken are real: the defunct will some day live again in the plenitude of his faculties; he will have need of the same objects; he will occupy himself with the same interests; again will his family and servants be by his side. But never again will he suffer pain, nor be in apprehension of death. This seems to be the main idea which has presided at the decoration of the tombs under the ancient empire.

"But a little later the decoration changes in its character: the defunct must prove that he had gained this immortality which is promised him, and that by his merits he had deserved it.

"The journey of the soul in the subterranean regions, the ordeals which it has to undergo, and its judgment, are the subjects which adorn the walls of the chambers in the exterior building. No more do we behold the varied scenes of hunting, and fishing, and of labour in the field. In their place appears the mournful procession of infernal deities."

The Egyptian methods of embalming the body have been very fully described by Mr. Thomas Pettigrew, F.R.S., in a work entitled "Egyptian Mummies." Directly after death the embalmers, who were professionally trained in their art, commenced operations. A hole was cut with a stone instrument in the side, the viscera, heart, etc., taken out, and put into vases, the brain drawn out through the nose by a curved bronze instrument; after which internal applications were made of aromatic and other drugs, and then the body was bathed in natron for many days, and subsequently coated with bitumen and wrapped in bandages. The length of time employed, the amount of care taken, and the peculiarities of the method, varied with the wealth and importance of the individual, and the customs of the time and place at which he died.

The body was sometimes enclosed in a cartonage case, composed of layers of linen pressed and glued together like pasteboard, and covered with a thin layer of stucco, and then painted.

The coffins were generally made of sycamore or cedar-wood, the sarcophagi of stone.

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### THE RITUAL OF THE DEAD.

As constant references are made throughout this catalogue to the Ritual of the Dead, it has been thought advisable to give a short description of that important work.

The Ritual of the Dead is found transcribed upon the walls of the tombs, upon the papyri deposited in them, upon the linen wrappings of the mummies, the coffins, cartonages, amulets, and other sepulchral objects.

Upon the smaller objects, only limited portions are given; but upon larger surfaces such as the sheets of papyrus, the Ritual is given with something approaching completeness (*vide* Case G, p. 38.)

In the principal museums of Europe are several magnificent Rituals upon papyrus, that of Turin being considered the most complete. It was transcribed by Lepsius, and published in facsimile at Leipzig in 1842. Other important Rituals are in the British Museum, the Vatican, and the Louvre collections.

Dr. Birch, of the British Museum, translated the Ritual into English from the Turin text of Lepsius, which translation is given in the 5th volume of Bunsen's *Egypt's Place in Universal History*. Dr. Birch describes the Ritual as a combination of "several hermetic works divided into separate chapters, each preceded by a title indicating its purport, and each principal section followed by directions explaining its use. These, like our rubrics, are traced in red, in order to attract attention, and distinguish them from the general body of the text. The whole, in its complete form, is accompanied by illustrations or vignettes." The order and arrangement of the chapters appear to have varied at different epochs, no two papyri being known which have their chapters in the same relative order. The Ritual was essentially mystic, and contained secrets hidden from those uninitiated in theology. It was considered inspired, and some parts were said to have been written by the finger of the god Thoth. It is composed mostly of prayers and invocations connected with the subject of the chapters, which are indicated by the rubrics and vignettes. It describes the passage of the soul after its separation from the body, towards its final reward, not only historically recording the various stages, but giving as it were in a drama, the words of those who take part in the proceedings. The soul lives again after death, and casts off corruption, and is born again as the sun, and transformed into the deity; and not the soul only, but the body also is to be reconstructed, the heart, the tongue, and the brain.

An analogy has been pointed out betwixt the transformation of the chrysalis and the mummy, which possibly was felt by the ancients.

But the most interesting part of the Ritual to the modern reader, is the 125th chapter, which records the final judgment of the soul before the god Osiris; it is called the Book of going to the Hall of the Two Truths, and of separating a person from his sins when he has been made to see the faces of the gods. This chapter is frequently painted on coffins and other sepulchral furniture. The soul pleads its own cause: "Oh ye Lords of Truth. . . . I have brought ye truth. Rub ye away my faults. I have not privily done evil against mankind. . . . I have had no acquaintance with evil. . . . —I have not made the labouring man do more than his task daily. . . . I have not been idle. . . . I have not murdered. . . . I have not done fraud to men. . . . I have not falsified measures. . . . Let the Osiris (the deceased) go; ye know he is without fault, without evil, without sin, without crimes. . . . He has given food to the hungry, drink to the thirsty, clothes to the naked."

The vignette of this chapter is painted upon the outer coffin of Petamen, in this collection described on page 27. Here Osiris stands attended by other deities, and the soul, timid, abased, and yet filled with wonder, is led

in by the hand by the god Thoth. Behind it are the scales in which the human heart is balanced with the emblem of truth, and the devourer—a fantastic monster who administers destruction to the wicked.

## MUMMIES AND COFFINS.

[*The Mummies with Coffins are in separate Cases distributed round the Gallery, or in Case C.*]

**117. Sarcophagus;** in red granite, of Bakenkhonsu; the lid is shaped as a mummy; the crossed hands hold the Ta and the Tat; on the breast a figure of the goddess Nut, and a prayer to the same; on the sides are repeated figures of the god Thoth holding a standard with a star, and of the Four Genii of the Karneter or Hades. In the collection formed by Louis, King of Bavaria, now preserved at Munich, is a statue of Bakenkhonsu, and upon it a record of his life. This biography states that he lived at Thebes during the 19th Dynasty, (about B.C. 1324-1219) and was chief Prophet of Amen, and royal architect. In the latter capacity he is said to have built the King's Palace, embellished the temple of Amen, and raised granite obelisks, whose tops are poetically described as penetrating the vault of heaven. He flourished during the reigns of Seti I. and Rameses II. This record gives also the various steps and stages in his sacerdotal career. *Vide Mémoires de l'Institut Egyptien*, vol. 1., Paris, 1862; also the *Revue Archéologique*, Août, 1862. Champollion found the much ruined tomb of Bakenkhonsu near Thebes at El Assassif, and says it is decorated with six colossal statues. On its second door he read the following inscription: "The hereditary lord and president of the prophets of Amen—Ra, the

lord of Thebes, the first prophet of Amen, Bakenkhonsu, the blessed." *Vide Champollion, Notices*, p. 538. The following is a literal translation from the inscription on the statue of Bakenkhonsu at Munich, extracted from H. Brugsch-Bey's "History of Egypt under the Pharaohs," vol. ii., pp. 113-4.

"(1.) The hereditary lord and first prophet of Amen Bakenkhonsu thus speaks:—I have been truthful and virtuous towards my lords. I undertook with pleasure that which my gods taught me. I walked in his ways. I performed the deeds of virtue within his temple. I was a great architect in the town of Amen, my heart being filled with good works for my lord.

"O ye men, all of you altogether, of reflecting mind (2) ye who remain now upon the earth, and ye will come after me for thousands and later thousands of years, according to your age and frailty, whose heart is possessed by the knowledge of virtue, I give you to know what services I performed on earth, in that office which was my lot from my birth.

"I was for four years a very little child, for twelve years (3) I was a boy. I was superintendent of the office for the sustenance of the king Mineptah Seti. I was a priest of Amen for four years. I was a holy father of Amen for twelve years. I was third prophet

of Amen for sixteen years. I was second prophet of Amen for twelve years. He (the king) rewarded me, and distinguished me because of my deserts. He named me as first prophet of Amen for six years. I was (4) a good father for my temple servants, in that I afforded sustenance to their families, and stretched out my hand to the fallen, and gave food to the poor, and did my best for the temple. I was a great architect of the Theban palace for his (Seti's) son, who sprang from his loins, the king Ramses II. He himself raised a memorial to his father Amen (5) when he was placed upon the throne as king.

"The skilled in art, and the first prophet of Amen, Bakenkhonsu, he speaks thus: I performed the best I could for the temple of Amen, as architect of my lord.

"I executed the pylon 'of Ramses II., the friend of Amen, who listens to those who pray to him,' (thus he is named) at the first gate of the temple of Amen. I placed obelisks at the same, made of granite. Their height reaches to the vault of heaven. A propylon is (6) before the same in sight of the city of Thebes, and ponds and gardens with flourishing trees. I made two great double doors of gold. Their height reaches to heaven. I caused to be made a double pair of great masts. I set them up in the splendid court in sight of his temple. I had great barks built on the river for Amen, Nut, and Khonsu."

Although the day of the death of Bakenkhonsu is not given in the inscription, yet it is clear that he must have departed this life while priest of Amen, after having completed sixty-six years. We can

therefore divide his whole life of sixty-six years into the following sections:—

	Years.	Years.
Bakenkhonsu was a little child . . . . .	4	1—4
A boy, and at last official of the palace . . . . .	12	5—16
Priest of Amen . . . . .	4	17—20
Holy Father of Amen . . . . .	12	21—32
Third Prophet of Amen . . . . .	16	33—48
Second Prophet of Amen . . . . .	12	49—60
First Prophet of Amen . . . . .	6	61—66

*Formerly in Lord Valentia's collection.* 13864.

**118.** Mummy of Petamen, door-keeper of the temple of Amen at Thebes. The body is wrapped in an outer shroud of linen dyed red by *Carthamus tinctorius*.

There are three coffins. The inner one is deposited in the same case with the body, and is made of a cartonnage composed of layers of linen glued together, and covered with a layer of stucco brilliantly painted. On the outside of the lid, below the face and collar, is represented a ram-headed hawk holding in its claws the signet of the sun; the deceased adoring Osiris, and the Four Genii of the Karneter, also the vignette of the 85th chapter of the Ritual of the Dead, etc.

Inside the lid, is a standing figure of the goddess Nut, a remarkable example of the preservation of the brilliant colouring used by the Egyptians.

On the footboard is a figure of the bull Apis bearing away the mummy.

On the inside and outside of the body of the coffin is represented Osiris as the Nilometer; and outside there is a dedication to Osiris.

The middle coffin of sycamore wood is painted outside with

dedications to the god Ra, and inside with a figure of the goddess of the West.

The outer coffin is of sycamore wood, and of large size. It is painted with portions of the Ritual of the Dead, amongst which is the vignette of the 125th chapter. Here the judgment scene is depicted. The deceased is led by Thoth into the presence of Osiris, the judge of the dead, who is accompanied by the god Ra, etc. On one side is represented the balance and the Devourer. On the inside of the body of the coffin is painted the speech of Petamen and dedications; also a figure of Ptah-Socharis, hawk-headed.

14003.

- 119.** Coffin, in sycamore wood, of the Ptolemaic period, of As or Hes, surnamed Tararut, a singing-woman of the temple of Amen, and daughter of Tetmutafankh, priest and doorkeeper of Thebes. The exterior of the coffin is covered with inscriptions, portions of the Ritual of the Dead. Inside is a figure of the goddess Nut.

With this coffin is a body, of the same period, but probably not belonging to the coffin. The limbs are wrapped separately. From the neck is suspended a wooden collar composed of five rows of small gilt wooden objects, figures of Isis, Nephthys, and the Genii of the Karneter, eyes, hearts, etc. Round the waist is a painted linen belt.

13997.

- 120.** Mummy, of a Priestess of Amen, daughter of a priest of Amen, at Thebes, named Tetkhonsafankh. The mummy is inclosed in a case made of cartonnage, covered with stucco and painted. The face is gilded. The

case is so daubed over with bitumen that the designs and inscriptions are mostly illegible. 14000.

- 121.** MUMMY, of a woman named Tamuthares. The coffin is of sycamore wood, covered with stucco and painted. Outside the lid are portions of the Ritual of the Dead, and inside is an invocation by the deceased to the gods; "that her soul may go to heaven, that her body remain in the sepulchre, that she may have food in her throat, and be refreshed with the delicious air of the north wind, which emanates from the god Tum." Round the body of the coffin are dedications to Ra, Osiris, Seb, Isis, Anubis, etc. The coffin is a good deal repaired. Time of the 25th dynasty (about B.C. 730—665).

14047.

- 122.** Coffin, of sycamore wood, painted black with yellow decoration. There is a blank space left in the place where the name of the person for whom it was made should be. Round the sides of the body of the coffin are figures of the Four Genii of the Karneter, etc. The inscriptions contain a prayer to Nut, dedications to Osiris, and addresses of the Four Genii of the Karneter, etc. It is probable that the body deposited with this coffin does not properly belong to it. Presented by Mr. Wm. Crofield in 1861. 16-4-61-1.

- 123.** Mummy; with sycamore wood coffin. On the coffin occurs the name of Nasamen, priest of Amen-Ra, scribe of divine supplies of the Temple of Amen at Thebes, and superintendent of constructions. He was a son of a priestess of Amen named Tetkhonsasankh.

The coffin is well preserved, and on the inside are painted representations of the cow of Athor, the Genii of the Karneter, etc.

It is of the time of Amenophis I. of the 18th dynasty (about B.C. 1525—1324), whose prænomen occurs three times on the coffin.

13994.

**124. Mummy**, of Harunefer, a royal relative, son of Nasanhar and his wife Saksat. The head and feet of the mummy are enclosed in cartonage, the face is gilded. Painted pieces of cartonage in shape of deities, etc., are fastened down the linen wrappings. The lid of the coffin is decorated with inscriptions, containing the speeches of the Four Genii of the Karneter, and a long prayer in very full form to the goddess Nut. The face on the lid is gilded.

13996.

**125. Coffin**, in sycamore wood, of a priest named Petamenebkata. On the outside of the lid below the face and collar is a figure of the goddess Nut; below the judgment scene from the Ritual of the Dead, twice; the boat of the sun towed by five ram-headed gods; the 85th chapter of the Ritual, on the union of the soul and body; figures of the Four Genii of the Karneter and Anubis and Horus; also addresses of the Four Genii, and Thoth, Horus, Set, and Osiris, and figure of the scarabæus, etc. The body of the coffin has a figure of the goddess Nut inside, and an almost illegible inscription; on the outside is a dedication to Osiris. Time of the 25th dynasty (about B.C. 730—665).

14049.

**126. Coffin**, in sycamore wood,

of Ankhsehnesi, a singing woman of the temple of Amen.

On the outside of the lid, over the form of the mummy, are depicted the straps which were used to decorate the mummies and had impressed leather terminations; under the collar the winged disk; the vignette of the 125th chapter of the Ritual, where Ankhsehnesi is led by Thoth into the presence of Osiris, Isis, Nephthys, and another deity; below, a column of hieroglyphics, and a dedication to Osiris. Round the body of the coffin is another dedication to Osiris. Time of the 18th dynasty (about B.C. 1525—1324).

13999.

[In Case C are several parts of mummied bodies, heads, legs, arms, etc., which are useful as showing the condition of the embalmed bodies after many centuries, and the modes of embalming and wrapping employed by the Egyptians.]

**127. Head of a Mummy**; obsidian and alabaster eyes are inserted in the head. 11130.

**128. Arms of a Mummy**; very well wrapped; the fingers are each wrapped separately; the cloth is of two shades of colour. Greek period. 13636.

**129. Arm of a Mummy**; shoulder joint, (?) with small roll of papyrus fixed in it. 11097.

**130. Hand of a Mummy**; the left hand of a female (?) mummy; very thickly coated with bitumen, and with remnants of gilding; upon the first and second fingers are rings shaped like obelisks, the shafts being made of lapis-

lazuli, and the apex and bases of gold; upon the third finger is a gold ring set with a small finely carved lapis-lazuli scarabæus; upon the little finger a plain gold ring.

This remarkable object was found at Sakkara, the Necropolis of Memphis, and brought to England by the Rev. H. Stobart. It was figured in Dr. Brugsch's account of Mr. Stobart's Antiquities, plate 1, figure 4; and also in the Proceedings of the Historic Society of Lancashire and Cheshire, vol. x., 1857-8, p. 343. 11438.

[In Case C are a large number of pieces of mummy wrappings made of Egyptian linen.]

**131. Cartonage;** upper part of the cartonage of a female mummy; the face, which is of remarkably small dimensions, wears a long head attire, on which is painted the hawk, the emblem of the sun, holding in its claws two signets, emblem of that luminary in the Eastern and Western horizons; from the neck hangs a pendant in shape of a scarabæus. At the back is a figure of the goddess Nut elevating her arms and wings. Inside are figures of Isis and Nephthys. The hieroglyphic inscription on the front is the ordinary sepulchral dedication to Osiris. The name of the person is unfortunately wanting. Very late period. H. 1 ft. 10 in. 11020.

**132. Coffin;** upper portion of a sycamore wood coffin of Taiaua, daughter of Tekhonsaufankh, a priest of Mentu, and a lady named Bastar. The eyes are inlaid with bronze, obsidian, and alabaster.

On the top of the head-dress is a figure of Nephthys kneeling, with outspread wings; under the collar is the goddess Nut, wearing a winged disk, kneeling on a doorway, and extending her hands and wings; also an address of the deceased to the goddess Nut. On the inside are two vignettes from the Ritual of the Dead, one, the deceased adoring the boats of Kheper, Ma, Isis, etc.; the other, the deceased offering her heart to Isis and three other deities. The painting on the inside is in a remarkable state of preservation. H. 2 ft. 4 in. 13992.

**133. Fragment of a Coffin;** painted with a figure of King Amenophis I., represented as a sphinx, walking; in front of him is a cartouche, bearing his name. S. 11½ × 11⅜ in. 13543.

**134. Fragment of a Coffin;** in cedar wood; bearing the name of Unankh, a priest attached to the worship of the temple. L. 2 ft. 13828.

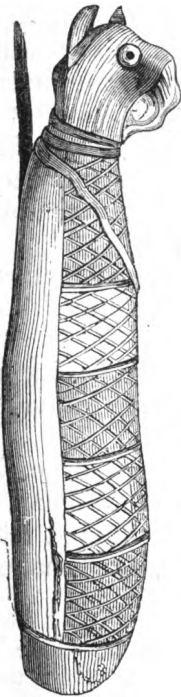
**135. Fragment of a Coffin;** in sycamore wood; painted on one side with figures of Osiris and Isis, and the two Genii Kabhsenuf and Hapi holding sashes; and on the other side with the Zodiacal signs Taurus, Gemini, and Cancer, also stars. Probably as late as the time of Trajan. Presented by Mr. Wm. Crossfield. L. 1 ft. 10½ in. 16-4-61. 27.

**136. Fragment of a Coffin,** or box, in sycamore wood; on it is a portion of the Ritual, and the owner's name Hesiemkheb son of Nefer Nit. 13826

CASE C.—ANIMAL MUMMIES.

THE embalmed bodies of sacred animals are found in burial places near the temples. Other animals besides those held sacred were also mummied.

**137. Mummy of a Cat;** very neatly wrapped in bandages of two colours. 13639.



MUMMY OF A CAT, NO. 137.

**138. Mummy of a Ram;** very small embalmed ram. L.  $5\frac{1}{2}$  in. 13648

**139. Mummy of a Crocodile;** very well wrapped in bandages of two colours. 14289.

**140. Mummies of Crocodiles;**

several mummies of this reptile; very young. 13642.



MUMMY OF A CROCODILE, NO. 139.

**141. Bronze Mummy Cases;** for hawks, with figures of the bird on the top. 11631-3.

**142. Mummies of the Ibis;** several Ibis mummies, with the conical red terra-cotta jars in which they are found at Sakkara. 16-4-61. 112



**142A. Ibis Mummy**; attached to which is a human head with royal head-dress, in cartonage, covered with stucco and painted. Found

at Sakkara. Recently brought to England by the Rev. Greville J. Chester. 20-9-77. 46.

### CASE D.—SEPOLCHRAL TABLETS.

THESE tablets, which were made of various kinds of stone and of wood, were used for the same purpose as modern tombstones, but placed inside, and not outside the tomb. They are inscribed with vignettes and hieroglyphics, representing the deceased person and his relations, and generally giving his name and titles, sometimes with a genealogy attached to them; also dedications to Osiris, Anubis, and other deities. If the relations are introduced, they are represented making offerings to the deceased, of food—joints of meat, birds, bread, vegetables, flowers, jars of wine, and other things.

The vignettes and hieroglyphics upon the stone tablets are generally carved in relief, and sometimes painted in tempera.

These tablets are very interesting, and give us much information respecting the offices held by individuals, and their family names and histories.

The tablets in this collection commence as early as the 11th dynasty, and some are as late as late Roman time.

The large and important tablets are framed in separate cases, and deposited round the gallery; the smaller tablets are all in Case D.

**143. Sepulchral Tablet**; in black granite, of Keksui, who is represented standing with his wife; there is also a dedication to Osiris; time of the 11th dynasty(?) (about B.C. 2000). S.  $19\frac{1}{2}$  in.  $\times$   $9\frac{3}{4}$  in. 13931.

which are his father Heba, and his mother Sent; time of the 11th dynasty (about B.C. 2000). S.  $21\frac{1}{4}$  in.  $\times$   $18\frac{3}{4}$  in. 13865.

**144. Sepulchral Tablet**, in calcareous stone, of Sebektatu, superintendent of the inner palace, who is represented seated before an altar, on the other side of

**145. Sepulchral Tablet**, in calcareous stone, of Sebeksat, a chief, son of Ameni; he is represented seated at a table of offerings, holding lotus flowers; time of the 12th dynasty (about B.C. 2000). S. 40 in.  $\times$  22 in. 13927.

**146. Sepulchral Tablet**, in cal-

- careous stone, painted, made in shape of a doorway; on it are dedications to Osiris and Anubis for Tutankh, royal councillor and chamberlain; in the lower part, Tutankh attended by his wife Hekt, a prophetess of Athor, receives gifts from his sons and daughters; time of the 12th dynasty. (About B.C. 2000.) S. 35 *in.* × 27 *in.* 13926
- ✓ 147. Sepulchral Tablet, in calcareous stone, of Sutensenef; who is represented standing with his mother Teta; probably before the time of the 12th dynasty. (About B.C. 2000.) S. 27½ *in.* × 15 *in.* 13661
148. Sepulchral Tablet, in red granite, of Chnumu, who is represented with two other members of his family; there are also two dedications to Osiris on behalf of Chnumu and Hētp; a very fine and interesting piece of the time of the 12th dynasty. (About B.C. 2000.) S. 37½ *in.* × 23½ *in.* 13860.
149. Sepulchral Tablet, in sandstone, of a person named Harnekht, who is represented receiving offerings from his wife, Tatat, and his sons Har and Usertesēn. S. 22 *in.* × 12½ *in.* 13863.
150. Sepulchral Tablet, in calcareous stone, of Seshu, scribe of the accounts of the cattle of the king, who is represented holding a nosegay of water-plants, and worshipping Osiris. Osiris is not represented mummied, which is unusual. S. 14½ *in.* × 9½ *in.* 13983.
151. Pyramidion, in black granite, with a dedication on it to a magistrate named Neferempa, by his son Thebak, a priest; time of the 18th dynasty. (About B.C. 1525—1324.) H. 16 *in.* 11015.
152. Sepulchral Tablet, in calcareous stone, of Paairusata, captain of the galley, who, attended by his wife Khanub, kneels and adores Osiris, Isis, and Horus; probably from Abydos; time of the 19th or 20th dynasties. (About B.C. 1300—1200.) S. 29½ *in.* × 22¼ *in.* 13930.
153. Sepulchral Tablet, in sandstone, of Auferbak, guardian of the temple of Amen, who is represented adoring Osiris, Athor, and Queen Neferatari of the 18th dynasty(?) (about B.C. 1525—1324,) who is styled the 'divine wife of Amen.' S. 26 *in.* × 13¼ *in.* 13923.
154. Sepulchral Tablet; fragment of a coloured calcareous stone tablet with a dedication to Osiris for Amenemu, sandal-bearer to Merimes, Prince of Ethiopia, in the days of Amenophis III. H. 5½ *in.* 13970.
155. Sepulchral Tablet; fragment of a calcareous stone tablet, on which is represented a boat, and the prænomen of Rameses V., also portion of a dedication to a judge named Uaemuas. S. 9½ *in.* × 6¾ *in.* 13829.
156. Sepulchral Tablet; in calcareous stone, of Ptahemheb, a royal scribe, who, attended by his sister Pipui, a singer of Athor, adores Osiris, Isis, and Horus. Below are other members of the family in adoration, and a dedication to Osiris. S. 29 *in.* × 19½ *in.* 13929.

- 157. Sepulchral Tablet**; fragment of a calcareous stone tablet, on which is a representation of the elevation and lamentation of the mummy of the deceased; a figure of a priest, draped in a leopard skin, stands before a table of offerings, amongst which are tools and weapons, a curious and unusual oblation; presented by Mr. Wm. Crosfield. L.  $22\frac{1}{2}$  in. 16-4-61. 133.
- 158. Sepulchral Tablet**, in calcareous stone, with a pointed top; inscribed on the front and back and sides; in the first compartment, an officer named Thothmes accompanied by his wife, adores Osiris, Isis, Nephthys, and the West; in the second is represented the lamentations over the mummy of the deceased, the offerings, and a priest reading the Ritual; in the third, different members of the family of the deceased stand in the attitude of prayer; at the back, Thothmes is also called Parnebnefer. S.  $28\frac{1}{4}$  in.  $\times$  16 in. 13851.
- 159. Sepulchral Tablet**, in calcareous stone, of Nebtanet, guardian of the writings of the king; he is represented kneeling, adoring Osiris, Isis, and Horus; below are his parents and various members of his family. S. 24 in.  $\times$  15 in. 13924.
- 160. Sepulchral Tablet**, in calcareous stone, of Mentuhetep, chief of the royal thirty councillors; there is a dedication to Osiris, and figures of four other members of his family. S. 20 in.  $\times$  15 in. 13907.
- 161. Sepulchral Tablet**, in calcareous stone, shaped as a doorway, on it are figures of two priests, named Amenemhat, and Sebakhetep; they are seated on the ground on either side of a table of offerings; below is a family tree. S.  $11\frac{1}{2}$  in.  $\times$   $8\frac{1}{2}$  in. 13962.
- 162. Sepulchral Tablet**; a fragment of a calcareous stone tablet, with a dedication to the goddess Merseka painted upon it on behalf of Nebnefer a judge; there is a figure of the goddess in the form of an uræus, wearing four tall plumes, coming out of a papyrus plant. H. 7 in. 13959.
- 163. Sepulchral Tablet**, in calcareous stone, which has been painted; in the upper register a man named Peka offers fire and water to Osiris and Horus Harsiesi, in the lower register Peka and his wife Menu receive offerings from their three sons. H. 7 in. 13961.
- 164. Sepulchral Tablet**, in calcareous stone, of a person named Tetptahaufankh, who is represented with four members of his family adoring Socharis, also a dedication to Osiris for his daughter Taka. S.  $13\frac{3}{4}$  in.  $\times$   $11\frac{1}{2}$  in. 13916.
- 165. Sepulchral Tablet**, in calcareous stone, of Pas (?) aemheb, auditor of the Treasury, who is represented adoring Osiris; in the lower part he is followed by his wife Neferita, a lady named Ptah-tasu, a person named Arenaa-hetepsu, and a lady named Tairu. S. 21 in.  $\times$   $12\frac{1}{2}$  in. 13845.
- 166. Sepulchral Tablet**, in calcareous stone, of Apa, a keeper of the pantry of the king. S. 18 in.  $\times$   $12\frac{1}{2}$  in. 13846.

- 167. Sepulchral Tablet**, in calcareous stone, painted; on the upper part are figures of six vipers, and below a dedication to the goddess Merseka on behalf of a lady named Hant, who is represented kneeling. H.  $8\frac{1}{2}$  in. 13830.
- 168. Sepulchral Tablet**, in calcareous stone; painted for Hat, a sailor of the boat, who is represented sitting with a female named Amenapt, receiving offerings from his son Mes; below is a dedication to Osiris. H. 9 in. 13986.
- 169. Sepulchral Tablet**, in calcareous stone, of Ankhsefnertui, who is represented standing adoring Ptah and Athor, the latter being cow-headed. H. 11 in. 13969.
- 170. Sepulchral Tablet**, in calcareous stone, of Antef, a chief, who is represented seated receiving offerings from a man named Abasha; below are his wife Snab and her son Huua. S. 14 in.  $\times$  9 in. 13985.
- 171. Sepulchral Tablet**, in calcareous stone; divided into five compartments; in the upper one are Snaba, councillor and chancellor, and Ata, chamberlain of the palace and governor of Southern Egypt; in the second are the Princess Khentkrati, daughter of the king's concubine, and her son, Prince Rater; in the third are Ab, attached to the throne of the temple of Ptah at Memphis, and a lady named Nebmut; in the fourth are Nahi, attached to the throne, and a person named Rane-fenk; in the fifth are Serneb, commander of boats, and Us, superintendent of the northern palace. S.  $22\frac{1}{2}$  in.  $\times$   $13\frac{3}{4}$  in. 13635.
- 172. Sepulchral Tablet**, in sandstone, on which is represented the mummy of the deceased set upright by Anubis before Osiris; above is the mummy and a winged disk; below, three lines of a mutilated Demotic inscription. S.  $12\frac{1}{2}$  in.  $\times$   $8\frac{1}{2}$  in. 13967.
- 173. Sepulchral Tablet**, in sandstone, painted; on it is a representation of the mummy and deities, and below, two lines of a Greek inscription, the name illegible. S.  $12\frac{3}{8}$  in.  $\times$  10 in. 13919.
- 174. Sepulchral Tablet**, in calcareous stone, for Kap, son of Pethaempe; the deceased is represented standing before an altar, adoring Ra; Roman period. S. 11 in.  $\times$   $8\frac{1}{2}$  in. 13920.
- 175. Sepulchral Tablet**, in calcareous stone, painted; the deceased is represented being led by Anubis into the presence of Osiris; below, two lines of a very illegible Demotic inscription; Roman period. S.  $12\frac{1}{2}$  in.  $\times$   $10\frac{1}{4}$  in. 13921.
- 176. Sepulchral Monument**, in stone; on it is represented a man lying on a bed, and putting incense, which he has taken out of a round box, into a *turibulum* standing on a tripod table; his wife sits near him; a servant is attending with a long-handled spoon, *simpulum*, in his hand. On the top a horse's head, a shield with a Gorgon's head upon it, and armour, indicate the man to have been a warrior. Of the

Greek period ; said to have been found in Egypt. S. 2 ft. 3 in. × 1 ft. 8½ in. 13618.

177. Sepulchral Tablet, in cal-

careous stone ; on it are figures in relief of Osiris, Isis in the character of Ceres, and Anubis ; above, an eagle ; Roman period. S. 20¼ in. × 13 in. 13652.

### WOODEN SEPULCHRAL TABLETS.

At the time of the 22nd dynasty, wooden sepulchral tablets were substituted for the stone ones. Most of them are painted with similar subjects to those on the stone tablets.

178. Wooden Sepulchral Tablet ; of a priest named Har, who is represented kneeling adoring Isis and Nephthys ; below, a dedication to Osiris. Presented by Mr. Wm. Crosfield. H. 10¼ in. 16-4-61-25.

179. Wooden Sepulchral Tablet ; of a woman named Utaranes, who is represented in two compartments adoring Ra and Tum ; below, a prayer to the sun. H. 15½ in. 11067.

180. Wooden Sepulchral Tablet ; of Nashauaru ; above is the boat of the sun, in which are Isis, Horus, and Nephthys ; below, a dedication to Osiris. H. 14½ in. 11068.

181. Wooden Sepulchral Tablet ; of Khuenmas, who is represented seated in a chair, whilst a lady, whose name is illegible, makes offerings to him. H. 9¾ in. 11128.

182. Wooden Sepulchral Tablet ; of Usptah, priest of Mentu and Lord of Thebes, who is represented worshipping Ra ; below, a dedication ; time of the 22nd dynasty. (About B.C. 993-847.) H. 14½ in. 13987.

183. Wooden Sepulchral Tablet ; of Hat, son of a priest named Pauaruma ; on it are figures of Ra, Osiris, Isis, and Nephthys ; also dedications to Ra and Osiris. H. 10¾ in. 13989.

### CASE G.—PAPYRI.

THE Egyptian literature was sometimes written upon thin slices of a reed, the *Cyperus papyrus* of botanists, and such transcriptions contained histories, public documents, rituals, poems, etc. These were rolled up and deposited in the tombs, sometimes in boxes, figures, or jars of terra-cotta, and sometimes in the coffins.

Mr. Charles W. Goodwin examined the papyri in this

collection in 1872, and contributed some descriptions of them to the "Zeitschrift für Ägyptische Sprache."

**184. Papyrus**; brought to England by the Rev. H. Stobart. Mr. Goodwin gives the following information about this interesting document, which he calls "Mayer Papyrus A." This papyrus is a judicial document of twelve pages of hieratic writing, so indifferently executed, that one might suppose that this was the original draft of the notes taken in court, and evidently written in great haste. It contains the examination of witnesses and of certain persons accused of having robbed some royal tombs—those of Rameses II. and Seti I. It appears that a certain officer had given information to Nasamen, chief of the police, to the effect that six men were about to rob the tombs. Nasamen went and caught the men on the spot. He then reported the affair to the magistrates, and the consequence was the examination both of the accused and of a great number of other persons, who, from their position, were supposed likely to know something about the matter. The mode of examination does not do much honour to Egyptian law. The following procedure was adopted in nearly all cases, whether of persons accused or mere witnesses:—"There was brought up the *aân*, the chief Nasmentu; he was examined with blows of the stick. The bastinado was given upon his feet and hands. There was administered to him an oath by the king's life, to prevent him from speaking falsely."

We thus find that the regular course of examination, whether of an accused person or of a witness, was to administer first a

sound bastinado upon feet and hands, and then a solemn oath to speak the truth. This process was applied to women as well as men, as appears by an instance in our papyrus. We must therefore give up all idea of the mildness and humanity of Egyptian judicial proceedings. They were much the same as those which prevail in the arbitrary tribunals of Eastern officials in the present day. The following collocations also appear in Mr. Goodwin's description:—"What was the manner in which thou wentest together with the men who were with thee, to break into the corridor-houses?" One of the persons under examination says, "I went and found the things—I, with five others. I took one *māau* of them. I have spent it." In another case the witness says, "I sold the things." Another witness says, "When I introduced myself into the hole (or cellar) I saw the servant Tauisherau, who was within."

From internal evidence, Mr. Goodwin fixes the date of this papyrus in the reign of Rameses X., of the 20th dynasty. (About B.C. 1219–1085.) The names of the magistrates who tried the prisoners are given; one is Judge Nebmaranecht, another Sapameriamen, and a third, Pathahuti. Mr. Goodwin calls attention to the fact that one of these names, and several of the names of witnesses, etc., appear in the Abbot papyrus in the British Museum, which records a similar trial, and which was very probably written by the same scribe.

(Vide "Notes on Unpublished

- Papyri," by C. W. Goodwin, in the "Zeitschrift für Ägyptische Sprache," March and April, 1873, and May and June, 1874.) S. 1st leaf 2 ft.  $7\frac{1}{4}$  in.  $\times$   $16\frac{3}{4}$  in., 2nd leaf 2 ft. 1 in.  $\times$   $16\frac{3}{4}$  in. I1162.
- 185. Papyrus**; called by Mr. Goodwin "Mayer Papyrus B.," and described by him as a single page of hieratic writing, relating to a robbery similar to that recorded in the previous papyrus. The tomb mentioned is that of Rameses VI. A dispute amongst the thieves is given; one of them says, "Let us conciliate him (a third party); let us say to him, 'We will bring to thee what we have found, and do thou take to thyself to thy satisfaction.'" S.  $18\frac{1}{2}$  in.  $\times$  11 in. I1186.
- 186. Papyri**; called by Mr. Goodwin "Mayer Papyri C, D, E, F, G, and K," and described by him as fragments of the Ritual of the Dead—all probably from the same transcription; probably time of the 18th dynasty. (About B.C. 1525-1324.) I1193-7. I1559.
- 187. Papyrus**; called by Mr. Goodwin "Mayer Papyrus L," and described by him as containing eleven pages of the Ritual of the Dead in late hieratic writing; perhaps of the time of the 26th dynasty (about B.C. 664-525); it gives the name of the owner, Pet-harptah, son of Tatkensu. S. 5 ft.  $8\frac{1}{2}$  in.  $\times$   $10\frac{1}{2}$  in. I1161.

### CASES B AND C.—MUMMY WRAPPINGS AND DECORATIONS.

IN some instances, the narrow strips of linen used as bandages for wrapping the mummies had portions of the Ritual of the Dead written upon them. Some mummies were decorated with leather straps, which came over the shoulders on to the breast, and the ends of which were impressed with the names and figures of kings. Some had cartonage decorations called hypocephali, which were placed under the head. Some had a network composed of porcelain beads and bugles, interspersed with figures of deities, scarabæi, amulets, etc., which were placed over the outer shroud. And some had a pectoral plate suspended from the neck.

- 188. Mummy Wrappings**; six strips of linen with portions of the Ritual of the Dead inscribed upon them in late hieratic writing, mostly the 18th chapter; on one is the name of the person from whose mummy they all most probably came, Har (or Horus), son of Ankhespeu. I1459-64.
- 189. Mummy Wrappings**; twelve strips of linen with portions of the Ritual of the Dead inscribed on them in late hieratic writing;

on one is the name of the person from whose mummy they all most probably came, Tatha, son of Ta.

11465.

**190. Mummy Wrappings;** five strips of linen with vignettes from the Ritual of the Dead inscribed upon them.

11466.

**191. Mummy Wrappings;** strip of linen with portions of chapters 88 and 89 of the Ritual of the Dead inscribed upon it in late hieratic writing; the name of the person from whose mummy it came, was Hapu, daughter of Takhaau.

In the "Zeitschrift für Ägyptische Sprache" for Sept. and Oct., 1872, Dr. Birch says of this fragment: "In the Liverpool Museum there is an additional chapter to the transformations in the Book of the Dead inscribed in hieratic upon cloth." Dr. Birch calls this new chapter to the Ritual of the Dead, "The chapter of making the transformation into a crocodile," being the metempsychosis of the soul into that reptile. S.  $24\frac{1}{2}$  in.  $\times$   $2\frac{1}{2}$  in.

11158.

**192. Woven Linen Belt:** said to have been found on a mummy at Sakkara. This curious specimen of weaving is 5 in. wide at one end, and gradually narrows towards the other end, where it is only  $1\frac{7}{8}$  in. wide; along the edge is a pattern composed of symbols of life; at the wide end is inscribed the name of Rameses III. (B.C. 1312), and the date of the second year of his reign. L. 17 ft.

11156.

**193. Leather Straps;** four ends of leather straps, impressed with the name of Osorchon I., of the 22nd dynasty (about B.C. 993-847), and a figure of that king adoring a deity.

*Vide* No. 126 in the Catalogue, where similar straps are depicted on a decorated mummy case. L.  $2\frac{3}{8}$  in.

11560-3.

**194. Cartonage Decorations;** fragments of cartonage decorations from mummies, hypocephali, etc., painted with figures of deities and various decorations.

11170-9.

**195. Painted Papyrus;** strips of papyrus, probably part of a mummy decoration, painted with an inscription, a prayer to the goddess Nut, for Meri, one of the navigators of the bark of Amen.

11180.

**196. Beads;** a large number of porcelain beads from the network decorations of mummies.

**197. Pectoral Plate;** in porcelain, in shape of an Egyptian doorway; on one side a lady named Takharu adores the jackal of Anubis; on the other side are figures of Isis and Nephthys.

11906.

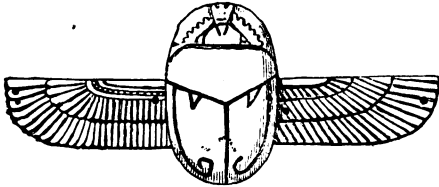
**198. Pectoral Plate;** in wood, on it a Greek inscription which appears to read "Patroloais, who lived nine years." Greek or Roman period. Presented by Mr. Wm. Crosfield. S.  $3\frac{3}{8}$  in.  $\times$   $2\frac{7}{8}$  in.

16-4-61. 38.



## CASE B.—SEFULCHRAL SCARABÆI.

THE scarabæi carved in hard stone, are said to be found placed either inside the body or over the heart. Some are plain, but others have inscribed on them portions of the Ritual of the Dead, and the names and titles of those for whom they were made. Those in porcelain are mostly from the bead net-work decoration of the mummies; many of these have outspread wings attached to them.



PORCELAIN SCARABÆUS. PORCELAIN SCARABÆUS WITH WINGS. SCARABÆUS, NO. 200.

199. Sepulchral Scarabæus, in hard stone; 64th chapter of the Ritual on the base. L.  $1\frac{3}{4}$  in. 14086.
200. Sepulchral Scarabæus, in green basalt; 64th chapter of the Ritual on the base, and the name of a person, Amenhetep. L.  $2\frac{1}{8}$  in. 14072.
201. Sepulchral Scarabæus, in green basalt; 64th chapter of the Ritual on the base, and the name of a person, Rames. L.  $2\frac{1}{4}$  in. 14090.
202. Sepulchral Scarabæus, in green basalt; 64th chapter of the Ritual on the base. L.  $2\frac{3}{8}$  in. 14085.
203. Sepulchral Scarabæus, in amazon stone: no inscription. L.  $2\frac{3}{8}$  in. 14076.
204. Sepulchral Scarabæus, in lapis-lazuli; the left symbolic eye carved upon it. L. 2 in. 14123.
205. Sepulchral Scarabæus, in porcelain, from the bead net-work decoration of a mummy; the scarabæus is ram-headed, and the hind legs hold the disk of the sun. L.  $4\frac{1}{4}$  in. 14133.

## CASE C.—MODEL COFFINS, VASES, &amp;c.

THESE models are found in the tombs, and Dr. Birch has suggested that "These were probably the models shown by the embalmers to the relatives of the dead, as specimens of the different modes of preparing the dead, and the probable expense of the process. They also recall to mind the

model of the dead, said to have been handed round at Egyptian banquets, to indicate the instability of human life.”

**206. Model of a Coffin**, in wood; in it is a calcareous stone sepulchral figure of a priest named Tahuitimes, which is said to have been found with it. L.  $12\frac{3}{4}$  in. 13512.

**207. Figure**, in wood, rudely carved, from a model of a coffin, with a dedication to Osiris painted on it. H.  $5\frac{1}{2}$  in. 13598.

**208. Model of Vases**, in wood, painted. H. 6-9 in. 11090-13529-13540.

**209. Model of a Vase**, in wood, painted; on it is the name of a priest of Mentu called Ata. H.  $6\frac{1}{2}$  in. 11089.

**210. Model of a Sepulchral Boat**, in wood; the mummy is lying upon a bier, ornamented with the heads and legs of lions; above is a canopy supported by six columns, two of which have capitals in shape of the head of Athor; in the stern a man is seated before a tray with three vases upon it. L.  $11\frac{1}{2}$  in. 13990.

CASE C.—SEFULCHRAL VASES.

THESE vases were used to hold the viscera of the dead, and were made of various materials, in shape of the Four Genii of the Karneter, or Hades. The first is Amset who is human-headed, he held the stomach and large intestines. The second, Hapi, who is ape-headed, he held the smaller intestines. The third, Tuautmutf, jackal-headed, held the lungs and heart; and the fourth, Kabhsenuf, hawk-headed, held the liver and gall-bladder.

They are found in various positions in the tombs, sometimes enclosed in a wooden box. Some are plain, but others are inscribed with formulas, generally giving the name of the deceased.



• SEFULCHRAL VASES.

- 211. Sepulchral Vases**; a set of four in calcareous stone; on them are inscribed the speeches of the Four Genii of the Karneter, to the deceased Nasaramen, a priest attached to the monthly service of the fourth order of priests, and son of a priest named Ankhefkhons. H. 16-18 *in.* 11245.
- 212. Sepulchral Vase**; a set of four in alabaster. H. 9 *in.* to 11 *in.* 11814.
- 213. Sepulchral Vase**, in calcareous stone, in shape of Kabhsenuf; inscribed with the speech of the goddess Selk to Kabhsenuf for Temhetep. H. 9 *in.* 11236.
- 214. Sepulchral Vase**, in calcareous stone, in shape of Kabhsenuf; made for Hanemkheb, a priest of Amen-Ra. H. 16½ *in.* 11244.
- 215. Sepulchral Vase**, in terracotta, in shape of Amset; inscribed with speech of Isis to Amset for Menkheper, high priest of Mentu. H. nearly 14 *in.* 11243.
- 216. Sepulchral Vase**, in alabaster, in shape of Amset; inscribed with speech of Pe to Amset for a man named Rameses, royal bow-bearer. H. 11¼ *in.* 11238.
- 217. Sepulchral Vase**, in alabaster, in shape of Amset; inscribed with speech of Nep to Amset for Psammeticsnab. H. 11½ *in.* 11242.
- 218. Sepulchral Vase Cover**, in wood, in shape of Tuautmutf. H. 4½ *in.* 11064.
- 219. Sepulchral Vase Cover**, in blue porcelain, in shape of head of Tuautmutf. H. 3 *in.* 11816.

## CASE C.—SEPOLCHRAL BOXES.

THESE boxes were generally made in sycamore wood, and were decorated with vignettes and inscriptions painted upon them. Some held the sepulchral vases, and others the sepulchral figures.

- 220. Sepulchral Box**, in wood, painted black; on the lid is inscribed the speech of a woman named Thothsat to the goddess Nut; down the sides are the speeches of the Four Genii; inside, the box is divided into four compartments. H. 24½ *in.* 11040.
- 221. Sepulchral Box**, in sycamore wood, painted; with representations of a man named Khenem, a superintendent of servants, who adores Osiris, Isis, Ma, and Ra. H. 14½ *in.* 11014.

222. Sepulchral Box, in sycamore wood, painted; with a dedication to Osiris for Tetuta, a door-keeper of the temple of Amen-Ra. H.  $12\frac{1}{8}$  in. 11027.

223. Sepulchral Box, in sycamore wood, painted, with the speeches of the Four Genii, for Nahamsnemkesbast, a singing-woman of the temple of Amen-Ra. H.  $13\frac{1}{2}$  in. 13993.

## CASE B.—SEFULCHRAL FIGURES.

THESE figures (called by the ancient Egyptians "Shabti") in stone, porcelain, wood, etc., are found on the floors of the tombs, and in wooden boxes placed in the tombs. They represent the deceased persons, generally mummied, the hands holding a hoe and pick-axe, or other emblems, and a basket being slung over the shoulder; for the meaning of which implements see the chapter from the Ritual given below.

Some are plain, but many are inscribed with the names and titles of those whom they represent, and portions of the Ritual of the Dead, generally the sixth chapter, which is thus translated by Dr. Birch:—

"VI. *The Chapter of Making the Working Figures of Hades.*

[Vignette—a Figure.]

"Oh Figures! Should this Osiris have been decreed for all the work to be done in Hades, when the evil has dragged a person beneath it. Let me call on you to perform constantly what is to be done there, to plough the fields, to draw waters out of the wells, to transport the food of the East to the West. Let me call you to obey the Osiris."

It is probable that the work alluded to is purgatorial. The whole drift of the first chapters of the Ritual is the

purification of the soul after death, in order that it may fitly enter into the future life of happiness.



NO. 225.



NO. 229.



NO. 237.



NO. 266.

## SEPOLCHRAL FIGURES IN STONE.

224. **Sepulchral Figure**, in alabaster, of Amenophis III. of the 18th dynasty, about 1400 B.C.; very much broken, H.  $4\frac{1}{4}$  in. 13937.
225. **Sepulchral Figures**, in alabaster, of Rameses VI. of the 20th dynasty, about 1100 B.C. H. 6 in. 13940-13942-3.
226. **Sepulchral Figure**, in alabaster, of a woman named Tameri. H.  $5\frac{3}{4}$  in. 13946.
227. **Sepulchral Figure**, in calcareous stone, of a lady named Aui; the 6th chapter of the Ritual is painted on it. H.  $8\frac{1}{2}$  in. 13889.
228. **Sepulchral Figure**, in steatite, of Petamenapt; 6th chapter of the Ritual inscribed upon it. H.  $6\frac{1}{2}$  in. 13900.

## SEPOLCHRAL FIGURES IN WOOD, &amp;c.

229. **Sepulchral Figures**, in wood, of Seti I.; 19th dynasty, about 1320 B. C.; round the body is inscribed the sixth chapter of the Ritual. H.  $7\frac{3}{4}$  in. 13579-80.
230. **Sepulchral Figure**, in wood, of Hui, a scribe of the king's table. H.  $9\frac{1}{2}$  in. 13585.
231. **Sepulchral Figure**, in wood, of Seramen, a priest of Amen. H.  $5\frac{3}{4}$  in. 13610.
232. **Sepulchral Figure**, in wood, painted, of a lady named Neferatri. H.  $8\frac{1}{4}$  in. 13605.
233. **Sepulchral Figure**, in wood, painted, of Arinefer. H. 9 in. 13606.
234. **Sepulchral Figure**, in wood, painted, of Aant. H.  $8\frac{3}{8}$  in. 13601.
235. **Sepulchral Figure**, in wax. H.  $1\frac{1}{2}$  in. 11938.

## SEPOLCHRAL FIGURES IN PORCELAIN, WITH PAINTED INSCRIPTIONS.

- 236.** Sepulchral Figure, a fragment in blue porcelain, of Seti I. of the 19th dynasty, about 1320 B.C. Presented by the Rev. Greville J. Chester. H.  $2\frac{1}{4}$  in. 16-7-74. 18. a standard-bearer, the name is illegible. H. 5 in. 14015.
- 237.** Sepulchral Figure, in white porcelain, with brown painted inscription, of Paipi, Governor of the South. H.  $5\frac{1}{2}$  in. 14024.
- 238.** Sepulchral Figure, in blue porcelain, of Bakenkhons. H.  $4\frac{1}{2}$  in. 14043.
- 239.** Sepulchral Figure, in blue porcelain, of Harkhebi, priest of Amen-Ra. H.  $4\frac{3}{8}$  in. 14020.
- 240.** Sepulchral Figure, in porcelain, of Tetkhonsafankh, fourth priest of Amen-Ra; presented by Mr. Wm. Crosfield. H.  $5\frac{1}{4}$  in. 16-4-61. 45.
- 241.** Sepulchral Figure, in blue porcelain, of Muthetep, a singing woman of the temple of Amen-Ra; presented by Mr. Wm. Crosfield. H.  $3\frac{5}{8}$  in. 16-4-61. 49.
- 242.** Sepulchral Figure, in blue porcelain, of Penamen, a scribe. H. 4 in. 14021.
- 243.** Sepulchral Figure, in porcelain, of Paneterhent, chief of workmen. H.  $5\frac{1}{2}$  in. 14029.
- 244.** Sepulchral Figure, in blue porcelain, wearing an apron, 245. Sepulchral Figure, in blue porcelain, wearing an apron, of Petkhons. H. 4 in. 14016.
- 246.** Sepulchral Figure, in porcelain, wearing an apron, of Ankhtenmut. H.  $3\frac{1}{2}$  in. 14017.
- 247.** Sepulchral Figure, in porcelain, of Ankhsahesi. H.  $2\frac{1}{2}$  in. 14044.
- 248.** Sepulchral Figure, in blue porcelain, of Aoui; round the body the 6th chapter of the Ritual. H.  $4\frac{7}{8}$  in. 13879.
- 249.** Sepulchral Figure, in porcelain, of Arentafnekht. H.  $3\frac{1}{2}$  in. 14012.
- 250.** Sepulchral Figure, in porcelain, of Sutesnit. H. 4 in. 14006.
- 251.** Sepulchral Figure, in blue porcelain, of Paseri. H. 3 in. 14045.
- 252.** Sepulchral Figure, in blue porcelain, with a blank space left for the name in the inscription, a very unusual circumstance; presented by Mr. Wm. Crosfield. H. 5 in. 16-4-61. 48.

[There are also in this case several porcelain, terra-cotta, and sun-dried clay sepulchral figures, uninscribed.]

## SEPULCHRAL FIGURES IN PORCELAIN, WITH IMPRESSED INSCRIPTIONS.

253. Sepulchral Figure, in porcelain, of Raneferhet, a priest. H.  $5\frac{1}{4}$  in. 13893.
254. Sepulchral Figure, in porcelain, of Aani, a priest; presented by Mr. Wm. Crosfield. H.  $5\frac{1}{2}$  in. 16-4-61. 46.
255. Sepulchral Figure, in porcelain, of a priest; round the body the 6th chapter of the Ritual; presented by Mr. Wm. Crosfield. H.  $8\frac{1}{2}$  in. 16-4-61. 41.
256. Sepulchral Figure, in porcelain, of Hararaat, superintendent of the store-house; round the body, the 6th chapter of the Ritual. H. 7 in. 13876.
257. Sepulchral Figure, in porcelain, of Pakhas, commander of the troops; on the body, the 6th chapter of the Ritual. H. 8 in. 13872.
258. Sepulchral Figure, in porcelain, of Psammetik. H.  $3\frac{3}{8}$  in. 14026.
259. Sepulchral Figure, in porcelain, of Auaa. H.  $3\frac{1}{2}$  in. 14030.
260. Sepulchral Figure, in porcelain, of Harbast. H.  $3\frac{1}{4}$  in. 14025.
261. Sepulchral Figure, in porcelain, of Imtech; round the body, the 6th chapter of the Ritual; presented by Mr. Wm. Crosfield. H. 7 in. 16-4-61. 50.
262. Sepulchral Figure, in porcelain, of Mesuta. H.  $5\frac{1}{4}$  in. 13887.
263. Sepulchral Figure, in porcelain, of Pethesi; round the body, the 6th chapter of the Ritual. H.  $6\frac{3}{4}$  in. 13874.
264. Sepulchral Figure, in porcelain, of Rauahab; presented by Mr. Wm. Crosfield. H. 7 in. 16-4-61. 43.
265. Sepulchral Figure, in porcelain, of Ransu; round the body, the 6th chapter of the Ritual; presented by Mr. Charles Stoess. H.  $6\frac{1}{4}$  in. 7-1-69. 4.
266. Sepulchral Figure, in porcelain, of Tarut. H.  $5\frac{1}{2}$  in. 13881.
267. Sepulchral Figure, in porcelain, of Ankhharpakrat. H.  $3\frac{1}{4}$  in. 14033.

## CASE C.—FIGURES OF PTAH-SOCHARIS-OSIRIS.

THESE figures, which are generally made of wood, are found in the tombs; they represent the god Ptah-Socharis-Osiris mummied, wearing a disk with horns and feathers

upon his head, and standing upon a pedestal on which is a hawk, and inside which sometimes an embalmed fragment is found. The figures are often brightly painted, and have inscriptions on them, generally dedications to the god Ptah-Socharis-Osiris, also the names of those for whom they were made.

- 268. Ptah-Socharis-Osiris** ; in wood, painted ; in front is the speech of a person named Arru ; and at the back the speech of the god Ra. H.  $16\frac{1}{2}$  in. 13562.
- 269. Ptah-Socharis-Osiris**, sycamore wood pedestal of a figure of the god, painted with a dedication on behalf of Naskashu, prophet of the god Mentu in Thebes, and also priest of the goddess Mut. S.  $12\frac{1}{4}$  in.  $\times$   $3\frac{3}{4}$  in. 13567.
- 270. Ptah-Socharis-Osiris**, in sycamore wood, painted ; the figure takes into two pieces, and has probably held a papyrus inside ; down the front an invocation to the god for Nefsebak. H. 2 ft. 11191.
- 271. Ptah-Socharis-Osiris**, in sycamore wood, painted ; down the front a dedication on behalf of Amenaru. H. 13 in. 11045.
- 272. Ptah-Socharis-Osiris**, in sycamore wood, painted ; on it a dedication to the god for a lady named Takhenharnefer ; presented by Mr. Wm. Crosfield. H. 18 in. 16-4-61. 35.
- 273. Ptah-Socharis-Osiris**, in sycamore wood, painted ; inscription illegible. H.  $19\frac{1}{2}$  in. 11047.
- 274. Ptah-Socharis-Osiris**, in sycamore wood, painted ; on the back an address to the god. H. 18 in. 13563.
- 275. Ptah-Socharis-Osiris**, in sycamore wood, painted ; on the breast is the figure of the goddess Nut, and the speech of Aharpiser to Ptah-Socharis-Osiris ; late period. H. 17 in. 11046.
- 276. Ptah-Socharis-Osiris**, in calcareous stone, painted ; on the figure a dedication. H. 17 in. 13507.
- 277. Osiris**, in wood ; such figures were used as cases for holding papyri, etc. ; this figure has a small roll of papyrus inserted into a hole in the back. H.  $18\frac{1}{4}$  in. 11183.



## CASE B.—SEPULCHRAL CONES.

THESE red terra-cotta conical bricks are found about the tombs of Thebes. Their use is not known, but it has been conjectured that they may have marked the sites of sepulchres, or formed part of some architectural ornamentation. Bricks of similar shape have been found in situ in Babylonia, used as wall decoration. (Birch's *Ancient Pottery*, pp. 18 and 19.)

The ends have moulded inscriptions on them in relief, generally a funereal formula, giving the names and titles of the deceased. Many of these cones have been broken and repaired; their sizes are from 6 inches to a foot long.

A brick, No. 401, described on page 57, has impressions on it from moulds similar to those used for these cones.

- 278. Sepulchral Cone**, pyramidal shape; the inscription, which is from a very fine mould, gives the name of Kamemamen, fourth priest of Amen: also a representation of his son Sakat, a priest attached to the worship of Thothmes III.; presented by Mr. Wm. Crosfield. L. nearly 10 in. 16-4-61. 114.
- 279. Sepulchral Cone**, bearing the name of Neferhetep, fourth priest of Amen, and his wife Amenhetep. L. 7 $\frac{3}{4}$  in.
- 280. Sepulchral Cone**, bearing the name of Nekhtsebak, superintendent of the temple of Amen; imperfect. 11259.
- 281. Sepulchral Cone**, bearing the name of Bak, royal scribe of the account of the oxen and superintendent of the oxen of Amen. L. 7 $\frac{1}{4}$  in. 11275.
- 282. Sepulchral Cone**, bearing the name of Tenruka, priest of the Heaven. L. 9 $\frac{1}{4}$  in. 11254.
- 283. Sepulchral Cone**, bearing the name of Penamen, with titles and a genealogy. L. 7 $\frac{5}{8}$  in. 11269.
- 284. Sepulchral Cone**, bearing the name of Merimes, Egyptian Viceroy and Prince of Kush or Ethiopia, in the reign of Amenophis III. of the 18th dynasty. (About B.C. 1524-1324.) L. 6 $\frac{1}{8}$  in. 11270.

- 285. Sepulchral Cone**, bearing the name of Khem, an hereditary chief or peer. L.  $7\frac{1}{4}$  in. 11272. the name of Samut, an officer of police. L.  $7\frac{1}{4}$  in. 11266.
- 286. Sepulchral Cone**, bearing the name Teshu, an officer of troops. L. nearly 8 in. 11277.
- 287. Sepulchral Cone**, bearing
- 288. Sepulchral Cone**, bearing the name of Samut, scribe of the Treasury, L.  $10\frac{1}{2}$  in. 11274.
- 289. Sepulchral Cone**, bearing the name of Anana, a scribe; presented by Mr. Wm. Crosfield. L.  $9\frac{1}{4}$  in. 16-4-61. 115.

### CASE D.—SEPULCHRAL ALTARS, OR TABLES FOR OFFERINGS.

THESE tables for offerings were placed in the outer chambers of the tombs, and were used by the relatives of the deceased, who made oblations of various kinds upon them to their ancestors.

- 290. Sepulchral Altar**; in green basalt, with an oval well, and a cake and basket of fruit carved upon it; on one edge is a demotic inscription which commences with the name and titles of Osiris, but becomes illegible. S.  $17\frac{1}{4}$  in.  $\times$   $17\frac{1}{2}$  in. 13517.
- 291. Sepulchral Altar**, in calcareous stone, half of it broken away; a jar, a cake of bread, and a mat carved upon it; also a dedication to Osiris for Haha, priest of the god Mentu, and superintendent of the treasury of Amen. S.  $13\frac{1}{4}$  in.  $\times$   $4\frac{3}{4}$  in. 11104.

### CASE D.—FRAGMENTS OF TOMBS.

- 292. Two Jambs**; in calcareous stone, of the door of the tomb of Pai, scribe of the king; the right jamb has on it dedications to Amen-Ra, with the prayer that the deceased may breathe the delicious north wind; and to Horus praying that his name may remain in his house, and that he may follow those blessed; on the left jamb are dedications to Osiris with the prayer to give him the things off his altar; and to Isis praying for a long life and a good funeral after old age. Right jamb H. 3 ft.  $1\frac{1}{2}$  in. Left jamb H. 3 ft.  $8\frac{1}{2}$  in. 13632.
- 293. Lintel**; in calcareous stone, from the door of the tomb of Penanhor, a scribe, who is represented, with his wife Urtnam, adoring Osiris seated in a shrine; he prays the god to grant him peace in his tomb. S.  $34\frac{1}{4}$  in.  $\times$   $17\frac{1}{4}$  in. 13633.
- 294. Lintel**; in stone, from the door of a tomb of a person named Tetankh, a scribe and

royal relative ; who is represented seated before a table of offerings ; time of the fourth dynasty (about B.C. 2200). S.  $32\frac{1}{2}$  in.  $\times$   $25\frac{1}{2}$  in.  
13850.

**295. Wooden Tablet ;** part of the furniture of a tomb ; the person to whom it belonged was named Basaeumat, son of Tashepkhensu ; his pedigree may be found in Lieblein's *Dictionnaire de noms Hiéroglyphiques*, No. 1092. On one side of this board is a horizontal inscription in three lines, one at the top and the

other two at the bottom, containing part of the 119th chapter of the Ritual of the Dead. Between the horizontal lines is an inscription in 22 vertical lines, containing part of the 17th chapter of the Ritual. On the other side of the board is a horizontal inscription beneath which is a figure of the goddess Isis, and an address from the deceased to Isis, with the reply of the goddess. (From a description given by Mr. C. W. Goodwin.) S.  $19\frac{3}{4}$  in.  $\times$   $28\frac{1}{2}$  in.  
11029.

# CIVIL SECTION.

## INTRODUCTION.

IN this section are comprised a large number of objects illustrating the manners and customs, and useful and ornamental arts of the Ancient Egyptians. As these do not easily form into any consecutive series, it has been thought advisable to disperse the information concerning them amongst the descriptions, instead of compiling it into a general introduction.

### CASE H.—FIGURES OF INDIVIDUALS.

[The larger objects are distributed round the Gallery, the smaller pieces are in Cases H and E.]

- 296. Group**; in calcareous stone, of two seated figures, Ata, a royal priest, and a lady named Enmerr, a royal relative, and probably wife or sister of Ata; very early period, previous to the 12th dynasty. H.  $19\frac{1}{2}$  in. 13870.
- 297. Figure**; in black granite, seated, of Amenemha, a superintendent of the palace; time of the 12th dynasty (about B.C. 2000). H. 23 in. 13504.
- 298. Statue**, in black granite, seated; holding a doubled sash in his right hand; in the inscription on the throne he is styled "an officer of rank, a hereditary chief, and relation of the king;" time of the 12th dynasty (about B.C. 2000). H. 3 ft.  $4\frac{1}{2}$  in. 13934.
- 299. Figures**; in wood, of two men walking and wearing skull caps and tunics. These figures represent two priests, members of one family, or possibly the same priest. On both are sepulchral dedications to Osiris, on one for Amenhetep, and on the other for Nebras, the dedication in both cases being made by the father Nefer, and the mother Nes. Very fine work, time of the 18th dynasty (about B.C. 1525-1324). H.  $10\frac{1}{2}$  in. 13505-6.
- 300. Fragment in Granite**; bearing the name of queen Hatasu of the 18th dynasty (about B.C. 1525-1324), and said to be a portion of one of the two great obelisks at Karnac, erected by that queen in honour of her father. H.  $18\frac{1}{2}$  in. 13513.
- 301. Statue**, in sandstone, of a person of rank named Amenneb, surnamed Neb, who kneels and wears a long tunic in the style of the 18th dynasty; he holds a tablet in front of him inscribed with a mystical dedication to

Amen-Ra; time of the 18th dynasty (about B.C. 1525-1324).  
H.  $21\frac{1}{2}$  in. 13503.

**302. Cast;** the upper part of a colossal statue of Amenophis-III. of the 18th dynasty (about B.C. 1525-1324). (The original is in the British Museum.) 13811.

**303. Pedestal of a Statue;** in calcareous stone, bearing the names and titles of King Amenmes of the 19th dynasty (about B.C. 1324-1219). Amenmes either succeeded Menephtah, the supposed Pharaoh of the Exodus, or else his son, Seti II.; his exact position is uncertain. (*Vide* Dr. Birch's *History of Egypt*, pp. 135-6.) The inscriptions are cut round the sides of the pedestal, and one of the cartouches has apparently been erased; a kind of blue colouring has been put over the whole. S.  $3$  ft.  $5$  in.  $\times$   $2$  ft.  $2\frac{1}{2}$  in. 13510.

**304. Fragment;** in calcareous stone, on which is carved in relief a figure of the god Amen-Ra, or of a king as Amen-Ra, holding in his left hand palm branches, from which are suspended the emblems of the panegyries of 30 years, which are received by the hands of King Amenmes of the 19th dynasty (about B.C. 1324-1219). These panegyries were festivals, held at fixed times (some have thought once in every 30 years), in the great halls of the temples. Their importance is gathered from their frequent mention in the sculptures. (*Vide* Wilkinson, Vol. II., 2nd series, p. 287.) S.  $7$  in.  $\times$   $7$  in. 13827.

**305. Group,** in calcareous stone, of two seated figures,

Amenuah, a person of rank, and his wife Baktanaru; on the back of the throne are dedications to Osiris and Isis, and on the sides a seated figure of a person named Amenemapt, who receives offerings from Baktanaru and a female named Apupai; time of the 19th dynasty (about B.C. 1324-1219). H.  $2$  ft.  $\frac{3}{4}$  in. 13904.

**306. Statue,** in sandstone, coloured, of a man kneeling and holding a tablet before him, on which is a figure of the goddess Athor, standing, and facing Queen Nefertari of the 19th dynasty, or possibly of a queen of the same name of the 18th dynasty, afterwards deified; below are two priests worshipping, one named Amenhetep, guardian of the temple of Amen, and the other his son named Aufbak . . . who held the same office; time of the 19th dynasty (about B.C. 1324-1219). H.  $15\frac{1}{2}$  in. 13502.

**307. Statue;** in calcareous stone, of Amenemheb, (royal scribe of tables to the king,) who is seated on the ground, holding in his folded hands ears of corn; between them is a cartouche with the prænomen of King Menephtah of the 19th dynasty (about B.C. 1324-1219), the supposed Pharaoh of the Exodus; on the sides of the statue are dedications to Osiris. H.  $1$  ft.  $6$  in. 13511.

**308. Statue;** in calcareous stone, of Apia, an attendant, who is seated on the ground, with crossed hands, one of which holds an ear of corn or a nosegay; time of the 19th dynasty (about B.C. 1324-1219). H.  $15\frac{1}{2}$  in. 13518.

- 309. Cast** ; of a statue in black granite or basalt, of Kannekht, the chief of the priests of Khem, Lord of Coptos, in the temple of Amen-Ra ; he was chancellor and king's lieutenant. (The original is in the British Museum.) H. 2 ft. 11½ in. 14278.
- 310. Figure** ; in calcareous stone, of Rai, governor of the town. H. 14 in. 13629.
- 311. Statue** ; lower part of a black granite kneeling statue of Bura, a bearer of the flabellum, who holds before him a tablet on which is a dedication to Ptah-Socharis - Osiris. Round the pedestal is another dedication, praying that the gods Osiris and Ptah will grant him a good burial in the west of Memphis. H. 9 in. 13980.
- 312. Figure** ; in calcareous stone, of a man bearing a feather standard in his left hand ; an inscription in front describes him as chief auditor of the queen, and a person of high rank. Very fine work, time of 25th dynasty (about B.C. 660). H. 11½ in. 13630.
- 313. Figure** ; the upper part of a green basalt figure of an officer of state, inscribed with the prænomen of Psammetichus I., of the 26th dynasty (about B.C. 664-525). H. 5½ in. 13651.
- 314. Statue** ; in green basalt, seated on the ground, of Nastahut, son of Petamen, superintendent of scribes ; on the figure is a dedication by his family, and on the right shoulder the prænomen of Psammetichus I., time of the 26th dynasty (about B.C. 664-525). H. 1 ft. 4½ in. 13903.
- 315. Statue** ; the lower part of a green basalt kneeling statue of Rauahabemkhu surnamed Anipu, holding before him a shrine, probably of Osiris or Ptah ; time of Psammetichus I., of the 26th dynasty (about B.C. 664-525). H. 17½ in. 13901.
- 316. Statue** ; lower part of a kneeling statue in black granite, of Alexander the Great, or his son, Alexander Ægus. The figure is draped in a tunic. An inscription on the plinth behind gives the name and titles of the king, and styles him as "Beloved of the god Mendes." Formerly in Lord Valentia's collection. H. 1 ft. 11¼ in. 13933.
- 317. Figure** ; in steatite ; very much mutilated ; standing, holding in the left hand the emblem of life ; wearing a draped garment, a collar round the neck, and an armlet on the right arm ; has been gilded. Fine work of the Roman period. H. 8¾ in. 11728.
- 318. Figure** ; in wood, of an Egyptian, carrying a vase ; very fine work. 13519.
- 319. Figure** ; in bronze, of a king, kneeling. H. 5 in. 11795.
- 320. Figure** ; in bronze, of a priest ; walking ; carrying a cynocephalus ape, and an undetermined object. H. 3¼ in. 11766.
- 321. Cast of the Rosetta Stone** ; the original is in black basalt ; the most celebrated of all the Egyptian antiquities in European museums, from the fact that it has inscribed upon it a decree, drawn up during the reign of Ptolemy Epiphanes (B.C. 196), which is in three different

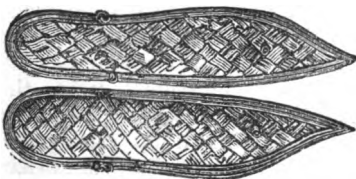
characters, the Hieroglyphic, Demotic, and Greek; and that, from the comparison of the Greek words with the hieroglyphic groups, the clue to the right reading of the latter character was, to a great extent, obtained. "The decree," says Dr. Birch, "is in honour of Ptolemy Epiphanes, and the facts cited or alluded to, are the birth of the king, on the 8th of October, B.C. 209, the troubles in Higher Egypt, and the decease

of Philopater; the attack of Antiochus by sea and land, the siege of Lycopolis, the inundation of the Nile, 12th of August, B.C. 198; chastisement of the revolters, and coronation of the king at Memphis, 26th of March, B.C. 196; and issue of the decree on the following day." The stone was found at Rosetta by a French officer in 1799, and during the war became English property, and is now in the British Museum. 14277.

### CASE E.—ARTICLES OF TOILET AND PERSONAL ORNAMENTS.

IN this case are specimens of the sandals, mirrors, toilet-vases, head-rests and personal ornaments used by the Ancient Egyptians. The sandals were made of plaited palm-leaves; the mirrors of bronze, which polished bright, like the Japanese mirrors now imported into Europe; the toilet-vases were made of stone, wood, ivory, &c., and held the kohl or stibium, a preparation of antimony, with which the Egyptians coloured their eyelids—a practice still kept up in the East, and mentioned by the prophets Jeremiah (iv. 30) and Ezekiel (xxiii. 40), also in the Book of Kings (II. Kings, ix. 30), where Queen Jezebel is said to have "painted her face," which is rendered in the margin, "put her eyes in painting." Among the personal ornaments are bracelets, ear-rings, finger-rings, necklaces, pendants, and amulets.

**322. Sandals**; a number of plaited palm-leaf sandals. 11899, &c.



PALM-LEAF SANDALS, NO. 322.

**323. Sandals**, in leather. 11192.

**324. Comb**; cut out of a solid piece of wood. L.  $2\frac{1}{2}$  in. 11904.

**325. Mirror**; in bronze; also an ivory handle said to belong to it. D.  $8\frac{1}{2}$  in. 11646.

**326. Mirror**; in bronze; with head of Bes on the handle. D.  $5\frac{1}{2}$  in. 11647.

**327. Toilet-Vase** ; in wood ; divided inside into five cylindrical compartments, used to contain the stibium for painting the eyes ; attached to it is the wooden rod with a bulbous end, used for applying the colour. Down one side is a column of hieroglyphic inscription, which reads—"Nefer, priest of Amen of the fifth class, a devout person." H. 3 in.

11187.

**328. Toilet-Vase** ; in ivory, formed of two cylinders joined together, possibly teeth of the hippopotamus. H. 6½ in. 11679.

**329. Toilet-Vase**, in serpentine. H. 2¾ in. 13796.

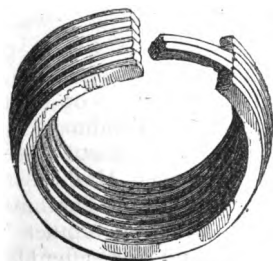
**330. Head-rest or Pillow** ; in wood. In the case are several more examples ; on one is carved a head of the god Bes. H. about 7 in. 11024, &c.

**331. Bracelets** ; pair of silver or mixed metal bracelets. 11556.

**332. Bracelet** ; cut from a large shell. D. 2⅓ in. 11041.

**333. Bracelets** ; a pair in tortoise shell. Found at Sakkara. 20-9-77. 3.

**334. Ear-rings** ; in gold, with fluted work round them. D. 1¼ in. 11440.



GOLD EAR-RING, NO. 334.

**335. Ear-rings** ; in jasper, carnelian, porcelain, and shell.

11940-1.

**336. Ear-studs** ; in alabaster, in shape of mushrooms. 11939.

**337. Finger-ring** ; in gold, a revolving signet, bearing on it the name and titles of King Amenophis II. of the 18th dynasty (about B.C. 1525-1324). The titles may be read—"The good god, son of Amen, powerful lord, warrior, contending against one hundred thousands, son of the sun, Amenophis, golden god, ruler of An." Formerly in Mr. Salt's collection. 11437.

**338. Finger-ring** ; in silver, bearing the titles of a king, who is styled—"Beloved of Ma, resident in the Hall of the (Two Truths)." 11990.

**339. Finger-ring**, in silver, bearing the name of the god Mendes. 11998.

**340. Finger-ring** ; in silver, inscribed with the words, "Together with his sun." 11997.

**341. Finger-ring** ; a rectangular piece of lapis-lazuli, with the symbolic eye carved on it, set in gold. 11988.

**342. Finger-rings** ; in jasper and carnelian. 14167-8.

**343. Finger-ring**, in porcelain ; the plate shaped as a cartouche, and bearing the titles of a king—"Beloved of Tum, Lord of Heliopolis." Length of plate 2¾ in. 11991.



**344. Finger-ring**; in porcelain; the plate shaped as a cartouche, bearing the name of a king, who is called "Amen," and styled

"Lord of the heaven, King of the gods, and Ruler of Western Thebes. Length of plate  $1\frac{1}{2}$  in. 11992.

SCARABÆI, &c., PROBABLY FROM FINGER-RINGS.

**345. Scarabæus**; in porcelain, bearing the name Ranebta, or King Mentuhotep I., of the 11th dynasty (about B.C. 2080). L.  $\frac{1}{4}$  in. 14173.

bearing the name of Thothmes IV. of the 18th dynasty (about B.C. 1525-1324). L.  $\frac{1}{4}$  in. 14305.

**346. Scarabæus**; in porcelain, bearing the name Amenemha; time of the 12th dynasty (about B.C. 2000). L.  $\frac{7}{8}$  in. 14294.

**351. Bezel of a Ring**; bearing the name of Rameses III. of the 20th dynasty (about B.C. 1219-1085). L. nearly 1 in. 11061.

**347. Scarabæus**; in glazed steatite, bearing the titles of Osortesen I. of the 12th dynasty (about B.C. 2000). L.  $\frac{5}{8}$  in. 14308.

**352. Scarabæus**; in stone, bearing the motto—"May you be established without fear." L.  $\frac{1}{2}$  in. 14310.

**348. Bezel of a Ring**; in porcelain, bearing on one side a fish, and on the other the prænomen of Thothmes I. of the 18th dynasty (about B.C. 1525-1324). L.  $\frac{5}{8}$  in. 14290.

**353. Scarabæus**; in glazed steatite, bearing the words—"King of Upper and Lower Egypt." L.  $\frac{1}{2}$  in. 14309.

**354. Scarabæus**; in porcelain, bearing the name Rakheper. L.  $\frac{3}{8}$  in. 14299.

**349. Bezel of a Ring**; in porcelain, bearing on one side a fish, and on the other the name of Thothmes III. of the 18th dynasty (about B.C. 1525-1324). L.  $\frac{1}{2}$  in. 11986.

**355. Scarabæus**; in porcelain, bearing the name Amen-Ra. L.  $\frac{5}{12}$  in. 14300.

**350. Scarabæus**; in porcelain,

**356. Scarabæus**; in porcelain, bearing on it the emblems of life, power, stability, etc. L.  $\frac{5}{8}$  in. 14292.

AMULETS, BEADS, &c.

**357. Amulet**; portion of a very beautiful amazon stone amulet, inscribed on both sides, with a religious formula for Tames, priest of Ptah, and superintendent of workmen, son of Thothmes; time of the 18th dynasty (about B.C. 1525-1324). L. 2 in. 14004.

small streak of quartz running through it, bearing the name of Queen Hatasu or Hasheps, daughter of Thothmes I., of the 18th dynasty (about B.C. 1525-1324). Queen Hasheps reigned after the death of Thothmes conjointly with her brother Thothmes II., and alone after his death. The inscription reads, "Beloved

**358. Bead**; in basalt, with a

of the good god, Ramaka (the queen's name), resident in Western Thebes, dwelling in the houses of . . ." There is another bead bearing the name of this queen, engraved in Wilkinson's *Ancient Egyptians*, Vol. III., 1st Series, p. 90, which has been thought to be made of glass, but recent authorities have inclined towards believing the material to be obsidian. D.  $\frac{1}{4}$  in. 11568.

**358A. Three Cylindrical Seals**, two in porcelain and one in stone, made in imitation of the Assyrian and Babylonian seals. Phœnicic-Egyptian (?). 20-9-77. 22-24.

**358B. Porcelain Pendant**; in shape of a cowrie shell, with the figure of a deity and other ornamentation in open work upon it, very beautifully executed. 20-9-77. 31.

**359. Necklace**; composed of gold and carnelian beads and pendants. 11516.

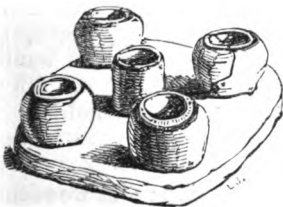
**360. Beads**; small gold beads from necklaces. 11982-3.

**361. Pendant**, in gold, representing a winged disk, an interesting and early specimen of cloisonné enamel. W.  $1\frac{1}{8}$  in. 11441.

CASE G.—PAINTING AND WRITING MATERIALS, AND INSCRIPTION ON STONE, TERRA-COTTA, &c.

IN this case are the paint-pots and palettes used in painting, with specimens of painted wall decoration; also the palettes or writing-cases used by the scribes, and fragments of stone and terra-cotta, with Hieratic, Demotic, and Greek inscriptions on them.

**362. Paint-pot**; in alabaster; a stand with four small vases for paint. S.  $3\frac{1}{2}$  in. square. 13813.



PAINT-POT, NO. 362.

**363. Paint-pots**; in porcelain, stands with four small vases on each. S.  $2\frac{1}{4}$  in. square. 13814-13817.

**364. Slab and Muller**; in

stone, for grinding colours; the slab was found at Edfou. Slab  $4\frac{1}{2}$  in.  $\times$   $2\frac{3}{8}$  in., muller, L. 3 in.

**365. Frescoes**; four pieces of plaister, from the walls of Egyptian buildings, painted with various devices. 14055-8.

**366. Palettes**, in basalt, for scribes. L. 14 in. 13810-11.

**367. Palettes**, in wood, for scribes. L. 10-13 in. 13536-7.

**368. Calcareous Stone Fragments**; with Hieratic inscriptions; chiefly lists of things, such as bushels of corn, and vases of oil. 13624-7. 13840.

**369. Fragments of Terra-**

**Cotta**; portions of vases, covered with Greek inscriptions. Dr. Birch published a description of one of these fragments in the *Athenæum* newspaper for July 21, 1877, and gave an interesting notice of its contents. He describes it as "one of four *ostraka*, with Greek inscriptions, addressed by a person named Theopompos to his son of the same name. The question, of course, is who Theopompos was, there being several persons and historians of that name known. The one most probable would be the Theopompos the friend of Julius Cæsar, as he comes nearest to the probable period of the composition, which is dated in the Macedonian month Apellaios; and as these months disappear after the Ptolemies, and are replaced by the Egyptian, the probability is that the latter was written under the reign of some of the Ptolemies, perhaps the last, and while the Macedonian year was still in use. This coincides with the hypothesis that the letter may have been written under Julius Cæsar, or in the time of Cleopatra, and was a communication addressed from Thebes to his son, perhaps resident at Alexandria, in answer to some historical inquiry. The handwriting does not throw much light if it was contemporaneous; it is larger and more uncial than the tax-gatherers' receipts at the time of Caligula, and, at first sight, might be considered to be much later, and copied from an earlier writing.

Is the tile genuine? That is, at present, a difficult question to solve: the Greek is very bad, and exhibits the grossest ignorance, and many words not found in

any Lexicon. There are so many tiles of this Theopompos, that the whole of them require critical examination before they can be accepted; and with this caution, that I cannot pledge myself absolutely to its authenticity, I commend the fragment to the attention of scholars to decide if it is a fragment of a real or a spurious Theopompos."

11529, 11753, 14180, 14187.

**Terra - Cotta Fragments of the Roman Period**; found at Roman Stations on the frontier of Egypt; and inscribed generally with the receipts of tax-gatherers for the poll and other taxes.

**370. Fragment of Terra-Cotta;**

inscribed with the receipt of Rufus, a tax-gatherer, to Padi-  
oubis; dated in the 7th year of the Emperor Trajan, A.D. 104.  
L.  $3\frac{3}{4}$  in. 14192.

**371. Fragment of Terra-Cotta;**

inscribed with the receipt of Flavius Eutuches, publican of the Holy Gate of Syene, to a person whose name is wanting; date probably about the 8th year of the Emperor Hadrian, A.D. 124. L.  $3\frac{5}{8}$  in. 14181.

**372. Tablets;**

four wooden tablets with Demotic inscriptions on either side of them, transcribed upon a white prepared surface; recording observations on the planets, during the reigns of the Emperors Trajan and Hadrian, from about A.D. 97 to A.D. 116. They were brought to England

by the Rev. H. Stobart. An account of these tablets was published by Dr. Brugsch at Berlin in 1856, in a work entitled "Nouvelles Recherches sur la division de l'année des Anciens Egyptiens, suivis d'un mémoire

sur des observations planétaires." There is also a paper on their astronomical characteristics in the Journal of the Royal Astronomical Society, vol. xxv., p. 99. Size of each tablet,  $4\frac{1}{2}$  in.  $\times$   $2\frac{7}{8}$  in. 11467.

CASES E AND F.—VASES AND OTHER OBJECTS IN VARIOUS MATERIALS.

IN cases E and F are specimens of Egyptian vases and other objects, in stone, pottery and bronze. Some of these were used for religious, and others for domestic purposes.

Of the objects in Egyptian pottery, the most simple in material are those made apparently from Nile mud, sun dried. Besides these there are others in a more highly burnt pottery, decorated with painting or moulding or polishing. What is commonly called Egyptian porcelain, is a sandy frit held together by a silicious glaze, coloured with metallic Oxides.

The bronze vases are Votive Situlæ, or small buckets used in the temples; they are decorated with figures and dedications.

**373. Vase**; in black basalt, in shape of the Greek Kalathos. H. 6 in. 13798.

**374. Patera**; in green basalt. D.  $5\frac{1}{4}$  in. 11905.

**375. Dish**; in basalt, leaf-shaped; said to have been found at Edfou; on it is a dedication to Osiris for a person named Ankhaf, son of Sebakhoteb, his mother's name was Senankh, a royal concubine. Time of the 13th dynasty (about B.C. 1900). There were five monarchs named Sebakhoteb during the 13th dynasty. L.  $7\frac{3}{8}$  in. 14001.

**376. Vase**; in serpentine; egg-shaped with wide lip. H.  $5\frac{3}{8}$  in. 13789.

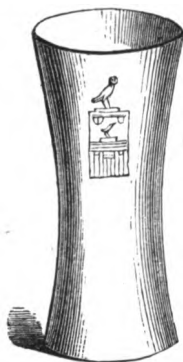
**377. Bowl**; in serpentine, polished. D.  $6\frac{1}{2}$  in. 14314.

**378. Vase and Cover**; in unpolished serpentine. H. 3 in. 14315.

**378A. Circular Dish**; in stone. Found at Thebes. 20-9-77. 1.

**379. Jug**; with handle, in serpentine. H.  $8\frac{3}{8}$  in. 13791.

**380. Vase**; in alabaster, in shape of the Greek Kalathos; inscribed with the standard name of Cheops, king of the 4th dynasty, and builder of the great pyramid. This important piece is figured in Lepsius, "Denkmaler," vol. 3, Abth: II., Bl. 2, D. Time of the 4th dynasty (about B.C. 2200). H. 9 *in*. 13628.



ALABASTER VASE, NO. 380.

- 381. Vase**; in alabaster, in shape of the Greek Kalathos. H. 6½ *in*. 13783.
- 382. Vase**; in alabaster. H. 3½ *in*. 13748.
- 383. Vase**; in alabaster. H. 5½ *in*. 13681.
- 384. Vase**; in alabaster, with pointed foot. H. 6½ *in*. 13749.
- 385. Mortar**; in alabaster, probably for mixing paint or cosmetics. Also a small stalagmite pestle. H. 2¾ *in*. 13723, 13755.
- 386. Vase**; in stalagmite, in shape of the Greek Alabastros; inside are the remains of some bituminous composition. H. 9½ *in*. 13757.
- 387. Vase**; in stalagmite, in shape of the Greek Alabastros. H. 9¼ *in*. 14313.
- 388. Vase**; in stalagmite, in shape of the Greek Alabastros. H. 4¼ *in*. 13766.
- 389. Vase**; toilet or stibium vase, made of sulphate of baryta. H. 3½ *in*. 13690.
- 390. Bowl**; in marble. D. 8½ *in*. 13805.
- 391. Bowl**; in calcareous stone. D. 8 *in*. 13741.
- 392. Vase**; very small vase in pale green porcelain, inscribed in pale yellow with the name of a woman called Atep. H. ¾ *in*. 11073.
- 392A. Fragment of a Jar**; in rough pottery, glazed inside and outside. On the outside is an inscription giving numerals 100,000 and 1000000. 20-9-77. 7.
- 393. Fragment**; in porcelain, part of the counterpoise of a collar, inscribed with the name of Necho II., king of the 26th dynasty (about B.C. 664-525). H. 2½ *in*. 11935.
- 394. Cups**; two small porcelain cups, probably for toilet purposes. D. 1⅞ *in*. 11110-1.
- 395. Tiles**; three blue porcelain cubes (possibly tiles for inlaying?), inscribed with portions of the names and titles of a cook. H. 1¼ *in*. 14205.
- 396. Tile**; in blue porcelain, for inlaying or architectural ornamentation.

- tation, with representation of a spider's web upon it. D.  $3\frac{1}{2}$  in. 14182.
- 397. Tiles**; in porcelain, for inlaying in architectural ornamentation, found at Tel el Yahoudeh, and presented by the Rev. Greville J. Chester. 16-7-74. 8.
- 398. Fragment**; in porcelain, from some inlaid work, the ornamented surface representing human hair. S.  $5\frac{1}{2}$  in. 14002.
- 399. Colouring Matter**; lumps of colouring matter used in the manufacture of Egyptian porcelain. 11915-6.
- 400. Brick**; of sun-dried clay, impressed with the name of Hesiemkheb, high priest of Amen-Ra, and chief of the city of Tanis; afterwards a monarch of the 23rd dynasty. S.  $15\frac{1}{2}$  in.  $\times 7\frac{1}{2}$  in. 13662.
- 401. Brick**; in red terra-cotta, stamped four times with impressions similar to those found on the sepulchral cones, p. 48, and bearing the names and titles of Amenophis, a person attached to the worship of Amen-Ra. S.  $5\frac{1}{2}$  in.  $\times 6$  in. 13663.
- 402. Vase**; in red terra-cotta, with a grotesque head of the god Bes upon it. Presented by Mr. Wm. Crosfield. H.  $9\frac{1}{2}$  in. 16-4-61. 119.
- 403. Bottle**; in red terra-cotta, possibly of the Roman period. H.  $4\frac{1}{4}$  in. 11215.
- 404. Vase**; in red terra-cotta, contains a quantity of wheat. H.  $9\frac{3}{8}$  in. 11208.
- 405. Bowls**; in red terra-cotta, probably of the Roman period. 11145-6.
- 406. Neck of an Amphora**; in earthenware; covered with an unbaked clay stopper, painted with an inscription in yellow upon a blue ground, repeated four times, and reading, "The wine of the temple of Amen." H.  $6\frac{3}{8}$  in. 11209.
- 407. Bottle**; in earthenware, covered with a wickerwork of plaited reeds. H. 12 in. 11031.
- 408. Vase**; in earthenware, painted and inscribed with the name Hui. H.  $7\frac{3}{8}$  in. 11206.
- 409. Vase**; in earthenware, in shape of the Greek Kalathos; painted, and inscribed with a dedication to Osiris. H. 5 in. 13672.
- 410. Vase**; in earthenware, painted in imitation of serpentine. H. 12 in. 13670.
- 411. Vase**; in earthenware, painted in imitation of lapis lazuli. H. 8 in. 11207.
- 412. Vases**; in earthenware, painted. H.  $9\frac{1}{4}$  in. 11204-5.
- 413. Vase**; in earthenware, in shape of the Greek Kalathos; painted. H.  $8\frac{1}{4}$  in. 13671.
- 414. Vase**; in earthenware, in shape of the Greek Alabastos; painted in imitation of pale green porcelain. H.  $3\frac{1}{2}$  in. 13802.
- 415. Vase**; in earthenware, painted in imitation of pale green porcelain; in shape of the Greek Aryballos. H.  $4\frac{3}{8}$  in. 13763.

416. Vase; in earthenware, in shape of the Greek Askos; painted. H. 11 in. 11141.

417. Vase; in earthenware, in shape of the Greek Aryballos, painted red. H.  $5\frac{3}{8}$  in. 13792.

418. Vase; in earthenware, painted red and polished. H.  $4\frac{1}{2}$  in. 11229.

419. Bottle; in earthenware, in shape of the Greek Aryballos, painted black; on either side a figure of the god Bes. H. 5 in. 13949.

420. Vase; in earthenware, painted black. H.  $5\frac{1}{2}$  in. 11144.

421. Vase; in earthenware, painted with red linear ornamentation; in Greek shape, and probably of the Greek or Roman period. H.  $3\frac{1}{4}$  in. 14316.

422. Vase; in terra-cotta, painted with brown ornamentation, the handle of the lid in shape of a human head. Probably Phœnician. H.  $6\frac{1}{2}$  in. 13784.

423. Terra-cotta Figure; probably Phœnician, a grotesque representation of a man holding a monkey or cat (?) in his left arm. H.  $10\frac{1}{8}$  in. 13660.

423A. Portion of the handle of a Greek (Rhodian) terra-cotta Amphora, with circular stamp, in the centre a rose, and round it the name ΔΑΜΟΚΡΑΤΕΣ, *Damocrates*, the name of the priest under whose rule it was made. Most probably found at Alexandria. Great numbers of these handles are found at Alexandria. They were made at Rhodes and

Cnidus, and the stamps upon them are interesting. They give in many cases the emblem of the city, the name of the magistrate under whose presidency they were made, and the name of the month in the Doric calendar. See Transactions of the Royal Society of Literature, vol. 3, N.S. for a paper by Mr. Stoddart. 10271.

423B. Portion of the handle of a Greek (Rhodian) terra-cotta Amphora, stamped

ΕΠΙ ΑΛΕΞΙΑΔΑ  
ΣΜΙΝΘΙΟΥ

*Under the rule of Alexiadas, month of Sminthios.* Most probably found at Alexandria. 10274.

423C. Portion of the handle of a Greek (Rhodian) terra-cotta Amphora, stamped

ΕΠΙ ΔΑΜΟ  
ΘΕΜΙΟΣ

*Under the rule of Damothemis.* Most probably found at Alexandria. 10272.

423D. Portion of the handle of a Greek (Cnidian) terra-cotta Amphora, stamped with a bull's head, and a partially illegible inscription, which has no doubt read

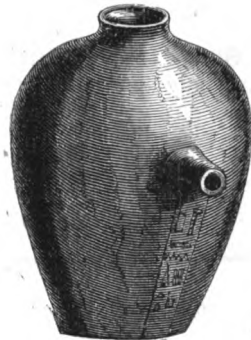
ΕΠΙ ΔΑΜΙΟΥΡΓΟΝ  
ΑΡΙΣΤΟΚΛΕΩΣ

*Under the rule of Aristocles.* Most probably found at Alexandria. 10275.

423E. Portion of the handle of a Greek (Cnidian) terra-cotta Amphora, stamped with the name ΛΥΣΑΜΙΠΠΟΙΟ. Most probably found at Alexandria. 10276.

423F. Circular Pendant Or-

- nament, (?), in blue porcelain, pierced for suspension, with head of Medusa in relief upon it; a very curious piece of work of the Greek period. 20-9-77. 36.
424. **Handle of a Censer**; in bronze, in shape of a hawk's head. L.  $3\frac{1}{2}$  in. 11730.
425. **Vase**; in bronze; a situla or bucket, used in the temples for holding water; inscribed with columns of hieroglyphics and representations of a priest of Amen-Ra named Petamenebkatta, draped in a panther skin, holding a censer in the left hand and a vase of libations in the right; also of another priest seated. H. 6 in. 11689.
426. **Vase**; in bronze; a situla or bucket, used in the temple for holding water; inscribed with a dedication by a woman named Tasherikhem, whose portrait is on the situla, and a long genealogy of the dedicator. Tasherikhem was the daughter of a prophet of Amen. This vase evidently belonged to the same family as No. 425. H. 7 in. 11688.
427. **Vase**; in bronze; a situla or bucket, used in the temples for holding water; round it are a dedication for Hestenta a priest, son of Apuipahab, and a representation of the boat of the sun, and of another boat drawn by jackals; in the lower part is the deceased priest worshipping Khem, Mut, Isis, and Nephthys, &c. H.  $4\frac{1}{2}$  in. 11691.
428. **Vase**; in bronze; a situla or bucket, used in the temples for holding water; around it are figures of deities. H.  $4\frac{1}{2}$  in. 11690.
429. **Oil Jar**; in bronze, with a spout; inscribed with the name Petesis. H.  $3\frac{1}{2}$  in. 11697.



BRONZE OIL JAR, NO. 429.

## CASE E.—FRUIT AND BREAD.

IN this case are specimens of the fruits eaten by the Ancient Egyptians, and of their bread and cakes which were almost always made of barley. These specimens are nearly all stated to have been found in tombs at Thebes.

430. **Grapes**; a small terra-cotta cup filled with dried grapes, *Vitis vinifera*. 11121.
431. **Pomegranates**; four specimens of this fruit, the *Punica granatum*. 11113.
432. **Dates**; specimens of dates, *Phœnix dactylifera*. 11908.



433. Dates; from the doum palm, *Cucifera Thebaica*. 11123.  
 434. Figs; from the sycamore, *Ficus Carica*. 11907.  
 435. Barley; specimens of barley in a small box. 11124.  
 436. Wheat; specimens of wheat in a small box. 11127.  
 437. Bread; a number of fragments of Egyptian baked bread. 11115.  
 438. Cake; of barley bread, shaped like a modern large biscuit. Presented by Mr. A. W. Franks, F.S.A. 32-12-7. 85.

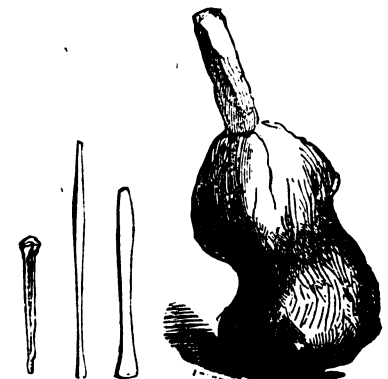
CASES E AND F.—WEAPONS, TOOLS, &c.

439. Flint Knife; this implement is figured in the Journal of the Anthropological Institute, vol. 1, p. 96. L. 3 in. 11013.  
 440. Stone Implement; fragment of an obsidian implement. L. 1½ in. 11564.  
 441. Stone Implement; in obsidian, only partly formed. L. 1½ in. 11565.  
 442. Stone Implement; in staurolite. L. 4½ in. 13807.  
 443. Bow; in wood, and several arrow shafts. Length of Bow 4 ft. 8¼ in. 13528, 13806.  
 444. Arrow-heads; in bronze; probably not earlier than the Greek period. 13545-7.  
 445. Handle of a Sword; in ivory. L. 4½ in. 13619.



BOW, ARROW-SHAFT AND BRONZE ARROW-HEADS, NOS. 443-4

446. Harpoon-head; in bronze, for spearing crocodiles. L. 5½ in. 11057.  
 447. Mallet; in acacia wood. H. 10¼ in. 11774.  
 448. Chisels; in bronze; said to have been found with the mallet, No. 447, also two bronze nails. L. 4-5 in. 11773 and 11770.  
 449. Celt; in copper. S. 3¼ in, × 3¼ in. 20-9-77. 8.  
 450. Cubit; in wood, inscribed



MALLET, CHISELS, AND NAIL, NOS. 447-8

with a dedication to Amen-Ra, Ptah, and Thoth, for a judge named Nakhii, of Heraclionopolis. L.  $20\frac{5}{8}$  in. 13825.

**451. Rollers**; in wood, very probably used for moving heavy objects. S. 21 in. × 10 in. 11042.

CASES E AND F.—VARIOUS USEFUL IMPLEMENTS.

**452. Top of a Table**; in alabaster; oval shape. L.  $14\frac{1}{2}$  in. 13803.

**453. Legs of Stools**; two portions of the legs of a stool, in wood, inlaid with ivory, and shaped like heads of ducks. There is a camp-stool in the British Museum nearly complete, with legs similar to these, and a leather seat. L. 7 in. to 8 in. 11841.

**454. Knife**; in bronze. L. 4 in. 11771.

**455. Spoon**; in ivory. L.  $7\frac{1}{8}$  in. 11059.

**456. Spoon**; in ivory, of the Roman period. L.  $5\frac{1}{2}$  in. 11058.

**457. Spoon**; in wood, carved in shape of a leaf held by the mouth and fore paws of a leopard. L.  $8\frac{1}{2}$  in. 13516.

**458. Spoons**; or ladles, in bronze, with long handles, the ends terminating with the heads of animals. L. 18 to 19 in. 13539, 13542.

**459. Keys**; in iron; of the Roman period. L. 4 to 5 in. 13543-4.

**460. Boxes**; in dark stone, in shape of fish. L. 3 in. 11872-3.

**461. Box**; in ivory, oval shape. L. nearly 5 in. 11002.

**462. Baskets**; of plaited palm-fibre; large deep circular shape. H. 14 in. 11036-7.

**463. Basket**; and lid of plaited palm-fibre; circular and shallow in shape, very neatly made, coated outside with bitumen. D.  $11\frac{1}{2}$  in. 11038.

**464. Basket**; of plaited palm-fibre, of two colours. L. 7 in. 11039.

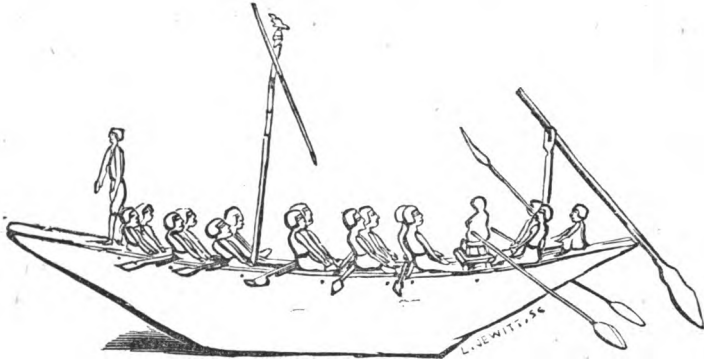
**465. Moulds**; in calcareous stone, for impressing the wax figures of the plover or heron, (possibly the young of the *Nycticorax Griseus*), sometimes found deposited with the mummies. 13555-7.



MOULD, NO. 465.

F

- 466. Model of a Nile boat ;** | oars. Found in a tomb at Thebes.  
 in wood, with 16 rowers and their | L. 2 ft. 10 in. 11430.



MODEL OF A NILE-BOAT, NO. 466.

- 467. Sail ;** fragments of a sail | charged with the care of the  
 from the model of a Nile boat, | books and registers at Thebes.  
 composed of strips of wood sewn | L. 18 $\frac{3}{8}$  in. 13821.  
 together. 14177.
- 468. Stick ;** portion of a walking |  
 stick, inscribed with the name of |  
 Apui, officer of the god Amen-Ra, |
- 469. Pipes ;** in bronze, probably |  
 used for conducting water. |  
 13553-4.

CASE E.—MUSICAL INSTRUMENTS, TOYS, &c.

- 470. Sistrum ;** a musical instru- | Brought from Egypt by the Rev.  
 ment, in bronze. | Greville Chester. H. 4 $\frac{1}{4}$  in.  
 20-9-77. 87.
- 471. Model of a Sistrum ;** in |  
 porcelain ; portion of the handle, |  
 inscribed with the prænomen of |  
 Amasis II. H. 2 $\frac{1}{4}$  in. 13560.
- 472. Sistrum ;** in bronze, the |  
 handle shaped as a Corinthian |  
 column, and surmounted by a |  
 head of the god Horus. Greek |  
 or Roman period. H. 7 in. |  
 11930.
- 473. Model of a Sistrum ;** |  
 in porcelain, the handle in shape |  
 of the head of the goddess Athor. |
- 474. Piece of Ivory ;** shaped |  
 like a boomerang, and inscribed |  
 with figures of the god Bes, and |  
 his wife Taur, also several animals |  
 —the cat, leopard, giraffe, mud- |  
 turtle, &c. This object was prob- |  
 ably used by dancers to rattle |  
 with another similar piece, as |  
 castanets ; said to have been |  
 found at Thebes. L. 12 in. |  
 11001.
- 474A. Mask (?)**, in stone, in form |  
 of a man's head. Greek period.

Found at Tel El Yahoudeyeh, and brought to England by the Rev. Greville Chester.

20-9-77. 2.

**475. Tessera**; in ivory, with a head carved upon it, and a hole through it; probably an admission ticket to a place of entertainment. Roman period. D.  $1\frac{3}{8}$  in.  
11011.

**476. Calf**; carved in wood; probably a child's toy. H.  $5\frac{1}{4}$  in.  
11526.

**477. Draughtsman**; in por-

celain, in shape of an Asiatic prisoner, with his hands bound behind his back. Very fine work. H. 1 in. 11942.

**478. Draughtsmen**; in stone and porcelain. 11978-80.

**479. Child's playball**; in porcelain of pale blue colour, with quarter sections of black. Found at Thebes. 20-9-77. 47.

**480. Child's playball**; in leather, stuffed with chaff. Recently presented by Mr. A. W. Franks, F.S.A. 32-12-78. 6.

#### CASES C AND F.—LINEN, &c.

**481. Linen**; a large piece which may have been a mummy shroud; in one corner is inscribed in hieroglyphics the word signifying "linen." Presented by Mr. Wm. Crossfield. S. about 10 ft. 6 in. × 3 ft. 8 in. 16-4-61. 207.

**482. Linen**; a fragment, with part of a Hieratic inscription. 14322.

**483. Linen**; two fragments, with purple threads interwoven. 14321.

**484. Linen**; very fine texture, like modern muslin. 11087.

**485. Spindle**; in wood, with ivory whorl at the top. L.  $10\frac{3}{8}$  in. 13530.

**486. Netting-needle**; in wood, with fragments of string still attached to it. L.  $7\frac{3}{8}$  in. 11056.

**487. Reels for Thread**; in porcelain and alabaster. D.  $\frac{5}{8}$  in. 11974.

**488. Reel for Thread**; in wood. D.  $1\frac{3}{8}$  in.

#### CASE E.—GLASS.

THE glass objects in this collection, found in Egypt, are many of them very interesting as illustrations of the antiquity of that manufacture; indeed we know of no glass so early as the Egyptian. There are drawings on the tombs at Beni Hassen of the process of glass-making, as early as the 12th dynasty. And it must be allowed that

the use of a vitreous silicious glaze, or enamel, upon pottery, which was the case in Egypt as early as the 6th dynasty, is virtually a proof of the knowledge of the material of glass at that extremely early date.

How little modern mechanics have improved on the ancient, in the matter of glass-blowing, might be gathered from the drawings at Beni Hassen, of the glass-blowers, who are represented with the traditional long pipe to the mouth, with the soft lump of glass at the end, as they can now be seen any day in England. The date of those frescoes is about 1900 B.C.

Those who wish to make themselves further acquainted with Egyptian and Phœnician glass, are recommended to go through the early portion of the Slade Collection Catalogue; Mr. Franks' paper in the *Art Treasures of the United Kingdom*; Sir Gardner Wilkinson's *Ancient Egyptians*, vol. iii., p. 89; a paper by Mr. Pettigrew in the *Archæological Journal*, vol. xiii., p. 211; and the plates in Deville's *Histoire de la Verrerie*; all which works are in our Free Public Library.

Of glass objects found in Egypt there are, roughly speaking, three species. (1) True native Egyptian glass; (2) glass imported from Phœnicia; and (3) glass made in Egypt under the Roman rule. And these consist chiefly of small vases, for holding unguents and perfumes, bottles for ordinary use, and small figures of deities for suspension among the bead-work decoration of the mummies, or for inlaying into sarcophagi, &c. Besides these, there are also a large quantity of beads and pendants in various forms.\*

**489.** Figure of Isis; in dark blue glass; the goddess is walking and wearing the throne on her head. H. 1 in. 11539.

goddess is lamenting the death of Osiris. The figure is made in relief, on a ground, with a flat back, and has been inlaid in a coffin. H. 1½ in. 11554.

**490.** Figure of Isis; in turquoise-coloured glass. The hand is raised in grief to the face. The

**491.** A Pendant; in turquoise opaque glass; representing the

\* These remarks are taken from a paper by C. T. Gatty, on some Ancient Glass in the Mayer Collection, published in the Proceedings of the Historic Society of Lancashire and Cheshire, vol. xxix.

hawk-head of "Ra," surmounted by a disk and uræus, and wearing a collar on the neck. The colour and workmanship of this object are very fine indeed.\* H.  $1\frac{3}{8}$  in.

11624.

**492. Heads of Bes;** probably pendants.\* 11358 & 11567.

**493. Figure of Taur;** wife of Bes. H.  $\frac{7}{8}$  in. 11603.

**494. Figure;** in deep blue transparent glass; of a squatting female figure, probably Baubo. A similar piece is engraved p. 3, fig. 5, of the Slade Collection Catalogue. This piece is of the Roman period. H.  $\frac{7}{8}$  in. 11469.

**495. Scarabæus;** in blue glass. 10-8-76. 10.

**496. Frog;** in red opaque glass, imitating jasper. H.  $\frac{7}{8}$  in.

11570.

[There are several amulets and emblems, such as hearts, eyes, papyrus sceptres; also a quantity of bugle and other beads.]

**497. Bezel,** of a ring; in turquoise-blue glass (now in a modern setting), bearing the name and titles of Thothmes III.  $\frac{1}{2}$  in. square. 11184.

**498. Human Heads;** two of them caricatures of Ethiopians. They have been pendants from necklaces. The smallest, No. 11363, is a very clever representation of a negro head.\* H.  $\frac{1}{4}$  in. to 1 in. 11361-3.

**499. Eye;** from an inlaid mummy case; the pupil and white part are in obsidian and alabaster, and the case for holding them in opaque blue glass. 11478.

\* Figured on Plate IV. in loc. cit.

**500. Toilet Vase;** or stibium case for holding the preparation of antimony with which the Egyptian ladies painted their eyes. It has still inside it the glass rod used for applying the colour. The tube of the vessel is a transparent blue colour, with opaque white bands at either end and round the centre. A very interesting specimen.\* H. 7 in.

11762.

**501. Two glass Unguent Vases;** of a class which it is nearly certain was imported from Tyre and Sidon. Similar pieces are found in Greek tombs of about the third century before Christ. There are many of the class in the Mayer Collection, but only two identified with Egypt. These vases are generally Greek in form. No. 11765 is in shape



GLASS UNGUENT VASE, NO. 11765.

of a Greek amphora. The material is generally a dark blue ground, with wavy lines of turquoise and yellow ornamentation. Small stands were used for these vases, such as one of gold in the British Museum, which is figured on page 4 of the Slade Collection Catalogue. H. 6 in. & 3 in.

11763\* & 11765.

\* Figured on Plate V. in loc. cit.

502. **Conical Bottle**; of transparent pale green glass, with a long neck. It is wrapped round with papyrus rush, no doubt for protection. A similar bottle is engraved by Sir Gardner Wilkinson with the rush tied round it, as he remarks, "like a modern Florence oil flask." These pieces are dated by Dr. Birch at about 600 B.C. H. 8 *in.* 11392.

503. **Glass Dish**; with ornamentation ground upon it; it came from the Sams collection, and was said to have been found in Egypt.\* D. 10 *in.* 11569.

504. **Piece of Mosaic Work**; in glass, the ground is blue, and the pattern, which is rather indefinite in form, is in white and yellow and red. The pattern goes right through the piece.

From the shape we may suppose that it was originally set in a ring.

Several most interesting pieces of this class of work are in the British Museum, and are described and figured in the Slade Collection Catalogue.

The process by which they were made is ingenious. Rods of coloured glass are arranged (as a bunch of asparagus is) into a cylindrical form, so as to make a pattern, such as a face or a flower, when examined at the ends. These rods are then fused together until they are soft enough to be drawn out to a considerable length, the pattern of course holding good throughout. The rod is then cut into horizontal slices which are duly polished and set in rings or inlaid ornamentation. Romano-Egyptian Work. S.  $\frac{5}{8}$  *in.*  $\times \frac{1}{2}$  *in.* 11480.\*

### CASE E.—COINS.

IN this case are a few bronze coins of the Ptolemies, the Greek kings of Egypt. The Egyptian Pharaohs had no coinage of the same construction as ours.

505. **Coin-die**; in bronze, of Berenice, daughter of Magas, king of Cyrene, and wife of Ptolemy Euergetes. H.  $1\frac{3}{8}$  *in.* D.  $1\frac{1}{8}$  *in.* 11984.

[This die was used for striking gold coins. It is not known where it was found, and doubts

have been expressed as to its antiquity. An electrotype from it is placed with it, also an electrotype giving a portrait of Berenice, from another coin; these electrotypes have been recently presented by the Trustees of the British Museum.]

### CASE E.—ROMAN TERRA-COTTAS, LAMPS, &c., FOUND IN EGYPT.

506. **Figure of a Hawk**; human-headed, emblem of the soul, in terra cotta. H.  $4\frac{1}{8}$  *in.* 13820.

506A. **Figure of a Dog**; in terra-cotta, somewhat similar to the modern Pomeranian pet-dog,

\* Figured on Plate IV. in loc. cit.

- with bushy tail, and collar and bell (?) round his neck.  
20-9-77. 107.
507. Female figure; in terra-cotta, reclining attitude. H.  $3\frac{1}{4}$  in. 13659.
508. Figure of Horus; on horseback, in terra-cotta. H.  $6\frac{1}{2}$  in. 13653.
509. Figure; in terra-cotta, seated, holding a patera in the left hand, the right hand raised to the face. H.  $4\frac{1}{2}$  in. 14318.
- 509A. Three portions of Ivory Boxes (?); with figures rudely carved upon them in relief. Roman period. Found at Alexandria. 20-9-77. 19-21.
- 509B. Portion of a similar Box; with a figure of Venus upon it. Found at Damanhour. 16-7-74. 19.
510. Lamp; in terra-cotta, with a toad upon the top. In this case are a series of these lamps, ornamented with toads; in some specimens the animal is carefully delineated, but in others it is no more than a conventional pattern bearing little resemblance to the original design. Late Roman period. L. 3 in. 11337.
511. Lamp; in red terra-cotta, with two figures of dwarfs, Moriones (?) upon the top; underneath is inscribed CCLOSUC (?). L.  $4\frac{1}{4}$  in. 11313.
512. Lamp; in red terra-cotta, underneath is an imperfect inscription commencing LUP. L.  $3\frac{1}{4}$  in. 11312.
513. Lamp; in pottery, in shape of a human foot, sandled. L.  $4\frac{1}{4}$  in. 11334.
514. Lamp; in terra-cotta, underneath, the word κελλει. L. 4 in. 11339.
515. Lamp; with emblems upon it, possibly Mithraic; underneath is inscribed ATIMETI. L. 4 in. 14320.
516. Lamp; in terra-cotta. L.  $3\frac{1}{2}$  in. 11341.

CASE E.—ROMAN BRONZES, FOUND IN EGYPT.

517. Lamp; in bronze, with long nozzle. L.  $4\frac{3}{4}$  in. 13550.
518. Boss; in bronze, in shape of lion's head. D.  $2\frac{1}{2}$  in. 11830.
519. Eagle; small figure in bronze. H.  $1\frac{1}{2}$  in. 11947.
520. Shrew-mouse; in bronze, L. 2 in. 11838.
521. Figure; in bronze, bound up like a mummy, probably an imitation of an Egyptian sepulchral figure. H. 1 in. 11202.
522. Lid of a Vase; in bronze, with head of Medusa upon it. L. nearly  $4\frac{1}{2}$  in. 13572.



## CASE E.—ROMAN AND COPTIC ANTIQUITIES OF THE CHRISTIAN PERIOD FOUND IN EGYPT.

- 523.** Lamp; in red terra-cotta, with the X P upon it, the first two Greek letters of the name Christ. L. 5 *in*.
- 524.** Lamp; in red terra-cotta, with the X P upon it. L. 4½ *in*.
- 525.** Fragment of Pottery; the Roman red-ware, with portion of the X P upon it, and other Christian symbols. L. 3 *in*.  
14179.
- 526.** Lamp; in red terra-cotta, with the cross upon it. L. 4½ *in*.
- 527.** Lamp; in red terra-cotta. L. 5½ *in*.
- 528.** Lamp; in red terra-cotta, with a palm tree represented upon in. L. 4½ *in*.
- 529.** Lamp; in red terra-cotta, inscribed in Greek with the names of SS. Cosmos and Damian; martyrs under Diocletian, about A.D. 303. L. 3½ *in*.  
11234.
- 530.** Flask; in terra-cotta, inscribed on one side in Greek with the words, "The benediction of S. Menas;" on the other side is a head of the Saint. S. Menas was a native of Egypt, and a Roman soldier; he suffered martyrdom under Diocletian about A.D. 300 to 304. H. 4 *in*.  
11351.
- [In this Case are several more of these flasks commemorating S. Menas, which are usually found at Alexandria, and were no doubt used by pilgrims for holding some relic of the Saint, and carried away as a memorial of a visit to his shrine.]
- 531.** Mould; in dark-coloured stone, with a circular medallion on one side bearing a figure of S. George killing the dragon; probably used for casting medals. S. George was a native of Cappadocia, about A.D. 303. S. 2 *in*. × 1¼ *in*.  
11589.
- 532.** Mould; in dark-coloured stone, with the upper part of a figure upon it; of the same period as No. 531, and probably used for a somewhat similar purpose. S. 2¼ *in*. × 1¼ *in*.  
11590.
- 533.** Coptic Papyri; four unopened papyri, with Coptic writing upon them, probably religious.  
11163-4. 11167-8.
- 534.** Fragment of Calcareous Stone; inscribed with a Coptic religious formula, a prayer commencing, "May the Lord bless thee;" from the mention of Abraham at the end it is probable that the inscription is sepulchral. H. 4½ *in*.  
13838.
- 535.** Fragment of Calcareous Stone; with painted inscription in Coptic, commencing, "My soul bless, bless His holy name;" probably part of one of the Psalms. S. 12 *in*. × 8 *in*.  
13841.
- 536.** Cross; in bronze; Coptic work. H. 2 *in*.  
11931<sup>c</sup>

- 537. Bronze fragment**; in shape of a bull's head surmounted by a cross; Coptic work. H.  $4\frac{3}{4}$  in. 11928. Coptic. Presented by Captain A. Browne. 26-11-73. 9.
- 538. Vestment**; part of a woven orphrey, with figure and ornamental pattern, from an ancient Coptic church vestment. Also another fragment of a somewhat similar character. A vestment with ornamentation nearly like this, said to have been found at Sakkara, is engraved in the "Description de l'Egypte," published by the French Government, vol. 5, plate 5. 11476.
- 539. Book-binding**; portion of an impressed leather binding; probably of the 4th or 5th century. 11182.
- 540. Pair of Leather Slippers**; with a Greek inscription painted on them in gold, which has been translated, "You will become strong (or sound) since Christ has died;" taken from a mummy (?) found near to Bennah, during the excavations for the railway from Alexandria to Cairo. Probably
- 541. Bracelets**; a pair, in iron; probably Coptic. Presented by Mr. Wm. Crosfield. 16-4-61. 200.
- 542. Sepulchral Tablet**; in sandstone, bearing a Greek inscription, a prayer to our Lord, that He would grant rest in the bosoms of Abraham, Isaac, and Jacob, to the soul of some person whose name is illegible. About the 6th century. H.  $5\frac{1}{4}$  in. W.  $7\frac{1}{8}$  in. 13835.
- 543. Sepulchral Tablet**; in sandstone, bearing a Greek inscription, a formula something similar to that on No. 542, for a person whose name appears to be Samson. H.  $7\frac{1}{4}$  in. W. 5 in. 13836.
- 544. Sepulchral Tablet**; in sandstone, bearing a Greek inscription, a formula similar to the two preceding tablets, for a person whose name appears to be Maria Thisauria. H.  $10\frac{1}{2}$  in. W.  $7\frac{1}{4}$  in. 13837.

## BABYLONIAN AND ASSYRIAN ANTIQUITIES.

THESE antiquities are neither so numerous nor important as the Egyptian, but they illustrate a study which has of late years excited considerable attention, and from an historical point of view are amongst the most interesting objects in the Museum.

The kingdoms of Babylonia and Assyria flourished, side by side, for many centuries, the Assyrians having migrated from Babylonia. Babylonia had a mythical history reaching back for many thousand years B.C., and a real history

of which we have monumental and traditional records from at least 2000 B.C. The commencement of the Assyrian monarchy is dated by Mr. George Smith at 1850 B.C. The antiquities in this collection, consisting chiefly of cylindrical seals, clay tablets and bricks, illustrate to a certain extent the religion, language, and customs of these peoples, and record the names of some of their kings.

Like the Egyptian antiquities these early remains bring home to us the truth of the Bible history. Nebuchadnezzar, Evil-Merodach, Neriglissor (Nergalsharezer of the Bible), Darius and Cyrus, who seem to us to be names only in the writings of Daniel, acquire a wonderful reality in our minds, when we see leases and transfers of property dated in their reigns, and bricks impressed with their names, which come from the ruined walls of the palaces they lived in.

Of the Assyrian monuments, the obelisk of Shalmaneser II. preserved in the British Museum, (of which there is a facsimile in this collection,) is perhaps one of the most remarkable. It is covered with carvings and inscriptions representing Shalmaneser receiving the tributes of various kings, amongst whom we see Jehu, king of Israel, bringing silver, gold, bowls and goblets of gold, sceptres and staves. (See No. 545.)

None of the following antiquities are individually of any great historical importance; they are typical of a large number of antiquities which are now constantly found amongst the ruined cities of Assyria and Babylonia.

The cuneiform or arrowhead writing upon them is composed of groups of small triangular characters, the reading of which has only been mastered within recent years, in the first instance by Sir Henry Rawlinson, and afterwards by Mr. George Smith, and several other English and continental Assyriologists. A grammar of the language has been written by Professor Sayce of Oxford.

Almost all the Assyrian literature is preserved upon clay tablets like those in this collection. It is estimated that there must have been 30,000 such tablets in the royal library at Nineveh.

Most of the following works will be found in the Free Public Library :—

- “History of Assyria.” By George Smith.  
 “History of Babylonia.” By George Smith.  
 “Assyrian Discoveries.” By George Smith.  
 “Chaldean Account of the Genesis.” By George Smith.  
 “The Assyrian Eponym Canon.” By George Smith.  
 “The History of Assurbanipal.” By George Smith.  
 “Selection from the Historical Inscriptions of Chaldæa, Assyria, and Babylonia.” By Sir Henry Rawlinson.  
 “Records of the Past.”  
 “The Proceedings of the Society of Biblical Archæology.”  
 “Babylonian Literature.” By Professor Sayce.  
 “Lectures upon the Assyrian Language and Syllabary.” By Professor Sayce.  
 “Assyrian Grammar.” By Professor Sayce.  
 “Éléments d’Épigraphie Assyrienne.” By M. Ménant.  
 “Nineveh and its Palaces.” By J. Bonomi.  
 “The Monuments of Nineveh.” By Sir Henry Layard.  
 “Nineveh and its Remains.” By Sir Henry Layard.

## MISCELLANEOUS OBJECTS.

- 545. Cast**, of a black marble obelisk of Shalmaneser II., King of Assyria, B.C. 860. This very interesting monument, now in the British Museum, was found in the Central Palace of Nimrūd. It is covered on all four sides with figure-carvings and inscriptions, containing the annals and thirty-one campaigns of Shalmaneser. Most of the figure-carving represents the tribute-bearers of the various conquered peoples. Amongst these appears Jehu, King of Israel, who brings silver, gold, goblets, bowls, and staves.
- man’s figure, and the other with part of an inscription in the cuneiform character. Found at Khor-sabad. 28-568. 20-1.
- 548. Three Alabaster Vases**; from graves in Babylonia. 28-5-68. 29-31.
- 549. Vases**, in light-coloured pottery; from graves in Babylonia. 28-5-68. 35-40.
- 549A. Two Lamps**, in light-coloured earthenware; from graves in Babylonia. 28-5-68. 32 and 34.
- 546. Fragment**; of an Assyrian sculpture in alabaster, portion of a figure of a man, from the interior of the palace of Sennacherib at Nineveh. 10-10-78. 33.
- 547. Two Fragments**, of alabaster, one with portion of a
- 550. Fragments**, of pottery, with partially opaque blue and green glazes upon them, which it was supposed for some time were rendered opaque by the introduction of metallic oxides, but it is now known that this opacity is caused by placing a

wash of flint under the glaze, such as is used in Persian and Rhodian wares. 28-5-68. 23 & 26.

**551. Brick**, in baked clay, with impressed Assyrian cuneiform inscription, giving names and titles from the genealogy of Shalmaneser II., B.C. 850. Found at Karamles, Nimrūd. 14 *in.* sq. 13858.

**552. Brick**, in baked clay, with impressed Babylonian cuneiform inscription, probably stamped from a wooden or terra-cotta mould, which has been translated.

Nebuchadnezzar  
King of Babylon  
Restorer of E-sagili  
and E-zida  
eldest son  
of Nabopolassar  
King of Babylon.\*

Presented by the Council of the Royal Institution of Great Britain.

9-4-74. I.

**553. Weight**, in hæmatite, in shape of a duck; pierced for suspension. L.  $\frac{3}{4}$  *in.* 18-8-76. 12.

**554. Weight**, in stone, in shape of a lion. *The metal mounting is quite recent.* L. 1 *in.* 14272.

**555. Five Weights**, in hæmatite. 20-9-77. 26-30.

**556. Cast**, from an Assyrian black basalt dedication stone which was presented to the British Museum by Lord Aberdeen. The stone was found in the temple of Nebo at Babylon, and is covered with cuneiform inscriptions giving accounts of offerings, and restorations of the temples, effected by Esarhaddon after his retirement from the throne (B.C. 678). 9 *in.* × 4 $\frac{1}{2}$  *in.* 19-6-79. 3.

## BABYLONIAN CYLINDRICAL SEALS.

THE Cylindrical Seals in this Collection all belong to the Babylonian period. The majority of them are in hæmatite, though some few are in other stones. They are nearly all pierced for suspension from a string tied round the wrist; one or two only are partially pierced, no doubt for the insertion of a metal mounting. They were the private seals of individuals, or the public seals of officials, and were used upon tempered clay. The subjects are generally connected with the religion, a worshipper or priest before a deity, or figures of deities; sometimes with cuneiform inscriptions, dedications to the gods on behalf of the owner. They are found in large quantities about the sites of the

\* Vide Catalogue of the Pottery and Porcelain in the Museum of Practical Geology, Jermyn Street, p. 30.

Babylonian cities. These seals have been examined by Mr. St. Chad Boscawen, and such matters of importance as occur upon them are given in this Catalogue.

**557. Cylindrical Seal**, in hæmatite, bearing in intaglio the inscription,

“Lig-Ur (or Tas-Ur)  
(son of) Tas-sak-khi (or Tas-sak-khig).”

The first character stands both for *Lig*, “lion,” and *Tas*, “hero,” so that *Lig-Ur* means “a lion is the Moon-god,” and *Tas-Ur* “a hero is the Moon-god.” *Tas-sak-khi(g)* means “the good (or holy) hero.”  
L. 1 in. 14243.



CYLINDRICAL SEAL. No. 557.

**558. Cylindrical Seal**, in layers of blue and white glass; the original gold mounting still attached to it; with a mythological subject in intaglio, figures of deities, &c. The material of this seal is very unusual. L.  $1\frac{3}{8}$  in. 14206.

**559. Cylindrical Seal**, in hæmatite, with the figure of a king with attendant priests and emblems, worshipping before the god Merodach, in intaglio. In

the later Babylonian Empire Merodach became the chief object of worship, and was identified by the Greek authors with Zeus, and placed at the head of the Babylonian pantheon (Boscawen). L. 1 in. 14207.

**560. Cylindrical Seal**, in hæmatite, with the subject in intaglio, a priest and worshipper before the god Merodach; also three lines of an unimportant inscription. L. 1 in. 14208.

**561. Cylindrical Seal**, in chalcidony, the subject in intaglio; the sacred tree, with winged sun's disk above, and on each side a priest standing; behind the priests are an ibex, bird, and star. L.  $1\frac{3}{8}$  in. 14209.

**562. Cylindrical Seal**, in rock agate, very much worn, with grotesque animals and figures in intaglio. L.  $1\frac{3}{8}$  in. 14210.

**563. Cylindrical Seal**, in chalcidony; subject in intaglio, the sacred tree with griffins and birds. L.  $1\frac{1}{8}$  in. 14212.

**564. Cylindrical Seal**, in jasper; subject in intaglio, worshippers before a deity, and four lines of inscription. L. 1 in. 14215.

**565. Cylindrical Seal**, in rock crystal; subject in intaglio, three lines of inscription. L. 1 in. 14216.

**566. Cylindrical Seal**, in chalcidony, only partially perforated;

- subject in intaglio, Merodach (Bel) holding a dragon by a foreleg, and, below, a cock; behind is an inscription, stating that this is the seal of Nebunazir, also the standing figure of a priest. L.  $1\frac{1}{8}$  in. 14218.
- 567. Cylindrical Seal**, in chalcidony, perforated; subject in intaglio, the god Merodach (Bel), with dragon and other emblems, with a priest standing before him. L.  $1\frac{1}{2}$  in. 14219.
- 568. Cylindrical Seal**, in chalcidony; subject in intaglio, two grotesque figures of deities. L.  $\frac{3}{4}$  in. 14220.
- 569. Cylindrical Seal**, in chalcidony; subject in intaglio, two griffins. L.  $\frac{3}{4}$  in. 14222.
- 570. Cylindrical Seal**, in hæmatite; subject in intaglio, a worshipper before a deity (?), and three lines of inscription, a dedication to a deity by IBNISHAMAS, son of Marga. L. 1 in. 14224.
- 571. Cylindrical Seal**, in hæmatite; subject in intaglio, a seated deity, before whom is a priest introducing a worshipper (?). L. 1 in. 14226.
- 572. Cylindrical Seal**, in hæmatite; subject in intaglio, figures of a man and priest and three lines of inscription, a dedication to some deity. L. 1 in. 14227.
- 573. Cylindrical Seal**, in hæmatite; subject in intaglio, grotesque figures of animals. L. 1 in. 14228.
- 574. Cylindrical Seal**, in hæmatite; subject in intaglio, figure of a priest before the god Merodach, and an inscription of three lines, a dedication. L.  $\frac{7}{8}$  in. 14230.
- 575. Cylindrical Seal**, in hæmatite; subject in intaglio, figures of the goddesses Ishtar and Heabane, also of a priest and worshipper. L.  $\frac{7}{8}$  in. 14231.
- 576. Cylindrical Seal**, in serpentine; subject in intaglio, priests before the sacred tree, over which is the winged sun's disk. L.  $1\frac{1}{4}$  in. 14232.
- 577. Cylindrical Seal**, in green jasper; subject in intaglio, Heabane slaying a lion, and Ishtar slaying a bull, also a fragmentary inscription. L.  $1\frac{1}{8}$  in. 14233.
- 578. Cylindrical Seal**, in basalt; subject in intaglio, the seated figure of a deity, before whom are three worshippers. L.  $1\frac{1}{8}$  in. 14234.
- 579. Cylindrical Seal**, in porphyry; subject in intaglio, similar to the last. L.  $1\frac{3}{8}$  in. 14235.
- 580. Cylindrical Seal**, in green jasper; subject in intaglio, similar to the last. L. 1 in. 14238.
- 581. Cylindrical Seal**, in basalt; subject in intaglio, a mythological group of figures. L.  $1\frac{1}{8}$  in. 14240.
- 582. Cylindrical Seal**, in basalt; subject in intaglio, grotesque animal and human figures. L. 1 in. 14241.

583. Cylindrical Seal, in basalt; subject in intaglio, deities in the act of building. L.  $1\frac{1}{4}$  in. 14242.
584. Cylindrical Seal, in serpentine; subject in intaglio, grotesque human figures, etc. L.  $\frac{7}{8}$  in. 14245.
585. Cylindrical Seal, in hæmatite; subject in intaglio, a seated figure of a deity, with priest and two worshippers. L.  $\frac{7}{8}$  in. 14247.
586. Cylindrical Seal, in hæmatite; subject in intaglio, the figures of a priest and king, and three lines of inscription. L.  $1\frac{1}{2}$  in. 14248.
587. Cylindrical Seal, in hæmatite; subject in intaglio, figures of priests and worshippers; also sacred emblems and a short inscription. L.  $\frac{7}{8}$  in. 14249.
588. Cylindrical Seal, in hæmatite; subject in intaglio, figures of a priest and worshipper before the goddess Ishtar. L.  $\frac{3}{4}$  in. 14252.
589. Cylindrical Seal, in hæmatite; subject in intaglio, figures, of two priests (?) and a dragon, in the attitude of supplication before a seated deity. L.  $\frac{1}{2}$  in. 14253.
590. Cylindrical Seal, in hæmatite; subject in intaglio, figures of the goddess Ishtar, and two priests. L.  $\frac{3}{4}$  in. 14258.
591. Cylindrical Seal, in hæmatite; subject in intaglio, figures of a priest and king, and three lines of inscription. L. 1 in. 14265.
592. Cylindrical Seal, in hæmatite; subject in intaglio, very well engraved, figures of two kings before an altar, also several sacred emblems. From the style of work it is probable that this cylinder was found in Cyprus. L.  $\frac{3}{4}$  in. 14267.
593. Cylindrical Seal, in jasper; subject in intaglio, mythological, figures of deities, etc. L.  $1\frac{1}{4}$  in. 14268.
594. Cylindrical Seal, in basalt; subject in intaglio, the god Merodach seated on a throne supported by dogs, and at his feet a crouching worshipper. L.  $1\frac{1}{8}$  in. 14270.
595. Cylindrical Seal, in hæmatite; subject in intaglio, the figure of a seated deity, Rimmon, before whom are figures of a priest and worshipper; also three lines of inscription, stating that the seal belonged to Nahid-Merodach. L. 1 in. 14271.
596. Cylindrical Seal, in agate; subject in intaglio, a priest and worshipper standing before a deity, also two lines of inscription nearly obliterated. L.  $1\frac{1}{8}$  in. 20-3-68. 29.
597. Cylindrical Seal, in lapis-lazuli; subject in intaglio, grotesque human figures. L.  $\frac{3}{4}$  in. 20-3-68. 30.
598. Cylindrical Seal, in hæmatite; subject in intaglio, figures of the god Rimmon and a priest and worshipper, also three lines of inscription. L. 1 in. 20-3-68. 33.
599. Cylindrical Seal, in hæ-



- matite ; subject in intaglio, figures of a priest and king, and four lines of inscription, a dedication to the sun-god. L. 1 *in.*  
20-3-68. 34.
- 600. Cylindrical Seal**, in hæmatite ; subject in intaglio, two figures of priests, and three lines of inscription, a dedication to the Moon-god. L. 1 *in.* 20-3-68. 35.
- 601. Cylindrical Seal**, in hæmatite ; subject in intaglio, figures of a deity, priest and worshipper, also four lines of inscription. L.  $\frac{3}{4}$  *in.* 20-3-68. 37.
- 602. Cylindrical Seal**, in hæmatite ; subject in intaglio, figures of the god Rimmon and the goddess Ishtar, also three lines of inscription. L. 1 *in.* 20-3-68. 38.
- 603. Cylindrical Seal**, in hæmatite ; subject in intaglio, figures of a seated deity and a priest and worshipper, also one line of inscription, a dedication to the Moon-god. L.  $\frac{1}{2}$  *in.* 20-3-68. 39.
- 604. Cylindrical Seal**, in hæmatite ; subject in intaglio, figures of a priest and worshipper, also three lines of inscription. L.  $\frac{1}{2}$  *in.*  
20-3-68. 40.
- 605. Cylindrical Seal**, in hæmatite ; subject in intaglio, figures of two priests and a worshipper, also three lines of inscription, a dedication to the Sun-god and goddess. L.  $\frac{7}{8}$  *in.* 20-3-68. 42.
- 606. Cylindrical Seal**, in hæmatite ; subject in intaglio, figures of a priest and king before a seated deity, also two lines of inscription, a dedication to the Fire-god. L.  $\frac{3}{4}$  *in.* 20-3-68. 43.
- 607. Cylindrical Seal**, in hæmatite ; subject in intaglio, figures of the goddess Ishtar and a priest and bull. L.  $\frac{3}{4}$  *in.* 20-3-68. 46.
- 608. Cylindrical Seal**, in hæmatite ; subject in intaglio, three figures and an illegible inscription. L.  $\frac{1}{2}$  *in.* 20-3-68. 48.

## TABLETS IN BAKED CLAY.

THESE tablets have had the inscriptions impressed upon them whilst in a soft state, and have been afterwards dried hard in a kiln.

They record for the most part contracts for land and various commercial negotiations. The series here shown, were obtained during the year 1877 through Mr. St. Chad Boscawen, out of a fund arising from the sale of Mayer Collection duplicates. A long description of them appeared in the *Liverpool Daily Courier*, 14 December, 1877, and in the *Daily Post* for 19 December, 1877, also in the *Manchester Guardian* for 10 December, 1877.

**609.** Tablet, in baked clay, with impressed inscription in the cuneiform character on both sides, dated in the month Adir, the twelfth month in the second year of the reign of Nebuchadnezzar. B.C. 603.  $1\frac{3}{4}$  in.  $\times$   $1\frac{1}{4}$  in.

29-11-77. 1.

**610.** Tablet, in baked clay, with impressed cuneiform inscription on both sides, dated in the month Adir, on the fourth day, in the sixth year of Nebuchadnezzar.

B.C. 599.  $1\frac{1}{2}$  in.  $\times$   $1\frac{1}{2}$  in.

29-11-77. 2.

**611.** Tablet, in baked clay, with impressed inscription in the cuneiform character on both sides, dated in the month Iyyar, the second month, on the 13th day of the 41st year of Nebuchadnezzar. B.C. 565.  $2\frac{1}{2}$  in.  $\times$  2 in.

29-11-77. 4.

**612.** Three Tablets, in baked clay, with impressed inscriptions in the cuneiform character, dated in the reign of Nebuchadnezzar.

4-5-77. 2-4.

**613.** Two Tablets, in baked clay, unfortunately imperfect, with impressed inscription on both sides in the cuneiform character; dated in the first year of Evil Merodach. B.C. 561.

29-11-77. 5-6.

**614.** Tablet, in baked clay, with impressed inscription in the cuneiform character on both sides; dated in the month Sebat, eleventh month, on the first day, in the first year of Neriglissar. B.C. 559. 2 in.  $\times$   $1\frac{1}{2}$  in.

29-11-77. 7.

**615.** Tablet, in baked clay, with impressed inscription in the cuneiform character on both sides; dated in the month Elul, sixth

month, on the 18th day in the third year of Neriglissar.

$2\frac{1}{2}$  in.  $\times$   $2\frac{1}{4}$  in. 29-11-77. 8.



CONTRACT TABLET, NO. 616.

**616.** Tablet, in baked clay, with impressed inscription in the cuneiform character on both sides, of which the following is a literal translation :—

1. Nabu-basa and Nabu-suma-iskun, sons of
2. Tabnē-abla, son of Zira-ibnī, in the joy of their hearts,
3. Banituv-sullim-anni and Nabu-rimū-a
4. her\* little son, for 1 mana 10 shekels of silver,
5. for the price complete, to Itti-Marduki-baladhu,
6. son of Nabu-akhi-iddin, son of Egibi,
7. have given. The consent of the judges, (?)
8. the councillors, the royal servant,
9. [and] the children (of the people), concerning Banituv-sullim-anni,
10. and Nabu-rimū-a, her son, has been obtained,
11. Nabu-basa and Nabu-suma-iskun have brought up (the slaves),
12. he† has settled the agreement, for 2 mana of silver he has fixed it unto

\* Literally: "his little son." This neglect of gender is common in these contract-tablets, especially in speaking of slaves. The masculine form of the pronoun may, however, be explained, if we suppose one of the sellers to be the father, and refer it to him, but this could hardly be the case, for, in line 10, the original has also the masculine form of the pronoun.

† Itti-Marduki-baladhu.

13. Nabu-basa. Witnessing : Labasi son of
14. Ziri-ya son of Nabai ; Saba-Marduku
15. son of Belu-iddin son of the Bearer of the Axe ; Marduku-musqul
16. son of Nabu-suma-iddin son of Nadin-se'iv ;
17. Nergal-sapir son of Belu-iddin son of the Bearer of the Axe ;
18. and the scribe, Arad-Marduki, son of Kitti-ya,
19. son of the priest of 'Sinu. Babylon, month Abu,
20. day 22nd, year 9th, Nabonidus
21. king of Babylon.
- 4-5-77. 1.
- 617. Three Tablets**, in baked clay, with impressed cuneiform inscription on both sides, dated in the reign of Nabonidus. B.C. 556-539. 29-11-77. 9-11.
- 618. Tablet**, in baked clay, with impressed inscription in the cuneiform character on both sides ; dated in the month Tammuz, fourth month, in the 3rd year of Cyrus. B.C. 536.  $2\frac{3}{8}$  in.  $\times$  2 in. 29-11-77. 12.
- 619. Tablet**, in baked clay, with impressed inscription in the cuneiform character on both sides ; dated in the month Tammuz, 27th day, in the second year of Cambyses. B.C. 528.  $3\frac{3}{4}$  in.  $\times$   $2\frac{1}{4}$  in. 29-11-77. 14.
- 620. Two Tablets**, in baked clay, with impressed inscriptions in the cuneiform character on both sides ; dated in the third and fourth years of Cambyses. B.C. 527-6. 29-11-77. 15-16.
- 621. Tablet**, in baked clay, with impressed inscription in the cuneiform character on both sides ; dated in the month Elul, 15th day, in the first year of the pseudo Nebuchadnezzar. B.C. 522-1.  $1\frac{7}{8}$  in.  $\times$   $1\frac{1}{2}$  in. 29-11-77. 17.
- 622. Tablet**, in baked clay, with impressed inscription in the cuneiform character on both sides ; dated in the month Elul, the 10th day, in the first year of Barziya (Bardes), King of Babylon (B.C. 521).  $2\frac{5}{8}$  in.  $\times$  2 in. 29-11-77. 18.
- 623. Cast of a Tablet**, the original being in the British Museum, of the time of Assurbanipal, recording the sale of a field in the vicinity of Nineveh. The inscription gives the names of certain neighbouring properties, and a list of names of persons witnesses to this transaction. The seal of the owner is impressed on the tablet, the subject being Gisdhubar holding up a gazelle.  $3\frac{1}{2}$  in.  $\times$   $1\frac{3}{4}$  in. 19-6-79. 2.
- 624. Five Tablets**, in baked clay, with impressed cuneiform inscriptions on both sides ; dated in the reign of Darius Hystaspis (B.C. 521-486). 29-11-77. 19-23.
- 625. Tablet**, in baked clay, with impressed inscription in the cuneiform character, being an inventory of persons and objects, and bearing the seal of the Egibi firm.  $1\frac{3}{4}$  in.  $\times$   $1\frac{3}{8}$  in. 29-11-77. 24.
- 626. Three Tablets**, in baked clay, with impressed inscriptions in the cuneiform character, relating to the leasing of property and various payments. 29-11-77. 25-27.
- 627. Two Tablets**, in baked clay, with impressed inscriptions in the cuneiform character, relating to some astronomical calculations. 29-11-77. 28-9.

**628.** Fragment of a Tablet, in baked clay, with impressed inscription in the cuneiform character, recording the measurements of some temple.

29-11-77. 30.

**629.** Fragment of a Tablet, in baked clay, with impressed cuneiform inscriptions, a portion of a syllabary, with explanations of words and signs. 29-11-77. 31.

**630.** Three Tablets, in baked clay, with impressed inscriptions in the cuneiform character, mostly relating to commercial transactions. 29-11-77. 32-4.

**631.** A Series of Photographs; views of some of the most important monuments in Egypt, and of the Egyptian and Assyrian antiquities in the British Museum and elsewhere.

THE END.





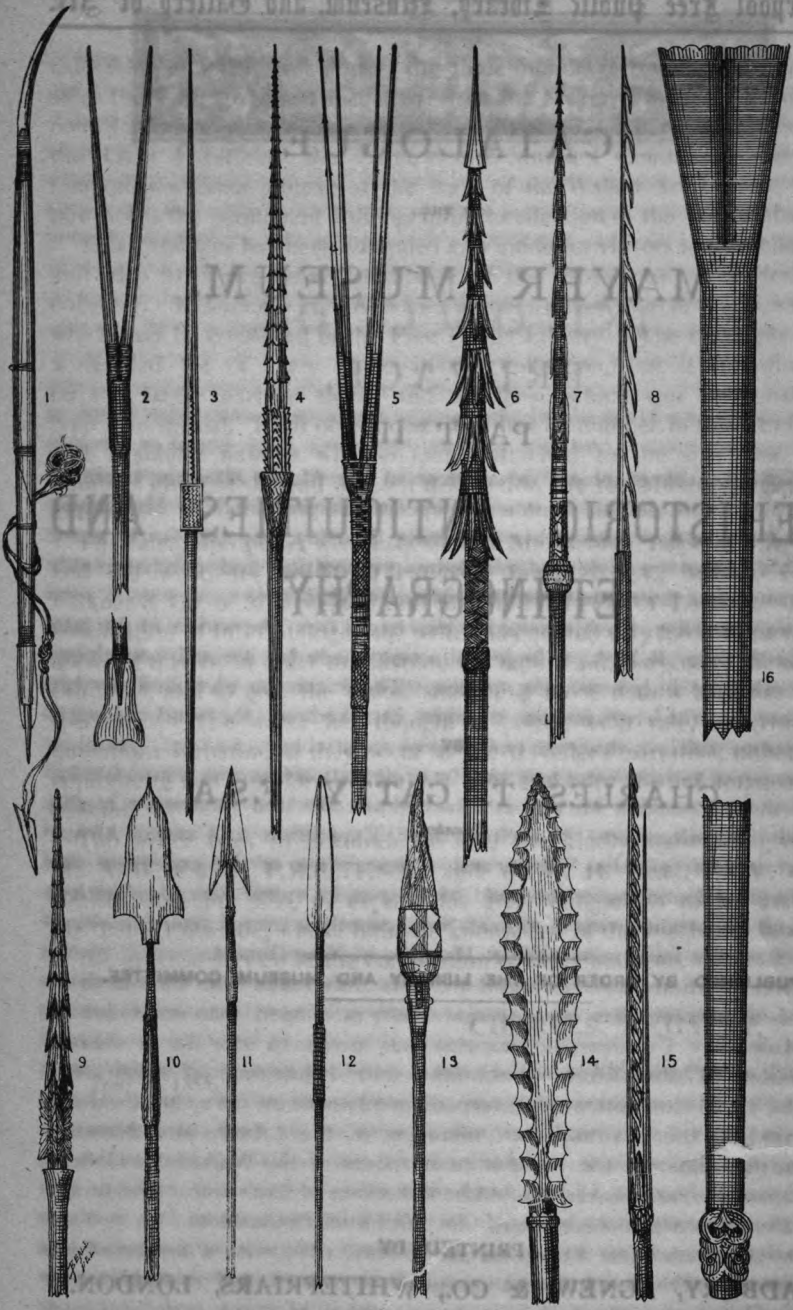


PLATE 1.

CATALOGUE  
OF THE  
MAYER MUSEUM.

PART II.  
PREHISTORIC ANTIQUITIES AND  
ETHNOGRAPHY.

BY  
CHARLES T. GATTY, F.S.A.  
*Curator.*

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PUBLISHED BY ORDER OF THE LIBRARY AND MUSEUM COMMITTEE.

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## PREFACE.

**T**HE ethnographical department of the Mayer Museum, contains a considerable number of specimens presented by Mr. Mayer with the rest of his collection in 1867, together with many other examples acquired by presentation and purchase both before and after the accession of Mr. Mayer's gift.

In the year 1857, the Municipality purchased from the widow of the late Captain Savage, R.M.A., a large collection made by himself, containing many valuable and, now rare, pieces. These can be identified in this catalogue by the registration number attached to the end of each description, which in this case commences invariably 7. 12. 57. Another large group of objects were acquired by presentation from the Tinne family, and to these a peculiar interest is attached as relics and memorials of the spirited but unfortunate "Dutch Ladies" Expedition to Central Africa. A short memoir of Miss Tinne, and a description of the collection she made, will be found under the head of East and Central Africa. Another large and important group of objects was recently acquired from the Rev. W. G. Lawes, a missionary at Port Moresby in New Guinea.

Smaller additions have been and are constantly made from time to time, and this department has become more fully developed than any other in the Museum. Considerable impetus was given to this by a "Loan Exhibition of Pre-historic Antiquities and Ethnography," which was initiated by a Committee of Liverpool gentlemen in 1880, and warmly supported by the chairman and members of the Library and Museum Committee, who lent the lower suite of rooms in the Walker Art Gallery for the purpose, and placed the public collection of Prehistoric Antiquities and Ethnography at the service of the Exhibition Committee.

The Exhibition opened on the 25th of May, 1880, with a *conversazione* at which more than five hundred persons were present, and an address was given by Professor Mivart, F.R.S., the substance of which may be found in the *Tablet* newspaper for June 12, 1880. The Exhibition created con-

siderable public interest during the three months it remained open. Besides the Ethnographical specimens from the Mayer Museum, a number of contributions were sent from all parts of England. After the dispersion of the Loan Exhibition the Library and Museum Committee erected a temporary wooden annexe at the back of the Walker Art Gallery, which now holds the permanent Ethnographical collection of the Mayer Museum.

This Catalogue has been compiled as a guide for visitors to the collection, and also as a suggestive hand-book of the subject to the student and collector. References are given to a number of serviceable books, most of which may be consulted in the Free Public Library. The catalogue is not a detailed list of every object in the collection, but it comprises by far the larger part of them, and all those which can be considered typical or special. Each object described has its number in this Catalogue, and a similar number will be found attached to the specimen. The numbers given at the end of each description are the Museum registration numbers.

The lithograph plates were executed by Mr. George Beale of Liverpool, and the woodcuts by Mr. Llewellynn Jewitt, F.S.A., Messrs. George Falkner & Co. of Manchester, and Mr. W. H. Lewin of London. In the compilation of this Catalogue the writer has quoted very freely from various books of travels, in order to illustrate the nature and purpose of the objects exhibited, and to give the visitor something more than a bare list of the specimens. The writer has thought it better, as a rule, to give such quotations verbatim, as they occur in the traveller's narrative, rather than appropriate and put forward on his own authority the information they contain.

The writer begs to acknowledge here the kindly assistance given by Mr. A. W. Franks, F.R.S., F.S.A., and Mr. C. H. Read, F.S.A., of the British Museum; also, to express his great obligations to his assistant, Mr. Peter Entwistle, whose intimate knowledge of the specimens has been of the greatest service in the compilation of this Catalogue.

CHARLES T. GATTY,

*Curator, Mayer Museum.*

*June 1, 1882.*



## INTRODUCTION.



THERE are two kinds of objects brought together in this department of the Mayer Museum. One, the remains that have been found of ancient primitive man living in Europe and Asia before the period of written history; and the other, the implements and illustrations of modern uncivilized man, now existing in various parts of the world. The first group dates from the Drift or Quaternary period of geology, when man lived contemporaneously with the mammoth and other animals, long since extinct in Central Europe. The second consists of objects brought from existing uncultured races within recent years. This collection therefore illustrates to a certain extent the arts and appliances of uncivilized races both ancient and modern, and forms an object-lesson in a branch of the great science of Anthropology, or the study of mankind.

The study of the arts of primitive races belongs to that department of Anthropology known as Ethnology, "which," as Professor Huxley says, "determines the distinctive characters of the persistent modifications of mankind; ascertains the distribution of those modifications in present and past times, and seeks to discover the causes, or conditions of existence, both of the modifications and of their distribution." The science of Ethnology embraces the study of the anatomical and physiological peculiarities of man, the variations in his language, and the diversities among his customs and arts. The term *Ethnography* is used of that branch of the science of Anthropology closely allied to Ethnology, which deals with the descriptive details of the natural history of man. "Ethnographers deal with particular tribes, and with particular institutions, and particular customs prevailing among the several peoples of the world, and especially among so-called savages." "Ethnography and Ethnology indeed run up into Anthropology, as Anthropology does into Zoology, and Zoology into Biology. No very sharp lines can be drawn between these two sciences themselves, their differences being mainly those between the particular and the general, between the orderly collection of local facts, and the principles according to which they may be grouped and interpreted."—*Encyclopædia Britannica*.

The object therefore of this collection is to present to the student a detailed exhibition of the arts and customs of the uncivilized peoples of various parts of the world. For this purpose the specimens are arranged in geographical groups, as it is believed that such a classification is most in accordance with the recent methods of pursuing scientific research. In this case the student can proceed without any assumption from the facts actually known concerning the locality, origin, use, etc., of the various objects, towards any general principles and universal laws which he is able to deduce from comparison and observation. Another method of arrangement is that adopted by General Pitt-Rivers (Col. A. Lane-Fox). This system was intended to show "the successive ideas by which the minds of men in a primitive condition of culture, have progressed in the development of their arts from the simple to the complex, and from the homogeneous to the heterogeneous." \*

Of course if this progression is assumed to be an universal law, and if it is assumed that a miscellaneous selection from the arts of all races and localities may be unhesitatingly used to demonstrate it, then the method adopted by General Pitt-Rivers is of great value to the student. The difficulty is that supposing a group of implements some more and some less adapted to a particular use, are selected from various tribes and localities, and arranged in a graduated series, it is still an open question whether such a group does demonstrate any universally applicable law of progression, as it is one thing to show the distribution of similar ideas, and another to demonstrate the progression of successive ideas. There can be no doubt of course as to the existence of laws which have governed and will govern the progressions and retrogressions of human civilization, and there is little doubt but that the best known method for bringing about a demonstration of those laws, is the comparison of the products of the various civilizations, and the reasoning upon their similarities and diversities. Just as the study of the forms and variations of words leads us to a perception of the laws which have governed the rise and fall of human languages, so the study and comparison of arts and appliances leads us to a knowledge of the laws which govern the progress and decline of the arts of human culture.

Although the study of pre-historic antiquities and Ethnography is of recent date in Europe, it has already yielded most important results. The Pre-historic remains found in the cave-dwellings of France and England, have demonstrated beyond question that man existed on the earth during very remote times, in an earlier geological period than that which now prevails, together with animals long since extinct. Also, that in those early times, and for ages after, man was ignorant of the use of metals, and dependent upon the rude implements which he fashioned out of stone, wood, and

\* See Catalogue of the Anthropological Collection. Lent by Colonel Lane Fox, for exhibition in the Bethnal Green Branch of the South Kensington Museum, June, 1874.

bone. It has been shown, too, that these stone implements demonstrate a progressive development, beginning in the first instance with those which were only rudely flaked into suitable shapes, and proceeding in later times to those fashioned with exquisitely delicate chipping or smooth polishing of the surface. It has also been shown that these rude implements of what is called the "Stone Age" were gradually superseded by others of bronze during the "Bronze Age," and that this progression can be traced in countries and amongst races very widely separated in space and time. Such are some of the facts which have been demonstrated by the study of Prehistoric remains—facts which assign to the human race an antiquity that cannot easily be calculated by numbers of years.

Besides the discoveries which have been made concerning the condition of primeval man by the investigation of Prehistoric remains, considerable light has also been thrown upon the civilization of modern uncultured man, through the formation of ethnographical collections in various parts of Europe. From such collections we have learnt that the civilization of some existing primitive races, such as the Esquimaux, is very similar to that of the earliest known prehistoric peoples, and that many difficult and doubtful questions concerning the arts and appliances of the early race, can be made clear by a more complete study of the recent.

The distribution of peculiar and exceptional implements, etc., such as the boomerang, has led to new and unexpected theories respecting the distribution of the various races of mankind. The influences of climate, of geographical position, of proximity to other races either superior or inferior, and other important elements, are all being studied now, with reference to their effects upon the arts and life of the existing primitive races.

As soon as a considerable series of ethnographical objects was got together, certain broad features of the case came immediately into view. It was seen that the implements which came from the inhabitants of the arctic regions, where man is in uninterrupted conflict with an ungenial soil and climate, are almost exclusively adapted for hunting, fishing, and obtaining the ordinary necessities of everyday life, for, in such a locality, fighting weapons are of little use, as no one wishes to dispute with the owners the possession of their territory. In warmer climates, and on more genial soils, in South America or Polynesia, where man lives a comparatively leisurely life amidst a luxuriant vegetation, there are constant conflicts for territory and supremacy, and the native art is nearly all expended upon the making of fighting clubs and spears.

It would be impossible of course in this Introduction to enlarge upon all that has been learnt, or all that it is anticipated will be learnt, from the study of Ethnography. It will be sufficient to indicate, as has been attempted, the nature of the inquiry, and to incorporate throughout the following pages such information respecting the objects as has been accessible to the writer,

leaving the student to pursue the science more thoroughly under the guidance of some of the excellent modern text-books.

It is also probable that the majority of visitors to the collection will be more interested in the general rather than the scientific value which may be attached to these objects. Those who are studying geography or reading books of travel, will find here illustrations of the manners and customs of various races which far surpass any written description. As a means of education for the young, for teaching children the various races of mankind, their appearance, their arts, and their distribution ; for showing the natural productions of divers lands, and their application to human civilization, the manifold objects in such a collection as this are of infinite value in their effect upon the memory and the imagination.

What an array for instance of human experience and ingenuity do these objects represent ! What thought has been expended over the selection of their materials and the adaptability of their structure ! What an accumulation of traditional knowledge must have been handed down for ages, now passing from father to son, and now filtering with imperceptible migration from tribe to tribe throughout vast continents ! What a marvellous knowledge of natural resources is to be inferred from these varied materials ; what a study of every rock upon the mountain, every shell by sea and river ; the tree of the forest with the texture of its wood and bark ; the grasses and herbaceous plants, their fibres and their properties of colouring and healing ; the skins and bones of birds and beasts, and all those other gifts which the beneficent earth pours out at the feet of the children of men. Not that this ingenuity is confined to those parts of the world only where nature is most fertile and luxuriant. On the contrary, in the barren regions of the far north, where the climate is in its sternest conflict with the demands of animal and vegetable life, amidst the ice-bound seas and eternal snows of the arctic shores, where vegetation almost ceases, and the very habitation of man is built of pure snow, there comes out that instinctive capacity of humanity for the ingenious adaptation of all things that come within its reach. In the absence of the forest tree the Esquimaux stores up the broken pine-wood that drifts hither and thither in the currents that guide the wandering iceberg. Of such he makes the frame-work of his summer tent, and his canoe. Having no vegetable fibre to make him rope for binding, he utilizes whalebone and deer-sinew. His clothes are all of skins, deerskins, seal-skins, and salmon-skins. His boxes, drills, mountings, etc., are all of walrus ivory. His bow is strung with sinew, and the arrow tipped with flint and bone. The window of the hut is a piece of intestine, and the lamp which lights his snow-house during the long dark night of Arctic winter, is an oval open dish of stone in which is burnt a moss steeped in blubber. With this lamp the hut is lighted and warmed, by it the snow is melted into water for drinking, and by it the food is cooked and the clothing dried.

In warmer climates, and on more genial soils, a similar ingenuity is called into play, although upon very different materials. From the exuberant vegetation of the forest by the rolling waters of the Amazon, the Indian cuts out his bow of rich brown wood, and his long cane-arrow, with its cotton binding. From the tough fibre of the aloe he nets himself a hammock which he dyes with beautiful colours, and binds with the gold and vermilion feathers of the macaws and parrots that flit to and fro in the shade of the tropical grove. In other southern districts, where there is no cotton, the bindings are of cocoa-fibre, and the rhythm of the tappa-cloth beater is heard in every village, where the women beat the bark of the mulberry tree into long rolls of serviceable cloth. From the shells which are cast up along the shores of New Guinea, the Papuan carves for himself pendants to hang upon his breast, and bracelets for his arms. His headdress is of the feathers of native birds, and his girdle dress of tappa. Such are some of the examples which bring to the mind the varied array of human ingenuity as it appears in every climate and amongst every people upon the earth.

Now, if any city in England could readily foster the getting together of a great ethnographical collection, surely Liverpool is that one. She possesses a fleet of nearly twenty thousand ships with estimated aggregate tonnage approaching seven millions, which she is constantly sending forth to range the seas from Arctic to Antarctic regions. At one time these vessels roam along the shores of mighty continents, and at another cross vast oceans from coast to coast and from island to island. So considerable is the size of this fleet, and so extended its range, that there can be but few districts of the world accessible by sea, with which it does not bring its owners into direct or indirect intercourse. It takes out to the various uncultured tribes of the human family living along these shores, the mixed blessings of European civilization, and it brings home again to the cold north the precious products of tropical and luxuriant lands.

With such a fleet, encompassing such vast and varied territories, owned by a wealthy community of merchants, and commanded by intelligent experienced officers, what might not be done? It would seem necessary to "pass the word" only, and give a paper of detailed instructions, and Liverpool might place herself in a position to offer to science a contribution of knowledge as valuable as any given by government expedition. It is obvious that the same agencies which procure and carry the natural products obtained from these primitive races, could secure also, if attention were given to the subject, some of their primitive arts and appliances.

Such a movement would enlist the best local sympathies. The many professional men in the town and neighbourhood, some of them eminent in science, would hail it as a practical step towards the advance of ethnology and anthropology, entirely in keeping with the position of Liverpool as a great seaport. It would form an opportunity also to many a merchant



seaman, who owes his education and start in life to the institutions of this city, to acknowledge that obligation, by taking the trouble to seek for and bring home specimens to improve and enlarge the local collection. It is not impossible either that if a local interest in this subject were once fairly roused, it might lead to the development of a geographical and anthropological society with which Manchester and other large towns around might combine, and by which might be organized explorations into regions and amongst peoples now little known; and it would certainly be greatly to the credit of such a city as Liverpool in the eyes of the whole world were she to take the initiative in opening up fresh fields for science and commerce.

The question is how to develop the series in a thoroughly systematic manner, through the agency of the Liverpool merchants and sailors who have the opportunity of seeking for and acquiring specimens in their ordinary way of business. Supposing that a number of the leading ship-owners agreed to favour such a scheme, and were willing to give the necessary instructions, the question then remains "what instructions should be given?" There is collecting and collecting. It is as easy to be indiscriminating and to form a miscellaneous and next door to useless medley of specimens in New Britain as in Old Britain. It is absolutely indispensable for instance, that the collecting agent should grasp the idea, that the real value of objects consists in their undoubted connection with certain peoples and localities. This precaution is particularly necessary for instance in such parts of the world as the West Coast of Africa and New Guinea, which are occupied by numerous tribes, living close alongside one another, either along the coast or towards the interior. Another important matter is to obtain as much information as possible with the objects, such as can only be had upon the spot with regard to the materials and uses of the appliances. These observations are of great importance. Notes, and above all drawings, too, should be made whenever possible with regard to such points as the religion, government, stature, colour, hair, personal decoration and clothing, habitations, food, hunting, fishing, shipping, agriculture, weapons, trades, manufactures, etc. of the various races. A well thought-out code of instructions of this kind, dispatched with every vessel leaving the port, and supplemented by the express desires of the owners, would, in the course of a few years, undoubtedly yield an abundant harvest.

At the present moment there is direct or indirect intercourse between Liverpool and most of the regions occupied by primitive races. With regard to the Esquimaux, Aleutians, and Columbians, there is direct communication between Liverpool and Vancouver's Island, from whence people are constantly going to traverse more northerly shores, procuring metals, timber, furs, &c. An intelligent agent in Victoria might "pass the word" north, and secure a great variety of objects. The same may be said with

regard to the West Coast of Africa. There are several companies working various sections of the coast. The principal goods obtained are ebony, fruit, palm-oil, india-rubber, ginger, ivory, &c. Some of these are brought to the English vessels as they lie off the various little stations down the coast, in the native or English-made canoes. Others are brought and stored by the agents living up the rivers. A similar system might also be extended to Australia, New Zealand, New Guinea, and the Polynesian and Melanesian Islands. Wherever the trade is direct, or an agent is resident, the matter is simple, and in those cases where the intercourse is indirect, and the captain or representative receives the produce through the agency of the small coasting vessels, it is only necessary to transfer the instructions one step further. It was in this way that the Museum Godeffroy was built up through the intelligent enterprise of its owners, and it is in this way that Liverpool may earn a similar European reputation.

And beyond the educational advantages of this collection, it is not impossible that the awakening of a scientific interest in the life and arts of these primitive races, may stir up new and enlarged sympathies towards their condition in the minds of the European agents who hold direct intercourse with them. When the crack of the rifle and the throb of the steamer first echo amid the solitudes of the tropical forests the natives fly from the scene in terror, or array themselves for attack and defence. Too often has there been just reason for such expedients; too often have death or bondage been the only accompaniments of the white man's visit, and corruption or extinction the only consequences of his settlement. And yet many of these so-called "savages" possess virtues, gifts, and arts, which have disappeared among the more cultivated races. Their senses are marvellously quickened, and they often express their contempt of the artificial appliances with which the Europeans surround themselves. "The rude man," says Dr Tylor, "knows much of the properties of matter, how fire burns, and water soaks, the heavy sinks and the light floats, what stone will serve for the hatchet and what for its handle, which plants are food and which are poison, what are the habits of the animals that he hunts, or that may fall upon him. . . . In a rude way, he is a physicist in making fire, a chemist in cooking, a surgeon in binding up wounds, a geographer in knowing his rivers and mountains, a mathematician in counting on his fingers."

And again, in speaking of the laws which bind these primitive tribes to one another, he says,—“Among the lessons to be learnt from the life of rude tribes is, how society can go on without the policeman to keep order. . . . The strong savage does not rush into his weaker neighbour's hut and take possession, driving the owner out into the forest with a stone-headed javelin sent flying after him. Without some control beyond the mere right of the stronger, the tribe would break up in a week, whereas, in fact, savage tribes last on for ages. Under favourable circumstances, where

food is not too scarce, nor war too wasting, the life of low barbaric races may be in its rude way good and happy. In the West Indian islands where Columbus first landed, lived tribes who have been called the most gentle and benevolent of the human race. Schomburgk, the traveller, who knew the warlike Caribs well in their home life, draws a paradise-like picture of their ways, where they have not been corrupted by the vices of the white men; he saw among them peace, and cheerfulness, and simple family affection, unvarnished friendship, and gratitude not less true for not being spoken in sounding words. "The civilized world," he says, "has not to teach them morality, for though they do not talk about it, they live in it." At the other side of the world in New Guinea, Kops, the Dutch explorer, gives much the same account of the Papuans of Dory, who live in houses built on piles in the water, like the old lake-men of Switzerland; he speaks of their mild disposition, their inclination to right and justice, their strong moral principles, their respect for the aged and love for their children, their living without fastenings to their houses,—for theft is considered by them a grave offence, and rarely occurs. Among the rude, non-Hindu, tribes of India, English officials have often recorded with wonder the kindness and cheerfulness of the rude men of the mountains and the jungle, and their utter honesty in word and deed. Thus Sir Walter Elliot mentions a low, poor tribe of South India, whom the farmers employ to guard their fields, well knowing that they would starve rather than steal the grain in their charge; and they are so truthful, that their word is taken at once in disputes even with their richer neighbours, for people say, "a Kurubar always speaks the truth." Of course these accounts of Caribs and Papuans show them on the friendly side, while those who have fought with them call them monsters of ferocity and treachery. But cruelty and cunning in war seem to them right and praiseworthy; and what we are here looking at is their home peace-life. It is clear that low barbarians may live among themselves under a fairly high moral standard, and this is the more instructive because it shows what may be called natural morality.

With this testimony to the virtues and gifts of those whom the world has hitherto been too ready to brand as "savages," and degrade to the level of animals, the writer brings to a close this short and imperfect introduction to a great subject. His object will be achieved if the perusal of this Catalogue creates a new interest in the mind of the visitor, inspires fresh zeal in the collector, or gives helpful information to the student.

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## PREHISTORIC ANTIQUITIES OF EUROPE AND ASIA.



### THE STONE PERIOD.

THIS section commences with a group of antiquities belonging to the earliest known remains of man, which have been found in the beds of gravel and loam occurring in the valleys of many rivers in France and England, and belonging to what geologists have termed the Quaternary period. These antiquities, consisting of stone and bone implements, were found embedded in the breccia flooring of the caves in which the pre-historic men lived. The stone implements, all of flint, are only rudely chipped into shape, unlike the later implements, which are made from a variety of stones, and polished. The bone implements are made from the bones of such animals as the reindeer and bear. From the animal bones and carvings found with these implements, it is clear that at this period, called the *Palæolithic*, or Old Stone Age, man lived contemporaneously with Arctic animals such as the mammoth, woolly-haired rhinoceros, urus, bear, and musk-ox, and that he graved pictures of these animals upon fragments of bone, casts and engravings of which can be seen in this collection. The remains of other animals, belonging to more temperate climates, are also found with these early relics of man. Bones of the lion, elephant, hippopotamus, and porcupine, and many others occur, and show that the climate must have undergone very considerable changes. In the caves of Palæolithic man, the blackened hearths have been found, at which these ancient hunters cooked their food. A few Palæolithic skeletons have been discovered, and it is found that the construction of the head is variable. According to M. de Quatrefrages, the face and head of the earlier type must have presented a strangely savage aspect, whereas of another and later type he says the skull is finely proportioned.

The Palæolithic remains in this collection are chiefly from the caves of the Dordogne, in France, excavated by Messrs. Christy and Lartet; and St. Acheul, in the valley of the Somme. A few were found in England at Thetford, Brandon Field, in Suffolk, Shrub Hill, in Norfolk, and other localities.

The next epoch of the Stone Period is called the *Neolithic*, or New Stone

B

Age. Between the Palæolithic age and the Neolithic an enormous gulf of time is fixed. The Neolithic remains are found upon the surface of the earth as it exists at the present time, whereas the Palæolithic remains occur in the later geological formations, and are often found buried at considerable depth. The Neolithic implements in this collection are from Great Britain, France, Belgium, Denmark, Switzerland, Egypt, Greece, China, Arabia; etc. These examples are many of them very skilfully and beautifully formed, with finely-worked and polished surfaces.

### BOOKS ON PREHISTORIC ANTIQUITIES.

*Prehistoric Times*, Lubbock. *The Origin of Civilization*, Lubbock. *Prehistoric Man*, Wilson. *Prehistoric Antiquities of Scotland*, Wilson. *Ancient Stone Implements of Great Britain*, Evans. *Cave Hunting*, W. Boyd Dawkins. *Reliquiæ Aquitanicæ*, Lartet and Christy. *L'Homme pendant les Ages de la Pierre*, Dupont. *Les Armes et les Outils préhistoriques*, Le Vicomte Lepic. *Horæ Ferales*, Kemble and Franks. *Early History of Mankind*, Tylor. *Primitive Culture*, Tylor. *The Origin of Nations*, G. Rawlinson. *Catalogue of the Antiquities in the Royal Irish Academy*, Wilde. *Flint Chips*, Stevens. *Lake Dwellings*, Keller. *Prehistoric Remains in Italy*, Gastaldi. *Transactions of the various Prehistoric Congresses*. *Early Man in Britain*, W. Boyd Dawkins. *Rapport sur les Découvertes géologiques et archéologiques faites à Spiennes en 1867*, Briart, Cornet et De Lehaie. *Matériaux pour l'Histoire de l'Homme*, Mortillet. *Paléontologie Humaine*, Hamy. *Bassin de la Seine*, Belgrand. Articles by Mr. Prestwich in the *Quarterly Journal of the Geological Society*, for the year 1860, et seq. *De l'Homme Antédiluvien et de ses Œuvres*, B. de Perthes. *De la Création*, etc., B. de Perthes. *Antiquités Celtiques et Antédiluviennes*, B. de Perthes. *Habitation Lacustres*, Troyon. *Stone Age*, Nilsson. *L'Homme Fossile en Europe*, H. Le Hon. *Études Palæolithologiques*, Chantre. *Palafittes*, Desor. *Kent's Cavern, Torquay*, Mr. Pengelly, in *Proceedings of Royal Institution of Great Britain*, Feb. 23, 1866. *Rude Stone Monuments*, Fergusson. *Evidences as to Man's place in Nature*, Huxley. *Antiguedades Prehistoricas de Andalucia*, Martinez, Madrid, 1868. *Primitive Inhabitants of Scandinavia*, Nilsson and Lubbock. *Barrows and Bone Caves of Derbyshire*, Rooke Pennington. *British Barrows*, Greenwell and Rolleston. *Nænia Cornubiæ*, Borlase. *Prehistoric Nations*, Baldwin. *Shell Mounds of Omori*, E. S. Morse, in *Memoirs of the Science Department*, University of Tokio, Japan. *Prehistoric Europe*, Geikie. *L'Age de Pierre*, Watelet. *Journal of the Royal Geological Society*. *The Geological Evidences of the Antiquity of Man*, Lyell. *L'Age du Bronze*, De Rougemont. *Ancient Bronze Implements of Great Britain*, Evans.

1. Cast of a Palæolithic Flint Implement from Babylonia; the original in British Museum.

Presented by A. W. Franks,  
F.S.A. 15. 4. 80.

2. Two Palæolithic Flint Implements, with chipped surfaces, found at Spiennes in Belgium, and Poitou in France.

6. 2. 68. 7.  
30. 5. 78. 6.



Flint Implement from Spiennes. No. 2.

3. Flint Implement, found in the gravel beds, Thetford, Norfolk. 3. 10. 67.



Flint Implement from Norfolk. No. 3.

4. Cast of a Flint Implement (the largest known), found at Shrub Hill, Norfolk.

From original in British Museum.  
Presented by A. W. Franks,  
F.S.A. 15. 4. 80. 31.

5. Flint Implements. Found at Canterbury.

Presented by J. Brent, F.S.A.  
18. 8. 76. 13-16.

6. Photographic View of a Cave on the right bank of the Aveyron, near Bruniquel, France, in which early remains of man have been found. See Owen, *Philosophical Transactions*, 1869. 23. 9. 80. 17.

7. Breccia from the flooring of the caves of Les Eyzies, Dordogne, France, containing bones, and fragments of implements, etc. The debris from the flooring of some of these caves contains the bones of the mammoth, woolly-haired rhinoceros, urus, musk-ox, horse, reindeer, etc.

Presented by Messrs. Christy & Lartet. 7. 9. 64.

8. Portions of Harpoon-Heads, made of reindeer horn, barbed on both sides; probably used in fishing. Found in the rock-shelter of La Madeleine, Dordogne, France. Also a cast of a similar harpoon-head.

Presented by the Trustees of the Christy Collection.

7. 2. 68.



Harpoon-head and Flint Flake. Nos. 8 & 9.

B 2



9. **Flint Flakes**, from the rock-shelter of La Madeleine.

Presented by *Messrs. Christy & Lartet.* 7. 9. 64.

10. **Bone Needle**, from the rock-shelter of La Madeleine, Dordogne, France.

Presented by the *Trustees of the Christy Collection.*

7. 2. 68.

11. **Lithographic Print** of the celebrated fragment of the bone of the Mammoth, carved with a figure of the Mammoth; found in the cave of La Madeleine, Dordogne, France.

Presented by the *Trustees of the Christy Collection.*

7. 2. 68.

12. **Three portions of Bone Implements**, from the rock-shelter of La Madeleine, Dordogne, France.

Presented by the *Trustees of the Christy Collection.*

7. 2. 68. 2, 5 and 9.

13. **Casts of the Handles of Poignards**, and other bone implements; also portions of mammoth

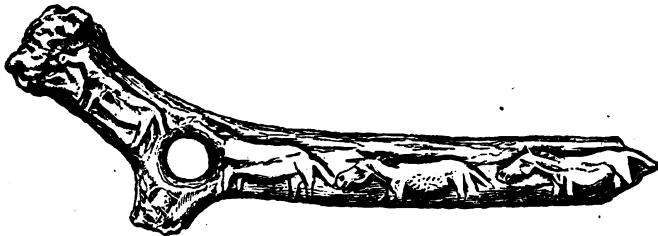
15. **Flint Implements**, with chipped surfaces, and fragments of deer's horns and bones; found in pits (pro-



Flint Implement from Cissbury. No. 15.

bably ancient flint workings) within a hill-fort at Cissbury, Sussex.

Presented by *Mr. Ballard, Senior*, of Worthing, through *Mr. Henry Willet*, of Brighton. 20. 1. 81.



Bone Implement found in the Laugerie Basse, Dordogne. No. 13.

and reindeer bone, carved with figures of the reindeer, ox, and horse; the originals found in the Laugerie Basse, Dordogne, France.

Presented by the *Trustees of the Christy Collection.*

7. 2. 68. 14-17.

14. **Medallion Portrait of M. J. Berthier de Perthes**, the first excavator of the palæolithic remains of man in the valley of the Somme. Dated, 1835. 8554.

16. **Large Cores of Flint**, with flakes struck off from similar cores; found at Pressigny-le-Grand, Poitou, France.

Presented by *A. W. Franks, F.S.A.* 6. 2. 68. 1.

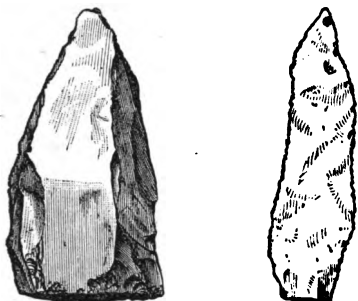
15. 4. 80. 72-7.

17. **Group of Flint Implements**, with chipped surfaces; found at S. Acheul, in France.

Presented by *A. W. Franks, F.S.A.* 15. 4. 80.

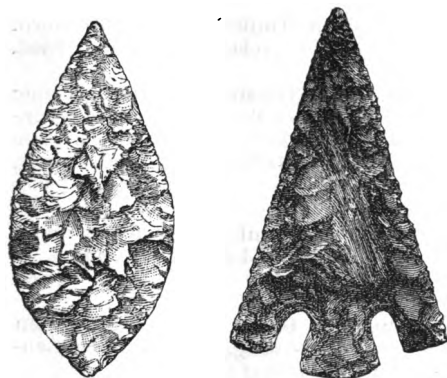
18. Three Cores of Flint, from which flakes are struck for the purpose of making arrowheads, etc. Found in Yorkshire and Ireland.

7207  
7246



Flint core and flake. Nos. 18 and 19.

19. Flakes of Flint, struck from cores; out of which arrow-heads are



Flint Arrow-heads. No. 22.

constructed. Found in Yorkshire and Ireland.

7258. 7300.

20. Hammer-stone, such as was used in the manufacture of stone implements, and showing the marks of wear round the edge. Found on the raised beach at Ballintoy, near Belfast, where a vast number of such stones, and implements, at

various stages of construction, have been found.

Presented by *F. Archer*.

5. 1. 81. 2.

21. Pick made from the antler of a red deer, found in the ancient flint workings known as "Grimes' Graves," in the parish of Weeting, Norfolk, during excavations made by the Rev. Canon Greenwell. Also Photographs of similar Picks, from originals in the Christy Collection.

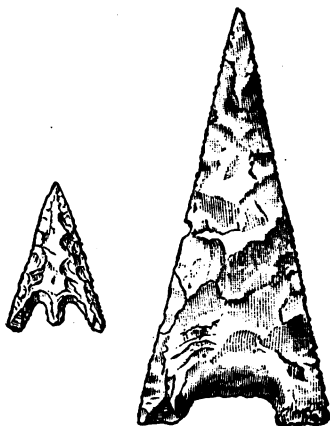
Presented by the *Rev. Canon Greenwell*.

23. 9. 80. 6.

22. Arrow-heads in Flint, in various forms, leaf-shaped, stemmed, barbed, and triangular without stem. Found in Yorkshire and Ireland.

7221. 2761. 7303. 7307.

23. Flint Arrow-head, probably Scotch or Irish, mounted in silver,

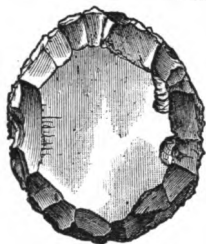


and no doubt worn as a pendant. Flint arrow-heads are regarded with superstitious reverence by the peasantry in many parts, and are called "elf-bolts." See *Evans' Ancient Stone Implements*, p. 325, and foll. 13045.

24. Flint Scrapers, found in Yorkshire. Used for dressing and

scraping skins. A very similar implement is used by the Esquimaux.

7235. 7342.



Flint Scraper. No. 24.

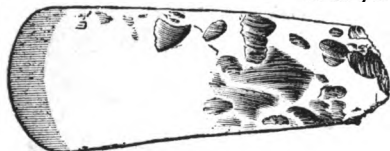
25. Group of forged Flint Implements, probably made by Flint Jack. 13076.

26. Sample Case of Modern Gun Flints, made in Norfolk, for export to Africa.

Presented by *F. Radcliffe*.  
16. 6. 75. 2.

27. Two Axe-heads, with polished surfaces, probably found in Ireland. 6667. 6749.

28. Group of Flint Axe-heads, nearly all with extremely well polished surfaces. Found in Denmark. 8. 8. 72.



Flint Axe-head from Denmark. No. 28.

29. Group of Flint Spear-heads; from Scandinavia. 8. 2. 72.

30. Large leaf-shaped Spearhead in flint. Very beautifully made. From Scandinavia. 8. 8. 72. 45.

31. Two Chisels, in flint. Found in Denmark. 8. 8. 72. 25-6.

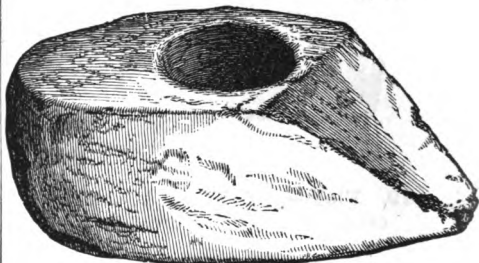
32. Flint scrapers, for dressing skins, some of them with very elaborately dressed surfaces with the most minute working. 8. 8. 72.

33. Stone Hammer-heads, from Scandinavia, pierced for handles.

8. 8. 72.  
13050-1.  
13055.

34. Large Perforated Stone Axe-head, probably found in North Germany. 13044.

35. Hammer-head, in Stone, found in the vale of S. John's, Keswick, Cumberland. L.  $7\frac{7}{8}$  in. 6410.



Stone Hammer-head. No. 35.

36. Stone Implement, use unknown. Found in Ireland. 7308.

37. Two Net-sinkers, in soft volcanic stone, from Windermere Lake, where such sinkers are still used. See *Evans' Ancient Stone Implements*, p. 211. 6126. 7566.

38. Four Flint Arrow-heads, found at Sarbout-El-Kadem, in Arabia. 13066.

39. Two Stone Celts, brought from Yenang-young, Burmah, and presented by *Robert Gordon, C.E.* 2. 10. 73. 1-2.

40. Three small flat Stone Celts, brought from the province of Yun-nan, Southern China, and presented by *Robert Gordon, C.E.* 2. 10. 73. 3-5.

41. Photograph of Stone and Flint Implements found in Japan, and presented to the Christy Collection by *A. W. Franks, F.S.A.* 23. 9. 80. 7.

**42. Fragments of Breccia, encrusted with small birds' bones.** Also bones of mammalia, from the flooring of a cave at Llandudno, in which human remains have been found.

Presented by *C. T. Gatty*,  
*F.S.A.* 23. 6. 81.

**43. Photograph of Pottery, Stone Implements, Bronze Fish-hook and other objects found by Captain Brome in the Genista Caves, Gibraltar.** See "Transactions of Pre-historic Congress at Norwich," London, 1869. From originals in Christy Collection. 23. 9. 80. 9.

**44. Flint Flake, bone mounting, various bone implements; fragments of pottery, and a stone spindle-whorl, all from the ancient Lake-dwelling near the Chateau Greng, Lake of Morat, Switzerland.**

Presented by *Christian Flueck*.  
31. 1. 68.

**45. Photograph of a Group of Stone and Bone Implements, horn mountings for stone implements, also carbonized grain, etc., found in the sites of the Pile Dwellings, in the Lakes of Switzerland, Lake of Constance, etc.** 23. 9. 80. 15.

**46. Ideal sketch of an ancient Swiss Lake-Dwelling; enlarged from Figuier, by Mr. George Beale.**  
12. 5. 81. 11.

GROUP OF MISCELLANEOUS STONE IMPLEMENTS, USED BY EXISTING PRIMITIVE PEOPLES, IN VARIOUS PARTS OF THE WORLD, FOR COMPARISON WITH THE FOREGOING SERIES, AND ILLUSTRATING METHODS OF HAFTING, ETC.

**47. Knife or Dresser for Skins.** with flint blade, bound into a short wooden handle with animal fibre. Esquimaux. 7. 12. 57. 434.

**48. Arrow, with flint head bound into the shaft with animal fibre.** Esquimaux. 7. 12. 57. 350.

**49. Stone Arrow-heads of various forms, found in N. America.** 13071. 13073-4.

**50. Large leaf-shaped Flint Arrow or Javelin-head, and stemmed stone arrow-head; found in Tennessee, U.S.**

Presented by *Rev. H. A. Jones*.  
16. 10. 75. 1 and 6.

**51. Stone Javelin-head, found in Avon Co., New York, U.S.** 13067.

**52. Flint Arrow-head, very beautifully and finely made. Found in California.** 13080.

**53. Javelin and Arrow-heads, in obsidian, from Mexico.** 13057-9.

**54. Photograph of Ancient Mexican Stone Implements. From originals in the British Museum.**  
23. 9. 80. 2.

**55. Three Implements made of Shell in shape of grooved chisels and flat celt, found in the Island of Barbadoes, and made by the aboriginal Carib races of the Island. The shell used to make these implements was the *Strombus Accipitrinus*. For an account of these interesting implements see an article by the *Rev. Greville F. Chester* in the Journal of the Archæological Institute, Vol. XXVII. p. 43.**

Presented by *Sir T. Graham Briggs, Bart.* 8. 12. 81. 4-6.

**56. Stone Axe-head, used by the Boobies in W. Africa.**

Presented by *D. Tinning*.  
16. 6. 76. 23.

**57. Greenstone Axe-head. From the Solomon Islands.** 30. 5. 78. 5.

**58. Greenstone Axe-head. From New Zealand.** 4987.

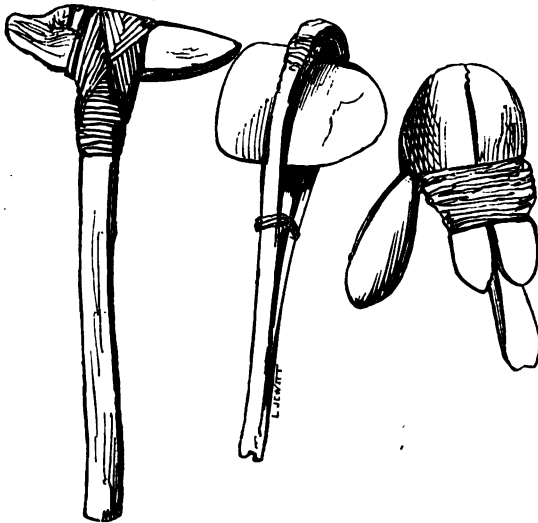
**59. Two Stone Flakes, found by Captain Fraser, near Otago, New Zealand.**

Presented by *Professor Coughtry*. 24. 12. 74. 7 and 9.

60. **Axe**, with stone head, bound into the wooden handle, with vegetable fibre. From Society Islands (?)

4996.

65. **Adze**, with stone head, fastened into a wooden socket with plaited wicker, for fixing into a wooden handle with a ring of the same



No. 60.

No. 61.

No. 62.

Stone Implements with Wooden Mountings.

61. **Axe**, with stone blade, mounted in a doubled piece of flexible wood. From Hanover Bay, N.W. Coast of Australia. See Evans' *Ancient Stone Implements*, p. 149, and foll. 4994.

62. **Adze**, of greenstone, with wooden handle, bound with vegetable fibre. From New Caledonia. 5000.

63. **Stone Axe**, or hammer mounted on a wooden handle, and fixed with some resinous material, that has been softened by heat and toughened when cold. See Evans' *Ancient Stone Implements of Great Britain*, p. 151 *et seq.*

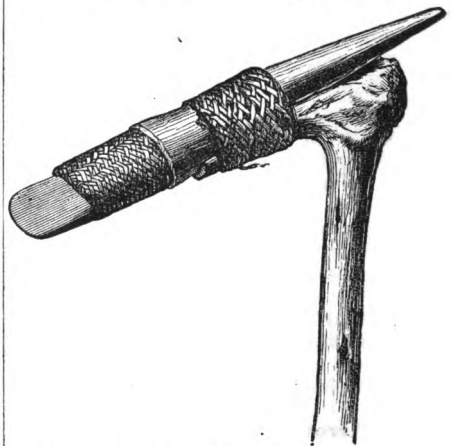
From King George's Sound, Western Australia. 4995.

64. **Two Obsidian Spear-heads**, one mounted and one unmounted. Brought on H. M. S. *Challenger*, from the Admiralty Islands. See Plate I., Fig. 13.

22. 7. 80. 35 & 37.

wicker, making a double socket, and throwing the percussion of a stroke off the blade.

From *Rev. W. G. Lawes' New Guinea Collection*. 5. 8. 80. 32.



Adze with Stone Head and Wooden Mounting, from New Guinea. No. 65.

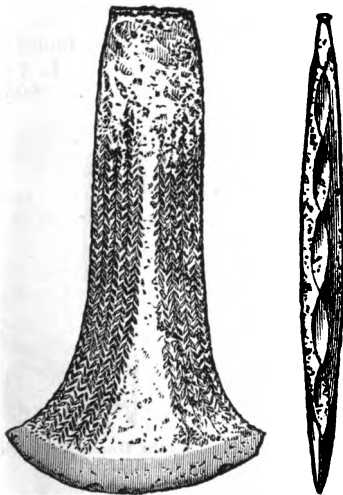
66. Photograph of two Threshing Machines, one from Aleppo, Turkey in Asia, and set with flint flakes ;

and one from Madeira, set with lava. The originals in the Christy Collection. 23. 9. 80. 16.

THE BRONZE PERIOD.

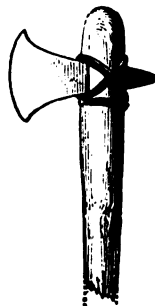
THE Stone Period, during which the use of metals was unknown, was succeeded, says Mr. Evans, by one in which the use of copper, or of copper alloyed with tin—bronze—became known, and gradually superseded the use of stone. The leading types of bronze implements in this collection are figured in these pages. The examples have been found in Great Britain, France, Germany, Hungary, China, and India.

67. Bronze Celt, wedge-shaped, with herring-bone work on either side, and ornamentation down the edges. Found in Ireland. L. 6½ in. 7101.



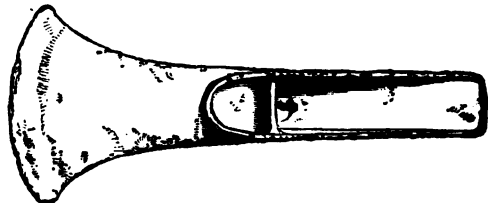
Bronze Celt. No. 67.

70. Copper Celt, wedge-shaped. Brought from Gungeria, Central India, and presented by Robert Gordon, C.E. L. 5¾ in. 30. 4. 74. 9.



Supposed mode of Mounting the Wedge-shaped Bronze Celts.\*

71. Bronze Celt, with stop-ridges. L. 6¾ in. 4596.



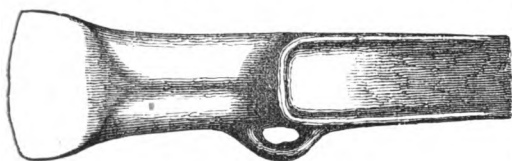
Bronze Celt. No. 71.

68. Bronze Celt, wedge-shaped, with rounded end, probably found in Germany ; see Kemble's *Horæ Ferales*. L. 6⅞ in. 8753.

69. Bronze Celt, wedge-shaped, probably found in France : see Kemble's *Horæ Ferales*. L. 6¾ in. 8754.

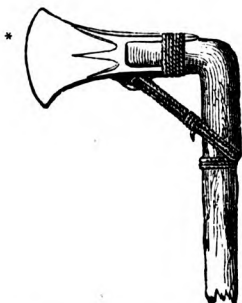
\* This block is kindly lent by the Royal Irish Academy. See Wilde's *Catalogue*, p. 367.

72. **Bronze Celt**, with stop-ridges and loop, found at Buckland, Dover. 6657.



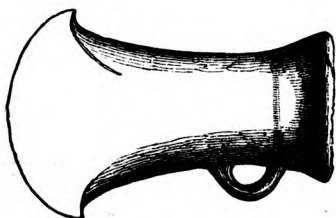
Bronze Celt. No. 72.

73. **Bronze Celt**, with stop ridges, probably German. L.  $6\frac{7}{8}$  in. 8755.



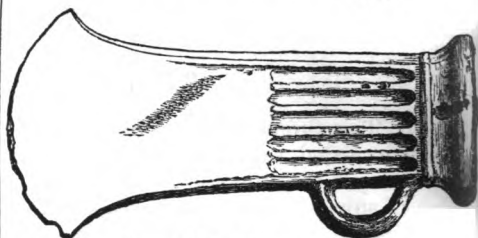
Supposed mode of hafting the bronze Celts with Stop-ridges.\*

74. **Bronze Celt**, with socket and loop, locality unknown. Obtained by *Mr. Mayer*, at the Arley Castle Sale of Lord Valentia's Antiquities, in 1852. L.  $3\frac{7}{8}$  in. 7124.



Bronze Celt. No. 74.

75. **Bronze Celt**, with socket and loop, found at Ingham in Norfolk. 6950.

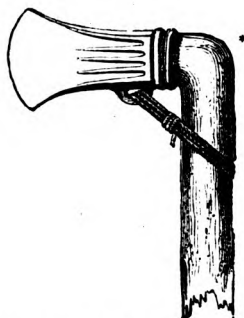


Bronze Celt. No. 75.

76. **Bronze Celt**, with socket and loop; found in Hungary. L.  $5\frac{1}{8}$  in. 4592.

77. **Three Bronze Celts**, with sockets and loops. Found in France. 8. 8. 72. 87 & 93.

78. **Bronze Celt**, probably found in France. L. 5 in. 6680.



Supposed mode of hafting the Bronze Celts with sockets and loops.\*

79. **Cast of a Bronze Celt**, probably found in Germany. From an original in the Museum at Mainz. 8555.

80. **Mining Axe**, in bronze. Found in Hungary. 4617.

81. **Axe-head**, in bronze; probably found in Hungary.  $6\frac{3}{8}$  in. 4644.

\* This block is kindly lent by the Royal Irish Academy. See *Wilde's Catalogue*, p. 367.

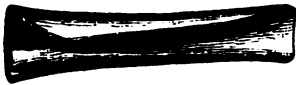
\* This block is kindly lent by the Royal Irish Academy. See *Wilde's Catalogue*, p. 367.

82. Bronze Sickle, probably found in Ireland. 7403.



Bronze Sickle. No. 82.

83. Bronze Gouge, found in a tumulus on Chartham Downs, 1764. L.  $3\frac{1}{2}$  in. 6728.



Bronze Gouge. No. 83.

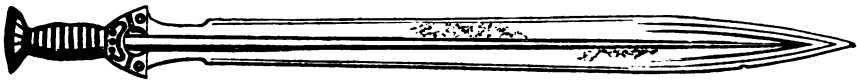
84. Bronze Celt, from Yun-nan in Southern China, brought and presented by Robert Gordon, C.E.

L. 5 in.  
2. 10. 73. 6.

85. Bronze Sword, with beautifully made leaf-shaped blade, and handle graved with linear ornamentation. Found in Hungary. L. 2 ft.  $1\frac{3}{4}$  in. 4626.

86. Photograph of a Bronze Trumpet, and part of another; and a bronze object of unknown use, all found in Ireland. From originals in the British Museum. 23. 9. 80. 10.

87. Photograph of a Bronze Shield, and six Bronze Weapons, Swords, Spearheads, etc., chiefly found in the Thames. From originals in the British Museum. 23. 9. 80. 4.



Bronze Sword. No. 85.







## ETHNOGRAPHY.

### BOOKS ON ETHNOGRAPHY.

*Natural History of Man*, Wood. *The Races of Mankind*, Dr. Robert Brown. *Catalogue of the Lane Fox Anthropological Collection*, Col. Lane Fox. *Types of Mankind*, Nott and Gliddon. *Indigenous Races of the Earth*, Nott and Gliddon. *Physical History of Mankind*, Prichard. *Natural History of Man*, Prichard. *Voyage autour du Monde*, Freycinet. *Ethnographical Maps*, Prichard. *Natural History of the Varieties of Man*, R. G. Latham. *Man and his Migrations*, R. G. Latham. *The Human Species*, De Quatrefages. *The Geographical Magazine*. *Cruise of the 'Curaçoa.'* *Cook's Voyages*. *Voyage towards the South Pole*, Weddell. *Travels and Researches*, Humboldt. *Voyages and Travels*, Pinkerton. *Native Races of the Indian Archipelago*, Earl. *Scenes and Studies of Savage Life*, Sproat. *Journal of the Ethnological Society*. *Journal of the Anthropological Society of London*, and Memoirs read before the same. *Journal of the Anthropological Institute*. *Anthropological Review*. *Anthropological Treatises*, Blumenbach. Article by Col. A. Lane Fox in *Journal of United Service*, vol. xiii. *The Races of Man*, Pickering. *Savage Life and Scenes*, Angas. *Anthropology*, Tylor. *Histoire Générale des Races Humaines*, De Salle. *Narrative of a Whaling Voyage round the World*, Bennet. *Visit to the Indian Archipelago*, Keppel. *History of the Indian Archipelago*, Crawford. *Voyage en Guinée*, Des Marchais. *Journal of Voyages and Travels*, Tyermann and Bennett. *Anthropology*, Topinard. *Voyage of the 'Rattlesnake,'* Macgillivray. *History of Java*, Raffles. *History of Sumatra*, Marsden. *Life in the Southern Isles*, W. W. Gill. *Narrative of Missionary Enterprise in the South Sea Islands*, Williams. *Nineteen Years in Polynesia*, Rev. G. Turner. *United States' Exploring Expedition*, Wilkes and Hall. *New Zealanders*, Shortland. *Voyage de la Corvette L'Astrolabe*. *Polynesian Researches*, Ellis. *Narrative of a Tour through Hawaii*, Ellis. *Myths and Songs of the S. Pacific*, Gill. *Bilder-Atlas*, vols. 7 and 8. *Pitcairn's Island and the Islanders*, Brodie. *Borneo and the Eastern Archipelago*, Marryat. *Lectures on Man*, Carl Vogt. *Anthropology*, Waitz. *Polynesia*, Meinike. *Der Mensch in der Geschichte*, Adolf Bastien. *Manual of Ethnology*, Brace.

#### 88. Map of the World.

12. 5. 81. 16.

89. Chart of the World, coloured, so as to show the distribution of the principal modifications of mankind, according to Professor Huxley; enlarged from a map in the Journal

of the Ethnological Society. New Series, vol. ii., 1869-70. 12. 5. 81. 8.

90. Chart, similar to No. 89, taken from the *Bilder-Atlas*, showing also the principal modifications in the construction of the human skull.

8. 12. 81.

## THE ESQUIMAUX.

“UNDER the name Esquimaux are included the tribes inhabiting the eastern and western shores of Greenland, the northern coast of America from Labrador to Alaska, together with the tribes on the north coast of Siberia. The Esquimaux are a littoral people occupying a narrow seaboard, scarcely one hundred miles in width, but possibly five thousand miles in length.” (Bancroft.) “Notwithstanding the wide distances which probably for more than a thousand years have divided the different branches of this race from each other, they exhibit the most striking conformity in their language, habits, and mode of life.” “The Esquimaux have settled down in those regions of the earth where no other nation is able to exist, and a glance at the map of the northern hemisphere suffices to show that, as regards the spread of man towards the pole, the Esquimaux may be said to begin where all other human inhabitants end.” (Dr. Rink.) “Notwithstanding the intense cold of the Arctic regions, animal life is abundant. The whole occupation of man in these regions is the struggle for existence, and his daily food depends upon the success of his contest with the birds, beasts, and fishes, which dispute with him the possession of land and sea.” (Bancroft.) “The Esquimaux call themselves ‘In nuit,’ a term signifying, in their language, *Man*; the more usual term Eskimos, or Esquimaux, is said to be a corruption of *Eskimantik*, *i.e.*, raw-fish-eaters, a nickname given them by their former neighbours, the Mohicans.” (B. Seemann.)

“With a few exceptions, these people are short of stature, but not dwarfish, being well and powerfully built, long bodies, exhibiting great strength in lifting weights (which I tested to the extent of about 336 pounds), and much activity in running and leaping. Their expression of face was pleasing, foreheads low and broadish, cheek bones high, features rather flat, and the inner angle of the eye points slightly downwards in a manner commonly noticed in the eyes of the Chinese. With the exception of two instances, in which it was fine and wavy, the hair is straight, black and coarse, cut short on the men, who, generally speaking, have not much beard.

“The women have very small hands and feet, and when young are plump, solid little creatures, with ruddy, agreeable faces, and very fine teeth. Their faces, hands, and arms, are more or less tattooed, and their hair is long and dressed in a peculiar manner, being collected in two bunches, one on each side of the head, and a piece of stick, eight or ten inches long by half an inch thick being placed among it, a strip of partly coloured deer skin is wound round the whole in a spiral form, and this hangs down on each side of the face. They each carry an ivory comb of native make. Two suits of reindeer skin form the winter dress of both sexes, the dress next the body having the hair inwards, the outside dress with the hair outwards, and which is generally taken off when indoors. The man’s dress consists of coat, with hood and long flap or tail behind; knee breeches which are met at the knee by long sealskin boots, and warm deerskin mits. The woman’s dress differs, in that the hood of the coat is large

enough to carry a child, and there is a small flap before as well as at the back, and in the boots being very wide, coming high up and fastened with a string at the girdle.

"In summer and autumn, or for a period of about four months, from the beginning of June to the end of September, the natives live in tents, which are of two kinds, the one thin and light for warm weather, the other made of deerskin with the hair on for autumn and early winter; before the snow becomes sufficiently hard packed for house building, which takes place in October, at which time they move into winter quarters." (Dr. Rae, in "Trans. Ethnological Society," vol. iv., new series, p. 138). "Their snow dwellings are of bee-hive shape, frequently lined inside with skins, approached by a long crooked passage. The window is a block of ice, the bed a raised bank of snow covered with skins. The igloo or hut, which the Esquimaux builds, is modelled upon that which the seal makes for himself." (Hall.) "For obtaining fire the Esquimaux generally use lumps of iron pyrites and quartz, from which they strike sparks on to moss which has been well dried and rubbed between the hands." (Lubbock.) "The Esquimaux appear to have hardly any established form of religious worship, though they have a firm belief in a future life and in rewards and punishments. They have medicine-men and medicine-women, and keep up certain ceremonies connected with hunting, and with the healing of the sick and burial of the dead. They can hardly be said to possess any form of government beyond that of the family, and their conduct is chiefly regulated by traditional customs. It is said that the knowledge possessed by the Esquimaux of geography is truly wonderful, and that there is no part of the coast which they cannot well delineate if they have once visited it." (Hall.)

#### BOOKS ON THE ESQUIMAUX.

*History of Greenland*, D. Crantz. *Narrative of Journey to Shores of Polar Sea*, Captain J. Franklin. *Narrative of Second Expedition to Shores of Polar Sea*, Captain J. Franklin. *Voyage in Search of a North-West Passage*, Ross. *First and Second Voyages for a Discovery of a North-West Passage*, Parry. *Arctic Boat-Journey*, J. J. Hayes. *Tents of the Tuski*, Lieutenant W. H. Hooper. *Arctic Miscellanies*. *Arctic Manual and Instructions*. *A Selection of Papers on Arctic Geography and Ethnology*. *The Threshold of the Unknown Region*, C. R. Markham. *Arctic Experiences*, Vale Blake. *A Chronological History of Voyages into the Arctic Regions*, J. Barrow. *Voyage of H.M.S. "Herald"*, B. Seemann. *The Dutch in the Arctic Seas*, Van Campen. *Official Report of the Recent Arctic Expedition*, Captain Nares, R.N. *The Polar Regions*, Sir John Richardson. *Arctic Searching Expedition*, Sir John Richardson. *New Lands within the Arctic Circle*, J. Payer. *Narrative of Arctic Land Expedition*, Captain Back. *A Voyage of Discovery towards the North Pole*, Captain F. W. Beechy. *Narrative of a Voyage to the Pacific and Behring's Straits*, Captain F. W. Beechy. *Narrative of the North Pole Expedition*, C. H. Davies. *Life with the Esquimaux*, Captain C. F. Hall. *An Arctic Voyage*, R. A. Goodsir. *A Summer Search for Sir John Franklin*, E. A. Inglefield. *The U.S. Ship "Grinnell" Expedition in Search of Sir John Franklin*, E. K. Kane. *Arctic Explorations*, E. K. Kane. *The*

*Last of the Arctic Voyages*, Captain Sir Edward Belcher. *German Arctic Expedition. History of Siberia*, Strahlenburg. *Tales and Traditions of the Eskimo*, Dr. Henry Rink. *Danish Greenland, its People and its Products*, Dr. Henry Rink. *Discovery and Adventure in the Polar Seas and Regions*, Sir John Leslie. *A Narrative of the Discovery of the Fate of Sir John Franklin and his Companions*, Captain McClintock. *Voyage of H.M. Discovery Ship "Resolute" to the Arctic Regions*, G. F. McDougall. *The Great Frozen Sea*, Captain A. H. Markham. *Yachting in the Arctic Seas*, James Lamont. *Stray Leaves from an Arctic Journal*, Lieutenant S. Osborn. *Narrative of an Expedition to the Shores of the Arctic Sea*, John Rae. *An Account of the Arctic Regions*, W. Scoresby, Jun. *The Arctic Regions*, P. L. Simmonds. *Voyage of the Prince Albert*, W. Parker Snow. *Journal of a Voyage in Baffin's Bay and Barrow Straits*, P. C. Sutherland. *Narrative of an Expedition to the Polar Sea*, Lieutenant E. Sabine.

- 91. Three Plates**, from the *Bilder-Atlas*, showing the physiognomy, costume, dwellings, and implements of the Esquimaux. Views of the exterior and interior of the summer and winter huts are given, also of the seal hunter in his *kayak*, and a party of women in their *oomiak*; and sleighs drawn both by reindeer and dogs.  
8. 12. 81.
- 92. Labrets**, or lip ornaments, in various kinds of stone and bone, used for inserting as an ornament into holes made in the flesh of the lip or cheek.  
"The lower lip in early youth is perforated at each side opposite the eye-tooth, and a slender piece of ivory, smaller than a crow-quill, having one end broad and flat, like the head of a nail or tack to rest against the gum, is inserted from within, to prevent the wound healing up. This is followed by others successively larger during a period of six months or longer, until the openings are sufficiently dilated to admit the lip ornaments or labrets."—*Dr. Rink.* 12658.  
7. 12. 57. 458.
- 93. Hooded Coat**, made of sea-lion's intestine. From Kamtschatka.  
29. 9. 73. 2.
- 94. Pair of Mocassins**, made of seal hide; probably Tchutki.  
7. 12. 57. 392.
- 95. Two pairs of Seal-skin Leggings.** 5184.  
5481.
- 96. Pair of Snow-shoes**, in hood with cross lines of animal hide. 5159.
- 97. Buttons, Fasteners, etc.**, in walrus ivory, some in shape of seals, etc. 7. 12. 57. 456.  
12656-7.
- 98. Group of Etui Cases**, in walrus ivory, carved with rude ornamentation. 7. 12. 57. 467-72.
- 99. Etui Case**, in walrus ivory, and small tobacco-box (?) of reindeer's antler attached. The etui case is very well carved with representations of reindeer hunting. 7. 12. 57. 473.
- 100. Etui Case**, in horn and wood.  
7. 12. 57. 474.
- 101. Pegs and skewers for Skins (?)**, and implements for various purposes, in walrus ivory. Small ivory pegs or pins are used to stop the holes made in the seal's body by the spears in order to secure the blood, which is a great luxury to the natives.  
7. 12. 57. 450-3.
- 102. Skinning and skin-dressing Implements**, scrapers, scoops, etc., in walrus ivory.  
7. 12. 57. 439. 441-4.
- 103. Two pieces of Animal Intestine**, sewn together, and used as

a window-pane. Taken by Clements R. Markham, F.R.S., from the window of an Esquimaux house. See "Arctic Papers, for the Expedition of 1875," page 180.

Presented by *Clements R. Markham, F.R.S.* 20. 1. 81. 8.

- 104. Lamp**, in dark stone, in form of an oval dish or trough, in which is burnt moss (sphagnum) steeped in blubber oil. Brought from Greenland by Clements R. Markham, F.R.S.

"The Esquimaux lamp is the 'all in all' to these people. By it their *iglu* (house) is lighted and kept warm; by it they melt ice or snow for their drink; and by it they dry their clothing, mittens, boots, stockings, &c. Without the *lamp*, Esquimaux could not live—not so much because of its warmth or use for cooking, but because it enables them to dry their skin clothing, melt ice for drink, and gives them light during the long Arctic night of winter."—(*Captain C. F. Hall*.)

Presented by *Clements R. Markham, F.R.S.* 20. 1. 81. 6.

- 105. Drill Bows**, in walrus ivory, carved with representations of walrus and seal hunting, and deer stalking.

Some of the carvings are very interesting, and resemble in a singular manner some of the ancient carvings upon the bones found in the caves of the Drift Period. These drills are used for producing fire by friction.

"The drill bows are formed from the curved portion of the walrus tusk, and when recent possess great elasticity; but when old are too much dried, splinter and break very easily. The drill itself I found invariably formed of a green jade, once of leek green prase, very stubborn; and to the present time their mode of cutting, shaping, and polishing their labial ornaments, as well as these hard substances, is to us a secret. The thong of the drill bow being passed twice round the drill, the upper end is steadied by a mouthpiece of wood, having a piece of the same stone imbedded, with a countersunk cavity. This held firmly between the teeth directs the tool. Any workman would be astonished at the performance of this tool on ivory; but having once tried it myself, I found the jar or vibration on the jaws, head, and brain, quite enough to prevent my repeating it."—(*Sir E. Belcher* on the Esquimaux, in *Ethnological Society's Transactions*, Vol. I. p. 140.) 7. 12. 57. 445-9.



Hunting Scenes carved upon an Esquimaux drill-bow. No. 105.

**106. Photograph of Esquimaux Drill-Bows**, in walrus ivory in the Christy Collection. 23. 9. 80.

**107. Runner of an Esquimaux Sledge**, found by Captain Fielden in Grinnel Land (Lat. 81° 52', N.), the most northern point where traces of human beings have been found.

Presented by *Clements R. Markham, F.R.S.*

20. 1. 81. 3.

**108. Bone Runner (one from a long row) of a Sledge**; picked up by Mr. Clements Markham on Somerville Island.

Presented by *Clements R. Markham, F.R.S.*

20. 1. 81. 13.

**109. Whip**, with leash of animal skin, used for driving the dogs that draw the Esquimaux sledges.

In the farthest north, where the sea is always frozen, there are no canoes, and sledges are the most general mode of travelling. The Esquimaux dog is a descendant of the Arctic wolf. Eight dogs will draw 500 pounds comfortably on a sleigh at an average pace of four or five miles an hour. They can sleep in the open air, summer and winter. (*Dr. Rink.*)

Presented by *Clements R. Markham, F.R.S.*

20. 1. 81-4.

**110. Line**, made of skin, with tag and loop of walrus ivory, carved in shape of seals' heads. 7. 12. 57. 422.

**111. Springes**, of whalebone and wood, used for snaring birds. "The

Esquimaux snare birds by means of whalebone nooses, round which fine gravel is scattered as bait. (*Bancroft*). "The fine shavings of recently obtained whalebone are also employed for these purposes, making nets and springs for the capture of the *alca psittaca*, a Greenland parrot or puffin." (*Belcher*). 7. 12. 57. 419-20.

**112. Bolas**, or throwing balls, of walrus ivory, attached to strings of animal fibre with feathers at the end; for throwing and entangling birds. The feathers help to guide the course of the bolas. "The Esquimaux catch wild-fowl by means of a sling or net made of woven sinews, with ivory balls attached." (*Bancroft*)

12655.  
7. 12. 57. 454-5.

**113. Throw Stick (Noke-skak)** in wood, for throwing bird-darts. See *Parry's Second Voyage*, p. 508.

7. 12. 57. 375.

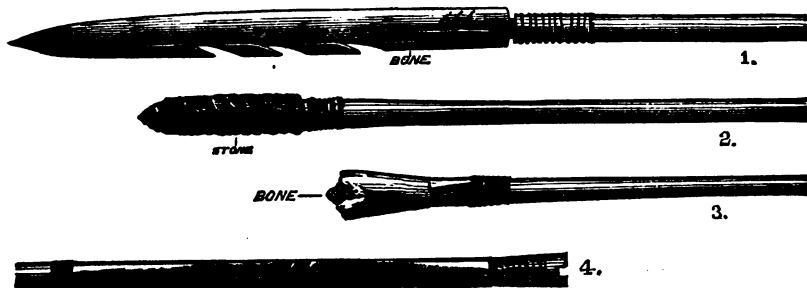
**114. Four Bows**, three in yew wood, one made up of three pieces curving in opposite directions, strung and bound with thongs of deer sinew; and one of spliced walrus ivory, similarly bound. 7. 12. 57. 285-6 & 301.

16. 4. 61. 167.

**115. Bow-bender (?)**, in three pieces of walrus ivory, ingeniously fixed.

7. 12. 57. 457.

**116. Arrow**, with blunt bone head, for stunning birds and other animals without injuring their skins. See plate below, fig. 3. 7. 12. 57. 349.



Esquimaux Arrows. Nos. 116, 117, and 120.

C

117. **Arrow**, with stone head. See plate on page 17, fig. 2.  
7. 12. 57. 350.
118. **Flint Arrow-head**. Esquimaux. 13078.
119. **Flint Flake**, and two very small stone **Arrow-heads**, from a grave in the island of Upernivik.  
Brought and presented by *Clements R. Markham, F.R.S.*  
20. 1. 81. 9.
120. **Group of Wooden Feathered Arrows** with bone heads, having mostly from one to three barbs on one side, and bound to the shaft with animal fibre, and bearing in many cases the private mark of the owner. The plate on page 17 shews the principal types of Esquimaux arrows, their heads, bindings, and, as shewn in Fig. 4, their method of fixing the feathers into the end.  
7. 12. 57. 338-61.
121. **Native model of a Kayak or Canoe**, used in fishing by the Esquimaux; fitted with harpoons, bladders, throwing-sticks, etc. Made of wood and bone, and covered with fish skin. There are two kinds of boats in use among the Esquimaux—the Kayak or man's boat, and Oomiak or woman's boat. The Kayak is from 16 to 20 feet long. The Oomiak from 20 to 25 feet long. Both have a wooden frame covered with seal or walrus skin, and are propelled by paddles, oars or sails. (King in Jour. of Eth. Soc. London, i. 287.)  
Presented by *Clements R. Markham, F.R.S.*  
20. 1. 81. 71.
122. **Three Wooden Harpoon Staves**, with walrus-ivory spear ends, and bone sockets and whale-bone mountings. Also harpoon lines of walrus hide, mounted with bone and iron barbs, and two spear-heads from similar staves. These harpoons are used for spearing whales and seals. See Plate I. fig. 1.  
7. 12. 57. 72.  
90, 405 and 407.  
22. 6. 72. 3.
123. **Harpoon Stave**, in walrus ivory.  
Presented by *Clements R. Markham, F.R.S.*  
20. 1. 81. 1.
124. **Floats**, for attaching to the lines used with the harpoons to catch seals, &c., made of small seals' skins turned inside out. 7. 12. 57. 382-4.

## RELICS OF THE ARCTIC EXPEDITION OF SIR JOHN FRANKLIN.

125. **Group of Relics** from the Franklin expedition. (1) An exact tracing of the record of the expedition found in a cairn on Point Victory; framed in wood made from the Franklin boat found on the shore of King William Island, with a piece of copper from the same. (2) Prayer-book, found in the same boat. (3) Piece of lint and an English farthing of 1839, from the medicine chest discovered at Point Victory. (4) Seaweed laid out on paper, collected by Captain Crozier (Franklin's second in command) at the Falkland Islands, during Ross's Antarctic Voyage, and so labelled in Captain Crozier's handwriting. (5) Knives, buttons, scissors, and fragment of canvas, etc. from the boat found on King William Island. (6) Thong, from an officer's boot, and fragment of sulphur from a seaman's pocket from the same boat. (7) Knife, with bone handle, made up by the Esquimaux from a cutlass blade belonging to the Franklin expedi-

tion. (8) Model of an Esquimaux in his Kayak, made by the Greenland Esquimaux. (9) Bow, bound with sinew, and two arrows with iron heads, both made by the Esquimaux, from the wood of the Franklin ship. (10) Spoon, the bowl made from the musk-ox horn, and the handle from the wood of the Franklin ship. (11) Esquimaux comb and small implement, of

walrus ivory. (12) Small stone box, containing brown sugar, deposited by Sir Edward Parry at Fury Beach in 1824, and used by the M'Clintock Expedition in 1859. See M'Clintock's "Narrative of the Discovery of the fate of Sir John Franklin."

Deposited, through Mr. T. J. Moore, by Dr. David Walker, naturalist on the S.S. Fox.

## AMERICA.

### BOOKS ON AMERICA.

*The Native Races of the Pacific States of North America*, Bancroft. *Travels in Brazil*, Spix and Martius. *The Antiquities of Wisconsin Surveyed and Described*, Lapham. *Grammar and Dictionary of the Dakota Language*, Rev. S. R. Riggs, in Smithsonian Contributions, 1852. *Perou et Bolivie*, C. Wiener. *Drift Palaeoliths of New Jersey*, Dr. Abbott, in 10th Report to Trustees of Peabody Museum. *The Stone Age in New Jersey*, Dr. Abbott, in Smithsonian Report for 1875. *Yucatan*, Stephens. *O-Kee-Pa*, Catlin. *Last Rambles amongst the Indians*, Catlin. *Life amongst the Indians*, Catlin. *North American Indian Portfolio*, Catlin. *Souvenirs of the North American Indians*, Catlin. *Antiquities, Ethnology, etc., of South America*, Bollaert. *Patagonia*, Falkner. *Anahuac*, Tylor. *Indian Tribes*, Schoolcraft. *Mexico*, Lord Kingsborough. *Travels on Amazon and Rio Negro*, Wallace. *History of the Objibway Indians*, Jones. *Memoirs of a Captivity among the Indians*, Hunter. *Travels in Alaska*, Whympfer. *Expeditions into the Valley of the Amazons*, Clements R. Markham. *Rites and Laws of the Yucas*, Clements R. Markham. *Cuzco, a Journey to the Ancient Capital of Peru*, Clements R. Markham. *The New El Dorado or British Columbia*, K. Cornwallis. *Travels in British Columbia, etc.*, Captain C. E. Barrett Lennard. *British Columbia and Vancouver's Island*, W. C. Hazlitt. *British Columbia and Vancouver's Island*, D. G. F. Macdonald, C.E. *Vancouver Island and British Columbia*, A. Rattray. *Vancouver Island and British Columbia*, M. Macfie. *Deserts of North America*, Domenech. *Wanderings of an Artist*, Kane. *Pre-historic Races of the U.S. of America*, Foster. *The Ancient Monuments of the Mississippi Valley*, Squier and Davis, "Smithsonian Contributions." *Carver's Travels; At Home with the Patagonians*, Musters. *Möllhausen's Journey to the Pacific: Voyages of the Adventure and Beagle; Views in the Interior of Guiana*, Schomburgk. *The Indian Tribes of Guiana*, Brett. *Incidents of Travel in Central America*, Stephens. *Two Years in Peru*, Hutchinson. *Peru*, Squier.



## NORTH-WEST COAST OF NORTH AMERICA.

FOLLOWING Mr. Bancroft's classification of the tribes living on this coast, there have been included under this head all objects coming from the inhabitants of the coast and islands from Kotzebue Sound, as far south as Vancouver's Island. These tribes include "the *Koniagas*, or Southern Esquimaux, who, commencing at Kotzebue Sound, cross the Kaviak Peninsula, border on Bering Sea from Norton Sound southward, and stretch over the Alaskan Peninsula and Koniagan Islands to the mouth of the Atna, or Copper River. The *Aleuts*, or people of the Aleutian Archipelago; and the *Thlinkeets*, who inhabit the coast and islands between the rivers Atna and Nass (amongst whom are the Sitkas, occupying Baranoff Island)." South of these come the Columbian group, the *Haidahs* or Queen Charlotte Islands, and the *Nootka* family occupying Vancouver's Island, and the labyrinth of inlets opposite to it (*Bancroft*).

The *Koniagas* and *Aleuts* bear a close relationship both in family and habits to the Esquimaux, the more southerly tribes are allied to the North American Indians.

**126. Two Plates** from the *Bilder Atlas*, illustrating the costume, implements, etc., of the natives of the N.W. coast of N. America.

8. 12. 81.

**127. Hat and Cloak**, once belonging to a medicine man, in Alaska: the hat of very neatly plaited reed, with curious devices containing faces, eyes, etc., painted round the outside, in blue, black, and red: the cloak with similar designs upon it woven in the wool of the mountain-goat, dyed brown, green, etc.

Brought by *Captain Stubbs, R.N.*

20. 1. 81. 55-6.

**128. Piece of Wood-carving** taken from the hat of a medicine man in Alaska. Figures of a man, frog, and the heads of birds. The hat had two wooden wings with feathers, that measured more than 6 feet from tip to tip.

Brought by *Captain Stubbs, R.N.*

20. 1. 81. 57.

**129. Mask**, of wood, painted black and red; probably used in native dances.

"In their (the Columbians) dances, as in war, masks carved from cedar to represent an endless

variety of monstrous faces, painted in bright colours, with mouth and eyes moveable by strings, are attached to their heads, giving them a grotesquely ferocious aspect."—(*Bancroft*.)

5016.

**130. Hat**, of wood, with painted ornamentation upon it, and carved ivory ornament down the back, with sea-lion's beard inserted into it, and surmounted by a bird on top.

Brought from the Aleutian archipelago by *Captain Stubbs, R.N.*

"The hat of Aleut consists of a helmet-shaped crown of wood or leather, with an exceedingly long brim in front, so as to protect the eyes from the sun's reflection upon the water and snow. Upon the apex is a small carving, and down the back part hang the beards of sea-lions. This hat also serves as a shield against arrows."—(*Bancroft*.)

20. 1. 81. 58.

**131. Canoe, or Kayak**, with wooden framework bound with rein-deer tendons, and covered with seal-skins. From Alaska. Length 18 feet 2 inches.

Presented by *Captain J. H. Mortimer.*

3. 8. 74. 1.

132. **Two Spears**, one with triple bone-head used for fishing; the other with leaf-shaped metal head. From Alaska.  
Presented by *Captain J. H. Mortimer*. 3. 8. 74. 2-3.
133. **Harpoon Line**, with small bone haft attached, and wooden float carved in shape of animal's head.  
7. 12. 57. 421.
134. **Float made of a small seal's skin**. From Alaska.  
Presented by *Captain J. H. Mortimer*. 3. 8. 74. 4.
135. **Whale Fishing-line**, made of animal sinew and fibre, with bone mount for metal blade. The loop at end bound with hickory-bark.  
7. 12. 57. 404.
136. **Marline - spike in Sperm Whalebone**. Probably from the coast of America. 7. 12. 57. 44c.
137. **Small Knife or Dagger**, with bone handle, and oval slate blade.  
4980.
138. **Four Bows**, of pine wood, bound with hickory and other bark. One brought from Kotzebue Sound, and the other from Port Discovery, in 1845. See Schoolcraft, vol. 3, Pl. 34.  
7. 12. 57. 291-295 & 298. 5483.
139. **Quiver, in seal's skin**.  
7. 12. 57. 366.
140. **Arrow**, with bone head, feathered, and with oval whalebone loop attached. Use uncertain. 4702.
141. **Group of Arrows**, with wooden, bone, and iron heads. One of the ivory heads, barbed on one side, and bound into the shafts with hickory bark. The shafts have two feathers. 7. 12. 57. 338-61.
143. **Long two - pronged Fish Spear**, of pine-wood, bound with hickory bark, and with handle for thrusting at the end, grooved to suit the shape of the hand. Length 14 ft. 9½ in. See Plate I. fig. 2.  
"The salmon-spears are made of pine, and are rounded and smoothed by being rubbed on watered stones, and are afterwards straightened by warmth in the ashes of the fires. The spear, with two heads and two finger places in the handle, is about fifteen feet long, and is used in the deeper water off the mouths of rivers, when the two heads double the chances of hitting a fish at one stroke."—(*Sproat*.) Similar spears are sometimes used to catch lobsters. 7. 12. 57. 65.
144. **Model of a Canoe or Kayak**, a wooden framework covered with animal intestine. In the canoe are two figures of men dressed in bladder coats, and wearing painted wooden hats with long prominent peak over the eyes. From the Sitkas.  
Presented by *Captain J. H. Mortimer*. 18. 9. 61. 1.
145. **Canoe, or Kayak**, made of a framework of wood bound with reindeer tendons and whalebones, covered with seal-skins; also a double-bladed paddle for a similar Kayak. From the Sitkas.  
Presented by *Captain Krele*. 31. 5. 59. 1-2.
146. **Paddle**, with oval blade, and rude carving upon it. From the Sitkas.  
Presented by *Captain Krele*. 31. 5. 59. 3.



Fish Arrow. No. 141.

- bone heads, is loose and attached by a string as a harpoon. The shafts are feathered. 7. 12. 57. 338-61.
142. **Group of Arrows**, with walrus-
147. **Two Fishing-hooks**, with whalebone shafts and bone barbs, bound with bark; used for trolling whilst rowing, generally with a herring for bait. 7. 12. 57. 415.

**148. Hooks of the root of the fir-tree**, with straight bone barbs, lashed with bark; used for catching salmon and halibut in deep water.

"Their halibut-hook is curiously shaped, and is made of a stringy tough part of the Douglas pine or the yew, which is steamed until it is flexible, when it receives its proper shape. The lines are made of seaweed except for six or eight feet from the hook, where they are of twisted twigs or deer sinew."—(*Sproat.*) See also Schoolcraft, vol. iii., pl. 35, fig. 4.

Presented by *Captain G. P. Lock.* 7. 12. 57. 409-14.  
30. 1. 77. 5-6.

**149. Coat, and Cap**, made of sea-lion's intestine, trimmed round the edges with ornamental border composed of strips of skin coloured red, yellow, black and green, together with fragments of cloth, worsted, and feathers. From the Sitkas of Baranof Island.

Obtained by *Captain Stubbs, R.N.* 20. 1. 81. 35.

**150. Group of Pipes**, in dark coloured slate, carved in grotesque human and animal shapes, some of them very similar in design to ancient Mexican work. Occasionally these carvings represent caricatures of Europeans. The Kaiganies "are

noted for the beauty and size of their cedar canoes, and their skill in carving. Most of the stone pipes, so common in ethnological collections, are their handiwork. The slate quarry from which this stone is obtained, is situated on Queen Charlotte's Island" (*Dall*). The Chimsyans "make figures in stone dressed like Englishmen—stone flutes, etc., adorned with well-carved figures of animals" (*Sproat*). See letter from C. W. Abbott, in *Nature* for 15th June, 1876.

4465-7.  
4469.

7. 12. 57. 430.

**151. Knife or Dagger**, with bone handle and oval copper blade. Probably from the Copper Mine River. 4981.

**152. Ladle**, carved from the horn of the musk-ox. (?) From British Columbia, brought by *Captain Stubbs, R.N.* 81. 20. 1. 59.

**153. Models of Canoes**, in drift-wood, painted on the outside with grotesque devices of faces, eyes, etc. See Wood's *Nat. Hist. of Man*, vol. ii., p. 732. From Vancouver's Island.

Presented by *Captain G. P. Lock.* 30. 1. 77. 2-4.

From Queen Charlotte's Island. Brought by *Captain Stubbs, R.N.*

20. 1. 81. 54.

## INLAND INDIAN TRIBES OF NORTH AMERICA.

**154. Two Plates** from the *Bilder Atlas*, showing the physiognomy, costume, dwellings, burial places, and implements of these tribes. 8. 12. 81.

**155. Stone Arrow-heads**, from Virginia, U.S.

Brought and presented by *John Whitford.* 12. 5. 81. 1.

**156. Arrow-head**, found in North America.

Presented by *Miss Anne Schofield.* 17. 6. 69. 2.

**157. Arrow and Javelin heads**, in various kinds of stone; found in North America. 13068-74-13079.

**158. Bundle of Arrows**, with stone heads; from Indian tribes of California. 7. 12. 57. 344-5.

**159. Arrow-heads and Axe-heads**, in various kinds of stone; found in Iowa, U.S.

Presented by *W. Hughes.*

15. 11. 79. 1-8.

**160. Lower Jaw-Bone and Teeth,** bone implements and stone implements; from Indian grave mounds near New Albany and Louisville, Indiana and Kentucky, U.S.

Presented by *Professor Lawrence Smith.* 27. 5. 64.

**161. Large Stone Axe-head, and Stone Arrow-heads,** found near the town of Montrose, Lee County, in Southern part of Iowa, U.S., a district once occupied by the Sac or Fox tribe.

Presented by *Frederick Green.* 16. 1. 69. 1-5.

**162. Axe-head,** in stone; found at Wilmington, Delaware, U.S.

Presented by *S. D. Jennison.* 20. 10. 74. 1.

**163. Arrow-heads,** in stone; found in Tennessee, U.S.

Presented by *Rev. H. A. Jones.* 16. 10. 75. 1-6.

**164. Stone Axe-heads,** from North America.

4991.  
4993.  
13048.

**165. Granite Malleus, or Net-Sinker (?)** Found on the North Dock Quay, Liverpool, in 1867, and believed to have come in ballast from N. America.

Presented by *Charles Potter.* 23. 4. 68. 1.

**166. Stone Axe-head,** from New Brunswick.

4990.

**167. Flat Stone Implement** of grey slate, with two holes pierced through it. Used in making rope from vegetable fibre. Found near Fergus, Ontario. See Schoolcraft's *Indian Tribes*, vol. i., p. 89, plate 28.

Found and presented by *Charles Tobin.* 19. 6. 79. 6.

**168. Dress,** consisting of a cloak, leggings, and moccasins, of chamois leather, embroidered with coloured silks, with belt and pouch most beautifully ornamented with bead-

work. The dress is said to have belonged to Osceola, the most conspicuous character amongst the Seminolee tribe of Indians, although not their chief. It was obtained many years ago through the Charleston house of a Liverpool firm, after the war between the native Indian tribes and the United States Government, 1832-8. Osceola took a leading part in the war, and was renowned for his courage and talents. He was taken prisoner, and visited at Fort Moultrie, South Carolina, by Mr. George Catlin in 1838. Mr. Catlin took a sketch of him, and gives a long and interesting account of his remarkable character. See Catlin's *North American Indians*, vol. ii., p. 218. Osceola died the next morning after Mr. Catlin left him, and the surgeon who attended him, described to Mr. Catlin that immediately before his death he sent for his war dress, and dressed himself completely in it; he also painted himself deliberately with vermilion. After this he shook hands with his wives and children, and the officers and chiefs around, and "then slowly drew from his war-belt his scalping-knife, which he firmly grasped in his right hand, laying it across the other, on his breast, and in a moment smiled away his last breath without a struggle or a groan."

Presented by *John Vickers.* 20. 6. 78. 1-8.

**169. Dress** of chamois leather, trimmed with dyed grass, hair, and feathers, with two pendent ornamental disks, one of silver, and the other of shell; the leggings of red flannel. 12885.

**170. Cap and Pouch,** embroidered with coloured bead decoration.

Presented by *Miss Neilson.* 25. 8. 81. 7-8.

**171. Leather Shoes,** embroidered with coloured bead decoration. From the Mickmack Indians.

Presented by *Major Chambers.* 28. 1. 58. 2-3.

172. Two Pairs of Snow Shoes, made of a bent rim of ash wood (?) with hide thongs across.

Presented by the Trustees of the Liverpool Institute.

22. 6. 72. 2.

22. 6. 77. 5.

173. Dagger, in sheath of neatly plaited leather, the handle bound with skin. Made by the Chippewah

Indians, N. America.

Presented by W. W. James.

6. 6. 60. 4.

174. Pipe, of wood, inlaid with lead, and carved with figure of an animal climbing over the bowl. See *Bilder Atlas*, vol. vii., plate 13, fig. 12, for similar pipe. 4449.

175. Paddle, in pine wood, stained a dark colour. 7. 12. 57. 245.

## ANCIENT MEXICO AND CENTRAL AMERICA.

SHORTLY after the discovery of America by Christopher Columbus early in the 16th century, the Spaniards effected the conquest of Mexico and Peru, and the subjection of various other smaller States lying between those two countries. At that time these territories were occupied by two great races, the Aztecs of Mexico and the Incas of Peru, who, throughout some centuries had developed a high condition of civilization compared with other aboriginal races around. Of these ancient American civilizations there are vast architectural remains in the countries themselves, and numerous other relics scattered about in the various museums of Europe and America. The most interesting in this collection is No. 181, an example of ancient Mexican hieroglyphic writing, unfortunately as yet undeciphered. Only a few of these manuscripts are in existence, which causes each example to be of great interest and value.

Most of the Peruvian antiquities have been dug out of the large conical sepulchral mounds which abound in that country. For accurate and admirable illustrations of such graves and their contents, in the neighbourhood of Ancon, the reader is referred to *The Necropolis of Ancon*, by W. Reiss and A. Stübel. In these Inca graves are found mummies, in a good state of preservation owing to the nature of the soil and the dryness of the climate; and with them their wrappings of variously ornamented and coloured fabrics of wool and cotton; vessels in earthenware and miscellaneous tools and implements for domestic purposes, and articles of toilet.

176. Two plates, from the *Bilder-Atlas*, showing the buildings, carvings, costumes, etc., of the ancient and modern Mexicans and Peruvians. 8. 12. 81.

177. Arrowheads, and other implements in obsidian, also a natural lump of obsidian. From Mexico.

13056.

13060-2.

178. Five small ornaments, in obsidian and quartz; found in Mexico.

13063-5.



Ornaments. No. 178.

**179. Model in wax**, of a large Zodiac calendar, found in 1790 buried in the great square of the city of Mexico. The original measures 11 feet 8 inches in diameter, and is carved out of a block of porous basalt, which is calculated to have weighed 24 tons when perfect. It is now walled into the north-west side of the cathedral. The stone is figured in Humboldt's *Vue des Cordillères*, pl. 23. Mr. Bollaert contributed an account of the stone to the "Intellectual Observer," August, 1865, and his exhaustive description of the meaning of the various parts of this calendar, accompanied by a plate, may be found in that Review.

Presented by *J. Armstrong*.

i. 8. 73. 2.

**180. Model in wax**, of a carved stone called the sacrificial stone, found in the great square of the city of Mexico. It has been conjectured that this stone was used as an altar for human sacrifices, and that the canal cut from the centre to the edge carried away the blood of the victims. This theory is improbable, although human sacrifices were without doubt only too common in ancient Mexico. The exact use of the stone has not yet been determined. The original is in porphyry, and measures 9 ft. 10 in. in diameter, and is 3 feet 7¼ inches thick. It is now in the courtyard of the University.

Presented by *J. Armstrong*.

i. 8. 73. 1.

**181. Folding book**, or Codex, composed of leaves made from layers of fibre of the *Maguey*, or *Agave Mexicana*, covered with a thin coating of stucco, painted with picture writing in brilliant colours. The leaves are figured on both sides. Each leaf measures 6½ inches × 6½ inches. The leaves fold up, and measure in all 13 feet long. The interpretation of these hieroglyphic subjects is not known, but they are supposed to refer to history and chronology. The Codex was formerly in the

Fejérváry collection, and under the name of the Fejérváry Codex, is given complete in facsimile, in Lord Kingsborough's great work on Mexico, vol. iii. Reference to these remarkable MSS. will be found in Proc. Soc. Ant., First series, vol. iv. p. 242. Ditto, Second series, vol. iii. p. 425. Memoirs of the Anthropological Society, vol. ii. p. 46. Also in Bancroft's *Native Races*, vol. ii. p. 530, where it is stated that the origin of the Mexican MSS. in the Bodleian Library, and of the Fejérváry MS. is not known, nor has any attempt been made to interpret them, although the Fejérváry Codex seems to be historical and chronological in its nature. See also chapter 4 of Prescott's *History of the Conquest of Mexico*. 12014.

**182. Photograph of (1) Mask formed of part of a human Skull**, coated with a mosaic of turquoise and obsidian, the eye-balls of iron pyrites highly polished: the mouth is made to open, and the inside is lined with red leather. (2) **A knife with flint blade and wooden handle**, the latter in the form of a crouching divinity, encrusted with precious materials, among which may be distinguished turquoise, malachite, and coral. (3) **An Animal's Head in wood**, also encrusted with turquoise, malachite, etc. These specimens of mosaic were probably used in the Aztec religious ceremonies, and no doubt were brought to Europe soon after the conquest of Mexico. From originals in the Christy Collection. 23. 9. 80. 8.

**183. Photograph of a carved wooden Drum**, three terra-cotta whistles, and two terra-cotta flutes; from Mexico. From originals in the Christy Collection. 23. 9. 80. 5.

**184. Photograph of a group of Ancient Mexican Pottery**. From originals in Christy Collection. 23. 9. 80. 3.

**185. Flute**, in baked clay, with painted ornamentation. 12886.

- 186. Two Whistles**, in terra-cotta, in shape of grotesque figures of birds. From Mexico. 5369. 5383.
- 187. Mask**, in pottery, said to be ancient Mexican, and to have been dug out from a mound at Otumba, Mexico. Presented by *W. S. Crawley*. 8. 6. 76. 1.
- 188. Two-headed Idol**, in gold, each hand holding a bar from which an object is hung. This idol is figured on one of the plates at end of vol. xiv. of *Trans. His. Soc. Lanc. and Ches.* and described on that plate as having been found in New Granada. It is stated however by Mr. Bollaert in his description of those plates in vol. xiii. p. 311 of the same Transactions, that the idol is Mexican. H. 5 in. 13035.
- 189. Heads**, and other portions of grotesque human figures, some with head-dresses, earrings and necklaces, in light-coloured imperfectly burnt pottery. See *Trans. His. Soc. Lanc. and Ches.* vol. xx. p. 353, where Mr. Mayer is mentioned as exhibiting similar figures. These were probably obtained from Mr. T. T. Brusson (?) in the neighbourhood of Tampico de Tarmalipas, Mexico. 5368. 5379-82. 5384-92.
- 190. Figure of a Man**, wearing a conical cap; in dark-coloured soft stone. Locality uncertain. 5188.
- 191. Four seals or Stamps** in terra-cotta, with grotesque figures of men upon them; supposed to have been used for impressing designs upon fabrics. 5393-6.
- 192. Three small Objects** in alabaster, two of them pierced for suspension, and possibly amulets, the third possibly a chess or draughts-man. 5397-9.
- 193. Figure of a Bird**, in dark-coloured soft stone. Locality uncertain. 5357.
- 194. Thin Sticks**, pointed at each end. Use and locality uncertain. 12887.
- 195. Metatl**, a slightly hollowed hard stone, standing on three legs, with carved handle, such as are now used in Mexico, and upon which soaked maize is laid and then reduced to a paste, before being baked in flat round thin cakes. With the metatl is used a long stone roller called by the modern Mexicans *metlapilli*. 15½ in. × 12 in. 8289.

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## HONDURAS.

- 196. Three tripod Vases**, in dark grey pottery; found by Captain William Alexander Fraser, in June, 1847, among the ruins of an altar (?), at the top of a high hill, on the island of Roatan, Bay of Honduras. For figures of these, see plates at end of vol. xiv. of *Trans. His. Soc. of Lanc. & Ches.*, and for description, see vol. xiii. of same Transactions, p. 314.

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## NEW GRANADA.

- 197. Two figures of Lizards**, or possibly Frogs, in gold, from tombs at San Juan, in the province of Antioquia, New Granada. "These," says Mr. Bollaert, "were venerated by the Chibchas or Muizcas of Bogotá (New Granada). The frog or toad was symbolic of water, rain, and other things, as the number one; also played a curious part in their lunar calendar, which was generally an engraved pentagonal stone. I have given some readings of these engraved stones in my book on 'South American Antiquities'." \*

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\* *Trans. His. Soc. Lanc. and Ches.* vol. xiii., p. 311 and following; also plates at end of vol. xiv.

These figures are engraved among the plates already referred to.

L.  $1\frac{1}{2}$  in. 13036-7.

- 198. Three figures, in gold, two of them found with No. 197.** These have been cast flat, the lower part of the mould having had the figure engraved in it, a method peculiar to this region. One has a staff, surmounted apparently by the guacamayo, or sacred parrot (Bollaert).<sup>\*</sup> One of these figures, says Mr. Bollaert, is of Guanin gold, probably a natural alloy.\* L.  $4\frac{1}{4}$  in. 13038-40. L.  $1\frac{1}{2}$  in.
- 199. Small figure, in gold; found with No. 197.\*** L.  $1\frac{1}{8}$  in. 13041.

## ECUADOR.

- 200. Large Ear-pendant, in gold.** One large ring, to which is attached an embossed plate in shape of a grotesque face showing teeth. On the forehead are figures which Mr. Bollaert considers may be hieroglyphics.\* An almost exactly similar pendant is figured in Mr. Bollaert's *Antiquities of S. America*, p. 92. Mr. Bollaert has suggested that this may be the head of a war deity. Probably found at Cuanca in Ecuador.

Dia. of large boss  $4\frac{1}{8}$  in. 13042.

## CENTRAL AMERICA AND PERU.

- 201. Pair of Ear-pendants, in gold.\*** One large ring with plates attached; each embossed with four grotesque figures of pumas. Two pebble beads are attached to each pendant. 13043.
- 202. Earring with pendant circular plate, in gold.\*** 8756.
- 203. Pair of Earrings with pendant circular plates, in gold.\*** 8757.
- 204. Two Earrings, to which pendant plates have been attached.\*** 8758-9.
- 205. Two Earrings,\* large hollow rings of gold, with closed ends.** Dia. of ring, nearly 1 in. 8760-1.
- 206. Circular plate, in gold, a pendant (?), pierced with four holes.\*** Dia.  $8\frac{1}{4}$  in. 8762.
- 207. Circular plate, in gold, a pendant (?), pierced with one hole.\*** Dia. 4 in. 8763.
- 208. Pendant plate, in gold, with figure of a frog embossed upon it.\***  $2\frac{1}{2}$  in.  $\times$   $2\frac{1}{4}$  in. 10. 10. 78. 42.
- 209. Top of an Official Staff,\* in gold, hollow, and embossed with grotesque figures of animals and human faces.** H.  $5\frac{3}{8}$  in. 8764.
- 210. Small vessel\* (?), the lower part in silver and the upper half in gold.\*** Dia. 2 in. 8765.
- 211. Small figure of a Parrot, with ring attached for use as a pendant; in gold.** H.  $\frac{1}{2}$  in. 8516.
- 212. Figure of a Scorpion, a pendant in gold.** 10. 10. 78. 43.
- 213. Figure of a Crocodile, in gold.** 10. 10. 78. 41.
- 214. Two Ornaments for the Head, made to imitate feathers, in gold.** Similar ornaments have been found stuck into the head-dresses of mummies found in the Chincha Islands, Peru.\* See Squier's *Peru*, p. 149. L.  $10\frac{1}{8}$  in. L.  $19\frac{1}{4}$  in. 8766-7.

\* Trans. His. Soc. Lanc. and Ches., vol. xiii., p. 311 and following; also plates at end of vol. xiv.



215. Thirteen hollow beads, in gold.\* 8768.  
Taken from a mummy at Casma on the coast of Peru. Dia.  $3\frac{1}{4}$  in. 10. 10. 78. 44.
216. Eight flat pendant ornaments in gold; probably for attaching to dresses. 8769.
217. Row of ten small hollow cylinders,\* in gold, of gradually increasing length from  $\frac{3}{8}$  in. to  $\frac{1}{2}$  in. 8771.
218. Heads, etc., from grotesque human figures, probably idols, in well-burnt red terra-cotta. Found in Central America. 28. 2. 68.
219. Figure, in wood (from a row of similar figures (?)), with head-dress; taken from a considerable depth in the guano deposits on the Macabi Islands, off the north of the Peruvian coast. For a view of these islands, see Hutchinson's *Two Years in Peru*, vol. ii. p. 164.  
Presented by A. W. Franks. 9. 12. 80. 30.
220. Wooden stick with human bust carved at the top, the two hands holding a vessel to the mouth; the eyes are made of shell, and inserted; also, a fragment of cloth and a bird's egg. These were dug out of the guano on the Islands of Macabi from, it is said, a depth of 350 feet.  
Presented by Captain Hammill of S.S. "Magellan." 4. 5. 71. 1.
221. Thirteen pottery Water-bottles and other vessels, in red and black wares, from Truxillo. Some of these have figures of apes moulded in relief upon them, others have animals painted on them.  
Presented by Captain Angel, of the barque "John Peile." 28. 3. 70. 1-13.
222. Hollow circular pendant in silver, pierced with four holes.
223. Group of Peruvian pottery Urns, excavated by T. J. Hutchinson, from burying-grounds between Ancon and Chancay, 30 miles north of Lima. The body of these urns is of a light red colour, and nearly all the outsides have been painted white and red. The shapes are mostly egg form, and made so as not to permit of the urn standing on its end. Some urns have human and animal figures upon them in relief. Consul Hutchinson has described the burial-grounds of this locality in chap. xxii. vol. ii. of *Two Years in Peru*.—"They are enormous in extent, and the character of their contents is indicated by the hundreds and thousands of skulls and bones lying about on the surface, turned up by the natives seeking for buried treasure."  
Presented by T. J. Hutchinson. 8. 4. 73. 1-26.
224. Seven skulls with four lower jaws, from burying-grounds at Huatica, near Lima.  
Presented by T. J. Hutchinson.
225. Woman's Work-basket of plaited reed-grass, taken from a grave at Ancon, in Peru, containing a number of painted wooden spindles with painted clay whorls attached; some of them with a quantity of yarn still round them. Also two slings, a small pot, fragments of metal, and several specimens of coloured woven fabrics and fishing nets. For a similar work-basket and contents, see *Necropolis of Ancon*, pl. 86.  
"The cloth (found with Peruvian mummies) is composed of a regular warp and woof, the thread being twisted or spun, and often wrought into variegated patterns. The fabric consists of the wool of the Llama or Alpaca, and perhaps sometimes of cotton." (Foster).  
Presented by Captain Alexander Mackay. 22. 7. 80. 54-5.

\* Trans. His. Soc. Lanc. and Ches., vol. xiii., p. 311 and following; also plates at end of vol. xiv.

**226. Two skulls with hair attached,** and portion of mummy cloth from Ancon.

Presented by the *Rev. H. H. Higgins.* 5. 10. 71.

**227. Six Peruvian Water-bottles,** found whilst making excavations for building on the Paramanga Estate near Horca Hill, Peru. (No doubt the Horca del Hombre near Ollantaytambo.) See *Peru*, by Squier, p. 502.

Presented by *George D. F. Stephen.* 22. 12. 73. 1-6.

**228. Small hollow figures of a Man and Woman, in silver.\*** Most probably from Cuzco (Mr. Bollaert).

H.  $3\frac{1}{4}$  in.  
H.  $2\frac{3}{8}$  in.  
8774-5.

**229. Plate of Gold,** said to be portion of the lining of an Inca temple at Tiahuanaco. Also another plate evidently from the same place. These were more probably plates attached to armour.\*

6 in. X 5.  
8776-7.

**230. Two reed Staves** bound round with coloured cotton, such as are frequently found attached to the Peruvian Mummies, or stuck in the sand near the graves. See *Necropolis of Ancon.* Plate 32.

**231. Collection of Antiquities,** taken by Mr. Edward Bald, from a cemetery belonging to an ancient ruined fishing village on the coast of Peru, about  $3\frac{1}{2}$  miles south of Pisagua. These antiquities are divided into small groups, each of which is the contents of a grave. Amongst them is a bundle of fishing-tackle in a remarkable state of preservation, the hooks made of bone, with thorn barbs attached. There are also several harpoon heads, with quartz or flint heads and bone barbs; rolls of human hair; small red pottery bowls; stone pestles and wooden mor-

tars; slings; wooden spoons; fragment of a wooden shuttle; wooden bow and remains of arrows; woven fabrics and dyed wool; stone net-sinkers, and shells, the *Mytilus latus* and *Choncholepas Peruvianus*. Amongst these antiquities are also some of the dried eyes of the Cuttlefish which are said to be found inserted in the eye cavities of the Mummies.

Deposited by *Edward Bald.*

**232. Head of a Man,** carved in stone, evidently broken from a figure, with traces of colouring on the face. From Peru. 5287.



Carved stone Head. No. 232.

**233. Woven Bag,** with five separate pockets inside; most probably from a Peruvian grave. 12. 1. 81. 1.

**234. Small group of remains from Samanco** in Peru. Amongst them are two bronze implements similar to those figured by Bancroft, vol. iv. p. 793; and copper tweezers similar to those figured in the same volume, p. 794. Also, bronze ear-picks, with figures of birds at top; glass beads, some evidently Venetian (see *Archæologia*, vol. xlv. p. 308); stone spindle-whorls; and a thin metal band with figures of fish beaten out upon it. These were dug up in 1877, by Capt. Frederick Lambert, of the P. S. N. Company, close to Samanco, a small port on the coast, North of Callao.

3. 10. 78.

\* *Trans. His. Soc. Lanc. and Ches.*, vol. xiii., p. 311 and following; also plates at end of vol. xiv.

- 235. Group of seventeen Water-bottles** from Peruvian graves, in various shapes, grotesque animals, etc. One of them in shape of a negro, seated.  
Presented by *Captain Hammill, S.S. "Magellan."*  
3. 10. 70. 1-7.  
20. 5. 71. 1-2.  
28. 9. 71. 1-9.
- 236. Four Water-bottles,** from Peruvian graves. 5. 10. 71. 1-4.
- 237. Group of eighteen Water-bottles,** from Peruvian graves.  
Presented by *William Todd Naylor.* 17. 8. 75. 1-18.
- 238. Eight Water-bottles,** from Peruvian graves.  
Presented by *L. S. Downie.*  
12. 9. 62. 1-8.
- 239. Water-bottle,** in red clay, in form of a seated figure of a man. See plates at end of vol. xiv. of *Trans. of His. Soc. Lanc. and Ches.* 5283.
- 240. Group of Water-bottles,** from Peruvian graves.  
5214-5255-7. 5259-5263-5265.  
5282-5302. 5305-12. 5314-8.  
5323-5. 3328-9. 5331. 5333.  
5335-7. 5339. 5348-50.  
5352-3. 5356. 16. 11. 74. 7.  
28. 2. 68.
- 241. Water-bottle,** from a Peruvian grave, in dark coloured clay, with grotesque figures of a man and ape in relief upon it. 5334-
- 242. Water-bottle,** in red clay, the top in shape of a grotesque head, wearing earrings painted white and red. The arms and hands are painted red, and a basket is slung from the left hand. 5341.
- 243. Forty-two water-colour Drawings** of Peruvian water-bottles of various forms, signed "T. L. Aspland, Nov. 1822." "I. P. Heath, Nov. 1822," "E. W. Cooke, 1823," "Thos. Boys, Oct. 1822." 12103.

## EXISTING INDIAN RACES OF SOUTH AMERICA.

- 244. Two plates** from the *Bilder Atlas*, showing the dwellings, costumes, etc., of these races. 8. 12. 81.
- 245. Pipe,** with carved wooden head, and long stem. From Guiana.  
Presented by *R. Thorneley.*  
7. 10. 80. 2.
- 246. Two Presses,** called *Tipiti*, made of the bark of the Jacitara palm; used for pressing the grated cassava root, the staple vegetable food of Guiana, and known in England, when roughly ground into a coarse sort of grain, as Semolina. These presses are employed to squeeze the poisonous juices out of the vegetable, and to compress it into a condition of pulp previous to its being baked. 8790-1.
- 247. Rattle,** called *Shaak shaak*, used by the Indians in their dances, and made of the "Ita" palm, *Mauritia flexuosa*. From British Guiana.
- 248. Necklace** of brown seeds of the Sibeni, rattled by Piai men at their dances. From the Demerara river, Guiana. 5420.
- 249. Five Bone Flutes,** from Guiana. 5118-20. 5122.
- 250. Bamboo Flute,** elaborately carved. From Guiana. 5121.
- 251. Fighting Clubs,** in dark wood, from Guiana. See plate 2, fig. 5.  
7. 12. 57. 135. 165. 167-8.  
184-5. 225.  
Presented by *J. A. Tinne.*  
2. 2. 71. 7.  
Presented by *Robert Thorneley.*  
7. 10. 80. 1.

**252. Hand-clubs**, in rich brown wood, with cotton bindings attached, for fixing to the wrist; some of them carved on the surface with grotesque figures of animals, etc.; a few have had small metal blades inserted into them. From British Guiana. See fig. 10, plate 2. 5192-5.

7. 12. 7. 5. 199-202.

Presented by *J. A. Tinne*.

2. 2. 71. 8.

Presented by *John Yorke*.

25. 11. 72. 2.

**253. Blow-pipe**, or *Zarabatana*, made of two grooved pieces of wood bound together with flat strips of wood; used as an air-gun for discharging small poisoned arrows (see No. 254), and killing birds and small monkeys. See Wood's *Natural History of Man*, vol. ii., *America and Asia*, p. 583, and foll. 7. 10. 80.

**254. Quiver**, made of plaited itiritti-reed, coated with wax, and with cover made of skin. Attached to this is the arrow sharpener made of the teeth of the pirai fish, also the flask-shaped basket used to hold the cotton that is bound round the end of each arrow, for the purpose of fixing it sufficiently tightly in the tube. The arrows are the ribs of palm-leaves. The poison used is called *wourali*, and is made from herbs.

Presented by *J. A. Tinne*, and *Samuel Bucknell*.

2. 2. 71. 40.

26. 5. 70. 2.

**255. Hammock**, made of the fibre of the S. American aloe, the filaments of which are extremely strong and durable, and make excellent rope. Woven without knots, and ornamented with feathers; such hammocks are habitually carried by the natives of Guiana, where the ground is generally swampy and abounds with reptiles. See Wood's *Nat. Hist. of Man*, vol. ii. p. 582. "In the men's apartment from the beams are suspended the hammocks of the persons residing there, which form their luxurious places of repose, waking or sleeping. These ham-

mocks are made of net-work of cotton, or of the fibres of the ita palm-leaf, called *tibisira*. They are not only convenient, but absolutely necessary, that the person sleeping may be out of the way of the venomous creatures which infest the forests. Fires are lighted under the hammocks, which keep off wild animals, and counteract the excessive dampness of the night air." (*Brett*.)

Presented by *S. Martin*.

22. 10. 62. 2.

**256. Model of a Native Hut**, with fittings and appliances; from the Orinoco river.

Presented by *R. D. Radcliffe*.

12. 10. 78. 2.

**257. Human Head**, with long black hair, reduced to a very small size; from the Jivaros Indians, Ecuador. The Jivaros Indians are a brave and warlike race inhabiting a district between the river Chinchipe and Pastasa; they are composed of various large tribes taking the names of the rivers on which they live. Neither the Incas nor the Spaniards were able to subdue the Jivaros. See Orton's *Andes and the Amazons*. These reduced heads are very singular objects, and have led to considerable discussion as to the process by which they have been cured and reduced. One of them from the Macas Indians is figured on frontispiece of *Jour. of Anth. Inst.* vol. iii. Sir John Lubbock in a description of the preparation of this specimen given him by Mr. Buckley who brought it from S. America, says:—"The head is removed, and after being boiled for some time with an infusion of herbs, the bones, etc. are removed through the neck. Heated stones are then put into the hollow, and as they cool are continually replaced by others; the heat thus applied dries and contracts the skin. A string is then run through the head, which is suspended in the hut and solemnly abused by the owner, who is answered by the priest speaking for the head, after

- which the mouth is sewn up to prevent any chance of a reply." These heads, according to Mr. José Felix Barriero, are the heads of illustrious and brave victims taken in war. The deification or dedication of such heads is accompanied by a feast of triumph in the tribe. Two or three of these heads are in the National Collection, one, presented by H.R.H. the late Prince Consort, is only about one inch in height. See also Frank Buckland's *Log-Book of a Fisherman and Zoologist*; Trans. of the Ethno. Soc., New Series, vol. ii., p. 112; Intellectual Observer, vol. i., p. 134. H. about  $3\frac{1}{2}$  in. 21. 6. 78. 1.
- 258. Human Head**, preserved, with skull inside; hair still attached; the eyes filled with black composition into which pieces of shell are inserted; the mouth is sewn up as in No. 257, and coloured feather ornaments attached to each ear. From the Mundurucus Indians of the Upper Amazon. See *Reise in Brasilien*, Spix and Martius, Atlas, pl. 33, and Wood's *Natural Hist. of Man*, vol. ii., p. 575. Presented by G. W. Brocklehurst. 20. 4. 65. 1.
- 259. Headdress**, and ornaments for the wrists and ankles, ornamented with brightly coloured feathers. From the Mundurucus Indian tribes. Presented by G. W. Brocklehurst. 20. 4. 65. 2-6.
- 260. Fillet**, of white fabric, with glass beads and human teeth suspended from it. From the Amazon River. Presented by G. W. Brocklehurst. 20. 4. 65. 7.
- 261. Hammock**, of woven fibre, of the S. American aloe, with very elaborate feather decoration, the design including the armorial shield of Brazil. Presented by Henry Brocklehurst. 9. 9. 69. 1.
- 262. Sceptre**, made of brilliantly coloured feathers, once belonging to a chief of the Mundurucus Indians, named Tuchauas, belonging to a tribe living in the high Tapajos, a tributary of the Amazon. Presented by Baron de Vasconcellos. 11. 9. 72. 1.
- 263. Feather ornaments**, probably from the River Amazon. 5236. 5244. 5247.
- 264. Three small Wooden Combs**, from S. America. 5241-3.
- 265. Cup**, made of portion of a gourd, carved with ornamentation outside. From S. America. 5024.
- 266. Drum**, said to be covered with human skin. From South America. Presented by Clements R. Markham, F.R.S. 20. 1. 81. 5.
- 267. Model of a Surf-boat**, called *Janguadar*. From Pernambuco. Presented by W. B. Hilton. 6. 3. 62. 1.
- 268. Model of a Surf-boat**, similar to No. 267. Presented by P. H. Rathbone. 2. 2. 82. 105.
- 269. Group of Bows**, of rich brown coloured wood, mostly from the neighbourhood of Rio Tapajoz, Brazil. Mr. W. H. Edwards states that these bows are strung with hammock-grass. 7. 12. 57. 258. 260. 262-4. Presented by Miss Robson. 4. 5. 58. 9. Presented by J. A. Tinne. 2. 2. 71. 36.
- 270. Three wooden Bows**, one with ornamental binding of cotton, dyed red, etc. Presented by Robert Thornely. 7. 10. 80.
- 271. Group of Arrows**, with flat wooden heads, having several barbs;

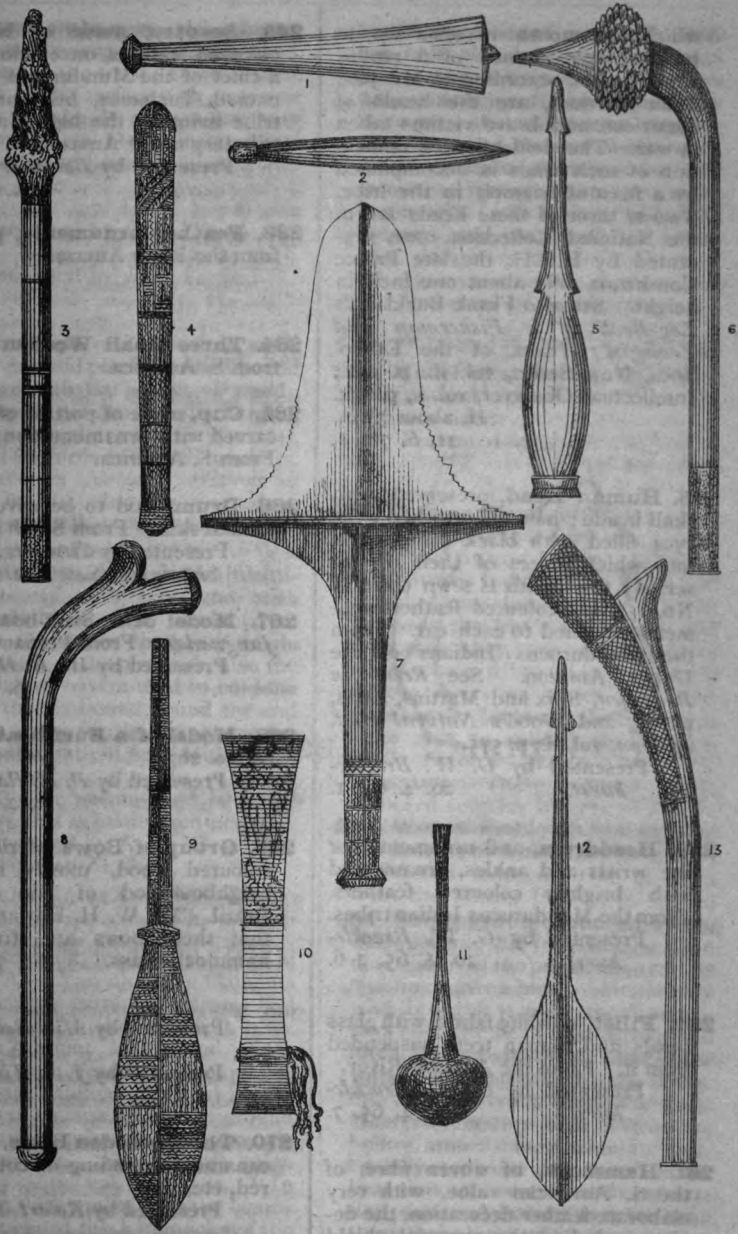


PLATE 2.

376. Group of three with long

**PATAGONIA**

377. Three wood Boats

378. ... ..

**PATAGONIA**

379. ... ..

**PATAGONIA**

380. ... ..

**PATAGONIA**

381. ... ..

**PATAGONIA**

382. ... ..

**PATAGONIA**

383. ... ..

**PATAGONIA**

384. ... ..

**PATAGONIA**

385. ... ..

**PATAGONIA**

386. ... ..

**PATAGONIA**

387. ... ..

388. ... ..

**PATAGONIA**

389. ... ..

390. ... ..

**PATAGONIA**

391. ... ..

**PATAGONIA**

392. ... ..

**PATAGONIA**

393. ... ..

**PATAGONIA**

394. ... ..

**PATAGONIA**

395. ... ..

**PATAGONIA**

396. ... ..

**PATAGONIA**

397. ... ..

**PATAGONIA**

398. ... ..

**PATAGONIA**

399. ... ..

bound with cotton, and with cane shafts of one joint, feathered.

Presented by *Robert Thornely*.  
7. 10. 80. 8-20.

**272. Two Arrows**, with round and pointed wooden heads, bound with cotton, having cane shafts of one joint with smeared coloured lines,

**274. Group of Arrows**, with single and double barbed iron heads, and small projecting barb below, bound with cotton, having cane shafts of one joint, some feathered. 7. 12. 57.

**275. Group of Arrows**, with bone and wooden heads and side barbs, bound with cotton, having cane shafts of one joint, all feathered. 7. 12. 57.



WOOD.



WOOD.



IRON.



BONE.



Arrows from South America, with wood, bone, and metal heads and cotton bindings.

and ornamented with smart feathers.  
From the Amazons.

Presented by *Stephen Henderson*.  
18. 5. 71. 1-2.

**273. Group of Arrows**, with wooden heads, bound with cotton, having cane shafts of one joint, mostly feathered.

Presented by *Miss Robson*.  
4. 5. 58. 9.  
7. 12. 57.

**276. Fishing Spear** with barbed iron head. 7. 12. 57. 52.

**277. Maté Tea-pot**, made of a small gourd with cane bombilla, as used by the peasants of Chili for making the Maté tea; also a black earthenware kettle for the same.

Presented by *Mrs. Whiteway*.  
8. 3. 71. 1-2.  
28. 3. 71. 1.  
D



## PARAGUAY AND URUGUAY.

- 278. Three wooden Bowls**, painted inside with brightly coloured flowers and birds. From Paraguay.  
Presented by *G. H. Bark*.  
15. 6. 64. 1-3.
- 279. Bow and Arrows**, from Paraguay.  
Presented by *P. H. Rathbone*.  
2. 2. 82. 96-99.
- 280. Four rude Stone Spear-heads**, stone balls from bolas, and a stone pounder or hammer, from Cerro, near Monte Video.  
Presented by *P. H. Rathbone*.  
2. 2. 82. 81-91.
- 281. Saddle**, with ornamental white metal stirrups, iron bit, neckband, and hide whip, from Soriano, Uruguay.  
Presented by *P. H. Rathbone*.  
2. 2. 82. 100-4.
- 282. Lasso**, from Soriano, Uruguay.  
Presented by *P. H. Rathbone*.  
2. 2. 82. 95.
- 283. Mule Spur**, in iron. From interior of Argentine Republic, probably made in England. 5059.
- 284. Horse-stall**, of plaited hide; from Argentine Republic or Uruguay. 5029.
- 285. Horse-bit and Bridle**, of plaited hide; used by the donor for some years in Uruguay.  
Collected and presented by *Alfred Hart*. 9. 4. 69. 3.
- 286. Horse-hobbles**, of hide, on metal ring. From Argentine Republic, or Uruguay. 5028.
- 287. Riding-whip**, in hide, the handle very beautifully plaited, with metal (silver?) ring at end, stamped

**MOREYRA.** From Argentine Republic, or Uruguay. 5027.

## PATAGONIA.

- 288. Leather Belt**, ornamented with coloured glass beads, and brass studs.  
Presented by — *Musgrove*.  
23. 10. 71. 1.
- 289. Bolas**, made of metal and stone balls covered with hide, attached to long leather thongs, used for entangling the legs of quadrupeds or ostriches. It is said that these can be thrown so dexterously as to fasten a man to his horse, or catch a horse without harming him. The bolas is used by men on horseback, who whirl it round their heads until they approach sufficiently near the prey to insure a straight aim. 7. 12. 57. 402-3. 5026.
- 290. Wooden Spurs.** 7. 12. 57. 424.
- 291. Fish Spear-heads**, in bone, barbed in various ways. Three of these are from Punta Arenas.  
Presented by *M. F. Buchner*, and *P. H. Rathbone*.  
8. 7. 80. 1-20.  
22. 7. 80. 5-6.  
2. 2. 82. 92-4.
- 292. Two Bows**, one ornamented with feathers, and obtained during the voyage of H.M.S. "Challenger."  
22. 7. 80. 7.  
Presented by *M. F. Buchner*.  
23. 3. 82. 17.
- 293. Nine Arrows with glass heads**, worked into shape like flint arrow-heads. Obtained from the Canoe Indians in the Straits of Magellan during the voyage of H.M.S. "Challenger." Captain Cook, on his first voyage, saw the Fuegians using these glass arrow-heads.\* 22. 7. 80. 8.

\* For other specimens from Terra del Fuego, see page 105.

## AFRICA.

THE objects from the primitive races of this continent have been roughly grouped under the geographical heads of (1) WEST COAST OF AFRICA, including the Mandingo district, the Gold Coast, and the territories round the great rivers Niger, Cameroon, Gaboon and Congo; (2) SOUTH AFRICA, including all the territories occupied by the Kaffirs, Zulus and Bushmen; and (3) EAST AND CENTRAL AFRICA, comprising the districts bordering upon Egypt, Nubia, and the territories lying around the Upper Nile tributaries.

Nearly all the objects in this collection are from the Negro tribes of Africa, which are subdivided into many families. From very early times many of these tribes have been in constant intercourse with various civilized nations, and have learnt from them the use of metals and other semi-cultivated arts; for this reason these African objects are perhaps of less interest to the student of Ethnography than those coming from people who have developed a culture entirely of their own. It has been thought most convenient to distribute any information concerning these tribes amongst the descriptions given of the objects obtained from them.

## BOOKS ON AFRICA.

*Voyage to Senegal*, Adanson. *Narrative of Expedition to River Niger in 1841*, Allen & Thompson. *Voyage to Congo*, Angelo & Carli in Pinkerton, vol. xvi. *Voyages*, Astley, vol. iii. in Pinkerton, vol. xvi. *Explorations in South West Africa*, Thomas Baines. *The Nile Tributaries of Abyssinia*, Baker. *Travels and Discoveries in North and Central Africa*, Barth. *Ashantee and the Gold Coast*, J. Beecham. *Narrative of Exploring Voyage*, W. B. Blaikie. *Travels to discover the Source of the Nile*, J. Bruce. *Abokuta, &c.*, R. F. Burton. *First Footsteps in East Africa*, R. F. Burton. *Mission to Gelele, King of Dahome*, R. F. Burton. *The Lake Regions of Central Africa*, R. F. Burton. *Two trips to Gorilla Land and the Cataracts of the Congo*, R. F. Burton. *The Nile Basin*, R. F. Burton & J. M'Queen. *The Kaffirs Illustrated*, Angas. *Reise in das Gebiet des weissen Nil*, Th. von Heuglin. *Travels, Researches, and Missionary Labours in East Africa*, Rev. Dr. Krapf. *Expedition into Interior of Africa, by the Niger*, Laird and Oldfield. *Journal of an Expedition to the Course and Termination of the Niger*, R. & J. Lander. *The African Sketch Book*, Winwood Reade. *Savage Africa*, W. Reade. *Narrative of a Journey to the Zoolu Country*, Capt. A. F. Gardiner. *The Okavango River*, Andersson. *Lake Ngami*, Andersson. *Adventures &c. on the West Coast of Africa*, Thomas. *European Settlements on the West Coast of Africa*, Hewett. *The Africans at Home*, Macbrair. *Eighteen years on the Gold Coast of Africa*, B. Cruickshank. *Dahomey and the Dahomans*, Forbes. *Western Africa*, Hutchinson. *The Expiring Continent*, Mitchinson. *Travels in Interior Districts of Africa, &c.* Mungo Park. *Western Africa*, Valdez. *Central Africa*, Bowen. *Travels in West Africa*, Laing. *A Residence at Sierra Leone*, by a Lady. *How I crossed Africa*, Major Serpa Pinto. *Journey to Ashango Land*, Du Chaillu. *Explorations and Adventures in Equatorial Africa*,

Du Chaillu. *Missionary Travels and Researches in South Africa*, Livingstone. *Last Journals of David Livingstone. Expedition to the Zambesi*, David and Charles Livingstone. *How I found Livingstone*, Stanley. *Missionary Labours and Scenes in Southern Africa*, Moffat. *Colonel Gordon in Central Africa*, Hill. *Travels to Timbuctoo*, Caillié. *A Walk across Africa*, Grant. *History of Loango*, Proyard in Pinkerton, vol. xvi. *Narrative of a Voyage to explore the Shores of Africa*, Owen. *Ten years in South Africa*, Moodie. *Travels in Ethiopia*, Hoskins. *Travels in the Interior of Africa to Sources of Senegal and Gambia*, Mollieu. *Narrative of a Journey to Musardu, Capital of the Western Mandingoes*, B. Anderson. *Travels and Adventures in South Africa*, Thompson. *Egypt, Soudan and Central Africa*, Petherick. *Journals of Niger Expedition*, Shön & Crowther. *The Kaffirs of Natal and the Zulu Country*, Rev. J. Shooter. *What led to the Discovery of the Source of the Nile*, Speke. *Journal of Discovery of the Source of the Nile*, Speke. *The Cape and the Kaffirs*, Cole. *The Heart of Africa*, Schweinfurth. *Artes Africana*, Schweinfurth. *Angola and the River Congo*, Monterio. *Modern Egyptians*, E. W. Lane. *To the Victoria Falls of the Zambesi*, E. Mohr. *Dahomey as it is*, E. Skertchley. *Walker's Book on the West Coast. Africa*, Keith Johnston. *Travels in West Africa*, Gray and Dochart. *Narrative of an Expedition to explore the River Zaire*, Capt. Tuckey. *Account of the Native Africans in the Neighbourhood of Sierra Leone*, Thomas Winterbottom. *Trading Life in Western and Central Africa*, J. Whitford.

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|----------------------------------|---------------|--|
| 294. Map of Africa               | 12. 5. 81. 7. | Atlas, illustrating the manners and customs of the various tribes of Africa. |
| 295. Five plates from the Bilder |               | 8. 12. 81.   |

## THE WEST COAST OF AFRICA.

### THE MANDINGOES.

THE Mandingoes formerly occupied a territory about 700 miles inland, between the 10th and 14th parallels, near the source of the river Gambia, and extending to the Niger. According to Major Laing they migrated about 100 years ago, and settled first on the countries surrounding the Gambia, but as they are migratory in their habits, detached parties of them are found northward and southward.

The Mandingoes profess Mahommedanism, but they have great faith in the fetish gris-gris they wear about them. The Mandingoes smelt the magnetic ore that is found in great quantity near the surface about Sierra Leone, by placing it upon a layer of charcoal in a hole in the ground, and fanning the lighted charcoal with a rudely constructed pair of bellows, similar to No. 344. (R. Clarke.)

These people are described by Mr. Winwood Reade as, "A tall, handsome, light-coloured race; Moslems in religion, possessing horses and large herds of cattle, but also cultivating cotton, etc." "The Mandingoes

appear to lead a semi-migratory life, and, as individuals, are intensely fond of travel."

In *A Residence at Sierra Leone* the writer describes the arrival of a Mandingo merchant, with Jewish cast of face, offering a saddle, reins, straps, whips, powder-horns, sandals and pouches of crimson dyed leather. "It is a sort of workmanship in which the Mandingoes excel, and I have seen several knife or cutlass scabbards made of the same stained leather. The process of tanning is performed by rubbing the skins in water in which the bark of the mangrove has been steeped, and both red and black dye are obtained from an infusion of different barks."

"In Kasson there are some good manufacturers of *leather*; which is one of the regular *trades* of Africa. It is learned and pursued by a class of mechanics called *Karrankeas*. These men tan the hides by steeping them in a mixture of wood-ashes and water, till they lose the hair; and afterwards in a decoction of the leaves of the *goo* tree, which is a powerful astringent. They rub and beat the hides frequently, to make the leather soft and pliable; in which they succeed admirably. Bullock-leather is used principally for sandals; sheep-skin and goat-skin are converted into belts, sheaths, and bags, into coverings of gree-grees, saddles, and other articles; and into ornaments of various kinds. They are first dyed red or yellow, by means of certain plants known to the natives." (Macbrair.)

Dr. Barth saw a quantity of this leather work at Timbuktu, and says:—"Some of these articles, such as provision or luggage bags, cushions, small leather pouches for tobacco, and gun cloths, especially the leather bags, are very neat; but even these mostly manufactured by *Tawárek*, and especially females. A good deal of this leather work is also done at *Kairo*. From there sandals are imported in great quantities, and famed hides ('*Kulá bu*') and red sheep-skins, dyed with a juice extracted from the stalks of the *holcus*, are sent in great quantities even as far as *Tripoli*."

Another tribe adjoining the Mandingoes is the *Foulah*. The *Foulahs* are also *Mahommedan*; like the Mandingoes they work well in leather, which they dye various colours, and make into sandals and pouches, and various trappings. (R. Clarke.)

- |  |   |
|--|---|
| <p><b>298.</b> <i>Gris-gris</i>, or amulet; a small leather case, attached to a leather suspending cord, worn round the neck. These charms contain bits of rag or paper on which are written texts from the Koran. "Amulets enclosed in small neatly made leather cases are secured to the cap, hang from the neck, or are attached to the arms, wrists, below the knee, and to the ankles." (Clarke). 7. 12. 57. 466.</p> | <p><b>298.</b> <i>Pouch</i>, in leather, with embossed and stained ornamentation; and two powder horns attached of wood covered with leather. 4960.</p>     |
| <p><b>297.</b> Four pair of <i>Sandals</i>, in leather; all of them probably from the Mandingoes. 5212. 5216-7. 5234. 13,075.</p>  | <p><b>299.</b> <i>Hammock</i>, of plaited grass, and dagger, with sheath of elaborately plaited leather. Presented by <i>B. R. Isaac</i>. 28. 4. 81. 2.</p> |
|  | <p><b>300.</b> <i>Powder-horn</i>, with leather mountings. 4964.</p>  |
|  | <p><b>301.</b> <i>Sword</i>, in handsome sheath of leather dyed red and black. 28. 4. 81. 3.</p>  |

- 302. Three Quivers**, of leather, stained and embossed, containing arrows, with pointed and barbed iron heads; some with single barbs. The shafts are thin reeds, and the heads are bound in with vegetable fibre, covered with a composition. Presented by *Miss Robson*.  
4 5. 58. 11.  
4967.  
7. 12. 57. 363.
- 303. Dagger**, with curved blade and horn handle. Probably from the Mandingoes. 4948.
- 304. Two Spears**, one of them with a spud-shaped head; the handles covered with undressed skin, and bound with red leather bindings. 5451.  
7. 12. 57. 102.

### ASHANTEE AND DAHOMEY.

- 305. Pipeheads**, in fine red clay, with moulded ornamentation, figures of birds, etc. From Ashantee. Presented by *Messrs. Radcliffe & Durant*. 6. 5. 76. 2-5, 7.  
16. 2. 82. 5-21.
- 306. Aggry Bead**, in blue glass from the Gold Coast, of a kind highly valued by some of the natives, and with them worth more than its weight in gold. "When any one denies a theft, an aggry bead is placed in a small vessel, with some water, the person holding it puts his right foot against the right foot of the accused, who invokes the power of the bead to kill him if he is guilty, and then takes it into his mouth with a little of the water, the rest being thrown on the ground, and crossed as he repeats the invocation. The natives invariably declare that the aggry beads are found in the Dankara, Akim, Warsaw, Ahanta, and Fantee countries, the greater number in the former, being the richer in gold: the finder is said to be sure of a series of good fortune. The plain aggry beads are blue, yellow, green, or a dull red. The Fantees prefer the plain yellow bead, the Amanahans the blue and yellow, for which they will give double their weight in gold."—Bowditch, *Mission to Ashantee*, p. 267. Presented by *R. B. N. Walker*.  
6. 10. 81. 1.
- 307. Armlet**, in brass(?) and four glass beads, found in a small brass pan, in levelling a platform before the gates of the fort at Axim, Gold Coast. Presented by *R. B. N. Walker*.  
25. 8. 81. 2-6.
- 308. Shirt**, of blue and white cotton, worn by the Amazons of Dahomey. Brought home by Captain J. E. Forbes. 7. 12. 57. 385.

### THE NIGER, BONNY, AND OLD CALABAR RIVERS.

- 309. Dress**, a *riga* or shirt, in woven cotton, dyed with indigo, and embroidered with ornamentation in white silk; said to have come from Bida, the capital of Nupe, or Nyffi, river Niger. The pattern on this dress is figured on a similar costume in *The Africans at Home*, p. 235, where the dress is called the "Guinea-fowl Shirt." See also *Barth's Travels in Africa*, vol. ii. p. 128 and following; also vol. v. p. 19 and following. 20. 11. 60. 2.
- 310. Hat of plaited Grass**, a *malsa* or sun-hat, from Florin, W. Central Africa. 20. 11. 60. 1.

- 311. Two Mats of plaited reed,** such as constitute the bed and seat of most West African natives. From the River Niger. 20. 11. 60. 4-5.
- 312. Jug, or coffee-pot, made out of** melted down English brass stair-  
rods by the natives on the river Niger. The natives on the upper part of the Niger are extremely ingenious; they make glass armlets by melting down the English soda-water and beer bottles, and colouring the glass to various shades.  
Presented by *Messrs. Oliver and Lee, ss. "Liberia."*  
29. 12. 73. 1.
- 313. Bowl, made of half a gourd,** with carved ornamentation round the exterior. From the Niger River.  
20. 11. 60. 3.
- 314. Bow, and skin quiver, full of** arrows with barbed iron heads and cane shafts, unfeathered. From the Niger; collected and presented by *William Guthrie, ss. "Pleiades."*  
11. 4. 55. 3-5.
- 315. Horn, made from an ivory** tusk. From the River Niger.  
15. 9. 81. 1.
- 316. Canoe, made from a hollowed** out trunk of a tree; also a paddle. From Alenso, on the River Niger.  
Presented by *W. R. Renner.*  
14. 8. 73. 1-2.
- 317. Dress of netted string, orna-** mented with grass, dyed black and red. From the Bonny River.  
Presented by *J. Ellerton.*  
7. 12. 57. 1.
- 318. Pieces of cane, white wood** bent into hook form, with burnt ornamentation; used by the natives to clean their teeth. The unornamented end is chewed until it is in a fibrous state, and then used as a brush. From Old Calabar. "Many use a bit of cane switch or soft stick with the end beaten into a brush of fibres to clean their teeth with, this brush being often carried suspended from a piece of string round their necks. Sometimes these are made of a wood which has a bitter taste, and is considered to have a medicinal effect." (Monteiro.)  
Presented by *D. Tinning.*  
16. 6. 76. 27-9.  
16. 3. 71. 11.  
16. 4. 61. 26.
- 319. Fan, in wood, with ornamenta-** tion burnt upon it. From Old Calabar.  
Presented by *D. Tinning.*  
16. 6. 76. 22.
- 320. Weaving Machine and Bag** of different coloured Dyed Yarns. From Old Calabar River.  
Presented by *Capt. W. H. Buchanan.* 26. 9. 70. 1-3.
- 321. Double Iron Bell.** From Old Calabar. See No. 353. These bells are much used by the Kru boys in their fantastic dances.  
Presented by *William Crosfield.*  
16. 4. 61. 183.
- 322. Hat of plaited Grass.** From Old Calabar.  
Presented by *William Crosfield.*  
16. 4. 61. 188.
- 323. Bag, and piece of cloth made** of plaited grass, dyed various colours. From Old Calabar.  
Presented by *William Crosfield.*  
16. 4. 61. 176-7.
- 324. Club, in wood, with twisted** iron ornamentation; given to an English traveller by a Badagry chief, in the Bight of Benin.  
7. 12. 57. 232.

## CAMAROONS RIVER.

THESE specimens from the Camaroons River were presented to the Museum by Mr. G. B. Medley, in 1872.

- 325. Powder-flask**, made of a calabash, mounted with the skin of the Iguana, also a shot-bag made of goat-skin. 2. 7. 72. 11-12.
- 326. Helmet-shaped Warrior's Cap**, of plaited strips of cane covered with undressed hide. 2. 7. 72. 35.
- 327. Bags and Mat**, in woven grass, dyed various colours. 2. 7. 72. 58-61.
- 328. Switches**, made of split bamboo and grass. "The stiff switches are used by persons in authority to call people to order. If the people be ever so noisy, a person of distinction can, by shaking one of these, and holding it up to view, immediately produce the most profound silence. The kings of W. Africa always carry one about with them. The wavy switches are used in dancing, one in each hand, and are gracefully twisted about in the dance." (Mr. Medley.) 2. 7. 72. 45-8.
- 329. Two pair of Iron Bells**, made at Abo. See No. 353. 2. 7. 72. 9-10.
- 330. Drum**, boat-shaped, carved out of a trunk of a tree of dark red wood, which has been hollowed out in a very ingenious manner. "Nearly each person possesses a drum, and makes it a means of communication, as the sound can be heard at a considerable distance. When a native returns home, he sounds the 'telegraph' drum in his canoe, and his family can recognize and interpret his message." (Mr. Medley.) The Cameroons people hold dialogues a long way apart by means of drums. "They could communicate by this means at very great distances by the 'war-drum,' which is kept in every village to give and repeat these signals, so that there is intimation of danger long before the enemy can attack them." (Allen and Thompson). This method of signalling is common throughout the whole of the coast. By the beating of the tom-tom (drum) in the native canoes coming down the rivers about the Bights of Benin and Biafra, the European traders can detect who is coming in the canoe, and the amount of oil he brings. A drum from the Niam-Niams, with narrow opening at top and hollowed out in a similar manner to this, is figured in *Artes Africanae*, Plate X. fig. 8, thus described by Schweinfurth:—"A slit of a hand's breadth divides the upper part of the instrument into two halves. The block is carefully scooped out within; the walls on the right and left, however, are of unequal thickness, by which contrivance two different sounds can be produced in striking with the drum-stick. According to the succession and the time of the strokes, the signals may thus be varied for the assembling the people for war, the chase, the council, festivities, and the like. Such tom-toms are not wanting in any homestead of a chieftain or local commander of the Niam-Niams. Widely spread as this instrument is all over equatorial Africa, we meet with it also on the west-coast, on the low Niger," &c. 2. 7. 72. 2.
- 331. Four Drums**, of wood, with skins stretched over. Carried suspended across the shoulder and struck with the hands. 2. 7. 72. 3-6.
- 332. Rain Hat**, of cane. 2. 7. 72. 54.

- 333. Three Carved Walking-sticks**, one with a human head upon it. 2. 7. 72. 55-7.
- 334. Food Bowls**, single and double, in wood, decorated with ornamentation blackened by burning. Called "chop" bowls, and used to hold soup and rice and various kinds of food. 2. 7. 72. 40-3.
- 335. Musical Instrument**, with strips of cane raised on a bridge, and a hole in the sounding-board. 2. 7. 72. 1.
- 336. Swords**, the blades with sharply-pointed ends, the sheaths of wood covered with skin, with and without the hair on; also one covered with snake-skin. Presented by *Capt. Fraser*. 8. 8. 66. 1.  
Presented by *G. B. Medley*. 2. 7. 72. 14 15. 17-8.
- 337. Shells of Nuts**, worn on the legs during dancing, as clappers. 2. 7. 72. 8.
- 338. Combs**, in wood, with carved ornamentation. 2. 7. 72. 49-53.
- 339. Spoons**, in wood, which have been used in the preparation of the palm oil. 2. 7. 72. 37-9. 5022.
- 340. Spears**, with wooden shafts, and variously shaped iron heads. 2. 7. 72. 20-34.

## THE FANS.

THE Fans occupy a territory on the Gaboon River, having migrated westward within recent times across the Sierra del Cystal Mountains (R. F. Burton). "The sight of these Fans reminded me of the pictures of Red Indians which I had seen in books. They wore coronets on their heads, adorned with the tail feathers of the grey parrot. Their figures were slight: their complexion coffee colour; their upper jaw protruding gave them a rabbit-mouthed appearance. Their hair was longer and thicker than that of the coast tribes; on their two-pointed beards were strung red and white beads. Their only covering was a strip of goat skin, or sometimes that of a tiger-cat hanging tail downwards; more often still, a kind of cloth made from the inner bark of a tree: on the left upper arm a bracelet of fringed skin, and sometimes a knife therein. Some of them carried a paddle, perhaps from affectation, as the water is not their element; others had cross-bows, made of a dark tough wood" (Winwood Reade).

- 341. Photograph of spears, knives, axes, and other weapons**, used by the Fans and other tribes on the Gaboon River. From originals in the British Museum. Also Spears with iron heads and wooden shafts. See Plate I. figs. 10 and 11. 23. 9. 80. 13.  
Presented by *J. Townsend*. 26. 8. 80. 5-12.
- one of these whips (*Equatorial Africa*, p. 334), and says that such an implement is found in every house, and is used often for enforcing the wife's obedience to her husband. Presented by *J. Townsend*. 26. 8. 80. 14.  
Presented by *R. B. N. Walker*. 9. 12. 80. 3.
- 342. Whips of Hippopotamus or Manatee hide**. M. du Chaillu figures
- 343. Small Knives**, with sheaths, used by the natives as razors,



- and said to be made from gun-barrels.  
Presented by *J. Townsend*.  
26. 8. 80. 18-21.
- 344. Pair of Bellows**, used by the native smiths. See *Angola and the River Congo*, vol. ii. pl. xi. for a representation of the use of these bellows. Mungo Park saw the Mandingoe people smelt their iron from the ironstone in a small clay furnace built on the ground, in which the ironstone was laid in layers alternately with charcoal, and the fire increased by means of bellows evidently not unlike these.  
Presented by *R. B. N. Walker*.  
23. 8. 76. 1.
- 345. Group of Knives**, the blades leaf-shaped and the sheaths ornamented with brass work. Made out of gun barrels and old swords. From the Fans and Ashiras.  
Presented by *J. Townsend*.  
26. 8. 80. 17. 23-4. 26.  
Presented by *R. B. N. Walker*.  
28. 3. 76. 8.  
15. 12. 81. 11.
- 346. Four War-knives**, used by the Fans and Ashiras, with wooden sheaths covered with serpent-skin. See *Wood*, vol. i. p. 593, also *Du Chaillu's Equatorial Africa*, p. 79.  
Presented by *R. B. N. Walker*.  
28. 3. 76. 7.  
Presented by *J. Townsend*.  
26. 8. 80. 28-30.
- 347. Three Swords**, with iron blades and wooden handles.  
Presented by *R. B. N. Walker*.  
28. 3. 76. 6-8.
- 348. Three throwing War-axes**, with curiously shaped blade. "Thrown from a distance, as American Indians are said to use the tomahawk. When thrown, it strikes with the *point* down, and inflicts a terrible wound. The object aimed at with this axe is the head. The point penetrates the brain, and kills the victim immediately; and then the round edge of
- the axe is used to cut the head off, which is borne off by the victor as a trophy." (*Du Chaillu*). On one of these blades is graved (?) the outline form of a human face. One of them has a sheath of tree bark.  
Presented by *R. B. N. Walker*.  
28. 3. 76. 2.  
Presented by *J. Townsend*.  
26. 8. 80. 27.  
9. 2. 82. 1.
- 349. Two cross-bows of dark-coloured wood**. From the Pangways, a cannibal tribe of the Gaboon River. "From these cross-bows are shot either iron-headed arrows or the little insignificant-looking poison-tipped arrows." (*Du Chaillu*). See *Winwood Reade's African Sketch Book*, vol. i. p. 106, and *Wood's Natural History of Man*, vol. i. p. 595.  
Presented by *J. Townsend*.  
26. 8. 80. 15-16.
- 350. Wooden Quiver**, full of arrows, made of thin bamboo sticks, sharply pointed at one end and poisoned. "There is no cure for a wound from one of these harmless-looking little sticks—death follows in a very short time. They can be thrown or projected with such power as to have effect at a distance of fifteen yards, and with such velocity that you cannot see them at all till they are spent." (*Du Chaillu*).  
Presented by *J. Townsend*.  
26. 8. 80. 33.
- 351. Bag**, made of the skin used for carrying the poisoned bamboo arrows used by the Fans; also a small bunch of such arrows.  
Presented by *J. Townsend*.  
26. 8. 80. 34 and 39.
- 352. Pipe**, with triple bowl, of black pottery. From the Gaboon River.  
Presented by *R. B. N. Walker*.  
27. 12. 79. 2.
- 353. Double Iron Bell**, similar to those used in various parts of Africa and along the west coast. These bells, called *nganga*, are used as criers' bells by the kings and chiefs of

towns to call attention to proclamations; also used in fetish dances and ceremonies. "The Longa (which is made of two iron bells joined by a piece of wire archwise), is sounded by striking it with a little stick. These are carried before princes, and that especially when they publish their pleasure to the people, being used as the trumpet is with us." *Merolla's Voyage to Congo* (in 1682). See Pinkerton's *Voyages*, vol. xvi. p. 245. "As soon as they (the natives of Angola in their caravans bringing ivory, etc.), came within hearing distance, they beat their 'engongui,' as the signal bells are called, one of which accompanies every 'Quibuca' (caravan), and is beaten to denote their approach, the towns answering them in the same manner, and intimating whether they can pass or not, if there is war on the road, and so on. These 'engongui' are two flat bells of malleable iron joined together by a bent handle, and are held in the left hand whilst being beaten with a short stick. There is a regular code of signals. Only one 'engongui' can be allowed in each town, and belongs to the king, who cannot part with it on any account, as it is considered a great 'fetish,' and is handed down from king to king." (Monteiro). "The Panigan, or African cymbal, as it is unaptly called, is generally a single unbrazed tongueless bell, about a foot long, including the handle, which is either of solid iron or brass, and sometimes silver-knobbed or of pierced metal-work; a thin bit of bamboo, some ten to eleven inches long, causes the tube to give out a small dead sound. Sometimes a pair of similar-sized bells are connected by an arched iron bar. The player strikes in double sets—one, two! one, two!" (Burton). "Cast bells are unknown to the inhabitants of Central Africa, theirs being all made of one piece of iron sheet and forged together at the sides in the manner of a paper bag." (Schweinfurth).

Presented by *R. B. N. Walker*.

28. 3. 76. 4.

**354. Musical instrument**, called *handja* by the Fans, *balafon* in Senegambia, and *marimba* in Angola (Winwood Reade). It consists of a row of pieces of hard wood, narrowing towards one end, strung on to a framework and giving distinct notes when struck with a stick, like the European dulcimer. Under the wooden notes are attached rows of gourds, diminishing in size towards the higher notes, and intended, no doubt, to act as sounding boards. In these gourds are orifices which have been covered with the egg-bags of spiders. "The marimba is found, with various modifications, throughout the whole of this part of Africa. Generally the framework is straight, and in that case the instrument is mostly placed on the ground, and the musician plays it while in a sitting or kneeling posture." See Wood's *Natural History of Man*, vol. i. p. 414. Major Serpa Pinto describes the same instrument, played at Dombo, near Benguela. "This instrument is formed of two sticks about three feet in length, slightly curved, there being stretched from end to end strings of catgut, on which are fixed thin slips of wood, each of which is a note of a scale. The sound is increased by means of a row of gourds placed below, so arranged that the lowest note corresponds to a gourd having a capacity of six to seven pints and the highest to one of a quarter of a pint or less." This instrument is rather larger than the ordinary type used by the Fans, and is possibly from Central Africa. 5186.

**355. Two wooden Paddles.** From the Nhangá River.

Presented by *R. B. N. Walker*.

28. 3. 76. 4-5.

**356. Three Fetishes**, from W. Africa.

Two of them wooden human figures, with protruding backs and stomachs and fragments of mirror glass stuck into them, and the third a horn with a bit of mirror glass stuck into it. Mr. Winwood Reade describes an idol always carried by Quenqueza,

King of Rembo, to which he addressed remarks, and which he nursed with great care. "It had a piece of glass in the middle of its abdomen; and Quenqueza believed that when that glass broke he would die." (Reade). The word "Fetichism" is derived from the Portuguese term, *feitico*, signifying *magic*; and this in turn comes from the Nigritian *feitico*, which means 'a magic thing.' By fetichism is understood the worship of idols, and animate and inanimate objects, such as serpents, birds, rocks, mountain peaks, feathers, teeth, etc., and the belief in good and evil spirits, in the power of charms (called 'imonda'), and in the significance of dreams." (Du Chaillu.) "They (the West African negroes) believe however that the Supreme Being, in compassion to the human race, has bestowed upon a variety of objects, animate and inanimate, the attributes of Deity, and that He directs every individual man in the choice of his object of worship. This choice once made, the object becomes the 'Souman,' or idol of

the individual. It may be a block, a stone, a tree, a river, a lake, a mountain, a snake, an alligator, a bundle of rags, or whatever the extravagant imagination of the idolater may pitch upon. From the moment that he has made his choice, he has recourse to this god of his in all his troubles. He makes oblations to it of rum and palm wine, and, as he performs these rites, he prays it to be propitious to him, and to grant him the accomplishment of his petition. These rites and supplications are directed exclusively to his idol, without any ulterior reference in his mind to the Supreme Being." (Brodie Cruickshank). "Besides the fetish of the individual, each family has its household fetish; then there is the fetish of the town, which has its temple and a priest; and the fetish of the tribe, which often has many priests. These public fetishes are resorted to by the community just as the individual fetish is appealed to by its owner." (Thomas.)

Presented by *R. B. N. Walker*.

27. 12. 79. 3. 5-6.

## THE ASHIRAS.

THESE specimens from the Ashiras tribe were, with one or two exceptions, brought home and presented to the Museum by Mr. J. G. C. Harrison.

**357. Cap**, of plaited glass-thread, called *ashita*; very beautifully made. Worn by the Ashiras men.

2. 7. 79. 6.

**358. Hair-pin**, or *tonda*, in bone, worn by the Ashira women.

8. 7. 79. 1.

**359. Woman's Belt**, *olanda banda*, also two necklaces, *olanda*, made of small European coloured beads strung on thread made from the fibre of the pine-apple; one with ebony amulet against witchcraft attached. From the Ashiras.

8. 7. 79. 2-4.

**360. Chief's Stick**, in black ebony, used by M Bome, one of the two kings of the Ashiras; used for calling natives to palavers. When this Conga Duma is sent by the chief to whom it belongs, the receiver is bound to come in person, or the palaver is decided against him. "Every king has a stick of office; this is in form like a straight, thick, smooth walking-stick, generally made of ebony or of other wood dyed black. These sticks are always sent with a messenger from the king, and serve to authenticate the message." (Monteiro.)

8. 7. 79. 6.

**361. Slave Whip**, called *Casingo*, made of hippopotamus hide.

8. 7. 79. 5.

**362. Fetish Stick**, with figures of men and animals, turtle, shell fish, etc., carved upon it. From Byaka country, Mayumba.

25. 7. 79. 1.

**363. Fighting Club**, from the Ash-ñas.

32. 12. 79. 1.

**364. Hippopotamus harpoons**, of wood, with iron barbed heads attached. Harpoon heads with two barbs, and similar in shape to these, are used in East Central Africa for crocodiles, and are figured by Schweinfürth, who remarks that very similar harpoons are figured on the ancient Egyptian monuments.

11. 7. 79. 1-4.

**365. Weaving apparatus for making grass mats**; used by the Ashiras, and brought from the Ngunie or Onango River, a branch of the Ogowie. Du Chaillu, speaking of the Ashiras loom, says "it is a complicated structure, which is suspended between two trees; or at the front of the house. It is worked on the same principle on which seamen make their mats on board ship, having two sets of 'dividers' to separate the web and admit the shuttle with the warp. The thread which is used is obtained from a species of palm. They take the leaf and strip off from it the thin cuticle, which is then dried and becomes a tolerably fine yarn."

Presented by *W. Woodward*.

18. 11. 78. 1.

## LOANGO AND THE RIVER CONGO.

THE peoples of Loango, Congo, Angola and Benguela, are all of the Bunda race, and belong to the South African, or Kaffir family (Brace). These districts have been Portuguese settlements for some centuries. "Loanda was discovered in the year 1492, and since 1576 the white race has never abandoned it. The Jesuits and other missionaries did wonders in their time, and the results of their great work can be still noticed to this day." (Monteiro.)

Congo was discovered by the Portuguese in about 1484, and the king was converted to Christianity, and that religion established as the national faith. In the 16th century the Jesuits settled there and a cathedral was built. The Portuguese hold upon these districts, however, has gradually relaxed, and now hardly exists. (Ency. Brit.)

**366. Ivory tusks**, with processions of figures carved in relief round them, represented walking spirally upwards from the bottom. Carved recently by the natives in the factories in and about Loango. The figures are sometimes in European clothing, and carry the British flag or a gun or sword; others are entirely negro in physiognomy and costume.

29. 4. 80. 1.

31. 3. 81. 1.

13024.

**367. Horn**, of ivory, carved in relief round the outside, with scenes repre-

senting boar and stag hunting. Near the mouth of the horn are figures supporting two armorial shields, one with crowned eagle in centre, and the other a saltire: both have the bordure imitating that of the arms of Portugal. A horn, very similar to this, belonging to the Emperor of Russia, is engraved on pl. 26 of *Musée des Armes rares, etc., de sa Majesté l'Empereur de toutes les Russies*, and bears an inscription identifying it as the horn of Don Louis, Infanta of Portugal, who died in 1555. There are also two horns, very similar to this, in the Christy

Collection. An account of these horns will be found in *Journal of Archaeological Institute*, vol. viii. p. 101. It was supposed by some that they were of Scandinavian origin; afterwards it was conjectured that they came from Goa, the Portuguese settlement in India; but it is now certain that they were carved under Portuguese influence in West Africa during the 16th century. This horn came to Mr. Mayer in the Fejérváry Collection. See Mr. Pulszky's *Catalogue of the Fejérváry Ivories*, No. 93. "There are several other sorts of musical instruments made use of at festivals, the principal whereof are those which in the country-language have the name of 'Embuchi,' which I mention first, because they belong only to kings, princes, and others of the blood royal. These are a sort of trumpets, made of the finest ivory, being hollowed throughout in divers pieces, and are in all about as long as a man's arm. The lower mouth is sufficient to receive one hand, which by contracting and dilating of the fingers forms the sound, there being no other holes in the body as in our flutes or hautboys. A concert of these is generally six or four to one pipe." *Merolla's Voyage to Congo*, in 1682. See Pinkerton's *Voyages*, vol. xvi. pp. 244-5.

13014.

**368. Pair of ivory Armllets**, made of two cylinders, the inner one with only a linear perforated pattern and four figures carved on it, the outer having grotesque human and animal figures in open carving. These armllets no doubt belong to the same locality and date as the horn described above (No. 367). "I myself have one of their bracelets of ivory weighing two pound and six ounces of Troy weight, which make eight-and-thirty ounces; this one of their women did wear upon her arme. It is made of one whole piece of the

biggest part of the tooth, turned and somewhat carved, with a hole in the midst wherein they put their hands to wear it on their arme. Some have on every arme one, and as many on their legges, wherewith some of them are so galled, that although they are in maner made lame thereby, yet will they by no meanes leave them off."—Mr. John Lok's *Voyage to Guinea in 1554*, vide Hakluyt. 13025.

**369. Cap**, made of the plaited fibre of the wild pine-apple. These caps are worn by the chiefs in palaver on the River Congo. "The principal insignia of the king's office is the cap, which is hereditary. It resembles a short night-cap, and is made of fine fibre, generally that of the wild pine-apple leaf, and some are beautifully woven with raised patterns. The king never wears it in the usual way, but on any occasion of ceremony it is carried on the head doubled in four." (Monteiro.)

Presented by *William Crosfield*.  
16. 4. 61. 184.

**370. Photograph of a group of the Natives of Boma**, River Congo, with two Europeans standing round a dead hippopotamus. Also a bowl and two forks carved in wood by these natives.

Presented by *W. Scott Stephen*.  
10. 6. 80. 1-5.

**371. Two Fetish figures**, in wood, with inlaid glass eyes. From Kinsembe, River Congo. The eyes of the larger figure are of mirror glass, and were probably employed by the diviner.

5. 8. 80.

**372. Pipe**, made of a large dried gourd, with small black earthenware bowl. Brought from the River Congo by Captain Stubbs, R.N.

20. 1. 81. 52.

## WEST COAST OF AFRICA—GENERAL.

- 373. Head of an idol**, with protruding horns, carved in wood and painted. From W. Africa. See No. 356.
- 374. Wooden Head of an idol**, from W. Africa.  
5017.
- 375. Idol**, carved in wood, having glass eyes inserted; from W. Africa. Presented by *A. W. Franks*, *F.R.S.*  
15. 4. 80. 26.
- 376. Four-headed wooden idol** and a wooden mask, painted. A great many of the masks from W. Africa are used in devil-making and the dancing ceremonies given at the Yam harvest feasts or wakes. The fetish figures as a rule have been taken from small open-air shrines, revered and prayed to by the natives.  
15. 7. 80. 2-3.
- 377. Fetish stick**, with figures of a lizard and serpent carved in relief upon it. A "medicine man's" wand. Presented by *Miss Robson*.  
4. 5. 58. 12.
- 378. Two heads of idols**, carved in wood, covered with skin, coloured; the eyes of lead, inserted. From S. W. Africa.  
22. 2. 73. 1-2.
- 379. Six-pronged iron fork**, possibly used in past times, after heating, for branding slaves. Probably from the west coast. Presented by *J. A. Tinnie*.  
30. 8. 66. 4.
- 380. Four plain ivory Armlets**, with names — "Tobey," "John Pepper," etc., rudely carved upon two of them. These names (often very ridiculous) are the English names adopted by the Kru boys and other natives.  
6. 3. 76. 3.  
5403-5.
- 381. Stick**, with four prongs at the end, and carved ornamentations round it. Possibly from W. Africa.  
7. 12. 57. 153.
- 382. Calabash**, made of a gourd, with burnt ornamentation. Probably from W. Africa.  
5023.
- 383. Small framework of wood covered with skin**, portion of a musical instrument (?). From W. Africa. Presented by *J. A. Tinnie*.  
7. 7. 70. 23.
- 384. Three Daggers**, two of them with leather sheaths; from W. Africa. Presented by *J. E. Tinnie*.  
4938.  
4954.  
27. 9. 70. 69.
- 385. Quiver**, covered with snake skin, filled with arrows, with barbed and pointed iron heads. 4968.
- 386. Bow**, strung with rattan, and wooden quiver filled with small bamboo arrows, the points coated with poison, and the shafts feathered with small fragments of leaves. From S.W. Africa. 22. 2. 73. 3-4.
- 387. Bell**, in wood, with two wooden clappers and one iron one; probably used for dogs or cattle, or possibly children:—"These people moreover keep their young children always naked upon the ground, to the end they may thereby grow hardy and active; and scarce are they able to walk along, but they tie a bell about them, to give notice where they are to be found, when they have strayed." Merolla's *Voyage to Congo*.  
26. 1. 82. 2.

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| <p><b>388. Model of a Canoe</b>, in wood, with carved ornamentation. 26. I. 82. I.</p> <p><b>389. Ornament</b>, circular and flat, with open work round centre, in gold, from Ashantee; probably old work. 10. 10. 78. 45.</p> <p><b>390. Shield</b>, rectangular, in black leather. Probably from the Fans. 5145.</p> <p><b>391. Cup</b>, made of half a calabash,</p> | <p>with strings of beads and shells suspended round it. Probably from West Africa. 5136.</p> <p><b>392. Fetish Head</b>, of wood, with moveable lower jaw and elephant's ears attached. Probably from West Africa. 5318.</p> <p><b>393. Razors</b>, crescent shaped, with horn handles; one of the blades inscribed, MUERO POR MI REY, and PELEOAGUSTO MATANDO NEGROS. 4949-50.</p> |
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### SOUTH AFRICA.

Most of the objects from South Africa in this collection come from the Zulus and neighbouring tribes, and were obtained during the late Zulu war, some from the prisoners, and others picked up on the battle fields, and in the deserted kraals.

The various tribes occupying the territories bordering upon the British Cape Colony belong either to the Kaffir or Hottentot family of Negros. The Zulus, Gaikas, Galekas, Fingoes, and other tribes that were engaged in the war of 1878-9, belong to the Kaffir family, each tribe speaking a different dialect of one language. These tribes, like many in other parts of Africa, have now been in constant intercourse with Europeans for many years, and have obtained from them, beads, guns, and various other commodities of civilization.

*The following specimens (Nos. 394 to 400) were obtained by H. Showell, late of the Natal Contingent, from the prisoners' wives at Kranz Kop on the Tugela.*

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| <p><b>394. Girdle-dress</b>, ornamented with variously coloured bead-work 29. I. 80. 1.</p> <p><b>395. Thirteen Armlets</b>, of plaited grass, and brass wire. 29. I. 80. 2-3.</p> <p><b>396. Powder-flask</b>, made from a horn. 29. I. 80. 4.</p> <p><b>397. Two egg-shaped Snuff-boxes</b>, in horn. 29. I. 80. 5-6.</p> | <p><b>398. Girdle-dresses</b>, ornamented with variously coloured bead-work. 29. I. 80. 7-8.</p> <p><b>399. Necklace, and pair of brace-lets</b>, ornamented with variously coloured bead-work. 29. I. 80. 9-10.</p> <p><b>400. Two ornaments</b>, in wood, round and cone-shaped, worn by the Zulu men. 29. I. 80. 11-12.</p> |
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*The following specimens (Nos. 401 to 417) were presented by J. M. Jones, late Medical charge, 4th Batt. Natal Native Infantry. Nos. 401 to 404 were obtained from the battlefield of Ulundi. Nos. 405 to 411 were taken from the kraal and surrounding bush of Sabende, nephew of King Cetewayo. Nos. 412*

to 416 were taken from various Zulu kraals, and No. 417 was taken from one of the kraals occupied by King Cetewayo during his flight after the war.

- 401. Shield**, of ox-hide, oval-shape, with stick running down the middle, ornamented at one end with leopard's fur. 31. 12. 79. 1.
- 402. Powder-flask**, made of an ox-horn. 31. 12. 79. 2.
- 403. Medicine-case**, made of reeds bound together like a mat, in which are rolled up fragments of bark and bits of wood used as medicines. This has been carried within a shield (Mr. Jones), probably as a fetish against accidents in war. 31. 12. 79. 3.
- 404. Gun**, an old-fashioned muzzle-loader, stamped "Otto Lowenthal, Liverpool." 31. 12. 79. 4.
- 405. War-dress**, consisting of a band from which are suspended ox tails, worn round the neck, the long tails hanging down the back, and the shorter down the chest; also, a head-dress of ox skin, with otter skin band worn over the head-dress. "The war-dress consists of a thick full kilt, composed of cats' tails, descending nearly to the knee; the shoulders and upper part of the body are decorated with the long hair of ox tails, and the head is protected by an otter skin cap." (Captain Gardiner.) 31. 12. 79. 5-7.
- 406. Spoon**, in wood, used for the "Mealie meal" porridge. 31. 12. 79. 8.
- 407. Spoon**, in straw, used for skimming the Kaffir beer, *Duáli*, made from the Kaffir corn. See Wood's *Nat. Hist. of Man*, vol. i., p. 158, figs. 3 and 4. 31. 12. 79. 9.
- 408. Brush**, made of grass. 31. 12. 79. 10.
- 409. Snuff-box**, in horn, carried in a hole perforated through the ear-lobe. "Though smoking is comparatively confined to few, all, without exception, are passionately fond of snuff, and no greater compliment can be offered than to share the contents of a snuff-calabash with your neighbour. For this purpose the hand is extended, and a certain quantity shovelled in by means of a small ivory spoon, the whole of which is then sniffed off from the palm of the hand." "The snuff is composed of dried dacca ground with burnt aloes." (Capt. Gardiner.) 31. 12. 79. 11.
- 410. Beads**, in white and blue glass, worn as necklaces and bracelets. Also brass beads from a bracelet. 31. 12. 79. 12-15.
- 411. Knife**, with iron blade, and wooden handle. 31. 12. 79. 16.
- 412. Knob-kerry**, in wood. 31. 12. 79. 17.
- 413. Assegais**. The Kaffir assegai is a spear with long, narrow, leaf-shaped head: it is used both as a throwing and stabbing weapon. See Plate I., fig. 12. 31. 12. 79. 18-20.
- 414. Head-dress of feathers**. 31. 12. 79. 21.
- 415. Pouch**, in skin, containing leaden bullets, caps, and fragment of a Dutch newspaper used for wadding. 31. 12. 79. 22.
- 416. Pipe**, made of a horn, with wooden bowl. "The *Egoods*, or smoking horn. The tobacco is placed at the end of a reed introduced into the side of an ox's horn, which is filled with water, and the mouth applied to the upper part of the horn. The quantity of smoke which is inhaled through so large an opening, unconfined by a mouth-piece, often affects the breath, and produces much coughing; notwithstanding which, the natives are particularly fond of it." (Capt. Gardiner.) 31. 12. 79. 23.
- 417. Dish**, of wood, used for holding meat and other food, taken from a kraal occupied by Cetewayo during his flight. 31. 12. 79. 24.



*The following specimens (Nos. 418 to 434) were obtained by S. Rinder during the late Zulu war.*

- 418. Dancing belt**, made of a strip of cow's-hide, with small bags of the same material attached to it, inside which are small objects that rattle when the belt is quickly moved. Used by the Zulu witch-doctors. Basuto, tribe of Morosi. io. 6. 80. 20.
- 419. Necklet**, made of small strips of wood, and blue beads, such as are bought from the witch-doctors by the natives, and regarded as charms, and supposed to render the wearers invulnerable. io. 6. 80. 34.
- 420. Belt**, a broad band of cow's-hide, ornamented with brass buttons studded over one side of it. From the Gaika tribe; the head wife of a Gaika chief wears this to denote her rank. This belt belonged to Sandilli's head wife. io. 6. 80. 19.
- 421. Necklace**, ornamented with variously coloured bead-work. From the Galeka tribe. io. 6. 80. 48.
- 422. Waist-dress and necklace**, of variously coloured bead-work, and twisted brass wire. From the Gaika tribe. io. 6. 80. 35. 47.
- 423. Waist-bands, frontals, aprons, necklets, leglets, armllets**, ornamented with variously coloured bead-work. All from the Zulus. io. 6. 80. 36-45. 51.
- 424. Pipe**, with curious round bowl, inlaid with lead. From the Pondo tribe. io. 6. 80. 30.
- 425. Pipe**, in wood, carved with open work ornamentation; the bowl lined with lead. Hottentot. io. 6. 80. 31.
- 426. Pipe**, in wood, inlaid with lead, with long stem. Used by the women of the Gaika tribe. io. 6. 80. 21.
- 427. Group of seven Pipes**, in wood, some inlaid in lead, some with plugs. From the Gaika tribe. io. 6. 80. 22-8.
- 428. Pipe**, in wood, inlaid with lead; from the Fingoe tribe. io. 6. 80. 29.
- 429. English pass for a native**, printed and written on parchment, with the tin case in which it was carried. The native was named Noggala, of the chief Toises tribe of Mampas (?) village. Mr. Rinder states that this pass belonged to one of the natives who murdered the three Europeans at the commencement of the Gaika rebellion. The pass is signed by Mr. Richard G. Tainton, a magistrate, who was one of the three murdered men. In a letter to Lord Carnarvon (Correspondence respecting South Africa, vol. iv. 1878) Sir Bartle Frere reports Mr. Tainton's death as follows:— "We yesterday heard that Mr. Painton (for Tainton) a much respected magistrate, and superintendent of native locations in this division, who had gone to support Captain Brabant, with a party of 53 native police, was followed up by a greatly superior body of armed Kaffirs, surprised whilst resting after a long journey, and murdered, with his brother and a European farmer of the name of Brown, who had accompanied him." This was in the East London division. See also *The Zulus and the British Frontiers*, by T. J. Lucas, p. 276. io. 6. 80. 50.
- 430. Snuff-box**, in bamboo, with horn spoon. These are worn suspended through a hole in the lobe of the ear. io. 6. 80. 33.
- 431. Two small Snuff-boxes**, in wood, one made out of a nut. io. 6. 80. 32.
- 432. Two knob-kerries**, in wood. Zulu. One of these was picked up after the engagement at Rooke's Drift. io. 6. 80. 17-8.
- 433. Assegais**, from the Zulu, Tambookei, Basuto, Galeka, and Gaika

tribes. Some of these were taken from the battle-fields by Mr. Rinder. One is a short stabbing assegai, and has been made from one of the blades of a pair of Sheffield sheep

shears, bearing the manufacturer's name. 10. 6. 80. 1-13.

**434. Three chiefs' walking-sticks,** from the Gaiikas tribe.

10. 6. 80. 14-6.

*The following specimens (Nos. 435 to 455) were presented by the Rev. Wardlaw Thompson.*

**435. Necklet** of large round white glass beads. 18. 11. 80. 43.

**436. Necklet** of blue and white glass beads, and teeth.

See Wood's *Nat. Hist. of Man*, vol. i. p. 32. 18. 11. 80. 44.

**437. Necklets,** or bands for the head, made of strips of hide ornamented with cowrie shells. From S. Africa. 18. 11. 80. 40-1.

**438. Armlet,** a penannular ring of steel. From S. Africa. 18. 11. 80. 46.

**439. Round stone weight,** with hole through centre, used for weighting the handles of hoes. 18. 11. 80. 26.

**440. Girdle bands,** made of strips of leather on which are strung small brass rings; attached to some of these are frontals ornamented with black and white glass beads. Speaking of the Zulus' method of smelting brass, Captain Gardiner says, "The bellows are worked by directing the cow's horn, which forms the nozzle of the leathern bags, into the larger end of an eland's horn, and alternately raising and depressing them . . . . The crucible is composed of a coarse sandstone, capable of sustaining any degree of heat without splitting, is sunk its whole depth into a bed of ignited charcoal."

18. 11. 80. 33-7.

**441. Snuff-box,** the upper part of ivory, and base of leather.

See Wood's *Nat. Hist. of Man*, vol. i. fig. 2, p. 50. 18. 11. 80. 50.

**442. Object in ivory,** rudely carved. 18. 11. 80. 14.

**443. Pipe,** with steatite bowl, and stem of rhinoceros horn. Boer.

18. 11. 80. 49.

**444. Two Pipes,** in wood, one of them with three bowls. All the bowls lined with lead. From S. Africa. 18. 11. 80. 47-8.

**445. Power-flask** of horn, and leather pouch. Boer.

18. 11. 80. 25.

**446. Seat and pillow,** in wood, supported by ten feet. 18. 11. 80. 4.

**447. Knob-kerrie,** in wood, with large head. 18. 11. 80. 6.

**448. Beer-barrel,** in wood, carved.

The four handles project and are attached below to a circular rim of wood, projecting from the egg-shaped barrel in the centre. Inside is a straw spoon used for skimming the Kaffir beer. 18. 11. 80. 1-2.

**449. Milk-pail,** in wood. "Etoon-ga, or wooden milk-pail. While collecting the cattle together, and during the whole operation of milking, they utter a shrill whistling noise, which from habit, the cows attend to and become more quiet."

18. 11. 80. 3.

**450. Milk-pail,** in wood. Probably from the Basutos. 18. 11. 80. 30.

**451. Two war-axes,** with metal heads and wooden handles.

See Wood, vol. i. p. 321, fig. 4.

18. 11. 80. 9-10,

- 452. Spoons, in wood, with ornamentation caused by burning.**  
18. 11. 80. 11-3.
- 453. Knife, with ivory handle, carved at top in shape of an animal.**  
See Wood's *Nat. Hist. of Man*, vol. i. p. 313. 4937.
- 454. Bundle of unfeathered arrows, with loose bone heads, pointed at each end, and poisoned at one end; the sockets bound with animal intestine fibre: the heads are loose in the sockets and remain sticking in the animal. One of these is barbed at the end, and the poison spotted over the whole head.**  
Bushman. See No. 458. 5575.  
18. 11. 80. 27-8.
- 455. Arrows, with iron heads, and feathered wooden shafts. From S. Africa.**  
18. 11. 80. 29.
- 456. Belt of skin, ornamented with monkeys' teeth.**  
See Wood's *Nat. Hist. of Man*, vol. i. p. 315. 7. 12. 57. 389.
- 457. Feathers, from Zulu head-dress.**  
5248.
- 458. Bundle of Arrows, with unfeathered reed shafts, and bone heads, bound in with animal fibre. The bone heads are reversible, the ends inserted in the sockets have been coated with poison. Bushman.**  
See No. 454. 12892.
- 459. Quiver, made of skins, containing arrows with unfeathered cane shafts, most of them having barbed iron heads encrusted with poison.**  
See Wood's *Nat. Hist. of Man*, vol. i. p. 495. Bushman.  
Presented by *J. A. Tinne*.  
30. 8. 66. 26.
- 460. Pipe, with iron head, the long stem bound with plaited leather, and leather tassels. Boer.**  
5433.
- 461. Circular leather shield. Kaffir.**  
See Wood's *Nat. Hist. of Man*, vol. i. p. 225. 5448.
- 462. Necklaces, made of teeth and black and white glass beads.**  
12679-81.
- 463. Axe, with iron crescent-shaped blade, and horn handle. Probably from South Africa.**  
4935.
- 464. Three Assegais. From Durban.**  
Presented by *Henry Cumings*.  
21. 3. 79. 1-3.

### EAST AND CENTRAL AFRICA.

Most of the objects in this section were presented to the Mayer Museum by Mr. John A. Tinne and Mr. J. Ernest Tinne, and were collected during what are called the "Dutch Ladies" expeditions in Central Africa. The prime mover in these expeditions was Mademoiselle Alexandrine Tinne, the daughter of Mr. P. J. Tinne, formerly a merchant in Liverpool, and latterly residing in Holland, whose wife was a Dutch lady, the Baroness Van Capellen. At the death of her father Mademoiselle Tinne became the possessor of a large fortune, and, fascinated with the idea of penetrating into the heart of Africa, she determined to spend her fortune and risk her life in the pursuit of geographical discoveries. She accordingly organized an expedition, accompanied by her mother Madame Tinne, and her aunt Mademoiselle A. Van Capellen. The expedition followed the course of the Nile and White Nile as far as the upper parts of its confluent. They embarked from Cairo in January 1862, and after passing up the Nile beyond the 6th cataract they resided for a short time at Khartoum. From there they took a small steamer, and

pursued the course of the White Nile; encamping for some time under a mountain called Djebel Hemaya, on the south bank of the White Nile; afterwards at Kaka, and other places, arriving at Gondokoro on the 30th of September. From Gondokoro they returned to Khartoum and made preparations for a second start. This expedition set out in January 1863, and pursuing the course of the White Nile as far as Lake No, proceeded up the river Bahr El Ghazal to Mishra El Rek. Here they disembarked and after numerous delays, and the death of one of the party, commenced their land journey on 17th of May. After crossing the Djur, they arrived at Wau, on the 21st of June. In an encampment at some little distance beyond Wau on the 20th of July, Madame Tinne died, also the two European female servants. From this point the party retraced their steps to Mishra El Rek. The natives had not behaved in a friendly or honest manner to the ladies, and Mr. J. A. Tinne speaks with much feeling of the harassing difficulties and lonely situation of Miss Tinne, and the suspense and distress of mind she endured during this period. From Mishra El Rek the party returned to Khartoum, where Miss Tinne's aunt, Made-moiselle A. Van Capellen, died shortly after her arrival. From Khartoum Miss Tinne went to Cairo, where she resided for four years, afterwards occupying herself with yachting around the shores of the Mediterranean.

At the end of this time, however, she determined upon another expedition into Central Africa. "Her plan was to travel from Tripoli to the capital of Fezzan, thence to Kuka in Bornu, and taking a westerly direction, make her way by Lake Tschad and Wadai, Darfur, and Kordofan" (M. Betham-Edwards). This expedition, however, was destined to end more tragically than the first. After a few days' travel south of Sokna, Miss Tinne and her European servants were all barbarously murdered by the treacherous Touareg chiefs, whom they hired as escorts. "Early in the morning, a quarrel broke out—as it is supposed, intentionally—among the camel-drivers, and, hearing the noise, the young mistress of the caravan hastily quitted her tent to see what she could do in the way of pacification. Her appearance was the signal agreed upon for the massacre. One Touareg first disabled her right hand by a sabre-thrust, in order to prevent her using her revolver; then with a rifle ball in the breast, achieved his deadly work. The others rushed on to the slaughter. The two Dutch sailors, her sole European attendants, were next assassinated, and then the plundering of the rich caravan began. The faithful negroes, who adored their kind young mistress, were allowed to escape with the exception of one young negress who was carried off into captivity, but subsequently ransomed. The bodies of the victims were left unburied in the desert" (M. Betham-Edwards and M. J. A. Tinne).

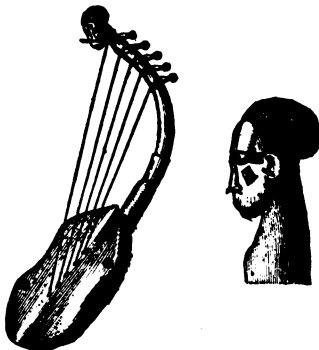
Of Miss Tinne's first expedition Dr. Livingstone says in his "Last Journals":—"But none (amongst travellers seeking the sources of the Nile) rises higher in my estimation than the Dutch lady Miss Tinne, who, after the severest domestic affliction, nobly persevered in the teeth of every difficulty, and only turned away from the object of her expedition after being assured by Speke and Grant, that they had already discovered in Victoria Nyanza the sources she sought. Had they not given their own mistaken views, the wise foresight by which she provided a steamer would inevitably have led her to pull up, and by canoes to reach Lake

Bangweolo's sources full five hundred miles south of the most southerly part of the Victoria Nyanza. She evidently possesses some of the indomitable pluck of Van Tromp, whose tomb every Englishman who goes to Holland must see."

During her first expedition, Miss Tinne collected a number of ethnographical specimens of much interest from the Nubian, Dinka, Dyoor, Bongo, Mittoo, and Niam Niam tribes, which will be found described in the following pages. It is much to be regretted, however, that in consequence of the tragical termination of these expeditions, no record exists of the exact localities where many of these specimens were obtained. For further particulars of the "Dutch Ladies" Expedition, see *Six Life Studies of Famous Women*, by M. Betham-Edwards; and *Trans. Hist. Soc. Lanc. and Ches.*, vol. xvi., p. 107.

**465.** Portrait of Miss Alexandrine Tinne, an engraving from the memoir given in *Six Life Studies of Famous Women*, obtained through the courtesy of Messrs. Griffith & Farren, St. Paul's Churchyard, London. 11. 5. 82. 9.

**466.** Stringed instrument, from the Niam-Niams, with covering of antelope skin, over which are stretched 5 strings, tightened with pegs attached to the handle. There are two holes in the sounding-board; the handle has a figure-head carved at the end, representing the head of



Musical Instrument, No. 466.\*

a Niam-Niam, with dressed hair, tattooed face, etc. See *Artes Africanae*, Plate XIV. fig. 6. "The music is very monotonous, and it is

\* This plate, from Schweinfurth's *The Heart of Africa*, is kindly lent by Messrs. Sampson Low, Marston, Searle & Rivington.

very difficult to distinguish any actual melody in it. It invariably is an accompaniment to a moaning kind of recitative, which is rendered with a decided nasal intonation. I have not unfrequently seen friends marching about arm-in-arm, wrapt in the mutual enjoyment of their performance, and beating time to every note by nodding their heads." (Schweinfurth.)

*Tinne Collection.* 30. 8. 66. 12.

**467.** Projectiles, or hand-weapons for cutting and throwing, diversified in shape, and made of wrought iron. These implements, called *Pingah*, are fully described in Schweinfurth's *Artes Africanae*, Plate XII.

*Tinne Collection.* 27. 9. 70. 61-4.

**468.** Bell, made of a large nut? hollowed out, with small stick inside slung for a pendulum, and suspended to a cord of vegetable fibre. Probably a Niam-Niam dog's bell; Schweinfurth figures one somewhat similar, and says that the dogs wear these bells, so that they should not be lost in the long steppe grass.

*Tinne Collection.* 30. 8. 66. 31.

**469.** Pipe, used by the Nueir, with earthenware bowl, and bamboo stem, which is enlarged at the mouth-piece into a hollow globe; this is fitted with "thin fibres of bark, like coarse hemp, which, when thoroughly saturated with nicotine, is greedily chewed by the men and married women. As a mark of respect and

friendship, the quid is passed from one to another." (Petherick.)

*Tinne Collection.* 7. 7. 70. 29.

**470. Pipe**, with black pottery bowl, and long stem covered with twisted band of steel round it. Probably Bongo. A pipe from the Bongo, somewhat similar to this, is figured in *Artes Africana*, Plate V. fig. 10.

*Tinne Collection.* 30. 8. 66. 3.

**471. Pipe-heads**, in various shades of rough pottery, two in shape of men's heads, probably from the Nueir people, and possibly from Bongo. "A large amount of labour is expended upon the manufacture of clay bowls for pipes, which are often really elaborate;—very often their design consists of a human head." (Schweinfurth on the Bongo people.)

*Tinne Collection.* 7. 7. 70. 30-3.

**472. Lump of tobacco**. Probably from the Bongo. "Tobacco is indispensable to the Bongo, and is universally cultivated. The species known as Mashirr (*Nicotiana rustica*) is very pungent; its small thick leaves are pounded in a mortar, and are subsequently pressed and dried in moulds. From the cakes thus formed, the natives break off fragments as they require them, grind them into powder by means of stones, and smoke the preparation in long pipes." (Schweinfurth.)

30. 8. 66. 28.

**473. Hat**, of plaited cane, coated on the outside with black composition into which are stuck red and blue berries. Similar hats made of twisted negro-hair, and grass, are worn by the Dinka, Nueir and other tribes of the Upper Nile territory, and are generally garnished with ostrich feathers. See *Artes Africana*, Plate I. fig. 2.

*Tinne Collection.* 7. 7. 70. 72.

**474. Couch**, for sitting or sleeping, made of the leafstalks of the *Raphia*-palm. From the Monbuttoo tribe. See *Artes Africana*, Plate XVII. fig. 18, where these

benches are fully described by Schweinfurth. "The ingenious, equally light and durable construction of these benches, which people of note have constantly carried after them on leaving their home . . . forms a striking exception to the rule . . . that the inhabitants of Central Africa know only how to make their woodwork of the block, but are unacquainted with joining detached pieces of wood into a whole."

*Tinne Collection.* 30. 8. 66. 31.

**475. Blade of a sabre**, in iron; from the Monbuttoo tribe. See *Artes Africana*, Pl. XVIII. fig. 9.

*Tinne Collection.* 30. 8. 66. 2.

**476. Two daggers**, with iron blades, the handles bound round with wire. Probably from the Monbuttoo tribe.

*Tinne Collection.* 30. 8. 66. 2.

27. 9. 70. 65.

**477. Adze**, with iron blade. From the Djour. See Petherick's *Travels in Central Africa*, vol. i. p. 249.

*Tinne Collection.* 7. 7. 70. 35.

**478. Personal ornament**, in red leather, strung with steel beads. "One of the iron decorations which is most admired, and which is found far away right into the heart of Africa, I first saw here amongst the Dyoor; I mean the iron beads, or perforated little cylinders of iron, strung together. In the Soudan these strings of beads were principally made at Wandala, and Barth has specially noticed them at Marghi. Every tribe which I visited in proceeding inland from the Gazelle, I found to retain the preference for beads made of iron." (Schweinfurth.) See *Artes Africana*, Plate II. fig. 21.

*Tinne Collection.* 7. 7. 70. 84.

**479. Wooden bowls**, from East or Central Africa.

*Tinne Collection.* 30. 8. 66. 15.

7. 7. 70. 18-9.

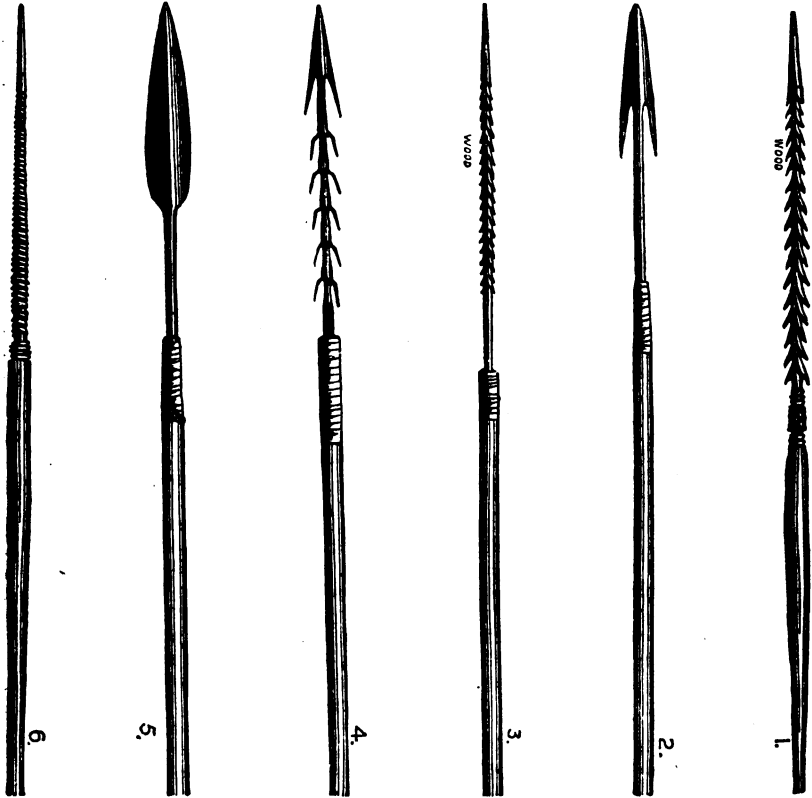
**480. Wooden stools**, of a kind commonly in use among the negro tribes

of the Upper Nile territory. See  
*Artes Africana*, Plate IV.

*Tinne Collection.* 7. 7. 70. 21.  
2. 2. 71. 1-2.

481. Group of Arrows, with pointed wooden heads, and iron heads

rated with shells and beads. From Nubia or more Central Africa. "In the Egyptian Soudan they call aprons made of leather thongs 'Rahad'; they are worn by all the girls in Nubia, and the Southern provinces, and likewise by those of the heathen



Arrows from Central Africa. No. 481.

pointed, barbed, and oval leaf-shaped; all with cane shafts unfeathered.

*Tinne Collection.*  
7. 7. 70. 95-106.

482. Gris-gris, or charm, consisting of a number of bits of wood strung upon a leather thong; probably from Central Africa.

*Tinne Collection.* 30. 8. 66. 7.

483. Girdle dresses, in leather, smeared with red paint, and deco-

negro tribes in the Southern Sennar." (*Artes Africana*, Plate IX. fig. 1.) "The apron is dyed of a brick-red colour, and, after it has been in use for any time, becomes so saturated with the castor-oil, which stands these primitive belles in lieu of clothing, that the smell is unendurable." (Wood.)

*Tinne Collection.* 7. 7. 70. 73-5.  
Presented by *William Crofield.*  
16. 4. 61. 175.

- 484. Stringed instrument**, from the Nile Valley or Mittoo people, a sounding-board made of cleansed goat-skin, supplied with 6 sounding-holes, stretched over a wooden frame. Over this 5 strings are stretched. Similar lyre-guitars are used in the whole Nubian Nile Valley. *Artes Africana*, Plate IX. fig. 4. (Schweinfurth.)  
*Tinne Collection.* 7. 7. 70. 24.
- 485. Two whips or wisps**, made of the ends of elephants' tails. Possibly Mittoo; see Schweinfurth's *Artes Africana*, Plate X. fig. 5. According to Merolla some of the tribes near the river Congo have a devotion towards the tail of the elephant.  
*Tinne Collection.*  
30. 8. 66. 10-11.
- 486. Club**, ornamented with grooved lines going from end to end. From Nubia. See Plate II. fig. 2.  
Presented by *William Crosfield.*  
16. 4. 61. 165.
- 487. Four iron Bells.**  
*Tinne Collection.*  
30. 8. 66. 22-3.
- 488. Necklace**, composed of small wooden charms, strung on a leather thong.  
*Tinne Collection.* 30. 8. 66. 7.
- 489. Lump of highly-scented composition**, wrapped up in strips of leaves, with handle of the same.  
*Tinne Collection.*  
30. 8. 66. 18.
- 490. Spoons**, in horn. Possibly from the Bongo tribe.  
*Tinne Collection.*  
30. 8. 66. 24.
- 491. Pipe**, in iron, with long stem; rudely ornamented.  
*Tinne Collection.* 7. 7. 70. 28.
- 492. Head ornament**, in plaited reed.  
*Tinne Collection.*  
7. 7. 70. 76.
- 493. Armlet**, in silver, ornamented with very rich repoussé work. From Abyssinia.  
"Whenever an Abyssinian is seen wearing a silver chain, he is known to have killed an elephant, while those who have distinguished themselves in battle are known by a sort of silver bracelet, which extends from the wrist nearly as far as the elbow. It opens longitudinally by hinges, and is fastened with a clasp. This ornament is called the "bitoa," and is often very elegantly engraved, and adorned with gilded patterns. The silversmiths who make these and similar articles, are rather oddly treated. They are considered as slaves, are not allowed to leave the country, and yet are treated with considerable kindness, save and except the payment for their labour."  
(Wood.) 4431.
- 494. Bows**, in copper, with Arabic inscription. From Abyssinia.  
*Tinne Collection.* 7. 7. 70. 34.
- 495. Oil jug**, of buffalo hide. From Upper Egypt.  
Presented by *William Crosfield.*  
16. 4. 61. 168.
- 496. Three vessels**, of black pottery, with rude ornamentation. From Siout.  
*Tinne Collection.*  
7. 7. 70. 43-4.  
30. 8. 66. 20.
- 497. Pipe-heads**, in red and black pottery, with ornamentation. From Siout.  
*Tinne Collection.*  
27. 9. 70. 36. 51-2.  
Presented by *William Crosfield.*  
16. 4. 61. 171-2.
- 498. Toy quern**, in terra-cotta, a child's plaything, from Egypt.  
Presented by *Rev. G. F. Chester.*  
29. 8. 78. 7.
- 499. Three brass Finger Rings**, from Cairo.  
*Tinne Collection.* 27. 9. 70. 44.



## THE BISHARI.

THESE nomads of the desert occupy a territory extending northward from the frontier of Abyssinia to the latitude of Derr, and eastward from the Nile to the Red Sea. The Bishari, says Mr. Brace, are the modern representatives of a very ancient race, probably of Hamitic origin.

- |   |  |
|---|--|
| <p><b>500. Bowls and Cups</b>, made of gourds, ornamented with burnt-in rude ornamentation, and plaited dyed grass and pale green leather. Also plaited baskets and covers.</p> | <p><i>Tinne Collection.</i><br/>7. 7. 70. 4. 7. 13-5.<br/>27. 9. 70. 28.</p> |
| <p><b>501. Two Lassos</b>, in red, black and pale green leather.</p>  | <p>5294-5.</p>   |

## MADAGASCAR.

- |  |  |
|--|--|
| <p><b>502. Shield</b>, of very hard thick hide, mounted with silver ornaments attached. The shape is circular with projection in the centre sur-</p> | <p>mounted by a silver boss. See <i>Bilder Atlas</i>, vol. 7, Plate XXIV. fig. 8. Dia. 10½ in. 4958.</p> |
|--|--|

## OBJECTS PROBABLY FROM EAST AND CENTRAL AFRICA;

EXACT LOCALITIES UNCERTAIN.

- |  |   |
|--|---|
| <p><b>503. Sandals</b>, in red leather, trimmed with pale green leather.<br/><i>Tinne Collection.</i> 7. 7. 70. 78.</p>  | <p><b>508. Musical instrument</b>, made of two pierced reeds on a wooden handle, with a small horn attached to either side. 7. 12. 57. 426.</p> |
| <p><b>504. Dagger</b>, with curved blade, the sheath mounted with brass.<br/><i>Tinne Collection.</i> 27. 9. 70. 67.</p>   | <p><b>509. Two cups</b>, made from calabashes, with carved ornamentation.<br/><i>Tinne Collection.</i> 7. 7. 70. 16.</p>                        |
| <p><b>505. Girdle-dress (?)</b> in leather; ornamented with tassels and small leaden rings. 5417.</p>  | <p><b>510. Flat Hat</b>, made of ostrich feathers, and trimmed with cowrie shells.<br/><i>Tinne Collection.</i></p>                             |
| <p><b>506. Shield</b>, rectangular shape, in wood covered with leather; in front is a small iron hook, and at the back a wooden handle attached with four iron rods. 4966.</p> | <p><b>511. Mask</b>, made out of the dried face of a tiger.<br/><i>Tinne Collection.</i></p>  |
| <p><b>507. Horn-shaped Salt-flask (?)</b>, made of wood, covered with skin. From Central Africa.<br/>Presented by <i>William Croxfield</i>. 16. 4. 61. 166.</p>                | <p><b>512. Basket</b>, of plaited grass, edged with leather and lined with cowrie shells.<br/><i>Tinne Collection.</i> 27. 9. 70. 34.</p>       |
|  | <p><b>513. Strings of glass beads, berries, and shells</b>; some of them</p>  |

necklaces, and some probably Christian or Mohammedan rosaries.

*Tinne Collection.*

7. 7. 70. 85-8. 90. 93.  
27. 9. 70. 54.  
30. 8. 66. 6.

514. Christian scapular, in velvet case, embroidered with gold and silver wire, beads, etc.

*Tinne Collection.*

27. 9. 70. 42.

### NORTH AFRICA, TRIPOLI, MAROCCO, &c.

515. Ornament for the legs, made of twisted strips of bamboo (?) with small seeds wrapped in them, intended to rattle whilst the wearer dances. From Tripoli.

*Tinne Collection.*

27. 9. 70. 45.

516. Dagger, brass covering on the sheath, with open-work designs upon it.

*Tinne Collection.*

27. 9. 70. 66.

517. Pair of yellow leather Shoes. From Tripoli.

*Tinne Collection.*

27. 9. 70. 50.

518. Hand Punkahs. From Tripoli.

*Tinne Collection.*

27. 9. 70. 48-9.

519. Baskets, of plaited grass. From Tripoli.

*Tinne Collection.* 7. 7. 70.

520. Pair of yellow leather Slippers.

*Tinne Collection.* 7. 7. 70. 79.

521. Brooch, in metal. From North Africa (?). 4425.

522. Brooches, in white metal, with beads, etc., attached. From Algiers and other parts of North Africa. Stamped with Arabic inscriptions.

*Tinne Collection.*

7. 7. 70. 114-4418.

523. Brooch and Armlets, in white metal. From North Africa. Stamped with Arabic inscriptions. 4423-4.

524. Pair of Armlets, in silver. Stamped with Arabic inscriptions. 5401.

525. Specimens of Pottery, made by the Kabyles of Algeria.

*Tinne Collection.*

7. 7. 70. 38-42.  
Presented by *P. H. Rathbone.*  
28. 3. 68.

526. Specimens of Pottery, made by the Moors. From North Africa, probably Marocco.

*Tinne Collection.*

7. 7. 70. 47-9.

527. Amulet, or *gris-gris*; a square case of red and green leather, in which is sewn up a passage from the Koran.

*Tinne Collection.* 7. 7. 70. 77.

### AUSTRALIA.

“THE great antipodal block of land we call Australia has, speaking roughly, the form of a vast quadrangle, two thousand miles on the side, and extends from the hottest tropical, to the middle of the temperate, zone. Setting aside the foreign colonists introduced within the last century, it is inhabited by people no less remarkable for the uniformity, than for the singularity, of their physical characters and social state. For the most part of fair stature, erect and well built, except for an unusual

slenderness of the lower limbs, the Australians have dark, usually chocolate-coloured skin; fine dark wavy hair; dark eyes, overhung by beetle brows; coarse, projecting jaws; broad and dilated, but not especially flattened noses; and lips which, though prominent, are eminently flexible." . . . "No Australian tribe has ever been known to cultivate the ground, to use metals, pottery, or any kind of textile fabric. They rarely construct huts. Their means of navigation are limited to rafts or canoes, made of sheets of bark. Clothing, except skin cloaks for protection from cold, is a superfluity with which they dispense; and though they have some singular weapons, almost peculiar to themselves, they are wholly unacquainted with bows and arrows."—(Professor Huxley in *Fortnightly Review*, No. 3.) . . . The Australians are rapidly diminishing before European civilization. Some tribes known to the early colonists have totally disappeared. "The natives of Australia dislike labour; and their muscles and their hands are those of sportsmen and hunters. It would be impossible to find in a tribe of Australians such hands as are seen amongst the working classes in Europe. An English ploughman might perhaps insert two of his fingers in the hole of an Australian's shield, but he could do no more." . . . "The ordinary method of producing fire in Australia is by twirling with the palms of the hands an upright stick. One end is inserted in a hole in a flat piece of soft wood; and, if the operator is skilful, he quickly raises a smoke, and in a few moments a fire." . . . "The natives are generally described as omnivorous. There is scarcely any part of the country in which they cannot find food, and there is nothing in the nature of food, or of substances which can by any possibility contribute to the maintenance of life, that they will not eat. The native eats of the fruits of the earth, literally, in due season, and he catches wild animals when he can."—(R. Brough-Smyth.)

#### BOOKS ON AUSTRALIA.

*Australasia*, A. R. Wallace. *Journal of Voyage to New South Wales*, White. *South Australia, Illustrated*, Angus. *The Aborigines of Victoria*, R. Brough-Smyth. *Our Antipodes*, Lieut.-Col. Mundy. *Journals of Two Expeditions of Discovery*, Grey. *Discoveries in Australia*, Stokes. *Three Expeditions in the Interior of Australia*, Mitchell. *Thirty-three Years in Tasmania and Victoria*, Lloyd. *Australia*, Hodgkinson. *Glimpses of Life in Victoria*, by a Resident. *The Native Tribes of South Australia*, The Rev. George Taplin and others.

**528.** Plate, from the *Bilder Atlas*, illustrating the natives of Australia and Tasmania, with views of their dwellings, implements, etc.

8. 12. 81.

**529.** Bags, of netted grass. 12677.

30. 5. 78. 1.

**530.** Basket (?) made of two pieces of wood bent across each other, with netted twine between them. 5150.

**531.** Two toys, called by the natives Weet-weet, used by them for a game, the winner being the furthest thrower. The Weet-weet is thrown low, and strikes the ground several times in its flight. It can be thrown over 200 yards. See *The Aborigines of Victoria*, Vol. I. p. 352.

24. 5. 77. 3-4

**532.** Shield, club, boomerang, and notched stick, from Queensland,

- Australia. The small notched stick was a message from some natives on an island in Moreton Bay, to whom Mr. Dodds of Humpy Bong had applied for help in crushing sugar cane. The notches on one side represented the number of men that would be sent, those on the other, the number of days they would be sent in. Speaking of these message-sticks Mr. Brough-Smyth says:—"The Australians, according to the statements made by my correspondents and confirmed by the evidence I have produced, could really send messages, describe the events of a journey, and furnish details of a kind likely to be useful to their friends. It is not without interest and importance that one of their message-sticks should have been produced in a court of justice in Queensland, and interpreted by a native trooper." Presented by *Mrs. Arthur Morley Francis*.  
12. 5. 81. 1-4.
- 533. Group of Shields**, called *Mulga*, used for warding off the blows of the fighting clubs used mostly in single combats. Most of these are carved with simple linear ornamentation. See *The Aborigines of Victoria*, vol. i. p. 330.  
5300-1.  
24. 5. 77. 7.  
7. 12. 57. 399.
- 534. Shield**, same type as No. 533. From the Missionary Station, Condar, 25 miles from Falkland, Victoria.  
Presented by *Captain Cavne Warren*.  
28. 4. 77. 3.
- 535. Two flat Shields**, called *Geeam*, used in battle for warding off spears. Usually made of gum-tree bark. See *The Aborigines of Victoria*, vol. i. p. 332.  
7. 12. 57. 398.  
22. 4. 80. 3.
- 536. Group of Clubs**, used in single combats, called by the natives of the River Yarra, *Kud-jee-run*. Wood generally Burgan, or mountain tea-tree, or the box or red-gum. See *The Aborigines of Victoria*, vol. i. p. 300. See also Plate III. fig. 11.  
5190-1.  
5480.  
7. 12. 57. 179 and 182.  
24. 5. 77. 9.
- 537. Two Clubs**, called *Leon-ile*, used in single combats. See *The Aborigines of Victoria*, vol. i. p. 302. See also Plate III. fig. 9.  
5182.  
22. 4. 80. 4.
- 538. Two Clubs**, one from Missionary Station, Condar, 25 miles from Falkland, Victoria.  
12672.  
28. 4. 77. 2.
- 539. Spear**, with rudely flaked stone head of red colour, fixed into a reed shaft with twine and gum. Probably from N. Australia. 7. 12. 57. 46.
- 540. Group of Spears**, called *Naudum*, with barbed wooden heads, used in battle, and thrown with the *Kur-ruk*. See Plate I. fig. 8.  
7. 12. 57. 37. 41. 44. 47.
- 541. Group of Throw-sticks**, used for throwing spears. See *The Aborigines of Victoria*, vol. i. p. 309. See also Plate III. fig. 8.  
5499.  
12664-5.  
7. 12. 57. 138-9.
- 542. Group of wooden weapons**, called boomerangs, of two kinds, called by the natives respectively *Wonguin* and *Barn-geet*; the majority of these are no doubt *wonguims*, and are regarded more as playthings than weapons, though occasionally they are used in battle, and for killing birds; they can be thrown so as to reach a point 100 or 150 yards from the thrower, and eventually return to his feet. Lieut. Breton, in his *Excursions in New South Wales*, says:—"I have seen a native throw one so as to make it go forty or fifty yards horizontally, and not more than three or four feet from the ground; it would then suddenly dart into the air to the height of 50 or 60 yards, describe a

very considerable curve, and finally fall at his feet."

Lieut.-Col. Mundy says:—"There are two kinds of boomerang—that which is thrown to a distance straight ahead, and that which returns on its own axis to the thrower. I saw, on a subsequent occasion, a native of slight frame, throw one of the former two hundred and ten yards, and much further when a *ricochet* was permitted. With the latter he made casts truly surprising to witness. The weapon, after skimming breast-high nearly out of sight, suddenly rose high into the air, and returning with amazing velocity towards its owner, buried itself six inches deep in the turf, within a few yards of his feet. It is a dangerous game for an inattentive spectator. An enemy or a quarry ensconced behind a tree or bank, safe from spear or even bullet, may be taken in the rear, and severely hurt or killed, by the return of the boomerang. The emu and kangaroo are stunned and disabled, not

knowing how to avoid its eccentric gyrations; amongst a flight of wild-ducks just rising from the water, or a flock of pigeons on the ground, this weapon commits great havoc."\*

The Barn-geet boomerang, used in battle, does not return to the thrower. See *The Aborigines of Victoria*, vol. i. p. 311. See also a very interesting letter on the Boomerang from Mr. Alfred W. Howitt, in *Nature*, for 13th July, 1876. See also Plate III. fig. 10.

12669-70. 12884.

7. 12. 57. 136-7.

Presented by *Captain Doherty*.

14. 5. 63. 1.

*From the Missionary Station, Condar, 25 miles from Falkland, Victoria.*

Presented by *Captain Cawne*

*Warren.* 28. 4. 77. 1.

24. 5. 77. 5.

**543. Finger-ring**, in gold, made for an European by a native of Australia.

\* *Our Antipodes*, vol. i., page 220.

## MELANESIA.

## NEW GUINEA.

NEW GUINEA, the largest island in the world, is the chief home of the Papuan race, which is mingled in some parts of the country with the Polynesian and Australian peoples. Malays are settled on the western and northern coasts. "The population is divided into small independent and generally hostile tribes, speaking different languages. There is a marked division between the natives of the coast and those of the interior (mountaineers), between whom there is constant war."—(Spencer.) The name Papuan is derived from the Malay word *papua* = "woolly-haired," and was applied to this people in consequence of the dense masses of black curly hair which they cultivate. The photographs of the natives in this collection, will give the visitor an accurate idea of their appearance. They are of a very dark colour. In temperament they are impulsive and excitable. They go naked with the exception of a small waist-band, and the decorations stuck through the nasal cartilage and earlobe, and necklaces, breast ornaments and armlets. "Tattooing is confined to the women, the pattern being a series of fine blue vertical lines, lace-like in appearance, over chest and abdomen."—(Dr. Comrie.) Their dwellings are built of bamboo, raised on stakes from ten to twenty-five feet high, often over water. Several families live together, making small villages. The people live chiefly on fruits and vegetables, and are very fond of insects and larvæ. Pigs and dogs are occasionally eaten. Their implements are of wood and stone; fine carving is done with fragments of flints and shells. On some parts of the coast the natives have no means of making fire, and are therefore obliged always to carry a live coal with them, which they take in a pot on board their boat, and keep under their bamboo bedsteads.—(J. C. Galton.) The mountain people make fire by the friction of wood. "The men and women have their own allotted work. The women carry water, weed and attend the plantations, cut fire-wood, and cook the food; while the men till the ground, fence in the plantations, tie up the banana branches, cut the bananas when ripe, hunt and fish. There are certain occasions upon which the women go to fish—they gather all kinds of shell-fish; on these occasions the men stay at home. It is the duty of the husband to stay at home and nurse the baby when his wife is at the plantation or fishing. The women are the beasts of burden, they do all the carrying work."—(W. Y. Turner.) . . . "The language spoken by the Motu belongs to the Malayo-Polynesian class, and is characterised by its softness, and absence of inflection."—(Turner.) . . . "On the slopes near the villages numerous small clearings were to be seen neatly fenced in, on which yams, sweet potatoes, saro, plantains, maize, and other esculent plants were cultivated. The cocoa nut and sago palm being their principal stay; pig, kangaroo, cuscus, and turtle forming only an occasional addition to the bill of fare. In the main they appeared to be vegetable feeders."—(Comrie.)

## BOOKS ON NEW GUINEA.

*Exploration in New Guinea*, D'Albertis. *A few Months in New Guinea*, O. C. Stone. *The Ethnology of the Motu*, Rev. W. T. Turner, M.D., in *Jour. of Anthro. Inst.*, May, 1878, p. 470. *Description of the Country and Natives of Port Moresby and Neighbourhood, New Guinea*, O. C. Stone, in *Jour. of Roy. Geo. Soc.*, 1876, p. 34. *The Malay Archipelago*, Wallace. *Discoveries and Surveys in New Guinea*, Captain John Moresby, R.N. *Voyage of H.M.S. "Fly,"* J. Beete Jutes. *Letters on the Ethnology of the Papuans*, J. C. Galton, in *Nature*, vol. xiv. *Voyage to New Guinea*, Forrest. *Ethnological Notes on the Motu, etc.*, Rev. W. G. Lawes, in *Jour. of the Anthro. Inst.*, vol. viii., p. 369. *The Natives of New Guinea and of the Neighbouring Islands*, A. H. Kiehl, in *Anthropologia and Proceedings of the London Anthropological Society*, vol. i., p. 129. *Paper on New Guinea*, in *Jour. of the Anthro. Inst.*, vol. vi., p. 102, Dr. Comrie. *Voyages through the Moluccan Archipelago and to New Guinea*, G. W. Earl. *Native Races of Indian Archipelago*, G. W. Earl. *Narrative of the Voyage of H.M.S. "Rattlesnake,"* J. Macgillivray.

544. Plate from the *Bilder Atlas*, illustrating the physiognomy, dwell-



Motu Native in dancing costume, carrying a drum, and wearing the cassowary feather head-dress.\*

ings, and implements of the natives of New Guinea. 8. 12. 81.

\* This plate, from O. C. Stone's *A Few Months in New Guinea*, is kindly lent by Messrs. Sampson Low, Marston, Searle & Rivington.

The following specimens (No. 545 to No. 590) were collected by the Rev. W. G. Lawes, resident Wesleyan Missionary at Port Moresby. A view of Mr. Lawes' mission will be found in Mr. Stone's *A few Months in New Guinea*, p. 37. Mr. Lawes has been resident there about eight years, has acquired considerable knowledge of the native language, and has travelled for some distance towards the interior, over ground never before trodden by a white man.

545. Photographs of the Natives of New Guinea, showing their dress and ornaments; also views of their dwellings and villages; taken at Port Moresby, Hood Bay, Boera, etc.

*Lawes Collection.*

5. 8. 80. 74-5.  
77-83.

546. Head-dresses, made of Birds of Paradise tails (*Paradisæ Raggiána*), red parrots' feathers (much prized by the natives), and the black feathers of the cassowary.

From inland tribes.

*Lawes Collection.*

5. 8. 80. 23-5.

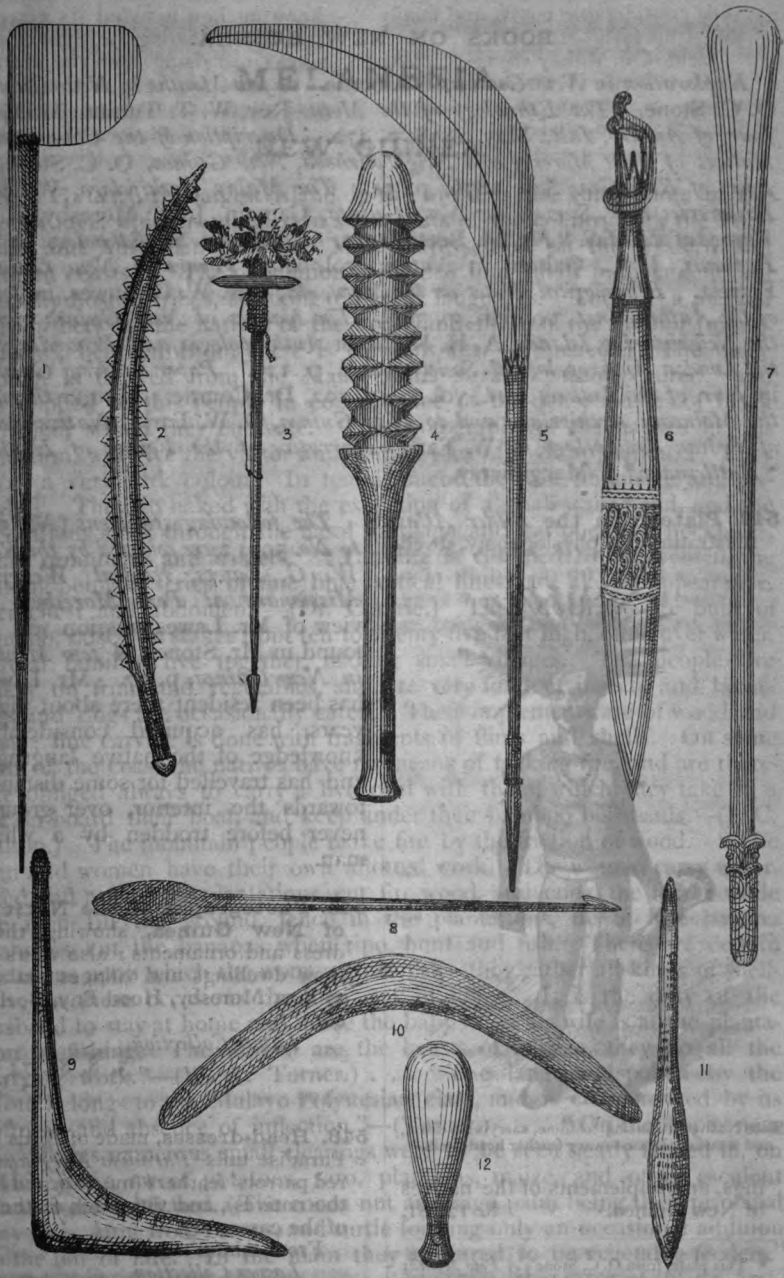


PLATE 3.



584. The first of these is the fact that the  
 585. second is the fact that the  
 586. third is the fact that the  
 587. fourth is the fact that the  
 588. fifth is the fact that the  
 589. sixth is the fact that the  
 590. seventh is the fact that the  
 591. eighth is the fact that the  
 592. ninth is the fact that the  
 593. tenth is the fact that the  
 594. eleventh is the fact that the  
 595. twelfth is the fact that the  
 596. thirteenth is the fact that the  
 597. fourteenth is the fact that the  
 598. fifteenth is the fact that the  
 599. sixteenth is the fact that the  
 600. seventeenth is the fact that the  
 601. eighteenth is the fact that the  
 602. nineteenth is the fact that the  
 603. twentieth is the fact that the  
 604. twenty-first is the fact that the  
 605. twenty-second is the fact that the  
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 683. one hundredth is the fact that the

- 547. Head ornament**, made of strips of opossum skin.  
*Lawes Collection.* 5. 8. 80. 26.
- 548. Net**, for the hair, worn by the men of Murray Island.  
*Lawes Collection.* 5. 8. 80. 43.
- 549. Combs**, for hair, ornamented with feathers.  
*Lawes Collection.* 5. 8. 80. 44.
- 550. Earrings**, in wood, one very large, worn by the men of Murray Island. The lobe of the ear is artificially elongated and perforated, often sufficiently to reach the shoulder.  
*Lawes Collection.*  
5. 8. 80. 10-11.
- 551. Earrings**, in carved turtle or tortoise shell. "The men also wear broad earrings of turtle shell, or of wood, or, in default of these, pieces of bamboo, longish stones, or flowers." (Von Miklucho-Maclay, and J. C. Galton.)  
*Lawes Collection.*  
5. 8. 80. 68-71.
- 552. Ear ornament**, made of a small stick of bamboo, with tuft of feathers at one end, worn stuck through a hole in the ear-lobe.  
*Lawes Collection.* 5. 8. 80. 12.
- 553. Nose ornaments**, in form of long sticks of shell, worn through the nasal cartilage. Amongst the photographs, No. 545, is one of a native wearing such a shell stick. "Long nasal ornaments are inserted in the septum, which is invariably pierced (in males) for the purpose." (Gill.)  
*Lawes Collection.*  
5. 8. 80. 52-3.
- 554. Necklaces**, made of cut and drilled shells.  
*Lawes Collection.*  
5. 8. 80. 47-9.
- 555. Necklace**, made of cut and drilled shells, from Orangerie Bay.  
*Lawes Collection.* 5. 8. 80. 50.
- 556. Ornament**, in shell, for suspension round the neck.  
*Lawes Collection.* 5. 8. 80. 45.
- 557. Pendant ornament**, in shell, crescent-shaped, with feathers and a bean attached.  
*Lawes Collection.* 5. 8. 80. 46.
- 558. Pendant Breast ornament**, of tortoise or turtle shell, with boars' tusks and red berries (*Job's tears*, *Coix lachryma*) attached with a black composition. In the centre are two eyes cut out of shell, and a fringe of feathers below, the whole no doubt being a rude representation of a human face. "This ornament," says Mr. Lawes, "is a charm as well as an ornament, and when held between the teeth is supposed to strike terror into their adversaries, and to give the wearer victory over them." See Stone's *A Few Months in New Guinea*, p. 116, where one of these is figured. The natives call this ornament *musikaka*. The chief whom Mr. Stone saw use one, held it to his mouth by a mouthpiece, and intimated that it was considered by them a charm to give strength and endurance in war.  
*Lawes Collection.* 5. 8. 80. 13.
- 559. Photograph of a Chief from the interior**, wearing a similar breast ornament to No. 558 in his mouth, showing how it is used during the native fencing and dancing.  
*Lawes Collection.* 5. 8. 80. 76.
- 560. Armllets of shells**, some strung and others cut out. From Port Moresby, where they are extremely valuable as articles of barter.  
*Lawes Collection.*  
5. 8. 80. 27-30. 51.
- 561. Armllets**, in plaited grass. "The men carry on the upper arm, above the biceps, bracelets called *sagiu*, artfully woven out of bark or grass, and ornamented with shells. Stuck in such a ring the *dongan* is carried (see No. 597). Similar rings, or "bangles"—*samba-sagiu*—are worn above the calves. (Von Miklucho-Maclay, and J. C. Galton.)  
*Lawes Collection.* 5. 8. 80. 9.

**562. Waist-bands, for men,** in tappa cloth, ornamented with rude decoration dyed orange and black. "This article of dress is manufactured in a way similar to that of the *tapas* of the Polynesians. It is worn thus: one end having been held fast on the belly, at the navel, the cloth is passed between the legs, and then carried several times round the waist, the end being finally tied with the first end in a knot at the back. As much traction is exercised upon the part that is pushed between the legs, the anterior end comes to hang down in front." (Von Miklucho-Maclay, and J. C. Galton.)

*Lawes Collection.* 5. 8. 80. 19.

**563. Working girdle dresses, for women,** in grass, plain and dyed. From Port Moresby.

*Lawes Collection.*

5. 8. 80. 20-22.

**564. Shell ornament, worn on the hip.** "They—the natives of Orange-rie Bay—generally wear, hanging at the side, a disc, made from a large white shell, to which they occasionally add ornaments of tortoise-shell." (D'Albertis). "Occasionally, also, we saw a part of a large shell, apparently a Cassir, cut into projecting shield shape, worn in front of the groin." (Beete Jukes on Darnley Island.)

*Lawes Collection.* 5. 8. 80. 14.

**565. Group of three scent bottles,** tied together; made of bamboo, with bits of wood inside, and sponge stopper with skin lids.

*Lawes Collection.* 5. 8. 80. 4.

**566. Charm, or fetish, made of a nut,** with rudely carved ornamentation.

*Lawes Collection.* 5. 8. 80. 55.

**567. Fetish, made of bits of bark** tied up with string.

*Lawes Collection.* 5. 8. 80. 54.

**568. Needle, in bone.**

*Lawes Collection.* 5. 8. 80. 86.

**569. Two thorns and small mallet,** used for tattooing. "The tattooing

is done by marking the pattern on the skin with lamp-black and water, and then puncturing the skin by lightly tapping a thorn on it. The whole of the pattern is gone over in this manner, and but little pain or inflammation seems to result from it." (Rev. W. S. Lawes.) "The women are all much tattooed on their bodies, arms, legs, and faces; but the men less so, and very often not at all." (Stone.) From Hood Bay.

*Lawes Collection.* 5. 8. 80. 65.

**570. Spoon, carved out of a piece of cocoa-nut shell, with human face upon it.** "The *Kai* is a kind of spoon made from a cocoa-nut or mollusc shell." (Von Miklucho-Maclay, and J. C. Galton.)

*Lawes Collection.* 5. 8. 80. 62.

**571. Bags of netted vegetable fibre,** with dyed patterns, used for carrying fruit and infants. "Children were brought to see us, carried by their mothers, in netted bags, resting on the backs of their mothers,



New Guinea cradle. No. 571.\*

suspended by a cord which passes round the woman's head." (D'Albertis). "The ever-constant companions of the Papuan are his *jambi* and his *gun*. The former is a small bag, carried round the neck, containing tobacco, and various small articles; while in the latter, which is larger, and is slung over the left shoulder, he carries a box of quick-

\* This plate, from O. C. Stone's *A Few Months in New Guinea*, is kindly lent by Messrs. Sampson Low, Marston, Searle & Rivington.

lime for betel-chewing, his *jarur* (shell-grater), *schiliupa* (knife or shallow spoon, and *kai* (spoon), shells and bamboo boxes containing red and black dyes, and other necessities. The women also have two bags—*nangeli-gun*—which are much larger than those of the men, and are carried on the back, slung by a band round the forehead. In one of these, fruit is brought daily from the plantations into the villages, while in the other the newborn children or else young pet pigs or puppies are carried.” (Von Miklucho-Maclay, and J. C. Galton.)

*Lawes Collection.*

5. 8. 80. 39 and 41.

**572. Piece of tappa cloth, with dyed patterns upon it.** From Orangerie Bay.

*Lawes Collection.* 5. 8. 80. 40.

**573. Gourds, with ornamentation carved upon them, used for carrying the quicklime eaten with the betel nut.** “This nut is the fruit of a species of palm, akin to the coconut tree. The fruit is like a coconut in miniature, and, when deprived of its hairy outer shell and opened, is very similar, both in size and appearance, to a nutmeg. It has a strong, sharp taste, very tickling to the tongue. To this is added a small piece of gambir (a bitter resinous gum) and a little lime as condiments; and, having wrapped the whole up in three or four aromatic leaves of a creeper plant similar to the convolvulus, which are of an equally sharp and strong taste, they put the whole into their mouths, when in a few minutes the spittle becomes red as vermilion, and the juice is very difficult to wash off anything it is spit upon. It tinges the teeth permanently black; so the betel-chewer is easily recognized.” (Kiehl.)

*Lawes Collection.* 5. 8. 80. 7-8.

**574. Spatulas, called Chunam knives, in wood, used for dipping up the lime used with the betel nut; the**

handles ornamented with carvings of animals and scroll patterns. From Orangerie Bay.

*Lawes Collection.*

5. 8. 80. 56-9.

**575. Musical Instrument, of reeds, in the form of Pan's pipes.** From Orangerie Bay.

*Lawes Collection.* 5. 8. 80. 60.

**576. Musical Instrument, of wood, on a similar principle to the Jew's harp.** From Orangerie Bay.

*Lawes Collection.* 5. 8. 80. 61.

**577. Drum, made of wood, one end covered with snake's skin; from Hood Bay.** “Shaped like an egg-glass, hollowed out of the trunk of a tree by means of fire and the tomahawk, and is about two feet long, and seven inches wide at each end, diminishing to half that width in the centre.” (O. C. Stone.)

*Lawes Collection.* 5. 8. 80. 5.

**578. Knife, made of a piece of bamboo, with wooden loop attached.** “This is made by removing the inner woody fibres, at the edge of a fragment, so that only the sharp silicious outer part is retained. With this, meat and fruit and vegetables are cut up.” (Von Miklucho-Maclay, and J. C. Galton.)

“We also got two instruments tied together, and which we always observed slung at the backs of the natives, the use of which we could not make out. These were a cane loop, with a toggle or handle, and a bamboo scoop, with a handle bound round with twine, in which small beads (or seeds) were inserted. They called the first “sungei,” and the second “koiyör;” and said the first was for twisting round people's necks, and the second for cutting their heads off.” (Beete Jukes.)

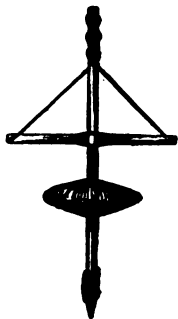
A native guide of Mr. D'Albertis had cut off thirty-three heads with knives of bamboo, and described the process as an easy one. See *D'Albertis*, p. 17.

*Lawes Collection.* 5. 8. 80. 1.

**579. Shell**, used by the natives as a drill.

*Lawes Collection.* 5. 8. 80. 64.

**580. Rotary Drill**, of wood, turned by a string attached to two ends of a horizontal bar. Used for perforating shells, &c.; together with two fragments of flint such as are bound into the end of the drill, and a piece



Drill. No. 580.\*

of shell with hole drilled through it. From Port Moresby. See O. C. Stone's *A Few Months in New Guinea*, p. 72.

*Lawes Collection.*

5. 8. 80. 2. 72. 84.

**581. Round vessels**, of red pottery, used for cooking-pots, made with rounded bottoms, which prevents their standing on a flat surface. The pots are called *wab*, and "are made in a few coast villages, and in the neighbouring islands, and, though generally prepared with great care, show but few ornamentations. . . . The mountain people do not understand this manufacture, and so must obtain their pots either by present or by barter." (Von Miklucho-Maclay, and J. C. Galton.)

*Lawes Collection.* 5. 8. 80. 87.

**582. Stone**, used by the women in shaping the native pottery.

"Upon the beach several women were busily engaged in making pot-

tery, an art, I believe, only known to this Motu tribe. It constitutes the principal article of barter between the Motu and other tribes, who come in canoes from considerable distances, both from north and south, giving in exchange agricultural produce and fish. The pitchers are made of red or slate-colour clay, placed in wooden troughs, whence it is taken out as required, and worked up by hand over an earthenware mould. The upper and lower halves are made separately, and when in a damp state are patted together with a flat board. They are then baked in an open fire on the beach." (O. C. Stone.)

*Lawes Collection.* 5. 8. 80. 3.

**583. Adze or Axe**, in wood, with stone heads.

The heads are bound in with plaited rattan bindings. See No. 65. "A portion of the stem of a tree, which has a branch passing off at an angle, somewhat like the numeral 7, is hewn off, and upon the branch, which has been cut off short and shaven flat at the top, the stone is laid horizontally and bound fast with lianas or various kinds of tree barks." . . . "Each adult is in possession of *only one* good axe, the large ones being kept by their owners as things of the utmost value and rarity." . . . "The aborigines, however, can with their axe, having a cutting edge of only two inches in breadth, fell a tree trunk of twenty inches in diameter, or carve with the same really fine figures upon a spear." . . . "Fragments of flints and of shells are used to put the finishing touches to work done in the rough with the stone axe, the shells being preferred to the flints, as being not so brittle. All sorts of devices can be carved upon bamboo with shell fragments. The great combs of the Papuans, and the bamboo boxes in which the lime for betel-chewing is kept, as well as their arrows, furnish instances of this art." (Von Miklucho-Maclay, and J. C. Galton.)

*Lawes Collection.* 5. 8. 80. 34.

\* This plate, from O. C. Stone's *A Few Months in New Guinea*, is kindly lent by Messrs. Sampson Low, Marston, Searle & Rivington.

**584. Hatchet**, of wood, with stone head, the handle carved with designs, possibly animals?

*Larves Collection.* 5. 8. 80. 31.

**585. Baskets**, a nest of three, made of plaited strips of cane. From Orangerie Bay.

*Larves Collection.* 5. 8. 80. 42.

**586. Clubs**, in wood, with stone heads of various shapes. See Plate III., fig. 3. Various forms of these stone heads are also figured by D'Albertis, Vol. I., plate opposite page 86. "Beside the bow and arrow, their principal weapon is a club, called *gabagoob*; this is a round, flat piece of stone, bevelled to an edge like a quoit, but with a small hole in the centre, into which a wooden handle is inserted. It thus becomes a most murderous weapon." (Beete Jukes, on Darnley Island.)

*Larves Collection.*

5. 8. 80. 15-18.

**587. Paddles**, in dark-coloured wood; from Orangerie Bay.

*Larves Collection.* 5. 8. 80. 36.

**588. Two Clubs**, of dark-coloured wood, used for splitting wood, or for beatingsago; with carved handle, and band of carved ornamentation round the middle. See Plate III. fig. 6. See also, D'Albertis, Vol. I. p. 191.

*Larves Collection.*

5. 8. 80. 66-7.

**589. Mat**, made of dried rushes.

*Larves Collection.* 5. 8. 80. 37.

**590. Fish-spear head**, in wood, with two prongs, one with numerous barbs. See Plate I. fig. 15. Probably the head of a *jur*, i.e., a spear used whilst fishing by torchlight.

*Larves Collection.* 5. 8. 80. 38.

*Miscellaneous Specimens from New Guinea, most of them obtained by F. Pearcy, during the Voyage of H.M.S. "Challenger."*

**591. Lime Gourd**, from Humboldt Bay. 22. 7. 80. 23.

**592. Vessel of bamboo**, elaborately carved; used for drinking from or carrying seeds, &c. From Humboldt Bay. 22. 7. 80. 24.

**593. Netted bag**, ornamented with fragments of crabs' claws. From Humboldt Bay. "The natives show considerable skill in making nets, spinning the string from the fibre as they proceed, so that when finished no knot is visible." (Stone.) 22. 7. 80. 25.

**594. Comb**, of wood, triangular shape, such as the young men wear. 22. 7. 80. 47.

**595. Pillow**, in wood, with supports carved in shape of grotesque human figures. See D'Albertis, Vol. I. p. 52. Presented by *J. Yorke*. 25. 11. 72. 12.

**596. Tobacco pipe**, or *Baubau*, of bamboo, with small hole in the side,

into which, or into a bowl inserted in it, a twisted leaf of tobacco is inserted and kept alight by sucking from the open end of the tube. The pipe is then passed round, each person taking a few puffs from the smaller hole, while he stops up the larger with his hand, first removing the leaf, and then replacing it when exhausted of smoke. (O. C. Stone.) This pipe is carved with representations of men and crocodiles.

"On giving a man a cigar he begged from me, he took up what I had previously imagined a musical instrument, which I now found, however, to be a pipe. This was a piece of bamboo, about two feet long, and two inches in diameter; it was partly open at one end, and had a small lateral hole near the other extremity. Into this lateral hole he fixed a hollow conical piece of wood for a bowl, making it air-tight by wrapping a leaf round it, and then sticking the cigar into it, and lighting it, he applied his mouth to the

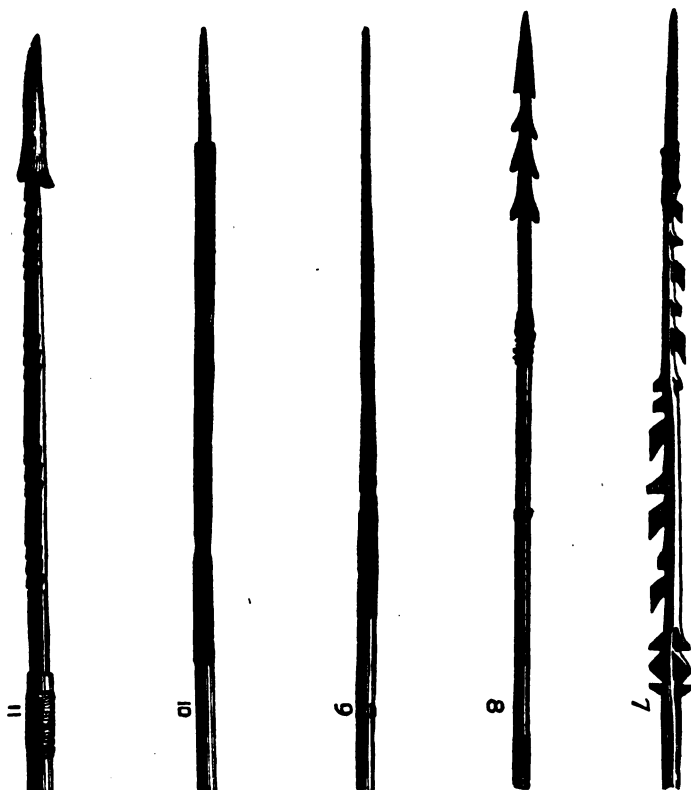
- large orifice at the other end of the bamboo, and commenced sucking. No smoke coming out, I took the cigar from the bowl, and told him he had better put it into his mouth at once. I found, however, I was quite wrong, so, refixing the cigar, he recontinued sucking until he had filled the bamboo full of smoke; then removing the bowl, and keeping his hand loosely over the larger orifice, he sucked back the smoke from the small hole, and having taken a draught of smoke himself, and *swallowed it*, he passed the bamboo to his neighbours, who followed his example." (Beete Jutes on Masseed Island). 5010.
597. **Bone Implement**, a *dongan*, made from the tibia of the cassowary. "The *dongan* is a pointed or flatly-split bone, having the shape either of a dagger or of a chisel. For the first-named pattern the bones of the cassowary, and (but rarely) those of man are used, while those of pigs and of dogs are employed for the latter form. The 'dongans' are used for cutting either raw or cooked fruit, and are generally carried on the arm, being supported by the arm-ring." (Von Miklucho-Maclay, and J. C. Galton.) 22. 7. 80. 19.
598. **Spoon**, or shallow knife, called *schiliupa*, made of a human bone; from Humboldt Bay. 22. 7. 80. 20.
599. **Paddles**, with grotesque forms carved on them, eyes, &c.; from Humboldt Bay. 22. 7. 80. 12-13. 7. 12. 57. 241.
600. **Driver**, of wood with stone end, used for driving bolts into the canoes; from Humboldt Bay. 22. 7. 80. 16.
601. **Two Adzes**, in wood, with green stone heads, one very much polished by wear; from Humboldt Bay. 22. 7. 80. 14. 15.
602. **Comb**, of wood, with shells, and teeth of the opossum attached. 22. 7. 80. 21.
603. **Fishing-line**; from Humboldt Bay. 22. 7. 80. 26.
604. **Two Ornaments**, each formed of two boars' tusks, one bound with piece of metal, the other bound with vegetable fibre. Presented by *William Crosfield*. 16. 4. 61. 173. 22. 7. 80. 22.
605. **Clubs**, in dark-coloured wood, similar to No. 588. Presented by *J. A. Tinne*. 2. 2. 71. 4-6.
606. **Photograph of Two Masks**, of tortoise shell; from Darnley Island, Torres Straits. From originals in the Christy Collection. 23. 9. 80. 11.
607. **Necklace**, of cut shells and berries; from Humboldt Bay. 22. 7. 80. 27.
608. **Necklace**, of jet beads and dogs' teeth; probably from New Guinea. "Those worn by the more fortunate among them, made of the eye-teeth of dogs, are so highly prized that I could not obtain one." A daughter of a chief named Hini, "always wore a dogs' teeth necklace, which had been given her by her lover, as a token of their engagement." 12676.
609. **Four Cooking Spits**, with cane shafts; from Humboldt Bay. 22. 7. 80. 18.
610. **Group of Bows**, made of bamboo and other woods, strung with strips of cane. "The *aral* is a bow about two yards long, the string of which is made from bamboo." (Von Miklucho-Maclay, and J. C. Galton). Presented by *R. M. Beckwith*. 15. 6. 59. 1. 7. 12. 57. 287. Presented by *Charles Stuart*. 28. 5. 69. 2. 5482. 5484. 5495. 22. 71. 18.
611. **Group of Arrows**; from New Guinea, with unfeathered cane shafts from three to six feet long, many of

them ornamented with incised patterns. The binding on these arrows is generally of vegetable fibre. The heads are of wood and bone, variously barbed and ornamented. "The arrows, *aral-ge*, are about one yard long, of which the tip is as much as a third or a quarter of the shaft in length, and is sometimes provided

with barbs. A most dangerous kind of arrow, *palom* by name, is of the same size as the preceding, but resembles the *serwaru* in having a broad bamboo tip." (Von Miklucho-Maclay, and J. C. Galton.)

7. 12. 57. 317. 321-334. 371-2.

Presented by *R. M. Beckwith*.  
15. 6. 59. 2-12.



Arrows from New Guinea. Nos. 611-3.

612. Bow and Twelve Arrows; from Humboldt Bay.

22. 7. 80. 17.

613. Bows and Arrows, one of the arrows with iron head, the remainder

of wood; from Dobbo, Aru Island.  
22. 7. 80. 9-10.

614. Arrows, made from reeds, and used for blowing from tubes; from Dobbo, Aru Island. 22. 7. 80. 11.



## THE ADMIRALTY ISLANDS.

THESE islands, consisting of one large one about 60 miles long by 20 wide, and numerous small ones, lie almost 150 miles on the east side of New Guinea. The inhabitants are Papuans, and the most complete description of them may be found in a paper by H. N. Moseley, late Naturalist on board H.M.S. "Challenger," in Jour. of Anth. Inst. vol. 6, p. 379. Nearly all the objects from Admiralty Islands, in this collection, were brought by F. Pearcey, on board H.M.S. "Challenger."

The natives wear only a loin covering of bark cloth or grass, with various ornaments, mostly of shell. Tattooing is almost entirely confined to the women, Mr. Moseley saw only a few men tattooed. The houses of the coast people seen by Mr. Moseley, were built on the ground, close to the shore. They are of an elongate bee-hive shape, occupying an oval area of ground.

"The most remarkable fact about the Admiralty Islanders is that of their having no bows and arrows, slings, throwing sticks, or throwing cords for their spears, no ulas, clubs, spears for hand to hand fighting, and no shields." (Moseley.)

**615. Comb**, in wood, the upper part coated with cement. 22. 7. 80. 47.

**616. Pendant ornament**, in shape of a circular disc, ground out of a *Tridacna gigas* shell, with ornament of carved tortoise-shell with perforated pattern, attached to it. 22. 7. 80. 49.

**617. Pendant ornament of shell**, with twisted hair line attached. 18. 2. 68. 3.

**618. Two Nose ornaments**, of *Tridacna*-shell, with beads and teeth attached; worn dependent from the nose. 22. 7. 80. 41-2.

**619. Shells**, the *Ovulum ovum*, worn by the men. 30. 5. 78. 2.  
22. 7. 80. 48.

**620. Armlets**, made from the *Trochus niloticus* shell; worn by men; sometimes as many as seven or eight are worn on each arm. 7. 12. 57. 465.  
30. 5. 78. 3.  
22. 7. 80. 43-6.

**621. Lime gourd**, with charred ornamentation upon it, and spoon inside.

The lime is used as a condiment for the betel-chewing; see No. 573.  
22. 7. 80. 50.

**622. Wooden Bowl** for food, slightly carved; and **Wooden Dish**, in shape of a turtle. 22. 7. 80. 39. 40.

**623. Model of a Canoe**; for a careful description of the Admiralty Islands' canoe, see Mr. Moseley's paper. 22. 7. 80. 51.

**624. Two Fishing-spears**, with cane shafts, and wooden heads. 22. 7. 80. 52-3.

**625. Small Adze**, with wooden crooked handle, and a *Terebra maculata* shell split in half, and bound on to it with strips of rattan. These adzes are the tools most commonly used by the natives, and Mr. Moseley remarks that nearly every man carries one of these on his left shoulder. 22. 7. 80. 38.

**626. Group of Lances** of hard wood and reed with obsidian heads, shaped by bold wide flaking. The heads are secured in their sockets by a thick layer of cement and gum bound with twine, the upper layer of twine being

arranged in various diagonal patterns, and coloured red, white and black, and ornamented sometimes with *Coix lachryma* seeds. These patterns may be the badges of owners. Mr. Moseley states that these heads are kept covered with a conical sheath of dried plantain leaf; and that the

natives possess great stores of them; and that they are used for hunting wild pigs as well as for fighting. See Plate I. fig. 13.

22. 7. 80. 28-33. 36.

**627. Broken lance head of obsidian, used as a knife.** 22. 7. 80. 34.

## NEW BRITAIN ARCHIPELAGO.

**628. Mask, carved in wood, with projecting eyes, the eye-balls being the inserted opercula of the Turbo; two tusks projecting from the mouth; the face with elaborately tattooed designs painted red, black and white. Upon the head a helmet of the coccoanut husk ornamented with berries, bits of sponge, and crest of yellow vegetable fibre.** See *Die Ethnographisch-Anthropologische Abtheilung des Museum Godefroy*, Taf. II., XXXIII. and IV. Probably from New Hanover. 21. 11. 74. I.

**629. Ornament from a boat, carved in wood, in shape of the head of a fish—shark? Probably from New Ireland.** 5018.



Ornament from a Boat. No. 629.

**630. Figures carved in wood, ornaments from boats, or idols, painted red, black and white, the eyes inlaid with the opercula of the Turbo. Grotesque figures of birds and serpents are attached to these carvings. Probably from New Ireland.** See *Die Ethnographisch-Anthropologische Abtheilung des Museum Godefroy*, Taf. IX. 5020.



Figure. No. 630.

**631. Dance ornament, in shape of a bird, carved in wood, painted red, black and white; the eyes inlaid with opercula of the Turbo.** Probably from New Ireland. 5019.

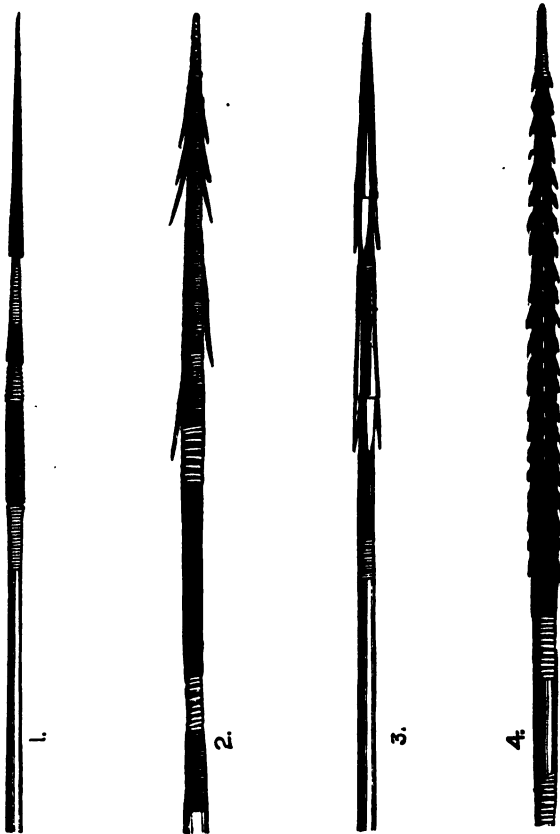


Figure of a Bird. No. 631.

- 632. Two Spears, with human (?) bones, and ornamentation of cut shells at the ends. Probably from New Britain.** 20. 8. 74. 5-6.
- 633. Two Spears, one with coloured feather ornamentation at the top. From New Britain.** 7. 12. 57. 51 and 70.
- 634. Four Paddles, with grotesque human figures carved in low relief upon the blades, and painted red, black and white. Probably from New Britain.** 20. 8. 74. 7-9. 22. 6. 72. 7.
- 635. Club, with stone head, round which is a black composition in**
- 636. Two Axes, with imitation wooden heads, and carved ornamentation in low relief, painted red, black and white. From New Britain.** 22. 4. 80. 2-3.
- 637. Club, with grotesque human face carved in low relief on either side, painted red and black. Probably from New Britain.** 15. 12. 81. 5.
- 638. Club, in dark wood; from New Britain.** 15. 12. 81. 6.

### THE SOLOMON ISLANDS.

- 639. Idol, in shape of squatting human figure, with inlaid bone eyes. A very similar idol is figured in Wood's *Nat. Hist. of Man*, Vol. II. p. 300. Presented by *Clements R. Markham, F.R.S.* 20. 1. 81. 11.**
- 640. Clubs, in wood, type similar to Fig. 1, Plate II. 7. 12. 57. 165-8.**
- 641. Clubs, in light and dark wood; the handles bound with coloured grass, &c. See Plate II. fig. 12. Presented by *G. Holt.* 3. 3. 81. 8. Presented by *J. A. Tinne.* 2. 2. 71. 15. Presented by *A. W. Franks, F.R.S., F.S.A.* 6. 7. 71. 1-2. 7. 12. 57. 169. 222. 249. 5213.**
- 642. Club, in wood, with long curved head. See Plate III. fig. 5. 15. 12. 81. 9.**
- 643. Spears, in wood, with bone barbs; the heads are bound with coloured grass, and painted white,**
- red, &c.); some have grotesque representations of human figures in relief upon them. See Plate I. fig. 7. Presented by *G. Holt.* 3. 3. 81. 6. Presented by *John Yorke.* 25. 11. 72. 26. 18. 7. 74. 1-3 and 5. 20. 8. 74. 2-3. 5459. 5460.**
- 644. Three Spears, in wood, with serration down a portion of one side. Presented by *G. Holt.* 3. 3. 81. 1-3.**
- 645. Spears, in wood, with fish-bone heads. 7. 12. 57. 60.**
- 646. Three Bows, two in light coloured wood; and one of dark coloured wood bound with grass. 7. 12. 57. 274. 282. 12901.**
- 647. Group of Arrows, with unfeathered cane shafts, and wooden heads, some barbed with bone, and bound with coloured grass.**



Group of Arrows. No. 647.

SANTA CRUZ, QUEEN CHARLOTTE'S ISLANDS,  
NEW HEBRIDES, AND NEW CALEDONIA.

648. Necklace, of human teeth ; from Santa Cruz.

Presented by *Clements R. Markham, F.R.S.*  
20. 1. 81. 12.

649. Two dancing clubs, with canoe-shaped ends, and charred ornamentation ; from Queen Charlotte's Islands.

Presented by *J. A. Tinne.*  
7. 7. 70. 108.  
2. 2. 71. 10.

650. Spears, from New Hebrides. See Plate I. figs. 3 and 4.

7. 12. 57. 32. 36.  
*Tinne Collection.*

2. 2. 71. 31-2.  
Presented by the *Directors of the Liverpool Institute.*

22. 6. 72. 9.

651. Adze, of wood, with greenstone blade, bound with vegetable fibre, similar to No. 62. See fig. on page 8. From New Caledonia. 5001.

- |   |   |
|---|---|
| <p><b>652. Club</b>, with curved and pointed head, probably intended for a bittern's head. From New Caledonia. 5154</p> | <p><b>653. Club</b>, with mushroom-shaped head. From New Caledonia. 3. 10. 81. 7.</p> |
|---|---|

## THE FIJI ISLANDS.

THE Fiji or Viti archipelago consists of about 254 islands and islets, and is inhabited by a mixed race half Papuan half Polynesian. The Fijians are a dark-coloured, frizzly-haired, bearded race, with tall muscular bodies (Wallace). They dress their hair elaborately, and wear large wigs. They live in houses of oblong shape, about 15 feet in height, and from 20 to 30 feet in length, by 15 in breadth. The frames are made of bamboo. The roofs are very high-pitched and sloping almost from the ground, and are thatched with grass or wild sugar-cane (De Ricci). We find among the natives of this group an attention to agriculture, and a variety of cultivated produce, not to be found among any other of the numerous islands of the Western Pacific. The natives raise large quantities of taro, yams, kawai, banana, kumera, and sugar-cane. Rows of maize and ti tree, and patches of tobacco, are often seen. When on his feet, the Fijian is always armed; when working in his garden, or lying on his mat, his arms are always at hand. This, however, is not to be attributed to his bold or choleric temper, but to suspicion and dread. Fear arms the Fijian. The club or spear is the companion of all his walks, but it is only for defence. The principal arms are the bow and the spear.

### BOOKS ON THE FIJI ISLANDS.

*At Home in Fiji*, C. F. Gordon Cumming. *Viti*, Berthold Seemann. *The King and People of Fiji*, Waterhouse. *Ten months in the Fiji Islands*, Smythe. *Fiji*, De Ricci. *Islands of the W. Pacific*, Erskine. *Fiji and the Fijians*, Williams and Calvert. *Polynesian Reminiscences*, Pritchard. *United States Exploring Expedition*, vol. iii. Wilkes.

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|--|--|
| <p><b>654. Plate</b>, from the <i>Bilder Atlas</i>, illustrating the physiognomy and manners and customs of the Fijians. 8. 12. 81.</p>  | <p>admirable in proportion as it becomes more successfully unnatural. Some wigs . . . have a complete set of whiskers and moustaches attached." (T. Williams.)<br/>Presented by G. Holt.<br/>3. 3. 81. 12.</p> |
| <p><b>655. Photographs</b> of the natives of the Fiji Islands.</p>   | <p><b>657. Specimens of twisted human hair.</b><br/>Presented by W. Merriman.<br/>28. 12. 74. 1.</p>   |
| <p><b>656. Wig</b>, made of human hair, bound on to a net-work of cocoa-nut fibre. "The art of wig-making, in which the Fijian excels and glories, seems to be unknown to the other islanders. The native <i>perruquier</i> imitates to perfection the hair as worn by chiefs and dandies. The style, however, which he has to copy, is considered</p> | <p><b>658. Three dresses</b>, one a complete dress in white tappa cloth, with black ornamentation, which was worn by a Queen of Fiji, and two waist</p>  |

dresses of plaited bark and grass, also a wooden comb. Brought to England by William Nightingale. "The mode of wearing the hair-pricker, or comb, is an indication of rank. None but the king wears it in front. Those next in rank wear it a little to one side, while the lower class carry it as clerks do their pens, behind the ear." (U. S. Expl. Exp. Vol. III. p. 355). 13. 1. 73. 33-6.

659. **Waist dresses** in dried seaweed. 12685.  
7. 12. 57. 388.  
3. 3. 81.

660. **Necklace**, made of sperm whale teeth. 8. 4. 80. 1.

661. **Roll of tappa cloth**, 75 feet long, made from the inner bark of the Malo, or Paper Mulberry (*Broussonetia papyrifera*). The manufacture of this cloth is left to the women, and the rhythm of Tapa-beating may be heard incessantly in the villages of the interior. The bark is taken off in as long strips as possible, steeped in water, scraped with a conch shell, and then macerated. (See No. 661.) Dr. Seemann has seen single pieces of tappa cloth nearly 100 feet long, and 30 feet wide. Most of the cloth is bleached in the sun. (Seemann.) "The plantations of the *malo* tree resemble young nurseries. The plants are cut down when the stems are about one inch in diameter. After the tappa is made, it is bleached in the sun." (U. S. Expl. Ex., Vol. III. p. 338.)

Presented by *James Brant*.

15. 4. 80. 84.

662. **Board and Mallet**, of hard wood, grooved longitudinally with grooves of varying widths, used to beat the inner bark of the Paper Mulberry tree into tappa cloth. Probably from Fiji.

7. 12. 57. 195 and 377.

663. **Plate**, for printing ornamental pattern on to tappa cloth, made of sheets of plantain leaf, laid flat, with raised design in thin strips of

bamboo and fibre, smeared with a black composition (generally the juice of the Lauci) for printing colour. When the natives are unable to clean off this composition from the plate, they set it out on the ground for the ants to eat off the colour.

Presented by *James Brant*.

15. 4. 80. 83.

664. **Open Bowl**, made of the wood of the Vesi (*Azelia bijuga*, A. Gray), standing on four legs, used for mixing the kava, the national drink of Fiji. Kava or Yagona is prepared from the root of the *Piper methysticum*, a kind of pepper. To make the kava, the roots are dried, and chewed by boys or girls, and the masticated mass placed in the bowl and mixed with water. The beverage has the look of coffee with plenty of milk in it, and an aromatic slightly pungent taste. Kava produces intoxication of a placid and tranquil kind, accompanied by incoherent dreams. (Seemann.) 5144.

665. **Group of Pottery Vessels**, used in cooking, dyeing, etc. "In the manufacture of their pottery, the Fijians employ red and blue clays tempered with sand: their apparatus consists merely of a ring-like cushion, (made of cocoa-nut leaves) four flat mallets (*tata*), and a round flat stone; and yet the pots are often made with as true an outline as if they had been turned with a wheel. Lines and figures are traced on the vessels while yet moist; and after drying a few days, a number of them are placed together, and covered over with very light fuel, such as reeds, nut leaves, grass, etc.: this is set on fire, by the time it is burnt out, the pots are baked. While yet hot, such as are to be glazed are rubbed over with the resin of a species of pine. Women have the making of pottery entirely in their own hands." (Williams.)

"The potters constitute a separate caste. The different parts (of the vessels) are all fashioned or made

separately, and afterwards joined. The Fijians cook in these pots almost wholly by steam. They use little water, and stuff the neck of the jar full of banana leaves, which allow the steam to escape but slowly. The drinking vessels have usually three small holes at one end, and

to avoid putting their mouths to the vessel, they hold the vessel eight or ten inches above their heads, and allow the water to run into their mouths as if from a spout." (U. S. Expl. Exp. Vol. III. p. 349.)

Presented by *His Excellency Sir Arthur Gordon.*

*The following group of Fiji Clubs form an important feature in this collection, and such specimens are generally amongst the most common ethnographical articles imported into this country. Clubs, says Mr. Williams, are the most primitive weapons, and greatly prized by the Fijian. Those which belong to distinguished warriors have emphatic names, such as "The Disperser," "Damaging beyond hope," etc. Most of them are made from the casuarina or iron-wood. Several of the principal types of Fijian clubs will be found figured on Plate II.*

- 666.** Clubs, cut from young trees, the handles, carved with ornamentation, and the ends roughly shaped, showing the root projections, similar to figure 3, Plate II. "The *mada* and the *dromu* are young trees, torn up by the roots, which are cut off nearly close, so as to form a knotty mace." (Williams.)  
7. 12. 57. 208-10 and 216-7.  
Presented by *William Ridings.*  
8. 2. 70. 3.  
22. 7. 80. 1-2.
- 667.** Clubs, with curved ends, and projections from the backs of the curved ends, similar to figs. 8 and 13, Plate II.  
7. 12. 57. 212 and 226.  
5173. 5177. 5188.  
Presented by *Miss Robson.*  
4. 5. 58. 13.  
16. 3. 71. 12.
- 668.** Club, with curved end, carved somewhat in shape of a lotus stem and flower. See Catalogue of Lane Fox Collection, Plate VI. fig. 64.  
8779.  
Presented by *John Yorke.*  
25. 11. 72. 16-7.
- 669.** Clubs, with curved heads and sharply pointed ends, similar to fig. 6, Plate II. These clubs, according to Wilkes, are called *Toka*.  
7. 12. 57. 214-5.  
5288. 5477-8.
- 670.** Clubs, plain round shape, some of them elaborately carved, similar to fig. 4, Plate II.  
7. 12. 57. 191 and 193.  
Presented by *Miss Robson.*  
4. 5. 58. 14-5.  
Presented by *William Ridings.*  
8. 2. 70. 2.  
16. 3. 71. 15.  
5183. 5187. 5196. 12683.
- 671.** Clubs, with paddle-shaped blades, some of them elaborately carved, similar to fig. 9, Plate II.  
7. 12. 57. 246-7.  
5175.  
28. 7. 81. 1.
- 672.** Clubs, with paddle-shaped blades, somewhat similar to the above but broader.  
7. 12. 57. 239.  
5171.
- 673.** Club, with broad blades and cross ribs, some elaborately carved, similar to fig. 7, Plate II.  
7. 12. 57. 253.  
Presented by *William Crossfield.*  
16. 4. 61. 189.  
5151.
- 674.** Club, with gradually expanding broad ends.  
5155. 5170.
- 675.** Club, with gradually expanding end.  
7. 12. 57. 224.

- 676. Club**, with gradually expanding ends, some of them covered with elaborate carved ornamentation.  
7. 12. 57. 227 and 230.
- 677. Small hand-clubs**, with round knobs at the ends, called *ulas*. Used for throwing with great dexterity, and was in former times a national weapon of assassination. Carried in the belt, generally two at a time, and sometimes tastefully ornamented. (Lane-Fox.) Similar to fig. 11, Plate II.  
7. 12. 57. 170. 172. 174. 176. 183.  
22. 7. 80. 3.  
12689.
- 678. Club**, in dark wood, with round flat head. 2. 2. 71. 9.
- 679. Small Paddle**, used in the native dances. The dance is the most popular pastime of Fiji. The dancers are gaily dressed, all bear clubs or spears. 5180.
- 680. Spears**, of dark wood, with pointed ends, and wooden barbs bound on with vegetable fibre. "The spears are of various lengths, from ten to fifteen feet; they are made of cocoa-nut wood, and are used at times with great dexterity. Some parts of them are bound round with sennit. They are pointed, and the end charred." (U. S. Expl. Ex. Vol. III. p. 342.) See Plate I. fig. 6.  
7. 12. 57. 1. 3-5. 10-11.  
15. 17-8. 30-1. 35. 45-49. 89.  
Presented by *John Yorke*.  
25. 11. 72. 22.  
5468.
- 681. Spears**, with fourpointed prongs, used in catching the cuttle fish (?) See Plate I. fig. 5. 7. 12. 57. 29.
- 682. Head-rest**, or pillow, in dark wood.  
Presented by *John Yorke*.  
25. 11. 72. 15.

## POLYNESIA.

## TONGA, SAMOA, SAVAGE, HERVEY, SOCIETY, PITCAIRN, EASTER, MARQUESAS, AND SANDWICH ISLANDS.

- 683. Photographs** of the natives of the Samoa and Savage Islands.
- 684. Club**, in wood, probably from Tonga. 7. 12. 57. 187.
- 685. Club**, in wood; from Samoa.
- 686. Clubs**, type similar to fig. 4, Plate III. From Samoa.  
7. 12. 57. 220-1.  
5157.
- 687. Clubs**, some elaborately carved; from Samoa. 7. 12. 57. 228-9.  
5185.
- 688. Woman's necklace of beads**, made out of sperm-whale ivory; from the harbour of Panja, Samoa.  
7. 12. 57. 464.
- 689. Belt**, of woven cocoa-nut fibre; from Samoa.  
Presented by *Philip H. Hope*.  
18. 12. 77. 12.
- 690. Four Spears**, in wood, with barbs; from Savage Island.  
7. 12. 57. 48 and 71.  
*Tinne Collection*.  
2. 2. 71. 34-5.  
Presented by *John Yorke*.  
25. 11. 72. 25.
- 691. Two clubs or staffs of office**, in light-coloured wood, from Savage Island. See *Catalogue of Museum Godefroy*, Taf. XXV. fig. 1.  
16. 3. 71. 14.  
15. 12. 81. 4.

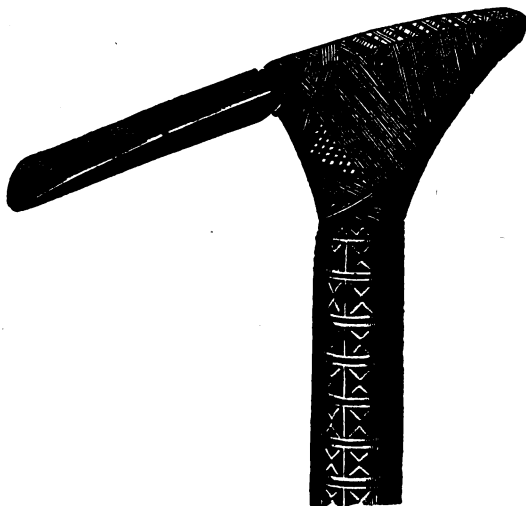


**692. Staves**, in dark wood, similar to fig. 14, Plate I. From the Hervey Islands. 7. 12. 57. 79-80.

**693. Group of Adzes**, some with stone heads bound in with vegetable fibre, and wooden handles elaborately carved. These handles are remarkable specimens of workmanship, and their intricate open work was probably carved out by means

**696. Small Axes and Adzes**, with stone heads, some probably from the Society Islands. 18. 12. 77. 3. 4996-9.

**697. Two Pounders**, one in black stone, and the other in alabaster, used for pounding the bread-fruit. This fruit is not unlike a Cantaloupe melon; it is inclosed in a thin skin, and its core is as large as a person's



Adze, with stone head and elaborately carved handle. No. 693.

of a stone or shark's tooth implement. It is probable that some of these have been used as official insignia. From the Hervey Islands.

Presented by the *Directors of the Liverpool Institute.*

22. 6. 72. 4-5.

7. 12. 57. 157-9.

4989. 12661.

**694. Group of Paddles**, the entire surfaces of which are covered with elaborate carving. From the Society Islands.

7. 12. 57. 234. 236-7. 240.

Presented by *John Yorke.*

25. 11. 72. 19.

**695. Staves**, in dark brown wood. From the Society Islands.

7. 12. 57. 55. 76-7.

thumb; it is somewhat of the consistency of new bread, and as white as the blanched almond; it divides into parts, and they roast it before it is eaten; it has little or no taste. (Captain Cook.) These are most probably from the Society Islands.

12899. 12900.

**698. Adze head**, in stone, brought by Captain J. Wyborn from Pitcairn Island in 1833. 4988.

**699. Piece of white tappa cloth**, brought from Pitcairn Island, 1852.

Presented by *Dr. J. L. Palmer.*

25. 2. 75. 2.

**700. Photograph of the giant image**, "Hoa-Haka-Nana-Ta," brought from Tan-Ra-Renga on Easter Island, in

- H.M.S. "Topaze," and now in the British Museum. 23. 9. 80. 12.
- 701. Cast of a stone implement**, found on Easter Island, together with a fragment of basalt, similar to that of which the original implement was made.  
Presented by *Dr. J. L. Palmer*, R.N. 32. 12. 77. 2-3.
- 702. Casts of two wooden tablets**, with incised hieroglyphic inscriptions, discovered on Easter Island, in one of the stone houses where the Chiefs or Kings formerly resided. These hieroglyphics have not yet been deciphered. See *Ethn. Journal* vol. I (new series), p. 377; also *Jour. of Anth. Insti.* Vol. 3, p. 370.  
Presented by *Edwyn C. Reed*. 6. 10. 73. 1-2.
- 703. Fishing-line**, of plaited human hair, made by the natives of Easter Island, and brought from there by *Dr. J. L. Palmer*, R.N. 5. 1. 82. 1.
- 704. Staff**, with grotesque representation of a face carved upon it; similar to the figure on page 353 of *Wood's Nat. Hist. of Man*, vol. ii. From the Marquesas Islands. 7. 12. 57. 223.
- 705. Step of a stilt**, carved in wood, in shape of a small figure. From the Marquesas Islands. See *Wood's Nat. Hist. of Man*, vol. ii. p. 389. 6. 2. 68. 17.
- 706. Paddle, or Club**, in dark red wood. From the Marquesas Islands.
- 707. Fishing-line**, made of plaited human hair, with mother-of-pearl hook attached. From the Sandwich Islands.  
Presented by *G. O. W. Fabert*. 1. 5. 60. 1.
- 708. Fish-hook**, in bone; from the Sandwich Islands. 6. 2. 68. 18.
- 709. Piece of tappa cloth**, with fine printed design upon it. From the Sandwich Islands.  
Presented by *J. O. W. Fabert*. 1. 5. 60. 2.
- 710. Necklace**, of plaited human hair, beautifully made. Probably from the Sandwich Islands. 28. 10. 80. 4.

## OBJECTS FROM POLYNESIA ;

EXACT LOCALITIES UNCERTAIN.

- 711. Three fishing-lines** of plaited sinnet, each with a hook of Shell attached.  
In Polynesia the fishing is often effected by trolling a line fastened by a pole eight or ten feet long to the stern of the canoes, and elevated above the surface to a sufficient height to allow the fish-hook, which is made of shell or bone, to drag along the surface of the water; as the canoes are propelled, the fish attracted by the glistening of the hook, eagerly catch at it. (*U. S. Exploring Expedition*.) 7. 12. 57. 416-8.
- 712. Fish-hooks**, made of wood, bone, shell, &c. 5034-7.
- 713. Fish-hook**, in shell.  
Presented by the *Rt. Hon. The Earl of Derby*. 24. 10. 54. 1.
- 714. Sinkers (?)** in mother of pearl, and a stone fish-hook with bone barb. 22. 4. 76. 1.
- 715. Stone fish-hook** with bone barb. 22. 4. 76. 2.
- 716. Fish-hook** in bone. 28. 2. 68.

717. **Necklace** of large white teeth and white glass beads. 5210.  
Presented by *John Yorke*.
718. **Four model Canoes** with carved ornamentation round the outside.  
Presented by the *Directors of the Liverpool Institute*.  
22. 6. 72. 6.  
Presented by *John Yorke*.  
25. 11. 72. 6.
719. **Model of a double Canoe**, with charred ornamentation.  
10. 2. 81. 1.
720. **Two Paddles**, inlaid with small circular flat discs of mother of pearl.  
*Tinne Collection*.  
2. 2. 71. 23-4.
721. **Paddles**, in dark wood, with incised ornamentation.  
7. 12. 57. 242-3.
- Presented by *John Yorke*.  
25. 11. 72. 21 and 28.  
1. 12. 81. 3.
722. **Spears of wood**, with a single bone barb attached to each.  
7. 12. 57. 58.  
5454-5. 5474.
723. **Two Staffs**, with carved ornamentation on one side.  
*Tinne Collection*.  
2. 2. 71. 25-6.
724. **Quantities of small black seeds**, strung, possibly for necklaces or other ornaments. 5132-4.
725. **Necklaces**, made of circular flat discs of cut shell.  
*Tinne Collection*. 30. 8. 66. 5.  
Presented by *C. T. Gatty, F.S.A.*  
12. 7. 73. 9.

## NEW ZEALAND.

THE aboriginal inhabitants of New Zealand, called *Maories*, are a very highly civilized family of the Polynesian race. The earliest European settlers in their country, found them living in villages composed of well built huts, decorated with ingenious and fanciful carvings. They manufacture flax from a native plant, and from it weave mats and clothing, which they dye with various kinds of bark and roots, and ornament with feathers. Their bodies are skilfully and elaborately tattooed. (Wallace.) They are very warlike and use a variety of weapons, and are skilful in the erection of fortifications. They build large canoes, some of which hold fifty or sixty men. The New Zealand specimens in this collection are sufficiently numerous and important to illustrate to the visitor the nature of the Maori civilization. One or two are of exceptional interest, notably the Pah trumpet, No. 739.

### BOOKS ON NEW ZEALAND.

*New Zealand Illustrated*, Angas. *Cook's Last Voyage*. *United States Exploring Expedition*, Vol. 2, Wilkes. *Australasia*, A. K. Wallace.

726. **Plate** from the *Bilder Atlas*, illustrating the dwellings, dress, implements, &c. of the Maories of New Zealand. 8. 12. 81.
727. **Photographs** of the Maories of New Zealand.  
Deposited by *Messrs. Lingard and Paterson*.
728. **Two Heads**, of New Zealand natives, dried and preserved. The faces show very clearly the Maori elaborate mode of tattooing the face. The hair on one of the heads is black and curly, the eyes of the other are inlaid with pieces of shell. Both the mouths are closed. One of the skulls has been broken in

two places at the back, as if it had been struck heavily with a club. Wood states that when a warrior falls in battle, and his body is carried off by the enemy, the head is preserved, and fixed on the dwelling of the conqueror. These heads are cured in the smoke of a wood-fire. It is stated that in consequence of the high prices given by Europeans for these dried heads, no man who was well tattooed was safe for an hour, unless he were a great chief. (Wood.) Presented to the Historic Society of Lan. and Ches. by Charles Roach, F.S.A. and Samuel Gath. See Trans. of His. Soc. vol. iii. pp. 1 and 13.

Deposited by the *Historic Society of Lancashire and Cheshire.*

**729. Three Mats**, used as cloaks; made of woven flax, and decorated with black tags and fringes. One of them is covered with small strips of dog's skin (?). A similar mat is figured in Wood's *Nat. Hist. of Man*, vol. ii. p. 125. "Their native dress consists of mats of various kinds, made of the native flax (*Phormium tenax*), which are braided by hand, and are, some of them, finer than carpeting." (Wilkes.)

Presented by *Theodore F. S. Tinné.* 26. 7. 70. 3.

**730. Cloak**, made of the undressed stalks of the flax, *Phormium tenax*. "There is, for example, the rain-mat, which is used in wet weather. As the structure proceeds, the manufacturer inserts into each knot of the weft an undressed blade of the phormium, upon which the epidermis has been allowed to remain. When wrapped round the body, the leaves all fall over each other, so as to make a sort of pent-house, and to allow the rain to run over their smooth and polished surfaces." (Wood.) 12883.

**731. Two Boxes**, in wood, elaborately carved; used for holding feathers. "Feathers are much valued by them for personal ornamentation, especially the tail feather of the *Neomorpha*

*Gouldii*. So much do they prize these feathers, that they take the trouble to make boxes, covered with the most elaborate carvings, in which they are kept." (Wood.)

Presented by *Miss Robson.*

4. 5. 58. 17.  
6. 2. 68. 14.

**732. Rudely carved Human Figure**, in green jade, a mineral of extreme hardness, found mostly in one locality, in the Middle Island. The eyes are inlaid with shell. These figures are called *Tiki*, or *Heitiki*, are held very sacred, and passed on as heirlooms from father to son. As the mineral is very difficult to work, and the natives



Tiki. No. 732.

have only rude mechanical appliances, these ornaments are extremely valuable, and fetch a high price among the native chiefs. The tikis are worn on the breast, suspended round the neck, and almost all Maoris of rank possess one. Though popularly supposed to be idols, Mr. Wood states, there is no reason for believing them to be more than personal decorations. It is curious that in these tikis the human face is invariably represented sideways, the head leaning over on to the right shoulder. The tongue is frequently represented protruding.

5205.

**733. Tiki**, similar to No. 732, in greenstone; of very large size. The

G 2

- eyes have been inlaid with shell and a red composition. 12666.
- 734. Tikis**, similar to No. 732, in greenstone. The eyes inlaid with shell and a red composition. 5203. 5204. 12667-8.
- 735. Three ornaments**, in greenstone, perforated for suspension; worn as ear-rings or pendants. 5200-2.
- 736. Box**, in wood, in shape of a man's figure stooping, and carrying the box on his back, on the top of which is carved a grotesque human figure. The face of the stooping figure is carved with ornamentation representing the elaborate tattooing of the Maoris; the eyes of both figures are inlaid with shell. The figure is placed upon a very distinctly horse-shoe shaped stand, which renders it probable that it was carved subsequent to the European occupation of New Zealand. 5012.
- 737. Flute**, in wood, bound with string; in the centre an aperture carved in shape of a grotesque human face. The flute is played by placing the orifice against one nostril, and stopping the other with the finger. (Wood.) 7. 12. 57. 362.
- 738. Three Walking-sticks**, two of them with grotesque figures carved at the top. 7. 12. 57. 133-4. 27. 9. 70. 72.
- 739. Trumpet**, in wood, bound with string; immediately below the mouthpiece is a carved grotesque face with protruding tongue; there is a double aperture at the end. See Plate I. fig. 16. Angas figures one of these (Plate LVIII. fig. 15), which was seven feet long, and states that these are used for blowing at intervals during the night, over the gateway of the Pah or camp, when an enemy is expected, to keep the inmates on the look-out. Wood states that the trumpet is called *Putara-putara*, and that the natives aver that it can be heard on a calm night for a distance of several miles. Length, 8 feet 6 inches. 7. 12. 57. 156.
- 740. Model of a Canoe**, in wood, with grotesque figure carved at each end, one with a protruding tongue. Each cross-bar seat has a figure carved on it, and round the outside is a line of feather ornamentation. 5139.
- 741. Paddle**, in carved wood, the end broken. 5172.
- 742. Two Paddles**, in wood, with carved ornamentation inlaid with shell. 7. 12. 57. 248. 5291.
- 743. Small Paddle**, in wood, with carved open-work ornamentation. 7. 12. 57. 255.
- 744. Sling**, made of plaited grass; used by the Maoris for carrying heavy weights. Presented by *John Cullen*. 24. 11. 81. 4.
- 745. Object**, in wood, cylindrical shape, elaborately carved round the outside, and with three small holes on one side; possibly a kind of flute. 5011.
- 746. Hatchet**, with European steel blade and handle of whale ivory, elaborately carved and inlaid with shell. 4982.
- 747. Greenstone and other implements**, of a rude type, found by Captain Fraser, near Otago. See No. 59. Presented by *Professor Coughtry*. 24. 12. 74. 1-6 and 8.
- 748. Axe-head**, in stone. Presented by *John Cullen*. 27. 4. 82. 26.
- 749. Group of short Hand-clubs**, called *Meri*, made of a dull dark green volcanic stone, with a hole drilled through each handle. See

Plate III., fig. 12. "These weapons are highly valued, and passed on from father to son. A loop of flax is passed through the hole in the handle to fasten the club to the wrist." (Angas.) Sometimes these clubs are made of the exquisite green jade, of which the *Tiki* are made.

7. 12. 57. 162-4.  
4984. 4986.

750. *Meri*, in whalebone. 4983.

751. *Meri*, in wood, with elaborately carved ornamentation.

7. 12. 57. 140.

752. *Meri*, in wood, with carved ornamentation. 5174

753. Clubs, in wood, with chopper-shaped blade at the end. "These

clubs are called *Patu*, and are generally about four feet long, and decorated with a bunch of feathers." (Angas.) See Plate III., fig. 1.

5289-90.

754. *Staves*, in wood, called *Hani*, with grotesque face, &c., carved at one end, the eyes inlaid with shell. "These are carried by the chiefs, and used in war. Some are decorated with hair." (Angas.) See Plate III., fig. 7.

7. 12. 57. 129-31.  
5320. 5321.

Presented by *William Ridings*.  
8. 2. 70. 1.

755. *Two Spears*, in wood, with barbs. See Plate I., fig. 9. Mr. Angas mentions that this weapon, though mentioned by Captain Cook, is at the present time obsolete.

7. 12. 57. 20 and 21.

MIKRONESIA.

GILBERT OR KINGSMILL ISLANDS.

756. *Suit of Armour*, upon a wooden model of a native, used as a defence against the weapons, No. 757, consisting of a cuirass, covering the trunk of the body to the hips, and rising at the back a few inches over the head; made of thickly plaited cocoa-nut husk-fibres, woven into as solid and compact a mass as if it had been made of board half an inch thick. For the legs and arms there are coverings of netted sennit of the same material. (Wilkes.) Round the waist is a broad belt made of the dried skin of the ray fish. The cap is made of the skin of the parrot fish, which is covered with formidable spines. With the suit of armour is a wooden sword mounted with sharks' teeth round the edges. According to Kirby, an Irish settler in these islands, who is quoted by Wilkes, this armour has been only a short time introduced or in use on these islands, and is not yet common

to all of them; see *U. S. Exploring Expedition*, vol. 5, p. 47, and foll. For a figure of the sword, see Plate III., fig. 2. 15. 7. 80. 1.

757. *Group of spears, swords*, and other implements in wood, the edges mounted with sharks' teeth. "The arms and legs of a large proportion of the natives exhibited numerous scars, many of which were still unhealed. These had been made with sharks'-teeth swords, such as were seen at the Depeyster group, weapons which are calculated rather to make severe gashes than dangerous wounds. The spears are equally formidable. Some are of the uncommon length of twenty feet, but they are usually about eight or ten feet long, and have prongs projecting from their sides also armed with teeth." (Wilkes.) See Plate III., fig. 2.

## ASIA.

It has been found impossible to include in this portion of the Catalogue a complete description of all the Asiatic specimens in the collection, the arms and other objects have therefore been reserved for another part.

As most of the Asiatic races from whom these objects come, are, or have been, in a highly cultivated state, it has not been considered necessary to be so particular with regard to the arrangement and description of these specimens, as has been the case with those from more primitive tribes. Indeed many of the Asiatic pieces can hardly be said to fall strictly within the limits of an ethnographical collection. Some of course are of great interest and importance to the ethnographer, especially those from aboriginal races, such as the Hill Tribes of India and Ainos of Japan. These are however exceptions to the general rule.

## BOOKS ON ASIA.

*The Industrial Arts of India*, Birdwood. *The Hindoo Pantheon*, Moor. *An Illustrated Handbook of Indian Arms*, Wilbraham Egerton. *History of Java*, Raffles. *The Head-Hunters of Borneo*, Carl Bock. *Journal of the Royal Asiatic Society. Social Life of the Chinese*, Doolittle. *The Chinese Repository. Chinese Buddhism*, Edkins. *Publications of the Asiatic Society of Japan. The Mikado's Empire*, Griffis. *The Japanese Fairy World*, Griffis. *Japan*, Siebold. *Tales of Old Japan*, Mitford. *Narrative of the U.S. Expedition to Japan under Commodore Perry*, Hawkes.

## PERSIA.

**758. Two Spoons** in wood, the handles elaborately carved with open work. "In the vases of sherbet were spoons made of the pear tree, with very deep bowls, and worked so delicately that the long handle just slightly bent when it was carried to the mouth." (Morier's *Journey through Persia*.) "Near each of us was a large porringer . . . full of acids, extracted from different matters, of which spoonfuls are occasionally taken during the repast, either to assist digestion or sharpen the appetite; to serve which, in each porringer, which like the dishes were of gold, a deep new spoon was put, made of aromatic wood, with a very long handle; these, however, serve but for one meal, never being used a second time." (Pietro Delle Valle's *Travels in Persia in 1614*.)

6. 2. 68. 15.  
17. 6. 81. 1.

**759. Belt**, powder-flask and pouches, in leather. 4959.

**760. Bowl**, called *Keshkool*, oval shape, carved in black wood and covered with elaborate ornamentation. 28. 5. 68. 18.

**761. Egg-shaped Box**, in silver, with elaborate open-work ornamentation round the outside. These boxes were used for holding Goa stones, which were a species of counterfeit or artificial bezoar stones, and were made at Goa by a Jesuit (?), Caspar Antonio. Sir Hans Sloane, in whose collection are several, says that he was assured the Goa stone was made of five ingredients, viz., pearl, bezoar, ambergris, granats, and coral. The bezoar was a natural concretion of certain animals, said to be an antidote to poisons, and to possess other extraordinary properties.

8784.

## INDIA.

## THE HINDU PANTHEON, &amp;c.

Most of the small figures of Hindu deities in the collection are in metal, and represent a class of objects which are extremely common in India. These little images, generally made in brass, or in brass alloyed with copper, are kept in the private houses and worshipped daily. "Benares in the North-Western Provinces, is the first city in India for the multitude and excellence of its cast and sculptured mythological images and *emblemata*, not only in brass and copper, but in gold and silver, and also in wood and stone and clay. These images of the gods are not made by a separate caste, but the carpenters and the masons respectively, make the large wooden and stone idols set up in the temples, the potters the clay idols consumed in daily worship, and the braziers, copper-smiths, and goldsmiths, the little images in brass and copper, mixed metal, and gold and silver, which are always kept in private houses." (Sir George Birdwood.)

**762. Two figures of Vishnu**, as Ballaji, a local manifestation of this deity, worshipped in Western India. Vishnu is the second god of the Hindoo triad, and his worshippers recognise in him the supreme being from whom all things emanate. He has four hands, two of them holding respectively the conch-shell and chakra or quoit weapon (?) In brass. H. 6 in.  
H. 5 in.

Presented by *Miss Richardson*.  
27. 5. 73. 1—2.

**763. Two groups of Vishnu and his wife Lakshmi**, the goddess



Vishnu, Lakshmi, and Hanuman. No. 763.

of good luck and plenty. She is represented seated on the left knee of Vishnu. In one of the groups the monkey chief Hanuman is in attendance on the two deities.

H. 5 in.  
H. 2½ in.  
8721. 5432.

**764. Five figures**, in brass, probably all of Lakshmi, the goddess of good luck and plenty, and wife of Vishnu.

H. from 2½ to 6 in.  
Presented by *William Crossfield*.

16. 4. 61. 86.  
5303. 5431.  
8722—3.

**765. Two figures of deities**, probably Siva and his consort Parvati, seated on a shrine, with religious emblems about them. Siva is generally ranked as the third person of the Hindu triad. Possibly an old piece.

H. 6 in.  
5430.

**766. Figure of a Deity**, probably Parvati as Durga, in brass. In her stern and destructive aspects, says Sir George Birdwood, this goddess is most popular, particularly in Western India. She is represented here with ten arms, each hand holding a weapon, whilst under her



feet lies the prostrate form of her husband Siva. Probably an old piece.  
H.  $3\frac{3}{4}$  in.  
12904.



Figure of Parvati. No. 766.

**767. Charm**, made of a small plate of embossed copper, with a figure of Siva as *Kandeh Rao*, riding on a horse, a manifestation of that deity worshipped in Western India.

$2\frac{1}{2}$  in.  $\times$   $1\frac{3}{4}$  in.  
5407.

**768. Charm**, made of a small plate of embossed silver, with a figure, probably of *Bhaizava*, a manifestation of Siva.

$1\frac{1}{8}$  in.  $\times$   $1\frac{1}{2}$  in.  
5408.

**769. Figure of Ganesa**, with short fat human body, and elephant's head; the Hindu God of Wisdom. "His image stands in every home, and is painted on every Hindu school-boy's slate, and he is invoked at the outset of every undertaking." (Bird-wood.) In soft, dark, red stone.

H. 3 in.  
5049.

**770. Figure of Ganesa**, in moulded glass, imitating rock crystal.

H.  $1\frac{3}{8}$  in.  
4411.

**771. Figure of Krishna**, and his mother, in ivory, coloured red, black, and gold. Formerly in the Féjé-

vary Collection, see Catalogue, No. 92.  
H.  $6\frac{1}{8}$  in.  
13006.

**772. Panel** from a box, in ivory, carved with Hindu shrines and deities.  
 $4\frac{1}{2}$  in.  $\times$   $3\frac{1}{8}$  in.  
13001.

**773. Double Comb**, in ivory, with Hindu deity carved on either side. Formerly in the Féjévary Collection, see Catalogue, No. 91.

6 in.  $\times$  4 in.  
13016.

**774. Figure of a Deity**, in brass; probably an old piece.

H. 3 in.  
12905.

**775. Figure of a religious Mendicant (?)** in brass.

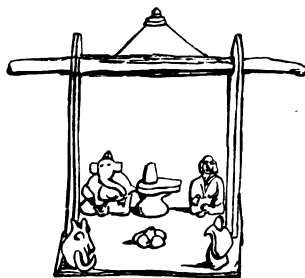
H.  $1\frac{3}{4}$  in.  
12906.

**776. Two Charms**, for wearing on the arms, in brass, with group of Hindu deities upon them. The cords for tying these to the arms are still attached.

5406.

**777. Small Shrine (?)** in brass, with figures of Ganesa, and another deity, and various religious emblems.

5402.



Small shrine. No. 777.

**778. Circular pendant**, in brass, with figure of deity in centre, probably Hanuman.

Dia.  $2\frac{3}{8}$  in.  
12907.

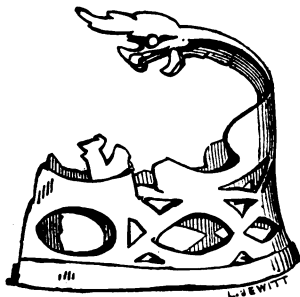
**779. Armlet**, in brass, with sacred animals and emblems in relief round the outside of the ring. Probably an old piece.

5364.

780. Figure of a Bull, in brass, with ring above for suspension.

H.  $3\frac{3}{8}$  in.  
12903.

781. Hanging Lamp-stand, for a



Lamp-stand. No. 781.

shrine probably ; in brass ; evidently an old piece. 5435.

782. Paintings [on canvas, representing various Hindu deities.

2 ft. 10 in. X 2 ft. 8 in.  
5304.

783. Spoon, or *sruva*, in brass, used for lustrations in the sacrifices.

L. 6 in.  
5428.

784. Vessel, called *arghya patra*, used to hold the offerings made to the idols of *til* (sesamum) seed, Kusa grass, *dub* or *durva* grass, flowers, and sandal wood powder, or of water sprinkled with coloured and perfumed powders.

L. 4 in.  
H.  $1\frac{1}{2}$  in.  
5355.

## MISCELLANEOUS SPECIMENS.

785. Figure of Buddha, seated cross-legged, carved in stone ; the head and left shoulder wanting. Probably from North India. 8782.

786. Standing figure of Buddha, made in some composition similar to papier-maché, and painted black. Probably from Assam.

H. 4 ft.  $4\frac{1}{2}$  in.

Presented by the *Mercantile Marine Association*, through *Clarke Aspinall*.

26. 5. 68. 1.

787. Model, carved in teak, of a subterranean well, at Adalaj, about ten miles south of the capital city of Ahmedabad in Gujerat. "It was built A.D. 1499 by Ruda Rani (queen), daughter of Raja Venu, and wife of Raja Versing, at a cost of £50,000. It is the noblest of the many magnificent subterranean wells, or water palaces as they might be named, for which Gujerat is famous. The next in grandeur to it is the well of Dada Hari, also at Ahmedabad. It was built about the same time as the well at Adalaj, by a lady of the household of Mahmud

Begada, at a cost of £30,000. There is a perfect model of it at the India Museum. These wells are similar in the principle of their construction to the one at which Eliezer met Rebecca in Mesopotamia, and the ring he there hung in her nose was probably of Indian origin, at least in its form, and identical with those still to be seen on the faces of the Hindoo women, who every morning and afternoon go down to draw water from the underground wells of Ahmedabad and Baroda, and come up again by the flights of steps from them, with filled pitchers on their heads, as stately in their step as striding caryatides" (Sir George Birdwood, C.S.I. of the India Office, in *Notes and Queries* for April 22, 1882, in answer to a query from C. T. Gatty in *Notes and Queries* for April 15, 1882.)

The building is cruciform in shape, the actual well being at the base of the long arm of the cross. The three flights of steps for entrance lead down the three short arms of the cross, and by gradual descent down the centre of the long arm. The roofed or domed-in portions of

- the building, are arranged in stories, the various floors being supported by elaborately carved columns. The sides of the galleries, shafts, and columns are ornamented with rows of carved elephants and deities. The model is imperfect and has been considerably damaged. In the Bodleian Library at Oxford there is another model of this well, which was presented by Sir J. W. Awdry, Chief Justice of Bombay, in 1842. Another model, less perfect, is in the India Museum in London. L. 9 ft. 7 in. H. about 4 ft. 8 in.  
Presented by *Mrs. Higginson*.  
7. 10. 64. 1.
- 788. Five panels from a box**, in ivory, carved with foliage and birds. 8233.
- 789. Handle**, in ivory. Indian. Figure of a monster apparently trying to extricate himself from a net. L. 5½ in. 8102.
- 790. Mortar**, in walrus ivory, carved round the outside with two figures of winged monsters, and various forms of foliage. Formerly in the *Féjérvary Collection*; see *Catalogue*, No. 90. H. 4¾ in. 13017.
- 791. Box**, of ivory, carved with figures of monsters and beasts. H. 5⅞ in. 13022.
- 792. Object in ivory**, ornamented with carved crescents and circles; possibly part of a game, on the top of a staff? H. 3¼ in. 13029.
- 793. Handle of a sword**, in ivory, carved in shape of a monster's head. Formerly in the *Féjérvary Collection*; see *Catalogue*, No. 89. H. 5¼ in. 13018.
- 794. Small Bell**, with leaf-shaped object suspended from the clapper, to cause the bell to sound in the wind. From a Hindu temple. Presented by *P. Barnett*. 16. 11. 58. 12.
- 795. Indian hand Punkah**, of various coloured silks, wound round reeds, with silver handle covered with ornamentation. 5520.
- 796. White linen costume of a Parsee gentleman**, with hat and silk embroidered cap. Presented by *D. L. Lalcaca*. 10. 11. 64. 22-7.
- 797. String of Garnet Beads**, uncut and unpolished. 5240.
- 798. String of Carnelian Beads**. 5539.
- 799. Violin**, carved in wood. Presented by *Miss Robson*. 4. 5. 58. 16.
- 800. Group of Arrows**, with pointed iron heads and cane shafts, painted and gilt at end, and feathered. On some are gilt inscriptions. Presented by *Captain C. E. Bates*. 13. 4. 65. 7.
- 801. Wooden Quiver and group of Arrows**, with pointed iron heads, and cane shaft, unfeathered. Probably from India. Presented by *H. C. Beloe*. 3. 5. 54. 12.
- 802. War Knife**, from Afghanistan; the four folds of cloth round the sheath are said to indicate that four lives have been taken with it. Presented by *Major Ford*, of the Madras Army. 13. 11. 79. 1.
- 803. Armllet**, of neatly plaited grass, covered with red berries. Probably from Assam. Presented by *Philip H. Hope*. 18. 12. 77. 15.
- 804. Canoe**, found at sea, about 80 miles off the coast of Malabar, lat. 10° 03' N., long. 75° 0' E., by the "War Cloud." Presented by *Captain Mackey*, and placed on the lake at the *Liverpool Botanic Gardens*. 17. 11. 60. 1.

- 805.** Roll, of paper pasted on to canvas, painted with a representation of an Hindoo state procession.  
L. about 14 feet.  
Presented by the *Directors of the Liverpool Institute.*  
22. 6. 72. 1.
- 806.** Group of models of the natives of Bombay, dressed in coloured costumes and representing the various castes and trades.  
10. 6. 69. 1-38.
- 807.** Group of models of the natives of Bengal, dressed in coloured costumes, and representing the various castes and trades.  
Presented by *Captain Fletcher.*  
12. 1. 64.
- 808.** Float, made of a sheepskin, used by the natives in crossing the Indus at Scinde.  
Presented by *William Joynson.*  
8. 4. 70. 1.
- 809.** Pair of Anklets, in brass, of a form common in India, made hollow with small pebbles inside to rattle whilst dancing. 4426.
- 810.** Necklace, or possibly a rosary, composed of four large hollow silver beads, with small carnelian beads between them. 4414.
- 811.** Pair of Armllets, in silver, with rude ornamentation engraved upon them, and small beads in the hollow inside, intended no doubt to rattle during dancing. 4416.
- 812.** Pair of Armllets, in silver. 5401.
- 813.** Pair of Armllets, made of thick twisted silver wire. 4422.
- 814.** Club, used for killing buffaloes; from the Neilgherry Hills.  
Presented by *Clements R. Markham, F.R.S.*  
20. 1. 81. 2.
- 815.** Wooden Club. 7. 12. 57. 205.
- 816.** Pair of Feather Brushes.  
Presented by *William Hudson.*  
31. 12. 60. 21-2.

## CHRISTIAN IVORY CARVINGS EXECUTED IN INDIA.

THIS curious group of Christian carvings were probably most of them executed by the natives of Goa, a Portuguese settlement on the West Coast of India, under the influence of the Jesuits who founded a mission there in the 16th century, which is still in activity. Some of these ivories were obtained in Portugal after the closing of so many religious houses during the last few years. No doubt it was a common practice to obtain ivory carvings for the Portuguese churches from India, where both the material and labour were inexpensive. There is a short description of Old Goa, in R. F. Burton's "Goa and the Blue Mountains." Burton says that Goa is described in early writers "as the finest, largest, and most magnificent city in India. It is said that during the prosperous times of the Portuguese in India, you could not have seen a bit of 'iron in any merchants' house, but all gold and silver.' They coined an immense quantity of the precious metals, and used to make pieces of workmanship in them for exportation." It was at Goa that S. Francis Xavier began his wonderful apostolic labours in India, about 1542. In one of the letters from S. Francis to S. Ignatius he says, "Goa is a city in the island of the same name, about ten miles broad: and in this island there are several churches of Our Lady, really

very devotional and rich, well worth notice as to architectural beauty, vestments, sacred vessels, numbers of priests, and celebration of worship." (*Life and Letters of S. Francis Xavier*, Coleridge). The drawing of some of these pieces is extremely stiff and formal, as if they were crude copies of better works, see the large crucifix, No. 819. It is also interesting to note the Indian type of face, such as is shown in the figure of the Good Shepherd, No. 820.

**817. Figure of the Infant Christ**, His right foot upon the globe; the hair, gilt. On a circular wooden pedestal.

H. (with pedestal)  $5\frac{3}{4}$  in.  
20. 4 77. 4.

**818. Figure of the Infant Christ**, with upraised right hand.

H.  $10\frac{1}{2}$  in.  
20. 4. 77. 3.

**819. Figure of Christ**, from a crucifix, the body carved from one piece of ivory, the arms attached.

H. 16 in.  
20. 4. 77. 1.

**820. Figure of the Good Shepherd**, in ivory; carrying the sheep on His shoulders.

H. (with wooden pedestal)  $5\frac{3}{8}$  in.  
23. 10. 73. 4.

**821. Allegorical carving**, in ivory, made up of several pieces; at the top, on a species of tree, is the Eternal Father with globe, and the Holy Spirit; below is a pilgrim sleeping and nursing a sheep; below this is a rock work with streams of water and sheep and birds feeding; and at the bottom a recumbent female figure with book in a kind of cave, and on either side a lion in a cave. These carvings are not uncommon, but their meaning is not clear. Two, seen by the writer, in the possession of Major Walter,

differed slightly from this; one had the Adoration of the Magi in the lowest part, and the other a recumbent figure of S. Mary Magdalene (?) with book and cross beside her.

H. 12 in.  
13023.

**822. Statuette of the Blessed Virgin**, in ivory, on a pedestal. The statuette has been coloured and gilt. Formerly in the Féjérvary Collection, see *Catalogue*, No. 73.

H. (with pedestal)  $8\frac{3}{4}$  in.  
13021.

**823. Seated ivory figure of S. Anne**, teaching the Blessed Virgin to read.

H. nearly 6 in.  
13015.

**824. Plaque**, from the side of a box, in ivory, carved with representation of Adam and Eve in Eden surrounded by animals, and the serpent tempting Eve. Formerly in the Féjérvary Collection, see *Catalogue*, No. 78.

$5\frac{1}{2}$  in.  $\times$   $2\frac{3}{4}$  in.  
13004.

**825. Figure**, carved in ivory, of the infant Samuel (?), kneeling in the attitude of prayer.

20. 4. 77. 6.

**826. Head**, in ivory, from a statuette, probably of a Christian saint.

H.  $2\frac{3}{8}$  in.  
20. 4. 77. 5.

## CEYLON.

**827. Model of a surf-boat.**

Presented by *Captain C. A. Sibthorpe*.  
29. 4. 78. 1.

**828. Bow**, elaborately painted.

7. 12. 57. 276.

**829. Two official staves**, painted.

7. 12. 57. 73-4.

**830. Manuscript**, written with incised characters on oblong strips of palm leaves. A Buddhist work in Sin-

halese, containing a detailed account of the Buddhist doctrine and scriptures. Seventy-eight leaves, quite perfect and well written. The title is *Karma-wibhāgaya*. Mr. T. W. Rhys Davids thinks it probable that this is the only copy of this work in Europe. 12060.

**831. Manuscript**, written with incised characters on oblong strips of palm leaves. A prose work in Tamul characters. Brought from a Buddhist temple near Galle.

Presented by *W. T. Stevens*.

31. 12. 69. 2.

## BURMAH.

**832. Two seated and cross-legged figures** of Gautama, the Burmese Buddha, in white alabaster which has been painted and gilt. Brought from Rangoon.

H. 13 in.

H. 13½ in.

Presented by *J. Miller* and *W. H. Tansley*. 18. 9. 68. 1-2.

**833. Two seated and cross-legged figures** of Gautama, the Burmese Buddha; in white alabaster.

H. 15½ in.

H. 18½ in.

Presented by *Captain Fletcher*. 7. 1. 63. 1-2.

**834. Small figure**, similar to Nos. 832-3.

H. 9 in.

8783.

**835. Reclining figure** of Gautama, in white alabaster.

L. 2 ft. 11 in.

12. 2. 76. 1.

**836. Figure** of Gautama, in thin silver repoussé work, filled inside with a composition.

H. 5¼ in.

5358.

**837. Bell**, in bronze, the lower part covered with incised inscription, partly in the Pali language, in which tongue all the ancient sacred books of the Southern Buddhists are written, and partly in the ordinary Burmese; the latter being used to supply phrases which the Burmese priests were unable, through ignorance, to render in the old Pali. The inscription was translated and published by Mr. Robert Gordon, C.E., in the Proc. of the Lit. and Phil. Soc. of Liverpool, vol. 28, p. 269 and following. The inscription

appears to be a kind of Buddhist profession of faith by the widow of a Burmese chief; dated in 1817. It is signed by the Kyey Thoon Priest, OO DOON and the Poetry-writer and ship-writer Moung Bee. It states in one place that "in the teachings of that Boodh are inculcated as principal duties:—the culture of religion, the culture of the mind, and the culture of wisdom. By means of these three are attained the eight wonderful things desirable in that religion. By love, reverence, and affection in human beings, the angels are moved to cry, Well done! well done! May these angels in the future time, stand forth as witnesses to the good results of this work."

Presented by the *Trustees of the St. James Cemetery, Liverpool*. 6. 1. 53. 1.

**838. Manuscript** with incised characters upon oblong strips of palm leaves; a metaphysical work on 62 leaves, all perfect. This work is called the *Thingyo*, and is a form of Aristotle's metaphysics. The book is widely studied among the Burmese, and its contents known to both priests and laymen. (R. Gordon.)

Brought from Burmah and presented by *Robert Gordon, C.E.* 11. 9. 73. 1.

**839. Manuscript** written with incised characters on oblong strips of palm-leaves; described by Mr. T. W. Rhys Davids as a valuable Pali manuscript in the Burmese characters, though incomplete. Leaves 1-46 are complete, the rest incom-

- plete. The title of the work is *Pārūyika*, which is that part of the ancient canon law of the Buddhists which commences the *Kinaya Pitaku*. It was composed about 300 B.C. and a full account of it is given in the Introduction to the translation of the *Matra Vagga*, contributed by T. W. Rhys Davids and Dr. Olenberg to the series of translations from the sacred books of the East, now being edited for the Clarendon Press by Professor Max Müller. 12057.
- 840. Manuscript** with incised characters upon oblong strips of palm-leaves. A Burmese work. 12061.
- 841. Manuscript** with incised characters upon oblong strips of palm-leaves. A religious treatise in Burmese, containing numerous quotations from the Pali scriptures. The title is *Ratanābhisaddharmālayā kāra*. 12063.
- 842. Manuscript**, written with incised characters upon oblong strips of palm-leaves. Leaves 161 to 370 of a Burmese commentary on the Pali scriptures, probably the whole of a commentary on one book. 12062.
- 843. Manuscript**, a Pali work in the Burmese black letter, painted in black on a gilt ground upon oblong leaves, said to be made of silk dipped in varnish. The work is a collection of liturgies, and the title, *Kamma-vacain*, was in use in the early Buddhist Brotherhood. See the remarks of T. W. Rhys Davids and Dr. Olenberg in the Introduction to their translation of Pali Vonaga Texts in the *Sacred Books of the East*, vol. xii. This is a good and complete copy.  
Brought from Burmah, and presented by *Robert Gordon, C.E.* 11. 9. 73. 2.
- 844. Manuscript**, in black letters painted on oblong sheets of ivory. A good MS., but not complete; a fragment of the same work as No. 843. 12059.
- 845. Oblong thin plate of silver**, inscribed on one side with Burmese letters, and on the reverse with Burmese Pali letters. The Burmese legend is probably a translation of the Pali, which is part of a Sutta, in which the interlocutor is *Sunakkhatto the Licchavi*. Mr. T. W. Rhys Davids does not know from what part of the Buddhist scriptures the extract is taken. The plate is probably one leaf of a silver MS. of the whole book. 12056.
- 846. Sword**, Burmese Shan, from the Irawaddy.  
Brought and presented by *Robt. Gordon, C.E.* 30. 4. 74. 1.
- 847. Spears**, trimmed with goats' hair dyed red, the heads of iron, barbed. Also, a long oblong shield of plaited strips of cane, with tigers' skin stretched over the front of it, and trimmed with feathers at the top. Also, two staffs, trimmed with red goats' hair, used for tying on to the shields of warriors, to denote the number of lives taken by them. Also, two earrings made of boar's tusks, with bunch of red goat's hair, bright green beetles, and small white seeds attached. From Khuruphiwa on the Naga Hills.  
Brought and presented by *Captain E. C. Elliston*, of the Bengal Staff Corps.
- 848. Fire-striker**, something like a pop-gun in shape, and used for obtaining fire by a sudden percussion of air. "These fire-strikers," says Mr. Gordon, "are universally used by the Kakhyens."  
Brought and presented by *Robert Gordon, C.E.* 30. 4. 74. 2.
- 849. Pan's pipes**; from the Kakhyen Hills.  
Brought and presented by *Robert Gordon, C.E.* 30. 4. 74. 8.
- 850. Dagger**, with ivory handle. From British Burmah.  
Brought and presented by *Robert Gordon, C.E.* 30. 4. 74. 3.

**851. Silver Bangle and clasp, a jade mouth-piece for a pipe, and a charm, consisting of two leopards' claws set in silver; from the Chinese Shans of the Sanda Valley.**

Brought and presented by  
*Robert Gordon, C.E.*

30. 4. 74. 4-7.

**852. Manuscript, in the Shan language, which, like the Burmese, is derived from the ancient Pali.**

Brought and presented by  
*Robert Gordon, C.E.*

11. 9. 73. 10.

**853. Fishing-cage.**

Presented by *Walter Burnet.*

14. 6. 76. 1.

**854. Bronze slab, with Sanscrit inscription, probably a bequest of land. There are some holes at the back, probably used for holding it up.**

L. 10 $\frac{3}{8}$  in.

W. 4 $\frac{3}{8}$  in.

12064.

**855. Model of the State Barge of the King of Ava.**

Presented by *R. D. Radcliffe.*

12. 10. 78. 1.

**856. Two wooden figures of seated Deities, painted red and gilded. Probably Siamese; but obtained by Captain G. P. Lock in Vancouver's Island.**

Presented by *Captain G. P. Lock.*

30. 1. 77. 1.

## ANDAMAN ISLANDS.

THESE islands "are inhabited by a race of under-sized or dwarf blacks, notorious for their audacity and implacable hostility to all strangers. The skin is jet black; the hair of the head is said to be black and woolly; the nose is broad, short, and rather flat; the lips thick, but less prominent than in the Guinea negro. They generally inhabit the jungle along the sea coast; but are migratory. The men go into the jungle to hunt for pigs; the women stay in the encampment, supply the drinking-water and firewood, catch fish and shell fish, cook the food ready for the men's return, make small fishing-nets, baskets, and spin twine. The Andamanese are, perhaps, the most primitive, or lowest in the scale of civilization of the human race." (Professor Owen in *Trans. Ethno. Soc.*, vol. 2.)

"They live on fish, chiefly shell fish; a pig is a rare feast. Big birds there are none except pigeons, and the trees are so high, and the jungle so thick, and arrows so expensive (!) being difficult to make without any cutting implements except broken shells, that bird shooting is out of the question." (Letter from Rev. John Clough to C. T. Gatty.) See paper by G. E. Dobson on Andamans and Andamanese in *Jour. of Anth. Inst.*, vol. 4, p. 457. See also a paper by F. Day, "Observations on the Andamanese," in *Proceedings of the Asiatic Society of Bengal*, June, 1870. See also *Jour. of Anth. Inst.*, vol. 7, p. 434.

**857. Necklace, made of human bones, bound with vegetable fibre, and daubed over with pig's fat and red clay.**

Presented by *W. Pickering.*

22. 11. 69.

**858. Bow and two Arrows, one of which has a loose head, attached**

only by a cord, used for shooting the wild pigs, and detaining them in the jungle. "The arrow-head (made of iron obtained from ships wrecked on the coast) consists of a triangular piece of flattened iron, fastened to the stick. The end of this short stick fits into a socket provided for it in the extremity of



the shaft of the arrow. When a pig is struck by this arrow, the head is retained in the flesh of the animal by the barbs; but the end of the short stick supporting the head is soon knocked out of its socket, and the shaft, still connected with it by a thong, is carried along almost at right angles, and quickly becoming entangled in some roots or other

obstacles, detains the animal till the hunters come up. (G. E. Dobson.)

Presented by *Captain T. Y. Rowe.* 4. 7. 73. 1—3.

**859. Basket, and waist-belt of plaited grass, smeared with pig's fat and red clay; brought from the Andaman Islands, and deposited by the Rev. John Clough.**

## JAVA.

**860. Four figures of deities, carved in dark-coloured lava stone.** One with four heads, evidently Brahma, and one elephant-headed, evidently Ganesa. These were brought from the ruins of the ancient Buddhist and Brahminical temple at Bārā-Budur or Bóro Bódo. The Javanese, who were conquered in early times by the Hindus, imbibed both the Buddhist and Brahman creeds, during which epoch the magnificent temples were built, from the ruins of which these figures come. The present religion of Java is Mahometanism.

"In the district of *Bóro*, in the province of *Kedú*, and near to the confluence of the rivers *Elo* and *Prága*, crowning a small hill, stands the temple of *Bóro Bódo*, supposed by some to have been built in the sixth, and by others in the tenth century of the Javan Era. It is a square stone building consisting of seven ranges of walls, each range decreasing as you ascend, till the building terminates in a kind of dome." "The whole area occupied by this noble building is about six hundred and twenty feet either way." The ruins of *Bóro Bódo* "are admirable as majestic works of art. The great extent of the masses of building covered in some parts with the luxuriant vegetation of the climate, the beauty and delicate execution of the separate portions, the symmetry and regularity of the whole, the great number and interesting character of the statues and bas-reliefs, with which

they are ornamented, excite our wonder that they were not earlier examined, sketched, and described." (*Raffles' History of Java.*) It is stated that in one portion of the temple only there are no less than five hundred and sixty-eight bas-reliefs representing the history of Buddha.

Presented by *Mrs. Ripley.*

1. 5. 63. 1—4

**861. Small squatting figure of a deity, carved in dark-coloured lava stone.** Evidently from a Javanese Brahman temple. There is a hole drilled through the knob at the top of the cap of this figure. 8290.



Stone figure. No. 861.

## BORNEO AND THE MALAY ARCHIPELAGO.

- 862. Kettle**, in brass, from Borneo. 5347.
- 863. Pair of wooden Clogs**, such as worn by Malays, with small raised peg which is placed between the first and second toe. These clogs are also worn in India in the Baths. Presented by the *Rev. Wardlaw Thompson*. 18. 11. 80. 24. 5197-9.
- 864. Blow-pipe and spear in one**, for shooting the small arrows described under No. 867. L. 6ft. 2in. 7. 12. 57. 86.
- 865. Spear**, with iron spike at the end; the shaft of cane covered with skin. 7. 12. 57. 34.
- 866. Fish-arrow**, of reed, with triple head mounted with single barbed iron points. 7. 12. 57. 62.
- 867. Two Quivers**, in bamboo, filled with small arrows made of a thin strip of wood, coated with poison at the points. The ends mounted with a lump of pith, made to fit the bore of the blow-pipes (No. 864) through which they are shot. 7. 12. 57. 368-9.
- 868. Group of Krises**, or short swords, used by the Malay people. 4659. 4685. 7. 12. 57. 142.

## CHINA.

**869. Five bronze figures of Buddhist Deities**; obtained by Major Edie from the Buddhist temples on the island of P'uto near the mouth of the Yang-tsze-keang. It is said that some ancient manuscripts were found in the interior of these figures; these were probably prayers. In the Official Catalogue of the Exhibition of 1851, vol. iii. p. 1425, a description is given of these figures, and it is there stated that the sacred island of P'uto has been frequented from time immemorial, by Mandarins of great wealth, and retired ministers of state, who, disappointed in their worldly expectations, or becoming old, have built temples, decorating them with the most splendid works of art, and preparing their tombs in the same, where they were afterwards buried. Various priests having attached themselves to these places of worship, both the temples and their contents have been carefully preserved.

For an interesting description of these monasteries, however, the reader is referred to Dr. Joseph

Edkins' *Chinese Buddhism*, p. 259. Dr. Edkins states that these monasteries are not of great antiquity, but probably date from the 14th century. Unlike the older Chinese Buddhist temples, they have for their patron deity Kwan-yin, the patron deity of Tibetan Buddhism, instead of Shakyamuni Buddha, the ordinary principal Chinese Buddhist deity. The central figure of this group represents Kwan-yin, seated cross-legged on a lotus dais supported on a throne with open-work sides, decorated with figures of dragons, demons, phoenixes, etc., and wearing on her head the P'i-lu crown. The hands are folded in a devotional attitude, the eyes are half closed, and in the forehead is a gem. Beyond the two arms of the goddess with folded hands project twenty-two other arms, eleven on either side, each handholding a religious symbol. Amongst the symbols are a pearl with flames, *i.e.* the jewel of omnipotence; lotus flower, shrine, wheel, bottle or vase, etc., etc. Mr. Doolittle states that married women

without exception, worship this goddess at their homes, and if childless, they often go to some of her numerous temples and petition for a male child. He adds, "There are three particular days in every year when this goddess is specially worshipped, besides the first and the fifteenth of every month. These are the nineteenth day of the second month, the nineteenth of the sixth month, and the nineteenth of the ninth month. The first period is represented to be her birthday proper, the second period is regarded as the time when she became Buddha, and the third period as the time when she first put on her neck the string of pearls which she wears as an index of her dignity. . . . The worshippers on these occasions eat vegetables, because she is regarded as a vegetarian, and they present a vegetable offering unto her, arranged before her image, whether in the temple or in private families."

In early times Kwan-yin was regarded and represented as a man, but the female form of this deity has been the most popular for nearly six hundred years. The full name of Kwan-yin was translated by Sir J. Davis, "She who hears the cries of men," and therefore it is said that "Kwan-yin looks on the region of sufferers whose voices of many tones all acknowledging misery and asking salvation touch the heart of the pitiful Bodhisattwa. She looks with a thousand eyes that she may see them all, and stretches out a thousand arms that she may save them all."

A very full and interesting account of the worship and liturgy of Kwan-yin, will be found in Mr. Samuel Beal's *Catena of Buddhist Scriptures*, p. 383 and foll.

The liturgy of Kwan-yin is similar in form to some of the earlier Eastern Christian liturgies. The ritual prescribes that the image of Kwan-yin must be placed in the western quarter of the temple, facing east; and that lamps, incense, flowers, and offerings of food must be provided. After this come directions for the worshippers,

how they shall bow and prostrate themselves, and repeat the various invocations, hymn, chants, and prayers. The following beautiful act of contrition is translated by Mr. Beal from this liturgy.

"We, and all men from the first, from too great love of outward things, and from inward affection to men, leading to sinful friendships, having no wish to benefit others, or to do good in the least degree, have only strengthened the power of the three sources of sin, and added sin to sin; and even though our actual crimes have not been so great, yet a wicked heart has ruled us within; day and night, without interval or hesitation, have we continually continued to do wrong. There has been no desire after knowledge, no fear of misery, no alarm, no heart-chiding, we have gone on heedless of all consequences. Now, therefore, believing from the bottom of the heart in the certain results of sin, filled with fear and shame, and great heart-chiding, we would thus publicly repent us of our sins . . . we would separate ourselves from evil and pursue good; we would diligently recount all our past offences and earnestly pursue the path of virtue, ever remembering the blessedness of heaven . . . Hitherto we have only gone astray, but now we return. Oh! would that the merciful Kwan-yin would receive our vows of amendment."

"The doctrines taught by Kwan-yin," says Dr. Edkins, "are the non-existence of matter, and the infiniteness of the knowledge and mercy of Buddha. All evils are summed up in ignorance. To acquire knowledge of the emptiness of existing things is to become saved."

On the right of Kwan-yin is a standing figure of a bearded man wearing the P'4-lu crown, and draped in armour. His right hand points towards Kwan-yin. This is evidently one of the secondary Buddhist deities. On the left of Kwan-yin is another figure evidently of a secondary deity, wearing helmet and armour, and a gem in the fore-

head. Beyond these figures are two others of a larger size. On the right is P'u-hien, a fabulous Bodhisattwa, and the god of action. The principal seat of his worship is Womei Shan, in Si-ch'uen. P'u-hien is represented riding on an elephant, which it is said indicates care, caution, gentleness, and a weighty dignity.

On the left side is Wen-shu, another fabulous Bodhisattwa and the god of wisdom. The chief seat of his worship is in Shan-Si. Wen-shu is represented riding on a lion, which it is said symbolises boldness, bravery, and a fresh, eager, and advancing spirit.

These figures were bought in for £225 at the sale of the Hertz Collection at Messrs. Sotheby's in 1859, and are described under No. 3137 in the sale catalogue.

H. of central figure, 5 ft. 6½ in.

H. of side figures, about 3 ft.  
12908.

**870. Seated figure of Kwan-Yin, in bronze.** H. about 16 in.  
12909.

**871. Seated figure of Kwan-Yin, in bronze.** H. 7¾ in.  
5426.

**872. Three ornaments in baked clay, from the boss ornamentation of one of the ceilings in the temples attached to the palace of Yeun-Ming-Yeun at Peking, with figures of Chinese Buddhist deities moulded upon them in relief, of very Indian type. On the back are inscriptions in Chinese, and Manchu or Sanscrit (?), giving the names of the deities, and the date of the reign of Kien Lung.**

Brought and presented by the late *W. H. Tapp.*

24. 4. 79. 1-3.

**873. Small figure of a Deity, carved in jade.** 5422.

**874. Figures of Men and Boys, etc., carved in jade.** 5412-3.  
Presented by *Joseph Marsden.*  
6. 4. 70. 1.

**875. Figure of a Crab, well carved in jade.** 8785.

**876. Figures of Men, carved in steatite.** 5047-8. 5416.

**877. Block of Rock Crystal, with figure of lion carved at top, probably intended to be cut for a seal.** 4412.

**878. Figure of a Lion, with a young one, carved in rock crystal.** 4413.

**879. Two white soap-stone Amulets in shape of squatting monkeys. Presented by *P. Barnett.***  
16. 11. 58. 10-1.

**880. Box, in ivory, carved with representation of figures in a garden.**  
2¼ in. square.  
13009.

**881. Two ivory Panels for boxes, carved with domestic landscapes.**  
4 in. X 3 in.  
13011-2.

**882. Card tray, in elaborately carved open-work ivory; made for the European market.** 20. 1. 81. 6.

**883. Ivory Card-case, carved with scenes, a Chinese imitation of Dutch art.** 3¼ in. X 2¼ in.  
13010.

**884. Ivory handle, carved with leaves and flowers, and a locust or beetle.**  
L. 2¾ in.  
13005.

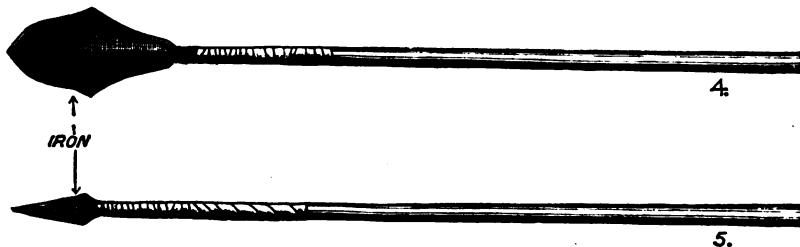
**885. Figures of a Chinese Gentleman and Lady, in ivory, partly coloured and gilt.** H. 7 in.  
13007-8.

**886. Small figure in ivory of an old man with long beard and smiling face, holding a bunch of flowers.**  
H. 2½ in.  
13000.

**887. Four grotesque figures of Men, carved out of the gnarled wood from tree roots. From Foochow.**  
22. 1. 80. 1-4.

**888. Scales, used for weighing money.** 23. 11. 74. 7.

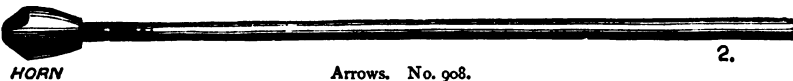
889. Three tablets, in jade, worn on the girdle, with figures and legends carved upon them. 5423-5.
890. Model of a Chinese Summer House? 12673.
891. Model, in rice straw, of a pleasure boat, from Shanghai.  
Presented by *Captain Fletcher*.  
17. 1. 63. 1.
892. Pair of small Vases, carved in black steatite.  
Presented by *Dr. Lockhart*.  
18. 3. 58. 7.
893. Two Violins, one brought from Shanghai. 5129.  
Presented by *Messrs. R. T. Ward & Sons*. 2. 4. 77. 3.
894. Compass, covered with Chinese inscriptions. 28. 3. 82. 2.
895. Chop-sticks, in case, with ornamental fastener and rock crystal button in shape of a horse.  
7. 12. 57. 432.
896. Mirror, in brass, with Chinese characters in relief upon it, and the Pa-Kwa emblems. Dia.  $12\frac{3}{4}$  in. 5429.
897. Pillow, in plaited grass.  
Presented by *Philip H. Hope*.  
18. 12. 77. 7.
898. Stone, possibly a boundary stone, with Chinese inscription cut down the front stating that it was erected on a lucky day, the name of the person being apparently Wei Mêng Ch'un, and the date, the dynasty of Kien Lung (A.D. 1736-95). W. 8 in. H. 3 ft.  $5\frac{1}{2}$  in.
899. Two large Straw Hats, worn by the Chinese women.  
Presented by — *Lecker*.  
12. 11. 60. 2.
900. Straw Hats, worn by the Chinese soldiers.  
Presented by *H. C. Beloe*.  
3. 5. 54. 15-9.
901. Figure of Buddha or Buddhist Saint, carved in wood, and gilt.  
H. about 4 ft. 3 in. 27. 4. 82. 35.
902. Ten Halberds or Spears, with metal tops, said to be used by the soldiers employed to attend on the Emperor.  
Presented by *H. C. Beloe*.  
3. 5. 54. 1-10.
903. Bows, of horn and wood, decorated with shagreen, also lacquered and painted.  
Presented by *H. C. Beloe*.  
3. 5. 54. 13-4.



Arrows. No. 907.

904. Bows.  
7. 12. 57. 292. 297. 302-4.
905. Ditto.  
Presented by *William Crosfield*.  
16. 4. 61. 167.
906. Ditto. 5293. 5488-93. 5498.
907. Group of Arrows, with variously shaped iron heads; the shafts feathered, and most of them coloured red at the ends. Tartar.  
7. 12. 57. 339-43.

908. Arrows, with hollow horn heads, and round heads covered with leather; for killing birds and animals without damaging the plumage or skins. 7. 12. 57. 338.
909. Shield of wicker work, painted, used by the Chinese soldiers. 7. 12. 57. 396.
910. Ditto.  
Presented by *H. C. Beloe*.  
3. 5. 54. 11.
911. Ditto.  
Presented by *John Yorke*.  
25. 11. 72. 11.



Arrows. No. 908.

JAPAN.

[Group of Netsukies, or buttons for fastening the silken cord worn round the waist, from which is suspended the Japanese smoking apparatus. Generally of carved ivory or wood. The subjects of these carvings are often of considerable interest, as illustrations of the popular religious ideas and folk-lore of the Japanese.]

912. Netsukie, in wood, circular shape; group of domestic implements. 23. 3. 82. 3.
913. Ditto, in ivory; Jurogin. 19. 10. 76. 3.
914. Ditto, squatting figure, wrapped round in a cloak. 23. 3. 82. 2.
915. Ditto, a boy in fox mask and dress. Signed with artist's name *Rio-Min*. 10. 10. 78. 6.
916. Ditto, Gama Senuin, with frog. 10. 10. 78. 14.
917. Ditto, a pounder for beans? Inscribed with word *Raku*, i.e., pleasure. 10. 10. 78. 16.
918. Ditto, Hotei and his children. 10. 10. 78. 10.
919. Ditto, representing three different stages of drunkenness. Signed, *Masa-mitsu*. 24. 12. 78. 5.
920. Ditto, group of blind ammas, shampooers. 23. 10. 73. 2.
921. Ditto, boy seated, nursing a fowl. 28. 10. 80. 3.
922. Ditto, a badger, seated. 23. 3. 82. 4.
923. Ditto, a few planks of wood probably from a wreck, with lobster, and fish in bronze, lying on them. 23. 3. 82. 1.

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|--|---|
| <p>924. Netsukie, an old man asleep, sitting on a basket. 24. 12. 78. 8.</p> <p>925. Ditto, a Sennin, carrying a gourd on his shoulder. Signed, <i>Yoshi-Masa</i>. 10. 10. 78. 13.</p> <p>926. Ditto, a devil having his horns cut off by a priest. Signed by the artist <i>Min-zan</i>. 24. 12. 78. 7.</p> <p>927. Ditto; a woman carrying a fungus on her back. 19. 10. 76. 1.</p> | <p>928. Ditto, in porcelain coloured so as to very closely resemble ivory; an old man holding his beard in right hand, and eagle's claw (?) in left. 19. 10. 76. 5.</p> <p>929. Group of netsukies, in ivory, wood and horn. One of them is signed <i>Skiu-raku</i>. 10. 10. 78. 11-2. 18-9. 28. 10. 80. 2.</p> |
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### IVORY-CARVINGS.

- |   |   |
|---|---|
| <p>930. Three blind Ammas, sham-pooers; signed with the artist's name, <i>Tomochika</i>. 10. 10. 78. 9.</p> <p>931. Jurojin, with stork by his side. 10. 10. 78. 4.</p> <p>932. Group of Children riding on an elephant and walking by his sides, playing on musical instruments. Signed with the artist's name, <i>Ho-zan</i>. 10. 10. 78. 7.</p> <p>933. Figure of Warrior, in armour, with sword; at his feet a bleeding cut-off head. 10. 10. 78. 2.</p> <p>934. Man riding on an elephant, carrying a drawn sword. Signed, <i>Ho-sai</i>. 10. 10. 78. 3.</p> <p>935. Figure of a Woman, carrying Buddhist symbols, standing on a hairy-tailed tortoise. 10. 10. 78. 5.</p> | <p>936. Rockwork and waves, with group of tortoises climbing about. Signed, <i>Masa-Yoshi</i>. 10. 10. 78. 8.</p> <p>937. Skeleton, holding a lighted brand to a monkey kneeling beside him. Dated in the year 5 of Meidji (1872). 23. 10. 73. 1.</p> <p>938. Group of Skeletons and Frogs on a rockwork, with lotus plant. 24. 12. 78. 4.</p> <p>939. Three Monkeys standing on one another's shoulders, the top one holding a skull, another skull on the ground. 10. 10. 73. 15.</p> <p>940. Monkey, climbing on to a skull, with frog on his back. Signed, <i>Gioku-shin</i>. 23. 10. 73. 3.</p> <p>941. A Mouse, climbing along a half-burnt candle. 23. 3. 82. 5.</p> |
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### MIRRORS.

THESE mirrors, in bronze and mixed metal, came in a cargo of old metal to Liverpool, and were sold by the weight at about *9d.* a pound. They were votive offerings cast out of Japanese temples. The ornamentation is cast in relief on the inner side, the outer side being smooth for polishing. The subjects generally include the figure of a tortoise in the centre, with a hole through it to pass a string through for suspension, two storks or other birds kissing, and pine, prunus, and bamboo trees. Sometimes there is a small legend, and very often the crest of the offerer. These subjects have all a symbolic meaning. The tortoise, supposed to live for a

thousand years, is an emblem of longevity ; so also is the evergreen pine. The pine, bamboo, and plum associated together, are, termed by the Japanese *Sho-chiku-bai*, and are all emblems of longevity. The Chinese say "The pine, bamboo, and plum are like three friends, because they keep green in cold weather." Speaking of a temple at Nara Mr. Satow remarks :—"The temple is literally hidden by the enormous number of metal mirrors and short swords, placed there as offerings by women and men whose prayers for restoration to health have proved efficacious."

942. Group of Mirrors in bronze and mixed metals. 3. 4. 74. 1-8.

943. Ditto.  
Presented by *Mr. Wallhew*.  
11. 3. 74. 1-3.

944. Ditto.  
Presented by *J. P. Campbell*.  
14. 3. 74. 2.

945. Ditto.  
Presented by *John Clark*.  
13. 4. 82. 1-6.

MISCELLANEOUS OBJECTS FROM JAPAN.

946. Drum and pair of Cymbals, such as are used in the Japanese temples. From Yokohama.  
Presented by *Messrs. R. J. Ward & Sons*. 2. 4. 77. 1-2.

947. Six sword hilts, in iron and brass, inlaid and mounted with subjects in silver and gold.  
11. 5. 82. 3-8.

948. Wind instrument from Japan, lacquered and mounted with silver, brought from Kobé in Japan. A similar instrument is figured in *Wood's Nat. Hist. of Man*, vol. ii., p. 827.  
Presented by *O. H. Jones*.  
18. 2. 78. 1.

949. Piece of cloth, made from fibre taken from the bark of a tree, together with specimens of the bark and fibre. 7. 10. 80. 21.

950. Two cylindrical-shaped Vases, made out of bamboo stems, ornamented with lacquer and carving, figures of cocks and hens, shells and fish. 16. 6. 81. 2.

951. Rain-cloak, and Hat made of grass, plaited and dyed.  
Presented by *A. W. Franks*,  
*F.R.S., F.S.A.* 15. 4. 80.

952. Hats, in straw. 5437

953. Roll, showing the armorial bearings of the Daimios of Japan, with their rent-rolls given in measures of rice.

954. Figure, carved in wood and lacquered, with ivory head.  
20. 4. 82. 2.

955. Bundle of Charms, imitation packet of rice used as votive offerings, and models of silver ingots inscribed probably with the name of the temple. 16. 3. 82. 2.

956. Model of a Japanese house, beautifully made, inlaid and lacquered. 9. 10. 73. 1.

957. Pair of Storks, in bronze.  
11. 10. 78. 1-2.

958. Folding-book, with silk leaves, on which are painted landscapes.  
9. 6. 81. 1.

959. Model of a Trading Junk, from Kobé.  
Presented by *Captain Mackey*.  
8. 11. 73. 1.

960. Pipe, in silver, inlaid with gold ornamentation. 4459.



- 961. Suit of Armour, modern Japanese.**  
Presented by *Robert Gladstone*.  
18. 7. 72. 1.
- 962. Figure of a Deer, rudely made and painted. From Nara.**  
Presented by *Dr. Dresser*.  
16. 3. 82. 4.
- 963. Small folded papers, and red and white bands for attaching to presents. Each paper contains a strip of the skin of the ear-fish. If one of these papers is not attached to an object it must be returned. "The presents I daily receive from my students and the officials are very varied. . . . Everything is daintily wrapped in red and white cord, with the *nosû*, or ceremonial folded paper, symbolizing friendship." (Griffis).**  
Presented by *Dr. Dresser*.  
16. 3. 82. 5.
- 
- Group of Kakemonos, or hanging pictures on silk, of Landscapes, Figures, and Mythological Subjects, most of them signed with the Artists' names.*
- 964. Kakemono, landscape, group of men writing poetry by the riverside in a mountainous rocky landscape. Above the group attendants set floating in the stream what look like lotus leaves and flowers, which are taken out by boys with long forks.**  
27. 4. 82. 7.
- 965. Ditto, landscape, with sea, shipping, etc.**  
27. 4. 82. 10.
- 966. Ditto, landscape.**  
27. 4. 28. 25.
- 967. Ditto, figure of a stag.**  
27. 4. 82. 21.
- 968. Ditto, two horses galloping and kicking.**  
27. 4. 82. 5.
- 969. Three ditto, with figures of tigers.**  
27. 4. 82. 1. 14. 38.
- 970. One ditto, a fox in the moonlight with falling leaves about him.**  
27. 4. 82. 18.
- 971. Two ditto, with the red sun of Japan, sea and rocks.**  
27. 4. 82. 11. 15.
- 972. One ditto, with figures of four old men, looking up into a pine tree.**  
27. 4. 82. 2.
- 973. Ditto, figure of a man holding up a casket.**  
27. 4. 82. 22.
- 974. Ditto, storks flying, and hairy-tailed tortoise on an island.**  
27. 4. 82. 13.
- 975. Ditto, a cat sitting under a peony tree.**  
27. 4. 82. 4.
- 976. Ditto, figure of a wolf.**  
27. 4. 82. 12.
- 977. Ditto, a badger, looking at its own reflection in the water.**  
27. 4. 82. 19.

## EUROPE.

- 978. Quern, or hand-mill, in granite ; most probably found in England ; consisting of two stones, between which the corn has been ground by rotating the upper stone upon the lower. The handle used for turning the upper stone was of wood. "When in use it is worked, as in ancient times among the Jews, by two women seated opposite each other, who alternately seize and propel the handle, so as to drive the**

stone at considerable speed. The corn, highly dried, is fed by hand-fuls into the hopper on the runner or upper stone, and the meal passes out by a notch in the rim of the nether stone." (Evans.) These implements, which date from the Roman period, have survived until the present day in remote parts of Scotland and Ireland. See No. 498.

Deposited by the *Historic Society of Lancashire and Cheshire.*

**979. Linen Smoother**, in light-coloured wood, the smoothing side cut into grooves, the upper part carved with ornamentation.

2. 2. 82. 105.

**980. Ditto**, carved and inlaid with glass, and inscribed STÆSTANSOMA: HLIOTTV : H(?)R : HEILLA : RADID: BESTA:HÆSN:BLOMA:DIGDA:DII(?)R-DRIVGVM-FADV-MEFFA. As the inscription is distributed round the sides and ends of the smoother, and has not yet been translated, it is

possible that it is not set out correctly here. From Iceland.  
16. 3. 82. 22.

**981. Ditto**, with well-carved ornamentation, very much worm-eaten. At the bottom, *K. P.* 1680.

19. 5. 81.

**982. Pair of Sealskin Shoes** from Iceland.

Presented by *Major Chambers.*  
28. 1. 58. 4.

**983. Two Boxes**, made of bark, impressed round the outside with pattern. From Russia. 5032.

Presented by *John Yorke.*  
25. 11. 72. 3.

**984. Wooden Comb**, for carding flax, from Russia. 7. 12. 57. 376.

**985. Knout**, with leather thongs, and leaden lashes at the ends.

Presented by *A. W. Franks,*  
*F.R.S.* 15. 4. 80.

## OMISSIONS AND ADDITIONS,

SINCE THE COMMENCEMENT OF THIS CATALOGUE.

**986. Model of a native Rajah's house** in the jungle or interior of the

Malay Peninsula; made by a native. Presented by *W. H. Rose.*

3. 3. 80. 1.

## GROUP OF OBJECTS FROM TERRA DEL FUEGO.

*These were obtained by CAPTAIN SHANNON, through the REV. MR. BRIDGES, Missionary at Ushwai, in the Straits of Magellan. Presented by CAPTAIN SHANNON.*

**987. Arrows** with glass and stone heads, and a finely-worked stone arrow-head.

6. 4. 82. 1-2. and 25.

**988. Fish-spears**, with wooden shafts, and barbed bone heads, bound on with sinew. 6. 4. 82. 6-8.

**989. Necklaces of Shells**, strung upon sinew. 6. 4. 82. 9-10.

**990. Box** made of the bark of a tree. 6. 4. 82. 28.

**991. Bag**, made of skin. 6. 4. 82. 29.

992. **Model of a Canoe**, made of tree bark. 6. 4. 82. 30.
993. **Baskets** in plaited grass. 6. 4. 82. 31-9.
994. **Stick**, split into four at the end, use uncertain, possibly for picking up shell-fish. 6. 4. 82.

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### MISCELLANEOUS.

995. **Two Strigils**, in horn, from Burmah. 4649-50.
996. **Cocoa-nut**, carved, with eyes and legs and ears inlaid, in rude imitation of a pig. Probably from Venezuela. 8. 6. 82. 1.
997. **Fetish from West Africa**, carved in wood; two figures standing back to back. 11. 5. 82. 2.
998. **Two fetishes from West Africa**, carved in ivory, each with two figures of apes at top; the ends are pointed, evidently for sticking in the ground. 4. 5. 81. 2-3.
999. **Fetish from West Africa**, carved in ivory, a kneeling figure holding its breasts. 4. 5. 81. 4.
1000. **Wooden Club**, (*nulla-nulla*) from Queensland, Australia. Presented by *Miss Amy Parker*. 29. 6. 82. 5.
1001. **Axe-head**, in stone, from Queensland, Australia. Presented by *Miss Amy Parker*. 29. 6. 82. 6.
1002. **Calabash**, with grotesque designs, ships, etc., in charred ornamentation. From West Africa. 4. 5. 82. 5.
1003. **Quivers**, of leather, with impressed ornamentation. Locality unknown. 5165-9.
1004. **Anklet?** a twisted cord with bunch of small white East-Indian shells strung at each end. Locality unknown. 20. 10. 81. 1.
1005. **Two figures of Deities**, in wood; probably Burmese. 5038.
1006. **Model of a Surf Boat**; from Ceylon. Presented by *John Blake*. 29. 10. 66. 1.
1007. **Model of a Malay Proa**. Presented by *Captain Treadwell*. 16. 3. 63. 1.
1008. **Model of a Sampan**, or landing boat; from Singapore. Presented by *Mrs. G. Fletcher*. 17. 2. 63. 1.
1009. **Two circular Shields** of light-coloured hide; locality unknown. 5146.
1010. **Turkish Tombstone**, inscribed with the name of Hajji 'Othmān Agha, dated May, 1734. Presented by the *Rev. R. J. Livingstone*. 29. 9. 77. 1.

Liverpool Free Public Library, Museum, and Gallery of Art.

CATALOGUE  
OF  
THE MAYER MUSEUM.

PART III.

MEDIÆVAL & LATER ANTIQUITIES,

INCLUDING THE

MATHER COLLECTION OF MINIATURES AND MEDALS  
RELATING TO THE BONAPARTE FAMILY.

BY

CHARLES T. GATTY, F.S.A.,  
CURATOR.

*Published by order of the Committee.*

LIVERPOOL: THOMAS BRAKELL, PRINTER.

1882.



## P R E F A C E .

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MANY of the objects here catalogued have been previously described in print, some of them in the Catalogue of Mr. Mayer's Colquitt Street Museum,\* and others in the two Catalogues of the Mather Collection, one published by Mr. Mayer in 1855, the other by the Library and Museum Committee in 1874. Descriptions of many of the ivory carvings will be found in Mr. Pulsky's Catalogue of the Fejérváry Ivories, and in the works of Mr. Maskell and Professor Westwood. Besides these, there are many illustrations of, and allusions to, these objects scattered about in various archæological works, especially in the publications of the English archæological societies. These the writer has now attempted to gather into this Catalogue, together with many other matters never before published. This material forms a considerable mass of archæological information, but the subjects are too disconnected to be placed in any consecutive series; it has therefore been thought advisable to give to each group its own explanatory introduction.

Nearly all the manuscripts, ivories, enamels, and miniatures came with the rest of Mr. Mayer's gift in 1867; but most of the Venetian and other glass has been recently purchased out of the Mayer Museum Duplicate Fund. The Mather Collection was left to the city in 1872, by the late Mr. John Mather, who obtained it in the first instance by purchase from Mr. Mayer. The collection of French Revolution badges and medals was purchased in 1870.

This Catalogue does not mention every object in each department, but only such as are typical or special. There is a running number throughout the Catalogue, placed at the commencement of each description, and a similar series will be found attached to the objects in the cases; the number at the end of each description is the Museum registration number.

Attention has been called in this Catalogue to some of the artistic features of the mediæval antiquities, in the hope that art students in Liverpool may make use of that most valuable series; and the writer

\* *Catalogue of the Egyptian Museum*, No. VIII., Colquitt Street, Liverpool, MDCCCLII. Mawdsley and Son, Printers, Castle Street.

has the authority of Mr. Mayer for saying here that it was his special intention, in making this collection and presenting it to the town, that it should be a means of education to the local art students. Coming from a potter's family, and being himself a gold and silver smith, Mr. Mayer appreciated of what value it would be to artists and workmen could they refer at will to a public treasure-house, in which were preserved the art traditions of past times. It is of course necessary that, in a collection representing all ages and styles, there should be many inferior and imperfect examples, of no value to the art student, though of importance to the archæologist; still, if the student be rightly directed, he will find in the Mayer Museum a store from which may be selected an invaluable series of historical examples for art education. He can see something of the perfect caligraphy and illumination of the 13th century, its exquisite skill in execution, design, and colour. He can learn the historical traditions and technical excellencies of Gothic sculpture from ivory carvings, ranging in date from the Byzantine age down to the 15th century; and can trace in each department of mediæval art the gradual inroad of the classical revival, which in course of time entirely supplanted the Gothic school.

CHARLES T. GATTY,

CURATOR, MAYER MUSEUM.

*November 14th, 1882.*

# MEDIÆVAL ANTIQUITIES.

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## INTRODUCTION.

IN this group are examples of the Manuscripts, Ivory Carvings, Enamels, &c., of the Middle Ages or mediæval period. Most of the objects were made for the service of religion, and many of them are the works of the mediæval monks, who practised architecture, painting, penmanship, and the like arts, in days when the Church was the only home of European art and learning.

Although the mediæval antiquities in any museum are necessarily small, they may be of infinite value to an art student, especially if they are compared with the larger works, architecture, &c., of the same date. Such studies and comparisons as these form the basis of art education. It is necessary also, in order to learn all that such antiquities can teach, to know the condition of life and thought amidst which they appeared. Works of art, like other works of man, are shaped in accordance with man's condition, and their character is determined by religion, education, government, wealth, country, and climate.

It may be of service to say one or two words here as to some of the artistic characteristics of these mediæval antiquities. The arts which they illustrate are principally penmanship with illumination, bas-relief sculpture in ivory, and metal work, with and without enamel. The earliest examples were made by the inheritors of the art traditions of ancient Greece, following which are the purely Gothic examples, and after them illustrations of the renaissance of the classical manner during the 16th century. These three styles are called respectively Byzantine, Gothic, and Cinquecento (1500). The first ranges from the 6th to the 12th century, the second is at its best in the 13th, and the third flourished after the end of the 15th century. As human history during these ages exhibits the rise and fall of ideas and systems, so do these antiquities illustrate the progress and retrogression of human art. The earlier examples are simple and skilful, with well ordered proportions, and without excess or luxury of ornamentation, having nothing about them but what had its ascertainable use; whilst in the later examples, the principal purpose of the work is often concealed behind a mass of ornamentation, that has lost the early



precision, fineness, and inimitable skill. In the manuscripts and sculpture of the best time, the words that have to be written and the subjects that have to be depicted are evidently the first consideration of the artist; hence, the pages have much exquisite writing with subdued ornamentation, and in the sculpture, each figure is made to take his part in such earnest, that in a less sincere age such work has been called grotesque. In later manuscripts and sculptures, the pages have much elaborate ornamentation with little writing, and sacred subjects seem chosen by the sculptor chiefly to give his powers opportunity for display.

This introduction is necessarily limited for space, but one other point connected with these antiquities it is important to notice, namely, that they are immediately and directly the handiwork of man, without the intervention of any mechanical appliances that interfere seriously with the freedom of human skill. They are made from the simplest natural materials, the skins and bones of animals, and the metals of the rocks, and upon these no line is written, carved, or graven, that has not come directly from the hand and brain of the artist. And with this precious quality is allied that of durability. Six hundred years, with as many surrounding vicissitudes, have not blanched the colour or tarnished the gold of our two exquisite 13th century Bibles, where they have been honourably treated, nor can any reason be shewn why they should not complete such another term. It is indeed fortunate for us that vellum and ivory have no intrinsic value, and that these manuscripts and sculptures have been spared the fate of many mediæval works of art in precious metals.

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#### BOOKS ON MEDIÆVAL ANTIQUITIES.

*Archæologia*; *Journal of the Archæological Institute*; *Journal of the British Archæological Association*; *Arts of the Middle Ages*, Labarte; *Architecture of the Middle Ages*, R. Willis; *The Dark Ages*, S. R. Maitland; *Glossary of Terms in Gothic Architecture*, Parker; *Les Arts au Moyen Age*, Du Sommerard; *The Seven Lamps of Architecture*, J. Ruskin; *Modern Painters*, vol. iii., J. Ruskin; *Chronology of History*, Sir H. Nicholas; *Le Moyen Age et la Renaissance*, Lacroix et Seré; *Nouveaux Mélanges d'Archéologie*, C. Cahier; *Dictionnaire Raisoné de l'Architecture Française*, Viollet-le-Duc; *Dictionnaire du Mobilier Français*, Viollet-le-Duc; *Costumes, Works of Art, etc.*, Von Hefner-Alteneck, translated with notes by W. H. J. Weale; *Denkmale deutscher Bildneri und Malerei*, Ernst Förster; *Les Arts Somptuaires*, Ch. Louandre.

Other works, treating of special branches of mediæval art, will be found recommended in this Catalogue under the subjects which they illustrate.

## MEDIÆVAL MANUSCRIPTS.

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Most of these are Catholic church books, or private prayer books, written on vellum, at various periods, for the most part before the invention of printing; executed generally in monasteries, by the religious set apart to work in the *scriptorium* or writing apartment. Some interesting descriptions of such work are given by Dr. Maitland, in *The Dark Ages*; he translates an autobiographical passage of Othlonius, a monk at Ratisbon, in the 11th century. Othlonius commences by stating how God had honoured him with a remarkable facility for writing, as a child; and in spite of his acquiring a habit of holding his pen in a wrong manner, he goes on to state how he laboured hard and successfully at writing until it affected his eyesight, and enumerates some of his labours:—"I wrote nineteen missals—ten for the abbots and monks in our own monastery, four for the brethren at Fulda, five for those in other places; three books of the Gospels, and two with the Epistles and Gospels, which are called Lectionaries; besides which I wrote four Service Books for matins. Afterwards, old age and infirmity of various kinds hindered me, especially the tedious interruption, which lasted for a very long time, through various anxieties, and the grief which was caused by the destruction of our monastery; but to Him Who is the Author of all good, and Who alone governs all things, and Who has vouchsafed to give many things to me unworthy, be praise eternal, be honour everlasting."

A long list of books, written by a nun in Bavaria, is also given by Dr. Maitland—two Bibles, five Missals, five Office Books, and about twenty vols. of the Fathers SS. Gregory, Augustine, Jerome, and others. Peter the Venerable, in writing to a monk named Gilbert, tenders the following advice:—"Instead of the plough, you may take in hand the pen; and instead of marking the field with furrows, you may score page after page with sacred letters; and the Word of God may be sown in parchment." S. Dunstan spent his leisure in reading the Scriptures and correcting the copies of them, and the following extract from the works of Magnus Aurelius Cassiodorus, a Roman statesman of the 5th century, will give an idea of the estimation in which this monastic work was held:—"I confess that among all the occupations of bodily labour done amongst you (monks), the work of copyist pleases me most, provided that they copy faithfully. And I think my sentiment is reasonable, because by thus reading over and over again the Divine Scriptures, they find a wholesome instruction for their own minds, and they spread the law of the Lord far and wide by their writing. It is a happy ambition, and a praiseworthy

toil, to preach to men with one's hand, to loose men's tongues with the fingers, to give silently salvation to men, and to fight with pen and ink against the lawless temptations of the devil. For Satan receives as many wounds as the copyist writes down words of our Lord. Without moving from his place, he travels through various provinces by the spread of his work. His labour is read out in holy places : the people hear from it how they may be converted from evil desires and how they may serve God with a pure soul. He continues then to work, though his work is far 'away. I cannot deny that he will receive a reward from so much good that is accomplished, provided he has laboured, not out of avarice, but with a pure intention. Thus man multiplies heavenly words, and, if it be lawful to say it, with his three fingers he writes what the power of the Holy Trinity effects. Oh ! it is a glorious sight to those who well consider it, to see the heavenly words transcribed with that quick-running reed, and the devil's artifices frustrated by that which he caused our Lord's Head to be smitten in His Passion."

Besides the monastic scribes, there were others who worked on their own account. In the 15th century the art of illuminating had become so commercially important, that in many of the larger towns, the scribes, illuminators, miniaturists and book-binders, were numerous enough to form themselves into independent guilds. A notice of the guild of illuminators established at Bruges in 1453, has been given by Mr. W. H. James Weale, in *Le Beffroi*, vols. ii. and iv. In the less important towns, they formed a section of the guild of painters.

These mediæval manuscripts illustrate the arts of penmanship and illumination, as practised in Western Europe during a period of something like three hundred years, and shew many differences in purpose and style, and gradations of merit in execution. If students compare the examples of the 13th century with those of the 15th, they will readily learn the character of the best work in contrast with the decline. In the 13th century the ornamentation occupies a subordinate position on the page, and is almost entirely confined to the margin ; if figures are introduced occasionally to decorate a capital letter, they are drawn with exquisite fineness, and are so earnestly portrayed as to appear grotesque at first sight ; in short, these manuscripts give more importance to the subject or object to be written or drawn, than they do to the dexterity of the penman employed upon them. In the later manuscripts the writing is coarser, and without the early exquisite precision ; the pages are so heavily charged with ornamentation that the writing is buried in illumination ; the subjects have lost the extreme earnestness, and have become small pictures, exhibiting artistic skill in effective shading, &c.

It may be useful to give here some account of the contents of the

liturgical and devotional books described below. All such manuscripts are vulgarly termed *Missals*, and at one time nearly all those in this collection were so labelled, when as a matter of fact there was no Missal amongst them. There are in this collection the Breviary, Antiphoner, Processional, and Primer, or Book of Hours of the Blessed Virgin. "The Breviary contains the offices of the canonical hours for the whole year, for week-days, Sundays, and festivals. These services were composed of Psalms and Canticles, with their antiphons; hymns, lessons (lections, readings, consisting of portions from the Holy Scriptures, or from the homilies and other writings of the Fathers, or the biographies of Saints for their festivals), and collects." (Searle.) The Catholic clergy are bound to say daily the offices it contains. In cathedral and collegiate churches and in all religious communities, the Divine Office, as the Breviary offices are generally termed, is said and sung by the members together in their choir; and the Antiphoner, or Antiphonarium, is an Office Book containing the chants used for various portions of the Divine Office, collected into a distinct volume for the use of the singers. The Processional contains the hymns, anthems, and music used in processions in various offices, and at different seasons. The Primer, or Book of Hours of the Blessed Virgin, is a compilation of devotions intended chiefly for the use of the laity, the principal portions being extracts from the Breviary. The contents of the Primer varied considerably. Mr. Searle, on p. xiv. of his Introduction, gives a very full list of these prayers and offices. In this collection the most common contents are:—The Calendar; Portions of the Gospels, and the Passion of our Lord, according to the four Evangelists; Hours of the Blessed Virgin Mary; Hours of the Holy Ghost; The Seven Penitential Psalms and Litany of the Saints; The Office for the Dead; The Joys of the Blessed Virgin Mary; also various other prayers from S. Bernard, S. Gregory, S. Augustine, and the Venerable Bede, and commemorations of the Saints. The offices in these liturgical and devotional books varied more or less in different dioceses, and the calendars give the names of the saints whose festivals were observed in the district for which they were made. These local variations became recognised in course of time, and are termed *Uses*. There are two books in this collection according to the Sarum or Salisbury use; others are of various continental uses. The date and *locale* of each manuscript is given when known, and the specimens have been arranged as nearly in chronological order as possible. The manuscripts were obtained by Mr. Mayer from various quarters, and references to any previous mention in print are dispersed throughout the following descriptions.

## BOOKS ON MEDIÆVAL MANUSCRIPTS.

*Palæographie Universelle*, Silvestre; *Origin and Progress of Writing*, Astle; *National MSS. of Ireland*, Gilbert and James; *Anglo-Saxon and Irish MSS.*, Westwood; *Early Drawings and Illuminations*, Birch and Jenner; *The Publications of the Palæographical Society*; *The Art of Illuminating*, Tymms and Wyatt; *Lexicon Diplomaticum*, Walter; *The Art of Illumination*, Shaw; *Nouveau Traité Diplomatique*, by two Benedictine Fathers, Toustain and Tessin, of the congregation of S. Maur; *Catalogue of the Illuminated MSS. in the Fitzwilliam Museum*, Searle; *The Bibliographical Decameron*, Dibdin; *De Re Diplomatica*, Mabillon; *Court Hand Restored*, Wright; *The Dark Ages*, Maitland; *Les Arts au Moyen Age*, Du Sommerard; Knight's *English Encyclopædia of Arts and Sciences*, Article "Book"; *Descriptive Catalogue of Materials relating to the History of Great Britain, &c.*, Sir Thomas Duffus Hardy; *History of Malmesbury*, Moffatt; *English Monasticism*, O. T. Hill; *Bibliomania in the Middle Ages*, Merryweather.

**1. Psalter.** German. 12th-13th century. 145 ff. Page 10½ in. × 7¼ in.; text 6½ in. × 4¼ in. Calendar, with round arches and columns, gilt, and illustrated with vignettes of the signs of the Zodiac and occupations for the month; such as tree-felling in January, ploughing in February, brewing in September. October is set apart for being ill in bed, November for pig killing, and in December, a man is seated before a fire with one boot off, warming his toes. This is followed by 10 pages, each illuminated with two scenes from the life of our Lord, coloured, the backgrounds richly gilt. The first scene represents the Blessed Virgin, rod in hand, taking our Lord as a boy to school; the master is depicted holding a rod in one hand, and the hair of a boy's head in the other. Throughout these scenes S. Peter is distinguished from all the rest of the apostles by a tonsured head. The sixteenth scene represents our Lord delivering

souls out of Purgatory,—Adam and Eve being the first two souls. After the Psalms come Collects, and a commemoration of S. Katharine, who is styled the Jewel of Greece, from the city of Alexandria. After this, other Canticles, the Benedicite, Benedictus, Magnificat, Nunc Dimittis, Lord's Prayer, Apostles' Creed, Te Deum, Quicunque vult, commonly called the Athanasian Creed, and the Litany of the Saints. The writing is not good, and the drawing is inferior to English or Italian work of the same time. The binding is of old wooden boards, covered with skin. 12004

**2. Bible**, with prologue at the beginning and interpretations of proper names at end. Italian? 13th century. 512 ff., of *very thin vellum*. Page 6½ in. × 4¼ in.; text (double column) 4 in. × 2½ in. The writing is small, but very steadily and beautifully done; the ornamentation is subordinate to the lettering, and is

chiefly confined to the left side of each column, shewing great skill in penmanship, and consisting mainly of delicate red and blue linear scroll and leafage ornamentation, terminating in elegant spirals, &c. A few of the capitals have tiny miniatures in them, with small illuminated subjects, all characterized by their extreme earnestness. This Bible and No. 3 are examples of the most exquisite penmanship and illumination of the Middle Ages. For sheer skill, this good 13th century work, surpasses the writing of any age; nor is it possible to point to any other manuscripts that shew such beauty and invention in their ornamentation.

12008

**3. Bible**, with prologue at the beginning, and interpretations of proper names at end. Italian? 13th century. 385 ff. Page,  $7\frac{3}{8}$  in.  $\times$   $4\frac{3}{8}$  in.; text (double column),  $5\frac{1}{4}$  in.  $\times$   $3\frac{3}{4}$  in.; The pages were once large: a modern binder has ruthlessly cut them down, illumination and all! The writing is even smaller and clearer here than in No. 2, and though there is not so much decoration, what there is, is superior.

12038

**4. Treatise on moral philosophy or discipline**, entitled, *Distinctiones Magistri Mauricii*. Italian? 13th century. 339 ff. Page,  $7\frac{1}{2}$  in.  $\times$   $5\frac{1}{4}$  in.; text (double column),  $5\frac{1}{4}$  in.  $\times$   $3\frac{7}{8}$  in. From the library of the Duke of Sussex. See *Bibliotheca Sussexiana*, vol. i. Latin MSS., No. 113. On this MS. Mr. Pettigrew remarks:—"A scholastic work, arranged in alphabetical order. I suspect the author of this work to be Peter Mauricius, abbot of Clugni, who lived in the 12th century, and was engaged in a controversy with S. Bernard, respecting the rules and

conduct of the monks of Clugni and the Cistercians. (See Mosheim, *Eccles. Hist.*, iii., 68.) Sir Thomas Duffus Hardy, in his *Descriptive Catalogue*, vol. iii., p. 29, mentions two English writers of this name of the 13th century.

12107

**5. Treatise on moral philosophy**. Italian? 13th century. 154 ff. Page,  $7\frac{1}{2}$  in.  $\times$   $4\frac{1}{2}$  in.; text (double column),  $5\frac{1}{4}$  in.  $\times$   $3\frac{1}{4}$  in. From the library of Sir William Betham.

12048

**6. History of the world**, Sacred and Profane, upon a roll made up of sheets of vellum about 22 feet long in all. Italian? 13th century. There are vignettes illustrating events in Scripture history, and portraits of Popes and Kings, some of which are extremely fine and good work, and all have the earnest character of this time.

12017

**7. Selections from the Fathers**, SS. Augustine, Gregory, Anselm, &c. English. Early 14th century. 271 ff. Page,  $11\frac{1}{4}$  in.  $\times$   $7\frac{1}{8}$  in.; text (double column),  $8\frac{3}{8}$  in.  $\times$   $5\frac{1}{4}$  in. This is a finely written manuscript of a period only little after the best time. An interesting memorandum on the fly leaf at the end, states that a Bachelor of the University of Oxford, named John Manbe, placed this manuscript in pawn, in the Danvers chest at Oxford, on the 3rd of November, 1475, for the sum of  $\pounds$ 1 6s. 8d.

The Danvers Chest was a charity founded by Dame Joan Danvers, in 1457, for the purpose of assisting poor students by small loans, for which they placed in pawn or pledge, very often a manuscript book. The original statute of the Danvers Chest is given in Anstey's *Munimenta Academica* (Rolls series) vol. i.,

p. 336. The Rev. J. Griffiths, D.D., of Wadham College, Oxford, has very kindly examined the University registers at Oxford, but has not been able to find any reference to this transaction with John Manbe. Another memorandum on the fly leaf gives the price of this book as £1 12s. 4d. 12036

**8. Breviary**, or a compendium of the Breviary. Italian. 14th century. 263 ff. Page, 5½ in. × 3¼ in.; text (double column), 3½ in. × 2¼ in. There is a small life of S. Francis at the end, and the book probably belonged to a Franciscan monastery. The writing is good: some of the elaborate ornamentation appears to have been a more recent addition. 12027

**9. Primer, or Book of Hours of the Blessed Virgin.** French. 14th century. 164 ff. Page, 7¼ in. × 5½ in.; text, 4 in. × 2¼ in. The calendar in French. The pages are decorated with ivy-leaf borders. The miniatures have been apparently retouched. A very beautiful cinquecento Italian silver clasp is attached to the binding. From the library of the late Rev. Henry Francis Lyte. 12033.

**10. Primer, or Book of Hours of the Blessed Virgin.** French. 14th century. 172 ff. Page, 7¼ in. × 5 in.; text, 3¼ in. × 2¼ in. Each page with elaborate ivy-leaf border. The miniatures have been very freely retouched. 12022

**11. Breviary.** German. 15th century. 424 ff. Page, 7¼ in. × 5½ in.; text (double column), 4¼ in. × 3½ in. Probably a monastic use, and made for some one near Cologne. P. 404 (back) says,—“Here begins the Common of the Saints according to the true use of the greater church

of Cologne.” The Three Kings are mentioned in the Litany of the Saints. The feast of the Transfiguration, not formally introduced until 1457, is in the calendar for August 6. The Breviary contains several illuminated armorial shields, evidently those of the owners.

This is a very beautiful book. There are two distinct styles of art work in it; the ordinary capitals, in well burnished gold, are surrounded by exquisitely delicate, though monotonously similar, grass-like leafage in white, upon delicate pink and blue grounds. This ornamentation is in every way in suitable proportion to the size of the page and the letter, and follows the form of the letters with an outline of its own, beautifully in keeping with, and in no way disturbing the purely Gothic form of the letters; the extraordinary capitals break entirely through this sense of proportion and order, the letters are overcharged with flowers of a large size, the delicate grass-like design is exchanged for large foliated scrolls and interlacing patterns of lines, and the scrolls are shaded with modern skill. It is difficult to believe they can have been executed at the same time; but an opinion has been expressed, that some “ordinary monk,” versed in the old traditions, is responsible for the ordinary capitals, and that the others are the work of a “finished artist” of that date. 12010

**12. Primer, or Book of Hours of the Blessed Virgin.** French, (Paris or Sens). 15th century. 252 ff. Page, 8¼ in. × 6¼ in.; text, 6¼ in. × 3¼ in. This is a very fine book, in beautiful condition. In the miniature on p. 237 are kneeling figures of the owner, his wife, and their son. 12001

**13. Antiphoner**, with music, according to the use of Sarum, (Salisbury). English. 15th century. 113 ff. Page, 10 $\frac{3}{4}$ in.  $\times$  7 $\frac{3}{4}$ in.; text, 8 $\frac{1}{2}$ in.  $\times$  6 $\frac{1}{4}$ in. Saints in the Litany, S. Ethelwolde, S. Judocus, S. Orinoc, S. Petroc, S. Mennas. A memorandum on page 216 states that the Antiphoner was given to the Church of Cardyngton by Thomas Suetbon (Sweetbone). This is evidently Cardington near Bedford, as the word Bedford is scribbled on the inside of the binding.

There are a variety of memoranda scribbled in this book, such as—“Lenerde Butman ys a knave;” “Tho(mas) my wel beloved;” “Thomas Canon est stultus!”; as if schoolboys had been allowed to scribble in it. The names of Butman, Allen, Morgan, Walford, and Mellam(?) occur amongst the memoranda. The book is imperfect; some hymns at the end are in a later hand. The binding is evidently original, it is of wood covered with deerskin, and lined with vellum.

12016

**14. Processional**, with music, according to the use of Sarum (Salisbury). English. 15th century. 188 ff. Page, 5in.  $\times$  3 $\frac{3}{4}$ in.; text, 3 $\frac{3}{4}$ in.  $\times$  2 $\frac{3}{4}$ in. Only the first leaf of this book appears wanting; it commences now with the antiphon in procession for the 1st Sunday in Advent. The name of S. Swithin occurs in the Litany.

12034

**15. Primer, or Book of Hours of the Blessed Virgin**. English. Late 14th century. 141 ff. Page, 7 $\frac{1}{2}$ in.  $\times$  5 $\frac{3}{4}$ in.; text, 4 $\frac{1}{2}$ in.  $\times$  3in. This Primer contains: “Calendar; The Hours of the Blessed Virgin; Hymn and Prayers to B. V. M.; De vii. gaudiis B. V. M.; Prayers before an image of Christ crucified; Prayer

of the Ven. Bede on the last words of Christ; Seven Penitential Psalms and Litany of the Saints; Vespers and Matins for the Dead; The Commendatio Animarum; The Psalter of S. Jerome; The Psalms of the Passion; Prayers to our Lord; The Memoræ of S. Mary Magdalen, S. George, S. Barbara, S. Margaret, S. John Baptist, S. Thomas of Canterbury, St. Katharine, S. Christopher.” There are 12 miniatures, and some elaborately illuminated initial letters. The leaves have been bound up anyhow, by an ignorant hand, and the offices are so mixed up, it is difficult to ascertain how far the book is perfect. The Calendar contains the names of the following, amongst many other saints:—“(Jan. 19) S. Wulstan B.; (March 2) S. Chad B. C.; (Mar. 18) S. Edward K. M.; (March 20) S. Cuthbert, B.; (Ap. 11) S. Guthlake, C.; (Ap. 19) S. Elphege, B. C.; (May 7) S. John of Beverley; (May 19) S. Dunstan; (June 17) S. Botulph, Ab.; (June 21) S. Leofrid, Ab.; (June 22) S. Alban, M.; (July 4) S. Martin; (July 7) Translation of S. Thomas of Canterbury; (July 28) S. Sampson, B.; (5 Aug.) S. Oswald; (4 Sept.) Translation of S. Cuthbert; (23 Sep.) S. Tecla; (3 Oct.) Octave of S. Hugh; (6 Oct.) Transl. of S. Hugh; (12 Oct.) S. Wilfrid, B.; (17 Oct.) Transl. of S. Ethelrede, V.; (Oct. 19) S. Frideswide, V.; (Nov. 3) S. Rumwald, C.; (Nov. 16)? S. Edmund, B.; (Nov. 17) [in red] S. Hugh; (Nov. 20) [in red] S. Edmund, K. M.; (Dec. 29) S. Thomas of Canterbury.”

It is curious to notice that the family who owned this book of prayers complied with the change of religious professions during the 16th century, and scratched and blotted out the name of S. Thomas



of Canterbury in the Calendar, and the word "Pope." Later on, the Memorial and Collect for S. Thomas are scored through, as also the office for S. Thomas, which is carefully scratched out, particularly the name of the saint. But a most interesting feature of this manuscript is the use that has been made of the Calendar for the record of the births and deaths of a family named Ewer, to whom the book evidently belonged. These entries, with full description of this book, have been printed in the *Trans. of the His. Soc. of Lanc. and Chesh.*, vol. xxxii, pp. 158—63. The Ewer family belonged to Middlesex and Herts. 12009

**16. Primer, or Book of Hours of the Blessed Virgin.** French. 15th century. 231 ff. Page, 5½ in. × 4 in.; text, 3½ in. × 2½ in. Calendar in Latin; memorandum in January, "Livinius Crakelman (?) habuit hunc librum 1666, 29 July." After this—The Prayer of S. Veronica to Our Lord; Athanasian Creed; Hours of the Holy Cross; Hours of the Holy Spirit; Mass of the Blessed Virgin Mary; Hours of the Blessed Virgin according to the Roman use; Prayers to the Blessed Virgin; Seven Penitential Psalms; Office for the Dead; Commemoration of S. John Baptist, S. Peter, S. Paul, S. James, S. Nicholas, S. Christopher, S. Sebastian, S. Francis, S. Anthony, S. Catharine, S. Barbara, S. Mary Magdalene, and S. Margaret.

This book possibly belonged to some one at Tournay, as there is a prayer to S. Piat, patron of Tournay, at the end. There is a coat of arms on page 56. This book, though very much damaged in parts, is a fine specimen of what is termed *grisaille* (grey) work; the ornamentation is lavishly applied, and filled with some strange grotesques: one

of these is a monkey, in episcopal robes with crozier, giving the benediction, with an animal's hoof, to another very pious small monkey who kneels before him. 12006

**17. Primer, or Book of Hours of the Blessed Virgin.** French. 15th century. 167 ff. Page, 4½ in. × 2¾ in.; text, 2¾ in. × 1¾ in. 12108

**18. Compendium of the Breviary,** according to the use of the Dominican order. German. 15th century. 233 ff. Page, 5½ in. × 3½ in.; text, 3½ in. × 2½ in. In the original leather binding, stamped with the monogram R. S. (?) 12026

**19. Treatise on moral philosophy,** by S. Thomas Aquinas. German. Early 15th century. 228 ff. Page, 14¾ in. × 10¼ in.; text (double column), 9¼ in. × 7½ in. A memorandum at the end states that this book was once the property of the Franciscan Friars Minor, at Coblenz. 12037

**20. Chronicle of Sacred and Profane History,** written upon twelve sheets of vellum, and at one time attributed to Thomas Sprott, a Benedictine monk, of the monastery of S. Augustine at Canterbury.

In the opinion of several authorities, this MS. is not so old as the time of Thomas Sprott, who is said to have flourished at the end of the 13th century, but to belong to about the beginning of the 15th century. The writing is neither so careful nor in the same style as that of the 13th century MSS.

This chronicle was published in anastatic facsimile, and edited with an English translation by Dr. Wm. Bell, on behalf of Mr. Mayer, and printed by Marples, of Liverpool, 1851. From the translator's description, it appears that the profane

history takes the largest share of the chronicle, and gives the History of England from the Creation to the death of Edward I., in 1307. The sacred history also commences from the Creation, and is principally occupied in tracing the maternal and paternal descent of our Saviour.

See the *Journal of the British Archaeological Association*, vol. vi., pp. 149-50. See also the description of Thomas Sprott, in Sir Thos. Duffus Hardy's *Descriptive Catalogue*, vol. iii., p. 208, where no mention is made of this MS.

Each sheet about 12 inches wide. The entire length of the twelve skins 31½ feet. 12012

**21. Primer, or Book of Hours of the Blessed Virgin.** French. 15th century. 132 ff. Page, 8in. × 5½in. : text, 3¼in. × 2½in. The Calendar is in French. On fol. 123 is a miniature with a pieta, and behind it an extensive park and castle with surrounding moat; before the pieta kneels a lady, very probably the owner of the book. 12024

**22. Primer, or Book of Hours of the Blessed Virgin,** according to "the use of the Roman Church." French. 15th century. 105 ff. Page, 6¾in. × 4½in. ; text, 3¾in. × 2¾in. On fol. 92 is a curious representation of the massacre of the Holy Innocents, with King Herod riding out, attended by soldiers. At the commencement is the inscription, "Sum Simonis Cazier et amicorum, 1568." 12028

**23. Primer, or Book of Hours.** Dutch. 15th century. 106 ff.

Page, 7¼in. × 5¾in. ; text, 3¼in. × 3in. 12023

**24. Primer, or Book of Hours of the Blessed Virgin.** Dutch. 15th century. 143 ff. Page, 6¼in. × 4¼in. ; text, 4¼in. × 3in. Old leather binding. 12020

**25. Portion of the History of Rome,** by Eutropius. Italian. A.D. 1528. 138 ff. Page, 8in. × 5in. ; text, 5½in. × 2¾in. 12068

**26. Edicts and Political Ordinances of Queen Elizabeth,** made during her last Parliament held at Westminster, January, 1562, and translated from the English into the French language, 1564. French. 119 ff. Page, 6¼in. × 4¼in. This MS. is written in a neat handwriting, and has several illuminated capitals. It is dedicated to Claude Daubespine (?) Secretary to the King. A memorandum, signed E. H. A. Drummond Hay, says that the MS. was purchased by his father when a student in Oxford. These ordinances refer to Gipsies, Sorcerers and Enchanters, Merchants, Sheriffs, Bailiffs, Felonies, the Irish, and the towns of Newcastle and Durham, &c., &c. These are given with annotations. 12043

**27. Primer, or Book of Hours of the Blessed Virgin,** according to the Roman use. French. A.D. 1497. 97 ff. Page, 6¼in. × 3¾in. ; text, 5¾in. × 3¼in. Printed on vellum by Thielman Kerver, of Paris. The borders of the text are surrounded by some very fine old wood cuts. 12040

## MEDIÆVAL IVORY CARVINGS: BYZANTINE AND GOTHIC.

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MOST of these sculptures were made for the devotional use of private persons. They consist sometimes of two slabs of ivory, carved on the inside, and hinged so as to shut up securely; these are *DIPTYCHS*. At other times they have a large central slab, and two side wings, hinged to close over it, and are *TRIPTYCHS*. Other single slabs have been writing tablets, or were used to ornament book covers.

Nearly all the purely Gothic ivories belong to the 14th century, and are so dated from the similarity of their architectural designs and character of carving with other works known to be of that era. With regard to the localization of these specimens, the writer has carefully followed the opinions given by Mr. Maskell and Professor Westwood. Upon this subject Mr. Maskell has remarked:—"Nothing is more difficult than the determination of the particular country in which many of the ivories of mediæval times were carved."

As it is found difficult to arrange these ivories satisfactorily into a consecutive series, classified according to their dates and localities, the writer has placed them in two groups—Byzantine and Gothic—giving always precedence to the best work, and in each group placing those intended for devotional purposes before the secular examples.

It will be seen on examination, that the principal differences between the Gothic specimens are gradations of merit in design and execution. The architectural features are very similar throughout, and consist of the canopies over the subjects, formed of a trefoiled arch, sometimes with pointed canopy above, that becomes a tangent to the arch at its impost. The canopy has generally crockets on the sides and a finial at the top. At other times there is no canopy, and the crockets and finial are placed round the outside of the trefoiled arch. In some there are pinnacles. Similar canopies are placed over the figures in 14th century Gothic monumental brasses.—Haines' *Manual of Monumental Brasses*, (vol. 1, p. 165.)

To understand the character and merit of these sculptures, the student should read Mr. Ruskin's *Aratra Pentelici*. Following the analysis of structure in chap. v. of that work, it may here be briefly said of these examples, that they are carved in bas-relief, from flat slabs of ivory, not exceeding in width the diameter of an elephant's tusk (unless some method was known to the ancients of softening ivory), and none in this collection exceeding in thickness one half of an inch. Within this

limited surface, and out of this thin slab of hard material, the artist constructed for the service of devotion, subjects mainly connected with the Passion of our Lord, familiarly known and looked for, in minutest detail. Hence the concentration of events in all, and particularly in No. 8006, where our Lord is represented receiving the kiss of Judas, whilst He heals the ear of Malchus, and a soldier arrests Him, and S. Peter sheathes the sword. Around this bas-relief sculpture is the sunk ground, "cleared away about it," defined and limited by Byzantine or Gothic arch, supporting a canopy. The extent of this limit was fixed by the good artist in suitable proportion to the size of his slab and to the demands of his subject. How skilfully and beautifully the Gothic artists effected the grouping of their subjects will appear from the following criticism by Mr. Ruskin of a quatrefoil in Rouen cathedral:—"One of the principal charms of the whole is the adaptation of every subject to its quaint limit. The tale must be told within the four petals of the quatrefoil, and the wildest and playfullest beasts must never come out of their narrow corners. The attention with which spaces of this kind are filled by the Gothic designers is not merely a beautiful compliance with architectural requirements, but a definite assertion of their delight in the restraint of law."<sup>\*</sup>

In a less limited space than this introduction, there are other points to be studied concerning these sculptures, such as the amount of undercutting and colouring they have received.

The source from which Mr. Mayer obtained these ivories is given when known. The majority came from Count Pulszky, a Hungarian nobleman, who suffered during the war of independence, and had inherited a remarkable collection of ivories, formerly belonging to Gabriel Fejérváry De Komlós Keresztes. A Catalogue of this collection, with Essay by Count Pulszky, was published in Liverpool in 1856. In the following descriptions very free use has been made of Mr. Maskell's and Professor Westwood's works on ivories, named in the list below. There is in the Museum a set of the Arundel Society casts of ivories, available to students on application to the Curator.

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#### BOOKS ON MEDIÆVAL IVORIES.

*Ancient and Mediæval Ivories in South Kensington Museum*, Maskell; *Fictile Ivories in the South Kensington Museum*, Westwood; *Notices of Sculpture in Ivory*, Wyatt and Oldfield, for the Arundel Society; *Thesaurus Diptychorum*, Gorius; *Les Arts du Moyen Age*, Du Sommerard; *Handbook of the Arts of the Middle Ages and Renaissance*, Labarte; Article by G. Scharf, F.S.A., on "Sculpture," in *Art Treasures of the United Kingdom*, Waring.

\* *Aratra Pentelici*, p. 167.

**28. Figure of S. John the Baptist**, in bas-relief, on a fragment of ivory. Byzantine, 10th—11th century. "A tall and beautifully sculptured figure of S. John Baptist, in a long gown with straight folds, and a cloak with shaggy border; the feet shod with sandals. The right hand partially elevated, in the act of benediction, in the Greek manner; the left hand holding a scroll, inscribed, in Greek, 'Behold the Lamb of God, that takest away the sins of the world.'" Westwood, p. 77.)

In an article in the *Nineteenth Century*, for December, 1878, Mr. Ruskin contrasts this beautiful carving with No. 79 in this Catalogue. Speaking of the Mayer Museum collection of ivories, Mr. Ruskin says:—"Out of which collection, every way valuable, two primarily important pieces, it seems to me, may be recommended for accurate juxtaposition, bringing then for us into briefest compass an extensive story of the Arts of Mankind. The first is an image of S. John the Baptist, carved in the eleventh century; being then conceived by the image maker as decently covered by his raiment of camel's hair; bearing a gentle aspect, because the herald of a gentle Lord; and pointing to his quite legibly written message concerning the Lamb, which is that gentle Lord's heraldic symbol. The other carving is also of S. John the Baptist, Italian work of the sixteenth century. He is represented thereby as bearing no aspect, for he is without his head;—wearing no camel's hair, for he is without his raiment;—and indicative of no message, for he has none to bring. Now if these two carvings are ever put in due relative position, they

will constitute a precise and permanent art-lecture to the museum-visitants of Liverpool-burg; exhibiting to them instantly, and in sum, the conditions of the change in the aims of art, which, beginning in the thirteenth century under Niccolo Pisano, consummated itself three hundred years afterwards in Raphael and his scholars."

This carving is also described and figured in Mr. George Scharf's *Essay on Sculpture* in Mr. Waring's *Art Treasures of the United Kingdom*, Mr. Scharf says—"The eyeballs are marked and pierced, a peculiarity not uncommon in this style of art. The great tallness of proportion, as well as the execution seems to indicate a somewhat late period in Byzantine art for this figure."

*Fejérváry Catalogue*, No. 44. Mas-kell, Appx., p. 171, No. 11. This carving is fixed on to a modern ivory rectangular background. H. of figure 8½ in. 8014.

**29. Panel**, in ivory. Byzantine, 7th or 8th century. The Crucifixion and Resurrection. A label of classical shape is appended to the cross, inscribed,—"*IHS NAZAREN' REX IVDÆORVM.*" On either side of the cross stand the spear and sponge bearers, in very vigorous attitudes, with their backs turned towards the spectators, whilst at the sides, on raised elevations, stand the Virgin, in well-expressed attitude of grief, and S. John. At the top, in the angles, are represented the sun and moon, under the forms of the busts of Sol and Luna, with the crescent in the clouds." (Westwood.)

"On the lower half is the Resurrection; the empty tomb of our Lord is placed under a light cupola,

which rests on columns joined by arches. These are well carved in open work, the pillars cut clear from the ground of the ivory." (Maskell.) The guards are asleep, and the angel sits upon the rolled-away door of the tomb, and addresses the three approaching women. "This panel is of excellent style and workmanship; one of the sleeping soldiers is represented in a very rare and admirably posed attitude; standing with his arms folded along the edge of the open sepulchre, and his head dropt upon them." (Maskell.) There is a beautiful classical foliated border round the panel. Mr. Pulszky considered this panel as "not much posterior to the epoch of Constantine." See *Fejérváry Catalogue*, No. 36. Mr. Oldfield considered it anterior to A.D. 700; see his *Cat.*, p. 37, c. Mr. Maskell classifies it as Byzantine early 8th century, or perhaps earlier; see Maskell, p. 169. Mr. G. Scharf (*Waring's Art Treasures*, Essay on Sculpture, p. 9,) considers it of early Byzantine times. He says:—"The relief adopted in the execution of this little ivory is quite marvellous. The effect, however, of projection is principally attained by undercutting, especially towards the centre. The flat ornamental border is also deserving of attention; the foliage is rich, but has a faded, drooping character. No figure has the nimbus. S. John holds a square book in his left hand, and wears the classic pallium usually given him by the Greeks. The action of the Virgin Mary partakes of the classic, but with a right hand of enormous proportion, stretched out in a manner only to be seen in Anglo-Saxon illuminations. The oriental and mosque-like character of the sepulchre, with its dome roof contrasting with the conical roof of the west,

bespeaks again a decidedly Byzantine affinity." The panel is figured on p. 9 of the above-quoted essay. Prof. Westwood, however, (Westwood, p. 105,) styles the panel Carolingian of the 8th or 9th century. There are several panels very similar to this in Germany. See *Denkmale deutscher Bildnerei und Malerei*, Erster and Vierter Band; one of these examples, at Munich, is similar to this in the acanthus border, the superscription, and the entrance of the holy women, the position of the tomb, and the sleeping guard. Another has an almost identically shaped tomb. 6½ in. × 4¼ in. 8022

**30. Leaf of a diptych**, in ivory. German, of the 9th or 10th century, (Westwood.) The Ascension. The Saviour ascends towards the hand of God stretched from the clouds above; His drapery is arranged in the manner usual with artists of that period and through the Carolingian times; and a portion of His robe floats from the right hand as He moves through the air. Six apostles stand below in a group; the whole is surrounded with a beautiful acanthus leaf border. (Maskell.) A plaster cast of the other leaf of this diptych, now in the South Kensington Museum, representing the Resurrection, is placed in the case alongside this leaf. (See Maskell, p. 139, and Westwood, p. 108.) Mr. Oldfield classed this ivory as Byzantine, prior to A.D. 700; see *Catalogue*, p. 37, e.; but Prof. Westwood considers it of later date. *Fejérváry Catalogue*, No. 37; Maskell, p. 169; Westwood, p. 107. 3½ in. × 2¾ in. 8021

**31. Triptych**, in ivory. Byzantine. In the centre is the Crucifixion, with the figures of the Blessed

Virgin and S. John, under a shallow domed roof of open work, supported by spirally-fluted columns. Each of the side leaves has three figures of angels and saints upon the front, and a cross upon the back. This triptych is figured on p. 10 of Mr. G. Scharf's *Essay on Sculpture*, in Waring's *Art Treasures*; Mr. Scharf says of this piece:—"The Madonna and S. John, standing on each side, have all the mannerisms and ugliness of the Byzantine school, combined with a vivacity of action somewhat Frankish. The countenances are uniformly morose and repugnant. On each of the side wings are three half-length figures. Two bearded apostles occupy the central compartments; the one to the left, holding a square book, S. Paul; the right hand one, with a staff, most probably S. Peter. The lowest bearded half-figure is the emperor, clothed in the Dalmatic mantle. His son Cæsar, beardless, is placed opposite. Both hold small crosses in their right hands. Remains of colour and gilding are traceable on the sculpture. I cannot assign a very early period to this sculpture, but it is abundantly characteristic of all the peculiarities of the richest period of Byzantine art." Mr. Maskell (see p. 170, No. 4) erroneously describes this triptych as a book cover. Central panel 6 $\frac{3}{4}$ in.  $\times$  5 $\frac{1}{2}$ in.; each side leaf 5 $\frac{3}{4}$ in.  $\times$  2 $\frac{1}{2}$ in. 8065.

**32. Panel for a book cover.** in ivory. Byzantine. The Crucifixion. Under a cupola of open work, now much broken away, supported by two slender columns. Above the arms of the cross are two small angels; below are the Blessed Virgin and S. John. Our Lord has a gemmed cruciferous

nimbus. See Westwood, p. 172. *Fejérváry Catalogue*, No. 45. 6in.  $\times$  3 $\frac{3}{4}$ in. 8013

**33. Panel**, in ivory. Byzantine. Figure of Christ holding a book, and standing between figures of the Blessed Virgin and S. John. (?) Above are four busts of angels, and saints. (SS. Peter and Paul?) *Fejérváry Catalogue*, No. 38. 5 $\frac{3}{4}$ in.  $\times$  4 $\frac{1}{4}$ in. 8020.

**34. Panel**, for a small door, or book-cover, or possibly the left-hand leaf of a diptych, in ivory. Byzantine, 8th-9th century. Divided into five compartments. In the centre is the Presentation. The Blessed Virgin presents the Child to Simeon, who receives Him with extended arms, and hands covered with the ceremonial veil. Behind the Virgin is her attendant with the two doves. Anna the prophetess is identified by a scroll, with the letters AN. The four types are, above the centre, (1) Moses receiving the tables of the law from the outstretched hands of God; behind him are two figures representing the children of Israel, above whose head is evidently the Star foretold to arise out of Jacob; (2) the sacrifice of Isaac; and below, (1) the Jewish high priest carrying the lamb of the Passover to the temple, and (2) Melchizedek coming to meet Abraham with bread and wine. (Maskell and Westwood.) *Fejérváry Catalogue*, No. 42. Maskell, Appendix, p. 170, No. 3. Westwood, p. 118. 8in.  $\times$  3 $\frac{3}{4}$ in. 8016.

**35. Panel**, from a reliquary or casket, in ivory. Byzantine, 11th century. Divided into two compartments. In the upper the Nativity and Adoration of the Magi; and below the Crucifixion. There is a

great deal of earnest expression in several of these figures : the soldier on the right side of the cross is a marvellous configuration of insolent mockery. Mr. Maskell, probably from some accident to his manuscript, has described the Adoration of the Magi as on the lower part of this panel, and has omitted the Crucifixion altogether. There are traces of gilding on the carving. *Fejérváry Catalogue*, No. 39. Maskell, Appendix, p. 170, No. 5. 5in. × 4½in. 8019.

**36. Panel**, from a box, in ivory. Byzantine, 11th century. Represents the making of wine. "Two men carry a large bucket, full of wine, slung on a pole which rests across their shoulders, to another under a rude arch, as if in a cellar, who is filling a cask through a funnel. Behind him a man sits holding up a cup, as if to look at and to taste the wine. The background is ornamented with vine branches and leaves." "An important and well executed piece." (Maskell.) *Fejérváry Catalogue*, No. 40. Maskell, Appendix, p. 171, No. 10. Westwood, p. 156. 5¾in. × 1¾in. 8018.

**37. Panel**, in ivory. Byzantine. (?) Our Lord among clouds, with palm branch in left hand, and right hand upraised ; surrounded by foliated border. 2½in. × 1½in. 8232.

**38. Eight panels and fragments of panels**, from a casket, in ivory. Byzantine, 10th-11th century.

- (1) Apollo, with lyre and attendant. 2½in. × 2¼in. 8039.
- (2) Mars and Venus. 2½in. × 2¼in. 8038.

C

- (3) A centaur, with sword and shield. 2½in. × 1½in. 8037.
- (4-5) Two warriors fighting, fragmentary. 8035-6.
- (6) Man standing on the prow of a ship, blowing a horn (?) fragmentary. 8034.
- (7-8) Figures of a lion and an unknown human-headed monster. 8032-3.

Mr. Maskell describes these as "good work in low relief ; a revival of the antique classical treatment, and of the same school and period as the Veroli coffer in the South Kensington Museum." They are also of the same class as the panels on the chair of S. Peter at Rome. (See Westwood, Appendix, p. 341.) *Fejérváry Catalogue*, Nos. 58-65. Maskell, p. 172, No. 12.

**39. Panel**, in ivory. Early German work(?) Christ raising Lazarus ; the Saviour, attended by three persons, stands with upraised right hand before a tomb, in which is the upright body of Lazarus, swathed in grave clothes. Very considerable doubt has been experienced by eminent authorities as to the antiquity of this panel. 6½in. × 4½in. 8068

**40. Panel**, from a book-cover(?), in ivory. German. 10th century. The woman taken in adultery brought before our Lord. "Christ, seated on a slender stool, bends down forwards, and writes with His finger on the ground. He has a cruciferous nimbus, and behind Him stand several of His disciples ; in front of Him stands the adulteress, her garment held by a Jew." (Westwood.) The scene is depicted evidently as in a building with Romanesque arched roof and columns. Photographed in Westwood (p. 142 and plate opposite.) *Fejérváry Cata-*



*logue*, No. 41. Maskell, p. 170, No. 8. 4½ in. × 4 in. 8017

**41. Panel**, from a book-cover, in ivory. German. 10th century. S. Peter taking the tribute money out of the fish's mouth. "The background is divided into small chequers or squares, like a chess board, each alternate one being perforated. The figures are heavy and formal, but the well-massed draperies have a certain air of grandeur about them. As Merovingian, this carving corresponds very fairly with our Saxon and early Norman sculptures already cited." (G. Scharf in Waring's *Art Treasures*, where this carving is figured, p. 11.) S. Peter's head is tonsured, and corresponds with the figure in the foreground of No. 40. Maskell, Appendix, p. 171, No. 6. 5 in. × 4½ in. 8062

**42. Panel**, from a book cover, in ivory. German. 10th century. Our Lord giving their commission to the Apostles; the background covered with cruciform perforations. This kind of diaper may be seen on some of the beautiful early Irish antiquities, on the case containing the Book of Dimmer, on the back of S. Patrick's bell, and on the shrine of S. Molaise. The twelve Apostles bow reverently forward towards Our Lord, Who holds a folded napkin in His left hand, and has a large cruciferous nimbus; the hair on each of the heads is indicated by formal and regular lines, only the Apostle (evidently S. Peter: see his head in No. 41), whose figure and face are completely seen having a tonsure; the drapery is stiff, and the figures are short; the eyes are pierced; the carving is surrounded by a solid frame, ¾ in. wide. Nothing can be more sincerely reverent than

this work, and there is a solemn earnestness in the expression, unknown in any other school of ivory carving. There are several ivories of this class, if not of this artist, in Europe. Nos. 40 and 41 are both of them similar, and Maskell and Westwood refer to others. Maskell, Appendix, p. 170, No. 7. 5½ in. × 4½ in. 8061

**43. Tablet**, in morse ivory. Possibly Anglo-Saxon of the 11th century, (Maskell.) "The Nativity: the Blessed Virgin lies on a high and sloping couch, her head upon a cushion, which is supported by an attendant. S. Joseph sits at the foot meditating, and resting his head upon one hand. Below are the ox, and the ass, and the cradle with the Infant." Maskell, Appendix, p. 171, No. 7. This ivory was formerly in the collection of Mr. W. H. Rolfe, of Sandwich, and is figured in *The Publications of the Antiquarian Etching Club*, vol. v. pl. 32. 8060

**44. Statuette of the Blessed Virgin and Child**, in ivory. English. 13th century. "The Blessed Virgin is sitting, and gives suck to the Infant, resting on her left knee: her breast is exposed through an opening in her robe: she is vested in the usual way, and the veil is well shown over her robe, falling from over the head half-way down the back." (Maskell.) The Virgin is seated on a stool, on the sides of which are faint indications of Gothic ornamentation, there are also traces of red colour on the statuette. The whole character of this piece is exquisitely simple and beautiful. Maskell, p. 174, No. 25. H. 6½ in. 8064

**45. Centre panel of a triptych**, in ivory. English. 13th century. (Westwood.) "In three

compartments, the upper one forming a trefoiled panel, beneath which Christ, as the Eternal Judge, is seated, showing His wounded hands and side, between two kneeling angels, who bear the instruments of the Passion. In the centre compartment, the Crucifixion, the figures are in almost complete relief; at the sides of the cross stand the Virgin and S. John, and in two lateral divisions are two standing figures, evidently intended for the owners of the object, with hands raised in prayer. Below, the Virgin crowned, seated, holding the Holy Child in her left arm and an apple in her right hand. At the sides, under trefoiled niches, stand SS. Peter, holding an enormous key, and Paul, holding a sword. An admirable piece of work, deeply undercut." (Westwood.) "Fine in design and of excellent workmanship. This charming fragment is carved in high relief, and the columns supporting the architectural decorations are cut clear from the background." (Maskell.) This triptych should be compared with No. 175'66, p. 68, of Maskell. The architecture is similar, and the subjects also. There have evidently been pinnacles upon this piece. *Fejérváry Catalogue*, No. 47. Maskell, Appendix, p. 172. Westwood, p. 176. H. 4½ in., W. 2½ in. 8011

**46. Oval box with lid**, in ivory. English. 13th century. (Maskell.) "The sides are carved in relief with the evangelistic symbols; and the names of the inspired writers to whom they belong are incised below each panel." (Maskell.) There are traces of gilding behind the symbols. The antiquity of this box has been questioned. Maskell, Appendix, p. 172, No. 13. L. 2½ in., H. 1½ in. 8065

**47. Diptych**, in ivory. French. 14th century. Left leaf:—"The Virgin standing erect, holding the Infant Jesus on her left arm, her right hand with the broken stem of a flower (?): on either side an angel holding a long taper; above is a canopy of three trefoiled crocketed arches deeply incised." (Westwood.) Mr. Westwood describes the left leaf alone, without its companion. The diptych has been both painted and gilt. Right leaf:—"The Crucifixion, with figures of the Blessed Virgin and S. John. *Fejérváry Catalogue*, Nos. 51-2. Westwood, p. 190. Each leaf 3½ in. × 2½ in. 8007

**48. Left leaf of a diptych**, in ivory. French, 14th century. In three compartments. In the top compartment the Entry into Jerusalem, in the centre the Agony in the Garden, and the Betrayal. All the Apostles are delineated as present with Our Lord at Gethsemane. In the lowest compartment are the Crucifixion, Deposition, and Entombment. All these subjects are under Gothic crocketed and finialed canopies, with trefoiled arches. Maskell, Appendix, p. 173, No. 18. 8 in. × 5 in. 8057

**49. Diptych**, in ivory. French. 14th century. "Eight scenes in the history of Jesus Christ, in two rows, beginning at the bottom of the left wing, and running across the tablets. 1. The Annunciation. 2. The Birth, and Angelic message to the shepherds. 3. The Adoration of the Magi. 4. Christ's entry into Jerusalem on an ass, the people strewing their garments in the way; Zaccheus, as a diminutive figure, perched in a tree; two heads, each as large as Zaccheus, appear above the turrets of the gateway. 5. The

Last Supper, S. John leaning on the breast of Christ, Who gives the cup (sop?) to Judas kneeling in front of the table. 6. The kiss of Judas. 7. The Crucifixion. . . . At the sides stand the Virgin and S. John; above their heads two weeping busts, representing the sun and moon. [The face of the figure representing the sun is covered with its two hands.] 8. The Noli Me Tangere. Each compartment is surmounted by two trefoiled arches, with Gothic pinnacles and crockets. The workmanship is very good, the figures in deep relief, the drapery well arranged in deep folds, and the attitudes spirited. (Westwood.) The diptych has been touched with colour. *Fejérváry Catalogue*, Nos. 53-4. Maskell, Appendix, p. 172, No. 17. Westwood, p. 184. Each leaf  $7\frac{1}{2}$ in.  $\times$   $4\frac{1}{2}$ in. 8006

**50. Diptych**, in ivory. French. 14th century. Each leaf divided into two compartments, with canopy of three trefoiled arches over each subject. On the left leaf, at the top, the Crucifixion; and below, the Annunciation and Nativity. At the top of the right leaf is the Coronation. "Our Lord sits with His mother on the right hand, and angels are grouped around: two kneel with censers, another places the crown on the Virgin's head, and two others support a cloth, like a cloth of estate, over and behind the heads of the two sitting figures. This is a very rare and appropriate addition to the subject of the Coronation," (Maskell;) below this is the Adoration of the Magi. "In this last, the Blessed Virgin, half sitting, half lying on her couch, holds the Infant standing in her lap in a leaning posture, and supports Him by a girdle round His waist. Our Lord

stretches out His hand to the chalice offered by the kneeling king." (Maskell.) It is very unfortunate that Mr. Maskell has inadvertently distributed the subjects wrongly in his valuable description; he places the Annunciation, Nativity, and Adoration of the Magi on the same leaf, whereas they are opposite to one another. On the back of one of the leaves is scratched carelessly the name *Ludovicus*. This carving shews much expression of action; the angels in the coronation scene, the figure of the Infant Christ, and the kneeling king, are exceptionally expressive. Maskell, Appendix, p. 176, No. 21. Each leaf 7in.  $\times$   $3\frac{1}{2}$ in. 8049

**51. Diptych**, in ivory. French. 14th century. On the right leaf, in the upper compartment, is the Birth of Christ and Message to the Shepherds; and below, the Crucifixion and Entombment; in the upper compartment of the left leaf are the Blessed Virgin and Child seated on a throne, to whom angels from above offer incense: on each side of the throne stands a female saint; below, is the death of the Blessed Virgin. "The figure of Our Lord, who stands behind the couch holding the soul in His arms, is dignified and well carved." (Maskell.) Maskell, Appendix, p. 173, No. 20. Each leaf  $5\frac{1}{2}$ in.  $\times$   $3\frac{1}{2}$ in. 8056

**52. Diptych**, in ivory. French. 14th century. Each leaf divided into two compartments. In the upper compartment of the left leaf is the Carrying of the Cross, and below, the Nativity and Message to the Shepherds; on the right leaf is the Crucifixion above, and the Adoration of the Magi below. Each compartment has three trefoiled

arches, crocketed and finialed. Each leaf  $3\frac{7}{8}$ in.  $\times$   $2\frac{3}{8}$ in. 8073

**53. Leaf of a small diptych**, in ivory. French. 15th century. (Westwood.) "Three saints under an elaborate canopy, formed of three trefoiled arches. S. John the Baptist in his camel's hair dress, holding the Agnus Dei, with small cross in his left hand. S. Christopher bearing the youthful Christ on his shoulders, supporting himself on his staff and walking through the water, and S. James of Compostella, in his pilgrim's dress, with cockleshell and staff. Excellent sharp workmanship." (Westwood.) *Fejérváry Catalogue*, No. 57. Westwood, p. 210.  $3\frac{3}{8}$ in.  $\times$   $2\frac{1}{2}$ in. 8003

**54. Left-hand leaf of a small diptych**, in ivory. French. 14th century. The Crucifixion, under a canopy of Gothic arches.  $2\frac{1}{5}$ in.  $\times$   $1\frac{1}{2}$ in. 8074

**55. Right-hand leaf of an ivory diptych**. French. 14th century. The Crucifixion, under three Gothic arches.  $2\frac{1}{2}$ in.  $\times$   $2\frac{1}{2}$ in. 8071

**56. Right-hand leaf of a diptych**, in ivory. French. 14th century. The Crucifixion, under a canopy of three Gothic arches, beautifully carved.  $3\frac{3}{8}$ in.  $\times$   $2\frac{3}{8}$ in. 8066

**57. Right-hand leaf of an ivory diptych**. Rhenish (?) 14th century. "The Crucifixion. The body of the Saviour much distorted, the head without a nimbus, S. John and the Virgin weeping at the sides of the cross. The sun and moon above the arms of the cross. Surmounted by a bold trefoil arch, with foliated crockets. Good, but coarse workmanship." (Westwood.) There

are traces of colour on this leaf. *Fejérváry Catalogue*, No. 55. Westwood, p. 188.  $5\frac{1}{8}$ in.  $\times$   $2\frac{3}{4}$ in. 8005

**58. Right-hand leaf of an ivory diptych**. Rhenish (?) (Westwood.) 14th century. "Two compartments, each beneath three trefoiled arches, with foliated crockets and pinnacles. Below, Christ bearing the cross, followed by the two Marias, and preceded by an attendant carrying a hammer. . . . Above, the Deposition from the cross, the body supported by S. Joseph, the Virgin standing on the left holding the arm of her Son. S. John, in the attitude of grief, standing to the right." (Westwood.) "A good example of what is generally recognized as the Burgundian school, but the figures are larger than is common in that style." (Maskell.) On the back of this leaf is rudely scratched, apparently, "DNS WILLMS LIDIAT." This was probably one of the Lydiate family of Lydiate Hall, Lancashire; but the historian of that family, the Rev. T. E. Gibson, has not been at present able to identify the owner. There was a William de Lydiate living in 1255. *Fejérváry Catalogue*. No. 56. Maskell, p. 173, No. 19. Westwood, p. 183.  $7\frac{1}{2}$ in.  $\times$   $4\frac{1}{2}$ in. 8004

**59. Diptych**, in ivory. French, 14th century. On the left leaf is the Death of the Virgin, our Lord standing beside the bed, holding her soul on His arm. On the right leaf the Crucifixion. Each subject under a canopy of three trefoiled arches. Each leaf 4in.  $\times$   $2\frac{1}{2}$ in. 8050

**60. Left-hand leaf of a diptych**, in ivory. English or French. 14th century. The Death of the Blessed Virgin. The legend of the

death of the Blessed Virgin may be read in Mrs. Jameson's *Legends of the Madonna*. This carving illustrates some of the most important facts in that legend, such as, that Christ appeared at the death of His mother, and received her soul into His arms to conduct it to Heaven; also, that the Apostles were gathered from all parts of the world to be present around the bed, and that the Blessed Virgin had placed in the hands of S. John a shining palm, grown in Paradise, and given to her by the angel who announced to her the time of her death, and desired him to bear it before her at the time of her burial. Here, therefore, our Lord stands over the bed, blessing His mother, and holding her soul, in the form of a little child, on His arm. Many of the Apostles are present, and S. John holds the Palm of Paradise. The Gothic canopy over the subject is composed of four arches. This leaf, formerly in the collection of Mr. W. H. Rolfe, of Sandwich, was found at Sandwich. It is figured in *The Publications of the Antiquarian Etching Club*, vol. v., pl. 46.  $3\frac{3}{4}$ in.  $\times$   $2\frac{3}{4}$ in. 8076

**61. Right-hand leaf of a diptych**, in ivory. French. 14th century. Divided into two compartments, each with canopy of two Gothic arches; on the left the Presentation in the temple, and on the right the Crucifixion. The work is not very good.  $3\frac{1}{2}$ in.  $\times$   $3\frac{1}{2}$ in. 8077

**62. Cover of a writing tablet**. French. 14th century. The Nativity and Angelic Message to the Shepherds, under canopy of three Gothic arches, crocketed, and with finials.  $2\frac{3}{4}$ in.  $\times$   $1\frac{1}{4}$ in. 8001

**63. Cover of a writing tablet**, in ivory. French. 14th century. In two compartments; above is the Crucifixion, and below, the Entombment, each subject below a Gothic canopy of three arches. Maskell Appendix, p. 172. No. 16.  $4\frac{1}{2}$ in.  $\times$   $2\frac{3}{4}$ in. 8059

**64. Cover of a writing tablet**, in ivory. French. 14th century. The Crucifixion, under a canopy of five arches. There are traces of red paint and gilding still left on this carving. Maskell, Appendix, p. 172. No. 15.  $4\frac{1}{2}$ in.  $\times$   $2\frac{1}{2}$ in. 8058

**65. Top of a circular mirror case**, in ivory. French. 14th century. The carving represents a castle, with single arched bridge before it, over which are riding a party of eight armed knights, one of whom is assisting a lady on to his saddle from a window above. Two other ladies look out of a window in a turret, and a third rides on the saddle of a knight in front. In a boat below the bridge are two lovers, with a musician and boatman. Mr. Westwood describes this as the elopement of Queen Guinevere and Sir Lancelot, and further adds, that "the knights are in chain armour, with sleeveless surcoats, some having simple *coif de mailles*, whilst others wear the closed *basinet*. Three of them have heater-shields, and it may be remarked that the knight standing on his saddle has a pryck-spur on each heel." Mr. Maskell describes this piece as of the highest excellence and quality of workmanship. The drapery over the horses is very long and apparently very cumbersome. The treatment of the trees on the right side of the carving is admirable. Round

the edge of the case are four grotesque animals. *Fejérváry Catalogue*, No. 48. Maskell, Appendix, p. 174, No. 23. Westwood, p. 303. Described and figured by Mr. Scharf, in "Essay on Sculpture," in Waring's *Art Treasures*, p. 24. Dia. 5½ in.

8010

**66. Two panels**, probably from the same wedding casket, in ivory. French. 14th century. On each panel are two couples of lovers, under small Gothic arches, with finials, and crocketed. The lady in two instances carries her pet dog, and in one case the gentleman has a hawk on his right hand. *Fejérváry Catalogue*, Nos. 49-50. Each leaf 2½ in. × 1¾ in.

8008-9

**67. Cover of a casket**, in ivory. French. 14th century. In the centre a tournament; two knights on horseback, fully armed, tilting at each other; two heralds, standing above them on trees, are blowing long horns, whilst from an upper balcony a queen, with attendant ladies, one of them holding a lap dog, watches the spectacle. To the right is the storming of the Castle of Love; at the top of the castle a knight is suppliant before two ladies; from the battlements below, two ladies are hurling down roses upon three knights, two of whom are attempting to scale the wall, whilst a third is loading a catapult with roses to discharge at the castle. To the left is another view of the Castle of Love, with three pairs of lovers, one at the top, another on the battlements, and a third on horseback at the gateway on a bridge, under which is a boat and boatman. This last view is called by Mr. Westwood, "the result of the storming of the castle." There is a casket cover

very similar to this in the museum at Boulogne-sur-Mer. See Westwood, p. 246. Another is figured in Waring's *Art Treasures*, plate iv., and is the property of C. Warde, Esq.; another is figured in Carter's *Ancient Sculpture and Painting in England*, vol. ii., plates cxiii. and cxiv. See also *Jour. Brit. Arch. Ass.*, vol v., p. 266. Maskell, Appendix, p. 174, No. 22. 8½ in. × 4½ in. 8052

**68. Baton**, in ivory. Composed of vertical rows of falcons (?) standing on one another's heads, surmounted at one end by a human right hand, with bracelet, thumb-ring, and forefinger-ring, holding a branch, upon the top of which is perched a falcon, and from remnants of the feet still remaining, it is clear that there were once six other falcons on the branch. At the other end of the baton are two birds fighting. An old label with this object described it as the sceptre formerly belonging to the Grand Falconer of England. Wherever this beautiful work was done, nothing could be more fine or exquisite in its order, and it may be studied as one of the most precious gems in the Mayer Museum. L. 12¼ in. 8106

**69. Double comb**, in ivory, considerably broken. Probably Italian. 14th century. Carved on either side, in the middle portion between the two rows of teeth. On one side is a monk, in hood and gown, standing in a square pulpit preaching to a row of ladies and a child; two or three of the ladies are dressed as nuns, and one holds a rosary: all these seem to be in the open air, with a tree in the middle. On the other side is the fountain of youth, similar to a design upon a comb in South Kensington Museum, No. 231'67; the fountain has two streams

of water issuing from the mouths of dragons. On either side stand a lady and gentleman. To the right, a gentleman presents a rose to a lady, and to the left, a lady and gentleman walk hand in hand. (Maskell and Westwood.)

This comb was found in the ruins of Ickleton Nunnery, in Cambridge-shire, and is figured on plate xli., vol. xv., of the *Archæologia*, 1806. The only information about the comb given in this volume is, that on "Feb. 3, 1803, Craven Ord, Esq., F.S.A., exhibited to the Society a drawing, which he had received from Thos. Walford, Esq., F.S.A., of an antient comb, found in the ruins of Ickleton Nunnery, presented to the late Mr. Shepherd, who resided in that neighbourhood, and now in the possession of his son." Maskell, Appendix, p. 174, No. 24. Westwood, p. 317. L. 5½ in., W. 4½ in.

8051

**70. Mouthpiece of a drinking vessel**, in shape of the head of a boar, carved in bone or ivory. English. Mediæval. Found in Sandwich, Kent. Formerly in the collection of W. H. Rolfe, of Sandwich, and figured in *Publications of the Antiquarian Etching Club*, vol. 4, pl. 31. See *Jour. Brit. Arch. Ass.*, vol. viii., p. 370. L. 3 in. 10021

**71. Plaque**, in ivory. English. 15th century. "Henry VI., of England, clad in his long royal garb, with sceptre, and globe and cross, the latter with a very long stem, seated under a canopy, attended by his Chancellor and Sword-bearer; on either side is a Gothic arch, under which is a shield with the arms of England and France (three lions and three fleurs-de-lys quartered) the whole arrangement is similar to the royal seals of Henry VI., Edward

IV. and Richard III. The inscription at top and bottom of the piece HINRICU DEI GRA ANG ET FRA DOM HIBERN, in wretched imitation of black letter, is said by Pulszky to be certainly a later and tasteless addition, not originally belonging to the relief." The lower part is, however, inscribed on a transverse bar, evidently intended for it." (Westwood.) The antiquity of the entire carving has been very considerably questioned by some of the best authorities, especially as other pieces, very similar in style and composition, are in existence, and all are equally unsatisfactory. *Fejérváry Catalogue*, No. 69. Westwood, pp. 213-4. H. 9½ in., W. 3½ in. 8028

**72. Figure**, in ivory. Spanish. 16th-17th century. S. John with his right hand laid upon his breast, and carrying his Gospel in his left. There are traces of gilding and the hair is coloured brown. *Fejérváry Catalogue*, No. 74. H. 5½ in. 13003

**73. Full-length figure of a Lady Abbess**, in ivory. Spanish. 16th-17th century. Mr. Maskell says of this curious piece:—"A large statuette sixteen inches high, Spanish, of perhaps about the year 1600. It represents an abbess dressed in her habit, and holding her pastoral staff in her left hand; probably Saint Theresa. This statuette is cut from the end of an immense tusk, and is perfectly solid throughout." Maskell, Appendix, p. 175. H. 16½ in. 8054

**74. Pax**, in ivory. German. 16th-17th century. The Crucifixion. Very rude and ugly work. There are traces of colour on the landscape. The pax was carried round

during the mass, after having been kissed by the celebrant, to communicate the kiss of peace to those present. *Fejérváry Catalogue*, No. 66. Maskell, Appendix, p. 175, No. 26. H. 5½in. 8031

**75. Pax**, in ivory. German. 16th-17th century. The Crucifixion, with figures of the Blessed Virgin and S. John. Very rude work. Maskell, p. 175, No. 27. H. 6½in. 8055

**76. Right-hand leaf of a diptych**, in ivory. German. 15th-16th century. The Nativity, under a double arch, over which are two angels holding a crown over a fleur-de-lis. There are traces of colour still remaining on this carving. 31⅞in. × 2½in. 8069

**77. Right-hand leaf of a diptych**, in ivory. German. 16th-17th century. Christ before Pilate. Rude work. *Fejérváry Catalogue*, No. 68. 3½in. × 21⅞in. 8029

**78. Pax**, in ivory. German. 16th-17th century. A pietà, or figure of the dead Saviour, supported by His mother. "Beneath a flattened ogee trefoiled arch, resting upon side columns, with slightly ornamented capitals and bases, the Virgin Mary is seated at the foot of the cross on the ground amongst bones, holding the dead body of her Son on her knees, resting on her long cloak or veil; the titulus is inscribed INRI, and at the bottom is the sentence, DA.

PACEM. DNE. IN. DIEBUS. NOSTRIS. The original ivory handle at the back of the Pax still remains *in situ*." (Westwood.) "The drapery is arranged in angular large folds, having much of the character of the woodcuts in English printed books of the end of the fifteenth century." (Maskell.) *Fejérváry Catalogue*, No. 67. Maskell, p. 175, No. 28. Westwood, p. 277. H. 5½in. 8030

**79. Figure of S. John Baptist**, in ivory. Italian. 16th century. This characteristic example of Renaissance sculpture has been attributed to the school of Michael Angelo. See Mr. Ruskin's comment upon this piece, No. 28. *Fejérváry Collection*, No. 70. L. 8½in. 8027

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#### CARVINGS IN JET.

**80. Figure**, carved in jet, of S. James of Compostella, in pilgrim's hat with cockleshell; and staff and bag in the right hand, and book in the left. Spanish. 16th century. 4041

**81.** The same; with pilgrim's bottle tied to the girdle, and with a small male and female religious kneeling, one on either side of him. Spanish. 16th century. 16-7-74-1

**82. Bead**, in jet, pierced, and carved with the face of our Saviour on one side, and of S. James of Compostella on the other, Spanish. 16th century. 16-7-74-2



## MEDIÆVAL ENAMELS.

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The art of enamelling was practised in the ancient world by the Egyptians and Romans, and was transmitted to the west of Europe, during the early mediæval period, through Byzantine influence. Cologne, or its neighbourhood, in Germany, and Limoges, in the south of France, were the principal mediæval manufactories. It is probable that nearly all the examples in this collection are from Limoges, and belong to the 11th, 12th, and 13th centuries.

Early enamels are of two kinds, *cloisonné* and *champlevé*. These names indicate the nature of the construction. The French word *cloison* signifies a partition or compartment; and the designs upon *cloisonné* enamels are formed of raised lines of filigree metal, which are applied to a metal plate, and form partitions and compartments in which the enamel is fused. The word *champlevé* signifies a raised or cut-up ground; and the designs in *champlevé* enamels are carved out of the ground, and the enamel is embedded in the cavities. The metals generally used in enamel work are gold or copper. Nearly all in this collection are on copper, afterwards gilt. The colouring paste, which forms the base of the enamel itself, "consists of oxides of lead and tin fused with silex, the opaque qualities being given by the oxide of tin, whilst various colours are produced by the addition of the metallic oxides; thus, from copper green is obtained, red from gold or iron, and blue from cobalt." (Fairholt.) The mediæval enamel work retained until a late date traces of its Byzantine origin. A reliquary, very similar to No. 86, and of the same date, belonging to the Society of Antiquaries, bears a Greek inscription, possibly the name of the artist; the lettering upon the enamels in this collection, also, and the character of the drawing, are singularly Byzantine, and may be usefully compared with the Byzantine ivory carvings. The two most exquisite enamels in this group are Nos. 85 and 86; they have been graven by a Gothic artist of the best time, and for beauty and precision of metal graving, with skilful application of enamel, cannot be surpassed.

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### BOOKS ON MEDIÆVAL ENAMELS.

"Vitreous Art," A. W. Franks, in Waring's *Art Treasures of the United Kingdom*; "Mediæval Enamels," Albert Way, in *Journal Arch. Inst.*,

vol ii., p. 155 ; "On certain Ancient Enamels," A. W. Franks, in *Journal Arch. Inst.*, vol. viii., p. 51 ; "On the History of Enamelling," W. Harry Rogers, in *Journal Brit. Arch. Ass.*, vol. iii., p. 280 ; Description of an Exhibition of Enamels, and amongst them several from the Mayer Museum, in *Journal Arch. Inst.*, vol. xix., p. 275 and foll. ; *The Decorative Arts of the Middle Ages*, Shaw ; *Les Arts au Moyen Age*, Du Sommerard ; *Recherches sur la Peinture Email*, Labarte ; *Arts of the Middle Ages*, (chap. 4), Labarte.

**83. Fac-simile of two ancient Irish chalices**, found near the village of Ardagh, county Limerick, the larger one of silver and bronze, with gold filigree, and decorated with enamels ; the smaller of bronze. The originals are deposited in the Museum of the Royal Irish Academy in Dublin. These fac-similes were made by Mr. Joseph Johnson, jeweller, Suffolk street, Dublin. Descriptions and figures of the large chalice are given in a Paper by the late Earl of Dunraven ; see *Trans. of the Royal Irish Academy*, vol. xxiv., p. 433 ; also, in Dr. George Petrie's *Christian Inscriptions in the Irish Language*, vol ii., p. 123 and fol., p. 169 and plates xlix. and l. The large Ardagh chalice is considered the most beautiful example of Celtic art ever yet found. It was taken, with the smaller one, out from the side of a rath or ancient fort, in 1868, by a boy digging for potatoes. Five fibulæ and two other chalices, said to have been of gold, have been found at other times in this rath. Round the upper parts of the chalice are engraved the names of the twelve Apostles, as follows :—  
 PETRI + PAULI + ANDRI + IACOBI.  
 IOHANNIS. PHILIPHI. BARTHOLOMEI  
 + THOMÆ. MATHEI. IACOBI. TATHEUS  
 SIMON. The form of the letters is such as occur in manuscripts previous to the 12th century, and it

would seem probable that the date of the chalice is about the end of the 11th century. The chalice is seven inches high, nine and a half inches in diameter, and the bowl is four inches deep. So large a chalice was no doubt for the use of the laity. The ornamentation, in *repoussé* work and fine filigree, consists mainly of the interlacing designs common to many magnificent specimens of early Irish manuscripts and examples of metal work. The inside of the foot is richly ornamented and set with a circular crystal in the centre.

*Presented by Henry Yates Thompson.*  
 17-2-76-1

**84. Crucifix**, in *champlevé* enamel, upon a copper ground that has been gilt ; the flesh is in white and red enamel, the rest in blue, green, and red. The enamel has cracked considerably, and presents the appearance of a mosaic ; much of it has fallen out. The superscription is IHS NAZAREN REX IVDÆOR. The crucifix has evidently been mounted on wood, with ornamental terminations to the limbs. Probably Limoges work, 11th or 12th century. H. 9in., W. 7½in. 5

**85. Pyx or Reliquary**, in copper, gilt, and ornamented with figures

of angels very beautifully graved in the copper, the ground filled in with *champlevé* enamel, of blue, red, white, and yellow. The drawing of the figures is in the Gothic style, and admirable, and the colours are delicate and beautifully blended. At the bottom inside is engraved twice, within circles, IHS. Probably Limoges work, 12th century. H. 3in., L. 3½in., W. 2¾in. 21

**86. Reliquary or Shrine**, with sloping ridged roof; the inside of oak, coated outside with copper plates, gilt, and decorated with subjects in *champlevé* enamel. On one side the martyrdom of S. Thomas of Canterbury; S. Thomas, wearing a low mitre and chasuble, faces three of the knights, two armed with swords and one with an axe: behind the saint is an altar, on which is a chalice, and over which is the hand of God issuing from clouds; above this subject is a saint in an oval nimbus, supported by two angels; on the opposite side a pattern of quatrefoil in variously-coloured enamels; at either end of the shrine is the figure of a saint. All the figures are graved in the copper, and the ground only is decorated with enamel; the heads of S. Thomas, the knights, and the angels are in relief, and have been affixed. There are several other reliquaries in England nearly similar to this, one belonging to the cathedral of Hereford, another to the Society of Antiquaries, another to the British Museum, another to Sir Philip Egerton, &c., &c. See *Proc. Soc. Ant.*, 2nd series, vol. i. p. 149 and fol.; *Jour. Arch. Inst.* vol. xix., plate opp. p. 282. 17

**87. Pair of altar candlesticks**, tripod, with pricket for sticking the

candle on to; in copper, gilt, engraved, and ornamented with various-coloured *champlevé* enamels; the designs chiefly quatrefoils and engraved gilt scroll work, with dark blue enamel ground. Probably Limoges work, 13th century. H. 8¼in. 26

**88. Two portions of a thurible**, in copper, engraved, gilt, and decorated with *champlevé* enamel. Round the outside of the lid of the thurible are alternately figures of angels holding books, &c., and figures of human-headed grotesque birds in open work, well executed. Probably Limoges work, 13th century. H. of lid, 3½in. 23

**89. Portion of a reliquary, or ornamental book cover**, with round top; in copper, gilt, and decorated with *champlevé* enamel. In the centre is a large applied figure, in gilt copper, of S. John holding a book and pen; the eyes are inlaid; the ground behind the figure has cinquefoils and quatrefoils and scroll work, with variously coloured enamel grounds. Probably Limoges work, 13th century. See Du Sommerard, chap. 14, pl. i. H. 8¼in., W. 4¾in. 9

**90. Reliquary**, with cross-shaped receptacle inside, probably for holding a relic of the true cross; in copper, gilt, and ornamented with *champlevé* enamel; on the outside of the lid is the Crucifixion; our Lord is crowned, the cross and body are both applied to the ground, the dress only is enamelled, the eyes have been inlaid, the superscription is XHS; the Blessed Virgin and S. John are by the cross, above the arms are two angels holding the sun and moon; the ground has a diaper

pattern engraved, and is inlaid with coloured pastes. On the bottom, outside, is a seated figure of the Blessed Virgin and Child, and the legend, AVE MARIA, the figures graved in the copper and filled with enamel, the flesh tint pale purple. This is possibly earlier work than the lid. Probably Limoges work, 13th century. L. 6½ in., W. 4½ in., H. 2½ in. 18

**91. Plaque**, in copper, probably from a book cover; gilt, and ornamented with *champlevé* enamel; subject, the Crucifixion; our Lord with cruciform nimbus, the superscription IHS XPS; The Blessed Virgin and S. John near the cross, and above each arm an angel holding a book; all the figures are applied; above the cross the hand of the Eternal Father, extended from a cloud, in the attitude of benediction. Probably Limoges work, 13th century. See *Transactions of the Historic Society of Lancashire and Cheshire*, vol. iv., pl. opp. p. 135. H. 9 in., W. 4½ in. 8

**92. Plaque**, in copper, probably from a book cover, gilt and ornamented with *champlevé* enamel; subject, the Crucifixion; our Lord with cruciform nimbus, the superscription partly in Greek monograms; the Blessed Virgin and S. John near the cross, above each arm an angel holding a book; the figure of our Lord and the heads of all the figures are applied; above the cross the hand of the Eternal Father, extended from the clouds in the act of benediction; below the cross a man is arising from a grave. Probably Limoges work, 13th century. 8½ in. × 4½ in. 7

**93. Head of a processional crucifix**, in oak, covered in front

with copper plates, gilt, engraved with a diaper, and set with coloured pastes; the figure of our Lord is crowned, the eyes have been inlaid with blue pastes, and the dress is inlaid with blue and white enamel, *champlevé*. The execution is coarse and poor. Probably Limoges work, 13th century. See Du Sommerard, *Album*, x., pl. xxxvii. H. 19½ in., W. 12½ in. 3

**94. Four figures**, in copper, pierced for attaching, gilt and decorated with *champlevé* enamel; they have evidently been attached to book covers, or reliquaries similar to those already catalogued in this group. One of these was found at Hammel, near Eastry, Kent, in 1844. See *Journal of British Archaeological Association*, vol. i., p. 163. Another at Tickness, and the other two in a grave in Wodensburgh churchyard, near Sandwich, Kent, in 1759.

5875-8

**95. Brooch**, in form of a cross, in copper, gilt, and decorated with green and red *champlevé* enamel. Mediæval. Found at Westwell in Kent, and engraved on pl. 53, vol. v. of *Publications of the Antiquarian Etching Club*. 2 in. × 2 in. 5880

**96. Armorial badges**, in copper, all of which are or have been enamelled; most of the designs are heraldic, and the badges were probably pendants for horse trappings of the 13th and 14th centuries. Nearly all are engraved in C. Roach Smith's *Collectanea Antiqua*, vol. vi., pl. lii. They came from the Faussett Collection, and were probably found in Kent.

1. Lion (?) *passant*, 5881

2. Shield-shaped, identified by Mr. Lower as probably the

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| <p>coat of the Yalding family ;<br/><i>sable</i>, a falcon <i>argent</i>, armed<br/><i>or</i>. 5884</p> <p>3. Round, with shield on it bearing arms of England alone. 5885</p> <p>4. Three crowns, Kingdom of Ireland, or coat of Crowner or Billingham (?). 5886</p> <p>5. A griffin, <i>passant</i>. 5887</p> <p>6. Lozenge-shaped. Mr. Lower suggests, coat of Cobham, of Kent, <i>gules</i>, a cross <i>argent</i>. 5888</p> <p>7. Shield-shaped. Mr. Lower suggests "If intended for mullets of six points, may belong to the Fitz Barnards of Kent; but if roses, Mr. Waller thinks they are of Cosynton." 5889</p> <p>8. Shield-shaped, <i>vert</i> an unicorn <i>salient</i>. Mr. Lower thinks</p> | <p>this is the coat of Harling, formerly connected with Kent, Essex, and other eastern parts. 5890</p> <p>9-10. Two, shield-shaped, with coat of Prince of Wales previous to reign of Edward III. 5891-2</p> <p>11. In brass, with red and blue enamels, two birds' heads <i>vis a vis</i>, and ornament between. 5895</p> <p>12. Lion <i>passant</i> (?). 5896</p> <p>13. In brass, with Gothic conventional design. 5899</p> <p>14. Flag-shaped ornament, possibly from a shrine or casket, female figure upon it in red and white enamel. 5897</p> <p>15, 16. Two, circular, with open work. 5894, 5898</p> <p>See <i>Jour. Arch. Inst.</i>, vol. iii., p. 79</p> |
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## MEDIÆVAL COINS.

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A few examples of English mediæval coinage are placed here, for comparison with the other antiquities of this period. The earliest specimens are the rude imitations of Byzantine coins, which were made in England previous to the purely Gothic era. After these, are a few types of the best style of Gothic coinage, amongst which is a Rose Noble of Edward III., one of the most beautiful coins ever struck.

**97. Silver penny**, of King Alfred. *Obv.* CROSS; *leg.*, ELFRED REX. *Rev.* BVGA MON (moneyer).  
23-2-65-2

**98. Silver penny**, of King Edward the Confessor. *Obv.* King enthroned, holding sceptre and

globe, surmounted by a cross; *leg.*, EAD . . RD REX ANGL. *Rev.* Cross, with eagle in each angle; name of moneyer, &c. 23-2-65-3

**99. Silver penny**, of William I. or II. *Obv.* Full face bust of the king, bearing sceptre; *legend*,

+ PILLEM (William) REX + (king).  
*Rev.* A cross in the centre, with the letters P. A. X. S. in the four angles; legend, LIFPINE (name of moneyer), ON (at) GIPSI (?) Ipswich. 23-2-65-1

**100. Silver penny**, of Henry II.  
*Obv.* Full face bust of king, bearing sceptre; legend, + HENRICVS REX. *Rev.* Cross; legend, name of moneyer indistinct, Durham mint. 23-2-65-4

**101. Silver penny**, of Edward III.  
*Obv.* Full face head of king; legend, + EDWR ANGL' DNS HYB. *Rev.* Cross; legend, VILLA (town) BRISTOLLIE (Bristol). 23-2-65-5

**102. Silver groat**, of Henry V. or VI.  
*Obv.* Full face bust of king; leg., HENRIC. DI. GRA. REX. ANGL. Z. FRANC. *Rev.* VILLA (town), CALISIE (Calais) POSVI DEVM AVDITORE MEVM (I have made God my helper.) 23-2-65-6

**103. Gold rose noble**, of Edward III.; issued 1347-1360.

*Obv.* King Edward III., crowned and in armour, standing in a ship, holding sword and shield bearing arms of England; legend, EDWARD. DEI. GRA. REX. ANGL. Z. FRANC. D. HYB. *Rev.* A cross, with foliations and fleur-de-lis at the ends of the limbs; between the arms a lion under a crown; in the centre a rose and the initial E. Legend, "+ IHC. AVTEM TRANCIENC. P. MEDIVM. IL-LORVM. IBAT." "But Jesus, passing through the midst of them, went His way." (Luke iv. 30.) Concerning this, Ruding states:—"This could have been adopted only for the purpose of commemorating some great and well-known event, which I conceive to have been the signal victory that King Edward obtained over the French fleet, off Sluys, on Midsummer's day, in the year 1340, when two French admirals and about 30,000 men were slain, and above 230 of their large ships were taken."

*Presented by R. G. Jackson.*

28-3-65-1

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## MEDIÆVAL SEALS.

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Seals were of great importance during the Middle Ages; they gave legal authenticity to documents at a time when personal signatures were little used. Our term *signature*, now applied only to a written name, meant originally a sign or stamp. The Mediæval seals in this collection consist of ecclesiastical official seals, such as those attached to Papal documents, or used by religious communities; and personal seals used by individuals. They are both English and Continental, and of a variety of dates between the 12th and 16th century. Upon the early examples of personal seals are arbitrary devices, such as animals or conventional ornaments; later on, heraldic designs are used. The seals of religious communities have figures of the patron saints, &c.

Consult Professor Willis' paper on the "Great Seals of England," *Arch. Jour.*, vol. ii., p. 14; also a paper, by T. Hudson Turner, *Arch. Jour.*, vol. v., p. 1; and another paper in the same journal, vol. viii., p. 64. See also *Nouveau Traité de Diplomatique*, vol. iv.; *Tresor de Numismatique et de Glyptique*; Knight's *Pictorial History of England*; Sandford's *Genealogical History of the Kings of England*; Laing's *Scottish Seals*; and article *Seals* in *English Cyclopædia, Arts and Sciences*, Supplement.

**104. Leaden bulla**, from Papal document; heads of SS. Peter and Paul, and name of Pope Martin IV., A.D. 1281-5. Formerly in the Rolfe Coll. Found in London, and engraved on pl. 45, vol. v., of *Publications of Antiquarian Etching Club*. Dia. 1½ in. 5850

**105. Leaden bulla**, from Papal document; heads of SS. Peter and Paul and name of Pope Boniface, A.D. 1389-1404. Found in churchyard, S. Matthew's, Ipswich. Formerly in the Rolfe Coll. Dia. 1¼ in. 5851

**106. Papal document**, on parchment, with leaden bulla attached, of Clement XI., A.D. 1700-21. *Presented by C. T. Gatty.* 12-8-76. 1

**107. Seal**, in silver, oval shape, with small loop for suspension; set with an antique Roman intaglio on a plasma; subject, two hands joined, and behind them a caduceus and ears of corn, emblems of concord and prosperity. This seal was bought, many years ago, by Mr. W. H. Rolfe in Winchester. Round the silver mounting, the legend, JE SVY SEL DE AMVR LEL, "I am the seal of true love." See C. R. Smith's *Collectanea Antiqua*, vol. iv., p. 79, and pl. xx., fig. 8. Formerly in the Rolfe Coll. Cir. ¾ in. × 1⅞ in. 5852

**108. Seal**, in lead, flat and circular, with small hole for suspension; in centre a starlike ornament; leg., S' BEATRIE F' SIMOIS, "The seal of Beatrice daughter of Simon." 13th century. Formerly in the Rolfe Coll. Dia. 1⅞ in. 5853

**109. Seal**, in lead, flat and circular, an estoile of 8 rays wavy in centre, and inscribed, \* s' ROGERI CARPENTARII "The seal of Roger [the] Carpenter." 13th century. Formerly in the Rolfe Coll. Dia. 1¼ in. 5854

**110. Seal**, in lead, flat and circular, with cross of wheat ears in centre; inscribed, + s' AVELINE VXORIS. R: DE WINEPOL, "The seal of Aveline wife of R. de Winepol." 13th century. This seal was found at Canterbury. See *Proc. Brit. Arch. Ass.*, vol. ii., p. 98. Formerly in Rolfe Coll. Dia. 1⅞ in. 5855

**111. Seal**, in brass, gilt, with shank; in centre, arms quarterly first and fourth, [arg.] on a bend [gu.] three owls [or] for *Tentirden*; birds, second and third an escarbuncle of eight rays flory. Esquire's helmet (a heaume) and mantlet; and for crest, on a wreath a harpy with wings expanded. Legend, SIGILLVM ROBERTI DE TENTIRDEN, in Gothic lettering. 15th century. Formerly in Rolfe Coll. Dia. 1¼ in. 5856

**112. Seal**, in brass, with shank ; in centre, figure of a monk kneeling before a lady, offering a circular object ; legend, s' JOHIS BELLET CAPLL'I (?) D EBISETO, "The seal of John Bellet, chaplain of de Ebiseto," in Italy (?). Formerly in Rolfe Coll. Dia. iin. 5857

**113. Seal**, in brass, with shank ; in centre, a shield of arms, a cross cantoned by a fleur-de-lis in the first and fourth, and a lion rampant in the second and third quarters. Inscribed, "s' TOMAS DVRMEDIE," "The seal of Thomas Durmedie." Formerly in Rolfe Coll. Dia. iin. 5858.

**114. Seal**, in brass, with shank ; in centre, a merchant's mark ; legend, s. BERNARDI DE OSENBVRGE, "The seal of Bernard de Osenbrugh." Formerly in Rolfe Coll. Dia.  $\frac{1}{2}$ in. 5859

**115. Seal**, in brass, with shank ; in centre a wolf (?) passant ; legend, + s' PIERRE GARNIER, "The seal of Peter Garnier." Formerly in Rolfe Coll. Dia.  $\frac{1}{2}$ in. 5860

**116. Seal**, in brass, with shank ; in centre, a shield—a bend, in sinister chief a mullet of six points, over all a stag's antler. Inscribed, s. PIERRE LE BARBIER, "The seal of Peter the barber." Formerly in Rolfe Coll. Dia.  $\frac{1}{2}$ in. 5861

**117. Seal**, in brass, with shank ; in the centre on a shield, two chevrons, and in dexter chief a mullet of six points. Legend, + s' GHOSELINI DE WAGHENART. The family of Waghenart is settled in Hainault. Formerly in Rolfe Coll. Dia.  $\frac{1}{2}$ in. 5862

**118. Seal**, in brass, with shank ; in centre, full-faced mitred bust ;

legend, s' DOPNI ANDREE GRILLI, "The seal of the Lord Andrew Grillus" (?) Formerly in Rolfe Coll. Dia. iin. 5863

**119. Seal**, in brass, with shank ; shield-shaped ; in centre, a branch erect, with a bird perched upon it, and in dexter chief a crosslet. Legend, s' CLEMENT FIL IOHIS, "The seal of Clement son of John." Found near Canterbury, 1832. Formerly in Rolfe Coll. Dia.  $\frac{1}{2}$ in. 5864

**120. Seal**, in brass, circular and flat ; in centre, a greyhound seizing a hare. Legend, s : ITERII : DELVTO : CLICI : "The seal of Iterus Delutus, clerk." Formerly in Rolfe Coll. Dia.  $\frac{1}{4}$ in. 5865.

**121. Seal**, in brass, circular and flat ; in centre a fox carrying off a cock. Legend, s' RICARDI FIL' ROBERTI, "The seal of Richard son of Robert." Formerly in Rolfe Coll. Dia.  $\frac{1}{2}$ in. 5866

**122. Seal**, in brass, circular and flat ; in centre, a shield, issuant from the dexter side of the escutcheon a gauntleted hand and arm, in bend, holding a hawk erect close ; outside the shield three stars ; legend, + s' HVGONIS DE CVRCELLIS, "The seal of Hugh de Courcelles." Formerly in Rolfe Coll. Dia. iin. 5867

**123. Seal**, in brass, circular and flat ; in centre, bust of a monk, full face ; legend (doubtful), s' WILLI. EARLI. DE. LOCRIT, "The seal of William Earli de Locrit." Formerly in Rolfe Coll. Dia.  $\frac{1}{2}$ in. 5868

**124. Seal**, in brass, circular and flat ; in centre, lion *passant* ; legend, s' ROBERT OSTEGREINE, "The seal of Robert Ostegreine." Formerly in Rolfe Coll. Dia.  $\frac{1}{2}$ in. 5869



**125. Seal**, in brass, oval and flat; in centre, figure of the Blessed Virgin and Child; legend, s' ECCLE : BE : MARIE : DE : LANGEDONNE, "The seal of the Church of the Blessed (S.) Mary of Langdon." This is probably West Langdon in Kent, where was an abbey of White Canons, dedicated to the Blessed Virgin Mary and S. Thomas, founded by William de Auberville, in 1192. Formerly in Rolfe Coll.  $2\frac{1}{4}$ in.  $\times$   $1\frac{3}{8}$ in. 5870

**126. Seal**, in brass, oval and flat; in centre, figure of S. Peter vested in a cope, holding keys and book, a fleur-de-lis on either side; legend, s' RENALDI. THESAURARI. DE. MEDVNTA, "The seal of Renald, treasurer of Mante, near Rouen, in Normandy." Formerly in Rolfe Coll.  $1\frac{1}{2}$ in.  $\times$  1in. 5871

**127. Seal**, in brass, oval and flat; in centre, a man sailing in a boat; legend, SIGNANT : SECRETV. NAVTA. CARINA. FRETU.

Signant secretum,  
Nauta, carina, fretum.

"On this secret seal you see  
A sailor, a boat, and the waves of the sea."

Probably counterseal of a town on the English coast. Found at Sandwich in Kent. Formerly in Rolfe Coll.  $1\frac{1}{2}$ in.  $\times$  1in. 5872

**128. Seal**, in brass, oval and flat; in centre, a nest in conventional tree, and bird feeding its young; legend, s' RICARDI, GOLVE DE SEINT OMR, "The seal of Richard Golve de Saint Omer." Formerly in Rolfe Coll.  $1\frac{1}{2}$ in.  $\times$   $\frac{3}{4}$ in. 5873

**129. Seal**, in brass, oval and flat; in centre, a gauntleted hand holding two hawks; legend, s' SALOMONIS LECRAIN, "The seal of Solomon Lecrain." Formerly in Rolfe Coll.  $1\frac{1}{2}$ in.  $\times$   $\frac{3}{4}$ in. 5874

**130.** Collection of 161 wax impressions of **Seals**; torn from parchment deeds. German. Mostly of the 17th century. 16-3-76. 1-161. Three examples are exhibited.

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## MEDIÆVAL PILGRIM'S SIGNS OR BADGES.

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Chiefly in lead, made for sewing to the hat or clothes, and worn as tokens of devotion by pilgrims, who purchased them at the shrines of Saints. Mr. C. Roach Smith gives an interesting account of these signs in the *Journal of the Brit. Arch. Ass.*, vol. i., p. 200, and quotes Erasmus' colloquy of the *Pilgrimage for Religion's Sake*, where Menedemus asks Ogygius, "But what kind of apparel is that which thou hast on? Thou art beset with semicircular shells, art covered on every side with images of tin and lead, trimmed with straw chains, and thy arm hath a bracelet of beads." Ogygius answers:—"I visited S. James of Compostella; and, returning, I visited the Virgin beyond the sea, who is very famous among the English." Mr. Smith also gives a quotation from Giraldu Cambrensis,

in the 12th century, who, returning from the Continent, came by way of Canterbury, and visited afterwards the Bishop of Winchester in London. The bishop seeing him and his companions *with signs of S. Thomas hung about their necks*, remarked that he perceived they had just come from Canterbury.

Great numbers of these signs have been found in the bed of the Thames, dropt, no doubt, for the most part, by the Canterbury pilgrims. One figured by Mr. Roach Smith, *Collectanea Antiqua*, vol. i., pl. xxxii. fig. 10, has the mitred head of a bishop, and the legend, CAPUT THOME—the head of Thomas. See also *Archæologia*, vol. xxxviii., p. 128; *Jour. Brit. Arch. Ass.*, vol. vi., p. 125; *Collectanea Antiqua*, vol. ii, p. 43 and foll.

**131. Pilgrim's sign**, a crucifix, in lead; with kneeling pilgrim at the foot, holding a rosary, and laying his hand upon a shrine, (?) on which are four indistinct Gothic letters; the left arm of the cross is wanting. The pin is still at the back. Found in the river at Canterbury. Formerly in Rolfe Coll. H. 3½ in. 8191

**132. Pilgrim's sign**, a crucifix, in lead; looped for suspension. Found at Tangiers. H. 1½ in. 8213

**133. Pilgrim's sign**, the Anunciation, within a double rose, the *Rosa Mystica* and the Rose of England probably. Found at Sandwich in Kent. Very beautiful work. See *Trans. His. Soc. Lanc. and Chesh.* vol. xxxii., pl. on p. 166. Formerly in Rolfe Coll. Dia. 1½ in. 8212



Pilgrim's Sign.

**134. Pilgrim's sign**, in lead; seated figure of the Blessed Virgin

and Child, very imperfect, the heads broken off. Found in the Thames, London. H. 1¼ in. 8250

**135. Four pilgrims' signs**, in lead; figures of the Madonna and Child standing upon the crescent moon, or on a boat, as "Our Lady of Boulogne." (?) "Our Lady beyond the sea." (?) (Erasmus.) Found in the Thames, London. See Smith's *Collectanea Antiqua*, vol. i., pl. xxxiii., and vol. ii., pl. lxvi. H. nearly 1 in. 171. 8173-5

**136. Pilgrim's sign**, in lead; figure of S. John the Baptist, in camel's hair garment, holding a circular object, upon which is the Agnus Dei; figured on pl. xxxi., fig. ii. of Smith's *Collectanea Antiqua*, vol. i. Found in the river, at Canterbury. Formerly in the Rolfe Coll. H. 3¾ in. 8184.

**137. Pilgrim's sign**, in lead; the head of S. John the Baptist, with a priest holding back a veil, and an attendant on either side holding a candle. It is evident, from the inscription upon a more perfect example of this sign (see *Collectanea Antiqua*, fig. i., pl. xxxi, vol. i.), that it is from the shrine

containing the head of S. John Baptist at Amiens. This sign was found at Abbeville. Mr. C. Roach Smith mentions a work on the subject, by Ducange, *Traité Historique du Chef de Saint Jean Baptiste*, 4to, 1665. H. 1¼in. 8181

**138. Pilgrim's sign**, in lead; figure of S. George, holding a sword over his head and spearing the dragon. Found in the Thames, London. H. 1in. 8201

**139. Pilgrim's sign**, in lead; an eagle perched on a tree, holding a small twig in its mouth. From some shrine of S. John the Evangelist. (?) Found in the Thames, London. H. 3¼in. 8188

**140. Pilgrim's sign**, in lead; an eagle, with outspread wings, standing on a crescent-shaped object. From some shrine of S. John the Evangelist. (?) Found in the Thames, London. W. 1¼in. 8185

**141. Portions of pilgrims' signs**, in lead; figures of saints. Found in the Thames, London. 8207-8

**142. Two pilgrims' signs**, in lead; in shape of shrines; before one a pilgrim is kneeling. Found in the Thames, London. 8196-7

**143. Three leaden pilgrims' ampulles**, small leaden vessels, made in imitation of those used to hold the consecrated oils. Mr. J. G. Nichols in *Pilgrimages to S. Mary of Walsingham and S. Thomas of Canterbury*, remarks, "that these ampulles were probably brought from Rheims, where the kings of France were usually crowned and anointed from the *Sainte Ampulle* there preserved." They came from other shrines also. A very fine one is preserved in the York Museum,

inscribed—"Thomas is the best physician for virtuous sick people." They were no doubt used to carry holy oils from various shrines. Two of these ampulles have shields with fleur-de-lis upon them. See Stanley's *Historical Memorials of Canterbury*, pp. 74, 184, and foll. The blood of S. Thomas, mixed with water, famous for healing power, was distributed by the monks at Canterbury to the pilgrims, and carried away by them in small leaden "ampulles." Two of these found in the Thames, London, and one at Sandwich. See publications of the *Antiquarian Etching Club*. vol. v., pl. 20. 8192-4

**144. Pilgrim's sign**, in lead; head of a saint, (?) full face, with border round; nearly the same as fig. xii., pl. xxxii., vol. i., *Collectanea Antiqua*. Found in the Thames, London. Dia. ¾in. 8178

**145. Pilgrim's sign**, in lead; a scallop shell, the sign of the patron saint of Spain, S. James of Compostella. "The shrine of S. James at Compostella," says Mr. Chambers, "was a great resort of pilgrims, from all parts of Christendom, during the Mediæval period; and the distinguishing badge of pilgrims to this shrine was a scallop shell worn on the cloak or hat. In the old ballad of the *Friar of Orders Gray*, the lady describes her lover as clad, like herself, in 'a pilgrim's weeds:'

'And how should I know your true love,  
From many an other one?  
O by his scallop shell and hat,  
And by his sandal shoon.'

Erasmus in his *Pilgrimages*, makes a pilgrim to S. James's shrine say that scallop shells were there used, "because the adjacent sea abounds in them." In London the poor children still unconsciously build

small shrines of S. James, from oyster shells, and beg of the passers by, "please remember the grotto," or "mind the grotto." (Chambers' *Book of Days*, vol. ii., pp. 121-2.) Found at Abbeville. Dia.  $\frac{3}{4}$ in.

8214

**146. Group of pilgrims' and other badges**, mostly in lead; some found at Abbeville, others in the Thames, London. 8176, 8179, 8183, 8198-9, 8202-6, 8209-10, 8216-7

There are in the Mayer Museum (No. 5989) a large collection of the leaden religious signacula, pretending to be allied to pilgrims' signs, and forged by two shore rakers at Shadwell some years ago. These forgeries are extremely common. An interesting description of the forgery, and the trial that arose out of it, will be found in *Proc. Society of Antiquaries*, 2nd series, vol i., p. 361. See also *Athenæum*, 7th August, 1858, p. 169, and *Pro. His. Soc. Lan. and Ches.*, vol. xv., p. 248.

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## MEDIÆVAL NIELLO WORK.

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The term niello, which is derived from the Latin word *nigellus*, black, is applied to a method of decorating gold and silver, which consisted of graving-in a design upon the metal and filling the graved lines with a black composition, made by heating together copper, silver, lead, and sulphur. Niello work was practised by the Romans, and occurs frequently on Roman fibulæ; it was in use throughout nearly the whole mediæval period. Several of the mediæval purse handles in this collection (see No. 166), are ornamented with niello work.

**147. Two silver circular plaques**, ornamented with niello work, one with two figures of bishops, saints probably, holding croziers and books; the other with two figures of youthful saints in armour, resting upon swords, and carrying palm branches. These plaques have probably been inserted as ornaments in some reliquary or shrine. Dia. 2in. 80-1.

**148. Group of small circular silver medallions**, ornamented with designs in niello work, figures of Our Lord, the Blessed Virgin and Child, and various saints, S. James of Compostella, &c. On one is an

armorial shield, and the letters C. O. T. R. and above, what seem to be two Greek omegas. 14th and 15th centuries. These small medallions have been used to ornament the stems of chalices and other church vessels. 63. 5584-99.

**149. Ring brooch**, in silver; inscribed on one side, in niello work, + AVE : MARIA : GRACIA : PLENA : D, and on the other + AGLA + NO. A + S : BLASIV. 73.

**150. Plaque**, of silver, ornamented with niello work; on one side the Ascension, and on the

other Our Lord delivering the souls out of Purgatory. Said to be the work of Maso Finiguerra, the most accomplished artist in niello work in Florence. Frame and stand, modern work. Size of plaque 2½ in. × 1½ in. 61.

**151. Pax**, set with a silver plaque, ornamented with a representation of the Nativity and Angelic Message,

in niello work. The mounting round the plaque is in good cinquecento metal work, partly silver, partly brass, and partly copper gilt. At the top is a small full-face bust of Our Lord, in lapis-lazuli, upon a bloodstone ground. The handle of the pax is still attached. Italian, 15th century. See *Journal of Arch. Institute*, vol. xix., p. 293. H. 7½ in.

57.

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## MISCELLANEOUS MEDIÆVAL OBJECTS.

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**152. Capital of a column**, in white marble, with foliage carved in relief upon it. Locality unknown. Anglo-Norman work, probably 12th century. H. 10½ in. 5995.

**153. Capital of a column**, in white marble. Locality unknown. Transition style, probably 13th century. H. 8½ in. 5996.

**154. Two alabaster slabs**, with subjects carved in relief, painted and gilt. On one the Annunciation; on the other the Assumption. The former has been restored. Late mediæval work, probably continental. 16½ in. × 10½ in. 5990-1.

**155. Triptych**, in wood; carved inside with the Birth, Crucifixion, and Resurrection of Christ, the carvings covered with stucco, gilt and painted. Outside the wings are paintings:—Pilate washing his hands, and the miracle of S. Gregory at Mass. German, 16th century. Each leaf 10½ in. × 8½ in. 4057.

**156. Two panels of oak**, carved in relief, one with the legend of S. George, and the other with two scenes from the legend of Reynard the Fox; and below, a griffin holding an armorial shield suspended from a strap. These panels are described in *Trans. His. Soc. Lanc. and Chesh.*, vol. vii., p. 10\*. 16th century. Each panel H. 18 in., W. 10 in. 5915-6

**157. Head of a nun (?)**, carved in oak. Late mediæval. 17½ in × 12½ in. 5178.

**158. Two carvings**, in wood, one representing a father and his six sons, kneeling and praying, with rocky landscape behind; by the side of the father stands his patron saint in armour. The other represents the mother and four girls; by the mother stands her patron saint, S. Catharine with wheel and sword; there is a castle on the rocky landscape behind the latter group, and a small figure holding an armorial shield. Probably Flemish, 16th

century(?). H. 19½ in. 20, 3, 73, 1-2.  
*Presented by W. E. Turner.*

**159. Three mediæval cooking cauldrons**, in brass; each with three feet and two handles. One of these was found among the debris of Rhuddlan castle, Vale of Clwyd, and was presented by Mr. Thomas Edwards. For a description of a similar cauldron, and references to others, see *Jour. Arch. Inst.*, vol. xx., p. 169. A cauldron of this type is carved in relief upon the gravestone of a bellfounder, preserved in the York museum.

8249. 12.8.69.4.  
4.2.69.

**160. Cullender**, in beaten copper. Dia. 9½ in. 8252.

**161. Two leather jugs and a drinking mug, called Black-Jacks**, or Bombards; such as were in common use in England during the 16th and 17th centuries. The bodies of these are formed of one piece of leather, with a thick strong seam down the back, to which is fixed the handle. The largest measures 21¼ inches high, and has the initial E cut on one side. The smaller is 10¾ inches high. The mug is mounted with open silver work round the lip and foot. For a description of the Black-Jack see *Jour. of Arch. Ass.*, vol. xv., p. 339. Mr. Cuming there quotes a 17th century ballad, "In Praise of the Black-Jack," that runs:—

"No tankard, flaggon, bottle, or jug,  
Are half so good, or so well can hold tug;  
For when they are broken, or full of cracks,  
Then must they fly to the brave black-jacks.  
*Cho.* And I wish his heires may never want sack,  
That first invented the bonny black-jack."  
5986-8.

**162. Leather bottle**, or travelling flask, with metal stopper and padlock attached. Such bottles were worn by soldiers and huntsmen in

the 16th and 17th centuries. The old song in praise of "*The Leather Bottel*," is well known. See *Jour. of Brit. Arch. Ass.*, vol. xviii., p. 380. H. 13 in. 5985.

**163. Skates of bone**, used during the middle ages. For a description of these, see C. R. Smith's *Collectanea Antiqua*, vol. i., p. 167. Mr. Smith quotes from Fitz-Stephen, an English writer of the time of Henry II., who states that some of the London people bound to their shoes, bones, the legs of some animals. Bone skates have been found in various parts of the north of Europe, and were formerly used in Iceland. All these skates were found in London, except one, which was found in York. 8163, 8165.

**164. Five figures of Christ**, from mediæval crucifixes, in copper gilt, and brass. 24-5, 127. 5629-30.

**165. Chalice**, in copper gilt: upon the foot is engraved a figure of Christ upon the Cross. The stem has been set with stones or paste.

102.

**166. Suspending bars**, and other mountings, for the mediæval purse called *gipcierre*; in brass, inlaid with niello. Some of these are inscribed with the angelic salutation, "Hail, Mary, full of grace"; one or two have initials. For the use of these mountings see No. 167. Most of them probably English, 14th—16th centuries. Formerly in the Faussett collection. 5959-75.

**167. Hawking or hunting pouch**, in leather, embroidered with hunting scene and spread eagle, in gold and silver wire: the mounting is of white metal. Probably German, 17th century. For an account of these pouches see *Jour. Arch. Inst.*, vol.

xviii., p. 188 and foll. This pouch is placed alongside the suspending bars of the mediæval purses to illustrate their use. 5976.

**168. Ornamental pendant,** in brass, with gothic design in silver (?). Figured in publications of *Antiquarian Etching Club*, vol. v., pl. 45. L. 2½ in. 5899.

**169. Spur,** in brass which has been gilt, with engraved work upon it; found at Staple in Ash parish, Kent. Formerly in Rolfe coll. Figured in publications of *Antiquarian Etching Club*, vol. v., pl. 49. 5071.

**170. Two spurs,** one in brass and the other in iron; the latter was found in Sandwich, Kent, and is figured in the publications of the *Antiquarian Etching Club*, vol. iv., pl. 19. Formerly in Rolfe coll. 5070. 5063.

**171. Stirrup,** in brass, late mediæval. Bought at Rochester, and formerly in Mr. Rolfe's collection. Figured in publications of *Antiquarian Etching Club*, vol. v., pl. 12. H. 4½ in. 5055.

**172. Pound weight,** in brass, inscribed round a crown, I. A. AN° DO 1588 EL. A°. REG. XXX. Bought in Sandwich. Formerly in the Rolfe collection. Figured in publications of *Antiquarian Etching Club*, vol. iv., pl. 49. H. 2½ in. 4333.

**173. Bells,** of brass, used for hanging to the necks of various animals, hawks, cattle, &c. On some are initials W G and R R.

4543. 8261-2. 8428. 8587-9.

**174. Fragment of late mediæval brass plate,** from a sepulchral monu-

ment, with inscription in black-letter, HIC JACET ROBTUS SKATTIGVILL (?)... XX° DIE MESE NOVEBR A° DM M° CC... See *Trans. His. Soc. Lan. and Ches.*, vol. xxxii., p. 166. 9½ in. × 2 in. 5644.

**175. Set of twelve round wooden fruit trenchers.** English, 16th century; in a box, the lid of which is gilt and painted with devices nearly worn away. Each trencher has a small verse in the centre, with painted and gilt border of fruits and flowers around; the initials I K are branded into the bottom of the box. Eleven of the verses painted on these trenchers are printed *in extenso*, from another set, in the *Proc. Soc. Ant.*, 2nd series, vol. iv., p. 11, with slight differences in spelling. The twelfth verse is—

“ Though hungry meales be put in pot,  
Yet conscience cleare kept without spot:  
Doth keepe the corpses in quiet rest,  
Than hee that thousands hathe in chest.”

The following passage from *The Art of English Poesie*, quoted in *Jour. Brit. Arch. Ass.*, vol. i., p. 333, settles the use of these trenchers, which some had supposed were for playing a game:—“Of short epigrams called posies.....they were called Nenia or Apophoreta, and never contained above one verse, or two at the most, but the shorter the better. We call them poesies, and do paint them now-a-dayes upon the backsides of our fruit trenchers of wood, or use them as devices in rings and armes, and about such courtly purposes.” See *Proc. Soc. Ant.*, 2nd series, vol. i., p. 269, vol. ii., p. 89, vol. iii., p. 447, and vol. iv., p. 11; and *Archæologia*, vol. xxxiv., p. 225; also *Jour. of Arch. Inst.*, vol. iii., p. 333; and *Jour. Brit. Arch. Ass.*, vol. i., p. 329, vol. ii., p. 358. Dia. of each trencher, 5½ in. 5999.

**176. Four wooden fruit trenchers.** English, 16th century; in a box, on the lid of which is painted and gilt the Royal arms. Each trencher has a specimen of English fruit painted on it, with a verse written around. Dia. of each trencher, 5in. 5998.

**177. Finger-ring,** in jet, the circular plate engraved with a representation of the Crucifixion, and around it the legend IN HOC SIGNO VINCES. 8182.

**178. Small gold finger-ring,** set with a pearl on a swivel. 8689.

**179. Finger-rings,** in brass, bearing initial letters and other devices, mostly late mediæval. One of these was found at Canterbury. See publications of *Antiquarian Etching Club*, vol. v., pl. 37, fig. 2. The majority are from Mr. Rolfe's coll.

5919-22. 5926. 5928-9.  
5932-5. 5937. 5944.

**180. Finger-ring,** in brass, with initial M in Gothic character, and a barrel across it, with apparently two other indistinct letters, probably a rebus on a name ending TON. 5927.

**181. Finger-ring,** of brass (?), with inlaid gold ornamentation; on the plate a shield with lion rampant,

and over it the initials T C. Said to have been found in Cheshire, and conjectured to have belonged to Thomas Croxton, of Ravenscroft, near Middlewich, temp. Henry VII. See *Trans. His. Soc. Lan. and Ches.*, vol. xx., p. 94 and plate opp. p. 98, fig. 10. 319.

**182. Ring-brooch,** in gold; inscribed on one side + AVE : MARIA : GRACIA : and on the other PLENA : DOMINVS. For description of similar ring-brooches see *Jour. Arch. Inst.*, vol. iii., p. 76, and *Proc. Soc. Ant.*, vol. viii., No. 1, p. 72. Dia. 3/4in. 74.

**183. Ring-brooch,** in brass, inscribed O MATER MEMENTO (?) MEI. Dia. 1 1/2in. 5605.

**184. Ring-brooch,** in copper, inscribed A . M . T . NENVIT + Dia. 1in. 114.

**185. Group of keys,**  
8476, 8478-81.

**186. Two brass coffers or boxes,** inscribed apparently ONEN MAHOC (?) Late mediæval. See *Trans. His. Soc. Lan. and Ches.*, vol. xxxii., p. 166. 19-20.

**187. Piece of embroidery** from a church vestment or hanging. Late mediæval, probably foreign. 5632.

## MEDIÆVAL AND MODERN GLASS.

In the ancient world, the Egyptian, Phœnician, and Roman peoples were all skilled in glass making, and the traditions of the art, probably preserved through the medium of the Byzantine empire, descended to the mediæval and modern European nations. The most celebrated mediæval



glass manufactory was that of Venice, which had arrived at considerable importance in the middle of the 13th century, and is supposed to have commenced long before. The Venetian glass works were situated on the island of Murano (see Murray's *Handbook to Northern Italy*), which is about a mile to the north of Venice. The population of this island was formerly 30,000, and is now 5000. During recent years there has been a revival of the artistic glass manufacture, and at present there are seven establishments, employing about 2500 hands. This revival was effected chiefly through the enlightened energies of Dr. Salvati, a Venetian gentleman, and an English company bearing his name is now carrying on an extensive business, and producing some very beautiful work. A large number of glass beads are made at Murano for exportation to all parts of the world. Two pattern books of these beads, such as are regularly exported to Africa by Liverpool merchants, may be seen in the collection.

Charles Knight's *Encyclopedia of Arts and Sciences* gives the following description of the manufacture of these beads at Murano:—"Tubes of glass of various colours are drawn out to great length, in a gallery adjoining the glass house; in the same way as barometer and thermometer tubes are drawn out in an English glass house. The tubes are then cut into very small pieces of nearly uniform length, on the edge of a fixed chisel. These small pieces are put in a heap into a mixture of fine sand and wood ashes, and stirred about with an iron spatula till their cavities get filled. The mixture is transferred to an iron pan suspended over a moderate fire, and continually stirred until the cylindrical bits assume a smooth rounded form. When removed from the fire, and cleared out in the bore, they constitute beads."

A small group of beads (Nos. 231 and foll.) belong to a type which has been found in various parts of the world, and to which no exact date has as yet been assigned. They have been thought to be Phœnician, but Mr. A. W. Franks inclines to the opinion that they are Venetian. (Vide *Archæologia*, vol. xlv., page 297; also *Smithsonian Report*, 1877, page 302.)

Amongst the old Venetian glass specimens in this collection may be seen examples of the colourless glass, the glass coloured in the mass, and that enamelled in colours on the surface. Some of the uncoloured specimens have an opaque white band decoration, and others the beautiful lace-like filigree work. This filigree work was not unknown to the ancients, and a fragment of what is believed to be late Roman (Alexandrian) filigree work, may be seen amongst the ancient glass specimens in the Mayer museum. The following extract from Mr. Nesbitt's "Notes on the History of Glass-making," in the *Slade Collection Catalogue*, will give a clear idea of what is known concerning the manufacture of the filigree glass:—"Reticulated, filigree, or lace glass; called by the Italians 'vitro di trina,'

‘di filigrana,’ ‘a ritorti,’ and ‘a reticelli.’ These varieties contain fine threads of glass, generally coloured, but sometimes milk-white (*latticino*) included in their substance, and are certainly among the most beautiful of the products of the skill of Morano. The idea was, no doubt, borrowed from antique fragments, but the Venetians far surpassed the ancients, if we may judge the latter by what has come down to us. M. Labarte has given an elaborate account of the manner in which many of the patterns were produced. The general outline of the process is as follows :—Canes were prepared enclosing threads of opaque white or colourless glass ; these were placed side by side in a mould, and a thin bubble of glass blown into the midst, so as to adhere to the canes ; the whole was then re-heated and formed into a hollow cylinder, which was then fashioned in the same manner as any ordinary glass. An infinite variety of patterns may, it is evident, be produced by modifications of this process. A still further intricacy was obtained by using two cases or cylinders, the lines of which ran in contrary directions ; when one of these was placed inside the other and the two welded together, a reticulated pattern was produced. A small bubble of air was left at each crossing of the canes, as each of them would project a little above the general surface of the cylinder or case of which it formed a part. (See No. 217 in this collection). An extraordinary amount of dexterity and skill in manipulation must have been required to produce work so minute and delicate in their details, and so perfectly exact and regular in their patterns, as are the finest specimens of this kind.”

Another kind of glass was the millefiori or mosaic glass. There is only one specimen in this collection, No. 230. This is made by arranging a number of variously coloured canes into an ornamental group, imitating a bouquet of flowers or some other decorative design, and then enclosing them with a ball of clear glass. (See A. Sauzay's *Mirvels of Glass-making*, p. 189). No. 241 is an example of the glass made in imitation of minerals.

It is not an easy matter to assign particular dates to the Venetian glass specimens, as many of the various kinds of form and manufacture were in use for some hundreds of years. It is known from contemporary writers about what time some of the species of glass began or ceased to be made, but as a rule the nearest date obtainable will only be an inclusive one. It is probable that most of the specimens in this collection are not earlier than the middle of the 17th century. A comparison of these examples of Venetian glass manufacture with that of any other country, will show how far the Morano workmen excelled in natural taste, which gave to their works the fineness, lightness, grace, and variety of design, in form, decoration, and material. The lightness and strength of the Venetian glass are due, says Mr. Nesbitt, to its not containing lead like our modern flint

glass; but concerning the various processes employed in its manufacture very little is known, as the greatest care was taken to keep those processes entirely secret.

The glass productions of Germany are simple in form and of a heavier and coarser character than the Venetian. Some are of a greenish colour, and decorated with enamel on the surface; others are in clear white or beautiful ruby colour, and engraved with elaborate subjects in *incavo*; they were also etched with the diamond point (see No. 253). No. 245 is a specimen of what is called "*back-painting*," and is fully described in its place. Several of the German specimens are dated, the earliest in this collection is A.D. 1600. A specimen of similar character to No. 244 is mentioned in Labarte (p. 358) as bearing the date 1553.

The Spanish glass is of a dull olive green tone, and the examples in this collection are not remarkable for any special beauty of design.

The specimens of English glass in this collection do not call for any special notice. The most important are the Bristol pieces, which were obtained from Mr. Wm. Edkins, of Bristol, a descendant of the maker and decorator. In mediæval times very little glass was made in England, and that was chiefly for useful articles, bottles, &c.

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The following works upon the history and practice of glass-making may be consulted in the Liverpool Free Public Library:—*A Treatise on the Manufacture of Porcelain and Glass*, in the *Cabinet Cyclopaedia; Glass and Silicates*, by Professor Barff, in the series, *The British Manufacturing Industries*, vol. xi.; *Marvels of Glass-making*, by A. Sauzay; *Catalogue of the Slade Collection*; Paper on "Vitreous Art," by A. W. Franks, in *Art Treasures of the United Kingdom*; *Curiosities of Glass-making*, by Apsley Pellatt; *Handbook of the Arts of the Middle Ages and Renaissance*, by M. Jules Labarte.

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#### ORIENTAL GLASS.

**188. Group of twenty-one coin-weights**, in variously-coloured glass, some inscribed with the names of Arab Kaliphs, of about the 10th century. 11365-73. 11. 8. 76. 11 18. 8. 76. 1-11. 30. 8. 78. 27-40

**189. Bottle**, in blue glass, with four pointed feet. Arab. 11764

**190. Mouthpiece of a pipe and large bead**, in blue glass. Both probably modern Arab.

10132. 29. 8. 78. 6

**191. Flat circular bead**, made of blue, yellow, black, and white glass, and pierced for suspension. Modern. Made at Hebron, and used for decorating the camels. Brought to

England by the Rev. Greville J. Chester. 11. 8. 76. 13

**192. Necklace and two rings.** made of blue, yellow, and orange-coloured glass. The beads of which the necklace is composed are apparently in shape of the human hand. Modern work. Made at Hebron, and brought and presented by the Rev. Greville J. Chester. 2. 8. 73. 9. 16. 7. 74. 21

**193. Pair of bracelets,** in green glass. Modern Egyptian. Presented by the Rev. Greville J. Chester. 16. 7. 74. 20

**194. Four bottles,** two of plain white, one of green, and one of yellow glass. From the Island of Rhodes. Mediæval, or later. 11. 8. 76. 10

**195. Brown glass pendant beads,** in shape of fruit. Chinese. 8150

**196. Two snuff-bottles,** in pink mottled glass. Chinese. 2003. 2005

**197. Snuff-bottle,** in yellow and brown mottled glass, imitating tortoiseshell. Chinese. 2006

**198. Two snuff-bottles,** in green and blue glass, with small ivory spoons attached to the stoppers. Chinese. 1976. 2004

**199. Snuff-bottle,** in opaque white glass, with figures painted upon it in enamel. Chinese. 1974

**200. Snuff-bottle,** in opaque white glass, with blue glass ornaments carved in relief upon it. This type of bottle is made originally all over with two layers of blue and white; the upper layer of blue is then cut away sufficiently to leave the ornaments in blue cameo on a white ground. Chinese. 10. 8. 76. 7

VENETIAN GLASS.

**201. Bowl,** of colourless glass, with enamelled gilt scale ornamentation round the outside, with gem decoration, possibly in imitation of the end of a peacock's feather (?). See *Slade Collection Catalogue*, p. 72. H. 6in. Dia. 11½in.

**202. Dish,** of colourless glass. Presented by A. W. Franks, F.S.A. Dia. 18¼in. 11. 8. 76. 2

**203. Tall goblet,** of colourless glass, the stem of which forms the figure 8, with other pressed ornamentation. See *Slade Collection Catalogue*, pl. i. H. 8¾in. 10. 8. 76. 6

**204. Tall goblet,** of colourless glass, with elaborately convoluted stem, enclosing red and white threads, and having pressed ornamentation round the side. See *Slade Collection Catalogue*, pl. i. H. 10¾in. 17. 8. 76. 12

**205. Wine-glass,** of colourless glass, with scalloped bowl, supported on a ribbed stem, with yellow scroll wings, edged with pressed ornaments. H. 4¾in. 17. 8. 76. 13

**206. Tall bouquetier,** of colourless glass, exceedingly thin and light. H. 10¾in. 17. 8. 76. 15

**207. Tazza,** of colourless glass, with shallow bowl, supported on a ribbed stem. H. 6in. 11. 8. 76. 5

**208. Goblet,** of colourless glass, with broad bowl. H. 7¾in. 17. 8. 76. 14

**209. Dish,** of colourless glass, with bands of opaque white glass, radiating from the centre. Dia. 15¾in. 10. 8. 76. 9

**210. Decanter**, of colourless glass, with curiously twisted neck, and filaments of opaque white glass round the bowl. H. 9in. 1. 8. 78. 2

**211. Goblet**, cylindrical shape, of colourless glass, with opaque white lines running diagonally from top to bottom. Round the centre are raised lions' heads, gilt. H. 6 $\frac{3}{8}$ in. 10. 8. 76. 3

**212. Biberon**, of amber-toned glass, ornamented with opaque white festoons. See *Slade Collection Catalogue*, fig. 186, p. 112. H. 6 $\frac{3}{8}$ in. 10. 8. 76. 4

**213. Tall goblet**, with cover, decorated with opaque white, and white filigree perpendicular bands. For a description of this kind of glass, see Apsley Pellat's *Curiosities of Glass-making*, p. 113. H. 14 $\frac{1}{2}$ in. 10. 8. 76. 5

**214. Cup**, of similarly decorated glass as No. 213, only much more elaborate in design, and very beautifully made. See *Slade Collection Catalogue*, p. 114. H. 1 $\frac{7}{8}$ in. Dia. 3in. 8115

**215. Tall beaker**, of cylindrical shape, decorated in the same manner as No. 213. H. 13 $\frac{3}{8}$ in. 17. 8. 76. 11

**216. Large wine-glass**, decorated in the same manner as No. 213, and very finely worked. H. 7 $\frac{1}{2}$ in. 11. 8. 76. 1

**217. Plate**, of colourless glass, with elaborate lattice-patterned ornament, called Reticelli, at each intersection of which is enclosed an air-bubble. See Apsley Pellat's *Curiosities of Glass-making*, pp. 113 and 139. Dia. 8 $\frac{3}{4}$ in. 10. 8. 76. 8

**218. Bowl**, of crackled or frosted glass, caused by dipping the glass,

whilst hot, into cold water, and then re-heating it. The outside only is frosted; from the centre of the bottom inside rises a hollow ball of blue glass. See Apsley Pellat's *Curiosities of Glass-making*, p. 116. H. 5 $\frac{3}{4}$ in. 10. 8. 76. 2

**219. Tazza**, of green glass. H. 2 $\frac{1}{2}$ in. Dia. 6 $\frac{1}{2}$ in. 11. 8. 76. 3

**220. Long-necked bottle**, of yellow glass, with opaque white ornament round the neck. H. 7 $\frac{3}{8}$ in. 17. 8. 76. 7

**221. Two tazzas**, of colourless glass, with blue linear ornamentation round the centre. 11. 8. 76. 4  
21. 4. 77. 5

**222. Small oval cup**, of rich purple glass, with bands of opaque white glass round the lip. H. 1 $\frac{3}{4}$ in. L. 3 $\frac{3}{8}$ in. 17. 8. 76. 21

**223. Small covered vase or flacon**, of rich purple glass, with colourless glass wings and foot. H. 5in. 17. 8. 76. 5

**224. Vase**, the body of rich green glass, and the top and foot of colourless glass. From the upper part of the oval body rise up spouts with blue rims, and on the base of which are raised lions' heads that have been gilt. H. 8in. 17. 8. 76. 17

**225. Perfume sprinkler**, of opaque white glass, with blue rim round the foot. H. 6in. 21. 3. 78. 18

**226. Bottle**, of blue glass, with opaque white splashed ornamentation upon it. On the neck is a metal mount, with screw for top. H. 6in. Dia. 17. 8. 76. 6

**227. Two basins**, of opaque white glass, with blue splashed ornamentation. 1644 & 17. 8. 76. 3

**228. Cup and saucer**, of opaque white glass, splashed with purple.

17. 8. 76. 4

**229. Two-handled cup**, of opaque white glass, splashed with blue, red, and yellow.

17. 8. 76. 19

**230. Half a ball of glass**, composed of sections of variously-coloured canes, enclosed within a coating of colourless glass. The ball has been pierced. Some of the canes inside this ball are similar to those from which the beads Nos. 231-6 were made.

8136

**231. Glass bead**, said to have been found with Saxon antiquities in Kent, and formerly in the Faussett collection, and figured in the *Inventorium Sepulchrale*, plate 5, fig. 2. This bead does not appear in Mr. Faussett's original MS. of the *Inventorium*. For a description of these beads see *Archæologia*, vol. xlv., p. 297 and foll.

6363

**232. Fragment of a similar bead.** Locality unknown.

6688

**233. Fragment of a similar bead**, said to have been found at Gilton. Formerly in the Rolfe collection. L.  $\frac{3}{4}$  in.

7187

**234. Bead**, of similar construction, very much worn. Locality unknown.

6679

**235. Small bead**, of similar construction, said to have been found, together with seven other Anglo-Saxon beads, at Ozengell, in Kent, November, 1846. For figure of this bead see *Archæologia*, vol. xlv., plate 22, fig. 3. Formerly in the Rolfe collection.

7338

**236. Thirteen glass beads**, of similar construction, and evidently

comparatively modern, said to have been found in a ditch at Elham, in Kent, in 1767. Formerly in the Faussett collection.

6121.

**237. Canes** of clear blue glass, and of white, red, and blue glass, of similar construction to the above, found at Walton, near Liverpool, during excavations for a railway.

32. 12. 78. 7

**238. Small bead**, of similar construction to the above, taken, with numerous other remains, from a cemetery at Samamer (?) in Peru.

3. 10. 78

**239. Necklace**, of Venetian glass beads.

8155

**240. Two sample books** of Francis Greil, of Venice, containing modern Venetian glass beads used for exportation from Liverpool to the West Coast of Africa and other places.

16. 6. 75. 3.

*Presented by F. Radcliffe.*

**241. Cup and saucer**, of glass, made in imitation of the minerals agate and aventurine; the body of the glass is brown when held up to the light.

17. 8. 76. 20.

#### GERMAN GLASS.

**242. Jug**, of smoky coloured glass, enamelled with the date 1600, and the legend, DAS. WALT. GOT. D. S. A. S. "May God direct." H.  $6\frac{1}{2}$  in.

17. 8. 76. 8.

**243. Bottle**, of blue glass, the neck and foot mounted in silver; on the four sides are enamelled designs, and on one the legend, ANNO DOMMINO 1607. There is a plate mark on the silver, apparently two initials, EO or EG. H. 9 in.

8121

**244. Vessel**, of green glass, cylindrical shape; enamelled in various colours with a German coat of arms, the initials I. H. H. Z. S. and the date 1629; also with a floral design behind. H. 10½ in. 17. 8. 76. 10

**245. Triptych**, in wood, set in front with plates of glass ornamented with back painting. This is effected by outlining the subject in black on the back of the glass, and then *backing* that with a gold or silver deposit on the glass, or with gold or silver foil. The subjects are mostly religious. In the centre is the Crucifixion, around which are Cupids personating the seven arts, and above which is a double outspread eagle, and below, the legend SEPTEN ARTIVM. The other subjects in the centre leaf are, S. Ann and the Blessed Virgin with the Infant Christ; Christ as the Good Shepherd; the Adoration of the Magi; the Last Supper; the Ascension; S. John the Baptist before Herod; an Angel adoring the Infant Christ and His Mother; and the Agony in the Garden. There is an imperfect inscription round the centre part. In the side leaves are the four Evangelists, represented with their respective emblems, above each is the name, and below each a long legend. Centre and leaves measure 21½ in. × 10½ in. 17th century. 182

**246. Small cup**, of early glass, with embossed ornaments in relief round the sides. H. 2 in.; dia. 2 in. 8130

**247. Three wine glasses**, with engraved bowls, and white and coloured interlaced threads running up the stems. 8126-8

**248. Pickle or preserve stand**,

in colourless glass, with ornamental handle, and engraved round the outside. 17. 8. 76. 9

**249. Large goblet**, in colourless glass, engraved with three medallions—(1) Two huntsmen meeting, one of them followed by an attendant with dog; over this the legend, ANFANG UND ENDE WOHL BEDACHT, "A beginning and end well considered." (2) Men with carts, &c., in a forest, building up an enclosure for a stag hunt; over this the legend, UND DANN AUFT GOTTES NAHMENGE WAGT, "Daring it in God's name." (3) Men hunting stags with dogs, in an enclosed space; over this the legend, DAS HEIST DIE RECHTE JAGT GEIAGT, "That means hunting aright." H. 11 in. 17. 8. 76. 1

**250. Vessel with cover**, in colourless glass, use uncertain. There are six depressions towards the inside round this vessel, which were probably made for inserting the finger and thumb to raise it. H. 9½ in. 8181

**251. Tumbler**, in colourless glass, engraved. No. II. H. 5½ in. Dutch or German? 8122

**252. Bottle**, of ruby coloured glass, engraved with various designs, figures of women holding fruits, birds, fish, &c., and elaborate arabesques. A very magnificent piece of colour. 17th century. H. 10½ in. 17. 8. 76. 16

**253. Tall goblet**, in colourless glass, etched with a diamond point in a sketchy style; a crowned shield containing a double eagle, and a tree with peacocks perched on it, and the sun. H. 12½ in. 17. 8. 76. 2

**254. Tureen and cover**, of colourless cut glass, with gilt designs. Dutch (?) 8114.

**255. Burette or cruet**, in colourless glass, such as are used at the Mass for holding the wine and water. H. 6½in. Dutch or German (?) 8123.

**256. Tobacco pipe and stem**, in green coloured glass. 8152

**257. Mug**, of opaque white glass, painted in various colours, with a conventional, semi-classical, semi-tropical landscape. This piece is probably continental. Mugs of this kind are not at all uncommon, and are sometimes mistaken for the Bristol glass. H. 6½in. Probably German. 17. 5. 75. 2

**258. Mug**, of the same material as No. 257, painted with a rural scene, a sportsman in a three-cornered hat, shooting a fox. H. 5¾in. Probably German. 1406

SPANISH GLASS.

**259. Plate**, of opaque white glass, painted in enamel, with bouquets of flowers and the legend *Viva España*. Dia. 8in. 1673.

**260. Bottle**, of opaque white glass, painted in various colours, with bouquets of flowers. This bottle was brought from Portugal. H. 4¾in. 21. 3. 78. 14

**261. Two-handled vase**, of olive green glass; very much broken. H. 9½in. 21. 4. 77. 7

**262. Vase**, with two small handles, of olive green glass. H. 7¾in. 32. 12. 78. 10

**263. Mug**, with handle, of olive green coloured glass. H. 6in. 21. 4. 77. 8

**264. Three mugs**, of similar glass to No. 263. Most of these specimens were broken in transmission from Spain. 21. 4. 77. 9-10. 12

**265. Small vase**, with two handles, of olive green coloured glass. H. 4¾in. 21. 4. 77. 11

**266. Dish**, of greenish coloured glass, ornamented with lines of opaque white. Modern Spanish? 21. 4. 77. 4

**267. Bottle**, of dark brown glass, with a few streaks of red ornamentation upon it. 11. 8. 76. 10

**268. Deep saucer**, of dark yellow glass. H. 1¼in., dia. 5½in. 21. 4. 77. 3

**269. Mug**, of thick green glass. Modern Spanish? 32. 12. 78. 11

**270. Flask**, in shape of a barrel, with four legs and a metal mounted spout at the top, of colourless glass, ornamented at both ends. L. 6¾in. 21. 4. 77. 6

**271. Bottle**, of deep blue glass, ornamented with small patterns made up of raised white enamel dots. H. 8¾in. 21. 4. 77. 2

**273. Decanter with stopper**, of colourless glass, with floral ornamentation engraved upon it, and gilt afterwards. H. 8 in. 21. 4. 77. 1

FRENCH AND DANISH GLASS.

**274. Wine glass**, of colourless glass, engraved with two Cupids with



hammers, working at an anvil, and the legend, PROFIT DU TEMPS. Old French glass. H. 5½in.

17. 8. 76. 18.

**275. Tumbler**, of colourless glass, with enamelled decoration, a monogram surmounted by a crown, and the legend, VIVAT REX DANNIÆ. H. 3¾in. Danish. 8120

#### ENGLISH GLASS.

**276. Quarrel**, of English mediæval glass, from a church window in Canterbury, with rebus, a robin in a tree, and the initials R. T. (Robin Tree?) See *Jour. Brit. Arch. Ass.*, vol. ix., p. 75. This quarrel is figured in the *Publications of the Antiquarian Etching Club*, vol. iv., plate 67. Formerly in the Rolfe collection. 5½in. × 3¾in. 8113

**277. Portion of a pane**, from a mediæval stained glass window, with three objects painted upon it in black. Early English? 6½in. × 3¾in. 8131

**278. Old green glass wine bottle**, found in Vernon Street, Liverpool, and presented by Messrs. Macfie and Sons, 1872. English mediæval or later. H. 5¾in. 26. 6. 72. 1

**279. Old green glass wine bottle**, with a crest (a griffin's head upon a coronet) and the initials I. I. in relief, upon a circular raised boss. H. 5½in. 12. 8. 69. 5

**280. Circular boss**, of green glass, from an old bottle, with a crest in relief upon it, a tree upon a coronet. 8156

**281. Circular boss**, of green glass, from an old bottle, with an armorial shield upon it. 8145

**282. Circular boss**, of green glass, from an old bottle, with an armorial shield upon it. 8140

**283. Circular boss**, of green glass, from an old bottle, on which is a fish in relief and the initials D. B. 8144

**284. Circular boss**, of dark green glass, from an old bottle, with a very curious figure upon horseback, in relief, upon it, worked in the most archaic style, also the initials C. P. I. 7634

**285. Circular boss**, of green glass, from an old bottle, with the initials T. C. in relief, upon it. 8139

**286. Fragment of a boss**, of green glass, from a bottle, with portion of an armorial shield, and inscription upon it. 8157

**287. Circular boss**, of green glass, from a bottle, with a bell and the initials S. S. upon it. 28. 2. 68

**288. Circular boss**, of green glass, from an old bottle, upon which is the legend, in relief, SOLOMON FARRIER SANDWICH, 1744. 8143

**289. Circular boss**, of green glass, from an old bottle, upon which is the legend, in relief, R. HARVEY (?) 1765. 8146

**290. Bottom of a bottle**, of colourless glass, impressed with the figure of a cock and the initials C. S. C. 8149

**291. Two low hemispherical lumps** of dark-coloured glass, such as were used during the last century for smoothing and glazing linen.

These implements have been found in graves in Norway and in Scotland. See *Proc. of Soc. Ant. of Scot.*, vol. ii, new series, p. 63 and foll. H. 2½ in. Dia. 4½ in. 8147-8.

**292. Centre vase and two beakers**, in opaque white glass, with gilt surface decoration of birds and flowers. The vase is figured in Mr. Owen's *Two Centuries of Ceramic Art in Bristol*, p. 383, and was made in that city, and painted probably by an artist named Edkins, from whose grandson, Mr. William Edkins, of Bristol, these specimens and No. 293 were obtained. H. of centre vase 9½ in. 16. 9. 75. 1-3

**293. Two small long-necked bottles**, of opaque white glass, decorated with coloured enamel decoration, Chinese figures, and foliage. Bristol glass, obtained from the same source as No. 292. H. 4½ in. 16. 9. 75. 4, 5

**294. Group of jewellery**, set with glass imitations of precious stones—diamonds, rubies, amethysts, &c. English and French, 18th and 19th centuries. 4279-80. &c.

**295. Scent bottle**, in green glass, decorated with tree and bird in gild-

ing. English, probably made at Chelsea, 18th century. H. 2½ in.

125

**296. Medallion portrait**, in white opaque glass cameo upon cloudy glass ground, of Haydn the composer. Signed on the shoulder, I. HAYDN MUS. D. 1792, also on the coat, TASSIE F. 4 in. × 2½ in.

4015

**297. Medallion portrait**, in intaglio on clear glass, of James Watt, the engineer. Inscribed in the field, J. WATT, and on the shoulder, MAYER D. 1½ in. × 1¼ in. 8134

**298. Medallion**, in clear blue glass, with a profile helmeted head, in greenish coloured glass cameo, in the centre, surrounded by a border of balls. This medallion was sold as an antique in the Hertz collection. See catalogue, No. 1172. 3½ in. × 2½ in. 8116

**299. Human-headed seated sphinx**, in dark purple glass, the surface rendered completely *mat* by the application of an acid in the manufacture. Although the glass is really purple, its surface appearance is black, and it might readily be mistaken for one of Josiah Wedgwood's black basalt ware figures. Made recently at Manchester. 1. 9. 76. 1

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## ENAMELS : 16TH CENTURY AND LATER.

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In this group are included the enamels made at Limoges in France, after the Gothic period, together with several still later examples of English, German, and Oriental manufactures. In an earlier portion of this Catalogue a description will be found of several enamels made during the

Gothic period, at Limoges ; and it may be seen that those specimens are all examples of the school which used enamel as a means of giving coloured ornament to engraved metal work. During the Cinquecento and later periods, however, the Limoges work altered considerably in its character ; the enamel was no longer used as an accessory, but the whole plate of metal was coated with an opaque enamel, upon the surface of which the artist painted and etched the subject. This later period of Limoges work is generally regarded as the time when the enamelling art attained its greatest perfection, but this opinion is not universal. The English specimens are of considerable interest, and a few are of local manufacture. These are decorated with transfer printed designs, the work of Messrs. Sadler and Green, of Harrington Street, Liverpool, who, from about 1756 up to nearly the end of the 18th century, were engaged in engraving various designs and transferring them on to pottery and enamels. To Sadler has been ascribed the invention of the art of transfer printing upon pottery. Of enamellers in Liverpool, nothing is known. The name of "William Stringfellow, Enameller, Park Lane," occurs in Gore's *Liverpool Directory* for 1766.

**300. Tazza**, in copper, covered with black enamel, upon which are subjects painted in white and black enamel and gilding. Inside is the Judgment of Paris, the figures being flesh-tinted and with stippled shading. On the outside, round the rim, is a border of fruit and flowers ; and in the centre, four female heads, with baskets of fruit upon them. Signed on the ground inside, P. R., for Pierre Raymond, enameller at Limoges, 1534-1572. This tazza has evidently had a foot, which has been broken away. Dia. 6 $\frac{3}{4}$ in. 41

**301. Tazza**, similar to the last, in copper, covered with black enamel, with subjects painted in white and black enamel, and gilding. Inside, are four medallion portraits of illustrious Romans and their wives ; and outside, round the rim, is a wreath of leaves and fruit ; and round the

centre, a procession of Diana in a car, drawn by four stags, preceded by trumpeters. Behind the car are female attendants with four dogs. One of the attendants draws two winged girls and a youth by chains. Venus and Cupid are chained to the back of the car. For a subject similar to this, see Labarte's *Arts of the Middle Ages*, p. 175. This tazza was probably painted by the same artist as No. 300. The foot is wanting as before. Dia. 7 $\frac{1}{2}$ in. 42

**302. Two oval medallions**, of copper, painted with opaque and translucent enamel colours, the subjects representing Justice and Fortitude. The colours employed are blue, purple, green, yellow, and white. Each 3 $\frac{1}{4}$ in.  $\times$  3in. 46

**303. Saltcellar (?) or stand**, in copper, covered with black enamel, upon which is painted, with black

and white enamel and gold, the head of a lady in the cup at the top; and round the egg-shaped stem, Neptune and Amphitryte riding through the sea on dolphins, followed by marine deities. Round the foot is the history of David and Bathsheba. H. 4 $\frac{1}{2}$ in. Dia. of base, 3 $\frac{1}{2}$ in. 43

**304. Pax**, in silver, which has been gilt, in shape of an open work screen of Gothic architecture, with small statues of the Evangelists and their emblems; into which is mounted a plaque of copper painted with black and white enamel. The subject represents our Lord turning water into wine at the marriage feast at Cana. The handle of the pax is still in situ at the back. H. 5 $\frac{1}{4}$ in. W. 4 $\frac{1}{8}$ in. 40

**305. Four oval medallions**, in copper, covered with black enamel, upon which are painted in white, black, and blue enamel and gilding, the heads of Roman emperors, Nero, Germanicus, Otho, and Vitellius, Each 2 $\frac{1}{4}$ in.  $\times$  2 $\frac{1}{4}$ in. 47

**306. Oval medallion**, in copper, with full length standing figure of a lady, painted in purple, white, blue, yellow, and red enamel, and gilding, on a black ground. 3 $\frac{1}{2}$ in.  $\times$  2 $\frac{1}{4}$ in. 51

**307. Plaque**, in copper, covered with black enamel, upon which is painted, in white and black enamel and gilding, a figure of the Mater Dolorosa. Under the figure is MATER DEI and the signature I. L. On the back of the plaque is written in gold LAUDIN EMAIL- LIEUR A. LIMOGES I L. Joseph Laudin was painting enamels at Limoges in 1693. 4in.  $\times$  3 $\frac{1}{2}$ in. 44

**308. Plaque**, in copper, covered with black enamel, upon which is painted, in black, white, yellow, green, and purple enamel, and gilding, a figure of S. Bernard holding a discipline in each hand. Behind the saint and before him, on a table, are emblems of the Passion. Under the figure is S BERNARDVS and the signature (also repeated on the back of the plaque) I. L. This plaque is evidently by the same artist as No. 307. 4in.  $\times$  3 $\frac{1}{8}$ in. 45

**309. Plaque**, in copper, enamelled, and painted with various enamel colours. Subject, the Ecce Homo. Our Lord, crowned with thorns and wearing a purple robe, is being derided by a crowd of priests, &c.; at His feet sits a little child, who holds out his hand and apparently addresses the crowd. 6 $\frac{1}{2}$ in.  $\times$  5 $\frac{1}{2}$ in. 37

**310. Plaque**, in copper, enamelled, and painted with various enamel colours, and gilding. Subject, the Last Supper. The drawing is very rude; S. John is singularly delineated, leaning on the table, his head on his arms, apparently under the right elbow of our Lord. 11 $\frac{1}{2}$ in.  $\times$  8in. 38

**311. Plaque**, in copper, enamelled, and painted with various enamel colours, and gilding. Subject, the Last Judgment. Our Lord is seated on a rainbow, with the Blessed Virgin on His right hand, and a saint on His left. Below is the Resurrection, and an angel conducting the good souls towards Heaven, and the devil driving the wicked into Hell, which is depicted as the mouth of a huge monster. 11 $\frac{1}{2}$ in.  $\times$  7 $\frac{1}{2}$ in. 39

**312. Tray**, in copper, enamelled, and painted with various enamel

colours. On the bottom inside is a female figure, and round the sides, birds and flowers. Outside, on the bottom, is a small landscape, and round the sides, birds and conventional floral ornamentation in gilding. H. 1½in. Dia. 6½in. 34

**313. Circular dish**, in copper, enamelled, and painted with enamel colours, blue, white, green, and red. The design is conventional, and mostly effected in gilding. Venetian work. Dia. 9in. 36

**314. Fire-dog**, in brass, in which are, in red, white, and blue enamel, the English royal arms, with supporters below. Also, a brass boss, with floral designs, decorated with blue and white enamel, similar to the above. The arms are such as were borne by Charles II., and the work is of that date. In the *Journal of the Archæological Institute*, vol. xix., p. 291, the following description is given of a pair of fire-dogs, evidently similar to this example:—"A pair of handsome enamelled fire-dogs, which have been preserved at Lake House, near Amesbury. They are specimens of a peculiar coarse kind of enamelling, usually on brass, not on copper, by the *champlevé* process, as practised in England during the reign of Elizabeth and in subsequent times. It consisted of inlaying enamels, fusible, probably, at a low temperature, in the interstices of a pattern in relief. The enamels, light and dark blue, black and white, do not fill the cavities on the metallic surface, the raised outlines of metal are mostly more elevated than the enamelled surfaces, whilst in the earlier productions of the *champlevé* process, the enamels and the metal fillets are rubbed down uniformly to a smooth face. Several fire-dogs of this work have been preserved,

and on some of these are the royal arms." One or more of these fire-dogs are preserved at Haddon Hall. H. of two ornaments 19½in. Dia. of boss 5½in. 27-9

**315. Two candlesticks**, in copper, covered with white enamel, and painted with flowers in various colours. Made at Battersea. H. 9-10in. 30-1

**316. Jug**, with lid, in copper, covered with white enamel, and painted with coloured medallion in front, a landscape with two pastoral figures among ruins in the foreground. Made at Battersea. H. 9in. 32

**317. Small oval box**, in copper, enamelled, and painted with small landscape medallions, upon a purple and white ground. Made at Battersea. L. 2½in. H. 1½in. 205

**318. Profile portrait**, to right, of the Duke of Cumberland, second son of George II., a rose-coloured transfer print, upon an oval enamelled copper medallion. Under the shoulder are the indistinct remains of the artist's signature, evidently RAVENET F<sup>T</sup>., the same as a signature on a similar portrait in possession of Mr. A. W. Franks, F.S.A. Probably made at Battersea. In original brass frame. 3½in. × 2¼in. 3104

**319. Portrait of Sir Robert Walpole**, a brown-coloured transfer print, upon an oval enamelled copper medallion. Probably made at Battersea. In original brass frame. 3½in. × 2¼in. 3106

**320. Portrait of Miss Gunning**, afterwards Duchess of Argyle and Hamilton, a red transfer print, upon an oval enamelled copper medallion,

Probably made at Battersea. In original brass frame.  $3\frac{1}{2}$ in.  $\times$   $2\frac{3}{4}$ in.  
3105

**321. Oval medallion**, in copper, covered with white enamel, and transfer printed with a profile portrait of George II.; above, is a crown and sword and sceptre, and below, a trophy of arms and flags and seated figure of Britannia. No doubt one of Sadler's enamels. There is a scratched memorandum on the back of this medallion, of recent date, stating that the portrait was engraved by Sadler, and the enamel made by Wedgwood, but there is no evidence to support the latter part of the statement. 3102

**322. Portrait of Frederick the Great**, below which is FREDERICK III. KING OF PRUSSIA. DONE FROM AN ORIGINAL, PAINTED AT BERLIN IN 1756. J. SADLER, LIVERP<sup>L</sup>. ENAM<sup>L</sup>. "Frederick III." should of course be "Frederick II."  $5\frac{1}{2}$ in.  $\times$   $4\frac{3}{8}$ in. 3103

**323. Portrait of William Pitt**, a transfer print on enamel. Below the portrait—THE RIGHT HON<sup>BLE</sup> W<sup>M</sup>. PITT ESQ<sup>R</sup>. ONE OF HIS MAJESTY'S PRINCIPAL SECRETARIES OF STATE AND ONE OF HIS MOST HON<sup>BLE</sup> PRIVY COUNCIL. J. SADLER LIVERP. ENAM<sup>L</sup>. In old wooden frame.  $5\frac{1}{2}$ in.  $\times$   $4\frac{1}{2}$ in. 29.9.81.1

**324. Oval medallion**, in copper, covered with white enamel, upon which is transfer printed the arms and insignia of the Honourable Society of Bucks. In the centre a buck on a shield, with plough above, and over it INDUSTRY PRODUCETH WEALTH. Below the shield, FREEDOM WITH INNOCENCE, and on either side, a huntsman as supporter, holding a staff surmounted by a

buck's head, and on their belts, BE MERRY,—AND WISE. Below this is a representation of Æsop's fable of the bundle of sticks, and round it UNANIMITY IS THE STRENGTH OF SOCIETY, and on either side, WE OBEY. The medallion is signed SADLER, LIVERPOOL. The Society of Bucks was evidently a sporting and convivial society, which flourished in Liverpool during the latter half of the last century. In the *Liverpool Advertiser* for 9th July, 1756, is the following notice:—"By order of the Grand, the Honourable Society of Bucks are hereby required to attend at Mr. Banner's, the Golden Fleece Inn, in Dale Street, on Wednesday next." In the same paper for 21st July, 1769, the following advertisement occurs:—"The Anniversary Meeting of the Society of Bucks will be at the usual place on Tuesday next, the 25th inst., where the Bretheren are desired to attend. W. W., Secretary. Dinner to be on the table at two o'clock." Among the Liverpool Municipal Records (Holt and Gregson MSS., vol. 24, p. 353) is an entry under date 8th February, 1760, to the effect that the Honourable Society of Bucks subscribed eighty guineas towards "cloathing and rewarding the British Troops in Germany." See also *Notes and Queries*, 6th series, vol. iv., p. 467.  $5\frac{1}{2}$ in.  $\times$   $4\frac{1}{2}$ in.  
3100

**325. Six labels for bottles**, enamels on copper, with painted and printed designs in colours, for PUNCH, MUSCADE, ALE, BEER, and CYDER. Probably Liverpool work.  
3107—9. 4010—2

**326. Oval copper medallion**, covered with enamel, and painted with a portrait, over which is JOHN

HORNE TOOKE, ESQ<sup>r</sup>. 2in. × 1½in.  
9. 3. 82. I

**327. Enamel**, painted by William Bone, and signed, in monogram, W.B.; a girl looking from a window, leaning upon the sill. 3½in. × 2½in.  
214

**328. Enamel**, on oval copper plaque, part of the subject in silver, in relief, a man hunting a bear (?) The landscape is painted in colours on enamel. 1½in. × 1½in. 224

**329. Locket**, heart-shaped, in silver-gilt (?), set with enamel, painted; a boy under a tree. On the back is an indistinct signature. Probably French. 55

**330. Enamel**, on copper, subject, delicately painted in grey and white, and pink ground, Venus and Cupid. Signed, MOSER. w. 1½in. × 1½in. 220

**331. Portions of the Russian Order of S. Andrew**, in gold, ornamented with dark blue enamel, set with small brilliants. The inscription reads, "For Faith and Truth." Taken from the body of a Russian officer at Alma. 157

**332. Pair of plaques**, in copper, covered with enamel, and painted in colours with landscapes, sea or river scenes, with ships, figures, and bales of merchandize; in the foreground, classical ruins. Probably German. 4½in. × 3in. 225

**333. Oval box**, of copper, covered with white enamel, painted with subjects in various colours. On the lid, four Ziethen hussars and four clergymen drinking and drawing the liquor from a barrel, and the legend, LONG LIVE THE KING OF PRUSSIA. Inside the lid is a well-painted portrait of Frederick the Great. Round

the sides trophies of arms, and VIVE LE ROI FREDRIC LE GRAND, and FRIEDERICUS REX BORUSSIÆ ELECTOR BRANDENBURGICÆ. NAT. 1712 D. 24 JAN. -On the bottom are six lines of poetry, which state that for long enough the fame-desiring world quarrelled as to who was the perfect hero; each nation, indeed, sang the glories of a hero, but each crowned only its own hero, and so the hero rose and fell through favouritism only: then God said "Let Frederick be!" and the quarrel was ended. Probably a Dresden enamel. 5in. × 3½in. 206

**334. Tray**, of cloisonné enamel; figures of lions and various emblems, in red, blue, yellow, green, &c., on a turquoise blue ground. Chinese. 14½in. × 6½in. 18. 2. 76. 4.

**335. Jug and bason**, in champlevé enamel on copper; insects, flowers, &c., in various colours, on a blue ground. Chinese. 5582

**336. Urn with lamp**, made for the European market, and plates, small tray, and cup, all in champlevé enamel on copper, painted with landscapes, figures, flowers, &c. Chinese. 33. 36. 5578-81

**337. Circular dish**, of cloisonné enamel; figures of horses, birds, and flowers, in subdued dull colour. Japanese, probably of the last century. Dia. 15½in. 24. 8. 75. 1

**338. Jar and cover**, of cloisonné enamel. A conventional pattern in red, yellow, blue, and green, on a blue ground. Japanese, probably of the last century. H. 7½in. 24. 8. 75. 2

**339. Plaque**, of cloisonné enamel; two flocks of wild geese, one among reeds, the other flying towards

them. In the sky the crescent moon and clouds, on a bright blue ground, with border of coloured flowers on a black ground. Recent Japanese work. 19½in. × 13¾in. 8. 1. 80. 2

**340. Two plaques**, of cloisonné enamel; figures of birds amongst flowering plants. Very delicate and fine drawing. Recent Japanese work. 9½in. × 5½in. 8. 1. 80. 3

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## MINIATURE AND OTHER PORTRAITS.

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During the 17th and 18th centuries, before the invention of photography, the art of miniature portrait painting was much practised in England. In almost all the old families of English gentry are to be found a number of these little pictures, in some cases of family heroes whose histories are well known, but in others of the less celebrated members, whose very names have been forgotten. Many of them were originally mounted in gold on gilt frames, and worn as personal ornaments. Miniature painting continued to be practised until almost entirely superseded by photography; and the professional miniature painter, as described by Charles Dickens, in the character of Miss La Creevy, in *Nicholas Nickleby*, belongs to a past generation.

A Loan Exhibition of Portrait Miniatures, held at South Kensington Museum, in 1865, was contributed to by the Royal Family and many of the oldest and most celebrated English families. This collection was an important representation of miniature painting and English portraiture. Mr. Redgrave, the Rev. James Beck, and Mr. R. H. Soden Smith prepared a Catalogue, which forms a handbook to the subject, and to which the writer is indebted for some information in this Catalogue.

The two Liverpool miniature painters mentioned in the Catalogue referred to are:—Thomas Hargreaves, “born at Liverpool in 1775, came to London in 1793, and was articled to Sir Thomas Lawrence; but his health failing, he returned to his native town, where he practised miniature painting, and met with much encouragement. He died at Liverpool in 1846, leaving three sons, who followed his profession.” Also, Thomas Hazlehurst, who “practised as a miniature painter, at Liverpool, in the last half of the 18th century, some of his early works being dated about 1760.”

Mr. J. H. Gibson, in his “Notes Historical and Antiquarian relating to Lancashire and Cheshire,” (*Trans. of His. Soc. Lan. and Ches.*, vol. xxxi., p. 73,) gives the advertisement of a Mrs. Lightfoot, of Liverpool, who



practised taking what are known as silhouette, or shade profile portraits. Mrs. Lightfoot's advertisement promises "exact symmetry and animated expression of the feature," and the further advantage, that the time of sitting occupied only one minute! To anyone acquainted with the capabilities of a cut-out black paper profile, as a medium for animated expression of *any* feature, Mrs. Lightfoot's advertisement will appear possibly an exaggeration; but it is true that some very remarkable likenesses used to be done in this manner by experts, in a few seconds.

Another Liverpool miniature painter is brought to light in this collection. No. 376 is a portrait of a Mrs. Lenham, and is stated to be painted by J. Lyon, painter, 182, Brownlow Hill.

The earlier miniatures are generally painted on card or metal, such as oil-colour on copper. At a later date ivory was employed, on account of its exquisitely smooth surface. Miniatures on card and ivory are nearly always in water-colour.

The best work of reference for English miniature artists is perhaps J. Redgrave's *Dictionary of Artists of the English School*. In this book, which was published thirteen years after the South Kensington Catalogue of Miniatures, the information respecting the artists is much more extended, and there are generally a few remarks given upon the kind and quality of each man's work. Bryan's *Dictionary of Painters and Engravers* is, of course, another work of reference on this subject.

In this Catalogue, the name of the portrait and of the artist are given in every case when they are known.

**341. Anne of Cleves**, Queen of Henry VIII. (?) Oil on card.  $4\frac{1}{2}$ in.  $\times$   $3\frac{1}{2}$ in. 244

**342. Ben Jonson**. Card. Signed I. O., Isaac Oliver, a well-known artist, who was born in Leicestershire in 1556. He painted Queen Elizabeth, Mary Queen of Scots, Prince Henry, also a full-length portrait of Sir Philip Sidney, and the miniatures of many other celebrated persons. Died in London 1617. (See Redgrave.) Most of Isaac Oliver's miniatures at the South Kensington Exhibition were signed I. O.  $2\frac{1}{2}$ in.  $\times$  2in. 284

**343. Queen Henrietta Maria**. Card. On the back is written—HENRIETTA MARIA Q. OF K. CH<sup>S</sup> Y<sup>E</sup> 1<sup>ST</sup> 1680. PRESENTED BY THE DUKE OF HAMILTON TO CH<sup>AS</sup>. O. BYRON, ESQ<sup>E</sup>. 2in.  $\times$   $1\frac{1}{8}$ in. 290

**344. The two children of King Charles the first**, painted in oil colours, on a piece of Vauxhall mirror glass. 7in.  $\times$   $5\frac{1}{2}$ in. 298

**345. Portrait of a gentleman**, name unknown. Oil-colour on white metal.  $2\frac{1}{2}$ in.  $\times$  2in. 293

**346. Portrait of a gentleman**, name unknown. Oil-colour on copper.  $3\frac{1}{2}$ in.  $\times$   $2\frac{1}{2}$ in. 258

**347. Duchess of Suffolk**, Princess Mary of England, and widow of Louis XII. Oil-colour on copper. The name is written on the back.  $2\frac{3}{4}$ in.  $\times$  2in. 271

**348. Portrait of a gentleman**, name unknown. Oil-colour on copper. Signed A. D.  $4\frac{1}{2}$ in.  $\times$   $3\frac{1}{8}$ in. 245

**349. Countess of Rochester**, Court lady, time of Charles II. Card. Said to have been painted by one of the Hoskins. The name of the portrait and artist are written on the back.  $2\frac{3}{4}$ in.  $\times$   $2\frac{1}{4}$ in. 268

**350. Catharine Sedley, Countess of Dorchester**, mistress of James II. Card. Signed M : S : FC 1652. No doubt by Matthew Snelling, who painted a miniature portrait of Charles I., signed in a similar manner. See *South Ken. Cat.*, No. 1450.  $2\frac{3}{4}$ in.  $\times$  2in. 269

**351. The Countess of Tavistock**, Oil-colour on copper.  $2\frac{1}{2}$ in.  $\times$  2in. 270

**352. Portrait of a gentleman**, name unknown, in costume of the reign of James I. Mounted in oval pendant frame. 2in.  $\times$   $1\frac{3}{8}$ in. 289

**353. Portrait of a lady**, name unknown. Oil-colour on copper.  $1\frac{1}{2}$ in.  $\times$   $1\frac{1}{8}$ in. 259

**354. Portrait of a gentleman**, name unknown, with long light hair, and dressed in costume of the time of Charles I., a black slashed tunic, with large square-cut white collar. The ground is light blue, on which is a monogram and date in gilt, apparently P. H. F. 1640. It is a pity that neither the original of this portrait nor the name of the artist should be known, for the work is exceedingly beautiful, and the face

that of a refined and cultivated man. Card. In elaborately carved wooden frame, gilt. Miniature,  $3\frac{1}{2}$ in.  $\times$   $2\frac{1}{4}$ in. 251

**355. Queen Anne**. Oil-colour on copper, mounted in a brass frame, covered with designs and inscriptions. At the top, in front, LE MAIRE FECIT, and a crown, sceptre, and two hearts, inscribed TWO IN ONE—FOR EVER; below, the royal arms, and SEMPER EADEM. On the back the two hearts are inscribed GLORY BI (?) TO GOD; and below, A MEDALL UPON THE APY UNION OF GREAT BRITTAIN TO THE IMMORTAL GLORY OF HER MOST EXCELLENT MAIESTIES QUEEN ANNE JULY THE 3 ANNO D<sup>M</sup> 1708 IN THE 7TH YEAR OF HER MAJESTIE'S REIGNE. MADE BY BARTHELEMY LE MAIRE HIS MOST EXCELLENT MAIESTYS KING CHARLES THE 2<sup>DS</sup>. OF BLESSED MEMOR<sup>I</sup> INGRAVER IN ORDINARY SWORN AT WHITALL THE 25TH OF JUNE 1670 IN THE 22<sup>D</sup> OF HIS MAIESTIES REIGNE. MADE BY THE SAID LE MA<sup>IRE</sup> IN THE 63 YEAR OF HIS AGE. Below this is the Order of the Garter, and SEMPER EADEM. Miniature  $1\frac{1}{2}$ in.  $\times$   $1\frac{1}{4}$ in. Frame,  $5\frac{1}{4}$ in.  $\times$   $3\frac{1}{4}$ in. 291

**356. Portrait of a gentleman**, name unknown. Card.  $1\frac{1}{8}$ in.  $\times$   $1\frac{1}{8}$ in. 280

**357. Joseph Addison**. Card. Said to have been painted by Christian Frederick Zincke, 1684-1767. Zincke was a native of Dresden, but came to England, and practised miniature painting and enamelling with great success, being largely patronised by George II. and his Queen.  $1\frac{1}{2}$ in.  $\times$   $1\frac{1}{4}$ in. 278

**358. Portrait of a gentleman**, name unknown. Ivory. Mounted in silver.  $1\frac{3}{4}$ in.  $\times$   $1\frac{1}{8}$ in. 265

- 359. Portrait of an old lady**, with black hood or cap; said to be the mother of Oliver Cromwell. On card, painted in black, on a surface coated with plaster.  $2\frac{1}{4}$ in.  $\times$   $1\frac{3}{8}$ in. 286
- 360. An eastern potentate**, or patriarch. Oil on copper.  $1\frac{9}{16}$ in.  $\times$   $\frac{1}{2}$ in. 297
- 361. Portrait of one of the De Witts**, in armour, with long flowing wig. Card. Signed c. L. in monogram.  $3\frac{1}{2}$ in.  $\times$   $2\frac{3}{4}$ in. 307
- 362. Portrait of a lady**, name unknown; standing, holding a picture of a skeleton, inscribed "How changed!" Ivory. Signed s D PINX 1776.  $5\frac{1}{8}$ in.  $\times$   $3\frac{3}{8}$ in. 301
- 363. Lady Frederick Howard**, *née* Catharine Blake, and married Lord Frederick Henry Howard, cousin of John second Earl of Stafford. Ivory. Signed B. L. (in monogram) 1719; evidently Bernard Lens, a miniature painter of some note, who was born in London in 1680, and was the son of a mezzotint engraver, and grandson to an enameller, both named Bernard Lens. Bernard Lens was much patronized by the Royal family and the nobility. He died in 1740. In the Duke of Marlborough's collection there is a miniature portrait by Lens of the Countess of Sunderland, after a portrait by Sir Godfrey Kneller, signed B. L. 1720.  $3$ in.  $\times$   $2\frac{3}{8}$ in. 302
- 364. Miss Roberts**, of Windsor. This name, and the date, 1765, are written on the back of this miniature. Ivory.  $1\frac{1}{8}$ in.  $\times$   $1\frac{1}{8}$ in. 287
- 365. Countess of Coventry**, Court lady, time of Charles I., *née* Maria G..... (?) This name is written on the back of the miniature. Ivory.  $2\frac{3}{8}$ in.  $\times$   $1\frac{3}{4}$ in. 267
- 366. Portrait of a lady**, name unknown. On the back is written, PAINTED 1763 AT BATH, NAME FORGOT, NO. 6. Ivory.  $1\frac{3}{4}$ in.  $\times$   $1\frac{1}{2}$ in. 260
- 367. Portrait of a lady**, name unknown. Ivory.  $1\frac{9}{16}$ in.  $\times$   $1\frac{3}{8}$ in. 262
- 368. Miss Gunning**. This name is written on the back of this beautiful miniature. Ivory. Signed N. By James Nixon, A.R.A. Born about 1741, and died at Tiverton in 1812. Nixon painted miniatures chiefly, but also oil portraits, and a few illustrations for books.  $2\frac{3}{8}$ in.  $\times$   $2\frac{1}{8}$ in. 273
- 369. Portrait of a lady**, name unknown. Ivory. On the back are the initials o. h. in monogram, and 1769. Ozias Humphrey, born at Honiton, 1742. Studied under Collin, miniature painter, at Bath. Settled in London, and was encouraged by Reynolds. Visited Italy with Romney, and afterwards went alone to India. He returned to London, and was patronised by Royalty, and attained great distinction in his line. Died 1810. (See Redgrave.)  $1\frac{1}{8}$ in.  $\times$   $1\frac{9}{16}$ in. 253
- 370. Portrait of a lady**, name unknown. Ivory. Mounted in a pendant gilt frame.  $1\frac{3}{8}$ in.  $\times$   $1\frac{1}{4}$ in. 276
- 371. Portrait of a judge (?)**, in robes, with long flowing wig. On card, in pencil. Signed T. FORSTER DELIN. 1702." (?) The *South Kensington Catalogue* says of Thomas Forster:—"Practised about the beginning of the 18th century. His finished pencil portraits on vellum

are excellent. His name is worthy of record, but is not to be met with in any work on art, or in any other source to which we have been able to refer."  $4\frac{1}{2}$ in.  $\times$   $3\frac{1}{2}$ in. 304

**372. Portrait of a lady**, name unknown. Ivory. Signed MASSELIN.  $2\frac{1}{2}$ in.  $\times$   $2\frac{1}{4}$ in. 303

**373. Portrait of a lady**, name unknown. Ivory.  $2$ in.  $\times$   $1\frac{1}{2}$ in. 317

**374. Portrait of a lady**, said to be "Jenny Cameron." Ivory.  $1\frac{1}{2}$ in.  $\times$   $1\frac{1}{4}$ in. 274

**375. Portrait of a lady**, name unknown. Card.  $1\frac{1}{8}$ in.  $\times$   $1\frac{1}{4}$ in. 318

**376. Portrait of a lady**, name unknown. Seated under a tree, with rural landscape beyond. A very charming portrait, in the style of Sir Joshua Reynolds. Ivory. On the back is written, PAINTED 1793 BY H. EDRIDGE DUFOURS PLACE BROAD ST. GOLDEN SQUARE. Henry Edridge, A.R.A., was born in 1768, and was a pupil of Pether. He exhibited miniatures in the Royal Academy. His early works were on ivory, and afterwards on paper, drawn in pencil and tinted, the head only with great finish, the other parts slightly. He was much noticed by Sir Joshua Reynolds, whose style he studied. He died in 1821. (From the *South Kensington Catalogue*.)  $5\frac{1}{4}$ in.  $\times$  4in. 299

**377. Mrs. Lenham.** This name is written on the back of the frame, and on a paper at the back is written the name of the artist, MR. J. LYON, PAINTER, ETC., 182, BROWNLOW HILL . . . . In *Gore's Liverpool Directory* for 1807, George Lyon is described as a painter, of 2, Back Russell Street, and with a shop at 60, Brown-

low Hill. In *Gore's Directory* for 1823, George Lyon and Son are described of 91, Brownlow Hill; and a Joseph Lyon, painter, of 2, Rupert Street, is named. George Lyon and Son seem to have lived for some years at various numbers in Brownlow Hill. In the miniature, the lady is seated in a church, nursing an infant, and looking up towards a white marble bust of a man, and memorial tablet. Ivory.  $6\frac{1}{2}$ in.  $\times$   $4\frac{1}{2}$ in. 300

**378. Portrait of a lady**, name unknown. Ivory. Signed I. S., possibly J. S. for John Smart, a well-known miniature painter, who lived in London at the end of the last and the commencement of the last century.  $2$ in.  $\times$   $1\frac{1}{2}$ in. 248

**379. Miss Wilmot** is the name slightly written on the back of this unfinished miniature. Ivory.  $2$ in.  $\times$   $1\frac{1}{2}$ in. 295

**380. Portrait of a lady**, name unknown. Ivory. Signed D. BOSSI PINXIT. 1797. STOCK. Dia.  $3\frac{1}{4}$ in. 249

**381. Portrait of a lady**, name unknown. Ivory. Mounted in gilt pendant frame.  $1\frac{1}{8}$ in.  $\times$   $1\frac{1}{4}$ in. 261

**382. Portrait of a gentleman**, name unknown. Ivory. A memorandum on the back says that this miniature was painted by Meyer. "Jeremiah Meyer, R.A. Born at Tubingen, 1728. Came to England at the age of 14, and was for a time the pupil of Zincke, and, studying the manner of Reynolds, soon distinguished himself. He was appointed miniature painter to the Queen, and enameller to George III.

**383. Two little children with a dog.** Ivory. Mounted in gold as a pendant.  $1\frac{1}{2}$ in.  $\times$   $1\frac{1}{2}$ in. 242

**384. Mrs. Newson;** a memorial locket, mounted in gold, on the back of which is scratched MRS. NEWSON OBIT 1785 ÆT. 62. In black on ivory.  $1\frac{1}{8}$ in.  $\times$  1in. 241

**385. Sir Jacob Wolf, Bart.** Ivory.  $1\frac{1}{8}$ in.  $\times$   $1\frac{1}{8}$ in. 257

**386. Portrait of a gentleman,** name unknown. Ivory.  $1\frac{1}{8}$ in.  $\times$   $\frac{7}{8}$ in.

**387. Portrait of a gentleman,** name unknown. Ivory.  $1\frac{1}{4}$ in.  $\times$   $1\frac{1}{4}$ in. 255

**388. Thomas Lord Dartrey.** An enamel on copper. Signed on the back, THOMAS LORD DARTREY. HURTER FEC. 1784. John Henry Hurter, who was a native of Schaffhausen, was induced by Lord Dartrey to come to London, where he remained for some time practising in enamel, chiefly as a copyist. He eventually returned to Switzerland. At the South Kensington Exhibition there were a number of enamels by Hurter, and two or three of Lord Dartrey. These were chiefly in the possession of Lord Cremorne.  $1\frac{3}{4}$ in.  $\times$   $1\frac{1}{2}$ in. 256

**389. Lord Nelson.** A poor work in ivory. Dia.  $1\frac{1}{2}$ in. 264

**390. Voltaire.** Enamel. Signed PERLET PINX. 1779.  $1\frac{1}{8}$ in.  $\times$   $1\frac{3}{8}$ in. 283

**391. Lady Hamilton.** This name is written on the back of this miniature. Ivory. Signed with a name unfortunately illegible, which appears to read STEVELY. Very pretty work, *engrissaille*.  $2\frac{7}{8}$ in.  $\times$   $2\frac{3}{8}$ in. 272

**392. Portrait of a gentleman,** name unknown. Ivory. Signed SHELLY PINXT. Shelley was born in Whitechapel, London, about 1750.

He practised for many years, exhibited in the Royal Academy, and was one of the original members of the Water-colour Society. He died in London in 1808. Mounted in oval gilt frame.  $2\frac{1}{8}$ in.  $\times$   $2\frac{5}{8}$ in. 294

**393. John Keats,** the poet. Ivory. Said to have been painted by Richd. Otway (?), possibly a mistake for Richd. Cosway, of whom there is an interesting description in Redgrave's Dictionary. He appears to have been an eccentric character. He was born at Tiverton in 1740, and died in London in 1821. As a miniature painter he showed great ability, and he was patronized by royalty and the fashionable world in London.  $2\frac{1}{4}$ in.  $\times$  2in. 306

**394. Portrait of a gentleman,** name unknown. Ivory.  $1\frac{3}{4}$ in.  $\times$   $1\frac{3}{8}$ in. 308

**395. Portrait of a gentleman,** name unknown. Ivory.  $3\frac{3}{8}$ in.  $\times$   $2\frac{3}{8}$ in. 316

**396. The Rt. Hon. Lord Frederick Campbell.** Enamel. On the back is inscribed R<sup>T</sup>. HON<sup>BLE</sup> LORD FRED<sup>C</sup>. CAMPBELL. LONDON FEB<sup>V</sup>. 1814. PAINTED BY HENRY BONE, R.A. ENAMEL PAINTER TO H.R.H. THE PRINCE REGENT AFTER A DRAWING BY H. EDRIDGE. Henry Bone was born at Truro in 1755, and showing a taste for art was apprenticed at the Plymouth porcelain works, and afterwards at Bristol. He afterwards came to London, and practised enamelling, gradually rising from the ornamentation of jewellery to the execution of large subjects and portraits. He died in London in 1834. (See Redgrave's Dictionary.)  $6\frac{1}{2}$ in.  $\times$   $5\frac{3}{8}$ in. 210

**397. Sir Joshua Reynolds,** after the portrait by himself. On the

back is a memorandum that this miniature was painted by William Wood, a distinguished draughtsman, who practised miniature painting in London. Born about 1760, died 1809. Ivory.  $2\frac{3}{8}$ in.  $\times$   $1\frac{7}{8}$ in. 279

**398. Portrait of a gentleman**, nearly full face, in light purple coat. Name unknown.  $1\frac{1}{2}$ in.  $\times$  1in. 5646

**399. Portrait of a gentleman**, in dark blue velvet coat, trimmed with gold lace. Name unknown.  $1\frac{3}{8}$ in.  $\times$   $1\frac{1}{2}$ in. 5647

**400. Portrait of a lady**, name unknown. Ivory. On the back is the memorandum, J. C. D. ENGLEHEART, PINXIT, 1821. 70, BERNERS ST., LONDON. Redgrave gives but a short account of Engleheart, only saying that he first exhibited in the Royal Academy in 1802, and disappears after 1828. 4in.  $\times$  3in. 296

**401. Eight miniature portraits**, of the Queen, Prince Consort, and six of the Royal Family. On ivory, mounted in gilt frames set with hair. Painted by William Egley, 75, Connaught Terrace, Hyde Park, 1851. William Egley was born at Doncaster in 1798, and practised miniature painting in London for many years. He died in 1870. These portraits of the Royal Family are not, perhaps, fair examples of his ability, as Redgrave praises his work. 275

**402. Photograph** on glass, of Sir Wm. Brown, donor of the Liverpool Free Library and Museum.  $2\frac{3}{8}$ in.  $\times$   $2\frac{1}{2}$ in. 239

**403. Joseph Mayer, Esq., F.S.A.**, a photograph on silver, called *daguerrotypes*, after the painter

Daguerre. On the back of the frame is T. WHARTON N<sup>o</sup>. 791. 24. AUGUST 1841. 240

### MISCELLANEOUS PORTRAITS.

**404. Full-face portrait of Françoise Marguerite de Silly**, in relief, on a square plate of steel, the dress, &c., inlaid with gold and silver Damascene work. The name is engraved over the portrait. French, 16th century.  $5\frac{3}{8}$ in.  $\times$   $4\frac{1}{2}$ in. 5997

**405. Profile portrait of a youth**, carved in ivory. German, 18th century. This charming portrait of a youth in armour, with a flag under the breast, upon which is the spread eagle, is surrounded by an elegant foliated design, in open work.  $2\frac{3}{8}$ in.  $\times$   $2\frac{1}{2}$ in. 8082

**406. Portrait of a lady**, on an ivory tablet. English, 18th century. There is no name given to this portrait, but HORACE WALPOLE 1783 is written on the back, in faded ink, and the ivory is said to have come from the Strawberry Hill collection.  $4\frac{1}{2}$ in.  $\times$   $3\frac{1}{2}$ in. 8103

**407. Portrait of a gentleman**, in oil colour, name unknown, in costume time of George I. or II., with black three-cornered hat under left arm. Without frame. 10in.  $\times$  8in. 5958

**408. Portrait of a gentleman**, in crayons; costume of the 18th century, blue coat and full white neckcloth. Name unknown; but not altogether unlike one of the family of George III. On the inside of the frame is written, in ink, MR. KEATING. Said to be the work of John Russell, R.A., 1744—1806. Without frame. 15in.  $\times$  11in. 4501

**409. Portrait of Joseph Mayer, F.S.A.** An oil painting, by William Daniels of Liverpool, a well-known local artist, of whose work this may be considered a very excellent example.

**410. Profile head of Mrs. Sandbach,** daughter of William Roscoe. Modelled in clay, upon a circular slab of slate, by John Gibson, R.A. Signed I. GIBSON FR. Dia. 10½ in.  
5837

**411. Plaque,** in ivory. German, 17th century. Figure of a warrior in full armour, his left hand resting on a shield, on which is a griffin rampant. 3½ in. × 2½ in. 8105

**412. Lid of a box,** in ivory.

Dutch. 18th century. On one side is a pastoral scene, carved in relief, and coloured green and gold; and on the reverse is an old sea painting, signed J. or T. W. ROTHAMER or ROBBEMER. 4½ in. × 2 in. 8075

**413. Seven medallions,** in ivory. English. 18th century. Six of these bear portraits of the members of the House of Tudor, (1) Lady Margaret Tudor, (2) Henry VII., (3) Henry VIII., (4) Edward VI., (5) Queen Mary, (6) Queen Elizabeth. These are said to be the work of Grinling Gibbons; and a memorandum with them stated they were bought at Hereford Castle. The medallion of Edward VI. has a large initial G upon it. Each medallion 2½ in. × 1½ in. 8098

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## MISCELLANEOUS PERSONAL RELICS.

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**414. Reliquary,** of silver gilt, containing a fragment of the Cross of Our Lord, and relics of S. Gregory, S. Augustine, St. Ambrose, S. Jerome, S. Athanasius, S. Basil, S. John Chrysostom, and S. Gregory Nazianzen. This reliquary was given to Miss Tinne, during the "Dutch Ladies' Expedition," by Agabios, Bishop of the Greek Church at Beyrout. Dia. 2½ in. 7. 7. 70. 112  
*Presented by J. A. Tinne.*

**415. Rosary and Reliquary,** of horn, each bead containing three relics of the saints, and the pendant at the end twenty-four; the central one missing. There are 57 horn beads. See *Trans. His. Soc. of Lan. and Ches.*, vol. vi., p. 132, where a description of this rosary is given, and it is stated that the Cru-

cifix, No. 416, was attached to it. It is scarcely probable that this attachment was originally intended.  
4037

**416. Crucifix,** in wood, carved; figure of the Mater Dolorosa; a small receptacle at back with lid, in which are a few relics, and a small picture described as the head of H. ANATSASY MART. CARM. ORT. German, 17th century (?). H. 5½ in.  
4054

**417. Portions of two reliquaries,** containing relics of various saints.  
176

**418. Pair of boots and pair of gloves, and silver spoon,** once belonging to King Henry VI., and given by him to Sir Ralph Pudsey, at Bolton Hall, Yorkshire, where the King lay concealed after the

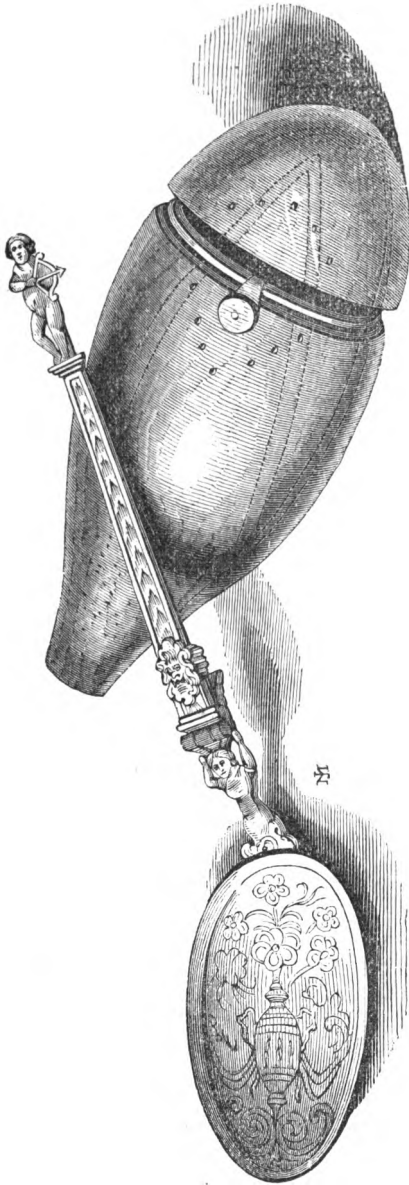
battle of Hexham, fought May 15, 1464. These interesting relics were preserved at Bolton Hall, and afterwards at Hornby Castle, from that date onwards, until they came direct from the hands of Sir Ralph Pudsey's descendants into the possession of Mr. Mayer. They were very carefully engraved in the *Antiquarian Repertory*, (edition commenced in 1775,) vol. iii., p. 168; see also Chambers' *Book of Days*, vol. i., pp. 669-70; *Gentlemen's Magazine*, June, 1785; *Trans. His. Soc. of Lan. and Ches.*, vol. xxiv., pp. 197-8. An engraving of these is also given in Dr. Whitaker's *Deanery of Craven*, opp. p. 114. Dr. Whitaker remarks:—"The boots are of fine brown Spanish leather, lined with deer's skin, tanned with the fur on; and about the ankles is a kind of wadding under the lining, to keep out wet. They have been fastened by buttons from the ankle to the knee; the feet are remarkably small (little more than eight inches long), the toes round, and the soles, where they join the heel, contracted to less than an inch diameter. The gloves are of the same material, and have the same lining: they reach up, like women's gloves, to the elbow; but have been occasionally turned down, with the deerskin outward. The hands are exactly proportioned to the feet, and not larger than those of a middle-sized woman. In an age when the habits of the great, in peace as well as war, required perpetual exertions of bodily strength, this unhappy prince must have been equally contemptible, from corporeal and from mental imbecility." The silver spoon has been engraved in W. J. Cripps' *Old English Plate*, p. 227. Mr. Cripps remarks:—"Of the genuineness of this spoon there is no doubt; the head of the handle

is hexagonal, somewhat resembling the capital of a Gothic shaft, and on the flat top is engraved a single rose, the badge of the King. It is of the usual form of ancient spoons, and the marks thereon are as follows:—Inside the bowl is stamped the leopard's head—and all the ancient English spoons, previous to the Restoration, are so marked;—on the back of the stem is stamped with a punch, a small heart, for maker's mark; and above that is the annual letter, also stamped with a punch. This, which is a Lombardic  $\text{H}$ , stands for the year 1446, which agrees both with the history and the make of the spoon." See also H. Chaffers' *Hall Marks on Plate*, p. 52. 19. II. 74. 1-3

**419. Cup and small medallion**, said to be made from the wood of a mulberry tree planted by William Shakespeare, at Stratford-on-Avon. This tree was taken down by its owner, the Rev. Francis Gastrell, in 1759; and Sharp, a clock and watch maker, in Stratford-on-Avon, who died in 1779, made a declaration on oath, to the effect that he purchased the felled tree from Mr. Gastrell, and made numerous articles out of it. Halliwell, in his *History of New Place*, says that the main facts in this affidavit appear reliable. Both these relics are stamped with Sharp's name. 5848

**420. Memorial pendant of King Charles I.**, in gold, shaped like a coffin. Under the glass in front is a small but admirable painting of the dead body of the King, in his shroud, holding the crown and sceptre. The gold work is inlaid with black enamel. At the back the legend, **THOUGH DEAD YET SPEAKETH**. English, 17th century. L. 1½ in.





Silver Spoon and Case, No. 426.

**421. Pair of large leather boots**, said to have belonged to Oliver Cromwell, and to have been brought from one of his residences. See *Jour. Brit. Arch. Ass.*, vol. xiii., p. 343. 4899

**422. Gourd cup**, silver mounted, said to have belonged to Oliver Cromwell, but the mounting seems of a later date. See *Jour. Brit. Arch. Ass.*, vol. xiii., p. 344. 4312

**423. Snuff box**, made from the wood of the ship "Betsy Cains," which brought King William III. to England in 1688. The "Betsy Cains" was lost off the rocks at Tynemouth, 18th February, 1827, and the wreck was purchased by Richard Beall, who presented this box to Henry Hewitson. 200

**424. Memorial pendant of Queen Anne**, in gold, set with a lock of her hair. 137

**425. Crucifix, scent-bottle, and snuff-box**, said to have once belonged to Prince Chas. Edward Stuart (the young Pretender.) The snuff-box has two lids; upon the inner one is a portrait of Prince Charlie. The box is painted outside with a Scotch tartan. The scent-bottle is of wood, very well carved in cinque cento style with figures holding wreaths, &c. On the silver stopper is engraved a crown, and below it the letters v s in monogram. 209

**426. Silver spoon**, presented to an ancestor of the person from whom Mr. Mayer obtained

it, by Prince Charles Edward Stuart (the young Pretender), as a remembrance of him, and an acknowledgment of the hospitality which he received during his stay in Manchester, on his intended march to London in 1745. The spoon has a joint near the heel of the bowl, which enables it to be folded into its accompanying shagreen case. On the back of the bowl the initials M C are engraved, and the plate marks are a bear (?) passant below a fleur-de-lis, and the letter P above three crescents. The spoon and case are figured on pl. opp. p. 134, vol. iv., *Trans. His. Soc. Lan. and Ches.*

4396

**427. Brooch**, in silver, said to have been worn by Rob Roy. See *Trans. His. Soc. Lan. and Ches.*, vol. i., pl. opp. p. 28, fig. 6. 62

**428. Small two-handled quaigh cup**, made from the wood of Dud-dingston Thorn, near Winburgh, known as a landmark in 1107, and blown down 25th May, 1840. 4314

**428. The initials of Henry Kirke White**, carved by him upon the bark of an ash tree on the banks of the Trent, near Nottingham, in 1803.

5849

**430. Cap, gloves and shoes**, worn by Lord Byron in Greece, 1822. See *Trans. His. Soc. Lan. and Ches.*, vol. i., p. 119, where one of the shoes is figured. Leigh Hunt mentions Byron's velvet cap; see also frontispiece to Leigh Hunt's *Lord Byron and some of his Contemporaries*.

5847

**431. Wooden candlestick**, formerly in the possession of Robert Burns, the poet. A letter from Burns' son, Robert, with this relic, states that the candlestick formed part of the poet's household furniture, both at Moss-gill and Ellesland, before he came to live at Dumfries.

8111

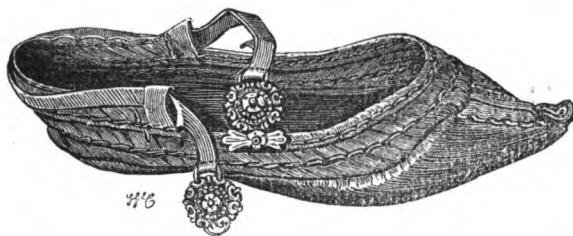
**432. Walking cane**, with silver knob, formerly belonging to King William IV. 4307

**433. Two walking sticks**, formerly belonging to H. R. H. the Duke of Sussex; one with a gold knob, and the other composed of entwined wires made of gold, platinum, silver, copper, tin, and iron, and presented to the Duke by Andrew Smith, the patentee. 4307-9

**434. Memorial brooch**, of Princess Charlotte Augusta, daughter of George IV. 138

**435. Inkstand**, made from the wood of the Royal George. 4309

**436. Testimonials**, presented in New York to the late Capt. Dayman, R.N., Commander of H. M. steam frigate *Gorgon*, commemorating the part taken by him in the laying of the first telegraph cable between Europe and America, August, 1858. Two gold medals, one given by the



City and the other by the Chamber of Commerce; also, an address on vellum, rolled round a piece of

cable, presented by the Mayor and Corporation. Bequeathed by the late Captain Dayman, R.N.

8. 4. 69. 1-3

**437. Wooden glove or gloved hand**, hung up in Chester for many years, in early times from a pole, and later from St. Peter's Church, to indicate the commencement of each city fair. A legend is carved round the wrist part of the glove, apparently, *VIT ME R CAT MCLIX HVGO COMES CESTRIA*, which may have been cut within the last two centuries. A quaint memorandum with this relic states that one Peter Cattaral, clerk of S. Peter's Church, received 3s. 9d. per annum for fixing this glove up, and taking it down when the fair was over. In 1836, however, the Mayor refused this stipend, and threw the glove at the claimant, who parted with it. It was subsequently sold for two pints of ale in 1836. L. 12 $\frac{3}{4}$ in. 5978

**438. Brank, or scold's bridle**, in iron, with chain for attachment, such as were used in many places in England, during the 17th and 18th centuries, for keeping in order scolding and refractory women. The Ven. Archdeacon Hale suggested, and probably with truth, that lunacy being little understood in those times, many violent women were then treated as scolds who would now be regarded as lunatics. An interesting account of these cruel instruments will be found in the *Jour. Arch. Inst.*, vol. xiii., p. 256 *et seq.*; see also *The Reliquary*, vol. i., p. 65. This brank was given to Mr. Mayer by Dr. Kendrick, of Warrington, and is figured in *Trans. His. Soc. Lan. and Ches.*, vol. ii., pl. 5. Mr. Mayer also possessed formerly a brank used at Newcastle-

under-Lyne. *Reliquary*, vol. i., p. 72. H. 11 $\frac{1}{2}$ in. 5992

**439. Bust**, in ivory, of Lorenzo de Medici. On the back is inscribed, THIS BUST WAS TURNED IN A LATHE BY BENJ<sup>N</sup> CHEVERTON OF LONDON, FROM THE ORIGINAL BY MICHAEL ANGELO. PRESENTED BY THE CITY OF FLORENCE TO WILLIAM ROSCOE, THE HISTORIAN OF THE LIFE OF LORENZO DE MEDICI, AND BY HIS SON WILLIAM STANLEY ROSCOE GIVEN TO JOSEPH MAYER, F.S.A., LIVERPOOL. H. (with marble pedestal) 7in. 8091

**440. Memorial** of a great frost in January, 1740. The Ten Commandments within an archway, in the Italian renaissance style. PRINTED ON THE ICE ON THE RIVER OF THAMES JAN<sup>RY</sup> 21 1739-40. Under this again is, PRINTED ON THE RIVER THAMES WHITE HALL-STAIRS JANUARY 29. 1740. MARY DAULING. The frost was so severe in January, 1740, that the people dwelt in tents on the Thames for weeks. (*Chambers' Book of Days*, vol. i., 109-10.) 10 $\frac{1}{2}$ in. x 6 $\frac{1}{2}$ in. 8358

**441. Small bag**, embroidered with coloured silks mixed with silver wire, the designs—flowers, and robins, and insects. Very beautiful. English needlework of the time of Charles I. 5in. square. 8323

**442. Baby's cap**, embroidered with flowers in coloured silks, and ornaments and tassel in gold wire. 8315

**443. Sampler**, in English 18th century needlework, with figures of the coronets of royalty and nobility, the Lord's Prayer, and ten verses of a hymn commencing—

"To Church I'll go and larn to do  
Whatever God doth say  
No God but He that formed me  
I'll worship and obey."

At the end is, "Ann Parfet is my name, and England is my nation, Avington is my dwelling place, and Christ is my salvation. February y<sup>e</sup> 27. 1735<sup>e</sup>." 19in. x 17in. 8320

**444. Two pairs of gloves**, one in white and the other in crimson silk, trimmed with gold lace; said to have been used by a Pope and Cardinal. Italian, 18th century?

8324-5

**445. Race Card**, or "An Exact List of all the Horses, &c., that are entered to run on Crosby Marsh, near Liverpool, on Tuesday the 1st, and Wednesday the 2d, and Thursday the 3d of July, 1777." John Gartside, Esq., and Gill Slater, Esq., are Stewards. At the top is a view of a race with starting and

winning posts, and at the bottom the announcement,—ORDINARIES, ASSEMBLIES, PLAYS, AND COCKINGS AS USUAL. 10½in. x 6½in.

10. 7. 73. 1

*Presented by Henry Green.*

**446. Cross of the Order of S. Louis**, with which Paul Jones, the pirate, was decorated by Louis XVI.

99

**447. Miniature portrait**, on ivory, of a girl; and photograph copies of the photographs found on the bodies or among the recovered property from the wreck of the *Royal Charter*.

19. 12. 65. 1

*Presented by the Board of Trade, 19th December, 1865.*

**448. Portion of a door**, studded with iron nails, from the tower which formerly stood in the Prison Weint, now part of Water Street, Liverpool. *Presented by Mrs. Stonehouse, 1858.*

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## BADGES AND MEDALS CONNECTED WITH THE FRENCH REVOLUTION AND FIRST EMPIRE.

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In this group of badges and medals there are, (1) Personal Badges, worn by those who found it desirable or necessary to have some private or external demonstration of their political opinions or party. (2) Official Badges, such as were worn by officers in conventional committees and law courts. (3) Commemorative medals of particular events, medals of award, and miscellaneous ornaments from costume or furniture, on which are Royalist or Revolutionary symbols and subjects. The majority of these badges bear Revolutionary symbols, and were no doubt worn by some of those who took active part in that terrible political struggle.

That these badges were worn by the Judges and Officers of the Civil Courts is proved from a few plates at the end of the second volume of François Bonneville's *Portraits des Personnes Célèbres de la Revolution*. There, a badge exactly similar to No. 482, is suspended from a tricolour ribbon round the neck of an officer of the "Tribunal Civil;" and the "Juge de Pais," upon the next plate, wears a similar ribbon, though the badge at the end is different in form.

The condition of the government in Paris and other towns in France, during the years 1792—1795, forms an awful and extraordinary chapter in the history of the world. As one party after another rose quickly into power, they found it necessary to annihilate their opponents, and institute an inquisition over every individual inhabitant. It was not sufficient to be neutral, or you were condemned for harbouring sedition. "Take first, as example, those *Comités Révolutionnaires* for the arrestment of persons suspect. Revolutionary Committee, of twelve chosen patriots, sits in every township of France. . . . In Paris and all towns, every house-door must have the names of the inmates legibly printed on it, 'at a height not exceeding five feet from the ground'; every citizen must produce his certificatory *Carte de Civisme*, signed by Section-President; every man be ready to give account of the faith that is in him." (Carlyle, vol. iii., p. 120.) No doubt, at such times as these, it would avert suspicion to be seen wearing, in one's hat or coat, a badge bearing such sentiments as "The people Sovereign," "Live the Republique," &c. The tricolour ribbon was almost universally worn by the republicans.

The revolutionary emblems were mostly revivals of classical symbols of liberty. The red cap (*bonnet rouge*), was the Phrygian or Roman cap of liberty,\* and its combination with the lance or pike is said to date from Roman times. *Vide* the *Symbola Heroica*, M. Claudii Paradini, ex officina Plantiniana, 1600. The introduction of the *bonnet rouge* among the Jacobins is mentioned by MacGregor, *Hist. French Rev.*, vol. ii., pp. 112-3. "About this period"—[the early part of 1792]—"the red cap (*bonnet rouge*) was first introduced into the meetings of the Jacobins.† On their first appearance in the streets, the wearers of them became objects of derision. To render them more popular, the bust of Voltaire was brought upon the stage at the French theatre with a red cap on, after the representation of the death of Cæsar. Still it was not well received; and

\* "Among the Romans the cap of felt was the emblem of liberty. When a slave obtained his freedom he had his head shaved, and wore, instead of his hair, an undyed pileus. . . . The figure of Liberty on some of the coins of Antoninus Pius, struck A.D. 145, holds this cap in the right hand." Smith, *Dictionary Greek and Roman Antiquities*. A cap of liberty appears also on the coins of Brutus.

† A secret society, for the discussion and propagation of the most revolutionary opinions. Its members were called *Jacobins*, because they held their meetings in a Dominican monastery dedicated to S. James.

Petion, the mayor, informed of the squabbles and discontent occasioned by this fatal bonnet, and fearing it might render the revolution unpopular, wrote a letter to the Jacobins, pointing out the danger and inutility of this innovation. The club, with Robespierre as president, was assembled when this letter was brought, and the red caps immediately disappeared, not excepting that of the minister Dumourier, who happened to be in the tribune with his *bonnet rouge* on. The term *sans-culottes* (*without breeches*) seems also to have been invented about the same time, and was first applied to the new ministry by the royalists." The red cap of liberty is usually represented perched on the top of a pike or lance, probably a revival of the *Hasta centumviralis*, which was set up in the courts of the Roman centumviri as an emblem of authority. (See Rich's *Dict. of Antiquities*.) The *Fasces* was another revolutionary emblem, being a bundle of rods with an axe frequently inserted, such as were carried before the Roman magistrates, a symbol of state punishment. The eye surrounded by rays, a symbol which occurs on many of these badges, suggests enlightenment, observation, detection, and supervision. It was borrowed from both Heathen and Christian symbolism; and in the Egyptian collection in the Mayer Museum, may be seen a large number of amulets in shape of the human eye; so also in early Christian art it is used, together with a triangle sometimes surrounded by glory, indicating the omniscient superintendence of Providence, in conjunction with the dogma of a triune God. The sword, scales, and level are the ordinary symbols of justice and rectitude, and the open book signifies the national laws. The oak is the emblem of peace and security; the laurel of victory; the ship signifies the ark of safety, and the cock is the emblem of vigilance.

Some of the inscriptions which accompany the emblems upon these badges are of considerable interest, and recall many of the well-known characters and events of that epoch, but it has been thought advisable to intersperse any suggestions and explanations concerning them amongst the descriptions, rather than to incorporate them into this introduction.

A great number of these medals and badges are figured in the third part of the *Tresor Numismatique*, Paris, 1834, which is entitled "Monuments de l'Histoire Contemporaine," and is divided into two volumes—"Collection des Médailles relatives à la Révolution Française de 1789;" and "Collection des Médailles de l'Empire Française et de l'Empereur Napoléon." The letter-press of this work was prepared by M. Ch. Lenormant, and the plates engraved by the process of M. Ach. Collas, under the direction of MM. P. Delaroche and Henriquel Dupont.

In his introduction to the above-mentioned work M. Lenormant mentions two other books upon the same subject, the *Histoire Métallique de la Révolution Française*, by A. L. Millin, published in 1806; and the *Histoire Numismatique de la Révolution Française*, by M. Hennin, published in

1826. The first of these he describes as incomplete and unsatisfactory, and the second as full of historical research, and a most conscientious work.

In his own work, M. Lenormant gives none of the actual coins of that epoch, he professes to publish all the monumens numismatique, médailles, jetons, clichés, repoussés, decorations, trials, from the opening of the Etats-Généraux until the establishment of the Consulate. From this important work the writer has obtained much information, which will be found incorporated into the subsequent descriptions, where the work will be referred to under the abbreviation T. N. (*Tresor Numismatique*).

The writer has met with a few notices of the sale and use of these emblems during the Revolution. In *Dr. Moore's Journal*, vol. ii., p. 7, he mentions having seen emblems of freedom hung round a tree of liberty in the market place at Aire, on 8th Oct., 1792. In a work entitled *Flower Lore*, the tree of liberty is mentioned. "The black poplar (*populus nigra*), was in Rome considered as peculiarly the tree of the people, a significance which led to its being planted by the Americans, during the war of independence, as a symbol of growing liberty. This custom was imitated by the French, and thus so-called 'trees of liberty' were set up during the Revolution; first in Paris, by the Jacobins, in 1790, and afterwards in every village in France. In Italy, also, during the Revolution of 1848-9, many 'trees of liberty' were set up. The Lombardy poplar was generally the tree chosen, but in some cases the oak took its place. The selected tree was surmounted by a cap of liberty, hung round with circles and triangles, the symbols of unity and equality, and was consecrated by a priest." p. 78. In Mr. Fennell's *Review of the Proceedings at Paris*, p. 351, the following passage occurs:—"I seldom went into any reputable shop in Paris without making particular endeavours to discover the political opinion of the master. The tradesmen, in general, upon the slightest encouragement, discovered themselves to be aristocrats, and seemed eagerly to catch at the opportunity of sighing in safety over the calamities of their country, a privilege that in public was denied to them. A short time after the 20th of June, the aristocratic party were very strong and bold; pocket-books, snuff boxes, fans, &c., bearing aristocratic emblems and inscriptions, were publicly and safely exposed to sale. Having in a shop, one day, taken up a fan, on which were the pictures of the royal family, I observed to the master that I supposed fans so ornamented were not much used now; 'Oh, yes,' replied he, 'indeed they are! Un moment,' added he, sighing, 'and it is to be hoped that the originals will be as great as ever!' In another shop, having observed on a snuff-box the picture of the king, and under it his observation to M. Petion, on the 20th of June, 'The man that has a pure conscience knows no fear nor regret!' I asked the proprietor if he was not an aristocrat, 'Yes, sir,' replied he,

'indeed I am, and I think most of us have good reason for being so!' I could mention a hundred other circumstances of a similar nature, were it necessary; however, when the *Marsellois* arrived, they suffered no such aristocratic emblems to be exposed to sale." Other curious French royalist mementoes deserve to be mentioned here, such as a wooden tobacco stopper, in possession of the Rev. Alfred Gatty, D.D., which gives on the edge, when placed between the light and the eye, a most correct and admirable silhouette profile portrait of Louis XVI. In chapter iv. of *Flower Lore*, p. 77, a bunch of violets is figured, which contains portraits of Napoleon I., the Empress Maria Louisa, and the young king of Rome. The profiles of these faces can be discovered with attention, by examining the irregular outlines of the flowers and leaves. The violet was a favourite symbol with the Napoleonists after the return of the Emperor Napoleon from Elba, on March 1st, 1815, the month of March being identified with the coming of the violet.

The badges and medals in this collection do not form into any consecutive series, and many of them are only indirectly connected with the Revolution, but they are an interesting group of memorials of an important epoch of French history, especially when placed beside the series of Bonaparte miniatures and medals in the Mather collection. It is possible that Englishmen may be surprised at the vast number of these badges and medals, commemorating the smallest as well as the most important events, and decorating the meanest as well as the most dignified offices; but it must be remembered that a Frenchman values a decoration as a personal recognition from those in authority, and wears it both in private and public life.

**449. Medal**, in copper, gilt. *Obv.* Profile bust of Louis XIV., and the legend LVD. XIII. D.G. FR. ET. NAV. REX. *Rev.* Shield with three fleur-de-lis, surmounted by a crown, on either side of which are two sceptres, with the legends VNICO VNIVERSVS. Around is the legend +HVISSIER. ORDINAIRE. DV. ROY. ET. DE. SON. GRAND. CONSEIL. Dia. 2in. 20. 1. 70. 2

**450. Medal**, in bronze. *Obv.* A crown, and under it the sun and two oval shields, one with chains upon it, and the other with three fleur-de-lis, also a small crown and

the initial L; the whole surrounded by the chain and badge of the order of the Holy Ghost. *Rev.* The sun over two L's crossed, also three fleur-de-lis and xv. Dia. 2½in. 20. 1. 70. 1

**451. Medal**, in brass; *Obv.* The arms of the town of Paris; around, the legend FORTS DE LA HALLE AUX BLEDS DE PARIS. *Rev.* The legend FIDÉLITÉ À LA LOI ET AU ROI, within an oak wreath. *T.N.*, pl. xviii., fig. 5. The "halle aux bleds" signifies the corn market. The medal was struck for the Commune of Paris,



and engraved by Gatteaux. Dia. 2½ in. 20. I. 70. 3

**452. Medal**, in brass. *Obv.* An eye surrounded by rays, and below it the numeral 167; around, the legend LA PUBLICITÉ EST LA SAUVE GARDE DU PEUPLE. BAILLY. M. *Rev.* The legend LA LOI ET LE ROI, within an oak wreath. *T. N.*, pl. xiv. fig. 7. M. Lenormant says that these medals were worn by the newsvendors who hawked the public papers. Each newsvendor had a number, and M. Lenormant has figured a No. 167 in the *T. N.* The Municipality of Paris fixed the number of the newsvendors at 300, in December, 1789. The medal was engraved by M. Nicolas Marie Gatteaux. Dia. 2½ in. 20. I. 70. 4

**453. Medal**, in brass, looped for suspension. *Obv.* Oval escutcheon with three fleur-de-lis upon it, under a crown, surrounded by the order of the Holy Ghost, and two olive branches. *Rev.* The legend, LOTERIE ROYALE DE FRANCE. Dia. 2½ in. 20. I. 70. 5

**454. Two metal buttons**, enamelled in front, with profile portrait of the Dauphin (?) in black and white. Dia. 1½ in. 20. I. 70. 6

**455. Badge of white satin ribbon**, printed in black, with the arms of France between an olive and palm branch, surmounted by a flag, on which is inscribed, VIVE LA LIBERTE SOUS L'EMPIRE DE LA LOI. At the top of the badge, VIVE LA NATION VIVE LA ROI; and at the bottom, VIVE NEKER. 3½ in. × 1½ in. 20. I. 70. 7

**456. White satin badge**, with design printed upon it. On an oval in the centre is a cross with a crown of thorns hanging on it; the oval

is surmounted by a coronet, and surrounded by a wreath of oak. Above is the legend, UNION ET LIBERTE; and below, DISTRICT DES THEATINS. The badge is in a slight glass and paper frame. 3½ in. × 2½ in. 20. I. 70. 8

**457. Medal**, oval shape, in copper gilt (?) looped for suspension. *Obv.* Profile bust of William V., Prince of Orange (?) between two thin branches. *Rev.* A bunch of arrows tied up, and the initials, W P O V. 1½ in. × 1¼ in. 20. I. 70. 9

**458. Medal**, oval shape, in copper gilt (?) looped for suspension. *Obv.* Female figure standing on a pedestal, holding a spear, on which is the republican cap, and supporting the fasces. On the pedestal, scales and other symbols. Legend, REPUBLIQUE FRANÇAISE. In the exergue, AMELIN. *Rev.* The legend, ACTION DE LA LOI TRIBUNAL D'APPEL between an olive and oak branch. In the exergue, A. With the exception of the artist's signature, similar to fig. 4, plate lxxxii. *T. N.* 1½ in. × 1¼ in. 20. I. 70. 10

**459. Medal**, oval shape, in copper gilt, looped for suspension. *Obv.* Similar to No. 458, *Rev.* Similar to No. 458, with exception of legend, which reads, ACTION DE LA LOI TRIBUNAL DE PREMIERE INSTANCE. With the exception of the artist's signature, similar to fig. 7, plate lxxxii. *T. N.* 1½ in. × 1¼ in. 20. I. 70. 11

**460. Medal**, oval shape, in copper gilt, looped for suspension. *Obv.* Similar to No. 458, excepting the name in the exergue, which is MAURISSET. *Rev.* Similar to No. 459, excepting the initial in the

exergue, which is M. With the exception of the artist's signature, similar to fig. 7, plate lxxx. *T. N.*  $1\frac{1}{8}$ in.  $\times$   $1\frac{1}{4}$ in. 20. I. 70. 12

**461. Medal**, exactly similar to No. 460, excepting that the name Maurisset is in full on the exergue of the reverse, and the initial M on the obverse. See *T. N.*, plate lxxx., fig. 7.  $1\frac{1}{8}$ in.  $\times$   $1\frac{1}{4}$ in. 20. I. 70. 13

**462. Medal**, similar to No. 461, excepting the legend on the reverse, which is ACTION DE LA LOI TRIBUNAL CRIMINEL, and in the exergue MAURISSET F. See *T. N.*, plate lxxx., fig. 6.  $1\frac{1}{8}$ in.  $\times$   $1\frac{1}{4}$ in. 20. I. 70. 14

**463. Medal**, oval shape, in copper gilt, looped for suspension. The obverse and reverse are similar, the legend, RESPECT A LA LOI, between two oak branches. 2in.  $\times$   $1\frac{1}{4}$ in. 20. I. 70. 15

**464. Medal**, oval shape, in white metal, looped for suspension. Similar to No. 463, with the exception of having the initial M in the exergue on one side. See *T. N.*, pl. xxxvi., figs. 1 and 2. The following decree was framed by the National Legislative Assembly, 12th July, 1792:—"The administrators of the department and the district, the procureurs-general and the procureurs-magisterial, shall carry, in the exercise of their functions, a tricolour ribbon over the shoulders, and a medal, inscribed, RESPECT A LA LOI." The decree goes on to state that the metal of one class of medals shall be yellow, and of the other class white. [*T. N.*] 2in.  $\times$   $1\frac{1}{4}$ in. 20. I. 70. 16

**465. Medal**, oval shape, in white metal, looped for suspension. *Obv.* Standing female figure, as in No. 458,

with part of an indistinct inscription at her feet, .....ON, and below, LIBERTÉ. ÉGALITÉ; around is, REPUBLIQUE FRANÇAISE; and in the exergue, MAURISSET. *Rev.* As in No. 463. See *T. N.*, plate li., fig. 7. 2in.  $\times$   $1\frac{1}{4}$ in. 20. I. 70. 17

**466. Medal**, oval shape, in copper gilt, looped for suspension. *Obv.* A trophy, of sword, republican cap, open book, inscribed SECRETS LOI, two fasces, &c., and the legend, LOIX, JUSTICE, UNION, FORCE, D'UN PEUPLE LIBRE; in the exergue, M. F. *Rev.* The legend, ACTIONS DE LA LOI, between oak branches; and in the exergue, MAURISSET F. See *T. N.*, plate l., fig. 3.  $1\frac{1}{8}$ in.  $\times$   $1\frac{1}{4}$ in. 20. I. 70. 18

**467. Medal**, circular shape, in copper gilt (?), looped for suspension. Trophy of a Maltese cross, each arm terminating in a fleur-de-lis, and a sceptre surmounted by a right hand, and a sword with republican cap on the point. See *T. N.*, plate iii., fig. 4. Probably worn by the usher of a Knight of Malta. Dia.  $1\frac{1}{8}$ in. 20. I. 70. 19

**468. Medal**, circular shape, in copper gilt (?), looped for suspension. Obverse and reverse the same; the legend, ACTIONS DE LA LOI, between two olive branches. Dia.  $\frac{7}{8}$ in. 20. I. 70. 20

**469. Medal**, oval shape, in copper gilt, looped for suspension. On either side the legend, ACTION DE LA LOI.  $1\frac{1}{8}$ in.  $\times$   $1\frac{1}{4}$ in. 20. I. 70. 21

**470. Medal**, similar to No. 469. *Obv.* Trophy, fasces, and open book with LOI upon it, between two oak branches. *Rev.* Same as No. 469.  $1\frac{1}{4}$ in.  $\times$   $1\frac{1}{4}$ in. 20. I. 70. 22

**471. Badge**, in shape of rays emanating around two tablets, in brass (?), looped for suspension. The tablets are coated with white enamel, and painted in gold, DROITS DE L'HOMME-CONSTITUTION, with some illegible writing. See *T. N.*, plate xxxv., fig. 4. The National Legislative Assembly framed the following decree on the 12th July, 1792:—"The members of the Legislative Corps shall carry, whilst occupying their seats, or forming part of a deputation, or executing a commission, a tricolour ribbon in three wavy bands. This ribbon shall be placed over the shoulders; the tables of the law shall be attached to the lower end; the book shall be of metal, gilt, and open. On the left sheet must be the words,—THE RIGHTS OF MAN, and upon the right sheet the word,—CONSTITUTION." There can be no doubt but that this is one of the decorations worn by a member of the Legislative Assembly.—[*T. N.*] Dia. 2½in.  
20. I. 70. 23

**472. Medal**, in bronze. *Obv.* Figure of Republic hurling a thunderbolt at insignia of royalty, which she crushes under her foot. Legend, LE. X. AOUST. MDCXCII. *Rev.* Legend, A LA MEMOIRE DU GLORIEUX COMBAT DU PEUPLE FRANÇAIS CONTRE LA TYRANNIE AUX TUILERIES.  
20. I. 76. 7  
*Presented by S. A. Thompson Yates.*

**473. Medal**, in copper. *Obv.* Soldiers swearing allegiance to the Revolutionary Constitution, and the date, 14 July, 1790. *Rev.* Legend, MONNERON FRERES NEGOCIANS A PARIS. 1792.  
20. I. 76. 8  
*Presented by S. A. Thompson Yates.*

**474. Small badge**, in metal, in

shape of the republican cap, looped for suspension. H. 1½in.

20. I. 70. 24

**475. Medal**, oval shape, in copper gilt (?), looped for suspension. *Obv.* Female figure holding spear and cap, and tablet inscribed DROIT DE L'HOMME ART. I., between two oak branches, and the legend, RESPECT A LA LOI: below is the legend, REPUB. FRANC. *Rev.* The legend, RESPECT A LA LOI, between two oak branches; below is the legend, REPUB. FRANC. See *T. N.*, plate li., fig. 8. 2in. × 1½in.  
20. I. 70. 25

**476. Badge**, in copper gilt (?), looped for suspension, and with pin for fixing to clothing; cross swords upon red velvet ground. 2½in. × 2in.  
20. I. 70. 26

**477. Badge**, similar to No. 476. 1½in. × 1½in.  
20. I. 70. 27

**478. Badge**, similar to No. 476, with fragment of tricolour silk ribbon for ground. 1½in. × 1½in.  
20. I. 70. 28

**479. Badge**, similar to No. 476, with enamelled blue background, on which is the cap in red, and the the date, 1793, in gold. 1½in. × 1½in.  
20. I. 70. 29

**480. Badge**, in brass (?), in shape of rays emanating from a circle, on which is inscribed on both sides, RESPECT AUX CENDRES DES MORTS. See *T. N.*, plate lii., fig. 9. Worn by the *Commissaires des Morts*, who accompanied the funeral processions to the cemetery. [*T. N.*] Dia. 2½in.  
20. I. 70. 30

**481. Circular badge**, of thick paper (?), painted in red, white, and blue, with the sword and cap and flags, and the legend, VIVE LIBRE. Dia. 3½in.  
20. I. 70. 31

**482. Circular badge**, in white metal, in shape of a radiated eye on both sides. Dia. 1½ in.

20. I. 70. 32

**483. Badge**, in hexagonal shape, in white metal, looped for suspension, with eye in centre, surrounded by oak wreath and surmounted by fasces. See *T. N.*, plate lviii., fig. 2. This decoration and the next were worn by the keepers of the Natural History Museum, and of the Museum of the Louvre. The white metal one was worn in the Natural History Museum, and the gilt one in the Louvre. [*T. N.*] 2½ in. × 1¾ in.

20. I. 70. 33

**484. Badge**, similar to No. 483, in copper gilt. 2½ in. × 1¾ in.

20. I. 70. 34

**485. Badge**, in red velvet, with inscription, worked in gold thread, CONSTITUTION LIBERTE EGALITE VEILLEZ. 2½ in. × 2½ in.

20. I. 70. 35

**486. Badge**, of tricolour satin ribbon, with embroidered design upon it, a heart surrounded by a crown of thorns, and the legend, 2 B 6 D FEVILLANS. 2¾ in. × 1¾ in.

20. I. 70. 36

**487. Oval badge**, in black material, embroidered with the legend, LA LOI ET LA PAIX (?), in very rotten and disfigured condition. 1¾ in. × 1½ in.

20. I. 70. 37

**488. Oval badge**, in material of three colours, and embroidered in the centre in gold thread, with trophy of flags, escutcheon, &c., surmounted by a crown. The badge is in a very rotten condition. 4¼ in. × 4¼ in.

20. I. 70. 38

**489. Badge**, of brass (?), in shape of two laurel branches, enclosing a

mural crown (representing the Bastille (?), with the republican cap stuck on the central tower, and below, the legend, VIVRE LIBRE OU MOURIR. A decoration given to the non-military conquerors of the Bastille. See *T. N.*, plate iv., fig. 3. Dia. 2 in.

20. I. 70. 39

**490. Badge**, a strip of tricolour ribbon, with printed design—a tower falling, and below, a ship sailing. At the top, LE 14 JUILLET 1789, and below, VAINQUEUR DE LA BASTILLE. 2¾ in. × 1¾ in.

20. I. 70. 40

**491. Badge**, in brass, looped for suspension, in shape of a mural crown (representing the Bastille), inscribed on the back, RECOMP<sup>SE</sup> N<sup>EE</sup> D<sup>EE</sup> A AIMÉ DE LA SALLE VAINQ<sup>R</sup> DE LA BASTILLE 1790. W. 1½ in.

20. I. 70. 41

**492. Oval badge**, a copper gilt (?) frame, looped for suspension, enclosing a plate of translucent blue enamel (now very much broken), on which is, in gilt, the legend, LA LOI ET LA PAIX, within an oak (?) wreath. The badge is attached to a strip of tricolour ribbon. 1¾ in. × 1½ in.

20. I. 70. 42

**493. Oval badge**, a copper gilt (?) frame, looped for suspension, enclosing two enamel plaques, each with deep blue ground, with the legend, in silver, LA LOI ET LA PAIX, surrounded by a border of translucent red enamel dots. Under the legend, on one side, is the republican cap, surrounded by a wreath. 1½ in. × 1½ in.

20. I. 70. 43

**494. Oval badge**, a copper gilt (?) frame, looped for suspension, enclosing two enamel plaques. *Obv.* Gilt figure of standing female with spear, cap, and fasces, on a deep

blue enamel ground, and the legend, in gilt, REPUBLIQUE FRANÇAISE. *Rev.* The legend, LA LOI ET LA PAIX, surmounted by five stars, and enclosed by oak branches of green enamel, on a deep blue enamel ground.  $1\frac{1}{4}$ in.  $\times$   $1\frac{1}{8}$ in.

20. I. 70. 44

**495. Oval badge**, an enamel plaque in a copper gilt (?) frame. In the centre is the legend, LA LOI ET LA PAIX, in gilt letters on deep blue enamel, enclosed in an oak wreath of green enamel. Outside this is a border of pink enamel, with the legend, UNITÉ INDIVISIBILITE DE LA REPUBLIQUE LIBERTÉ, EGALITÉ, OU LA MORT.  $1\frac{1}{4}$ in.  $\times$   $1\frac{1}{8}$ in.

20. I. 70. 45

**496. Badge**, of blue silk ribbon, embroidered in metallic thread and beads, with legend, LA LOI ET LA PAIX, and a border. On the back of the card is written, in old pen and ink writing, SIGNES DISTINCTIS(?) DES JUGES DE PAY PEND? LA RÉVOLUTION. PROVENANT DE MR. FAUVEL (?) DE PIQUERME JUGE DE PAY À LILLE EN 1793.  $2\frac{7}{8}$ in.  $\times$   $1\frac{7}{8}$ in.

20. I. 70. 46

**497. Badge**, of blue silk, embroidered in white silk, with the legend, LA LOI ET LA PAIX. Two strings of tricolour ribbon are still attached.  $\frac{5}{8}$ in.  $\times$   $\frac{3}{8}$ in. 20. I. 70. 47

**498. Badge**, of brass, looped for suspension, in shape of rays emanating from a circle, which is, on both sides, of deep blue enamel, inscribed, with gold letters, LA LOI ET LA PAIX.  $1\frac{1}{4}$ in.  $\times$   $1\frac{1}{8}$ in.

20. I. 70. 48

**499. Oval badge**, of brass (?), looped for suspension. On either side in the centre is a circle of blue enamel, with the legend, in gilt

letters, LA LOI, with wreath round, and rays emanating from it.  $2\frac{1}{8}$ in.  $\times$   $1\frac{1}{8}$ in. 20. I. 70. 49

**500. Badge**, similar to No. 499, excepting that the legend has a white enamelled oak wreath round it.  $1\frac{1}{8}$ in.  $\times$   $1\frac{1}{8}$ in. 20. I. 70. 50

**501. Badge**, similar to No. 499, excepting that the enamel from one side is missing, and that the legend has a green wreath round it.  $2\frac{1}{8}$ in.  $\times$   $1\frac{1}{8}$ in. 20. I. 70. 51

**502. Badge**, similar to No. 499, excepting that the metal is white, and the legend is, RESPECT A LA LOI, between two green oak branches.  $2\frac{1}{8}$ in.  $\times$   $1\frac{1}{8}$ in. 20. I. 70. 52

**503. Badge**, similar to No. 499, excepting the legends, one of which is, RESPECT A LA LOI, and both have green wreaths round them.  $2\frac{1}{8}$ in.  $\times$   $1\frac{1}{8}$ in. 20. I. 70. 53

**504. Badge**, similar design to No. 499. Legend, LA LOI ET LA, and REPUBLIQUE FRANÇAISE, surrounded by green oak wreaths.  $2\frac{1}{8}$ in.  $\times$   $1\frac{1}{8}$ in. 20. I. 70. 54

**505. Badge**, similar in design to No. 499. Legends, LA LOI, and LA LOI LA RÉPUBLIQUE FRANÇAISE, surrounded by green wreaths.  $2\frac{1}{8}$ in.  $\times$   $1\frac{1}{8}$ in. 20. I. 70. 55

**506. Oval badge**, mounted on blue silk, and framed in circular copper gilt frame. Trophy of sword, branch, three fleur-de-lis, and cap, in silver, gold, and red, and the initials L P R. Around is the legend, in silver, LIBERTÉ SALUS URBIS FIDELITÉ, on a blue enamelled ground. The oval copper gilt frame has a palm branch on one side and olive branch on the other.  $1\frac{1}{8}$ in.  $\times$   $1\frac{1}{8}$ in. 20. I. 70. 56

**507. Circular badge**, of crochet work, worked in pink, grey, white, and green threads. Enclosed in a circular brass frame. Dia. 2½ in.

20. I. 70. 57

**508. Silver badge**, octagonal shape, with design and legends in relief. Seated female figure, with mural crown representing the tower of Marseilles, holding caduceus and trident in right hand, and olive branch, surmounted by republican cap, in the left, which leans upon a shield bearing the arms of Marseilles. Behind her is the rising sun; at her feet a crocodile, licking her feet, which are placed on bales labelled R. M.—EM. By her side are fruits, an anchor, a dog overturning a vase of coins, a barrel branded T E M, a bunch of arrows, and a feather crown. Signed, L. CAUVIN AINE FT. Above is the legend, HOMMAGE AUX SOUTIENS DE LA LIBERTÉ NAISSANTE, and below, PRESENTE A LA MUNICIPALITE DE MARSEILLE L'AN 1790 PAR L'AUTEUR. See *T. IV.*, plate xxvi., fig. 7. 3½ in. × 2½ in.

20. I. 70. 58

**509. Oval badge**, of glazed white pottery, pierced for attaching to clothing, painted in gilding and pink and blue, with a trophy of a heart, sword, spade, and sceptre, surmounted by a wreath. 1¾ in. × 1¼ in.

20. I. 70. 59

**510. Oval badge or ornament**, in brass, pierced for suspension, with the figure of a cock on the summit of a rock, with right foot extended, and below, the legend, SURVEILLANCE. See *T. IV.*, plate lvii., fig. 6. Probably worn by some watchman or keeper of a national public building. 2½ in. × 1¼ in.

20. I. 70. 60

**511. Oval badge**, of silver (?), with gilt metal frame, looped for suspension, engraved on one side, ADM<sup>EN</sup> DE CARRENDIS GT D'AIX LA CHAPL<sup>LE</sup> JULIERS UCA (?); and on the reverse, RÉPUBLIQUE FRANÇAISE, with the republican cap, &c. 2½ in. × 1¾ in.

20. I. 70. 61

**512. Circular badge**, a copper gilt frame enclosing two circular coloured prints—one of a military drummer-boy, over which is the legend, BARRA NE A PALAISE AU DIST<sup>T</sup> DE VERSAILLES AGE DE 13 ANS; the other of a seated female figure, with her right foot on a two-headed serpent, and holding the republican cap in her left hand, and supporting the fasces in her right; and below is the legend, LIBERTE. "Paul-François Barras (1755-1829). The reckless, shipwrecked man: flung ashore on the coast of the Maldives long ago, while sailing and soldiering as Indian fighter: flung ashore since then, as hungry Parisian pleasure-hunter.... A man of heat and haste; defective in utterance; defective, indeed, in anything to utter; yet not without a certain rapidity of glance, a certain swift, transient courage..... He is tall, handsome to the eye, 'only the complexion a little yellow'; but 'with a robe of purple, with a scarlet cloak and plume of tricolour, on occasions of solemnity,' the man will look well."—Carlyle's *French Revolution*, vol. iii., p. 43. Dia. 2¾ in.

20. I. 70. 62

**513. Circular medal**, of brass (?), looped for suspension. *Obv.* Standing female figure, the Republic, with spear and cap, holding a plumbline, and resting her left hand on a column, which is signed on the base GATTEAUX. The subject is within a laurel wreath. *Rev.* The legend, LOTERIE NATIONALE, with helmet

over it, and plumbline below, with the figures B \* 144 ; around the legend, RÉPUBLIQUE FRANÇAISE. See *T. N.*, plate lxxv., fig. 1. This was one of the medals worn by the official hawkers, the representatives of the various lottery bureaux, who sold the tickets in the streets. B 144 signifies Bureau No. 144. Dia. 2½ in.

20. I. 70. 63

**514. Circular medal**, of brass (?), looped for suspension. *Obv.* The legend, LA NATION LA LOI LE ROI, and three fleurs-de-lis ; and around the legend, L'UNION FAIT NOTRE FORCE FORTS DE LA VILLE DE SOISSONS. *Rev.* The republican cap on a sword, and the legend, MUNICIPALITÉ DE SOISSONS LE 24 MARS, L'AN 2<sup>M<sup>e</sup></sup> DE LA LIBERTÉ 1790. N<sup>o</sup> ... (Here should be the number of the fort to which the wearer of the medal was attached.) See *T. N.*, plate xviii., fig. 7. The medal was engraved by Nicholas Marie Gatteaux. Dia. 2¼ in.

20. I. 70. 64

**515. Badge**, in copper gilt, looped for suspension, in shape of a circle with rays coming from it. In the centre is blue enamel, with crossed axes and the initials TR gilt upon it. Dia. 2 in.

20. I. 70. 65

**516. Oval badge**, in soft white metal, lead (?) *Obv.* Schooner (?) sailing, with one flag flying and the other falling into the water, and with a figure of Victory, holding two laurel wreaths, standing in the stern. Signed below, FEHRMAN (?). *Rev.* Between two olive branches, the legend, 40 FIENTELIGE FARTYG ERÖFRADE DEN 15 MAII 1790. 2 in. × 1½ in.

20. I. 70. 66

**517. Oval badge**, in brass, looped for suspension. *Obv.* In the centre, ARRÊTÉ DES REPRÉSENTAN DU

PEUPLE 25 BRUM<sup>RE</sup> L'AN IIME R. F., and around, COMMISSION MILITAIRE A FEURS. *Rev.* In the centre, the republican cap on a spear, and streaks of forked lightning ; and around, LE PEUPLE SOUVRAIN VENGEANCE NATIONALE. See *T. N.*, plate li., fig. 1. After the taking of Lyons, a tribunal was instituted, named the *Commission de Justice Populaire*, to try those who had taken part in the resistance. The tribunal sat at Lyons and at Feurs, then capital of the Department of the Loire. On the 15th of November, 1792, (25 Brumaire, l'an 2,) this tribunal was replaced by another, called the *Commission de Justice Militaire*, the members of which wore this decoration. [*T. N.*] 2½ in. × 1½ in.

20. I. 70. 67

**518. Four buttons**, of common metal, with glass fronts, under which are small coloured prints, with subjects emblematic of revolutionary principles :—1. Female figure, with compass, measuring a triangle, on which are the letters C. T. N. ; below is the formula, T = C + N. By her side is a globe, with three fleur-de-lis on it. 2 and 3. An old priest and armed warrior, and between them a labouring man, on whose bent back they are holding a globe, with three fleur-de-lis upon it—symbolic of the supposed political impositions, by the clergy and nobility, upon the lower orders. 4. Justice in the sky amongst clouds, on which are written the names LUDOV XVI. and NECKER ; and below, the armed warrior and priest and labourer, as in the last, all three supporting the globe. See *T. N.*, plate v., where are figured some medals bearing devices similar to some of these buttons. The device on button No. 1 symbolises, in a geometric

figure, the equality of the three orders of the state, the clergy, nobility, and the tiers-état or people. This is indicated by the initials,  $T = C + N$ , viz., the people are equal to the clergy plus the nobility. Two of the other buttons represent France supported on the back of a peasant, with the noble and priest standing by; and on the fourth button, all three seem equally concerned in supporting the country. Dia. of each  $1\frac{1}{4}$ in. 20. I. 70. 68

**519. Badge**, in shape of a republican cap, looped for suspension, and mounted on one side with glass set round with coloured pastes. Below the glass, on a blue ground, is a white wax profile bust of Marat. H.  $1\frac{1}{4}$ in. 20. I. 70. 69

**520. Chain**, of white metal, the links composed alternately of broad banded rings and round flat rings. Upon the broad rings are devices, the republican cap, and portraits of Marat and Le Pelletier. 20. I. 70. 70

**521. Badge**, a frame enclosing two coloured prints; on one are two busts, one of Marat and the other of Pelletier; on the other, a seated female figure, with spear and cap, and laurel wreath and plumbline.  $2\frac{1}{4}$ in.  $\times$   $2\frac{3}{4}$ in. 20. I. 70. 71

**522. Badge**, a frame enclosing two prints; on one four heads, Marat, Le Pelletier (?), Barras (?), and (?); on the other is a small boy, with watering can, watering a growing lily.  $1\frac{3}{4}$ in.  $\times$   $1\frac{1}{4}$ in. 20. I. 70. 72

**523. Finger or scarf ring**, of silver (?), with small gilt plate in front, with two heads of Marat and Le Pelletier, and stars over them upon it in relief. 20. I. 70. 73

**524. The same**, the portraits having broken away from it. Also, the legend, LE PELLETIER MARTIR DE LA LIBERTÉ MARAT MARTIR DE LA LIBERTÉ. 20. I. 70. 74

**525. The same**, with three heads upon the gilt plate, and a star over each—Marat, Le Pelletier, and Chalier. See *T. N.*, plate xlix., figs. 2 and 5, where heads similar to these are engraved. These heads are so clearly figured and named upon fig. 2, in the plate referred to, that there can be no doubt of their identity. The writer ventures to think, however, that M. Lenormant has described No. 5 inaccurately in the letter-press, in stating that the heads of Barras and Viola are there, it being evident that the heads of Marat and Le Pelletier are repeated. 20. I. 70. 75

**526. Circular badge**, in copper gilt (?), looped for suspension. An open upright book amongst rocks, with the initials P.M.C.V. and an owl perched on the top. On the back are some indistinct scratches, part of an inscription, JUIX(?) Dia.  $1\frac{1}{4}$ in. 20. I. 70. 76

**527. Small circular tricolour badge**. Dia.  $\frac{7}{8}$ in. 20. I. 70. 77

**528. Lozenge-shaped decoration**, of copper gilt, looped for suspension. *Obv.* A sword and crown, and the legend, IGNORANT NE DATOS NE QUISQUAM SERVIAT ENSES. *Rev.* Broken chains and padlock, and the legend around, LA LIBERTÉ CONQUISE LE 14 JUILLET 1789. See *T. N.*, plate vii., fig. 11. This medal-decoration was only officially struck for the officers and soldiers of the French Guard, and to the staff officers of the National Guard



of Paris who were found at the siege of the Bastille. [*T. N.*]  $1\frac{1}{2}$ in.  $\times$  1in.  
20. I. 70. 78

**529. Brass chain**, with two oval badges attached: on one side of each is a bell, and on the other (in one case) the republican cap and the legend, BARNABITES 1791; and in the other case, simply the legend and date. See *T. N.*, plate xxxii., figs. 2 and 11. About the year 1790, a number of mints were started, for making money out of the bells of the various suppressed churches and convents of Paris. The principal of these mints, which is found mentioned in a report to the National Assembly, dated 21 September, 1791, was in the ancient Church of the Barnabites, in front of the Palais de Justice, and this badge was used by those employed at the mint to gain admission into the workshops. [*T. N.*] Each badge  $1\frac{1}{2}$ in.  $\times$  1in. 20. I. 70. 79

**530. Brass and steel watch key**, with republican emblems on the handle; the cock and radiated eye within a triangle, and scales and sword and sceptre. L.  $1\frac{1}{2}$ in.  
20. I. 70. 80

**531. Watch key**, in copper and steel. On the handle are republican symbols, the spear, cap, and fasces, and the legend, RÉPUBLIQUE FRANÇAISE; and on the other side, a tree and the initials L B T E. L.  $1\frac{1}{2}$ in.  
20. I. 70. 81

**532. Circular medal or badge**, in copper gilt (?), looped for suspension. *Obv.* A shrine (?) with triple crown, and curtains at side. Legend around, DEI . AUXILIO . EXCUSIT . AQUILAM . LEO. *Rev.* BARBARA . CAMMAERT . PAUVER CLARISSA . EX-

PULSA . 3 . IUNII . 1784 . RESTAURATA . 27 . BRIS . 1790. Dia.  $1\frac{1}{2}$ in.  
20. I. 70. 82

**533. Circular medal or badge**, in copper, looped for suspension. *Obv.* The fasces between a laurel wreath and branch, over a tablet. *Rev.* The legend (around) LA NATION LA LOI ET LE ROI. See *T. N.*, plate xlii., fig. 14. In the plate referred to there is a head of Louis XVI. in the centre of the reverse of this medal. The head has evidently been erased from this specimen, for traces of the outline are still to be seen on the surface of the scratched metal. Dia.  $1\frac{1}{2}$ in. 20. I. 70. 83

**534. Badge**, in shape of a twisted hunting horn, looped for suspension, with small tablet in centre, with a man and a stag on one side, and the legend, 2 . HUB... PPN ; and on the reverse, a key and (?) and the initials s. H. Dia.  $1\frac{1}{2}$ in.  
20. I. 70. 84

**535. Medal**, formed of two thin plates of iron, bound with a copper rim. *Obv.* View in a street, with a column in the foreground; around is the legend, SUR LES RUINES DU DESPOTISMES EST ELEVE LA LIBERTÉ; and in the exergue, A LA GLOIRE DE LA NATION FRANÇAISE L'AN 3 DE LA LIBERTE. *Rev.* The legend, LEGISLATEURS N'OUBLIEZ JAMAIS LE SERMENT QUE VOUS PRONONCATES DE MAINTENIR DE TOUT VOTRE POUVOIR LA CONSTITUTION LE 1<sup>ER</sup> OCTOBRE 1791. CETTE ÉPOQUE VOUS EST REITEREE PAR PALLOY PATRIOTE. Palloy is described as a "French medallist," in Phillips' *Dictionary of Biographical Reference*. See *T. N.*, plate xxxiv., fig. 3. This medal refers to a project to place a column upon the site of the Bastille, and was presented to the members of the

Legislative Assembly by M. P.—F. Palloy, the 11th October, 1792. M. Palloy at the same time announced that the demolition of the Bastille, with which he had been charged, was entirely completed. The legend on the reverse recalls the oath taken by the Members of the Assembly at their installation. [*T. N.*] Dia. 1 $\frac{1}{8}$ in. 20. I. 70. 85

**536. Oval medal or badge**, in white metal (silver?), looped for suspension. The front and back of this medal have been made separately and joined; they are now separate. *Obv.* The legend, TRESOR DE LA VILLE SAUVÉ ET CONSERVÉ LE 5 OCTOBRE 1789, between two oak branches. *Rev.* A shield with fleur-de-lis and ship, surmounted by republican cap on spear, between two oak branches; above is the legend, MAIRIE DE PARIS, and below, DUPRE F. See *T. N.*, plate xii., fig. 3. On the 5th of October, 1789, an attempt was made to rob the municipal treasure chest of Paris, two packets of money were actually stolen, and both recovered; one by an official, and the other through an unknown source. The commune issued an inscribed ribbon, to recompense those opposed to the pillage; and from that ribbon this medal was no doubt struck. [*T. N.*] 1 $\frac{3}{8}$ in.  $\times$  1 $\frac{1}{4}$ in. 20. I. 70. 86

**537. Circular medal**, in copper gilt, looped for suspension. *Obv.* An altar with fire on it, and plumb-line attached to front, surrounded by a group of artistic implements; around, the legend, LOGE CHAPITRALE DES ARTS ET DE L'AMITIÉ; and in the exergue, 5819 COQUARDON . CH. K. S. *Rev.* Cross, with superscription, rose, and two swords, within a serpent with its tail in its mouth; around is the

legend, UNION . ZELE . RÉGULARITÉ . O. DE PARIS. Dia. 1 $\frac{3}{8}$ in.

20. I. 70. 87

**538. Badge**, in brass, looped for suspension. *Obv.* The legend, rudely engraved, VIVE LOUIS 17 ROY DE FRANCE 9 TOR 1794. *Rev.* A fleur-de-lis, and legend, rudely scratched, LOUIS 17 ROY DES FRANÇOIS. See *T. N.*, plate liv., fig. 7. This decoration appears to have been carried by some Vendéan during the wars of 1793-4. The date 9 TOR (Thermidor), engraved as the other inscriptions, was probably added after the fall of Robespierre and the revolutionary government, which raised the hopes of the royalists. [*T. N.*] Dia. 1 $\frac{1}{8}$ in.

20. I. 70. 88

**539. Circular medal**, in bronze(?) with silver rim, looped for suspension. *Obv.* Shield with cross in centre, and legend around, TREUE UND EHRE. "Fidelity and honour." *Rev.* The legend, AUGUST MDCXCII, between two laurel branches. Round the silver rim, HENRY JOSEPH GUILLOT VON LUZERNE. This medal was evidently an award to a survivor of the defence of the Palace of the Tuilleries by the Swiss guards, 10th August, 1792. Dia. 1 $\frac{3}{8}$ in.

20. I. 70. 89

**540. Badge and chain**, in copper gilt (?). On one side of the badge is the legend, HUISSIER DU GOUVERNEMENT, and over it folding drapery, and below, two olive branches; and on the reverse are a laurel and oak wreath entwined. See *T. N.*, plate lxxi., fig. 10. Dia. 2 $\frac{1}{8}$ in.

20. I. 70. 90

**541. Badge**, in brass, looped for suspension, similar to No. 540, with the legend written, HUISSIER DU

GOUVERNEMENT. See *T. N.*, plate lxxxi, fig. 11. Dia. 2½ in.

20. I. 70. 91

**542. Badge and chain**, in white metal. On one side of the badge, HUSIER DELLE FINANSE; and on the reverse, the initials G. N. in monogram. Dia. 2½ in. 20. I. 70. 92

**543. Circular badge**, in copper gilt (?), looped for suspension. On one side, between laurel branches, the legend, ADMINISTRATION GENERALE. The other side is quite plain. Dia. 1½ in. 20. I. 70. 93

**544. Circular badge**, in brass, looped for suspension. A spear, surmounted by the republican cap, and with triangle and radiated eye and two oak branches; over it the legend, SURVEILLANT AUX DEMOLITIONS, and below, No. 39. No reverse. See *T. N.*, plate 1., fig. 2. By the orders of the National Convention, the chateau de Pierre-Scise, in the neighbourhood of Lyons, called the *Bastille Lyonnaise*, and other buildings in Lyons, were demolished, and as many as 20,000 workmen took part in the demolitions; these men were divided into brigades, the superintendents of which wore badges similar to the one here described. [*T. N.*] Dia. 2¼ in. 20. I. 70. 94

**545. Circular badge**, in brass, looped for suspension. *Obv.* The legend, N° 26 INSPECTEUR GENERAL DE L'ILLUMINATION PUBLIQUE DE LA VILLE DANVERS. *Rev.* ETABLIE EN L'ANG SOUS LA PREFECTURE DU C<sup>N</sup>. DHERBOUVILLE LUX IN TENEBRIS LUCET. Dia. 2½ in. 20. I. 70. 95

**546. Circular badge**, in brass, looped for suspension. *Obv.* The republican cap radiated; above, the

legend, SERVICE DU CONSEIL DES 500, and below, on a tablet, HERRISSON. *Rev.* Winged caduceus, with two serpents, and around, the legend, TOUT HOMME UTILE EST RESPECTABLE. See *T. N.*, plate lvi., figs. 2 and 3. The legislative body was divided into the Council of Ancients and the Council of the Five Hundred, in October, 1795. This badge was carried by the servants in the meeting hall of the Council of the Five Hundred. [*T. N.*] *Herisson* is probably the name of the servant. Dia. 2½ in. 20. I. 70. 96

**547. Oval badge**, in copper gilt (?), looped for suspension. *Obv.* Standing female figure of the Republic, with spear and cap, and shield; around, the legend, COMMISSION DE SURVEILLANCE DES SEQUESTRES. *Rev.* The fasces, spear, axe, and cap, between oak branches; and over them the legend, A COMMUNE AFFRANCHIE, and below, LIBERTÉ EGALITÉ. See *T. N.*, plate 1., fig. 1. Some of the measures taken by the National Convention against the town of Lyons have been mentioned under No. 544; and besides the Committees of Demolition, there were others of Sequestration and Denunciation. This medal was worn by the agents of the Committee of Sequestration. [*T. N.*] 2 in. × 1½ in. 20. I. 70. 97

**548. Circular badge**, of brass, looped for suspension. *Obv.* An axe and (?) crossed, and around, the legend, SAPEURS POMPIERS DE LA VILLE DE DOLE. *Rev.* The legend, HONNEUR UNION CELERITE. Dia. 1½ in. 20. I. 70. 98

**549. Oval medal**, in lead (?), looped for suspension. *Obv.* Winged genius, with flame on his head, resting on a column and reading from a

book, which is inscribed DE LA GLOIRE. On the ground before him is a globe, and behind a book, signed on the ground, CHAVANNE F. : around is the legend, LA PATRIE ENCOURAGE ET RECOMP<sup>SE</sup> LES TALÈNS. *Rev.* The legend, PRIX D'ÉMULATION, between oak and laurel branches. See *T. N.*, plate liv., fig. 4. This medal was engraved by Jean-Marie Chavanne Pere, and appears to have been used about 1794 at the distribution of prizes in the schools at Lyons. [*T. N.*]  $1\frac{3}{8}$ in.  $\times$   $1\frac{1}{8}$ in. 20. I. 70. 99

**550. Oval badge**, in copper gilt, looped for suspension. In front, in open work with red material behind it, is a trophy of the fasces, axe, cap, and swords, and the legend, REPUBLI FRANC, and below, VETERANS, with olive and oak branches around. See *T. N.*, plate lxiv., fig. 8. 2in.  $\times$   $1\frac{1}{8}$ in. 20. I. 70. 100

**551. Oval badge**, brass mounted, looped for suspension. *Obv.* Dark blue enamel ground, with radiated eye, and below it the traces of an erased fleur-de-lis; around is the legend, SURVEILLANT DU PALAIS DES ANCIENS, and oak branches in translucent green enamel. *Rev.* An erased fleur-de-lis, and below it the legend, FRANÇAISE, surrounded by oak branches, as on the obverse.  $2\frac{1}{8}$ in.  $\times$   $1\frac{3}{8}$ in. 20. I. 70. 101

**552. Oval badge**, mounted in copper gilt (?), looped for suspension. In front, on a ground of dark blue enamel, is, in gilt, the cap, and stars, and a tree, and the legend, POSTE AUX LETTRES COURIER DE LA RÉPUBLIQUE FRANÇAISE SÛRETÉ CÉLÉRITÉ.  $2\frac{1}{8}$ in.  $\times$   $1\frac{3}{8}$ in. 20. I. 70. 102

**553. Oval badge**, mounted in

copper gilt, looped for suspension. In front, on a ground of dark blue enamel, is, in gilt, the legend, SÛRETÉ ET CÉLÉRITÉ COURRIER DE LA MALLE; between two oak branches, with green translucent leaves.  $2\frac{1}{8}$ in.  $\times$   $1\frac{1}{8}$ in. 20. I. 70. 103

**554. Oval badge**, mounted in brass, looped for suspension. Both sides are alike. The legend, HUISSIER DE LA SALLE DU CORPS LÉGISLATIF, in gilt, on a dark blue enamel ground, between oak branches with green translucent leaves.  $2\frac{1}{8}$ in.  $\times$   $1\frac{1}{8}$ in. 20. I. 70. 104

**555. Oval badge**, in copper gilt, in shape of rays emanating from an enamelled central circle, with outer rim round the rays, looped for suspension. *Obv.* In gilt, on deep blue translucent enamel, COMMISSAIRE ORDONNATEUR, between oak branches with translucent green leaves. *Rev.* In gilt, on similar enamel, LA LOI, within a green laurel wreath.  $1\frac{7}{8}$ in.  $\times$   $1\frac{3}{8}$ in. 21. I. 70. 105

**556. Oval badge**, similar to No. 555. *Obv.* COMMISSAIRE DES GUERRES, within a laurel wreath. *Rev.* LA LOI, within laurel wreath.  $2\frac{1}{8}$ in.  $\times$   $1\frac{3}{8}$ in. 20. I. 70. 106

**557. Oval badge**, similar to No. 555. *Obv.* ACCUSATEUR MILITAIRE, between oak branches. *Rev.* LA LOI, between oak branches.  $2\frac{1}{8}$ in.  $\times$   $1\frac{1}{8}$ in. 20. I. 70. 107

**558. Oval badge**, similar to No. 555. *Obv.* JUGE DE COMMERCE, between oak branches. *Rev.* LA LOI, between oak branches.  $2\frac{1}{8}$ in.  $\times$   $1\frac{1}{8}$ in. 20. I. 70. 108

**559. Oval badge**, exactly similar to No. 558, excepting that the legend, LA LOI, is within a laurel wreath.  $2\frac{1}{8}$ in.  $\times$   $1\frac{1}{8}$ in.

20. I. 70. 109

**560. Oval badge**, similar to No. 555. *Obv.* AGENT NATIONAL, between oak branches. *Rev.* LA LOI, within an oak wreath.  $2\frac{1}{8}$ in.  $\times$   $1\frac{1}{4}$ in. 20. I. 70. 110

**561. Oval badge**, exactly similar to No. 560, excepting that the legend, LA LOI, is between oak branches, and the obverse legend is spelt AGENT NATIONALE.  $2\frac{1}{8}$ in.  $\times$   $1\frac{1}{4}$ in. 20. I. 70. 111

**562. Oval badge**, similar to No. 555. *Obv.* COMMISSAIRE DU POUVOIR EXÉCUTIF, between two branches. *Rev.* LA LOI, with laurel wreath.  $2\frac{1}{8}$ in.  $\times$  2in. 20. I. 70. 112

**563. Badge**, similar to No. 555, but without an outer rim round the rays. *Obv.* OFFICIER DE POLICE MILITAIRE, with an oak wreath. *Rev.* LA LOI, within a laurel wreath.  $1\frac{1}{8}$ in.  $\times$   $1\frac{1}{8}$ in. 20. I. 70. 113

**564. Badge**, similar to No. 563. *Obv.* COMMISSAIRE DU DIRECTOIRE EXÉCUTIF, between oak branches. *Rev.* RESPECT A LA LOI, between oak branches.  $1\frac{1}{8}$ in.  $\times$   $1\frac{1}{8}$ in. 20. I. 70. 114

**565. Badge**, octagonal shape, in copper gilt, looped for suspension. *Obv.* The legend, TRIBUNAL DE CASSATION. (Appeal.) *Rev.* ACTION DE LA LOI. See *T. N.*, plate lxxx., fig. 10. This decoration was worn by the ushers attached to the Tribunal.  $1\frac{1}{8}$ in.  $\times$   $1\frac{1}{8}$ in. 20. I. 70. 115

**566. Heart-shaped badge**, in white metal, perforated for fixing on to costume, engraved on one side with the legend, LE 1<sup>ER</sup> CONSUL DU C<sup>EN</sup> CH<sup>LES</sup> LEROY G<sup>DIER</sup> À CHEVAL DE LA GARDE DES CONSULS, between laurel branches.  $3\frac{1}{4}$ in.  $\times$  3in. 20. I. 70. 116

**567. Circular badge**, in copper gilt, looped for suspension. *Obv.* NICOT PAYEUR DES EQUIPAGES DU P<sup>ES</sup> CONSUL. *Rev.* SERVICE INTERIEUR DU PREMIER CONSUL. See *T. N.*, plate lxxv., figs. 3 and 4. Dia.  $1\frac{1}{8}$ in. 20. I. 70. 117

**568. Circular badge**, in brass, looped for suspension. *Obv.* CONSULS DE LA REP. FR., between oak branches. *Rev.* SERVICE DE L'INTERIEUR DU PALAIS, between laurel branches. See *T. N.*, plate lxxv., fig. 12. Dia.  $1\frac{1}{8}$ in. 20. I. 70. 118

**569. Oval badge**, in brass, looped for suspension. *Obv.* Profile bust of Cambacères, and the legend, J. J. REGIS CAMBACÈRES 2<sup>ES</sup> CONSUL DE LA RÉP<sup>UBLIQUE</sup> FRAN<sup>ÇAISE</sup> NÉ A MONTPELLIER. *Rev.* Female figure of the Republic standing, holding fasces with axe, and spear and cap.  $1\frac{1}{8}$ in.  $\times$   $1\frac{1}{8}$ in. 20. I. 70. 119

**570. Octagonal brass badge**, inscribed on one side, MAISON DU TROISIEME CONSUL. See *T. N.*, plate lxxv., fig. 5. Dia.  $1\frac{1}{8}$ in. 20. I. 70. 120

**571. Circular metal badge**, looped for suspension. *Obv.* Trophy of the eagle, crown, sceptre, robe, and order of the legion of honour, and the legend, EMPIRE FRANÇAIS MAURISSET. *Rev.* TRIBUNAL DE PREMIERE INSTANCE, and in the centre, between oak and laurel branch, ACTION DE LA LOI. Dia.  $1\frac{1}{8}$ in. 20. I. 70. 121

**572. Circular metal badge**, similar to No. 571. Dia.  $1\frac{1}{8}$ in. 20. I. 70. 122

**573. Circular metal badge**, looped for suspension. *Obv.* The armorial insignia of the French empire. *Rev.* USCIERE, "Usher." Dia.  $1\frac{1}{8}$ in. 20. I. 70. 123

**574. Circular metal badge**, looped for suspension. On one side, in copper (?), a trophy of scales, sword, and palm branch, and below, the word POLIZIA, "Police." Dia. 2in.

20. I. 70. 124

**575. Circular metal badge**, looped for suspension. *Obv.* Armorial insignia of the French empire, and the legend, REGNO D'ITALIA. *Rev.* The legend, COMMESSO DI POLIZIA, "Commissioners of Police." Dia. 1½in.

20. I. 70. 125

**576. Circular metal badge**, looped for suspension. On one side, the legend, REPUBICA ITALIANA UNIVERSITÀ NAZIONALE. Dia. 1½in.

20. I. 70. 126

**577. Circular metal badge**, looped for suspension. *Obv.* The armorial insignia of French empire. *Rev.* USCIERE DEL MINISTRO DEL TESORO, "Usher of the Minister of the Treasury." Dia. 1½in.

20. I. 70. 127

**578. Circular metal badge**, looped for suspension. *Obv.* Armorial insignia of the French empire. *Rev.* USCIERE DEL SENATO, "Usher of the Senate." Dia. 1½in.

20. I. 70. 128

**579. Circular metal badge**, looped for suspension. On one side, the armorial insignia of the French empire, and the legend, MINISTRO SEGRETARIO DI STATO, "Minister of the Secretary of State." Dia. 1½in.

20. I. 70. 129

**580. Circular badge**, of copper, looped for suspension. On one side, the legend, MACCHINA IDRAULICA MINISTERO DELLA GUERRA, "Hydraulic Machines of the Minister of War." Dia. 2½in.

20. I. 70. 130

**581. Circular metal badge**, looped for suspension. *Obv.* The armorial

insignia of the French empire. *Rev.* USCIERE DEL MINISTRO DELLA GUERRA, "Usher of the Minister of War." Dia. 1½in.

20. I. 70. 131

**582. Circular badge**, in copper, looped for suspension. On one side, in the centre, a crown, and around, PORTA-LETTERE DEL CIRCONDARIO, "Letter carrier of the environs." Dia. 1½in.

20. I. 70. 132

**583. Circular badge**, in copper, looped for suspension. *Obv.* The armorial insignia of the French empire. *Rev.* USCIERE DEL MINISTERO DEGLI AFFARI ESTERI, "Usher of the Minister of Foreign Affairs." Dia. 1½in.

20. I. 70. 133

**584. Circular badge**, in copper, looped for suspension. *Obv.* The armorial insignia of the French empire. *Rev.* USCIERE DEL MINISTRO DELLE FINANZE, "Usher of the Minister of Finance." Dia. 1½in.

20. I. 70. 134

**585. Circular badge**, in copper, looped for suspension. On one side, USCIERE DELLA PRESIDENZA, "Usher of the President." Dia. 1½in.

20. I. 70. 135

**586. Circular metal badge**, looped for suspension. *Obv.* An eye in a triangle, surrounded by rays, and below it, 1812, and a Russian legend. *Rev.* A Russian legend. Dia. 1½in.

20. I. 70. 136

**587. Military badge**, from a uniform, in white metal and brass. The initials, M. D. U., and two flags with eagles on them, also two crowned sceptres with eagles on them, surrounded by two laurel branches. 2½in. x 2½in.

20. I. 70. 137

**588. Military badge**, an iron cross, looped for suspension. *Obv.* FÜR DIE JAHRE 1813 UND 1814,

("For the years 1813 and 1814,") and an indistinct design in centre. *Rev.* KÖNIG UND VATERLAND, ("King and Fatherland,") and a lion rampant in centre. 1½in. square.

20. I. 70. 138

**589. Military circular bronze medal**, looped for suspension. *Obv.* F. W. below a crown, and PREUSSENS TAPFERN KRIEGERN. GOTT WAR MIT UNS IHM SEY DIE EHRE, "To Prussia's brave warriors. God was with us to Him be the honour." *Rev.* A cross radiated, with laurel and oak branches, and the dates 1813, 1814. Round the rim, AUS EROBERTEM GESCHÜTZ, "From guns taken from the enemy." Dia. 1½in.

20. I. 70. 139

**590. Medal**, similar to 589, excepting that on the reverse the date is 1814 only. Dia. 1½in.

20. I. 70. 140

**591. Octagonal badge**, in copper, pierced for suspension. *Obv.* A cross and oak wreath, and on the cross, EUROPAE LIBERTATE ASSERTA MDCCCXIII. . MDCCCXIV. *Rev.* The same design, with GRATI PRINCEPS ET PATRIA FRANC. IMP. AUG. 1½in. x 1¼in.

20. I. 70. 141

**592. Circular badge**, in copper gilt, looped for suspension. *Obv.* The shield of France surmounted by a crown, and surrounded by painting and musical instruments; around, the legend, INTENDANCE DES MENUS-PLAISIRS DU ROI 1814. *Rev.* Three fleur-de-lis, and SERVICE DES CÉRÉMONIES . N. TIOLIER GRAV. D. MEN.-PLAIS. DU ROI. Dia. 1½in.

20. I. 70. 142

**593. Circular silver medal**, looped for suspension. *Obv.* Winged figure of Victory carrying sword and wreath, and around, BERLIN VON

DEN FRANZOSEN BEFREIT, "Berlin delivered from the French." *Rev.* A lancer riding, and DURCH TSCHERNISCHEF D 4 MÄRZ 1813. "By Tschernischef." Dia. ½in.

20. I. 70. 143

**594. Medal**, similar to No. 593. *Obv.* Figure of Victory, and GOTT SEGNETE DIE VEREINIGTEN HEERE, "God blest the united armies." *Rev.* BEI BAUTZEN. "By (the battle of) Bautzen," 19-21 MAI 1813. Dia. ½in.

20. I. 70. 144

**595. Medal**, similar to No. 593. *Obv.* Similar to No. 594. *Rev.* BEI HAYNAU DURCH BLÜCHER D. 26 MAI 1813. "By Haynau through Blücher." Dia. ½in.

20. I. 70. 145

**596. Medal**, similar to No. 593. *Obv.* Similar to No. 594. *Rev.* BEI LUCKAU DURCH BÜLOW D. 4 JUNI 1813. "By Luckau through Bülow." Dia. ½in.

20. I. 70. 146

**597. Medal**, similar to No. 593. *Obv.* Similar to No. 594. *Rev.* BEI GROSSBEEREN DURCH DEN KRONPRINZEN VON SCHWEDEN D. 22-23 AUG. 1813. "By Grossbeeren through the Crown Prince of Sweden." Dia. ½in.

20. I. 70. 147

**598. Medal**, similar to No. 593. *Obv.* Similar to No. 594. *Rev.* BEI DENNEWITZ D. 6 SEPT. 1813. "By Dennewitz." Dia. ½in.

20. I. 70. 148

**599. Medal**, similar to No. 593. *Obv.* Similar to No. 594. *Rev.* BEI ROSLAU DURCH SANDELS D. 29 SEPT. 1813. "By Roslau through Sandels." Dia. ½in.

20. I. 70. 149

**600. Medal**, similar to No. 593. *Obv.* Similar to No. 594. *Rev.* BEI HOCHHEIM DURCH SCHWARZENBERG D. 9 NOV. 1813. "By Hockheim through Schwarzenberg." Dia. ½in.

20. I. 70. 150

**601. Medal**, similar to No. 593.  
*Obv.* Similar to No. 594. *Rev.* EROBERUNG VON DRESDEN D. 11 NOV. 1813. "The taking of Dresden." Dia. §in. 20. I. 70. 151

**602. Medal**, similar to No. 593.  
*Obv.* Similar to No. 594. *Rev.* EINZUG DES SOUV-FÜRSTEN DER VEREINIGTEN NIEDERLANDE IN AMSTERDAM D. 2 DEC. 1813. "Entrance of the Sovereign Prince of the United Netherlands into Amsterdam." Dia. §in. 20. I. 70. 152

**603. Medal**, similar to No. 593.  
*Obv.* Similar to No. 594. *Rev.* BEFREIUNG VON LÜBECK D. 5 DEC. 1813. "The deliverance of Lübeck." Dia. §in. 20. I. 70. 153

**604. Medal**, similar to No. 593.  
*Obv.* Similar to No. 594. *Rev.* EINZUG DES HERZOGS VON BRAUNSCHWEIG IN SEINE BEFREITE RESIDENZ D. 23 DEC. 1813. "Entrance of the Duke of Brunswick into his delivered capital." Dia. §in. 20. I. 70. 154

**605. Medal**, similar to No. 593.  
*Obv.* Similar to No. 594. *Rev.* DURCH DEVAUX WURDE NEUFSCHADEL BESETZT D. 23 DECEMR. 1813. "Neuchatel occupied through Devaux, 23 Dec. 1813." Dia. §in. 20. I. 70. 155

**606. Medal**, similar to No. 593.  
*Obv.* Similar to No. 594. *Rev.* EROBERUNG VON DANZIG DURCH D. HERZOG ALEXANDER V. WÜRTEMBERG D. 2 JAN. 1814. "The taking of Dantzic by the Duke Alexander of Wurtemberg." Dia. §in. 20. I. 70. 156

**607. Medal**, similar to No. 593.  
*Obv.* Similar to No. 594. *Rev.* TORGAU EROBERT DURCH TAUENZIEEN D. 10 JAN. 1814. "Torgau taken by Tauenzien." Dia. §in. 20. I. 70. 157

**608. Medal**, similar to No. 593.  
*Obv.* Similar to No. 594. *Rev.* EROBERUNG VON WITTENBERG DURCH STURM VON TAUENZIEEN NACHT V. 12-13 JAN. 1814. "The taking of Wittenberg by assault by Tauenzien during the night." Dia. §in. 20. I. 70. 158

**609. Medal**, similar to No. 593.  
*Obv.* Similar to No. 594. *Rev.* BEI LANGRES DURCH SCHWARZENBERG D. 17 JAN. 1814. "By Langres through Schwarzenberg." Dia. §in. 20. I. 70. 159

**610. Medal**, similar to No. 593.  
*Obv.* DIE HOHE KAISERIN SEI HIER BEGRÜSST BERLIN D. 22 JAN. 1814. "The high Empress greeted herewith." *Rev.* ELISABETH DES GROSSEN ALEXANDER EDLE TUGENDHAFTE GATTIN. "Elizabeth the great Alexander's noble virtuous consort." Dia. §in. 20. I. 70. 160

**611. Medal**, similar to No. 593.  
*Obv.* Similar to No. 594. *Rev.* IN DER SCHLACHT BEI LA ROTHIERE DURCH BLÜCHER D. 1 FEB. 1814. "In the Battle at La Rothiere through Blücher." Dia. §in. 20. I. 70. 161

**612. Medal**, similar to No. 593.  
*Obv.* Similar to No. 594. *Rev.* BEI BRIENNE AN DER AUBE D. 1 U 2 FEB. 1814. "By Brienne on the Aube." Dia. §in. 20. I. 70. 162

**613. Medal**, similar to No. 593.  
*Obv.* Similar to No. 594. *Rev.* BEI ORTHES AM GAVE DE PAU DURCH WELLINGTON D. 27 FEB. 1814. "At Orthes on the Gave de Pau, by Wellington." Dia. §in. 20. I. 70. 163

**614. Medal**, similar to No. 593.  
*Obv.* Similar to No. 594. *Rev.* BEI BAR SUR AUBE DURCH SCHWARZENBERG D. 27 FEB. 1814. "At Bar



sur Aube through Schwarzenberg." Dia.  $\frac{3}{4}$ in. 20. I. 70. 164

**615. Medal**, similar to No. 593. *Obv.* Similar to No. 594. *Rev.* BEI DER EROBERUNG VON LA FERÉ DURCH THUMEN D. 28 FEB. 1814. "At the taking of La Fere through Thumen." Dia.  $\frac{3}{4}$ in. 20. I. 70. 165

**616. Medal**, similar to No. 593. *Obv.* Similar to No. 594. *Rev.* BEI ATHIS DURCH DEN PRINZ-WILHELM V. PREUSSEN D. 9 MÆRZ 1814. "At Athis through the Prince William of Prussia." Dia.  $\frac{3}{4}$ in. 20. I. 70. 166

**617. Medal**, similar to No. 593. *Obv.* Similar to No. 594. *Rev.* BEI LAON DURCH BLUCHER D. 9 U 10 MÆRZ 1814. "At Laon through Blucher." Dia.  $\frac{3}{4}$ in. 20. I. 70. 167

**618. Medal**, similar to No. 593. *Obv.* Similar to No. 594. *Rev.* BEI ST. GEORGE UND LIMONEST DURCH DEN ERBPRINZEN ZU HESSEN HOMBURG D. 18 MARZ 1814. "At St. George and Limonest through the Hereditary Prince of Hessen Homburg." Dia.  $\frac{3}{4}$ in. 20. I. 70. 168

**619. Medal**, similar to No. 593. *Obv.* Similar to No. 594. *Rev.* BEI MONTMARTRE DURCH SCHWARZENBERG D. 30 MÆRZ 1814. "At Montmartre through Schwarzenberg." Dia.  $\frac{3}{4}$ in. 20. I. 70. 169

**620. Medal**, similar to No. 593, but oval in shape. *Obv.* Same as No. 594. *Rev.* DES KAISERS V. RUSSLAND UND DES KÖN. V. PREUSSEN SIEGREICHER EINZUG IN PARIS D. 31 MÆRZ 1814. "The Emperor of Russia's and the King of Prussia's triumphal entry into Paris."  $\frac{3}{4}$ in.  $\times$   $\frac{1}{2}$ in. 20. I. 70. 170

**621. Medal**, similar to No. 593. *Obv.* Same as No. 594. *Rev.* WESEL BEFREIET UND ÜBERGEBEN AN DEN

PRINZEN VON HESSEN HOMBURG D. 10 MAI 1814. "Wesel delivered and handed over to the Prince of Hessen Homburg." Dia.  $\frac{3}{4}$ in. 20. I. 70. 171

**622. Medal**, similar to No. 593. *Obv.* Same as No. 594. *Rev.* ERFURT BEFREIET UND DIE CITADELLEN ÜBERGEBEN AN DOBSCHÜTZ D. 16 MAI 1814. "Urfurt delivered and the citadels handed over to Dobschütz." Dia.  $\frac{3}{4}$ in. 20. I. 70. 173

**623. Medal**, same as No. 593. *Obv.* Same as No. 594. *Rev.* DAS BEFREIETE MAGDEBURG ÜBERGEBEN AN TAUENZIEN D. 23 MAI 1814. "The delivered Magdeburg given over to Tauenzien." Dia.  $\frac{3}{4}$ in. 20. I. 70. 173

**624. Medal**, same as No. 593. *Obv.* same as No. 594. *Rev.* UND SCHENKTE EUROPA RUHE UND GLÜCK DURCH DEN PARISER FRIEDEN D. 30 MAI 1814. "And gave to Europe rest and happiness by the peace of Paris." Dia.  $\frac{3}{4}$ in. 20. I. 70. 174

**625. Medal**, same as No. 593. *Obv.* Front of an arch of triumph. *Rev.* DURCH HOHEN SIEG DAS SIEGESBILD ZURÜCK BERLIN D. 7 JULI 1814. "Through great victories the statue of Conquest restored, Berlin." Dia.  $\frac{3}{4}$ in. 20. I. 70. 175

**626. Oval badge**, in iron, coloured black (?), looped for suspension. *Obv.* F. W. under a crown, and the legend, in German, "For faithful duty during the war. God was with us, to Him be the honour." *Rev.* A cross, with rays coming from it, and the date, 1815.  $1\frac{1}{2}$ in.  $\times$  1in. 20. I. 70. 176

**627. Circular badge**, in copper gilt, looped for suspension. *Obv.*

Profile head of Louis XVIII. Signed on the neck ANDRIEU F. Around, LVDOVICVS XVIII. REX CHRISTIANISSIMVS. *Rev.* Two oak branches, surmounted by a crown, and over them, VIVE LE ROI; in the centre, CHAMBRE DES DÉPUTÉS M<sup>R</sup> TOURNEMINE HUISSIER. Signed below, DE RDYM . . . . Dia. 1½in.

20. I. 70. 177

**628. Circular badge**, in copper gilt, looped for suspension. *Obv.* Profile head of Charles X., and around, CHARLES X ROI DE FRANCE ET DE NAV. Signed below, DE . . . . F. *Rev.* In an oak wreath, CHAMBRE DES DÉPUTÉS HUISSIER DE LA CHAMBRE DES DÉPUTÉS, 1829. Signed on the rim, "Doré." Dia. 1½in.

20. I. 70. 178.

**629. White Metal Badge**, in shape of a siphon, with a fleur-de-lis suspended from it. A society of Royalists, in the city of Arles, assembled every night, during the early part of the revolution, at the house of a man named Giffon. This name was ultimately corrupted into Chiffon, which, in the patois of Arles, signifies a siphon. In the *Tresor Numismatique*, plate xxxi., figure 9, is a medal with this figure of a siphon upon it, and the legend, CHIFFONNE D'ARLES. The society was dissolved by a decree of the Legislative Assembly, in 1792. *T. N.* H. iin.

20. I. 70. 179

MEDALLIONS  
IN WEDGWOOD WARE,  
ILLUSTRATING  
THE FRENCH REVOLUTION  
PERIOD.

**630. Medallion**, in blue and white jasper ware of Wedgwood,

for setting into a box lid, with portrait of Bailly, Mayor of Paris, upon it. Identified from *T. N.*, pl. ix., figs. 1 and 2. Dia. 2½in.

**631. Medallion**, in blue and white jasper ware of Wedgwood, for setting into a box lid, with full face portrait of Necker upon it, and fleur de lis border round the edge. Identified from *T. N.*, pl. x., fig. 1.

Dia. 2½in.

**632. Ditto**, with profile portrait of Necker. Identified from a print in the British Museum, No. 1863. 10. 17. 101. Dia. 2½in.

**633. Medallion**, in blue and white jasper ware of Wedgwood, for setting into a box lid, with portrait of Louis XVI., surrounded by a border of fleur de lis. Dia. 2½in.

**634. Medallion**, in blue and white jasper ware of Wedgwood, for setting into a box lid, with portrait of General La Fayette. See *T. N.*, pl. vi., fig. 3. Dia. 2½in.

**635. Medallion**, in blue and white jasper ware of Wedgwood, with portrait of the Duke of Orleans, identified from a mould at Etruria. Dia. 2½in.

**636. Medallion**, in blue and white jasper ware of Wedgwood, for setting into a box lid, with view of the Bastille being demolished, and LE DESPOTISME ABATTU 1789. Dia. 2½in.

**637. Medallion**, in blue and white jasper ware of Wedgwood, for mounting into a box lid, with figure of a woman as the Republic standing under an archway, and the legend, EN QVAM SAEPE OPTASTIS, LIBERTAS. Dia. 2½in.

**638. Medallion**, in blue and white jasper ware of Wedgwood, for

mounting into a box lid, with group of female figures representing Peace and Plenty standing upon an altar, over which the Republic and the Monarchy are joining hands. Also the date 1789, and a fleur de lis border around. Dia. 2½ in.

**639. Medallion**, with subject nearly similar to the last; on the altar is FIDEI PVBL. Dia. 2½ in.

**640. Circular copper plaque**, for mounting into a snuff-box lid, an electrotype or cast from an ori-

ginal, with figure of "Le Soldat Laboureur" upon it, represented standing near a ruined building, beside a grave, dressed half as soldier, half labourer. Signed, "*Morel. F.*" This subject is from Horace Vernet's picture of the disbanded French soldier standing disconsolate by a rusty plough. Dia. 2½ in.      III

**641. Facsimiles of assignats**, and group of original assignats, the paper money of the Revolution period.

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## THE MATHER COLLECTION OF MINIATURES AND MEDALS RELATING TO THE BONAPARTE FAMILY.

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This collection was bequeathed to the town of Liverpool, by the late John Mather, Esq., of Mount Pleasant, Liverpool. It consists of Miniature Portraits, Personal Relics, etc., of the family and connections of the First Napoleon; together with a series of Bronze Medals, illustrating some of the principal events in his life, between the years 1796 and 1815.

The collection is catalogued under the three separate heads of Miniature Portraits, Miscellaneous Objects, and Medals. A pedigree of the principal members of the Bonaparte family is given at the end.

For the information respecting the Miniatures, etc., the compiler is indebted to Joseph Mayer, Esq., F.S.A., who edited a catalogue of them in 1855;\* for that respecting the Medals, to Captain J. C. Laskey's descriptive catalogue, of a series almost identical with this, published in 1818. A catalogue of this collection was published by the Corporation in 1874, but is now out of print.

\* A CATALOGUE of the Drawings, Miniatures, Cameos, and other objects of Art, illustrative of the Bonaparte family and the principal persons connected with the Republic and Empire of France, now in the collection of John Mather, Esq., of Mount Pleasant, Liverpool; arranged and illustrated by a short history of that eventful period, by Joseph Mayer, F.S.A., F.R.A.S., etc. Exhibited in the Town Hall, at a Soiree given by James Aspinall Tobin, Esq., Mayor, in honour of the victories gained by the allied armies of England, France, and Sardinia, in the Crimea. Liverpool: Printed by David Marples, Lord Street, MDCCCLV.

MINIATURE PORTRAITS.

**642. Charles Bonaparte**, native of Corsica, the father of Napoleon. 1746-1785. On ivory. Formerly in the collection of the late Emperor Napoleon III. Dia. 2½ in.

4. 9. 73. 1

**643. Letitia, wife of Charles Bonaparte**, née Letitia Ramolino, mother of Napoleon, afterwards styled "Madame Mere." 1750-1836. On Ivory. Signed, "*Dun.*" 2½ in. x 2 in.

4. 9. 73. 2

**644. Joseph Bonaparte**, eldest brother of Napoleon, made King of the Two Sicilies in 1805, of Naples alone, 1806, of Spain, 1808. 1768-1844. On ivory. 1¼ in. x 1½ in.

4. 9. 73. 3

**645. Joseph Bonaparte**, as King of Spain. On ivory. Painted by *Morghen.* (?) Dia. 3½ in. 4. 9. 73. 4

**646. Napoleon Bonaparte**, in the costume of a military student, when at Brienne. He married Josephine Beauharnais, 1796, was crowned Emperor of the French, 1804, crowned King of Italy, 1805, was divorced from Josephine, 1809, married Maria Louisa of Austria, 1810; he abdicated, and was banished to the Island of Elba, 1814, appeared again in France, 1815, and in the same year was defeated at the Battle of Waterloo, and banished to the Island of St. Helena for life; he died there 1821. 1769-1821. On ivory. Dia. 2½ in.

4. 9. 73. 5

**647. Napoleon**, as an officer of Artillery. An enamel, set in the lid of a tortoiseshell snuff box.

4. 9. 73. 6

**648. Marie-Josephine-Rose Tascher de la Pagerie**, in the costume

she wore at her native place, Martinique. She married first Viscount Alexis Beauharnais, and by him had two children, Eugene and Hortense. After his death she married, 1796, General Bonaparte; and on his being made Emperor, was crowned Empress of the French, in 1804. She was divorced from Napoleon in 1809. 1763-1814. On ivory. Signed, "*Hollier, d'apres Robert Lefevre.*" 3½ in. x 3½ in. 4. 9. 73. 7

**649. Eugene Beauharnais**, son of Josephine, as Viceroy of Italy (1805). He was afterwards Prince of Eichstädt and Duke of Leuchtenberg. 1781-1824. On ivory. Signed, "*Gigola.*" 1½ in. x 1¼ in.

4. 9. 73. 8

**650. Eugene Beauharnais**, as Duke of Leuchtenberg. On ivory. Signed, "*Isabey.*" 2½ in. x 2½ in.

4. 9. 73. 9

**651. Hortense Beauharnais**, daughter of Josephine. She married Louis Bonaparte, King of Holland, and was the mother of the late Emperor Napoleon III. 1783-1837. On card, in water colour. Signed, "*Felicia Varlet, 1822.*" 5½ in. x 3½ in.

4. 9. 73. 10

**652. Josephine**, before her elevation to the Empire. On ivory. 2½ in. x 1½ in.

4. 9. 73. 11

**653. Josephine**, as Empress. On ivory. Signed "*Saint.*" 1½ in. x 1½ in.

4. 9. 73. 12

**654. Josephine**, as Empress. On ivory. 1½ in. x 1½ in.

4. 9. 73. 13

**655. Josephine**, as Empress. Enamel, set in a small brooch. ½ in. x ½ in.

4. 9. 73. 14

**656. Napoleon**. Enamel, set in a ring. ½ in. x ½ in.

4. 9. 73. 15

**657. Josephine**, as Empress. Enamel on porcelain. Signed, "*Sophie Liénard*," said to be after an original picture by *Isabey*. On the back of the enamel is written:— JOSÉPHINE NÉE À LA MARTINIQUE LE 24 JUIN 1763 MORTE À LA MALMAISON, LE 24 MAI 1814; and below this a signature, LAPAGERIE (?) BONAPARTE. All the letters are burnt in. 5½ in. × 4¾ in. 4. 9. 73. 16

**658. Josephine**, in 1813. On ivory. Signed indistinctly with monogram (I. P. ?), and dated 1813; set into a tortoiseshell snuff box lid, and surrounded by her hair. Josephine left this box to Madame Ney; inside the lid is inscribed, MORT À MALMAISON LE 29 MAI, 1814, DANS SA 50<sup>ME</sup>. ANNÉE. 1¾ in. × 1¾ in. 4. 9. 73. 17

**659. Napoleon**, in imperial robes. On ivory. Signed, "*Isabey*." 2¼ in. × 1¾ in. 4. 9. 73. 18

**660. Napoleon**, in imperial robes. Enamel on copper. A written note on this enamel says, FROM COLLECTION OF CARDINAL FIESCH. 2 in. × 1¾ in. 4. 9. 73. 19

**661. Francis I.**, of Austria; father-in-law of Napoleon, 1768-1835. On ivory. 1¾ in. × 1¾ in. 4. 9. 73. 20

**662. Maria Louisa**, daughter of Francis I. of Austria. She married the Emperor Napoleon in 1810. 1791-1847. On ivory. Signed, "*J. Isabey*." 3½ in. × 2¾ in. 4. 9. 73. 21

**663. Maria Louisa**, as Archduchess of Austria. On ivory. Signed, "*Augustin*." Dia. 2¾ in. 4. 9. 73. 22

**664. Napoleon**, in imperial robes. Enamel on porcelain. Signed,

"*Mme. Brochart*"; and on the back, NAPOLEON. 6 in. × 4¾ in. 4. 9. 73. 23

**665. Napoleon Francis Charles Joseph**, King of Rome; only son of Napoleon and Maria Louisa. He was subsequently made Duke of Reichstadt; and, on the accession of Napoleon III., was decreed to be styled Napoleon II., although he never came to the throne. 1811-1832. Enamel on copper. Painted by "*Constantine*." (?) 1¾ in. × 1¾ in. 4. 9. 73. 24

**666. The same**. On ivory. By *Isabey*. (?) 1¾ in. × 1¾ in. 4. 9. 73. 25

**667. The same**, as Duke of Reichstadt. Enamel on porcelain. Signed, "*Sic. Liénard*." On the back is written, CHARLES NAPOLÉON DUC DE REICHSTADT NÉ À PARIS LE 21 MARS 1811 MORT À SCHOENBRUNN LE 22 JUILLET 1832. 5½ in. × 4¾ in. 4. 9. 73. 26

**668. Napoleon**, said to have been painted when at Elba. On ivory. Signed, "*Isabey*." 2½ in. × 1¾ in. 4. 9. 73. 27

**669. The same**. On ivory. Signed with initials "*PL*" (?) in monogram, and "*1815*." 3¼ in. × 2¾ in. 4. 9. 73. 28

**670. Lucien Bonaparte**, brother of Napoleon; Prince of Canino. 1775-1840. On ivory. Said to have been painted by *Isabey*. 2½ in. × 2¾ in. 4. 9. 73. 29

**671. Letitia**, daughter of Lucien Bonaparte. She married Sir Thomas Wyse, M.P. Born 1804. On ivory. Signed, "*Herman*, 1832." 5¼ in. × 4¾ in. 4. 9. 73. 30

**672. Jerome Bonaparte**, youngest brother of Napoleon; King of

Westphalia. 1784-1860. On ivory. 2½ in. × 1½ in. 4. 9. 73. 31

**673. The same**, as King of Westphalia. On ivory, said to have been painted by *Isabey*. 2½ in. × 2 in. 4. 9. 73. 32

**674. Frederica Catherine**, Princess of Würtemberg, wife of Jerome Bonaparte. 1783-1833. Enamel, set in a tortoiseshell snuff-box. 1½ in. × 1½ in. 4. 9. 73. 33

**675. Pauline**, second sister of Napoleon. Married first, General Leclerc, who died in 1802; afterwards, Prince Camille Borghese, 1780-1825. On card, in water-colours. Signed very indistinctly. 5½ in. × 4½ in. 4. 9. 73. 34

**676. Caroline**, youngest sister of Napoleon. Wife of Joachim Murat. King of Naples. 1782-1839. On card, in water-colour. 5½ in. × 4 in. 4. 9. 73. 35

**677. Joachim Murat**, as Grand Admiral of France, afterwards King of Naples. 1767 (?) - 1815. On ivory, said to have been painted by *Isabey*. 1½ in. × 1½ in. 4. 9. 73. 36

**678. The same**. 2½ in. × 2½ in. 4. 9. 73. 37

**679. Caroline**, wife of Joachim Murat. On ivory. Signed, "*Augustin*, 1808." Set in a tortoiseshell snuff-box. 1½ in. × 1½ in. 4. 9. 73. 38

**680. The same**, as Queen of Naples. Enamel, on porcelain. Signed, "*Mme Brochart*." On the back is written, CAROLINE C<sup>NE</sup> MURAT, NÉE À AJACCIO LE 26 MARS 1782. 6 in. × 4½ in. 49. 73. 39

**681. Joachim Murat**, said to be in the costume he wore at the time of his execution at Pizzio, in Calabria, 1805. Enamel, on porcelain.

Signed, "*Mme Brochart Le Gott*." On the back is written, J MURAT NÉ À LA BASTIDE FORTUNIÈRE LE 25 MARS 1767 MORT À PIZZO LE 13 8<sup>BRE</sup> 1815. 6 in. × 4½ in. 4. 9. 73. 40

**682. Miniature portrait of a lady**, seated. Name unknown. On ivory. Signed, "*J. Isabey*, 1804." Dia. 2½ in. 4. 9. 73. 41

MISCELLANEOUS OBJECTS.

**683. Profile laureated head of Napoleon**, in cameo, on an onyx. 1½ in. × 1½ in. 4. 9. 73. 42

**684. Portraits of Napoleon and Maria Louisa**, *vis-a-vis*, as Roman emperor and empress; in cameo, on an onyx. 2 in. × 1½ in. 4. 9. 73. 43

**685. Snuff-box**, made of variously-coloured and beautifully chased gold, with a sardonyx set in the lid, carved in cameo, with portraits of Napoleon, Maria Louisa, and the young King of Rome, and signed "*Morelli*." The box is ornamented with lapis lazuli, small diamonds and other precious stones; it was given by Napoleon and Maria Louisa to Marshal Ney, Prince of the Moskwa, at the same time that the ring (No. 686) was given to Madame Ney. 4. 9. 73. 44

**686. Ring**, set with a sardonyx, bearing a cameo portrait of Napoleon, with laureated head and classical costume. The cameo is ornamented with small diamonds. This ring was given by Napoleon and Maria Louisa to Madame Ney, Princess of the Moskwa. 4. 9. 73. 45

**687. Brass ornament**, representing the Imperial Eagle standing on the thunder-bolt of Jupiter, taken

from one of the chairs in the Imperial Palace of the Tuilleries. 3½ in. × 3½ in. 4. 9. 73. 46

**688. Military badge;** on one side a head of Murat, and the legend, GIOACCHINO RE DI NAPOLI; and on the reverse, ONORE E FEDELTA'. 4. 9. 73. 47

**689. Suite of ornaments,** tiara, earrings, necklace, brooch, ring, bracelets, and waist buckle, of gold, enamelled black and white, and set with a fine set of onyxes, carved in cameo with various subjects from Roman history. Said to be the work of Girometti of Rome. 4. 9. 73. 48

**690. Figure of Napoleon,** similar to the celebrated statue of him by Canova, very beautifully cut in cameo on a sardonyx. Signed, "Pistrucci," and set in a tortoise-shell snuff-box. Said to have been executed by the order of George IV. 1½ in. × 1½ in. 4. 9. 73. 49

**691. Gold seal,** with miniature military accoutrements round the handle, set with a carnelian, on which is cut, in intaglio, the initial N and the imperial eagle. The lower part of the seal opens, showing a small recess. Said to have been the private seal of Napoleon. 4. 9. 73. 50

**692. Gold breast-pin,** containing a lock of Napoleon's hair, given by him to Sir C. Duggins. Inscribed on the back, THE HAIR OF NAPOLEON 1<sup>ST</sup> AND SACRED TO HIS MEMORY OCTOBER 1816." 4. 9. 73. 51

**693. Enamelled brooch,** containing a lock of Napoleon's hair, given to B. H. Ross, Captain of H.M.S. Northumberland, by Napoleon himself at St. Helena. 4. 9. 73. 52

**694. Four allegorical drawings,** by Lafitte, emblematic of the Union of France and Austria, in the persons of Napoleon and Maria Louisa. 4. 9. 73. 53-6

**695. Marble bust of Napoleon.** 4. 9. 73. 57

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### MEDALS.

It has not been thought necessary to give a minute description of the following series of Bonaparte Medals, as most of them are already described in the *Tresor Numismatique*, among the "Médailles de la Révolution Française;" and the student will there find a most accurate and full account of these and many other pieces. In this catalogue are given the event or subject which the medal commemorates, a few words of description, its date, and a reference to the plate in the volume of the *T. N.* where it is engraved and described. If it is not given in the *T. N.*, it is fully described here. The metal in each case is bronze, unless otherwise specified.

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**696. Battle of Montenotte, 1796.**  
*Obv.* Bust of General Bonaparte in uniform. *Rev.* Victory hovering over a section of the globe; on a hill to the left the redoubt of Monteleseimo. *T. N.*, pl. lx., fig. 2. 4. 9. 73. 58

**697. Battle of Millesimo, 1796.**  
*Obv.* Hercules destroying the Hydra. *Rev.* Legend, LE PEUPLE FRANÇAIS A L'ARMÉE D'ITALIE. LOI DU 6. FLOREAL AN 4<sup>ME</sup> DE LA REP. *T. N.*, pl. lx., fig. 3. 4. 9. 73. 59

**698. Battle of Castiglione, 1796.**  
*Obv.* A warrior engaged with two combatants. *Rev.* A laurel wreath with two trumpets crossed, and the legend, A L'ARMÉE D'ITALIE. *T. N.*, pl. lxi., fig. 3. 4. 9. 73. 60

**699. Capitulation of Mantua, 1797.** *Obv.* Head of the poet Virgil. *Rev.* A mural crown with a swan beneath it. The emblem of Virgil. [The inhabitants of the ancient patrimony of the poet Virgil were, by Napoleon's orders, indemnified for losses sustained in the Mantuan war.] *T. N.*, pl. lxxiii., fig. 1. 4. 9. 73. 61

**700. Surrender of Mantua, 1797.**  
*Obv.* Female figure with turreted crown, representing the city of Mantua, giving the keys of a city to an armed warrior. *Rev.* A laurel wreath and a thunder-bolt underneath. *T. N.*, pl. lxxiii., fig. 2. 4. 9. 73. 62

**701. Passage of the Tagliamento, and taking of Trieste, 1797.**  
*Obv.* The River God of the Tagliamento expressing his grief at the defeat of the Austrian army. *Rev.* A laurel wreath, and inside it the legend, A L'ARMÉE D'ITALIE. *T. N.*, pl. lxxiii., fig. 3. 4. 9. 73. 63.

**702. Treaty of Campo Formio, 1797.** *Obv.* Bust of General Bonaparte. *Rev.* General Bonaparte on horseback, attended by allegorical figures. In the exergue, PAIX SIGNÉE L'AN 6. REP. FR. *T. N.*, pl. lxxv., fig. 9. 4. 9. 73. 64

**703. Conquest of Lower Egypt, 1798.** *Obv.* Allegorical figure of the River Nile. *Rev.* View of the Pyramids. *T. N.*, pl. lxxviii., fig. 6. 4. 9. 73. 65

**704. Conquest of Egypt, 1798.**  
*Obv.* Bust of General Bonaparte,

crowned with a wreath of lotus flowers. *Rev.* General Bonaparte represented as drawn in an ancient Egyptian triumphal chariot, with two richly caparisoned camels. *T. N.*, pl. lxxviii., fig. 11. 4. 9. 73. 66

**705. Conquest of Upper Egypt, 1798.** *Obv.* Profile head of an ancient Egyptian king, and legend, CONQUETE DE LA HAUTE EGYPTE AN VII. Signed, GALLE F. *Rev.* A crocodile chained to a palm tree. Signed, GALLE and DENON DIREXIT. *T. N.*, pl. lxxiii., fig. 1. 4. 9. 73. 67

**706. Return to Frejus, 1799.**  
*Obv.* Two frigates in full sail, and legend in exergue, ARRIVEE A FREJUS, XVII. VENDRE AN VIII. *Rev.* Figure of the Roman God Bonus Eventus, and legend, BONUS EVENTUS. *T. N.*, pl. lxxiii., fig. 10. 4. 9. 73. 68

**707. Passage of Mount S. Bernard and the Battle of Marengo.** *Obv.* Victory driving two horses dragging a piece of artillery over a rugged mountain, and legend, L'ARMÉE FRANCAISE PASSE LE ST BERNARD XXVIII. FLOREAL AN VIII. MDCCC. *Rev.* Eleven keys suspended from a ring (alluding to the fortresses taken at that time), and the legend, BATAILLE DE MARENGO XXV PRAIRIAL AN VIII. MDCCC. *T. N.*, pl. lxxvi., fig. 9. 4. 9. 73. 69

**708. Battle of Marengo, 1800.**  
*Obv.* Profile bust of General Bonaparte as First Consul. *Rev.* Legend, LE PREMIER CONSUL COMMANDANT L'ARMÉE DE RESERVE EN PERSONNE: ENFANS RAPELLEZ-VOUS QUE MON HABITUDE EST DE COUCHER SUR LE CHAMP DE BATAILLE. *T. N.*, pl. lxxvii., fig. 1. 4. 9. 73. 70

**709. Death of General Desaix, 1800.** *Obv.* Bust of General Desaix.



*Rev.* Legend, LE GÉNÉRAL DESAIX EST BLESSÉ A MORT : ALLEZ DIRE AU PREMIER CONSUL QU'É J'EMPORTE LE REGRET DE N'AVOIR PAS FAIT ASSEZ POUR VIVRE DANS LA POSTERITE. *T. N.*, pl. lxxvii., fig. 6. 4. 9. 73. 71

**710. Battle of Marengo, 1800.**  
*Obv.* Head of General Bonaparte as First Consul. *Rev.* Hercules raising from the ground a female figure, symbolising Italy. This medal was designed by Appiani, a Milanese painter, and struck at Milan. *T. N.*, pl. lxxvii., fig. 5. 4. 9. 73. 72

**711. Laying of the first stone of the National Column in the Place de la Concorde, at Paris, 1800.**  
*Obv.* Bust of General Bonaparte as First Consul. *Rev.* Legend, LE PEUPLE FRANÇAIS À SES DEFENSEURS, &c. *T. N.*, pl. lxxviii., fig. 6. 4. 9. 73. 73

**712. Laying the Foundation Stone of the Quai Desaix, 1800.**  
*Obv.* Legend, RÉPUBLIQUE FRANÇAISE PREMIER CONSUL BONAPARTE DEUX<sup>ÈME</sup> CONS<sup>UL</sup> CAMBACERES TROIS<sup>ÈME</sup> CONS<sup>UL</sup> LEBRUN. *Rev.* Legend, 25 MESSIDOR AN VIII. DE LA REPUBLIQUE FRANÇAISE. PARIS, FONDATION DU QUAI DESAIX—À LA MEMOIRE DU GÉNÉRAL TUÉ A MARINGO. *T. N.*, pl. lxxviii., fig. 8. 4. 9. 73. 74

**713. Erection of a National Column in the Place Vendome, 1800.** *Obv.* Profile busts of the three Consuls, united. *Rev.* Legend, GUERRE DE LA LIBERTÉ LE DÉPARTEMENT DE LA SEINE A SES BRAVES, ETC. *T. N.*, pl. lxxviii., fig. 9. 4. 9. 73. 75

**714. Honours paid to the body of Marshal Turenne, 1800.** *Obv.* Bust of Marshal Turenne, in armour. *Rev.* Legend, TRANSLATION DU CORPS DE TURENNE AU TEMPLE DE

MARS PAR LES ORDRES DU PREMIER CONSUL BONAPARTE, ETC. *T. N.*, pl. lxix., fig. 6. 4. 9. 73. 76

**715. The Escape of the First Consul from Death by the Infernal Machine, 1800.** *Obv.* Bust of the First Consul in uniform. *Rev.* Legend, LES CITOYENS VOLONT EN FOULE VERS LUI. AMIS CE N'EST PAS À MOI QU'IL FAUT VENIR : QU'ON AILLE QU'ON AILLE AU SECOURS DES MALHEUREUX QUE LA MACHINE INFERNALE A PU FRAPPER. On the evening of the 24th December, 1800, as Bonaparte was on his way to the Opera house in Paris, an insurrectionist, named Saint-Régent, ignited a cask filled with powder and grape shot, in the street Saint-Nicaise, by the explosion of which eight persons were killed and many injured. Fortunately for the First Consul, his carriage was detained a sufficient time to prevent his passing through this street at the expected moment. Saint-Régent and an accomplice were executed. *T. N.*, pl. lxxx., fig. 2. 4. 9. 73. 77

**716. Peace of Luneville, 1801.**  
*Obv.* Bust of the First Consul. *Rev.* A section of the globe. Legend, BONHEUR AU CONTINENT. PAIX DE LUNEVILLE AN IX. 1801. *T. N.*, pl. lxxxii., fig. 3. 4. 9. 73. 78

**717. Peace of Luneville, 1801.**  
*Obv.* Bust of the First Consul. *Rev.* Figure of Peace, holding a cornucopia and laurel branch. *T. N.*, pl. lxxxii., fig. 4. 4. 9. 73. 79

**718. Peace of Amiens, 1802.**  
*Obv.* Head of Bonaparte as First Consul. *Rev.* Figure of Justice hovering over the globe, holding an olive branch in one hand and a pair of scales in the other. *T. N.*, pl. lxxxix., fig. 10. 4. 9. 73. 80

**719. Peace of Amiens, 1802.** *Obv.* Laureated profile head of Bonaparte as First Consul. *Rev.* Bonaparte, as Mars, presenting an olive branch to a recumbent female figure representing England. *T. N.*, pl. lxxxix., fig. 6. 4. 9. 73. 81

**720. Re-establishment of public worship, 1802.** *Obv.* Head of Bonaparte. *Rev.* Two allegorical figures surrounded by religious and other emblems. *T. N.*, pl. xc., fig. 6. 4. 9. 73. 82

**721. Re-establishment of public instruction, 1802.** *Obv.* Head of Bonaparte. *Rev.* A youthful male figure in a toga, sitting studying from a book. *T. N.*, pl. 90, fig. 7. 4. 9. 73. 83

**722. Establishment of a school of Pharmacy, 1803.** *Obv.* The serpent of Æsculapius entwined round a chemical retort. *Rev.* A wreath of medicinal herbs. *T. N.*, pl. xciv., fig. 4. 4. 9. 73. 84

**723. Conquest of Hanover, 1803.** *Obv.* The English leopard tearing up the treaty of Amiens. *Rev.* Victory mounted on a horse at full speed. *T. N.*, pl. xciv., fig. 7. 4. 9. 73. 85

**724. Good fortune of Bonaparte, 1803.** *Obv.* Head of Bonaparte. *Rev.* Fortune seated in a boat, holding the rudder and sail. Legend, A LA FORTUNE CONSERVATRICE. *T. N.*, pl. xcvi., fig. 6. 4. 9. 73. 8

**725. Negotiations with England, 1803.** (Two medals.) *Obv.* Head of a warrior, with classical helmet. Legend, ARMÉ POUR LA PAIX. *Rev.* A stork, with an olive branch on one side and thunder-bolt on the other. *T. N.*, pl. xcvi., fig. 8. 4. 9. 73. 87-8

**726. Bonaparte's encouragement of the Fine Arts, 1803.** *Obv.* Head of Bonaparte. *Rev.* The statue of the Venus de Medici. This medal was presented to Bonaparte by Denon, the Director of the General Museum of the Arts, on the occasion of his visit to that establishment. *T. N.*, pl. xcvi., fig. 9. 4. 9. 73. 89

MEDALS OF THE FRENCH EMPIRE, 1804—15.

**727. Institution of the Order of the Legion of Honour, 1804.** *Obv.* Laureated head of the Emperor Napoleon. *Rev.* The cross of the order. The order of the Legion of Honour was instituted in 1802, but the inauguration of this institution, and the first solemn distribution of decorations, occurred in July, 1804. *T. N.*, pl. i., fig. 5. 4. 9. 73. 90

**728. The camp at Boulogne, 1804.** *Obv.* Napoleon seated on a curule chair distributing the insignia of the Legion of Honour to his soldiers. *Rev.* A plan of the position of the army on this occasion, with numbers referring to the explanation of the plan given in the exergue. *T. N.*, pl. i., fig. 14. 4. 9. 73. 91

**729. Construction of 2,000 ships, 1804.** *Obv.* Laureated head of Napoleon. *Rev.* Hercules binding the English leopard. *T. N.*, pl. ii., fig. 7. 4. 9. 73. 92

**730. Promulgation of the Code Napoleon, 1804.** *Obv.* Figure of Napoleon in classical costume. *Rev.* Figure of Minerva. *T. N.*, pl. ii., fig. 9. 4. 9. 73. 93

**731. Coronation of Napoleon, 1804.** *Obv.* Laureated head of Napoleon. *Rev.* Figure of Napoleon, in imperial robes, standing on

a shield, supported by two male figures. *T. N.*, pl. iii., fig. 1.

4. 9. 73. 94

**732. The same**, rather smaller. *T. N.*, pl. iii., fig. 2.

4. 9. 73. 95

**733. The same**, rather smaller. *T. N.*, pl. iii., fig. 3.

4. 9. 73. 96

**734. The same**, (two copies,) very much smaller. *T. N.*, pl. iii., fig. 4.

4. 9. 73. 97-8

**736. Pope Pius VII. at the Coronation of Napoleon**, 1804. *Obv.* Bust of Pope Pius VII. *Rev.* The Cathedral Church of Notre Dame. *T. N.*, pl. iii., fig. 14.

4. 9. 73. 99

**737. Coronation Fete**, 1804. *Obv.* Laureated head of Napoleon. *Rev.* Napoleon seated on a curule chair; a female figure, representing the city of Paris, with mural crown, before him. Legend, TUTELA PRÆSENS. *T. N.*, pl. iv., fig. 8.

4. 9. 73. 100

**738. Coronation Fete**, 1804. *Obv.* Heads of Napoleon and Josephine. *Rev.* The Imperial Eagle crowned with a laurel wreath. *T. N.*, pl. iv., fig. 9.

4. 9. 73. 101

**739. Distribution of eagle standards in the Champ de Mars**, 1804. *Obv.* Laureated head of Napoleon. *Rev.* Napoleon distributing the eagle standards to his soldiers. *T. N.*, pl. iv., fig. 7.

4. 9. 73. 102

**740. Establishment of a Vaccination Society**, 1804. *Obv.* Laureated head of Napoleon. *Rev.* Figure of Æsculapius protecting Venus. *T. N.*, pl. v., fig. 4.

4. 9. 73. 103

**741. Museum of Napoleon**. *Obv.* Laureated head of Napoleon. *Rev.* View of the Salle du Laocoon in the Louvre museum. *T. N.*, pl. v., fig. 5.

4. 9. 73. 104

**742. Museum of Napoleon**. *Obv.* Laureated head of Napoleon. *Rev.* View of the Salle de L'Apollon, in the Louvre museum. These two medals were struck in 1804, and commemorate the formation of the museum of the Louvre, which was opened to the public in 1800, and was filled with statuary and various works of art, captured by Napoleon during his Italian campaign in 1797. In 1815, the Allied Powers, who met in Paris, removed many of the most precious pieces. *T. N.*, pl. v., fig. 6.

4. 9. 73. 105

**743. Re-establishment of the medal mint**, 1804. *Obv.* Two female figures standing by a coining press. *Rev.* A laurel wreath. *T. N.*, pl. vi., fig. 7.

4. 9. 73. 106

**744. Pope Pius VII. visits the medal mint**, 1805. *Obv.* Bust of Pope Pius VII. *Rev.* Legend, under a baldachino, EN JANVIER MDCCC. SS. PIE VII. A VISITÉ LA MONNAIE DES MEDAILLES. *T. N.*, pl. vii., fig. 1.

4. 9. 73. 107

**745. Coronation of Napoleon, as King of Italy, at Milan**, 1805. *Obv.* Laureated head of Napoleon. *Rev.* The iron crown of Lombardy. *T. N.*, pl. vii., fig. 5.

4. 9. 73. 108

**746. The Ligurian Republic united to France**, 1805. *Obv.* Laureated head of Napoleon. *Rev.* Napoleon, in classical costume, receiving a female figure, representing the Ligurian Republic. *T. N.*, pl. vii., fig. 9.

4. 9. 73. 109

**747. Tomb erected to the memory of General Desaix**, 1805. *Obv.* Laureated head of Napoleon. *Rev.* The tomb erected to General Desaix. Legend, NAPOLEON AUX MANES DE DESAIX. *T. N.*, pl. viii., fig. 3.

4. 9. 73. 110

**748. The same.** *Obv.* Laureated head of Napoleon. *Rev.* Legend, LE XXV. PRAIRIAL AN XIII. XIV. JUIN, MDCCCV. NAPOLEON POSE LA 1<sup>ERE</sup> PIERRE DU TOMBEAU DE DESAIX AU MONT ST. BERNARD. *T. N.*, pl. viii., fig. 4. 4. 9. 73. 111

**749. Establishment of the School of Mines in the Department of Mont Blanc, 1805.** *Obv.* Laureated head of Napoleon. *Rev.* Mont Blanc represented as a seated giant, imitated from a statue of the Appenines, attributed to Michael Angelo. *T. N.*, pl. viii., fig. 9. 4. 9. 73. 112

**750. Breaking up of the camp at Boulogne, 1805.** *Obv.* Laureated head of Napoleon. *Rev.* Grand chair of state, the eagle of France, and the sceptre of royalty. &c. *T. N.*, pl. viii., fig. 13. 4. 9. 73. 113

**751. Napoleon addressing his soldiers on the wooden bridge of the Lech, 1805.** *Obv.* Laureated head of Napoleon. *Rev.* Napoleon addressing his soldiers on the wooden bridge. *T. N.*, pl. viii., fig. 15. 4. 9. 73. 114

**752. Capitulation of Ulm and Memmingen, 1805.** *Obv.* Laureated head of Napoleon. *Rev.* Napoleon, in classical costume, driving in a chariot, being crowned by victory, who flies to meet him. Two figures with mural crowns, representing Ulm and Memmingen, kneel under the horses. *T. N.*, pl. viii., fig. 16. 4. 9. 73. 115

**753. Re-taking of French colours at Innsbruck, 1805.** *Obv.* Laureated head of Napoleon. *Rev.* Napoleon in classical costume, with a figure of victory in one hand and a standard in the other. *T. N.*, pl. ix., fig. 6. 4. 9. 73. 116

**754. Taking of Vienna and Presburg, 1805.** *Obv.* Laureated head of Napoleon. *Rev.* Napoleon as Hercules, with two female figures, representing Vienna and Presburg, offering the keys of cities to him. *T. N.*, pl. ix., fig. 7. 4. 9. 73. 117

**755. Battle of Austerlitz, 1805.** *Obv.* Laureated head of Napoleon. *Rev.* Winged thunderbolt, the centre of which represents the sceptre of state. *T. N.*, pl. ix., fig. 9. 4. 9. 73. 118

**756. The same.** *Obv.* Laureated head of Napoleon. *Rev.* Laureated heads of Alexander I. and Francis I. *T. N.*, pl. ix., fig. 10. 4. 9. 73. 119

**757. Interview between Francis I. and Napoleon, after the battle of Austerlitz, 1805.** *Obv.* Laureated head of Napoleon. *Rev.* Napoleon, in classical costume, receiving Francis, who stands in a suppliant attitude. *T. N.*, pl. x., fig. 1. 4. 9. 73. 120

**758. Conquest of Germany, 1805.** *Obv.* Napoleon at Schoenbrun, receiving a deputation from Paris. Legend, PANNONIA SUBACTA. *Rev.* Fame sounding a trumpet amid the emblems of war. *T. N.*, pl. x., fig. 2. 4. 9. 73. 121

**759. Peace of Presburg, 1805.** *Obv.* Laureated head of Napoleon. *Rev.* View of the temple of Janus. *T. N.*, pl. x., fig. 4. 4. 9. 73. 122

**760. Conquest of Venice, 1805.** *Obv.* Laureated head of Napoleon. *Rev.* The Rialto bridge at Venice. *T. N.*, pl. x., fig. 7. 4. 9. 73. 123

**761. Public thanksgiving after the peace of Presburg, 1805.** *Obv.* Laureated head of Napoleon. *Rev.* View of the Cathedral Church of

S. Stephen at Vienna, where the thanksgiving was held. *T.N.*, pl. x., fig. 8. 4. 9. 73. 124

**762. Establishment of schools of medicine, 1805.** *Obv.* Laureated head of Napoleon. *Rev.* Figures of Æsculapius and Telesphorus. *T.N.*, pl. xi., fig. 5. 4. 9. 73. 125

**763. Column erected in the Place Vendome, to commemorate the campaign of 1805.** *Obv.* Laureated head of Napoleon. *Rev.* View of the column in the Place Vendome. *T.N.*, pl. xi., fig. 13. 4. 9. 73. 126

**764. Conquest of Istria,** *Obv.* Laureated head of Napoleon. *Rev.* Facade of the temple of Augustus at Pola. *T.N.*, pl. xiii., fig. 1. 4. 9. 73. 127

**765. Conquest of Dalmatia.** *Obv.* Laureated head of Napoleon. *Rev.* View of the temple of Jupiter at Spalatro. *T.N.*, pl. xiii., fig. 2. 4. 9. 73. 128

**766. Conquest of Naples.** *Obv.* Laureated head of Napoleon. *Rev.* Victory crowning with laurel a minotaur, imitated from a Greek coin. *T.N.*, pl. xiii., fig. 5. 4. 9. 73. 129

**767. Marriage of the Prince of Baden with Stephanie Napoleon, 1806.** *Obv.* Laureated head of Napoleon. *Rev.* Figures of Stephanie Napoleon and the Prince of Baden. *T.N.*, pl. xiii., fig. 12. 4. 9. 73. 130

**768. Confederation of the Rhine, 1806.** *Obv.* Laureated head of Napoleon. *Rev.* Group of fourteen German princes swearing fidelity over a fasces surmounted by the imperial eagle. *T.N.*, pl. xiv., fig. 4. 4. 9. 73. 131

**769. Battle of Jena, 1806.** *Obv.* Laureated head of Napoleon. *Rev.* Napoleon, as Jupiter seated on his eagle, hurling thunderbolts at old and young below. *T.N.*, pl. xiv., fig. 7. 4. 9. 73. 132

**770. Battle of Jena, 1806.** *Obv.* Laureated head of Napoleon. *Rev.* Napoleon on horseback, armed with a thunderbolt, rides over prostrate warriors. *T.N.*, pl. xiv., fig. 8. 4. 9. 73. 133

**771. Entry into Berlin, 1806.** *Obv.* Laureated head of Napoleon. *Rev.* View of the gate of Brandeburg. *T.N.*, pl. xiv., fig. 14. 4. 9. 73. 134

**772. Capitulation of four German fortresses during the war, 1806.** *Obv.* Laureated head of Napoleon. *Rev.* Four female figures, representing the four fortresses; a key has dropped from the hand of each. Above is Napoleon, riding on an eagle. *T.N.*, pl. xiv., fig. 15. 4. 9. 73. 135

**773. Occupation of Hamburg, 1806.** *Obv.* Laureated head of Napoleon. *Rev.* Allegorical figure of the town of Hamburg, with mural crown, seated on the side of an antique ship, holding a cornucopia of fruits and flowers in her hand. *T.N.*, pl. xiv., fig. 16. 4. 9. 73. 136

**774. Alliance with Saxony, 1806.** *Obv.* Profile heads of Napoleon and Charlemagne. *Rev.* Profile heads of Wittekind and Frederick Augustus of Saxony. *T.N.*, pl. xv., fig. 1. 4. 9. 73. 137

**775. Sovereignities given by Napoleon.** *Obv.* Laureated head of Napoleon. *Rev.* The chair of state, in front of which is a table with several crowns on it. There are two

or three on the ground. *T. N.*, pl. xv., fig. 2. 4. 9. 73. 138

**776. Erection of an Arch of Triumph**, 1806. *Obv.* Laureated head of Napoleon. *Rev.* View of the Arch of Triumph in the Place Carrousel. *T. N.*, pl. xvi., fig. 10. 4. 9. 73. 139

**777. The French Eagle on the Vistula**, 1807. *Obv.* Laureated head of Napoleon. *Rev.* The nymph of the Vistula reclining by flowing water; beyond is planted the Eagle Standard of France. *T. N.*, pl. xix., fig. 1. 4. 9. 73. 140

**778. Battle of Eylau**, 1807. *Obv.* Laureated head of Napoleon. *Rev.* Napoleon, as Diomede, seated on a pile of arms, holding a figure of Victory in his hand. Legend, VICTORIÆ MANENTI. *T. N.*, pl. xix., fig. 6. 4. 9. 73. 141

**779. Napoleon at Osterode**, 1807. *Obv.* Laureated head of Napoleon. *Rev.* Head of Fabius. *T. N.*, pl. xix., fig. 8. 4. 9. 73. 142

**780. Battle of Friedland**, 1807. *Obv.* Laureated head of Napoleon. *Rev.* Napoleon as Mars; stands sheathing his sword: the ground is covered with dead and wounded. *T. N.*, pl. xix., fig. 9. 4. 9. 73. 143

**781. Battles of Maringo and Friedland**, 1807. *Obv.* Laureated head of Napoleon. *Rev.* Winged female writing on a shield. Legend, XIV. JUIN MARINGO FRIEDLAND. These battles were both fought on June 14. *T. N.*, pl. xix., fig. 10. 4. 9. 73. 144

**782. Occupation of three Capitals**, 1807. *Obv.* Laureated head of Napoleon. *Rev.* Three female figures with mural crowns. Legend,

BERLIN. VARSOVIE. KOENIGSBERG. *T. N.*, pl. xix., fig. 11. 4. 9. 73. 145

**783. Conquest of Silesia**, 1807. *Obv.* Laureated head of Napoleon. *Rev.* Winged female figure writing on a shield with the point of a sword, attended by another female figure holding an olive branch. *T. N.*, pl. xix., fig. 12. 4. 9. 73. 146

**784. Peace of Tilsit**, 1807. *Obv.* Heads in profile of Napoleon, Alexander I, and William III. *Rev.* River God of the Niemen holding a small temple up in his right hand. Legend, NIEMEN. *T. N.*, pl. xx., fig. 1. 4. 9. 73. 147

**785. Deliverance of Dantzic**, 1807. *Obv.* Laureated head of Napoleon. *Rev.* Napoleon receiving symbolic figure of Dantzic, and placing a mural crown on her head. *T. N.*, pl. xxi., fig. 1. 4. 9. 73. 148

**786. Grand Duchy of Warsaw founded**, 1807. *Obv.* Laureated head of Napoleon. *Rev.* A chair of state on which lies a crown: there is a sword on one side and a sceptre on the other. Legend, PRISCA DECORA RESTITUTA. *T. N.*, pl. xxi., fig. 2. 4. 9. 73. 149

**787. Kingdom of Westphalia founded**, 1807. *Obv.* Laureated head of Napoleon. *Rev.* Napoleon represented as Alexander, after the antique statue of Alexander and Bucephalus. Legend, INJECIT TANDEM FRENA VAGANTI. *T. N.*, pl. xxi., fig. 7. 4. 9. 73. 150

**788. Marriage of Jerome Bonaparte, King of Westphalia**, 1807. *Obv.* Laureated head of Napoleon. *Rev.* Hymen weaving a wreath of roses. *T. N.*, pl. xxi., fig. 9. 4. 9. 73. 151

- 789. The victorious eagle of France, 1807.** *Obv.* Laureated head of Napoleon. *Rev.* The eagle standing on a fulminating sceptre, being crowned with a laurel wreath by Victory. *T. N.*, pl. xxii., fig. 5.  
4. 9. 73. 152
- 790. Annexation of the Department of the Simplon, 1807.** *Obv.* Laureated head of Napoleon. *Rev.* Colossal figure emblematic of a mountain god. *T. N.*, pl. xxiii., fig. 12.  
4. 9. 73. 153
- 791. Route by Nice to Rome, 1807.** *Obv.* Laureated head of Napoleon. *Rev.* The Goddess Fortuna seated on a rocky shore, her right hand resting on a distant mountain peak. *T. N.*, pl. xxiii., fig. 16.  
4. 9. 73. 154
- 792. Union of Etruria to France, 1807.** *Obv.* Laureated head of Napoleon. *Rev.* Napoleon, in classical costume, receiving under his protection a figure symbolising Etruria, who offers various emblems of ancient science and art. *T. N.*, pl. xxv., fig. 6.  
4. 9. 73. 155
- 793. Battle of Sommo Sierra, 1808.** *Obv.* Laureated head of Napoleon. *Rev.* Napoleon in a chariot driving over a prostrate figure symbolising the Inquisition, who attempts to stop his passage between the pillars of Hercules. *T. N.*, pl. xxvii., fig. 10.  
4. 9. 73. 156
- 794. Entry into Madrid, 1808.** *Obv.* Laureated head of Napoleon. *Rev.* View of the gate of Alcalá, at Madrid. *T. N.*, pl. xxvii., fig. 11.  
4. 9. 73. 157
- 795. Visit of Princess Pauline to the medal mint.** *Obv.* Head of the Princess, with Greek legend. *Rev.* The Three Graces. *T. N.*, pl. xxviii., fig. 1.  
4. 9. 73. 198
- 796. Visit of Princess Caroline to the medal mint.** *Obv.* Head of the Princess, with Greek legend. *Rev.* Victory crowning a Minotaur. *T. N.*, pl. xxviii., fig. 3.  
4. 9. 73. 196
- 797. Visit of the Queen Hortense to the medal mint.** *Obv.* Head of the Queen, with Greek legend. *Rev.* Legend, S. M. LA REINE HORTENSE VISITE LA MONNAIE DES MÉDAILLES. *T. N.*, pl. xxviii., fig. 6.  
4. 9. 73. 197
- 798. The Princess Elisa, sister of Napoleon.** *Obv.* Profile head of the Princess, similar to head on fig. 7, pl. xxviii., *T. N.* *Rev.* Plain.  
4. 9. 73. 205
- 799. Treaty of Presburg broken by the Austrians, 1809.** *Obv.* Napoleon in classical costume standing between two piles of arms. *Rev.* View of the Temple of Janus, the doorway broken open. *T. N.*, pl. xxxi., fig. 8.  
4. 9. 73. 158
- 800. Departure from Paris, entry into Vienna, 1809.** *Obv.* View of the gate of St. Martin, Paris. *Rev.* View of the gate of Carinthia, Vienna. *T. N.*, pl. xxxi., fig. 11.  
4. 9. 73. 159
- 801. Union of the States of Rome with the French Empire, 1809.** *Obv.* Laureated head of Napoleon. *Rev.* Allegorical figure of the river Tiber. *T. N.*, pl. xxxii., fig. 1.  
4. 9. 73. 160
- 802. Union of Rome with the French Empire, 1809.** *Obv.* Laureated head of Napoleon. *Rev.* Heads in profile of Rome and Paris. *T. N.*, pl. xxxii., fig. 2.  
4. 9. 73. 161
- 803. Battle of Raab, 1809.** *Obv.* Laureated head of Napoleon. *Rev.* The river god of the Raab reclining on his urn—behind him the French Eagle standard. Legend, LES AIGLES

FRANÇAISES AU DELA DU RAAB, MDCCCIX. *T. N.*, pl. xxxii., fig. 7.  
4. 9. 73. 162

**804. Crossing the Danube, and Battle of Essling, 1809.** *Obv.* The river god of the Danube breaking up a bridge of boats. *Rev.* French troops passing over a wooden bridge. *T. N.*, pl. xxxii., fig. 12. 4. 9. 73. 163

**805. Battle of Wagram, 1809.** *Obv.* Laureated head of Napoleon. *Rev.* Hercules, holding Victory in one arm, strikes a fallen giant with the other. *T. N.*, pl. xxxii., fig. 13.  
4. 9. 73. 164

**806. Cutting and opening of the Canal at Ourcq, 1810.** *Obv.* Laureated head of Napoleon. *Rev.* Figure representing the city of Paris, seated, holding a cornucopia of fruits and flowers, and having water poured on to her by two figures representing the Seine and Ourcq. *T. N.*, pl. xxxiii., fig. 3. 4. 9. 73. 165

**807. English attack upon Antwerp—Napoleon at Schoenbrunn, 1809.** *Obv.* Figure of Jupiter. Legend, JUPITOR STATOR. *Rev.* Female figure with mural crown. *T. N.*, pl. xxxiii., fig. 4. 4. 9. 73. 166

**808. Peace of Vienna, 1809.** *Obv.* Laureated head of Napoleon. *Rev.* Napoleon holding an olive branch in one hand, and an inverted torch in the other, which he applies to a heap of guns and ammunition. *T. N.*, pl. xxxiv., fig. 1. 4. 9. 73. 167

**809. Conquest of Illyrian States, 1809.** *Obv.* Laureated head of Napoleon. *Rev.* A cow suckling a calf;—a design taken from the ancient coinage of Illyria. *T. N.*, pl. xxxiv., fig. 2. 4. 9. 73. 168

**810. Visit of the King of Saxony to the medal mint, 1809.** *Obv.*

Bust of Frederick Augustus, King of Saxony. *Rev.* Legend on field, giving the date of visit, &c. *T. N.*, pl. xxxiv., fig. 6. 4. 9. 73. 169

**811. Visit of the King and Queen of Bavaria to the medal mint, 1810.** *Obv.* Heads in profile of the King and Queen of Bavaria. *Rev.* Legend on field, giving date of their visit, &c. *T. N.*, pl. xxxviii., fig. 1. 4. 9. 73. 170

**812. Marriage of Napoleon and Maria Louisa, 1810.** *Obv.* Heads in profile of Napoleon and Maria Louisa. *Rev.* Napoleon, in Roman costume, conducting Maria Louisa to the hymeneal altar. *T. N.*, pl. xxxix., fig. 2. 4. 9. 73. 171

**813. The same.** A smaller size. *T. N.*, pl. xxxix., fig. 4. 4. 9. 73. 172

**814. The same.** A smaller size. *T. N.*, pl. xxxix., fig. 5. 4. 9. 73. 173

**815. The same.** A smaller size, *T. N.*, pl. xxxix., fig. 6. 4. 9. 73. 174

**816. Marriage of Napoleon and Maria Louisa.** *Obv.* Heads in profile of Napoleon and Maria Louisa. *Rev.* Cupid bearing away the thunderbolt of Jupiter. *T. N.*, pl. xxxix., fig. 8 as to the *Rev.*, and fig. 6 as the *Obv.* 4. 9. 73. 175

**817. Visit of the Grand Duke of Wurtzberg to the medal mint, 1810.** *Obv.* Head in profile of the Grand Duke. *Rev.* Legend on field, giving date of the visit, &c. *T. N.*, pl. xl., fig. 5. 4. 9. 73. 176

**818. To the memory of the Duke de Montebello, 1810.** *Obv.* Laureated head of Napoleon. *Rev.* A long legend on the field, recording the circumstances of the Duke's death at the battle of Essling. *T. N.*, pl. xl., fig. 7. 4. 9. 73. 177



- 819. Statue to General Desaix, 1810.** *Obv.* Laureated head of Napoleon. *Rev.* Figure of Desaix with drawn sword, surrounded by emblems of the campaign in Egypt. *T. N.*, pl. xl., fig. 8. 4. 9. 73. 178
- 820. Establishment of an Orphanage for the children of those who received the Legion of Honour, 1810.** *Obv.* Laureated head of Napoleon. *Rev.* A young girl seated by a tomb, with a book on her lap and work-basket by her side. *T. N.*, pl. xlv., fig. 8. 4. 9. 73. 179
- 821. Birth of the King of Rome, 1811.** *Obv.* Profile heads of Napoleon and Maria Louisa. *Rev.* Profile head of the infant king, Napoleon Francis Joseph Charles. *T. N.*, pl. xlix., fig. 3. 4. 9. 73. 180
- 822. The same, in gold.** 4. 9. 73. 181
- 823. The same, in bronze, a smaller size.** *T. N.*, pl. xlix., fig. 6. 4. 9. 73. 183
- 824. Birth of the King of Rome, 1811.** *Obv.* Profile head of the infant king. *Rev.* Maria Louisa, as a Roman matron, holding her infant child in her arms. *T. N.*, pl. xlix., fig. 5. 4. 9. 73. 182
- 825. Baptism of the King of Rome, 1811.** *Obv.* Figure of Napoleon with the infant king in his hands, whom he is about to immerse in a font. *Rev.* The names of forty-nine cities on small turrets; in the centre the legend, A L'EMPEREUR LES BONNES VILLES DE L'EMPIRE. *T. N.*, pl. l., fig. 13. 4. 9. 73. 184
- 826. The Princess Elisa, 1811.** *Obv.* Head of Princess Elisa, sister of Napoleon. *Rev.* View of a monument,—round which the legend, AUGUSTÆ—CONDITRICI. *T. N.*, pl. lii., fig. 7. 4. 9. 73. 185
- 827. Taking of Wilna, 1812.** *Obv.* Laureated head of Napoleon. *Rev.* Napoleon taking a sword and shield from two warriors. *T. N.*, pl. liii., fig. 3. 4. 9. 73. 186
- 828. The French Eagle upon the Borysthènes, 1812.** *Obv.* Laureated head of Napoleon. *Rev.* The river god of the Borysthènes sitting on a rock, and behind him the French Eagle Standard. *T. N.*, pl. liii., fig. 5. 4. 9. 73. 187
- 829. Battle of the Moskowa, 1812.** *Obv.* Laureated head of Napoleon. *Rev.* French cavalry in pursuit of flying Russian infantry. *T. N.*, pl. liii., fig. 6. 4. 9. 73. 188
- 830. Entrance into Moscow, 1812.** *Obv.* Laureated head of Napoleon. *Rev.* View of the city of Moscow. *T. N.*, pl. liiii., fig. 8. 4. 9. 73. 189
- 831. The French Eagle upon the Volga, 1812.** *Obv.* Laureated head of Napoleon. *Rev.* River god of the Volga affrighted at the Eagle Standard of France planted close to him. *T. N.*, pl. liiii., fig. 11. 4. 9. 73. 190
- 832. Retreat of the Army from Russia, 1812.** *Obv.* Laureated head of Napoleon. *Rev.* A warrior flying, pursued by Boreas. *T. N.*, pl. liv., fig. 1. 4. 9. 73. 191
- 833. French school of the Fine Arts in Rome, re-established and helped by Napoleon in 1803.** *Obv.* Figure of Napoleon, in imperial robes, seated and holding a laurel wreath. *Rev.* Group of emblems of the fine arts. *T. N.*, pl. liv., fig. 7. 4. 9. 73. 192
- 834. Battle of Lutzen, 1813.** *Obv.* Profile bust of Napoleon in uniform. *Rev.* A Cossack and Prussian officer in rapid flight. In

the distance is the French army. *T. N.*, pl. lvii., fig. 9. 4. 9. 73. 193

**835. Battle of Wurtchen, 1813.** *Obv.* Profile bust of Napoleon in uniform. *Rev.* Trophy of arms, surmounted by a figure of Victory. *T. N.*, pl. lvii., fig. 10. 4. 9. 73. 194

**836. Visit of Maria Louisa to the medal mint, 1813.** *Obv.* Head of Maria Louisa. *Rev.* A press for coining. *T. N.*, pl. lviii., fig. 1. 4. 9. 73. 195

**837. Monument on Mont Cenis, 1813.** *Obv.* Laureated head of Napoleon. *Rev.* View of Mont Cenis with the monument on the top of it, and legend, in the exergue,—EN TROIS MOIS LA FRANCE ET L'ITALIE ARMENT CENT MILLE HOMMES POUR LA DEFENSE DE L'EMPIRE. *T. N.*, pl. lviii., fig. 9. 4. 9. 73. 199

**838. The good fortune of February, 1814.** *Obv.* Laureated head of Napoleon. *Rev.* The French Eagle with a star above its head. *T. N.*, pl. lx., fig. 7. 4. 9. 73. 200

**839. Visit of Alexander I. of Russia to Paris, 1814.** *Obv.* Laureated head of Alexander. *Rev.* Female winged figure writing on a book the legend, SEJOUR D'ALEX I. À PARIS. 4. 9. 73. 201

**840. Visit of William III. of Prussia to the medal mint, 1814.** *Obv.* Bust of the King in uniform. *Rev.* Legend, giving date of visit, &c. 4. 9. 73. 202

**841. Visit of the Emperor of Austria to the medal mint, 1814.** *Obv.* Head of the Emperor. *Rev.* Legend, giving date of the visit, &c. 4. 9. 73. 203

**842. Return of the Emperor from Elba, 1815.** *Obv.* Napoleon being greeted by a soldier and peasant. *Rev.* The Eagle of France flying across from an island to the main land. *T. N.*, pl. lxiv., fig. 3. 4. 9. 73. 204

**843. Translation of the remains of Napoleon from the island of S. Helena to Paris, 1840.** *Obv.* Profile laureated head of Napoleon as Emperor. *Rev.* View of the ship "Belle Poule" leaving S. Helena. Legend, SES VŒUX SONT EXAUCÉS IL REPOSE DANS SA PATRIE. TRANSLATION AUX INVALIDES 1840. 20. 1. 76. 9

*Presented by S. A. Thompson Yates.*

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## MISCELLANEOUS OBJECTS

RELATING TO

### THE BONAPARTE FAMILY.

**844. Medallion, in bronze or brass, with heads in relief of the royal family of Spain, Charles IV. and his queen Louisa Maria Theresa, and their six children.** Charles IV. ceded his rights as sovereign of Spain to Napoleon I., who afterwards placed his brother Joseph on that throne. Evidently enlarged from a medal, see *T. N.* 1808, pl. xxv., fig. 5. Dia. 6½ in. 108

**845. Miniature gold medal, with head of Napoleon, and legend, NAPOLEON EMPEREUR, on obverse, and figure of the Eagle on reverse.** 13. 11. 74. 1

**846. Snuff-box, in wood, with profile head of Napoleon on the lid.** Dia. 3½ in. 195

**847. Lid of a toilet box**, mounted with a mirror on either side, said to have belonged to the Empress Josephine. 4327

**848. Enamel**, on copper, for top of a box, with printed and coloured view of Bonaparte on Elba. Probably made at Bilston, near Birmingham. Dia. 1½ in. 212

**849. Medal**, in copper gilt. *Obv.* Profile bust of Napoleon. Signed on the shoulder HANCOCK; around, the legend, INSCRIBED TO NAPOLEON

BONAPARTE BY D. ECCLESTON. LANCASTER. *Rev.* Legend, HE GAVE TO FRANCE LIBERTY TO THE WORLD PEACE MDCCCII. 25. 8. 81. 9

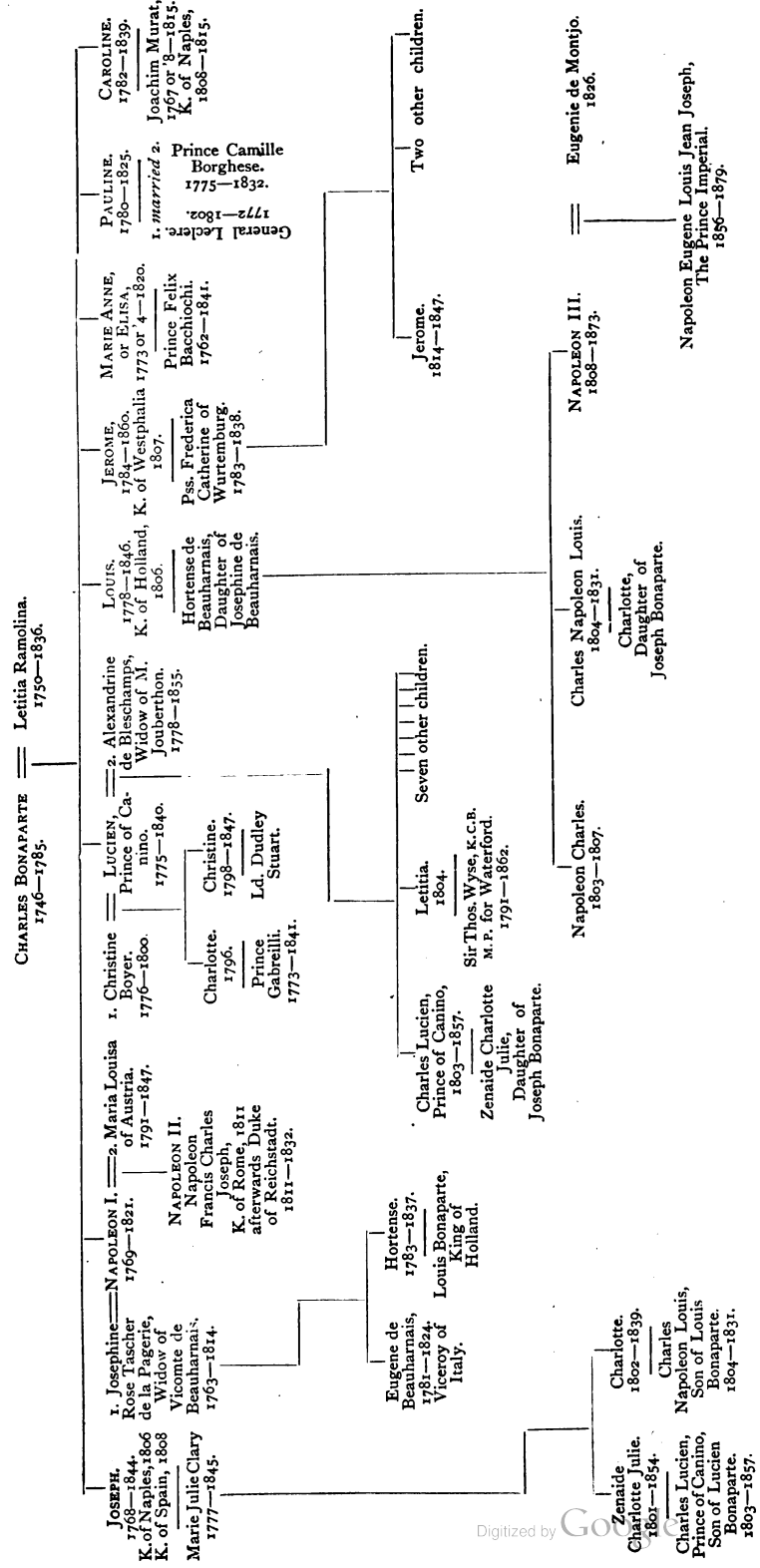
*Presented by Arthur Greer.*

**850. Chair**, said to have been used by Napoleon at Saint Helena. 8796

**851. Bust of the Empress Maria Louisa**, in bronze, inscribed, MARIE LOUISE IMPERATRICE. H. 13½ in. 8253

# PEDIGREE OF THE BONAPARTE FAMILY.

The family of Bonaparte appeared in Italy as early as the 12th century; in the 15th a branch settled in Corsica.



Vide "Haydn's Universal Index of Biography," "Dictionnaire de Biographie et d' Histoire"—Paris; "Hole's Biographical Dictionary."



GREEK, ETRUSCAN,  
AND  
ROMAN ANTIQUITIES,  
IN THE  
MAYER MUSEUM, LIVERPOOL.

BY CHARLES T. GATTY, F.S.A.,  
*Hon. Sec.*

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LIVERPOOL:  
T. BRAKELL, PRINTER 58, DALE STREET.  
1883.



GREEK, ETRUSCAN, AND ROMAN ANTIQUITIES,  
IN THE MAYER MUSEUM, LIVERPOOL.

By Charles T. Gatty, F.S.A., Hon. Sec.

I HAVE ventured from time to time to introduce to your notice various groups of the antiquities in our City Museum, as they have come especially under my own notice, and I think it will not be without interest to you if I bring before you this evening a catalogue raisonné, of a selection of our Greek, Etruscan, and Roman antiquities.

Some of these have been described before in print, in the Catalogue of Mr. Mayer's Museum, in Colquitt Street, Liverpool, the Sale Catalogue of the Hertz Collection, in Professor Conze's *Archäologischer Anzeiger*, and Professor Michaelis' *Ancient Marbles in Great Britain*; the *Catalogue of the Fejérváry Ivories in the Museum of Joseph Mayer*; the works on ivory carvings, by Professor Westwood and Mr. Maskell. All the specimens here described formed part of Mr. Mayer's collection given to the city, unless otherwise specified.

[1.] Slab, in marble, with Greek inscription upon it.

τι κλ πολεας και στασι  
μος ρουφου το μνημειον  
σωντες εφισης κατες  
κενασαν στασιμος μεν ε  
αυτω τε και τη γυναικι αυτου  
εικονιω και τοις εγγουοις αυ  
των και ιδιοις και απελευθεροις  
και δουλοισι και οις αν αυτος  
βουληται χαρισασθαι εκ των δε  
ξιον μερων βροχιδων τριων διπλ  
ων πολης δε ηαντω τε και τοις  
συνγενεσιν αυτου και απελευ  
θεροις και δουλοις.

*Ti(berius) Cl(audius) Poleas and Stasimus son of Rufus in their lifetime prepared the tomb in common: firstly, Stasimus for himself*



*and his wife Iconium and for their descendants and dependants and freedmen and slaves and for any persons to whom he may wish to grant the privilege; on the right hand side, consisting of three double spaces: secondly Poleas, for himself and his kinsfolk and freedmen and slaves.*

The double spaces alluded to are doubtless the sunk apertures in the walls of the tomb, to hold either the body or an urn containing the cremated ashes. The inscription is of the Roman era, and not earlier than the beginning of the first century A.D. It is possible the inscription is a palimpsest, as it is cut upon a sunk surface, and there are a few traces of letters on the raised edge around. There is unfortunately no history with this slab, either of where it was originally found, or of how it came into Mr. Mayer's possession. H. 13½ in., L. 16½ in., 8846

[2.] Sepulchral stelè, in white marble, with small cornice at top, below which is an inscription.

Ἡρόδοτος σκυλλίωνος  
ἡ τροφὸς ἐπέστησεν

*Herodotos son of Scyllion  
his nurse erected this.*

Below the inscription is a subject carved in bas-relief upon a sunk surface, representing the youth Herodotos, beardless, wearing cloak, and holding out his right hand to say farewell to an unveiled woman (?), sitting to the right. On the left, behind Herodotos, the faithful nurse, who has dedicated the sepulchral monument to her charge, stands, in full face, veiled, leaning her head upon her left hand. (Michaelis.) The slab is said to have been found in the mouth of the aqueduct at Ephesus, and was brought from Smyrna and presented by E. Bibby. Michaelis describes the work as the common style of the second or last century before Christ. H. 26½ in., W. 12½ in. 7.7.75.1

[3.] Sepulchral stelè, already described under No. 176 of the Catalogue of Egyptian Antiquities in the Mayer Museum. Though said to be found in Egypt, the monument is of the Greek period and workmanship. It is described by Michaelis:—  
“Sepulchral stelè, with pediment. A beardless man lies on a  
“bed with a thick fillet or wreath about his hair, draped in chiton  
“and with cloak round his legs. He holds a cup in left hand,  
“and with right is throwing something into a low three-footed  
“incense-burner (*θυμιατήριον*, *turibulum*), which stands on a table  
“supported by three lion's legs. At the foot of the bed sits the  
“wife, veiled, both hands in cloak, turned away from the body

“ of the man, her face turned back towards him ; feet resting on a broad footstool. On the left, a diminutive attendant, crowned with a wreath, enters, holding in lowered right hand, as it seems a spoon (*τρύηλις*, *trulla*), rather than a rhyton or a strigil. Above, in the field, a horse's head, a round shield with a Medusa's head, a corslet, collectively emblems of deceased's rank. The monument is in good preservation. Style unusual ; architectural design and relief very sharply cut, precise but dry ; though not in style, yet perhaps in the purely external technicalities of the working of the stone, the relief may suggest Cyprian sculptures. Perhaps this is partly the effect of the quality of the stone, which is of very fine grain, but quite full of tiny prints of shells (*λίθος κογχίτης*), of yellowish colour. The specimen is derived from Egypt, and belongs to the last centuries B.C.” See Catalogue of the Colquitt Street Museum, page 4, No. 25.

H. 2ft. 3in., W. 1ft. 8½in. 13618

[4.] Sepulchral monument, a round column of limestone, with roughly carved mouldings carved at top and bottom ; on the top is a hole, used, says Michaelis, for fastening on an ornament or a vase. In the centre, an inscription.

ἐπαφρόδιται  
χρηστὲ  
χαίρει

*O**Ephroditos,*  
*Good man,*  
*farewell*

Of late date. From Cyprus, where General Cesnola found others similar. See Cesnola's *Cyprus*, p. 54, and Appendix, p. 435, No. 86, where a similar name occurs. Presented by Captain Fothergill, of s.s. "Thessalia."

H. 26½in., Dia. of base 8½in. 16.5.72.7

[5.] Fragment of a sepulchral monument, in limestone ; part of the figure of a woman. Described by Michaelis :—" All that is preserved is a piece of the border on the left, and the upper part of the body of a woman, sitting facing right, in fine chiton, veiled, with a necklace, and a ring on forefinger of raised left hand ; the right hand is grasped by the hand of a second figure, of which only the right forearm is preserved. An interesting imitation of the Attic composition so common in sepulchral reliefs of the fourth century ; about life size, in the peculiarly dry, frigid style of Cyprian sculptures. Nude parts especially quite devoid of life (cf. Oxford, No. 127). Very high relief." From Cyprus. Presented by Capt. Fothergill, of s.s. "Thessalia."

H. 3ft. 3½in. 16.5.72.8

[6.] Fragments of sculpture and pieces of pottery, from

Cyprus. Besides the two specimens Nos. 4 and 5, Captain Fothergill presented to the Museum a considerable collection of large and small heads, nearly all of men, broken off from small statues; also a few small statues without heads. Most of the heads have fillets or wreaths, a few wear conical caps, and one or two have flat caps. The leaves of the wreaths on the large heads are carefully and clearly delineated; so also is the hair, which is sculptured in rigid regular lines, and curled at the ends after the Assyrian style. The expression in the faces not unfrequently approaches the vacant smile, not uncommon in archaic Greek work. The work upon the small heads is not nearly so careful. Most of the headless bodies are in the same attitude, sitting in an oriental manner, the left leg doubled in front of the body, and the right arm resting upon the raised right knee; some are standing. Several wear bands round the neck hanging on the breast, or across the left shoulder, and falling under the right arm, to which are attached apparently various small amulets. (See Cesnola's *Cyprus*, p. 347.) A few of these seated statues have small figures of birds (doves?) by their sides. The size of the large heads is from nine to fourteen inches high; the small heads from four to six inches.

There are also several specimens of pottery; a large urn with two handles, in light-coloured pottery, with conventional linear designs; also several bowls and saucers.

In General Cesnola's *Cyprus*, a description is given of the discovery of a pit full of broken statues, which had all come from a neighbouring temple, and had evidently been broken on purpose.

16.5.72. 1.—154.

[7.] Pottery and glass, from Cyprus. This group of specimens consists of urns, bowls, jugs, lamps, and patera, all very much after the usual style of wares found in Cyprus. These fortunately have the localities where they were found attached to them. They are chiefly from Salamis, Olympus, Famogosta, Paphos, Lefkosi, and Lamason. On two of the lamps is the Christian emblem of the dove on an olive branch.

Presented by J. Collin, Minton Campbell. 2.2.82.1.—80

[8.] Head of a lion, in white marble; probably from the side supports of a seat?

H. 9½ in. 8879

[9.] Figure of a woman, in white marble. Described by Michaelis:—"Statuette of a female figure, in ungiarded chiton, the cloak wrapped round lower part of body. She rests on right leg, behind which she crosses the left, and leans, with left arm on a column, in easy pose. Missing: head, raised right arm, fingers of left hand, front part of right foot. Superficial workmanship. The low plinth seems to indicate that this figure was carved in Asia Minor (cf. Oxford, No. 9)."

H. 3 in. 8880

[10.] Torso of a youth, in white marble. Described by Michaelis:—"Torso of a boy, or youth, including right thigh and upper part of lowered left arm. Missing: raised right arm, head, and the greater part of the legs. On the left of the paunch is a trace which shews that the arm went along this part; there are, moreover, traces of a support behind the right shoulder-blade and right thigh. Good sculpture." H. 20½ in.

8881

[11.] Terminal figure, in white marble. Described by Michaelis:—"Terminal figure of a youth with long curls (Apollo?), mutilated in the region of the virile emblem. The Term is placed against a pilaster, which is somewhat expanded at the top, and has a hole in its upper surface. Dry mean workmanship." H. 33½ in. 8882

[12.] Sarcophagus, in terra cotta, of the Roman period. Described by Michaelis:—"Terra cotta sarcophagus, quite plain, with projecting flat border at the top. On the front is painted the inscription—Πλοπλείας καὶ καὶ Ἀγάθωνος. The first name is presumably a misspelling for Ποπλείας (Ποπλίαις, *Publiae*); καὶ is repeated by an oversight." Found near Karatash, the ancient Mallos in Cilicia, on the gulf of Scanderoon, Dec., 1872. Presented by Captain Pernic, of s.s. "Ararat."

L. 6ft. 2in., W. 1ft. 9in., H. 10½ in. 28.11.73.1

[13.] Vase, in shape of the *askos*, or wine-skin, in terra cotta, made for decorative or sepulchral purposes. Described by Michaelis:—"Vase, with large body, from Canosa [Province of Bari, S.E. of Italy], with three openings carried up like necks (similar shape to that in Heydemann, *Vasens. in Neapl.*, pl. 3, No. 168). In front, a Medusa's head, above it two Cupids; on either side of the principal opening the fore part (*προτομή*) of a galloping centaur. On the top, three small statues, Dolon between Odysseus and Diomedes, exactly answering to a vase-painting from Pisticci (*Bullett. Napol.*, I. pl. 7. Overbeck, *Bildwerke*, pl. 17, 4). On the handle there slinks Dolon, beardless, clad in chlamys and pointed cap (*πίλος*), without a weapon in his hands; similarly on the lid of the right opening, advances Diomedes, bearded, with high helmet, boots, and floating chlamys, now without a weapon. The vase seems to have been considerably restored, though it is hardly possible to judge accurately to what extent."

See *Trans. His. Soc. Lanc. and Ches.*, vol. vii., where this vase is figured on plate opposite p. 81. See Birch's *Ancient Pottery*, p. 144. H. about 32in. 4516

[14.] Vase, or ornament, in shape of a head of Pallas Athene (?), with figure of Niké, or Victory, on the top, an ivy

wreath round the hair, and a small head on either side. The head Dr. Birch considers to be represented as helmeted, the figure of Niké being the crest, and the small heads the side feathers. Found at Canosa. Two vases in the British Museum, somewhat similar, were found at Calvi (Cales). See Birch's *Ancient Pottery*, plate opposite p. 120, also p. 145 *et seq*; also Chaffer's *Keramic Gallery*, vol. ii., plate opposite p. 14.

H. 36½ in. 19465

[15.] Amphora, two-handled, in pale terra cotta, found in Cyprus.  
H. 3 ft. 1 in. 18.9.79.1

[16.] Amphora, upper part of one with two handles, in light red terra cotta. This has been associated in the collection with No. 17, as if it were part of it; but the material is not the same, nor does this fit properly as an upper part for No. 17.

H. 9½ in. 8883

[17.] Amphora, lower part, in pale terra cotta. See No. 16.  
H. about 23 in., Circum. 5 ft. 7 in. 8884

[18.] Amphora, in pale-coloured terra cotta, with two handles; has been very much broken and repaired. H. 32 in. 8885

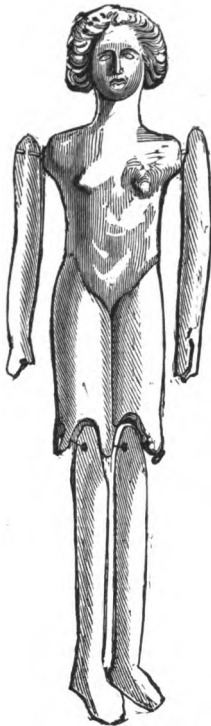
[19.] Kernos, a group of little vases, in red terra cotta; supposed to be the *kernos* used in mystic ceremonies to hold small quantities of viands. It may, however, have been made for a less exalted purpose, and have been used for flowers or a lamp. See Birch's *Ancient Pottery*, p. 146. There is no record as to where this object was found, but it was probably in the island of Melos. It is stated to have come from the collection of M. Bory St. Vincent.  
H. 6 in. 8886

[20.] Figure of Apollo (?), in terra cotta, wearing head-dress and wreath; the arms are outspread and the figure is more or less in the attitude of flying. In the back are three holes for hanging the figure on the wall, and possibly for inserting wings into.

H. 13¾ in. 8887r

[21.] Female doll, in terra cotta, made with loose joints for dancing, like the modern marionettes. Found at Athens. See Birch's *Ancient Pottery*, p. 130.

H. 6 in. 10467



Doll, in terra cotta,  
No. 21.

[22.] Two doves, votive offerings to Aphrodite. Holes are left for the insertion of legs of some other material. H. 2 to 3in. 8835. 12732

[23.] Six figures of pigs, boars and sows. Votive offering to Demeter or Cerres; or possibly, in some cases, toys, as they are often found in the graves of children. Some have loose bits of pottery inside which rattle when shaken, and it has been suggested that these were children's rattles. The localities where these examples were found are unfortunately not known; one only has a memorandum upon it, apparently—"Eqina, 1844." Such objects, however, occur very freely in Greek tombs in all parts of the Mediterranean. On one or two of them are remains of red colouring pigment. Dr. Birch says that these Greek terra cottas were painted with a flat colour like distemper, consisting of ochrous or opaque colours, mixed with chalk and size or with white of egg. These paints were so used as to give the figures a gay and lively look, without any design of imitating nature. (*Ancient Pottery*, p. 124.) The paste of the terra cotta used in these figures varies considerably, it is either soft pale yellow and chalky in substance, or red and hard. H. from 2½ to 5in., L. from 4 to 5½in. 8836—40. 12371

[24.] Figure of a bull, in red terra cotta; probably a votive offering. H. 5¼in., L. 7½in. 8841

[25.] Four models of fruits, apples (?); probably votive offerings or toys. One large one 4½in. high and 5¼in. diameter. H. 2½in. 8842-3

[26.] Model of a horse; probably a votive offering or toy. H. 5in., L. 5in. 8844

[27.] Model of a cock; probably a votive offering to Asklepios, or a toy; there are traces of red pigment colouring the comb, and laid on in stripes down the wings and back. H. 5¼in. 8845

[28.] Group of small heads of men and women, in terra cotta, broken off from small figures, such as No. 29. 8847-8867

[29.] Two figures of women, standing, one holding a fan; beautifully modelled in terra cotta. Traces of colouring still upon them. From Tanagra. H. 5½ to 5¾in. 29.3.83.1-2

[30.] Two fragments of terra cotta figures of women, holding water jugs on their heads. H. 3 to 4in. 8875. 12422

[31.] Heads of deities, Medusa, &c., in terra cotta; modelled in slight relief, with a flat back, and coloured. Found at Capua and Cumæ. 20.9.77. 93-4.30.8.78. 11-24

[32.] Stand for lamp, in terra cotta; with traces of colouring round the base. Late Greek. H. 11in. 8401

[33.] Model of a Greek tomb, the skeleton laid full length in the centre, and armour and vases arranged round it; said to be a facsimile of a tomb discovered in Tuscany. The model is stated to have been brought to England by Campanari.

19in. x 14in. 8888

[34.] Figure of Eros on a dolphin, in terra cotta, with considerable remains of colouring upon it. See Michaelis, p. 427, No. 21.

H. 5in., L. 6½in. 8871

[35.] Four groups of figures in terra cotta; a winged figure on horseback; a warrior with round shield riding on a prancing horse; a man on horseback; and a group of three female figures, the three Graces. (?) These kind of figures were painted bright colours, and hung up as wall ornaments by means of holes made in the backs of the figures, they answered the purpose of the modern plaister figures hawked about the streets, and represented the popular deities or heroes of the age and locality.

H. about 6in., L. about 5in. 8870, 8872—4

[36.] Two figures of Venus, in terra cotta; the heads wanting. Presented by A. W. Franks, F.R.S., F.S.A.

32.12.78.2—3

[37.] Sitting figure, dressed in a curious cloak enveloping the whole body, with a pointed hood for the head, like an Esquimaux costume.

H. 4½in., L. 3½in. 8890

[38.] Sitting figure of a woman, in terra-cotta, with traces of colour upon it. Very early style.

H. 6in. 8891

[39.] Head of Medusa (?), in terra-cotta, with traces of colour upon it; with two holes for suspension.

Dia. 3½in. 8570

[40.] Two lamps, in terra-cotta; small open saucers, the lips pressed into a trefoil shape. Phœnico-Greek.

H. 1½in., W. 3in.

8557. 8892

[41.] Upper part of the figure of a woman, in terra-cotta; a robe thrown over her left shoulder and arm, and a vessel with fruit in her left hand.

H. 5½in. 8893

[42.] Standing figure of a woman, in terra-cotta.

H. 5½in.

8894

[43.] Small jug, in pale terra-cotta, originally with three handles, and two small projections in front; labelled "Marathon, September, 1846."

H. 4½in. 8895

[44.] Group of figures, in terra-cotta, from Larnaca, the ancient Citium, in Cyprus; in rude style, representing tambourine players, and parts of the figures of a woman nursing a child; &c. Presented by Captain Alexander Browne.

16.2.67.1—18

[45.] Figure of a man, in terra-cotta; very rude style; most probably found at Cyprus.

H. 8in. 12740

[46.] Specimens of jugs and bowls, in terra-cotta, with the simple patterns, concentric rings, &c., usually found on Cyprian pottery. From Cyprus. Presented by Captain Alexander Browne.

26.11.73.1—6

[47.] Two specimens of pottery from Greece. Presented by Captain Alexander Browne.

26.11.73.7—8

[48.] Bowls, vases, bottles, &c., in terra-cotta. From Cyprus.

11.8.70.1—10

[49.] Lamp, in terra-cotta; Phœnico-Greek. Found at Ben Germma, in Malta.

W. 3½in. 20.9.77.99

[50.] Heads of Medusa, in baked clay, traces of colour on them; also heads of bearded deity, with horns, coloured red; also other heads and various conventional designs, moulded in clay, with flat backs. Found at Capua and Cumæ.

20.9.77.93—4. 30.8.78.11—24

[51.] Weights, probably net sinkers, in terra-cotta, pierced with holes for suspension. Found at Elephantine, Corfu, and Greece.

1.8.79.17. 19.4.83.1. 5.6.82.3

[52.] Bottles or flasks, in terra-cotta, with loops for suspension; with traces of colour and simple decoration upon them. Found in Cyprus.

20.9.77.95—7

[53.] Two heads of Caryatides and two sphinxes with women's heads; said to have formed portions of an ivory casket found at Cumæ. The sphinxes were probably the feet of the casket. There is a full description of these in *Trans. His. Soc. Lanc. and Ches.*, vol. xxv., pp. 275-6. From Fejérváry Collection, see Cat., p. 35, Nos. 15-18. H. of heads 2½in., H. of sphinxes 1½in.

10032—3

[54.] Head of a walking stick, in ivory, carved in shape of a horse's head; fine work. From Hertz Collection. See Cat., No. 992. See Maskell's *Ancient and Mediæval Ivories*, p. 165.

H. 3½in. 10004

[55.] Head of a lioness, carved in ivory; good work, possibly from a stool or chair. From Hertz Coll. See Cat., No. 985. This head is figured in the illustrated edition of the Hertz Cat., plate vi., fig. 1. See Maskell's *Ancient and Mediæval Ivories*, p. 165.

L. 2½in., Depth 1½in. 1001

[56.] Finger ring, in ivory, with figure of dolphin in low relief on the plate. See Maskell's *Ancient and Mediæval Ivories*, p. 165.

10011

[57.] Portion of a chair (?), in ivory, with lioness' head carved upon it; very admirable work. A similar piece, one might suppose part of the same chair, and by the same artist, is



engraved in Caylus' *Recueil D'Antiquités*, vol. 6, plate 12, figs. 1 and 2. See Maskell's *Ancient and Mediæval Ivories*, p. 165.

L.  $3\frac{1}{2}$ in. 10009

[58.] Scarabæus, in red carnelian; subject in intaglio, two men offering sacrifice over a canopic vase; squatting figure of an ape behind one of the men. Phœnician work, and probably found in Cyprus. It is uncertain if the gold ring mounting to this be genuine.  $\frac{3}{4}$ in.  $\times$   $\frac{1}{2}$ in. 8683

[59.] Finger ring, in very thin gold; a mortuary ring, of a type found in Cyprus, and probably Phœnician work. A profile female head is stamped on the round plate. See Colquitt Street Catalogue, p. 20, No. 222a. Plate  $\frac{3}{4}$ in. dia. 10333



No. 59.

[60.] Earring, in gold, twisted wire loop, and end in shape of a bull's head. From Hertz Coll. See Cat. p. 180, No. 2593. 10299

[61.] Earring, in gold, plain gold loop, with woman's head at end. From Hertz Coll. See Cat. p. 180, No. 2593. 10299

[62.] Earring, in gold; the loop of twisted wire, with a negro's head carved in garnet (?) attached. From Hertz Coll. See Cat. p. 101, No. 1413. Dia.  $\frac{3}{4}$ in. 10303

[63.] Pair of earrings, in gold; twisted wire loops, and ends in shape of bulls' heads. From Hertz. Coll. See Cat. p. 180, No. 2588. Dia.  $\frac{3}{4}$ in. 10297

[64.] Pair of earrings; on each a circular flat head of garnet, with emerald bead below, and below this a large round bead of clear brown stone. Signor Castellani considered the upper parts of these antique, and the larger beads below modern additions. From Hertz Coll. See Cat. No. 2592. 10305

[65.] Earring, a pear-shaped amethyst; bead on gold wire. From Hertz Coll. See Cat. No. 1647. 10317

[66.] Earring, with pear-shaped sapphire. From Hertz Coll. See Cat. No. 1647. 10317

[67.] Earring, set with sapphire. From Hertz Coll. See Cat. No. 1648. 10318

[68.] Earring, in gold; set with a dolphin's head carved in garnet (?). Dia.  $\frac{3}{4}$ in. 8898

[69.] Dolphin's head, carved in garnet; from an earring. 8904

[70.] Pair of bracelets, in gold; the ends trumpet-shaped and twisted. From the Hertz Coll. See Cat. p. 168, No. 2432. It has been suggested that these bracelets may be barbaric African work. Dia.  $3\frac{1}{4}$ in. 10295

[71.] Bracelet, formed of a rectangular tube of gold, set all round in small projecting mountings with stones and pastes. From the Hertz Coll. See Cat. p. 168, No. 2433.

Dia.  $2\frac{3}{8}$ in. 10296

[72.] Spear head, in bronze; said to have been found at Nineveh. This came to Mr. Mayer from Count Pulszky. 4625

[73.] Figure of Athena, in bronze, described by Michaelis:—  
 “The goddess is represented *en face*, head covered with round helmet, the vizor of which stands upward on the forehead.  
 “The aegis with gorgoneion covers the breast; the left arm holds  
 “the large round shield, the right hand is raised to grasp the  
 “spear. Good bronze, intended for an antefixum, broken at the  
 “feet.” From the Hertz Coll. See illustrated Cat. pl. 3, fig. 1;  
 and ordinary Catalogue No. 142. H.  $4\frac{1}{8}$ in. 8642

[74.] Boss, in bronze, with full face winged head of Medusa in relief. From Hertz Coll. See Cat. No. 1013. Dia. 5in.

10458

[75.] Lamp, in bronze, with mask on end of handle. From Hertz Coll. See Cat. No. 999, where it is stated that the lamp once belonged to the Empress Josephine. L.  $8\frac{3}{4}$ in. 10074

[76.] String bolt, in lead, with indistinct marks in relief upon it. L.  $1\frac{3}{8}$ in. 12975

[77.] Ditto; inscribed in relief—

νικη  
 ἀθην  
 μνος

L. 1in. 10128

[78.] Weight, in lead, with figure of a fish in relief, and the letter T cut in intaglio. For an account of these weights, see Boeckh's *Corpus Inscriptionum Græcarum*.  $1\frac{1}{4}$ in. square. 10292

[79.] Weight in lead, with monogram (?), &c., in relief.

$1\frac{3}{8}$ in. square. 10293

[80.] Weight, in lead, with remains of an inscription upon it in low relief—

	Γ	T	
H	Γ	.	.
A	Π	.	.
N I O	.	.	Δ

$2\frac{3}{8}$ in. ×  $2\frac{1}{4}$ in. 10294

[81.] Piece of Mosaic pavement, brought at the beginning of this century from Smyrna, and said to have come originally from the ruins of a temple at Ephesus. Roman work. Presented by the Rev. H. H. Higgins. 9.7.70.1

[82.] Portion of a marble column; from Carthage. Dia. 2ft. 2in., depth 4in. Presented by the Mercantile Marine Association. 26.5.68.2

[83.] Fragment of carving, in white marble; part of a festoon of fruit leaves, &c. Brought from the Mausoleum of Halicarnassus, but of the Roman period. Presented by B. Greetham, R.N. 16.5.61.1

[84.] Slab, of calcareous stone, with figure rudely carved upon it in relief. Found at Carthage, and of the Vandal time. Presented by William Tomlinson. 24.10.61.1

### Etruscan Antiquities.

[85.] Sarcophagus, in alabaster, rectangular, with subject carved in front in relief; according to Professor Adolf Michaelis, most probably Oedipus and Laios. "Oedipus (?)," says Professor Michaelis, "presses forward from left in armour, and with shield "and drawn sword, against a chariot, one horse of which is "rearing high, a second lies on the ground; in the background "two furies with torches. Laios (?), covered by his shield, is "falling over the chariot, to the right of which three more horses "are visible, one springing up, one springing at 'Laios,' one "thrown on to the ground. Quite right an armed attendant of " 'Laios' is fleeing off, looking at the scene of disaster. Prof. "Koerte considers the subject to be rather the death of Hippo- "lytos." The lid (No. 2) which has hitherto accompanied this sarcophagus evidently does not belong to it, as it is much too large. For the subjects of these Etruscan monuments the reader will do well to consult G. Micalis' *Monumenti Inediti a Illustrazione della Storia degli Antichi Popoli Italiani*; and Inghirami's *Monumenti Etruschi*. L. 2ft. 8½in., H. 24¼in. 12910

[86.] Lid of a rectangular sarcophagus, in alabaster; on the top is the reclining figure of a man, holding a cup in his right hand. Along the front edge are the nearly effaced remains of an inscription. L. 2ft. 11½in., H. 19¼in. 12911

[87.] Urn, in tufa, in front a conventional flower and leaf design carved in relief, very similar to an urn figured on Tom. iv., vol. 1 of Inghirami's *Monumenti Etruschi*. On the lid is a reclining figure, holding in the right hand apparently an open scroll, and an uncertain object in the left. See Catalogue of Egyptian Museum, Colquitt Street, Liverpool, p. 6, No. 43.

L. 23in., H. (with lid) 30in. 12912

[88.] Urn, in terra-cotta, painted; in front a bas-relief subject, Eteokles and Polyneikes killing each other; on either side is a Fury. The colours are a dull red and a greenish blue,

and are very well preserved. On the lid is a recumbent female



Urn No. 88.

figure. See Michaelis' *Ancient Marbles in Great Britain*, p. 426, No. 13. For this subject see also Inghirami's *Monumenti Etruschi*, Tom. IX., T. v. 2. Also *Description of Ancient Marbles in British Museum*, Part IV., plate ix., fig. 2. Also Montfaucon's *Antiquities Explained*, Supplement, Vol. V., plate cxxiii., fig. 3. A pair of gold earrings are said to have been found with this urn, and are placed with it in the case. There is an Etruscan inscription along the edge over the subject, in relief. Found in Tuscany.



Earrings found with Urn No. 88.

L. 16½ in., H. (with lid) 2 rin. 10463—4

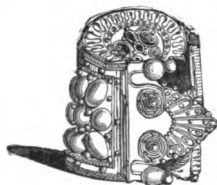
[89.] Busts, in terra-cotta, of men and women; these were portraits of the deceased, and are often found in Etruscan tombs. The backs are flat, to allow of their being hung against the wall, there being nearly always a hole in the back, by which the bust may be affixed on to a peg. See Birch's *Ancient Pottery*, p. 443. On some in this collection there are traces of red pigment.

They range from 4 to 10 inches in height. Unfortunately it is not known where any of the busts in this collection were found.

10470. 12913—12920



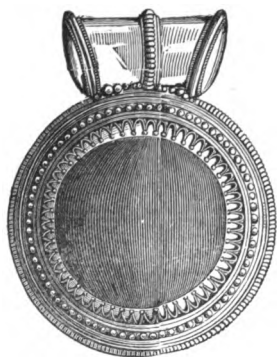
No. 90.



No. 91.

[90.] Pair of earrings, in gold; beautiful work.\* H.  $\frac{3}{4}$ in. 10325

[91.] Pair of studs, or buttons, in gold.\* Dia 1in. 10308



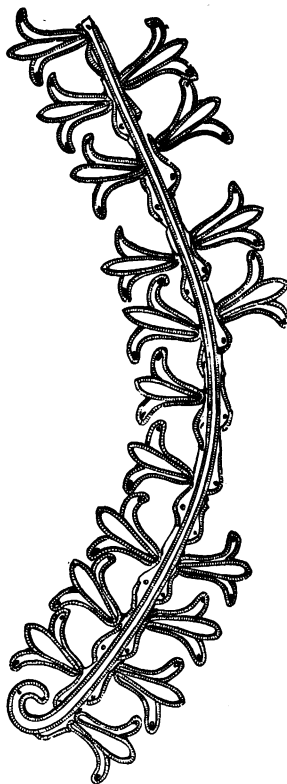
No. 92.

[92.] Pendant, in gold, set with a round black stone.\* H.  $1\frac{7}{8}$ in.

10309

[93.] Parts of an ornament for the hair, in gold.\* 4in. across. 10311

[94.] Necklace of 29 gold beads, with gold pendant in centre, in shape of a human head. The two end beads are in shape of lions' heads. Half the beads have designs upon them, and half are quite plain. The face upon the pendant is most characteristically Etruscan. The head-dress has round it leaf-shaped orna-



No. 93.

\* See Catalogue of the Colquitt Street Museum, p. 20, No. 222A.

ments, quatrefoil and trefoil. Signor Castellani pronounced this a fine piece of work of early date. H. of pendant 2½in. 10313

[95.] Bracelet of spirally-twisted flat gold wire, with two hinges, and a garnet set in a round boss of gold.

L. about 6½in. 10323

[96.] Large earring, in gold; repoussé work, on a hollow tube; head of a woman, and part of a very indistinct design.

Dia. 1¼in. 10320

[97.] Earring, in gold, the loop, &c., ornamented with circles of small raised balls; in centre, a sunk socket. L. nearly 1½in. 8896

[98.] Earring, in gold, very similar form to one above; twisted wire round the loop, and small repoussé herring-bone pattern round the circular base, in the centre of which is a raised hemisphere.

L. 1½in. 10.10.78.32

[99.] Earring, in gold, simple repoussé work, small raised balls and lines.

10345

[100.] Pendant, or button, in gold.\*

10336

[101.] Pendant vase or bottle for perfume, in gold.\* H. ¾in.

10337

[102.] Pendant, made as a case for holding perfume, with stopper, in gold.

H. 1¼in. 10327

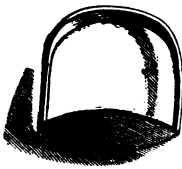
[103.] Necklace of 28 gold beads, with pendant in centre in shape of an acorn.\*

10326



\* See Catalogue of the Colquitt Street Museum, page 20, No. 222A

- [104.] Pendant in shape of a lioness's head, carved in amber,  
H. 1 $\frac{1}{4}$ in. W. 1 $\frac{1}{4}$ in. 8802
- [105.] Ditto. Found near Florence. 20.9.77.92
- [106.] Embossed thin circular plate of gold, with full face head in centre, and small raised knobs with radiations all round. These plates were used by the Etruscans to decorate the dresses of the dead, and are provided with small holes round the edges by which to affix them to the clothes, representing the jewellery used during life. Dia. 2 $\frac{3}{8}$ in. 10314
- [107.] Two thin plates of gold, with embossed figures in relief. On one is a figure of Neptune with a trident, turning towards another figure; on the other is a dead body laid on its back, with a sword plunged into the breast, and at its feet the kneeling figure of a bearded man, who holds out with both hands a cloth towards an altar with fire upon. Each plate is provided with holes by which to affix it to the clothes of the dead. See No. 106. Signor Castellani, remarking upon the barbaric rudeness of the work on these plates, suggested they might have been found in Asia Minor. From the Hertz Collection. See Catalogue, p. 199, No. 2933. L. 2in. and 2 $\frac{1}{4}$ in. 10306
- [108.] Boss, in gold, with applied twisted wire ornamentation; the shape of outline is a partially rounded octagonal; in the centre is a cone-shaped projection. Dia. 1 $\frac{1}{8}$ in. 10324
- [109.] Fibula, in gold, with pin broken away; ornamented with exquisite applied wire work. L. 1 $\frac{1}{4}$ in. 10346
- [110.] Pair of earrings, in gold, decorated with applied wire ornamentation, the ends in shape of lions' heads. Dia.  $\frac{3}{4}$ in. 8897
- [111.] Finger ring, in gold, oval plate quite plain.\*  
Plate  $\frac{1}{2}$ in. x  $\frac{1}{4}$ in. 10330



No. 111.



No. 112.



No. 113.

- [112.] Ditto, on oval plate remains of an engraved design.\* 10332
- [113.] Ditto. The stone which has been set in this is wanting.\* 10331
- [114.] Earring, in gold, with small rosette, and inverted cone-shaped pendant below, on which is a small garnet. 8899

\* See Catalogue of the Colquitt Street Museum p. 20, No. 222A.

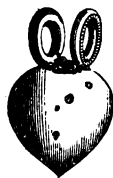
- [115.] Spiral finger ring, of twisted flat gold wire.\* H.  $\frac{3}{8}$ in.  
10310



No. 115.



No. 116.



No. 117

- [116.] Pair of Earrings, in gold.\* L. 1in. 10329  
[117.] Pendant, in gold, in shape of a small vase for perfume.\*  
H. nearly 1in. 10328  
[118.] Earring, in gold.\* H.  $\frac{3}{8}$ in. 10338



No. 118.

[119.] Four fragments of gold from Etruscan jewellery.\* 10315

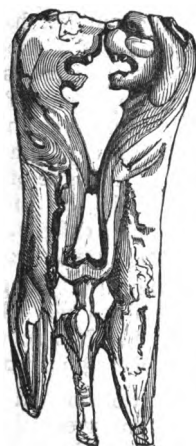


[120.] Scarabæus, in red carnelian, with figures of a man and bird, in intaglio. Modern silver pendant setting.

No. 119

$\frac{5}{8}$ in.  $\times$   $\frac{3}{8}$ in. 10589

[121.] Scarabæus, in black and white onyx, with subject in intaglio, Ulysses consulting the shade Tiresias. From Hertz Collection. See Catalogue, No. 684.  
 $\frac{3}{8}$ in.  $\times$   $\frac{1}{2}$ in. 10601



No. 126.

[122.] Ditto, in red carnelian, same subject in intaglio as No. 121. From Hertz Collection. See Catalogue, No. 710. Pronounced by Mr. C. W. King as "very good work."  
 $\frac{1}{2}$ in.  $\times$   $\frac{3}{8}$ in. 10600

[123.] Ditto, subject in intaglio, a satyr with wine skin, or Hercules with bull. Early work. From Hertz Collection. See Catalogue, No. 704.  
 $\frac{1}{2}$ in.  $\times$   $\frac{3}{8}$ in. 10598

[124.] Ditto, with figure of a man bending a bow, possibly Philoctetes with bow of Hercules. From Hertz Collection. See Catalogue, No. 716.  
 $\frac{1}{2}$ in.  $\times$   $\frac{3}{8}$ in. 10599

[125.] Figure of a lion couchant, carved in bone. From Fejérváry Collection. See Catalogue, No. 8. L.  $\frac{3}{8}$ in., H.  $\frac{1}{2}$ in. 10023

[126.] Handle (?) in ivory; two lions *vis-a-vis*, standing on their hind legs, their front paws on an upright object between them. Very good work. H. 2 $\frac{3}{8}$ in.

\* See Catalogue of the Colquitt Street Museum, p. 20, No. 222A.



[127.] Head of Medusa, a grotesque face, grinning, with projecting tusks from the mouth. From the Fejérváry Collection. See Catalogue, No. 7. H. 2½ in. 10019

[128.] Tablet from the front of a casket, carved in very low relief, with spirited figure of Diana in the act of catching the Mænalian stag, the neck of which is grasped by the right arm, and one of the ears by the left hand of the goddess (Westwood, Catalogue of Fictile Ivories p. 1, No. 1). From Fejérváry Collection. See Catalogue, No. 4. L. 4½ in., H. 1½ in. 10017

[129.] Tablet, similar in style to No. 128, and for the same purpose, with lower part of a figure of a recumbent bull. From Fejérváry Collection. See Catalogue, No. 5. L. 3½ in., H. 1 in. 10018

[130.] Carving in ivory from a casket (?), with floral and leafage design in relief. From Chiusi. L. 4½ in., H. 1½ in. 20.9.77.89

[131.] Three portions of spoons in ivory. 10045-10047. 14.8.76.3

[132.] Two figures of birds (votive doves of Aphrodite ?), carved in ivory, and drilled with small holes to affix them on to a small rod. From Capua. L. 1½ in. and 2 in. 1.8.79.10

[133.] Figure of a winged sphinx, carved in low relief, in ivory; possibly portion of a casket. From Fejérváry Collection. See Catalogue, No. 6. L. 2½ in., H. 1½ in. 10020

[134.] Portion of a mirror case, in bronze; with subject in relief—"Paris kneeling on an altar, a palm branch in left hand, "in right a sword; on the left a warrior; on the right a winged "female figure, with double axe raised to strike." (Michaelis in *l. cit.*) Mr. Murray considers that the subject represents Paris attacked by Deiphobus and Cassandra. The case was in all probability found at Tarquinii. It came with No. 135 from the Hertz Collection, and was No. 2069 in the Sale Catalogue of the same. There is a case with the same subject in the British Museum. See also Gerhard's *Etruscan Spiegel*, pl. 21, fig. 1. Dia. 4½ in. 10457

[135.] Mirror case, and lid, possibly not originally belonging to each other; in bronze, ornamented with circular lines. This came with No. 134 from the Hertz Collection. See No. 2069 in the Hertz Sale Catalogue. Dia. 5½ in. 10457

[136.] Mirror, in bronze, with figures of a woman and two men, and apparently columns, &c., behind, engraved in fine outline upon it. Mr. Murray calls the subject "Helena, the "daughter of Zeus, and her brothers, the Dioscuri (Castor and "Pollux)." The work he considers to have been done under Greek influence during the best epoch of Etruscan art. The

mirror was probably found at Palestrina. The same subject occurs on other Etruscan mirrors, Inghirami's *Monumenti Etruschi*, vol. iv., taf. lxiv. Michaelis describes this subject—"Nude woman between two seated youths; in the background an architectural design." See Gerhard's *Etruscan Spiegel*, pl. 59.

Dia.  $7\frac{1}{2}$ in. L. 10in. 10456

[137.] Mirror, in bronze, with engraved subject upon it, two men fighting an armed warrior, and behind the warrior a seated figure.

Dia.  $4\frac{1}{2}$ in. L.  $8\frac{1}{2}$ in. 12928

[138.] Mirror, in bronze, engraved with winged female nude figure wearing a Phrygian cap, hovering towards the left; in the right hand a ball or apple. (?) (Michaelis in *l. cit.*) See Gerhard's *Etruscan Spiegel*, pl. 32 ff. Dia.  $4\frac{3}{8}$ in., L.  $8\frac{3}{8}$ in. 12927

[139.] Round plate of bronze; was possibly a mirror. No trace of any handle or ornamentation.

Dia.  $7\frac{1}{2}$ in. 10459

[140.] Mirror, in bronze, broken into several pieces; handle gone, and no engraving or ornamentation.

Dia.  $5\frac{1}{2}$ in. 12929

[141.] Mirror; with subject in raised outlines, "Perseus and Minerva looking at the reflection of the Gorgoneion in the water," a modern incorrect copy of a mirror figured in Gerhard, *l. cit.* pl. 123. See Michaelis, *l. cit.* p. 427, No. 20. This mirror was No. 684 in the Colquitt Street Museum. See Catalogue p. 33, where it is described as a cast from a mirror in the Museo Bourbonico.

Dia.  $5\frac{3}{8}$ in. L.  $10\frac{1}{2}$ in. 11769

[142.] Mirror, in bronze, possibly old bronze, with a modern engraved subject upon it—"A youth, leaning on a staff or thyrsos, to whom a panther holds out its paw." (Michaelis, *l. cit.* p. 426, No. 18.)

Dia.  $6\frac{1}{8}$ in. L.  $10\frac{1}{2}$ in. 8809

[143.] Candelabrum in bronze, tripod, the feet in shape of animals' feet; the stem broken. Said to have been found at Canino. No. 822, page 37, of the Catalogue of the Colquitt Street Museum.

H. when perfect, 3ft.  $7\frac{1}{2}$ in. 8586

[144.] Feet of bronze tripod candelabrum, shape of animals' feet; said to have been found at Canino. No. 823, page 37, of the Catalogue of the Colquitt Street Museum.

H.  $8\frac{1}{2}$ in. 12924

[145.] Ditto. Locality unknown.

H.  $5\frac{1}{2}$ in. 12923

[146.] Candelabrum, in bronze, fairly perfect. From Hertz Collection. See Sale Catalogue, page 143, No. 2072.

H. 2ft. 10in. 12935

[147.] Ditto, with tripod feet in shape of animals' hoofs; running up the stem are full relief figures of a cat and mouse (?); on the square top are four similar figures of birds.

H.  $14\frac{1}{2}$ in. 12936

- [148.] Candelabrum, in bronze, tripod, with feet in shape of animals' feet. H. 18in. 12937
- [149.] Portion of a bronze candelabrum; for the use of which see fig. 6, pl. 37, vol. iii. of Caylus' *Recueil D'Antiquities*, where a four-pronged object similar to this is inserted between the feet and stem of a candelabra. Dia. 6½in. H. 1½in. 12938
- [150.] Candelabrum (?) with tripod base in lead. Said to have been found at Canino. See No. 824, p. 37, of the Colquitt Street Museum Catalogue. H. about 3ft. 12980
- [151.] Bucket, in bronze, with double handle; very much restored. Similar in shape to fig. 5, taf. i., heft i., band iii. of Lindenschmit's *Alterthümer*. H. 9in. 12934
- [152.] Two round open flat bronze dishes; similar in form to fig. 1, taf. ii., heft iii., band iii., of Lindenschmit's *Alterthümer*.  
Dia. 10½in. and 10in. H. 2in. 12972-3
- [153.] Round open flat bronze dish, with long handle.  
Dia. 8½in. H. 2½in. 10192
- [154.] Vessel, in bronze, with handle. H. 5in. 12933
- [155.] Ditto, the handle gone. H. 5½in. 12931
- [156.] Vessel, in bronze, for hanging, the bottom like the more pointed end of an egg; handle across top. Found at Canino. No. 825, p. 37, of the Catalogue of the Colquitt Street Museum. H. 6½in. 12979
- [157.] Foot of a large cist, in bronze; at top, a head with radiated disk on it; below, four spread wings. H. 3½in. 12962
- [158.] Two jugs, in bronze, of almost exactly similar shape.  
H. 9½in. and 9½in. 12921-2
- [159.] Jug, of similar type to figs. 5 and 6, taf. ii., heft iii., band iii. of Lindenschmit's *Alterthümer*. See also band iii., heft xii., taf. iv., fig. 2a. H. 9½in. 8806
- [160.] Jug, in bronze, with head of Pan at bottom of handle. The base of the jug much restored. On the bottom are some rude scratches which look somewhat like letters. (?) H. 6½in. 8804
- [161.] Jug, in bronze, similar to No. 160, without a handle. H. 6½in. 8805
- [162.] Small ditto, handle and bottom gone. H. 4in. 12932
- [163.] Handle of a bronze jug, with hinged plate to be attached to a lid; also two other loose plates of the same kind. 12951-3
- [164.] Handle of a bronze jug. L. 4½in. 12956
- [165.] Handle, from a large bronze jug, with fine ornamentation at the base. See Lindenschmit's *Alterthümer*, band i., heft ii., taf. iii. H. 9in. 12957

[166.] Handle of bronze jug, with man's head and neck in full relief at top; a leaf pattern down the back, and head with flowing hair at bottom. H. 6½in. 12958

[167.] Ditto, with head of Pan at top, and the same, with very curled locks, at bottom. H. 5¼in. 12959

[168.] Ditto, with head in full relief at top, and another bas-relief at bottom. H. 3¾in. 12960

[169.] Large bowl, in bronze, with two handles, the ends of which are in shape of figures of recumbent lions. The bottom of the vessel is unfortunately completely broken away.

H. about 12in. 12930

[170.] Pair of handles, in bronze, with engraved ornamentation, exactly similar to fig. 1 *b*, taf. ii., heft. iii., band iii. of Lindenschmit's *Allerthümer*. W. 5in. 12942

[171.] Handle, in bronze, with elaborate work upon it, lion's and horses' (?) heads, scrolls, &c. W. 5¼in. 12943

[172.] Ditto. W. 4½in. 12944

[173.] Ditto, much broken. W. 5in. 12945

[174.] Pair of handles, in bronze; at either end of each is a lion's head between his two front paws, and between these a row of buds (lotus?) and leaves. W. 5½in. 12946

[175.] Handle, in bronze, with bearded head of Pan at each side. W. 4in. 12947

[176.] Ditto, with finely cast leaf ornamentation upon each side. W. 3¾in. 12948

[177.] Handle, in bronze, with engraved scroll ornamentation. W. 4¾in. 12949

[178.] Pair of handles, in bronze, with Greek honeysuckle ornament in relief on either side. W. 5½in. 12950

[179.] Handle, in bronze. W. 4¾in. 12961

[180.] Ditto. W. 6in. 12955

[181.] Handle, and attached to it portions of the thin sides of a bronze cist. W. 5in. 12954

[182.] Boss, stamped out of a thin plate of bronze; in the centre, on a sunk surface, a lion's head in high relief. These bosses were used for decorating the Etruscan tombs. There is one in the British Museum similar to this, only larger, and described as being from the soffit of an Etruscan tomb. From the Pulszky Collection, and said to have been found at Volterra.

Dia. 10½in. Depth 2in. 4521

[183.] Armlet, of spirally twisted bronze wire, decorated with finely engraved linear ornamentation. Said to have been

found at Canino. See No. 831, page 37 of the Catalogue of the Colquitt Street Museum. Dia. at base  $3\frac{1}{2}$ in. 12939

[184.] Knife, or razor (?) in bronze, crescent-shaped; found in Italy. From the Pulszky Collection. L.  $4\frac{1}{2}$ in. 4574

[185.] Hook, with seven prongs round it, and a ring with another prong in centre. Found at Canino. No. 821, on page 37 of the Colquitt Street Catalogue.

Dia. across the prongs  $9\frac{1}{2}$ in. 12925

[186.] Portion of a belt-buckle, in bronze; fine work. For similar buckles, see taf. 2, heft. ix., band ii., of Lindenschmit's *Alterthümer*. W.  $3\frac{1}{2}$ in. 10487

[187.] Hook, from a belt buckle, in bronze, like No. 186; with engraved ornamentation exactly similar to fig. 3, taf. 2, heft. ix., band ii. of Lindenschmit's *Alterthümer*.

L.  $3\frac{1}{2}$ in. 10488

[188.] Two vases, with narrow necks like bottles, in silver; with lines of embossed ornamentation, leafage and conventional scroll designs. Found at Canino. See Catalogue of the Colquitt Street Museum, p. 37, No. 830. H.  $5\frac{1}{2}$ in., Dia.  $4\frac{1}{2}$ in.; H.  $5\frac{1}{2}$ in., Dia.  $3\frac{1}{2}$ in. 10075-6

[189.] Figure of a man in bronze, nude, with cloth over his left arm. Very rude work. H.  $4\frac{1}{2}$ in. 12940

[190.] Figure of a woman, in bronze, draped, the upper part of the garment over the shoulder, with fringe attached; in the centre of the body a very curious cross in intaglio.

H.  $3\frac{1}{2}$ in. 12941

[191.] Small grotesque figure of a man with animal's (cat's?) head holding up a stick: in bronze, very rude. H.  $2\frac{1}{2}$ in. 12970

### Roman Antiquities.

[192.] Sepulchral urn, in white marble, rectangular, with sloping roof-shaped cover. In front is a legend, surrounded by a wreath cut in relief:—

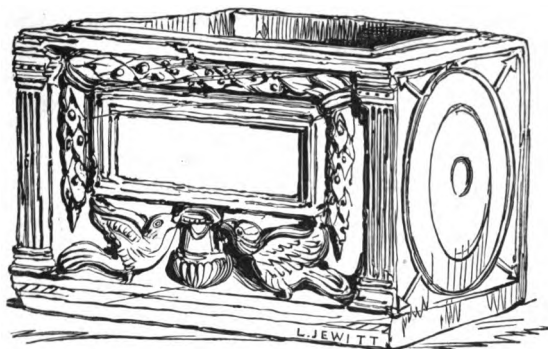
NORBANA . C . ʝL  
 PRIMIGENIA . F  
 NORBANAЕ . LYCINIDIS  
 V . A . XX

*Norbana Primigenia Freedwoman of Caius  
 daughter of Norbana of Lycinis (?)  
 aged 20 years.*

Inside are the burnt bones. The sides and back are plain.

H. (with lid) 9in.  $8\frac{1}{2}$ in. square. 8917

[193.] Ditto. In front is carved in relief a tablet, without



Urn No. 193.

legend, surrounded by a wreath ; and below, a vase with dove on either side ; on each side a trophy of shield and spears.

L. 11 in. W. 8½ in. H. 6½ in. 8918

[194.] Ditto, rectangular shape, with garland of fruit and leaves carved in front in low relief ; also a tablet, upon which are the traces of a nearly obliterated inscription commencing *DM*, Five holes have been drilled through the bottom of the urn, and this, coupled with the worn condition of the inscription, would seem to indicate that the urn had been used in modern times as a flower-box.

L. 15¾ in. W. 11¼ in. H. 7¾ in. 8916

[195.] Ditto, in tufa, with lid ; inside are a quantity of burnt bones. See Colquitt Street Catalogue, p. 6, No. 46.

L. (lid) 11 in. H. (with lid) 9¼ in. W. 5¾ in. 8915

[196.] Ditto, in alabaster, with subject carved in front in relief—a man driving a quadriga, two other figures standing behind him ; beyond the four horses is another horse and a man, apparently advancing towards the chariot.

L. 12¾ in. H. 8 in. W. 7 in. 8914

[197.] Slab, in calcareous stone, inscribed—

D M S  
FLA FORTV  
NATA FOR  
TVNATI FILIA  
VIXIT A XXX

*Sacred to the Divine Shades*  
*Flavia Fortunata*  
*Daughter of Fortunatus*  
*She lived 30 years.*

See Colquitt Street Catalogue, p. 5, No. 32. H. 11in. W. 8in.  
 8911

[198.] Ditto, in white marble, inscribed—

DIS MANIBVS SACRVM  
 SEX GARGILIVS P. F.  
 MACER VIXIT AN  
 NO. VNO. M. III  
 DIEBVS XVI

*Sacred to the Divine Shades*  
*Sextus Gargilius Macer son of Publius*  
*He lived one year 3 months*  
*16 days.*

See Colquitt Street Catalogue, p. 6, No. 47.  
 H. 7¼in. W. 8in. 8913

[199.] Ditto, inscribed—

D. M  
 P. PACVVIO  
 EPAPHRODITO  
 MOSCHVS LIB  
 PATRONO  
 BENE MERENTI  
 FECIT

*To the Divine Shades*  
*To P(ublius) Pacuvius*  
*Epaphroditus*  
*Moschus a freedman*  
*to his well deserving patron*  
*made this (memorial.)*

Below this has been recently inscribed, A. NEAPOLI DEPORTATVM .  
 A. D. MDCCLXIV. At the top, over the inscription, is a vase,  
 with ivy growing from it. H. 2oin. W. 11in. 8909

[200.] Ditto, inscribed—

DIS . MANIBVS . SAC  
P . GARGILIVS . P . F . SATVR  
NINVS . VIXIT . ANNO  
VNO . M . VIII . D . XVIII.  
HIC MIHI SITUS . ERIT

*Sacred to the Divine Shades  
Publius Gargilius Saturninus  
son of Publius. He lived  
one year 8 months 18 days.  
He will be laid here with me.*

See Colquitt Street Catalogue, p. 5, No. 35.

H. 7 $\frac{3}{8}$ in. L. 9 $\frac{1}{2}$ in. 8912

[201.] Sepulchral monument, in white marble, in form of a fountain, portion of the surface being sunk, and pierced with small holes for the water to come up through; inscribed—

DIS . MANIBVS  
T FLAVIVS EUPHEMVS  
T FLAVIO EVTVCCHO VERNAE SVO  
B M                   FECIT  
VIXIT               AN XII  
                          M III

*To the Divine Shades  
Titus Flavius Euphemus  
To Titus Flavius Eutuchus his well deserving  
bondman he made this.  
He lived 12 years 3 months.*

See Colquitt Street Catalogue, p. 4, No. 26. 8 $\frac{3}{4}$ in.  $\times$  8 $\frac{1}{2}$ in. 8910

[202.] Ditto; on the top is a full-face portrait; head of a girl, carved in relief, projecting from a shell, on either side of which is a dolphin; below, the inscription—

DIIS MANIB  
PVBLICIA TERTIA  
PICARIAE TERTIAE  
FILIAE SUAE BENE  
MERENTI FECIT  
VIXIT ANN X  
H . S . E .



*To the Divine Shades  
Publicia Tertia has made this to  
Picara Tertia,  
her well deserving daughter.  
She lived 10 years.  
She is laid here.*

See Michaelis, p. 425, No. 11. Round the inscription is a border of carved leafage. Probably found in South Europe—Spain or Italy. H. about 23in. W. about 13½in. 8908

[203.] Ditto, with inscription—

DIS MANIBVS SACRVM  
VERNA ET RHODINE  
IMENIES  
RESTITVTO FILIO DVLCISSIMO  
ANNIS IIII M VIII

*Sacred to the Divine Shades  
Verna and Rhodina Imenies  
to Restitutus their sweetest son.  
He lived 4 years 8 months.*

See Colquitt St. Catalogue, p. 6, No. 50. 8½in. × 4½in. 10099

[204.] Ditto, inscribed—

MVNIVS SALVI  
MVNIA PHILVMINA  
FECIT SIBI ET CONIVGI SVO

*Munius Salvius  
Munia Philumina  
made this for herself and her husband.*

Formerly in the Faussett Collection, and labelled by Mr. Faussett as the gift of Mr. Ebenezer Mussel. See *Inven. Sep.*, p. 207. Mr. Mussel was a collector, living in London during the last century. The slab was probably found on the Continent.

L. 9in. 10125

[205.] Ditto, inscribed :—

IOLOCI  
SACRUM  
NE MERENTI FECIT  
HERAS COLLIBER  
VIXIT ANNIS XXXX.

*Sacred to the Genius of the place.  
Heras to his well-deserving  
fellow freedman made this.  
He lived 40 years.*

Formerly in the Faussett Collection, and labelled by Mr. Faussett (as the gift of Mr. Ebenezer Mussell), as No. 204. The name of the person commemorated on the tablet is unfortunately wanting. Probably found in Italy. L. 6in. 10124

[206.] Fragment of a tile, in terra cotta ; such tiles were used in Rome and other towns in Italy for building ; they are inscribed with the names of the estates on which they were made, the names of their owners, and other devices. See Birch's *Ancient Pottery*, p. 480.

EX F DOMIT DOMS.

AET ETAPRONC

L. 7in. 10288

[207.] Ditto, circular impression, eagle in centre, and two lines of legend round :—

AVGVST OP DOL EX PR DOM

FORDOMITIANARVFIG

Dia. 8½in. 10287

[208.] Ditto, with three lines of inscription :—

C SARIN COMM

DE FIGLINIS

MARCI

L. 8½in. 10286

[209.] Ditto ; with circular stamp, and indistinct figure in centre, and two lines of inscription around : very illegible.

RA . D P OMN AVG

CALCAM NDA

L. 5½in. 10285

[210.] Three mace heads, in bronze, similar to figs. 4 and 6 on taf. 2, heft. viii., vol. i. of Lindenschmit's *Alterthümer*.

12976-8

[211.] Head of Minerva, helmeted, in bronze ; found near Mayence. See *Pro. Hist. Soc. Lanc. and Chesh.*, vol. v., p. 99.

H. height 2in. 8822



Bronze Head, No. 211.

[212.] Lamp suspender, in bronze, with open work inscription round the circular ring:—Α Ρ Ω Ε Ι Η Ε Ρ Κ Υ Λ Α Ν Β Σ Β Ο Τ Β Μ Σ Ο Λ Β Ι Τ .  
8920

[213.] Necklace of lapis-lazuli beads, on twisted gold wire; said to have been found in the River Nidda in Germany, and to have come from the collection of Mr. Horrac, at Frankfurt. Mr. Mayer obtained the necklace from Count Pulszky.

L. 17½ in. 10321

[214.] Sling bullets, in lead; circular and rather flat, with leaves and small projections in relief, and holes through the centre.

Dia. 1½ in. to ¾ in. 12708-10

[215.] Ditto, oval shape; found at Aqualeja in Lombardy. and inscribed CÆSAR LEG IV. See *Pro. Soc. Ant.* 2nd Series, vol. ii., pp. 266, 269-70. *Archæologia*, vol. 32, pp. 96-107.

L. 1½ in. 10127

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[NOTE.—Since writing the above description of the Greek and Roman antiquities in the Mayer Museum, the editor has visited some of the museums on the Continent, and made notes of several interesting pieces similar to those here catalogued. In the Prince Casignano's Cumæan Collection in the Naples Museum is a casket, with antique ivory mountings, and restored wood work. On the sides of the casket are figures of caryatides, precisely similar to No. 10049 in the Mayer Museum; and the feet of the casket are identical with the sphinxes described under No. 53 in this Catalogue. In the Archæological Museum at Florence are five Etruscan ivory plaques similar in style to Nos. 128 and 129 in this Catalogue. One of these has Diana catching the stag, almost identical with No. 128; another subject represents recumbent figures on couches.

A careful examination of the Etruscan, Greek, and Roman collections in Italy only proves how difficult it is to satisfactorily separate the antiquities of these peoples from one another, and how, in Italy, they became very considerably blended and interwoven. The bronze candelabra, usually considered as Etruscan work, are found freely in Pompeii and Herculaneum. So also are the bronze handles catalogued here as Etruscan. It is therefore possible, and not at all improbable, that several of these bronzes were found in Pompeii or Herculaneum.]



