UNIVERSITY OF OXFORD

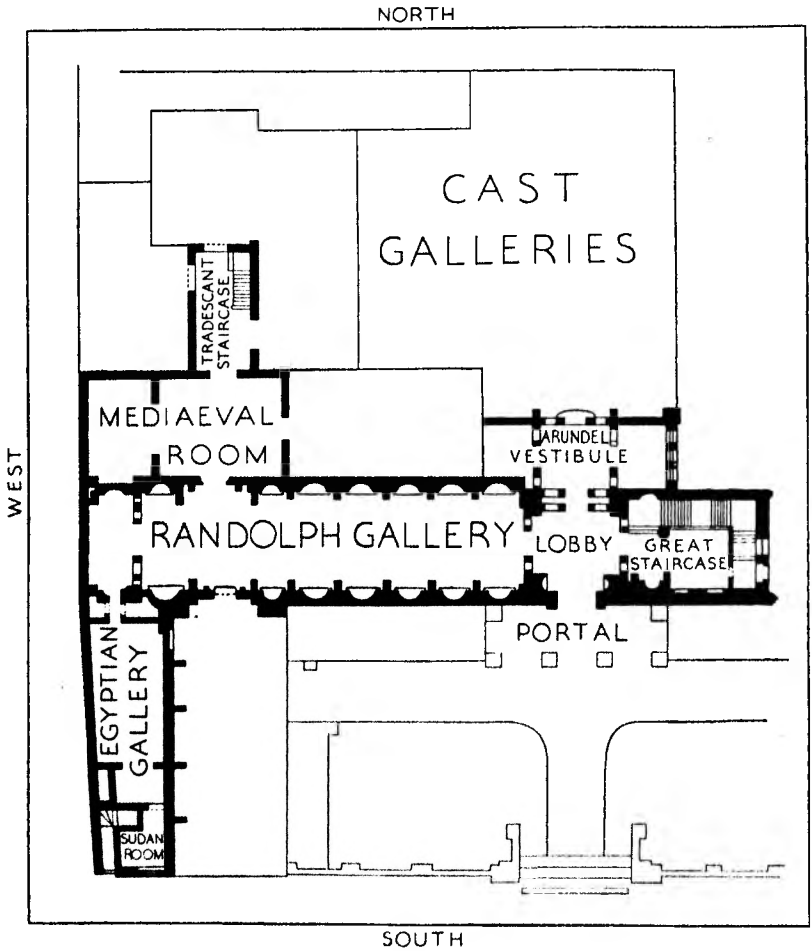

# ASHMOLEAN MUSEUM

## SUMMARY GUIDE

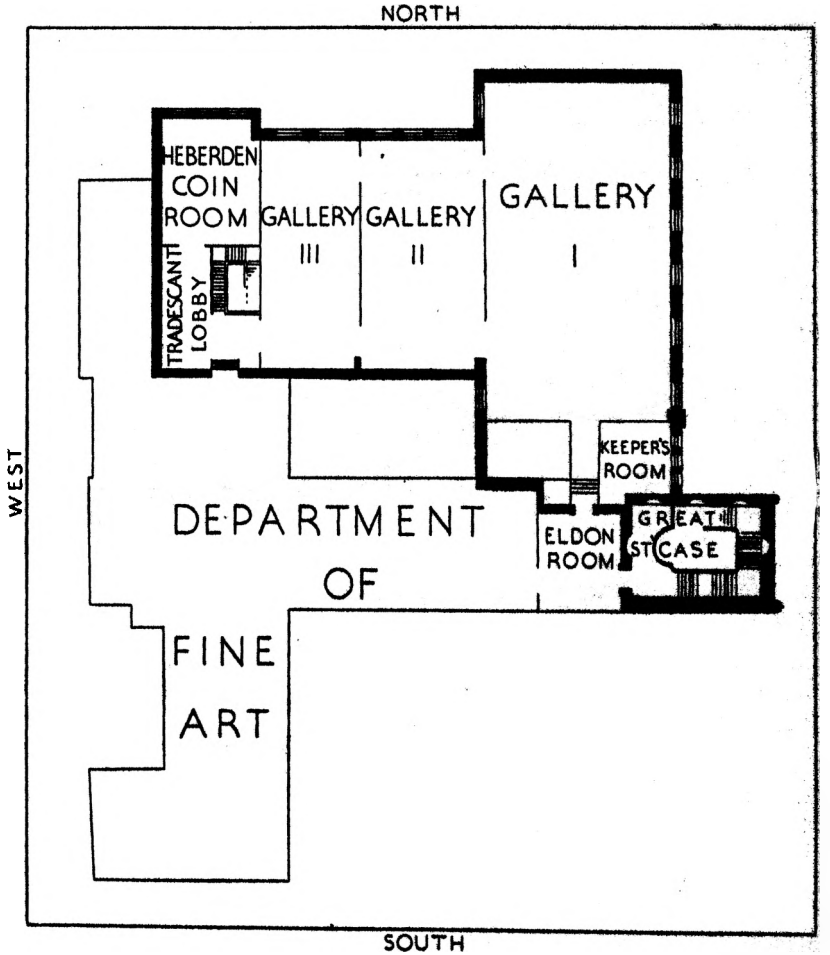
# DEPARTMENT OF ANTIQUITIES

*Fourth Edition*

OXFORD
PRINTED FOR THE VISITORS
TO BE SOLD AT THE MUSEUM
1931




PLAN OF THE
GROUND FLOOR

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# PREFATORY NOTE

THIS Guide is intended, like its predecessors, to call attention to the more distinctive features and remarkable contents of the Museum and indicate where they may be found, to give information about the objects supplementing that on the labels, and to supply a convenient description for visitors to carry away. Biographies of artists and technical accounts of the crafts illustrated by the collections do not come into the scheme. The material has been recast in accordance with the recent rearrangement of the galleries, and advantage has been taken of this to give it something more of the form of a condensed catalogue.

With the rapid growth of the Museum a guide to the whole, however summary, tends to become a heavy and expensive volume. The same visitor rarely requires detailed information about collections wholly archaeological and others entirely artistic in scope. It has therefore been decided to publish the work in two parts, the present dealing with the Department of Antiquities, and another with that of Fine Art. In this volume the sections dealing with the Greek and Roman sculpture, Greek vases, and other Greek antiquities have been written by Professor J. D. Beazley; the rest has been revised and largely rewritten by myself and Mr. D. B. Harden, Assistant-Keeper of the Department.

E. T. LEEDS.

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# HISTORICAL INTRODUCTION

THE Ashmolean Museum, the oldest Museum in the British Islands, and one of the oldest in Europe, owes its inception to the gift made to the University of Oxford by Elias Ashmole (1617–92) of the collections which had passed into his possession from John Tradescant the younger (1608–62). These collections, brought together by Tradescant and his father, John Tradescant the elder (d. 1638), were primarily, if not wholly, what would now be called scientific in intention. They consisted of the closet of rarities, principally objects of natural history, collected as an adjunct to the celebrated botanical garden formed at South Lambeth by the Tradescants, both of whom had been considerable travellers and collectors of plants. The museum and garden, to which the public seems to have been freely admitted, came to be popularly known as 'Tradescant's Ark'. In addition to the various departments of natural history, the Museum contained a section of 'Mechanick artificiall works in carvings, turnings, sowings, and paintings', and another of 'warlike instruments', these consisting mainly of what would now be denominated ethnographical specimens. Many of these are still in the possession of the University, and a few bronze plaquettes, half-a-dozen ivories, and three specimens of Palissy ware, to which may be added the portraits of the Tradescant Family, remain to represent the more distinctly artistic aspect of the collection. There was also a small cabinet of coins and medals. A printed catalogue, called *Musaeum Tradescantianum*, which deals in some detail with the plants in the garden and the natural history specimens, was published in 1656.

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

Upon Tradescant's death Ashmole instituted a successful suit in Chancery against Mrs. Tradescant for the

possession of the collections, and in 1677 offered them himself to the University upon condition that a building should be erected to contain them. In 1679 a fire in Ashmole's chambers in the Temple consumed almost the whole of the collections which he had formed with the intention of adding them to those of the Tradescants. But, this diminution of the intended benefaction notwithstanding, the University agreed to Ashmole's terms, and the foundation-stone of the building in Broad Street, which housed the Museum for more than two centuries, was laid in April 1679. The building was finished in 1683, and the Museum was opened to the public on May 21 of that year by James, Duke of York, afterwards James II, accompanied by Mary Beatrice, his Duchess, and Princess, afterwards Queen, Anne. The foundation as completed by the University included a chemical laboratory, together with a room for the teaching of chemistry, and was primarily a scientific one according to the ideas of that age, which included archaeology amongst philosophic studies. Ashmole's library and collection of manuscripts, with those of Anthony Wood and John Aubrey, subsequently added, also formed part of the Museum. Dr. Robert Plot was appointed first Keeper, and from a manuscript catalogue in Latin drawn up by him about 1690 it is possible to gather a very complete idea of the collections at that date.

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

able figure, and indeed appear, with the exception of the Douglas collection, to be for the most part those belonging to the original foundation.

The Ashmolean thus became the focus of scientific life in Oxford, and as the old building soon proved insufficient for its purpose, the new University Museum was founded in 1855, and the scientific collections, including the remains of those formed by the Tradescants and Ashmole, were moved into it. The library, coins, portraits, ethnographical specimens, and such archaeological objects as formed the nucleus of the present Museum, remained in a state of great neglect in the building in Broad Street; and as the rooms occupied by them were required for holding examinations, it was proposed in 1858 to transfer these collections to the Bodleian Library. The Curators, however, while they accepted the custody of the books, manuscripts, and coins, declined the rest of the objects.

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

At one time the Radcliffe Camera was thought to offer an appropriate setting for the archaeological collections of the University. When Sir Roger Newdigate presented in 1776 the two great marble candelabra from Hadrian's

Villa they were placed in that building; and in 1805 Sir Roger offered to contribute two thousand pounds to defray the cost of arranging the Pomfret statues there; while, somewhat later, Mr. Philip Duncan, who had done so much to improve the condition of the Ashmolean as a scientific Museum, presented a series of casts from the antique, which were also installed in the Camera.

In 1839 the University, having to provide accommodation for an Institution for the Study and Teaching of Modern Languages founded by the will of Sir Robert Taylor (d. 1788), decided to erect at the same time the gallery contemplated in the benefaction of Dr. Randolph. Before the building was completed in 1845 large additions to the collections, which it was intended to contain, accrued to the University by Lady Chantrey's gift (1842) of the whole of the plaster models for Sir Francis Chantrey's statues, busts, and reliefs, and of numerous casts from the antique. In the arrangement of these new acquisitions the original destination of the sculpture gallery was overlooked, and it was not until 1888 that the Randolph Gallery, built for their reception, was ultimately made available for the Pomfret statues. The University Galleries, as the new building was called, became at the same time a fresh centre of archaeological studies in Oxford. Mr. Chambers Hall's gift (1855) of select Greek and Roman bronzes, attached as it was to a more important collection of pictures, prints, and drawings, seemed naturally to find its place there; the Castellani collection of Greek and Roman antiquities, purchased by the University in 1875, was also exhibited there; and when the Lincoln and Merton Chair of Classical Art and Archaeology was founded in 1884 the Professor was provided with accommodation in the building.

At the same time the Ashmolean Museum continued to receive occasional additions of importance, notably the Anglo-Saxon antiquities from Brighthampton (1858) and Fairford (1865), and a long series of gifts and purchases, principally of Egyptian antiquities, from the Rev. Greville John Chester, beginning in 1865 and continuing until his death in 1892, at which date his cabinet of antique gems also came by bequest into the possession of the University. Mr. Chester's great services to the Museum were

not confined to gifts of antiquities. He was indefatigable in calling public attention to the value, actual and potential, of the University's archaeological and artistic collections as well as to the anomalies in arrangement, to which their dispersion in several buildings had contributed. The reform of this state of things, long desired by a section of University opinion, and energetically advocated by Sir Arthur Evans, who had become Keeper of the Ashmolean in 1884, was at last made possible by the benefactions of Mr. Charles Drury Edward Fortnum (b. 1820; d. 1899). This gentleman, who may be called the Second Founder of the Museum, offered in 1887 to lend a select portion of his collections to the University upon condition that suitable accommodation should be provided in the Ashmolean Museum. By the removal of the greater portion of the ethnographical specimens to the Pitt-Rivers Museum in 1886 some exhibition space had become available; but it shortly became apparent that this would be insufficient to contain the Fortnum collection when the large additions, which Mr. Fortnum proposed to make to it by loan, and ultimately by gift and bequest, should accrue to the University. The desirability of bringing these collections, which were mainly of artistic interest, into juxtaposition with those already in the University Galleries, and of uniting the archaeological collections in one building, was obvious. After some negotiation, the University agreed to erect, at a cost of £15,000, a new Museum building on a site already in its possession, adjoining the University Galleries on the north. Mr. Fortnum contributed £10,000 towards the endowment, to which he subsequently added by will another £10,000 and a freehold estate on the northern outskirts of London, the fully-developed value of which has not, unfortunately, benefited the Museum; also his library and the remaining part of his collections.

The Ashmolean antiquities were moved into the new building in the autumn of 1894, and since that time have received very large accessions. The most considerable are due to Sir Arthur Evans, Keeper from 1884 to 1908, who, more than any one else, is responsible for the growth of the Ashmolean to first-rate importance on the archaeological side. From him come the greater part of the Cretan

Collections, and the Evans Collections of Prehistoric, Anglo-Saxon, Early Teutonic, and Mediaeval antiquities.

Other large accessions have come from the Egyptian discoveries of Professor Sir Flinders Petrie and his supporters; from the Committee of the Egypt Exploration Society; from Mr. Somers Clark and Mr. J. J. Tylor; from Professor F. Ll. Griffith's excavations in the Sudan. The collections of the Near East have of recent years been largely increased by the discoveries of the Joint Expedition of Oxford University and the Field Museum, Chicago, to Mesopotamia, at Kish under the direction of Professor S. Langdon, and by purchases made in Syria by Dr. D. G. Hogarth, Keeper 1909 to 1927, and the excavators of Carchemish; those from Classical lands by the gift of the Oldfield Collection and by constant acquisitions of Greek vases, &c., through the good offices of Sir Arthur Evans, Mr. E. P. Warren, and Professor J. D. Beazley.

Many other donors have given collections and single objects, and much has been added by purchase and by acceptance of such deposits as the Liddon cylinders from Keble College.

In 1921 the University's Collections of Coins and Medals were transferred from the Bodleian Library to the Heberden Coin-Room, the cost of installation being partly defrayed by a sum of £1,000 bequeathed by Dr. Charles Buller Heberden, sometime Principal of Brasenose College, to the University. With them have been incorporated Mr. H. D. Grissell's bequest of Papal Coins, Sir Arthur Evans's gift of English Historical Medals, and the New College coins already on deposit. Chief among numerous subsequent additions are the cabinet deposited by Balliol College, and a large and important gift of Greek and Alexandrian coins from Dr. J. G. Milne.

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

dates from 1623, and pictures other than portraits had occasionally been received by gift or bequest; but they were mostly of inconsiderable interest. In 1846 a body of subscribers headed by John, second Earl of Eldon, purchased and presented the Lawrence collection of drawings by Michelangelo and Raffaello. In 1850 the Gallery received from the Hon. William Fox Strangways, afterwards fourth Earl of Ilchester, the gift of forty pictures mostly of the early Italian School. In the same year the Delegates of the Clarendon Press deposited sixty-two original water-colour drawings for the Oxford Almanacks. In the following year Dr. Thomas Penrose bequeathed twenty-five pictures, and in 1855 Mr. Chambers Hall bestowed upon the University eighty-four pictures and a collection of drawings by the Old Masters and etchings which at once raised the Gallery to high rank. This was followed by the gift of Mr. John Ruskin in 1861 of thirty-six water-colour drawings by Turner. In 1863 the Curators of the Bodleian Library decided to transfer the vast and exceedingly valuable collection of ancient prints and drawings received by the University under the will of Francis Douce (d. 1834). The next benefaction of importance was the bequest of Mrs. Martha Howell Bennett Combe (d. 1893) of a particularly interesting group of twenty-one paintings by the artists of the English Pre-Raphaelite School; while the accession in the following year of the collection of portrait miniatures bequeathed by the Rev. William Bentinck Hawkins formed the origin of a new section, to which individual additions of value have been made from various sources. Apart from donations of single pictures and other works of art, many of them of high value, ten paintings by minor Dutch Masters of the seventeenth century, presented by Mr. Thomas Humphry Ward in 1897, and twenty miscellaneous pictures bequeathed in the same year by Mr. John D. Chambers, were the most conspicuous additions during the next twenty years.

When the archaeological and artistic collections were united under one roof in 1894 their inconsequent allocation amongst various departments had apparently been abolished. For administrative purposes, however, the contents of the University Galleries and the Ashmolean

Museum, and the staffs controlling them, were still kept separate. Thus the Fortnum collection, even those portions of it most nearly allied to the other artistic productions of the same country and era in the gallery, was annexed, along with the endowment intended to maintain it, to the Archaeological department of the Institution. In 1908 the University determined to rectify this anomaly, and a new statute was promulgated redistributing the collections and endowments.

Since this arrangement has been carried into effect, and additional space has been allotted to them, the artistic collections have expanded considerably in several directions. Six very choice Early Italian and Spanish pictures from the collection of Mr. James Reddie Anderson were presented by his Widow in 1913. Two years later began a stream of magnificent gifts from Mrs. W. F. R. Weldon, which has continued until the present time and includes several most important paintings by old and modern masters. During the same period the collection of English water-colours has developed into one of the best in the country, thanks to the bequests of Mr. Ingram Bywater, 1915, the Rev. Henry Fanshawe Tozer, 1916, and the Rev. William Fothergill Robinson, 1929; gifts from the Misses Field, 1922, Mrs. W. A. S. Benson and Mrs. Fogg-Elliot, 1918, Mr. Dyson Perrins, 1919–20, Mr. Augustus Walker, and Mr. A. E. Anderson, whose very numerous presents from 1910 onwards have been made through the National Art-Collections Fund. This section as well as several others also owes much to the splendid generosity of Magdalen College, which between 1909 and 1928 made grants of money for purchases amounting to £1,275, securing, amongst other things, the bust of Oliver Cromwell by Edward Pierce.

Various branches of art are also illustrated by the very numerous objects received in 1915 and 1929 under the will of Sir Arthur Herbert Church, K.C.V.O., which include a large collection of Japanese sword-guards and another of English eighteenth-century salt-glazed ware, miscellaneous pottery, metal work, portrait miniatures, and other objects.

## THE BUILDING

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

The site, acquired from Worcester College, was cleared of the small tenements, by which it was occupied, in 1839. Public competition for the design was invited, and the plans of Mr. Charles Robert Cockerell, R.A. (b. 1788; d. 1863), were selected. The details of the architecture are modelled upon those of the Temple of Apollo Epicurius at Bassae, built about 430 B.C. by Ictinus, the architect of the Parthenon. Cockerell had assisted in the excavation of this temple in 1811–12, and devoted profound study to the elucidation of its remains. At Bassae the Doric order was employed for the exterior, the Ionic, of a very unusual type, for the interior; but Cockerell has here reversed the arrangement. The Oxford building, probably the masterpiece of its architect, erected in the midst of a rising tide of Mediaevalist revival, 'which prevented its receiving the amount of admiration which it deserved', was one of the last, as it is one of the most imposing, works executed in the Neo-Greek style—the final development of the direct Renaissance tradition in this country. 'Through laying itself open to some criticisms, the beauty and entire originality of the structure will some day gain it a place amongst the finest monuments of English nineteenth-century art' (*Dict. Nat. Biog.*). The masonry, constructed mainly of Portland stone, and the workmanship are of uncommon excellence and finish throughout. The entrance, beneath a tetrastyle

portico, leads into a vestibule decorated with Doric columns. On the West is the Randolph Gallery, containing the Pomfret statues and other ancient marbles, and beyond and at right angles to this, occupying the ground floor of the Western wing, is another large hall, originally also intended for sculpture, but appropriated, since 1871, to the Ruskin Drawing School. On the East of the entrance vestibule is the great staircase. The frieze of this was cast from that of Bassae, now in the British Museum, and it is arranged, in respect of lighting, in a position analogous to that which the Bassae frieze was believed by Cockerell to have originally occupied. Against the East wall is a tablet commemorating the benefaction of Dr. Randolph, with which the building fund originated. The three picture galleries on the upper floor, forming part of Cockerell's building, never possessed internally much definite architectural character, and their appearance was completely changed when structures were added on the North, and yet further when in 1923–8 two new galleries and an additional library on the second floor, together with a staircase of approach, were formed inside the upper portion of the loftiest of them from designs by Mr. Stanley Hall.

Additional buildings, considerably larger in area than those already described, were erected behind them in 1892–5 by the University, under an agreement with Mr. C. Drury Fortnum, from plans by Mr. H. Wilkinson Moore. They provide accommodation on the Ground Floor for the Department of Classical Archaeology, the local Mediaeval collection, the library, the lecture-room; and on the First Floor for the Department of Antiquities. Since these buildings would be entirely masked on the exterior, it was not thought necessary to give them any architectural embellishment. A new studio for the use of the Slade Professor, replacing one constructed in 1886, was added on the west side of this block in 1900; and in 1908 a new gallery for Egyptian and Sudanese antiquities was built at the west end of the Randolph Gallery from plans by Mr. Walter E. Mills.

# ARRANGEMENT OF THE COLLECTIONS

THE collections of the Department of Antiquities are, with the exception of Roman Inscriptions, which are placed in the Basement-Court, housed on the ground and first floors of the Museum. On the ground floor are to be found the Sculpture and larger Stone Monuments, chiefly Classical and Egyptian, while the smaller antiquities, among which few phases of Near Eastern and European archaeology are unrepresented, are distributed among three galleries on the upper floor, and a gallery and a small room on the ground floor.

For the convenience of the visitor the collections are described in an order which will permit him to make a complete tour of the Department without retracing his steps more than is absolutely necessary. In the description of the collections of smaller antiquities a chronological sequence has been adhered to as far as possible.

# GROUND FLOOR

## THE RANDOLPH GALLERY

Here are arranged the CLASSICAL SCULPTURES and INSCRIPTIONS in the Museum. The majority comes from the oldest British collection of the kind, the Arundel Collection, formed by Thomas Howard, Earl of Arundel, in the reigns of King James I and King Charles I. The Arundel inscribed stones were presented to the University by Lord Henry Howard in 1667, the sculptures by Henrietta, Countess Dowager of Pomfret, in 1755. Nine marbles had been bequeathed to the University by the famous antiquary John Selden in 1654; others were given or bequeathed by Francis Chomley in 1675, by the traveller George Wheler shortly after 1676, by Thomas Shaw, by Richard Rawlinson, by Henry Dawkins about the beginning of the nineteenth century, by the Rev. J. W. Burgon in 1858, by Mr. Hyde Clarke in 1866; in more recent times by Professor John Ruskin, Mr. Edmund Oldfield, Sir Arthur Evans, Mr. Brymer Belcher, Professor Percy Gardner, Mr. E. P. Warren, Professor Bernard Ashmole, Mr. S. Casson, Mr. E. W. Hulme, Mr. W. H. Buckler, and the Cyprus Exploration Fund. Most of the older acquisitions have suffered dreadful damage, since their discovery, from exposure and neglect: but the collection, as a whole, illustrates many sides of ancient sculpture; and it includes some interesting pieces. A catalogue of the sculptures forms part of Michaelis's work, *Ancient Marbles in Great Britain* (1882): the single numbers given below are his; the double are those of the Registers of Accessions.

The visitor should go round the room, beginning on the South wall to the left of the entrance, and end with the sculptures in the middle of the room. The following are those more particularly worthy of notice:

28. Leda: a Roman copy after a Greek original of the first half of the fourth century B.C. There are many replicas; the best preserved is in the Capitoline at Rome.

10. Fountain-statue representing a nymph: a Roman copy after a Greek original of the first half of the fourth century B.C. There are several replicas (see Amelung's Vatican catalogue, ii, pl. 47, 254).

1891. 734. Athena from Salamis in Cyprus: a fresh and rather free Roman copy after a Greek original of about 400 B.C., the so-called 'Hephaestian' Athena.

1929. 755. Relief dedicated to the Nymphs: archaistic Greek work of the first century B.C., shown by the inscription to be from Rhodes.

1923. 882. Head of Demosthenes: a Roman copy after the bronze statue by Polyeuktos set up at Athens in 280 B.C. The complete statue, a masterpiece of Greek portraiture, is known from copies in the Vatican, Copenhagen, and elsewhere. This head, from its fine condition and execution, gives a particularly good notion of the original.

Oldfield Coll. 64. Alabaster slab, the front of a cinerary chest, decorated with a relief of Odysseus and the Sirens: Etruscan work of the Hellenistic period.

204. Tombstone of Philista, showing the dead woman, in high relief, with her little serving-maid and her pet dog: Greek work of the late Hellenistic period, second to first century B.C.; a good example of a class of tombstone common at this time in Smyrna and other parts of eastern Greece, and well represented in our collection. The treatment of the drapery is much as in the statues 4 and 5.

203. Fragmentary votive relief, probably dedicated to Demeter and Persephone, showing votaries bringing a pig to the deities: Attic work from the later part of the fourth century B.C.

1886. 6566. Small relief with a figure of a horseman, dedicated, as the inscription states, to the hero Pergamos, eponymous hero of Pergamon: Roman period.

5. Portrait-statue of a woman: later Hellenistic period.

4. Another: it is very doubtful if the head belongs.

## In the Vestibule at the West end of the Gallery:

1929. 162. Head of a young sea-god: Roman work of the second century A.D.

155. Tombstone, of the first century A.D., from Rome: the verse inscription informs us that the persons represented are the Greek physician Claudius Agathemerus and his wife Myrtale. This is probably the Agathemerus who was a friend of the poet Persius.

84. Fragment of a frieze, with a battle-scene in relief: Greek work of the later part of the fourth century B.C., from an Athenian temple: other fragments of the same frieze are in the lesser Acropolis museum at Athens (Walter, 409).

144, 145, and 146. Small reliefs dedicated to a hero; the hero is represented reclining on a couch, with his wife sitting at his feet, and votaries approaching: Greek work of the fourth or third century B.C.

Sandstone tombstone from Cyprus, with reliefs of a seated woman, and, above, a reclining man, presumably her husband who predeceased her: Cypriote work of the late Hellenistic period. Given by Professor John Ruskin.

A pair of lions in sandstone: archaic Cypriote work of the sixth or fifth century B.C. Given by Professor John Ruskin.

## Along the North Wall:

177. Fragmentary herm from Kephissia, near Athens, set up by Herodes Atticus (died A.D. 178) as a monument to his friend Polydeukion.

107. Fragment of a sarcophagus with revelling children in relief, of the early first century A.D.

20. Athena: a Roman copy after a Greek bronze of the fourth century B.C., akin to the work of Praxiteles. The type is known as the Vescovali Athena: the head is modern.

59. Head of Aphrodite, set on a bust which is ancient, but does not belong to it. The whole used to be known as 'the Oxford bust'. The head is a Roman copy, ruined by working over, after an Attic original of about 430 B.C., of which several copies exist.

2. Portrait-statue of a girl: the head is missing; the body is a Hellenistic copy, modified in details, after a work of the later part of the fourth century B.C. The type was often used for portrait-statues, and is known as the lesser Herculanean from a statue in Dresden.

86. Relief of Cybele, sitting with her lion on her knees: archaic eastern Greek work from the beginning of the fifth century B.C.

132. Relief of Cybele, of a later type than the last, based on a cult-statue of the late fifth century B.C.: Hellenistic period. 131 is of the same general type, and 159, from Ephesus, is a rude late version of the same.

1919. 67. Head of Athena: a Roman copy from the same original as the Dresden-Bologna Athena: the original was a Greek bronze statue of about 440 B.C.

139. Fragment of a relief dedicated to a hero, showing the hero reclining: pretty Attic work of about 400 B.C.

1912. 1140. Tombstone of Onesiphoros, shown driving his cart, set up by his wife Elpis: eastern Greek work of the later Roman period, well preserved, and touching in its rustic way.

1922. 372. Female figure, probably an idealized portrait: Greek work of the Hellenistic period. Modern from below the knees.

137. Relief with circus scenes—criminals dragged into the arena, and beasts fighting: eastern Greek work of the Roman period, about the third century A.D.

237. Limestone holy-water basin, supported by three female figures standing on lions: the type belongs to the seventh century B.C., but this is an imitation dating from the Roman period. Deposited by All Souls College.

## At the foot of the Great Staircase:

83. Relief representing the upper part of a youth with arms extended; above his shoulder, the sole of a foot in still lower relief: this is evidently a metrological monument, giving the standard length of fathom and foot: Greek work of about 450 B.C.

45. Portrait of a Roman wearing the toga: first century B.C. The head is modern.

136. Circus relief, from Smyrna, inscribed 'second day of the Taurokathapsia'. This festival was a sort of bull-baiting, and

the relief shows mounted men mastering zebus. Roman period, about the third century A.D.: compare no. 137 above.

1928. 530. Torso of a maenad: fine work, probably a Roman copy after a Greek original of about 300 B.C.

## Along the middle of the Gallery:

1917. 66. Female figure: the body, wearing a peplos, is a Roman copy after a Greek original of about 470 B.C. This original is preserved in several copies, one of which, in Candia, has its head. The head does not belong to it, and is a copy from a later original. From the Hope Collection at Deepdene.

87. Throne dedicated to the Egyptian deities Isis, Osiris, and Anubis, by their priest Archidamos: Greek work of the second or first century B.C.

*The following seven pieces are on the large plinth:*

138. Fragment of the tombstone of Glauketes: the upper part of a man remains, and the hand of a woman: Attic work, first half of the fourth century B.C.

205. Tombstone of a man and his wife, with their children and the wife's little maid: late Hellenistic work of the same class as the tombstone of Philista (204) opposite it.

52. Torso of a youth: Greek work of the late archaic period, about 480 B.C., allied to the torso from Miletus in the Louvre.

1929. 161. Relief dedicated to the Nymphs: the Nymphs are dancing round a low altar and teasing Pan: archaistic Greek work of the first century B.C., probably from Asia Minor.

133. Fragmentary relief dedicated to the Nymphs: Attic work of the Hellenistic period.

140. Tombstone of Philodemos, with a relief of a young man leading his horse and shaking hands with his wife: Attic work, early fourth century B.C.

141. Fragment of the tombstone of Diodora: an Attic stele of the fourth century B.C., re-used in the Roman period: the rosettes are fourth century, the figures Roman.

24. Torso of a wounded Amazon: a good Roman copy after a Greek bronze of about 430 B.C. More fully preserved copies are in Berlin, Copenhagen, and the Rockefeller Collection: the type is known as the Berlin Amazon, and used to be ascribed, falsely, to Polykleitos: it may have been by Kresilas.

1917. 67. Portrait-head of the Empress Livia (died A.D. 29).

## The following piece, on loan, is at present exhibited in the Upper Cast Gallery:

Torso of a boy: this is a fine Roman copy after a Greek bronze of about 470–460 B.C. A nearly complete replica is the so-called Eros Soranzo in Leningrad; a third copy of the same original (fragmentary) is in Sparta.

## THE ARUNDEL VESTIBULE

Facing the Main Entrance, contains a selection of the GREEK INSCRIPTIONS and five pieces of ROMAN SCULPTURE FOUND IN BRITAIN.

The majority of the Greek inscriptions are from Smyrna and other Greek cities of Asia Minor; others are from Athens and the islands.

The most important of all is (23) the worn fragment which is what remains of the celebrated **Marmor Parium**, one of the chief sources for Greek chronology: it gave the dates of the principal events from the time of King Kekrops downwards, and was drawn up in Paros about 264 B.C. The upper part of the marble was lost in a fire at Arundel House, and is extant only in Selden's transcription (*west bay, north wall*).

A good example of fourth-century lettering is (24) the decree from the Athenian Acropolis in honour of King Straton of Sidon, 370–360 B.C. (*west bay, south wall*).

Most of the Latin inscriptions are downstairs in the Lower Cast Room, but here are shown:

To the left, a red sandstone altar dedicated to Fortune the Preserver by a centurion of the Sixth Legion: found near the Roman fort of Manchester in 1612: second or third century A.D.

To the right, the tombstone of the Roman soldier Vibius Marcianus of the Second Legion, set up by his wife: found on Ludgate Hill, in 1669, when Wren was building St. Martin's Church.

To the right, a red sandstone altar dedicated to Jupiter Tanarus, a Celtic god, by a centurion of the Twentieth Legion, in A.D. 154: found at Chester in 1653.

To the left, a freestone altar dedicated to 'the Preservers' as a thank-offering for the safe return of the Emperors Caracalla and Geta in A.D. 211. Found at South Shields in the seventeenth century.

Lastly, a fragmentary freestone altar found at Holton, Oxfordshire, in 1906.

In the middle of the Vestibule is a modern copy in bronze of a bronze statue of Zeus (early fifth century B.C.) dredged up off Artemision, Euboea in 1928, and now in the Museum at Athens.

If the visitor wishes to see CASTS OF GREEK AND ROMAN SCULPTURE he must pass through the Arundel Vestibule into the Cast Galleries. The collections of casts from Greek and Roman sculpture, part of the apparatus for the study of classical archaeology, is one of the two largest in the country (the other being at Cambridge). It is housed in two galleries; the casts from the earlier originals on this floor, those from later originals in the basement-court. A catalogue is preparing.

## EGYPTIAN SCULPTURE GALLERY

From the Vestibule at the West end of the Randolph Gallery a hall opens on the left, which was built in 1908 (largely with the help of a donation from Mr. H. S. Whitaker) to hold the larger EGYPTIAN AND ASSYRIAN MONUMENTS owned by the University. These sculptures include two monuments brought to England by the traveller Robert Huntington as long ago as 1683. The greater part of the collection comes, however, from exploration of Egyptian sites in recent times and is owed to the generosity of donors like Mr. H. Martyn Kennard, Mr. Jesse Haworth, Capt. (now Sir Henry) Lyons, and Mr. C. L. Woolley, and also of bodies engaged in Egyptian research, the Egypt Exploration Society, the British School of Archaeology in Egypt, and the Oxford Excavations in Nubia. It is by no means representative, but contains some interesting and important pieces, in particular from Koptos, el-Amarna, the Dakhla Oasis, and Sanam.

### EGYPTIAN SCULPTURE

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

On the right is the head of a similar statue, which when in use probably had a wooden face fastened on it. Of the same early period are the limestone lion and hawk on the left. All these were excavated by Petrie in the temple of Koptos in 1893–4.

**Earliest Dynasties.** In the bays on either side are eleven stelae of courtiers of Dynasty I with primitive hieroglyphs, from the Royal Tombs at Abydos. The large pottery jar with incised hieroglyphs is of a type found only in Dynasty I.

On the top shelf in the middle of the E. wall stands a wooden bed frame from a grave of Dynasty I at Tarkhan.

**Dyn. III–IV.** Under the window (*E. wall*) is a stela of a priest of Dynasty III from Reqaqneh, near Abydos, and below it a slab of the beginning of Dynasty IV of good workmanship, brought to England in 1683. The tomb from which this rare piece must have been taken was rediscovered at Saqqara by Mariette. Another example, nearly as early but of inferior style, is from near the pyramid of Sneferu at Medum.

On the opposite side is a panel from the tomb of Nefermaat and Atet at Medum. The method of inlaying the stone with coloured

pastes is unique, Nefermaat, according to his own inscription, having invented this 'everlasting writing'.

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

**Dyn. VI–XI.** Of the debased style of the transition period from the Old to the Middle Kingdom there are three excellent examples from Dendereh.

**Dyn. XII.** Against a pilaster on the W. wall is an inscription of Senusert (Usertesen) I and a fine relief of the god Min, from Koptos, on the S. wall, and between them on the floor a head of the crocodile-god Suchos (Sobk) from the 'Labyrinth' or pyramid-temple of Amenemhat III at Hawara. Beyond the window, standing out from the E. wall, is a fine stela from Reqaqneh sculptured on both sides. In the second bay in the W. wall are many fragments from tombs, &c., sculptured or coloured, at Illahun. Nose of the famous colossus of Amenemhat III mentioned by Herodotus as Moeris, from Biahmu, the great landing-stage on the Lake of Moeris: it is in finely-polished quartzite. Stela from Wady Halfa showing Sesostris I accompanied by a fan-bearer and received by the local god Horus.

**Dyn. XIII–XVII.** Stela with titles of a king named Antef, from Koptos, apparently dating from near the end of this period. Fresco of dancing girls from a tomb at Thebes (on W. wall).

**Dyn. XVIII.** Pyramidion naming Sensenb, mother of Thothmes I. Stela from Halfa of a prince Amenhotep offering to Isis with the scorpion behind her head; the name of Amen has been everywhere erased and re-cut, and the figure of the prince or viceroy of Nubia has been completely chiselled out, only a few traces of it being left, evidently in the reign of Akhenaten. Fine but headless quartzite statue, with long inscriptions, representing the royal scribe Amenhotep holding a roll—from Memphis, reign of Amenhotep III. Part of group in black granite of three figures seated before altars, dedicated in a temple of the goddess Buto in the NE. Delta by Minmes, chief priest of Mont at Thebes and overseer of the cattle of Amen: here also the god's name is erased.

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

**Dyn. XIX.** In the same bay is a stela from Koptos showing Rameses II offering to the barque of Isis. Small limestone obelisk from a tomb. Three stelae, on one a priest offering to the sacred vulture of El Kab. A stela from the Sinai turquoise mines is interesting as showing a Hittite (?) god Egyptianized as Set.

**Dyn. XXI.** In the same bay, on the right, brick of the priest-king Menkheperra, probably from El Hibeh.

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

**Dyn. XXV.** Against the pilaster north of the middle bay a stela of an Ethiopian princess from Abydos. On the upper shelf of the middle bay are carved sandstone slabs with processions of wagons, mule-riders, and priests carrying the bark of Amen-Re, from the Temple of Tirhaqa at Sanam, Nubia. Below are colossal heads of a hawk and a uraeus, and the head of an unknown king in granite from the same site.

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

**Ptolemaic.** At the inner end of the room portion of sandstone wall from a temple at Koptos, sculptured with a ceremonial scene of the king (Ptolemy I) approaching the goddess Isis from his palace. In the middle bay (*E. wall*) small slab of limestone from a temple of Ptolemy I and II at Tarraneh in Lower Egypt. Stela of the sacred bull buried in the Bucheum at Armant in the reign of Ptolemy Physkon (170–116 B.C.).

Cast of the Rosetta Stone in the British Museum; the inscription is in hieroglyphs, demotic and Greek, and through it the key to the reading of the hieroglyphic writing was discovered.

Altar, from Hawara, of a person named Marres after Ne-maat-ra (Amenemhat III), the maker of the Labyrinth and of Lake Moeris.

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

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

## ASSYRIAN SCULPTURE

Two slabs from the Palace of Assur-nasir-pal at Calah (Nimrud). Both are owed to Layard's excavations (1847), and both represent well the fully-developed art of the Assyrian Renaissance, somewhat dry and formal, but technically admirable and sure of itself (ninth century B.C.). The long inscription is one of numerous records of the conquest which extended Assyrian dominance to the Mediterranean. The fine cast of the obelisk of Shalmaneser II in the British Museum was made for Sir Henry Acland and presented by Mr. H. D. Acland in 1930.

## EGYPTIAN COFFINS

A pottery example of the prehistoric age comes from Naqada. A painted wooden coffin from near Akhmim of the dark period between Dynasties VI and XI is at present in the Sudan Room; the extraordinary forms of the hieroglyphs are worth noting and comparing with the fine drawing of the signs on the panels of the coffin of Khnumhotep of Dynasty XII from Beni Hasan. In the large central case are found some interesting examples; the coffin of An-Tursha, an Asiatic, who appears to have risen to high rank in Egypt; and the mummy, two coffins, and wooden sarcophagus of a priest of Mont named Zed-Tehuti-auf-ankh, whose father, grandfather, and great-grandfather had held the same office.

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

In separate cases are a plain wooden coffin containing a mummy in finely preserved cartonnage and wrappings, with a wreath of immortelles and with a demotic inscription at the head, Roman (?) period; and two other mummies with painted portraits (see p. 104).

## SUDAN ROOM

In a small room at the South end of the Egyptian Sculpture Gallery are NUBIAN ANTIQUITIES, mainly from the excavations conducted by Professor F. Ll. Griffith at FARAS and SANAM near NAPATA in 1910 to 1914. A small group of objects from Professor Garstang's exploration of Meroë were added in 1910. The series illustrates practically the whole archaeological history of Nubia from the close of the Egyptian predynastic period down to the fourth century A.D.

**Early Dynastic Period.** (Three upper shelves nearest the window in the wall case, W. side: large jar with wavy pattern on floor.)
At the end of the Prehistoric Period there was a great expansion from Egypt; colonies were planted thickly as far as the southern end of the Second Cataract. They appear, however, to have enjoyed but a short existence, hardly extending to the time of Dynasty 11. In their cemeteries (Reisner's 'A group') much is identical with the contemporary remains in Upper and Middle Egypt; but in consequence of the local conditions, stone vessels are rare and pottery is the principal product. The ware is often black-mouthed with haematitic surface, and the best specimens are variegated, with brilliant polish and remarkably thin walls, showing a considerable advance on the Egyptian prehistoric pottery. Copper tools, quartz palettes, and stone beads are frequent.

**'C Group.'** (Two lowest shelves in the same compartment of the wall case.)
In the next period, beginning about the end of Dynasty VI, Lower Nubia from above the Second Cataract to a few miles below the First Cataract was occupied by large and flourishing negroid communities, known solely by their cemeteries of circular stone-covered graves. (Reisner's 'C group'.) Their interests were chiefly in flocks and herds. They used bags, belts, &c., of leather, bone needles, and stone beads; they continued the tradition of haematitic pottery and, for dedication at the graves, made coarse black bowls with incised patterns filled with white, not unlike some Early Prehistoric Egyptian pottery; seals, alabaster vases, and perhaps pottery were imported from Egypt.

**New Kingdom.**
Early in Dynasty XVIII Nubia was conquered by Egypt, which organized it at least as far as Napata at the Fourth Cataract as the first province of the New Empire, and inaugurated a series of colonies and temples. The antiquities of this period agree precisely with those found in Egypt. As before, the natives

continued in hopeless slavery and at the same time the settled Egyptian officials gradually diminished in number. (A few objects from the New-Kingdom temple of Hathor at Faras are to be seen in the table-case on the east side.)

**Dyn. XXV and its successors.**

At length, about 750 B.C., an independent kingdom which eventually conquered Egypt was established, according to Reisner's view, at Napata, by a Libyan governor in the Egyptian service. The antiquities at first, in conception and style, agree precisely with contemporary remains in Egypt—sculptures, inscriptions, mummies, amulets of glazed ware and metal, vessels of alabaster, bronze, and pottery, some imported, others made on the spot by Egyptian workmen. Thus we find imported Phoenician and Cypriote vases (*wall-case, E. wall*) and even a Hittite cylinder-seal (shown in **1. 39.** on the Upper Floor), along with glazed ware like that in the fine grave-group 1516 at Sanam (*frame on wall near the window*) part of which, e.g. the bracelets and eye-beads, is purely Egyptian in style, while other pieces, such as the curious pendent plaques, show a strong Ethiopian feeling. The two upper slides on the same wall contain a splendid selection of beads and necklaces from the same site; amuletic figures in yellow and blue glaze, and a string of frogs in diorite, haematite, and quartz are among the most conspicuous. (For a series of royal ushabtis of Tirhaqa, Aspaluta, and other kings and queens, see **1. 36** and for a faience toilet-spoon and foundation-deposits of Tirhaqa, the pedestal case behind the Screen in Gallery 1 on the Upper Floor.) But the rise of the Saite power (Dyn. XXVI) cut off the Ethiopians from access to Egypt (650 B.C.), so that their culture quickly deteriorated to imitation, showing little skill, and a reversion to the ideas and methods of barbarism displayed in crouched burials, hand-made pottery, &c.

**Meroitic Period.**

From the first century B.C. onwards, while the population of the Dodecaschoenus was thoroughly Egyptianized, the rest of Lower Nubia was occupied by a native population, settled and flourishing, for the first time since its conquest by Dynasty XII; and this region continued with one interruption in great prosperity down to the middle of the third century A.D. A new Ethiopian empire was founded with its capital at Meroë, and with Napata as its second capital. The cemeteries (which in contemporary Egypt were poorly furnished) were still crammed, in Lower Nubia, with funerary deposits, associating the merchandise of Italy and Alexandria with the often fantastic and barbarous products of native potters and workshops. This hybrid culture gave rise to remarkable developments in fine pottery, bronze work, enamelled jewellery, carved ivory and wood. The larger tombs were built with a shrine on the east side, and furnished with altar, inscribed or painted stela, and *bai*-statue, representing the soul as a human-headed hawk (see stelae, &c., on *shelves on N. wall*).

Three periods are clearly distinguishable. (1) In the first period, which perhaps ended with the punitive expedition of the Romans

under Cornelius Gallus in 22 B.C., the funerary antiquities are scanty (*bottom shelf*). The pottery is primitive, chiefly hand-made gourd-like jars with pinched patterns (one is inscribed); the bronze work is more advanced, consisting of bowls with contracted necks and expanding rims. The feet of the women were weighted with very heavy bronze anklets. To this time belongs the fine bronze mirror on the second shelf; its cover is engraved inside with a figure of Harpocrates on the lotus surrounded by a circle of monsters, &c., and on the outside is a female bust of Ptolemaic style *appliqué*.

(2) Second period: the bulk of the exhibits in the case are of this age. The abundant grave-deposits include pottery in astonishing variety, fine jars and cups made on the wheel, brilliantly coloured and decorated with human and animal figures, plants, and geometrical designs in purple, red, and brown on white, buff, and red grounds, or with barbotine and stamped ornament; also black and other hand-made vessels, often coarse, with punctured decoration, filled with white, red, or yellow; vessels of bronze and glass, and ornaments and beads in faience, glass, and stone.

(3) In the third period (c. third century A.D.) the pottery is all wheel-made, consisting of plain cups, pans, and jars of red ware: the glass vessels are more remarkable, and the bottles are often engraved with circles.

In the south, at Meroë itself, the same kinds of pottery as in (2) and (3) have been found, and, in graves that are considered to be younger, large gourd-shaped pots of pale ware, and brown and red vessels of remarkable forms, all hand-made. (See top of the case and shelves 3–5; also shelves on N. wall.)

The visitor should now return along the Randolph Gallery, ascend the Great Staircase, and turning to the right through the Eldon Room (Department of Fine Art) descend to Gallery I of the Department of Antiquities on the Upper Floor.

# UPPER FLOOR

## GALLERY I

(*N.B. Labels printed in red indicate reproductions or casts.*)

Immediately to the left, apart from **1.1** and a small case near by in which are shown RECENT ACCESSIONS, are arranged the collections of PLATE, WATCHES, JEWELLERY, ancient and modern.

### PLATE

At the back are three ancient silver staves of the University. They are not marked, but the arabesque ornament is similar to that found on chalices, &c., of the late sixteenth century. **1. 2,** *Upper shelf.*

They bear mottoes round the knobs at each end, and represent severally the three Faculties of Divinity, Medicine and Arts, and Law. In front are various pieces of plate. One, a fine specimen given by Dr. W. Bouchier in 1790, is of English work dated 1574, but bears the impress of the strong German influence exercised in England through the Hansa trade; another is of the usual type of the latter part of the seventeenth century. A silver mug beside these was presented to the Merchant Taylors of Oxford in 1707. With these is exhibited the Savill Flagon deposited on loan by the Vicar and Churchwardens of Mapledurham, Oxon., a beautiful example of the Elizabethan 'round bellied' type with flat *repoussé* ribbon-work and chased with scroll-work and flowers.

*Lower shelf.* A Swedish tankard of the late seventeenth century, presented by Mr. G. H. Pope, has a rix-daler of Charles IX (1610) inserted in the lid. The wooden peg-tankard near by is of Danish manufacture. The collection of Stuart Relics was bequeathed to the University by the late Duchess of Albany in memory of her son, Prince Leopold. Notice also silver badges and two silver penners of the early seventeenth century.

WATCHES

**1. 3.** The collection of watches and clocks is composed partly of the Bentinck-Hawkins bequest and partly of gifts from individual donors.

Early English examples are an oval watch by **Michael Nouwen** (1613), and one set with turquoises by **Edward East** (1610–73), watchmaker to Charles I and one of the ten assistants named in the Charter granted to the Clockmakers' Company in 1631. Examples made in Oxford bear the signatures of **R. Quelch** the elder (1616–52), and of **John Free** (fl. 1705–25). The huge clock-watches, usually with two outer cases, were intended for travel and continued in use from c. 1650–1750. Only a few were made in England, the majority being the work of French and German horologists.

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

JEWELLERY

**1. 4.** On the left are **goldsmith's work** from the **Near East**—Mycenaean, Hittite, Cypriote, and Egyptian; also from **Greece** and **Italy**. Most of the Egyptian jewellery is of Ptolemaic or Roman date and includes choice examples lent by Miss Joan Evans. The most important are two Mycenaean rings; a Hittite ring and amulet. Several pieces came from the Oldfield Collection, including a fine example of granulated work from Cyprus; a still finer specimen from Orvieto was given by Mr. G. H. Pope.

In the middle is exhibited the famous relic of late Saxon times, the **ALFRED JEWEL.** Various considerations, such as the date of the technique, and the place of discovery in conjunction with the legend (ÆLFRED MEC HEHT GEWYRCAN = Alfred ordered me to be

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

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

The Jewel from Risano, Dalmatia, is an earlier work. In this the technique and devices link on to Sassanian fabrics of c. A.D. 500, but for the origin of the enamel work in the other two, undoubtedly products of Early Christian art, two possible explanations are forthcoming. According to the first the technique was introduced from Rome about the time of Augustine, and is of Byzantine origin. To this view the non-use of pink for flesh colours presents a serious objection. According to the other we may see in them a revival of the art of enamelling which had flourished in Britain in Late Celtic times and which, as proved by the escutcheons enamelled with Celtic scroll-patterns and affixed to Saxon bowls of the late sixth and seventh centuries, was able to survive the invasions.

The right-hand division contains the Evans Collection of **gold ornaments** of the **Bronze Age** from the British Isles, principally Ireland; 'lunulae' of the second millennium B.C., torcs, bracelets, 'brooches' of the first. One large torc from Fresné-la-Mère, Calvados, France, is associated with a late hoard of bronze implements (see **1. 49**). Here too is an engraved disk, found before 1669 at Ballyshannon, Ireland.

Two desk-cases near by contain the FORTNUM COLLECTION of FINGER-RINGS. They remain as originally arranged by Mr. Fortnum in a sequence which is partly geographical, partly chronological.

Among the Egyptian rings, the greater number of which are made of faience and belong to the XVIIIth and subsequent dynasties, is a large iron ring (36) set with an intaglio portrait in gold of Berenice, Queen of Ptolemy Soter (318-297 B.C.). The Tyrrhenian series comprises rings (51-4 and 763) and engraved scarabs mounted on swivels belonging to the earlier period of Etruscan history, when the connexions with the East were

**1. 5,** *S. sids.*

strongest, while subsequent Greek influence is shown in some examples (81–6 and 702), which are said to have been found in a sarcophagus at Palestrina along with other relics; amongst them mirrors which have been dated to the third century B.C., but the style of the rings warrants their ascription to the fifth century. A typical Greek ring is 91, while to the best period of Hellenic art belong the funereal and votive rings and rings with intaglios of fine workmanship (115–22). The Roman series is very extensive, belonging chiefly to the Graeco-Roman period, first centuries B.C. and A.D. Signs of Egyptian influence (as in 233) may be noted.

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

**1. 6,** *S. side.* The German rings call for no special comment except perhaps a large iron ring (550) from the Tyrol. These *Schlagringe* were used as weapons, and it was in consequence of the owner having killed an adversary with the example here shown that a law prohibiting the wearing of such rings was passed. In the English series two gold rings (346–7) of the Bronze Age (c. 1000 B.C. may be compared with a modern gold ring from West Africa) (683) as illustrating the parallelism of primitive forms. Rings (691 and 817) set with fossil palatal teeth of Lepidotus were worn for the prophylactic properties of the toadstones, as they were called, in the belief that they were the fabulous jewels from the heads of toads.

Here is the **Sword**, traditionally said to have been presented to King Henry VIII by Pope Leo X with the title of Defender of the Faith. This time-honoured curiosity, as it now stands, consists of a blade, apparently French, of the seventeenth century, and a hilt which may be Italian and of the period of Leo X, but shows no evidence of ever having had anything to do with him: it is not known how the sword came into the possession of the University, but it is mentioned by Hearne in 1714 as being then in the Bodleian Library. *N. side.*

Various pieces of bijouterie include a South German painting in translucent colours on crystal (sixteenth century), given by Nathaniel Crynes in 1745; an enamelled watch from the Summer Palace, Peking, given by Miss Edith Price, 1928, and an eighteenth-century French snuff-box, given by Mr. G. H. Pope.

## MESOPOTAMIA

The Mesopotamian section is the latest accession to the collection of Near Eastern antiquities in the Ashmolean. Until 1922 the cultures of Babylonia and Assyria were represented only by a few stamped bricks, seals, and cuneiform tablets. In that year Mr. Weld-Blundell paid a visit to Mesopotamia and as a result the Museum was enriched by the gift of the Weld-Blundell collection of cuneiform documents. In 1923 the Joint Expedition of Oxford University and the Field Museum, Chicago, was organized and began operations on the series of mounds forming the complex of ancient KISH. Since that date the Museum has yearly received antiquities illustrative of almost every period of civilization in Babylonia from the NEOLITHIC down to SASSANIAN times.

Small groups of comparative material from other sites, Tell el Obeid, Abu Shahrein, Ur, Susa, and Nineveh, have been also acquired by gift or exchange in recent years.

The collections are arranged chronologically, the pottery and larger antiquities in the wall case, beginning at the South end, and the remainder in the desk case. A large model of the Temple mound at Kish is exhibited provisionally in the Mediaeval Room (Ground Floor).

**Neolithic** (perhaps c. 4500–3500 B.C.).

The chief antiquities assignable to this epoch came not from Kish, which at this time must have been low-lying and liable to inundation, but from **Jemdet Nasr**, some seventeen miles northward. Here were discovered remains of an early civilization, apparently neolithic, or at least chalcolithic, the nearest affinities to which were at the time of discovery provided by finds in the prehistoric **1. 7–8.**

layers at Susa (see examples on permanent loan from the Louvre Museum, exhibited in **1. 7** A). Now, however, pottery, tablets, and seals of parallel types are known from deep levels at Ur, Nineveh, and other sites in Mesopotamia. This culture at Jemdet Nasr is characterized by **painted pottery** in three styles; (1) dark on light; compare for the technique, though not the shapes, Susa, period I, vases from Nehavand, NW. Persia, and sherds from Nineveh, Abu Shahrein, and El Obeid; (2) polychrome; compare for both technique and shapes Susa, period II, and sherds from Nineveh; and (3) line-burnished; compare sherds from Nineveh. The **clay tablets** are inscribed in a **semi-pictographic** script, the forerunner of the later cuneiform; the cylinder-seals are of steatite, marble, or shell, and bear primitive designs, chiefly files of animals or geometric patterns.

## Early Sumerian (earliest copper age, c. 3500–3200 B.C.).

At Jemdet Nasr nothing was found above the neolithic layers, but at Kish most of the succeeding periods of Mesopotamian culture are represented in one part or another of the huge site. Between modern plain-level and water-level, in a stratum six metres thick, numerous graves were discovered, penetrating in places through a town site that showed at least two periods of construction. The town site was not very productive; its most distinctive shape of pottery was the large pot-stand with open top. The graves, on the other hand, which, to judge from the similarity of the pottery within and without the graves were but little later in time, produced an interesting series of vessels both in pottery and stone (grave groups in **1. 7** B, and in the top of **1. 8**). The pottery is chiefly undecorated, though the haematite-burnished red ware persists along with new types of grey and brown line-burnished ware. Spouted jars and jars with knob-handles on the shoulders are typical. The stone vases, usually of limestone or green schist, affect the shapes either of tall vases with splayed mouths or of open bowls. Copper objects (notice especially the tall pot-stand) are common; even outside the graves, low down in the stratum, a long copper netting-needle was found. Cylinder-seals and tablets, both semi-pictographic and early cuneiform, were found throughout this stratum.

## Height of Sumerian power (c. 3200–2752 B.C.).

At Kish, at least in the temple mound, the beginning of this period is determined by a sterile, diluvial layer which can be approximately dated, by means of tablets found above and below it, to c. 3200 B.C. It forms a convenient dividing point between the earlier and later Sumerian periods. The 'flood', however, must not be taken to connote a long interval of time, since the pottery types above follow in unbroken sequence on those below.

The chief finds came from mound A, not far from the temple mound at Kish, where a large cemetery was found intruding into the ruins of a slightly older palace. The pottery is almost exclusively undecorated except with occasional incised patterns; the two most noteworthy types are the later forms of pot-stand

with closed top and the 'mother-goddess' jars with handles rudely modelled in the shape of a nude woman, developed possibly from the knobs on the shoulders of jars in the previous period. Spouted jars are less common than in the preceding period. Connexions with foreign civilizations are shown by some of the weapons, ornaments, and cylinder-seals, which are comparable with those in early tombs in N. Syria (**1. 9**), by the carnelian beads with white-painted decoration such as have been found in prehistoric levels at Mohenjodaro, NW. India, and by a very important stamp-seal imported from India and bearing an early Indian script.

For purposes of comparison a set of jewellery in gold, silver, and lapis-lazuli from the body of a female attendant buried in one of the Royal graves at Ur (c. 3000 B.C.) has been acquired from the British Museum.

In the slide above are inlays of limestone and shell, depicting scenes of conquest and herdsmen's occupations, from Kish; and in a small pedestal case near by, a good example of a limestone figure of a Sumerian votary, found during the War at Istabalat.

## Early Semitic (2752–2225 B.C.).

After the destruction of the Sumerian power by Sargon of Akkad, c. 2752 B.C., Semitic influence predominates in Mesopotamia. Up to the present time little of this age has been found at Kish, and in the collections it is only represented by a few cylinder-seals and cuneiform documents (**1. 11**) from other sites.

## First Babylonian period (c. 2225–1925 B.C.).

Towards the end of the third millennium Kish regained much of its former importance, as testified by several large buildings of the first Babylonian empire, chiefly the work of Hammurabi. Graves have yielded pottery, coarse and for the most part undecorated, though wares with a red wash or with black linear decoration also occur. The most distinctive forms are the tall cylindrical jar and the bulbous jar with a vertical neck. Of interest are clay figures of dogs from foundation-deposits, engraved with prophylactic titles such as 'Biter of his enemies'. Cylinder-seals and cuneiform tablets are exhibited in the desk-case and larger cuneiform texts (prisms and cylinders from the Weld-Blundell Collection) in **1. 11**.

## Second Babylonian and Persian Empires (c. 626–330 B.C.).

Apart from some fragmentary painted bricks of the late Assyrian age from Dr. Campbell Thompson's excavations at Nineveh, and seals (**1. 38**), there is a gap in the collections down to the Second Babylonian Empire. **1. 10.**

Under Nebuchadnezzar (604–562 B.C.) the great temple at Kish was refounded on an even larger scale than that of the building of Hammurabi's time. In the ruins of this temple and elsewhere an abundance of tablets, glazed ware, terra-cottas, pottery, and seals have been found, in numbers which manifest the renewed importance of Kish. Examples of these, including a terra-cotta

figurine of Papsukal, god of learning, who still carries his original staff of gold wire, &c., are shown in the wall-case, and seals of the period in the desk-case (**1. 8**). With these is exhibited a rose-quartz sceptre-head or dagger-pommel which bears inscriptions of two successive owners; one apparently dedicated it to the Sun-god and his consort, the other to the deities Enlil and Ninlil; it may have been deposited in turn in the city-temples of Sippar and Nippur. The inscriptions of both owners are of the Neo-Babylonian period.

Mesopotamian seals, other than those found at Kish, are exhibited in **1. 38**, and two large monuments from Nineveh in the Egyptian Sculpture Gallery (Ground Floor).

## SYRIA AND PALESTINE

From these regions come important exhibits, notably grave-groups of the NORTH SYRIAN BRONZE AGE, belonging to a culture about which little was known before the formation of this collection. For the most part, however, and particularly as regards the PALESTINIAN area the collections are sketchy and incomplete.

**Neolithic** (c. 4th millennium B.C. and earlier).

**1. 9.** This period is only represented by some incised and burnished pottery from Jebeil and by flint implements and fragments of plain wares, painted wares, and wares with pastry decoration from sites in the Wady Ghuzzeh in S. Palestine. The affinities of Syrian culture in this period are as yet not very clear, but it should perhaps be connected with Mesopotamia and the East; at Carchemish, at least, the remains found in Neolithic strata—especially the painted pottery—show distinct kinship with those of Susa, period II.

**Bronze Age** (c. 3000–1200 B.C.).

*S. side.* (i) N. SYRIA. The important series of grave-groups from N. Syrian sites in the Carchemish district (Upper Euphrates and Sajur valleys) were, in the last edition of the guide, divided into two groups labelled First and Second Cist-Grave Periods, and dated roughly 2000–1600 and 1600–1150 B.C. But since that edition was published discoveries in Sumerian levels at Kish, and more particularly in cemetery A, have brought to light objects so much akin to the earlier of these groups that it seems hardly possible to date them much later than 3000 B.C.

The earliest of all is that from Tell Kara Hassan. This contains amongst other pottery (*second shelf*) a jar finished off in the so-called 'reserved slip' technique which is common on early Sumerian pottery at Kish (**1. 7, A–B**); and, in bronze, tanged spear-blades with a midrib (compare Kish, cemetery A) and a curious type of 'poker'-spear or spear-butt found by Woolley at Ur. The 'champagne-glass' pots were found in other graves of similar date, though not actually in this one from Tell Kara Hassan.

The three grave-groups from Hammam present a difficult problem. The bronzes, toggle-pins, and hafted axes, the rhomboid beads, and the cylinder-seals are identical with Sumerian specimens. The pottery too (*upper and lower parts of case*) has early and late Sumerian affinities; grey ware with ring-burnishing, brown-burnished ware, spouts, and lug-handles. The only important non-Mesopotamian feature seems to be the tripod-feet. The vases are, however, for the most part made on the wheel and in fabric are unquestionably far in advance of anything found in Sumerian Mesopotamia.

The second group of finds, labelled 'Second Cist-Grave Period' in the previous edition, comprise a large grave-group from Kara Kuzak, containing a pedestalled and a tripod vase, cylinder-seals, bronze riveted daggers, toggle-pins, &c.; a group from Serrin consisting of two bronze implements and an idol of Cycladic type; and isolated pottery from Serrin, Tunip, and other sites. Typologically the contents of these tombs do not appear to be much later than those of the Hammam groups. The toggle-pins and daggers show no change of type; ring-burnishing, rim-mouldings, tripod-feet, and pedestals are all typical of the pottery of both groups. Yet pottery of similar types was actually found at Carchemish in strata dated by the excavators to the last quarter of the second millennium B.C. and the fibula of Early Iron Age type exhibited with the Kara Kuzak group was, according to Woolley (*Liverpool Annals, VI*), found with it. In the present state of our knowledge it does not seem possible to reconcile these conflicting evidences of date.

Attention may be drawn to an alabaster bird-vase and the fine bull's-head rhyton of burnished pottery, both of somewhat uncertain age.

(ii) PALESTINE. Apart from flints and potsherds from sites of the chalcolithic period near Bethpelet (notice particularly the potsherds with wavy handles comparable to late predynastic Egyptian types in **1. 12**), the Museum possesses no Palestinian antiquities of the Early Bronze Age. *N. side.*

The Middle and Late Bronze Ages are better represented. On the bottom of the case, N. side, is a series of pottery arranged in groups in order of date beginning with plain jugs and a bowl of Cypriote ware (red paint on white slip) of the Hyksos period (c. 1700–1580 B.C.). The wares of the succeeding groups are chiefly coarse and undecorated, and the only noteworthy piece is the two-handled bowl with spiral ornament in red paint, derived ultimately from a Cretan source (see **1. 70**). The series ends with Iron Age wares of the period of the divided Hebrew monarchy.

In the right-hand section of the desk-case are important tomb-groups from Bethpelet of Dynasties XIX–XXII. Note particularly the large group of Dynasty XIX containing a ribbed alabaster dish similar to one from Gurob (**1. 32**) and also an imported Aegean false-necked amphora of the earlier squat type, with which should be compared the local imitation in 'Philistine' painted ware which was found in the courtyard of the Egyptian Residency of Seti II at Bethpelet.

## EGYPT

The Egyptian collections consist largely of finds made by explorers like Flinders Petrie, and the antiquities here exhibited have a special value as compared with the majority of collections of Egyptian antiquities, since the circumstances of their discovery have for the most part been adequately recorded. They thus form links in the chain of archaeological knowledge which is being laboriously constructed by means of scientific excavation. This is especially true of the long and unique series of **predynastic and early dynastic** antiquities.

The collections of this class in the Ashmolean are of extreme importance. The magnificent ivories and carved stone mace-heads from Hierakonpolis, the exhaustive type-collection from Naqada, the glazed ware of Hierakonpolis and Abydos, and the remains from the royal tombs at Abydos, are absolutely unrivalled.

The **connexions between Egypt and the Aegean** are also illustrated in this collection in a manner not found elsewhere. From Dynasty I through the historic period Egypt had close relations with the Aegean, and the objects exhibited here not only show the connexion but are in themselves historically interesting as being the first by which those early relations were proved. The fragment of a crystal bowl of Dynasty I engraved with the double axe, and the Maket Tomb of Dynasty XVIII with its Aegean vase, supply especially valuable evidence.

The Ashmolean contains one of the most important collections of the art of **el-Amarna.** The **fresco of the princesses** is of the highest interest in the history of Egyptian art.

The following table shows the periods of Egyptian history and the localities in which the corresponding antiquities in the collection have been excavated. The dating given is that adopted in the Guide to the Egyptian Collections in the British Museum, but modified, as regards the Middle Kingdom, to bring it into line with the Cretan evidence.

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

| | |
|---|---|
| Early dynastic | Dyn. I–III after the uniting of the two kingdoms by Menes. Objects from royal tombs at Abydos, from the temple of Hierakonpolis, and from cemeteries in various localities. |
| c. 2900 | Dyn. IV–V. The great pyramid period. Medum. |
| c. 2600 | Dyn. VI–X. Dendereh. |
| c. 2300 | Dyn. XI–XII. Beni Hasan, Abydos, Kahun, Hawara, &c. |
| c. 2000 | Dyn. XIII–XVII, including the Semitic Hyksos, Dyn. XV–XVI. Thebes, Tell el-Yahudieh. Contemporary with these are the 'pan-graves' of an intrusive African people at Abadieh, near Hu. |
| c. 1600 | Dyn. XVIII. The period of greatest expansion in Asia. Objects from Thebes, Gurob, and Tell el-Amarna. |
| 1321 | Dyn. XIX. Thebes, Gurob, &c. |
| 1205 | Dyn. XX. Tell el-Yahudieh. |
| 1100 | Dyn. XXI–XXV. |
| 663 | Dyn. XXVI–XXX. |
| 332. | Ptolemaic period. |
| 30 B.C. | Roman period. |

The periods when Egyptian art was at its finest are the end of the predynastic and beginning of the dynastic eras, the Old Kingdom (Dynasties IV and V), Dynasty XII, Dynasty XVIII, and Dynasty XXVI. In Dynasty XVIII Syrian influence becomes very marked after the Syrian conquests of Thothmes III. Dynasty XXVI shows a Renaissance, when a revival of archaic art and usages sprang up. In Ptolemaic times Greek influence completely overpowered Egypt, and changed the native art and civilization.

### Palaeolithic.

Implements have been frequently found on the deserts above the Nile Valley. A few typical examples are exhibited. **1. 12.**

### Early Predynastic.

It is only in comparatively recent years that this early period has been adequately illustrated. A few antiquities belonging to it had found their way into museums before 1895, and especially in the decade immediately preceding; but it was impossible to assign to them their proper place in Egyptian archaeology. In the year named, Petrie and Quibell systematically excavated a village site and cemeteries at BALLAS and NAQADA which illustrated the

products of the earliest civilization in all their variety and fineness. The type set of objects from this epoch-making excavation was presented to the Ashmolean Museum. In 1898 Petrie, when describing his work at Diospolis Parva (Hu), constructed a system of sequence dates, distributing the prehistoric remains according to typological methods into periods, to each of which a number was allotted. He began his system with S.D. 30, leaving a margin of earlier numbers to meet the possibility of discoveries of material of still greater age. A piece of foresight justified by the event, since exploration at BADARI and TASA in Middle Egypt by Brunton has revealed cultures previously unknown. These, the so-called Tasian and Badarian, are regarded by Brunton as antecedent to S.D. 30; by others they are held merely to represent less civilized peoples living on the fringe of the more advanced culture of the Nile Valley and partially intruding themselves into the valley.

**1. 12.** (*a*) **Tasian.** The Museum can show a specimen set of the types, which include grey and black pottery, flint implements, necklaces of shell (those of ivory and bone are not represented here), and rectangular palettes of alabaster instead of the slate employed in later times. Polished stone axes are also specially characteristic; in the succeeding periods they are either very rare or entirely absent.

(*b*) **Badarian.** The culture closely resembles the Tasian and cannot be very much later. In most respects, however, the Badarian objects show a more advanced technique. The pottery consists of simple shapes, chiefly bowls (hemispherical or carinated), of red, black, or black-topped red ware, decorated with ripple-burnishing. Other characteristic objects are flint arrowheads with long barbs, slate palettes oblong in form and notched at either end, bone borers, and necklaces of shells or beads of shell or green-glazed stone. These remains suggest that the Badarian people were akin to the 'Pan-grave' people of a later period (see p. 44) and that both alike came from the Nubian country to the south, a theory supported by the earliest material from Napata (Sudan Room, Ground Floor).

**1. 12–15.** (*c*) **Amratian** (S.D. 30–40). To this period are assigned three classes of pottery, made as is all predynastic pottery by hand without the aid of the potter's wheel.

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

2. *Red or black polished.* This, including *Black-topped*, forms the largest class. The pottery is the ordinary porous ware, which was covered before firing with a wash of powdered haematite.

The difference in colour is caused by the exclusion or admission of air to the vessel during the baking. Where the air was excluded —as for instance when the vessel was placed mouth downwards in the ashes at the bottom of the kiln—the part that was covered became black, owing to the haematite being reduced to black magnetic oxide of iron. The vases were burnished with stone polishers, the lines of burnishing being always vertical. Some neatly made vases of this ware from grave B 101 at Hu are placed in **1. 13**, *top shelf*.

3. *Black incised with white filling*. It is made of a fat, black clay, and the decoration consists of geometrical patterns of incised lines and dots filled with white gypsum, evidently imitating basket-work. The same technique is particularly widespread in ancient times. It is found in neolithic levels in Europe, in Sumerian levels in Mesopotamia, and at many different periods in Nubia (Sudan Room). It also occurs in the Tasian period (see above).

For slate palettes used for grinding malachite for eye-paint (see one with green material still adhering to it, **1. 13**, *S. side*) the rhomboid and well-made animal forms predominate. Mace-heads are of a sharp-edged discoidal form. Among flint implements a rhomboid knife and a harpoon-head with U-shaped notch are typical shapes. Copper is rare and scantily represented in the collection, but was nevertheless used for harpoons, pins, and small chisels.

A marked feature throughout predynastic times is the lavish use of ivory. Carved objects are common, often of distinct artistic merit. To this early period belong the long-toothed combs, often surmounted by figures of birds and animals; long tusks generally found in pairs, one solid, the other hollow, perhaps cult-objects; and schematic human figures, of which the shorter notched and decorated pieces of tusk appear to be still ruder copies.

## Middle Predynastic or Gerzean (S.D. 40–60).

The red and black burnished wares continued to be made in abundance, and the white-filled black ware also persists, but the cross-lined ware is not found after S.D. 35.

A new class of pottery, the *decorated*, now appears, by some thought to have been introduced from Lower Egypt; a fine buff ware with decoration of a purplish brown colour laid on with a brush before firing. The designs are varied; spirals, cordage patterns, trees in pots, hills, flamingoes, animals, and boats. Closely allied is the *undecorated buff* ware among which the wavy-handled vases form a very definite group. A type-set showing the degradation of the form from the wide-shouldered vase with wavy handles to the cylinder vase with a cord border is shown in **1. 12**, right. The offering contained in the wavy-handled vases was perfumed fat, and the degradation in the type of the vase was accompanied by an equal deterioration in the offering. In both decorated and undecorated many of the forms were borrowed from those of stone vases, as evidenced by examples in

which the imitation of nummulitic limestone or breccia is carried out in the decoration.

The stone vases which begin in Egypt c. S.D. 38–40 show the complete mastery of the predynastic people over the most difficult materials to which the fragment of a corundum vase (**1. 13**, *N. side*) bears further witness. The stones used were basalt, syenite, porphyry, diorite, slate, breccia, limestone of different colours, alabaster, and serpentine. The earliest forms are the oblate spheroid and the barrel, always with horizontal tubular handles.

The flint implements reach their highest level in point of technique. The chief forms are daggers, long scimitar-knives, and harpoons with V-shaped notch. Many have finely serrated edges; others are ornamented with ripple-flaking which seems to have been applied on the surface after the original chipping had been obliterated by grinding. An unrivalled masterpiece of this art is the knife of translucent chalcedonic flint from Naqada (shown above a mirror, **1. 13**, *E. end*). Here belongs also the polished adze or ceremonial hoe, a rare type.

The discoidal gives place entirely to the pear-shaped mace-head, which was often made of white limestone and was therefore adopted later as the hieroglyphic sign for 'white' or 'bright'.

Ivory spoons, probably imitations of earlier stone models, are frequent in this period. In some cases they are decorated with figures of animals carved in the round and arranged in files and as on early Mesopotamian cylinder-seals. Combs have short teeth and are no longer so elaborately carved.

Glazed objects become common; both glazed quartz and also frit or clay covered with glaze are employed for making beads, amulets, and figures like the remarkable series of baboons and other animals. Note the resemblance of the model litter in point of form to that carved on the lesser mace-head in **1. 17**.

Among special objects or groups (**1. 13**) are the animals in clay or pottery, the little figure of a negress in lapis-lazuli from Hierakonpolis, and a tomb-group from Gerzeh (S.D. 60–3) containing among other things beads of telluric iron, hammered into shape round a rod, as was done with gold beads of similar form.

New elements in this period all point to Mesopotamia and the East. Stone vases, painted pottery, faience, pear-shaped mace-heads and developed ideas about the representation of the human figure—all are found in the earliest known remains of Mesopotamian culture at Ur and Kish. Even the boats depicted on some of the vases are by some claimed to be Mesopotamian in type. This culture is supposed to have reached Egypt by way of Syria or else by way of the south of Arabia and the Red Sea. Both routes may have served for its transmission.

## Late Predynastic or Semainian (S.D. 60–79).

The decorated pottery persists, but the better patterns are no longer found. Spirals are degraded to mere comma-shaped marks (**1. 14** c), and such animal figures as occur, e.g. crocodiles, scorpions, and snakes are very roughly executed. New shapes, chiefly cylindrical and elongated barrel-shaped and oval pots, are made

in light red, burnished and unburnished, wares. Late in the period pot-stands with perforated stems offer another point of comparison with Mesopotamia (compare **1. 7**). The stone vases gradually assume the same cylindrical and oval shapes as the pottery. Slate palettes are now predominantly rectangular or square.

The most typical flint implement is the thick-backed knife with a flattish triangular section. At the close of the period square-ended flints and the handled knives begin to appear. Copper becomes more common, made into daggers, chisels, and adzes of serviceable types. Notice especially (**1. 13,** *S. side*) the advanced type of dagger with midrib (S.D. 63).

Though possibly a few may be of earlier date, the majority of the remarkable **ivory carvings** from Hierakonpolis (**1. 13,** *N. side*) must be assigned to this period. They were found in a pit under the walls of the ancient temple of Hierakonpolis, and are of a date anterior to those walls. The carvings consist chiefly of statuettes of men and women, figures of animals, boats, and wands both curved and straight. The wands are carved in low relief either with the usual predynastic design of processions of animals, or with continually repeated figures of the king smiting a captive. The statuettes are among the most remarkable objects in the Egyptian collection. Nothing like them is known elsewhere. Though they are greatly mutilated, the delicacy of the modelling and the finish of the workmanship are still visible. The long rippled hair of the women is always represented with the utmost fidelity, and their long cloaks may be compared with the cloak shown on the ivory statuette of a king of Dynasty I, now in the British Museum. A curious bandy-legged type is found among these figures, a type which continued down to Roman times, notably in the figures of the gods Bes and Ptah-Sokar. The figure of a hound is marvellously true to life; the boats reproduce the forms depicted on the decorated vases.

Along with these sculptures must be placed the remarkable statue in basalt of a negroid warrior wearing a full beard, formerly in the Macgregor collection, and also a bearded head in limestone also from Hierakonpolis.

**Dynasties I–III** (c. 3400–3000 B.C. *Protodynastic*). Chiefly from excavations at Abydos, Hierakonpolis, and Reqaqneh.

Of the predecessors of Narmer-Menes, who by his conquests united Upper and Lower Egypt, one, known as the Scorpion king appears on the larger (fragmentary) **mace-head** from Hierakonpolis (**1. 17**), on which a king is represented with a hoe in his hands, cutting the dyke to let the inundation into the canals at high Nile. On the smaller mace-head Narmer is shown enthroned with attendants round him, before him the crown princess in a covered litter like a sedan-chair, and behind him three running or dancing men. This is the earliest representation of the *Sed*-festival. He also appears on the largest slate palette known (cast on *N. side of the Screen*), recording the conquest of Lower Egypt. Another palette, of which the greater part now in the British Museum is represented here by casts, also appears to record a **1. 15–21.**

victory by a dynastic king; the battle-field after the fight is realistically represented. The third, from Hierakonpolis, is an original slate and represents hunting scenes; on one side is the earliest known figure of a composite animal with a lion's body and legs, and a hawk's head and wings. The figure of a man dressed as a jackal and playing the flute is curiously interesting; it is thought to represent a decoy. The giraffe is worth noting. On the other side of the slate is the hollow in which the malachite was ground; this is surrounded by a design of animals.

Menes and his successors of Dynasty I are represented by finds from the royal tombs at Abydos (**1. 15**, *N. side*), re-excavated by Petrie, after their inadequate exploration by Amélineau.

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

Above are vases of pottery, copper, and stone, including a beautiful example in amethystine quartz. A fragment of a carved casket found by Amélineau is inlaid with glazed quartz, not with glass as was at one time believed. To it has been joined another piece found by Petrie in the tomb of Mersekha. A tomb-group from Tarkhan with alabaster bowls supplies some of the First Dynasty shapes of stone vases.

On the floor of **1. 13** is a tomb group from Abydos consisting of pottery, beads, and other small objects.

The **clay sealings** (**1. 14**, *N. end*) are the covers of the jars of offerings placed in the royal tombs of Dynasty I and are marked with the names of the kings of that period.

An important monument of Dynasty II is the schist statue of King Kha-Sekhem (**1. 16**), on the base of which are engraved figures of overthrown enemies and the numerals, 47,209. Of Dynasty III may be noted model tools in sheet copper which precede real tools in the funerary furniture, and the fine polished red pottery, exemplified by the noble lion from Koptos (**1. 21**). Here also appears the squat form of stone vase, such as was exported to Knossos in the Early Minoan Age (see **1. 62**).

**Dynasties IV–X** (c. 3000–2300 B.C. *Old Kingdom*).

**1. 18–22.** The stone vases chiefly from El-Kab (**1. 21**) illustrate the fine stone-working of the Pyramid Age. In alabaster, tall cylindrical

jars descended from a predynastic form, one inscribed with the name of Dad-ka-ra (Dyn. V), tables of offerings and pointed unguent-pots with a deep collar-rim are typical forms. A vase with double-channelled spout, copied from the metal shape near by, and a curious moustache-cup have both been found in Crete as exports from Egypt, as also specimens of the bowls worked in harder stones, porphyry, and diorite. Forms like the bowl of translucent diorite with a deep groove below the rim were even copied in Middle Minoan II pottery (**1. 64**, *N. end*). Stone lamps and a model granary of the period are also shown.

Twists of pottery (**1. 19**) were used as substitutes for offerings when Khufu (the Cheops of Herodotus) closed the temples and forbade sacrifices.

To the succeeding dynasties belong tomb-groups from Qau el-Kebir and Badari, containing delicately shaped alabaster pots, small gold amulets and beads and the like. A group from Abydos (**1. 20**) includes a fine ivory statuette and a set of dummy instruments, &c., for the opening of the mouth, part of the funerary rites.

A series of head-rests (**1. 22**) shows the variation in type during this period from the solid block hollowed out to fit the neck to the elaborate form with six slender props and a form with the rest, sometimes supported by human hands, on a fluted pillar.

## Dynasties XI–XII (c. 2300–2000 B.C. *Middle Kingdom*).

The collection, derived mainly from excavations at Beni Hasan, Abydos, Kahun, Harageh, &c., includes rich burial groups, one from an undisturbed burial with fine amethyst beads, electrum ornaments, and a typical oblong palette (**1. 24**). New forms of alabaster vases accompany others modified from those of the preceding period. A distinctive feature of the burial rites of this period is the practice of depositing wooden models of boats and scenes of domestic work (**1. 23**). Among the boats may be noted one with furled sail being rowed down Nile against the prevailing wind, others sailing up river, one with the owner under a canopy playing draughts with a retainer, with his weapons hung beside him and a negro standing in the prow, and another carrying the mummy of the deceased to the place of burial. **1. 22–24.**

In a model granary with its overseer checking the grain as it is shot into the bins the original grain is preserved; in kitchen-scenes various activities, baking, butchering, brewing, and other occupations are represented, the men being coloured red and the women yellow; finally there is a model of a funerary scene itself with coffins beneath a canopy surrounded by mourners.

Chiefly in the lower part of the same case is a series illustrating the full development of the pottery 'soul-house' from an original tray of offerings (Dyn. IX onwards) to an elaborate building of two or more storeys.

Two fine pieces of sculpture of Dynasty XI are the seated group of Mentuhotep and his wife and a head from a small statuette in fine-grained schist (**1. 22**). Other specimens of sculpture (**1. 24**), lack indeed the strength of Old Kingdom works, but exhibit much

delicacy of carving, e.g. the fragments of live and dead ducks from the tomb of Senusert II at Lahun.

Other noteworthy pieces are the magic wands of ivory; the canopic jar with lid in the form of a human head, and heads from others, contrasting with the formal set of heads representing the four genii of the dead introduced in Dynasty XVIII (**1. 31**); and in the bead-collection on the Screen the fine stone beads, carnelian, amethyst, and haematite, characteristic of Dynasty XII.

Of high importance for the synchronization of ancient cultures is the tomb-group discovered by Garstang at Abydos (**1. 66**). This group, containing a Middle Minoan II vase and cylinder-seals inscribed with the titles of Senusert II, served to confirm the observations of Petrie at Kahun, where fragments of polychrome ware were found among the ruins of the town.

## Dynasties XIII–XVII (c. 2000–1600 B.C.).

**1. 22, 24, *and* 29A.** An interval of decadence and confusion, marked by foreign invasions and immigrations. On the one hand the African 'Pan-grave' people, so named from the shape of their graves, from the south, as found at Napata, Nubia (Sudan Room; Ground Floor). Their tomb-furniture (**1. 22**, *bottom*), consists of painted *bucrania*, abundance of ostrich and other shell beads (rich grave from Mostagedda) and black-topped red-polished cups with a white band (excellent examples from Abydos in **1. 24**).

On the other the Semitic Hyksos, under the so-called Shepherd Kings (scarab of Khyan), from the north-east, who settled largely in the Delta region. To them in the first instance are due the black flasks (**1. 29**) with incised or punctured, white-filled decoration, heralding the coming of a whole series of Syrian ceramic types in Dynasties XVII and XVIII.

This period ended with the reorganization of Egypt under Kames, founder of Dynasty XVII, whose inscribed sword and axe (Evans Collection) are here shown.

## Dynasty XVIII (c. 1600–1321 B.C. *New Kingdom*).

**1. 26–30, 32–4, 37A.** This, the period of extension and conquest chiefly into Syria and beyond, and of the Asiatic relations pictured in such records as the Boghaz-Keui and el-Amarna letters, is illustrated here by numerous grave-groups, of which the Museum possesses an admirable series, containing foreign pottery, Syrian, Cypriote, and Aegean, and other vases which, if not imported, were yet made under foreign influence like the alabaster dwarf carrying a vase, from Sinai. Noteworthy among such is the Maket Tomb from Gurob with a Late Minoan alabastron decorated with an ivy-leaf design in a style comparable to that on a vase from Palaikastro (**1. 65**, *top shelf*); and tomb-groups from this and other sites containing N. Syrian vases with painted birds, flasks based on leathern prototypes, tall red flasks, a ring-vase resembling in form the Aegean *kernos* (**1. 63**), and especially figure-vases in fine red polished wares, e.g. the fat negress, kneeling women and the hedgehog with black scrolls (**1. 29**). Finally towards the end of the dynasty, Mycenaean false-necked amphorae (in a group from

Sediment and numerous isolated specimens) for which compare **1. 70.** The earliest appearance of this type in Egypt is, however, given by the neck of one from a foundation-deposit of Aahmes I, first king of the dynasty.

The graves often contain fine kohl-pots, squatter in shape than those of the Dynasty XII, and other toilet-vases of alabaster. A delicate kohl-pot from Memphis, with stand and an outer shell to the body cut *à jour* is executed in fine green glaze.

Amid closely datable material are a foundation-deposit of Thothmes III (1501–1447 B.C.); and another of his queen, Hatshepsut, with model implements, from her temple at Deir el-Bahri, from the rubbish-heaps of which were recovered large quantities of ware with a brilliant blue glaze, hence known as 'Deir el-Bahri' blue. Compare ushabtis from the same locality (**1. 31**). Some of the pieces bear titles of Thothmes III and of the Queen herself. Other examples of glazed ware, though not so brilliant in tone, include fine pieces like the spouted libation vessel, the lotus goblet, and the figure-vase in the form of the hippopotamus goddess Taurt, a rare occurrence in this age.

A beautiful alabaster lotus-goblet (partly restored) and a fragment of another from Sinai bear titles of Amenhotep III, 'beloved of Hathor' dedicated by 'the scribe, the overseer of the treasury, Pa-nehesi'. This piece leads to his son, Amenhotep IV, later known as Akhenaten, relics from whose palace and town at el-Amarna form one of the outstanding features of the Museum's Egyptian collections (**1. 33**).

Particularly worthy of study are the fresco-painting of the princesses seated at the feet of the king and his queen, Nefertiti (**1. 34**), sculptures portraying the king worshipping the sun-disk or Aten (**1. 32**), and frescoes of birds, animals, and foliage (*on the wall*). The sculpture shows the peculiar style of art introduced by the heretic king. The naturalistic treatment of trailing vines and creepers, the double bands and crowded hieroglyphs of the cartouches, the strange figures and costumes of the king and queen, and the representation of the sun with rays ending in hands, are typical of this short but interesting period. The fresco of the princesses (**1. 34**) is most important in the history of art, as it is—if palaeolithic cave-paintings be excluded—the first known attempt to represent a rounded body on a flat surface by adding shadows and high lights on the legs and bodies. The fresco is painted on mud plaster and the high lights are produced by powdered orpiment. The colours have been darkened by varnish recently applied as a preservative.

Characteristic of this age is the blue-decorated pottery, of which the Museum possesses the largest known specimen (**1. 33**), inlaid glass, glazed tiles and glazed trinkets, such as rings, flowers, fruit, figures, made from materials (*lower part of the case*) in moulds, and like those shown in **1. 37A**; where are also fragments of Mycenaean vases, allowing the Egyptian and Aegean cultures to be synchronized once more.

Returning to **1. 30**, attention is called to certain objects of interest; the centre of a chariot-wheel, a masterpiece of the

wheelwright's skill; a flask of Syrian form which analysis has proved to be of pure tin, on all grounds, therefore, an import.

**Dynasty XIX** (1321–1205 B.C.).

**1. 32, 35, 37 B–C.** Groups shown in **1. 32** bear additional witness to foreign relations in the frequent occurrence of the false-necked amphora of Aegean fabric, usually of the globular shape which marks the later stages of this vase's history. Local imitations in alabaster and even in blue-glazed ware are shown. Some of these vases come from burnt deposits of property found under the floors of houses at Gurob. The foreign elements in these deposits, may support the idea of some crematory rite foreign to Egyptian custom, practised by strangers from N. Syria or Palestine.

Foundation-deposits from the Ramesseum at Thebes, consisting of models of offerings, tools, materials, and plaques bearing the joint names of Rameses II and Neb-unnef, high priest of Amon, and a remarkable alabaster vase in the form of a bandy-legged dwarf—presumably the god Bes—those of the king. Other foundation-deposits have the name of Siptah coupled with that of his chancellor Bay. Attention may also be called to bronze situlae with mythological scenes incised or in relief, and the figure of a lute-player from Saft el-Henna (**1. 35**), and fine ivory carvings from Qau el-Kebir (**1. 37 c**).

**Dynasty XX** (1205–1100 B.C. *Decline of the Ramesside Empire*).

**1 37 C.** Mural inlays in the form of rosettes and lotuses from the palace of Rameses III at Tell el-Yahudieh show Assyrian influence; foundation-deposits from Thebes in brilliant blue glaze bear titles of Rameses IV.

**Dynasties XXI–XXV** (c. 1100–663 B.C. *Late Kingdom*).

**1. 36, 37 D** A period of decadence and confusion culminating in conquest by an Ethiopian dynasty. Iron comes into general use, e.g. weapons from Lahun, c. 800 B.C. The fine series of ushabtis in stone and glazed ware of the Ethiopian conquerors and their queens were presented by the Sudan Government. They may be compared with those in **1. 31.** In some cases the stereotyped features of the Egyptian ushabtis are closely reproduced; in others, notably those of Tirhaqa, the African lineaments are clearly recognizable.

In a small pedestal case behind the Screen are foundation deposits, plaques of gold, silver, and semi-precious stones from Tirhaqa's temple at Sanam, near Napata; also a delicate toilet-spoon of Egyptian workmanship in the form of a swimming girl, found in a grave at Sanam. (Other collections from this site are in the Sudan Room, Ground Floor.)

**Dynasties XXVI–XXX** (c. 663–332 B.C.; *from the revolt against the Ethiopian domination down to the conquest of Alexander of Macedon*).

**1. 35, 37 D–E, 40.** Particularly common in Dynasty XXVI are the bronze figures of gods, kings, and animals, cast by the *cire perdue* process; some,

like one of the goddess Neith, are inlaid with gold. Among the gods, figures of Osiris, god of the dead, occur most frequently, hundreds being sometimes deposited in one grave.

Towards the close of the period there is a marked intrusion of Greek influences, as evidenced by finds from the Greek depot at Naukratis (*Gallery II*) and also by glazed dishes and bowls with Greek orientalizing designs.

From this point the visitor should return to the area behind the Screen, where will be found certain special collections:

(i) SEALS AND SCARABS

(*a*) **Cylinders**; a type possibly borrowed from W. Asia and current in Egypt from the earliest dynastic period down to Dynasty XII. Early examples are often of wood or ivory; fine stones, one with titles of Pepi I (Dyn. VI) and glazed ware, e.g. of Senusert II (Dyn. XII, see also **1. 66**) are also used. **1. 25.**

(*b*) **Button-seals.** These, as proved by grave-finds from Qau el-Kebir and Badari (**1. 20**), were used from Dynasty VI to XII. Many of their decorative motives were adopted with modifications on Cretan seals (**1. 69**).

(*c*) **Scarabs.** Models in stone or glaze of the sacred beetle (see a mummified specimen on the E. side). They appear already in Dynasty IX, but their vogue extends from Dynasty XII to XXVI. The royal titles on scarabs were often engraved for amuletic purposes and are not necessarily evidence of date. The scarabs with spiral designs are common in Dynasty XII. On the E. side are two heart scarabs such as were placed on the dead, probably to symbolize the resurrection. A large scarab of Amenhotep III records the events in his reign which most interested himself.

(ii) FUNERARY OBJECTS

**Ushabti figures.** These figures are first found in the Middle Kingdom and continue till Dynasty XXX. They appear to owe their existence to a fusion of two independent ideas: (1) the *ka*-statue of the deceased person; (2) the statues of servants, which seem to have been the substitute, in historic times, for human sacrifice at the master's grave. In course of time the idea that these figures represented servants became more fully developed, and from Dynasty XVIII onwards, though the mummy form is retained, they carry in their hands a hoe and a pick, while a basket is slung by a cord over the left shoulder. In a few rare instances, they carry water-pots instead of the basket. The figures are made in various materials, blue glazed ware being the commonest. The earlier types are beardless and usually have one vertical line of painted inscription down the front, but sometimes the sixth chapter of the Book of the Dead is inscribed upon them. In Dynasty XXI, a small percentage of figures in each tomb is represented as dressed in a kind of kilt with a whip in the right hand. These are the taskmasters; the proportion is about one to ten of the ordinary figures. In Dynasty XXVI, the ushabti **1. 31,** *Upper shelf.*

figures are bearded, and stand upon a plinth with a square support up the back; the inscription at this period is always incised.

The word Ushabti is derived from *usheb* 'to answer', and means an 'Answerer'; another derivation is from the other form of the word, *shawabti*, which means 'wooden figure'. At the S. end is an unusually large ushabti figure of a man named Nefer-uben, and at the corners of the shelf are two of the finely modelled figures of Horuta; all of Dynasty XXVI.

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

*Floor.* **Canopic jars** with lids are in the form of the four genii of the dead, under whose charge the viscera of the deceased were placed. These genii are often represented standing on a lotus beside Osiris in the judgement scene. Amset is human-headed, Hapi ape-headed, Duamutef jackal-headed, and Qebh-sennuf hawk-headed. The clay figure of Osiris roughly wrapped in cloth and laid in a clay coffin is probably a provincial instance of that great cult of Osiris, known best in the elaborate Ritual of Dendereh.

(iii) BEADS

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

## WEST ASIATIC SEALS

This special collection arranged in three cases covers practically the whole range of the seal-cutter's art in the Near East from the earliest Sumerian down to Sassanian times. They are exhibited here as a special collection

owing to the difficulties of distinguishing many of the products of the closely interrelated parts of this region.

The most important part of the **Mesopotamian** series consists of the Liddon Collection [L.] deposited by Keble College; among the remainder are donations from the Rev. Greville Chester [G. C.], Dr. Fortnum [F.], and Dr. (now Sir) Arthur Cowley.

The extraordinarily varied **Syrian** series is largely owed to successive visits paid to the Near East in the eighties of the last century by Greville Chester. The seals so obtained were presented or ceded by him to the Museum during his lifetime, and include a small group of inscribed Phoenician seals. Further additions were made later by gift from Col. F. Warren and by purchase of the Greg Collection. These two last sources are also responsible for the major part of the Cypriote series.

It is, however, in respect of the seals classed as **Hittite** that the Ashmolean can claim pride of place. The foundations of this collection, unrivalled in any museum in the world, were laid by Greville Chester at a time when these seals attracted but little attention; Sir Arthur Evans, while Keeper, secured further important pieces. In 1895 it received a valuable accession collected at Ain Tab in northern Syria by D. G. Hogarth. This, one of the first fruits of that deep interest in Hittite studies which he retained to the last, was followed by other additions particularly during the period of his Keepership. He always fostered with special care this section, enlisting the aid of Miss Gertrude Bell, C. L. Woolley, and T. E. Lawrence in his efforts towards enlarging it further. The final result of this interest was the publication of *Hittite Seals* (Oxford, 1920), a *catalogue raisonné* of this important portion of the Museum's collections.

(i) **Mesopotamian.**

The collection is very good and representative of Sumerian and Early Babylonian cylinder-seals, and also of those of the Neo-Babylonian and Persian periods. Of the Babylonian of the Kassite period and the Assyrian it is not so representative.

In the **Early Sumerian** period the favourite designs consisted of **1, 38,** human-headed bulls, animals, and heroes in conflict, the figures *N. side,*

being arranged symmetrically and every portion of the field being generally filled in. The favourite material was shell, obtained from the core of a species of great univalve or conch-shell occurring in the Persian Gulf; in Sumer this material took the place of ivory in Egypt. Marble and serpentine are also met with; but in the earliest period shell and soft calcite, or alabaster, are almost invariably employed. Towards the end of this period a very decorative effect was sometimes introduced by dividing the field of the seal into two or more registers, one above another, each forming a continuous band of decoration. The fine calcite cylinder (1912. 6), engraved with rude figures of men and animals arranged in two registers is a good example; it was probably found on a South Babylonian site such as Fâra (Shuruppak).

The succeeding period of **Semitic** expansion under the kings of **Akkad** brought with it a change in the designs upon the cylinder-seals. While the symmetrical arrangement was often retained, the engraver was no longer actuated by the *horror vacui*. In the cult-scenes, which now first make their appearance, the figures both human and divine are arranged in a naturalistic manner on a plain ground; seal-engraving partook of the same high qualities as the sculpture of the period. To the earlier Semitic time may probably be assigned the large seals engraved with a scene representing the Sun-god passing from the eastern to the western portal of heaven (cf. the fine specimen G.C. 6). Seals of the best **Akkadian** style are rare, doubtless because of the lack of excavation on North Babylonian sites.

The influence of Akkadian art is very apparent in the seal-engraving of Southern Mesopotamia during the period of the dynasties of Ur and Isin. The cult-scenes are distinctly Akkadian in design, while their treatment is Sumerian. The racial characteristics of the Sumerian gods engraved upon the seals become more prominently Semitic, and the Moon-god is the only deity whose dress sometimes reflects a Sumerian origin. Isolated emblems now begin to appear upon the field of the seal. The seal becomes more widely adopted as a mark of private ownership, and a three-line inscription containing the owner's name and those of his father and patron-deity is often added. For examples of seals of the period see L. 9, L. 22 (2), L. 24, L. 29, L. 35, G.C. 9, G.C. 11, G.C. 15, and F. 1. 19.

With the new influx of **Semitic** immigration from the West, which resulted in the establishment of the **First Dynasty of Babylon**, the character of the seal again underwent a change. The cult-scenes of the preceding period are adopted with many modifications. More figures are introduced, and emblems increase both in the field and in the hands of deities. The Storm-god standing on his bull, a West Semitic introduction showing Cappadocian influence, is a very favourite subject. Another deity often met with is a form of the Sun-god standing with one foot placed upon the symbol for a mountain and holding a serrated blade. Haematite is the favourite material, and the majority of the seals labelled Babylonian may be provisionally assigned to this period. At this time the flat stamp, (1913.770) was intro-

duced at Nippur, in place of the cylinder-seal for official use, but the development was local and short-lived. For examples of Babylonian seals of **West Semitic** character see L. 19, G.C. 7, and 1910. 246; the representation of the goddess on the last-named seal is of interest, as it illustrates the manner in which Ishtar, the principal Semitic goddess, acquired, in her character as the goddess of war, the attributes of other deities. An example of a seal of this period from the East of Babylonia is 1910. 247, which probably came from Dêr, a Babylonian city on the Elamite frontier; in style, however, it differs little from its West Semitic (Babylonian) contemporaries. Other seals of this period showing Syrian influence in technique are L. 22 (4), G.C.14, and G.C.19. The marble cylinder (1912. 7) may here be mentioned as it presents some points of special interest; while its subject-matter is suggestive of an early date, the spacing and treatment of the figures differ from seals of the early Sumerian period. It is an imitation of archaic work, possibly from an early Syrian or West Semitic site.

With Babylonian seals of the **Kassite** period the custom was introduced of engraving on them a prayer or short address to a deity, written either in Sumerian or Semitic Babylonian, and soliciting the deity's favour on the owner's behalf. In spite of an increase in the size of the seal, little space was left for the design, which often consists of a single figure, representing a god, a goddess, or the owner of the seal. The emblems are not crowded in the field, and in several cases are of Elamite origin. The cutting is shallow, but effectively and carefully done; for two seals of this period see G.C. 16 and G.C. 18.

The earlier **Assyrian** seals are characterized by a certain roughness of technique and a preference for line-engraving. Scenes of battle and the chase are favourite subjects, and the horse-chariot makes its appearance on the seal; buildings are also sometimes represented (cf. L. 27; for other specimens of the period see L. 44, L. 45, and G.C. 12). In the later Assyrian epoch the engraving becomes more careful and details are elaborated. Winged mythological beings beside sacred trees form a very common and effective design; the sacred emblems are reduced in number, and the winged disk of Ashur is of frequent occurrence. Both in this and the succeeding periods of Neo-Babylonian and Persian rule the use of harder stones for engraving is introduced, and very beautiful specimens of chalcedony (cf. L. 49, L. 50, L. 53, L. 54, G.C. 1, G.C. 2, G.C. 8, and 1911. 133), agate (cf. L. 48 and L. 55), and carnelian (cf. L. 51, 52, and 1912. 8) are met with. G.C. 10 is a fine specimen of a cult-scene of this time; another is 1911. 133, in which the wedge and tasselled spear-head, the emblems of Nebo and Merodach, may be seen in the space before the god. In these periods winged and composite monsters are introduced in conflict with mythological beings and gods, and, in the Persian period, with kings.

(ii) **Syrian** (i.e. Phoenician, Aramaean, Hebrew, Sassanian, Gnostic, &c.).

A rough division by style and date separates these 'Syrian' seals and stones into six groups, but no more

detailed classification can be usefully attempted until the scientific excavation of stratified sites in Syria has provided the requisite background.

**1. 38,** *S. side.* (1) **Assyrian and Babylonian style.** The seals in this group are parallel in date and style to the cylinders of the Neo-Babylonian and Persian period on the north side of the case. The principal form is the *conoid*, which was a peculiarly West Semitic form, used also in later times (see below, group 4). Many of the examples are of hard stones, chalcedony, and the like; notice particularly 1911. 132, of white quartz, which shows a Persian king in conflict with two lions which he holds by the hind legs. The form of the Persian crown should be noted, as it differs completely from earlier royal head-dresses. On seals and gems it suggests a simple serrated fillet surrounding a closely fitting cap (as on this example), but in Persian sculpture on a large scale the separate members of the fillet are seen to consist of a series of crenellations. Its earliest occurrence is in a representation of Darius Hystaspis, and it is the parent of many later variants of royal headgear.

(2) **Native Syrian styles.** Here are grouped those seals which have most claim to be termed Phoenician. A few, which actually bear Phoenician inscriptions (these have nearly all been published by Lidsbarski in his *Ephemeris*, vol. i), were undoubtedly made by Phoenician workmen if not actually in Phoenicia; and many others are so close to these in style that they may be ascribed to the same source. The predominant form in this class is the *scarab*, with its many scaraboid variants; yet outside the form these pieces betray no Egyptian characteristics. (For scarabs probably made by Phoenicians, but showing definite Egyptianizing tendencies in design, see **1. 25.**)

(3) **Scarabs from Tharros, Sardinia.** A small and uniform class, all made of green jasper, and showing a blend of Egyptian, Archaic Greek, and Assyrian influences in their subjects. Tharros was a Phoenician colony, and the general date of these scarabs would be sixth to fifth century B.C.

(4) **Later styles; Parthian and Sassanian periods** (c. 200 B.C.–A.D. 600). The seals are chiefly of the conoid form, and therefore in the direct line of descent from the Mesopotamian seals of group 1. In style many of them, especially amongst the later examples, betray a certain amount of Roman influence working upon the traditional native motives. Apart from seals, this group contains a number of ring-stones and gems of similar style.

(5) **Late amulets, chiefly Gnostic** (?). These are mostly of steatite, and are engraved with crude designs which seem in many cases to have had a significance in Gnostic magic. They all come from Syria and are of Imperial date.

(6) **Early Arabic,** c. A.D. 600–800. On the bottom row in the case is placed a small group, two of which bear Cufic inscriptions.

### (iii) Hittite.

Two cases contain all the seals or amulets in the Museum collections which are certainly or probably Hittite, to-

gether with a cognate Cypriote group. In this class, on which knowledge of Hittite art, religion, and script much depends at present, the Ashmolean is perhaps richer than any museum in the world. The arrangement, which separates the three types, cylinder-seals, bullae, and stamp-seals, is that adopted by Hogarth in his catalogue of the collection (*Hittite Seals*, Oxford, 1920). He there divides the series into four chronological periods:

I. Before c. 1500 B.C.
II. c. 1500–1200 B.C.
III. c. 1200–1000 B.C.
IV. c. 1000–600 B.C.

with the proviso that the groups assigned to periods II and III may overlap in part.

The **cylinder-seal** is common in all four periods. To period I belong the seals in the N. Syrian tomb-groups (**1. 9**) and some other early examples, which all show very marked Mesopotamian influence in material and design, and possibly even came from Mesopotamia itself. With period II begin the first signs of an individual 'Hittite' style; heads shaped like beaked knobs, bodies of hour-glass form, the prevalence of animal motives, broad, deep cutting, and other stylistic traits typical of a primitive art. Notice also in this group the peculiar type of loop-bore cylinders (row 3). Period III shows 'Hittite' glyptic art at its height. The scenes are typically Syrian or Syro-Hittite, but the technique, style, and some of the motives are increasingly influenced by Mesopotamian (i.e. at this time chiefly Assyrian) art. Occasionally even Egyptian motives are found, e.g. the ankh, and sphinxes. Notice the filling motive of two or more links of guilloche which is characteristic of this group. The most important individual piece is the famous Indilimma seal (row 7) with Hittite pictographs and an inscription in southern cuneiform. **1. 39,** *N. side.*

Most of the seals in period IV either come from cremation-graves in N. Syria (**2. 10**) or else are closely allied in style to seals from those graves. The prevalent influence is Babylono-Assyrian; animals, hunting scenes with kneeling and standing archers, and various ritual representations with Mesopotamian affinities are all characteristic. Seals of faience and glazed steatite appear now for the first time and soon become very common. Cognate cylinders of contemporary or later date are appended at the end of this Hittite group. *S. side.*

The **bullae** (including also semi-bullae) all belong to periods III and IV. That they were probably used as amulets, not seals, is suggested by their convex surfaces and by the different designs found on the obverse and reverse of each. Their chief importance, however, is linguistic and philological, for they supply the majority of inscribed Hittite glyptic objects. The inscriptions, unfortunately, cannot yet be deciphered.

Below the bullae are exhibited a few abnormal types: notice particularly two lentoid seals, a form typical of Aegean glyptic, and a large steatite spacer-bead with two bores.

1. 41, N. side. **Stamp-seals** are found in all periods but the first, and in technique and design are strictly parallel to the cylinders of their respective periods. In period II the most characteristic shape is the handleless *gable-seal*. Gable-seals of circular shape approach very near a well-known Aegean form, and as almost all of the specimens hail from Cilicia, they are perhaps not true Hittite, but rather Hittite influenced by Aegean (Cypriote?) art. Those of rectangular shape are without doubt all Hittite. Note here, as with the cylinders of period II, the almost exclusive use of steatite or serpentine. Of the other types found in this period the most noteworthy and distinctive morphologically are the *loops* and *studs* with lunate, rectangular, or trifoliate bases. Rather simple, conventional animal and geometric motives form the principal designs: many of the types are reversible.

In period III the great majority of the types are handled. True gables are no longer found, though a few handleless hemispheroids occur. There are a number of new and elaborate types, *tripods* (always of metal, and all inscribed), *hammers* (which seem to be Anatolian rather than Syrian, and bear elaborate and typical Hittite cult-scenes), and *knobs*; but none of these types is really common, and loops and studs are still the most popular shapes. Two *rings* also fall into this class: one, a gold one, bought at Konia, shows a winged deity standing on the back of a sphinx and flanked on either side by lions over each of which is a Hittite script-character; the other is an example of base silver and also bears Hittite characters. Animal motives, and geometric lattice and cross designs are still prevalent on the poorer seals, but on the richer examples fine cult-scenes occur, similar to those on the cylinders of the same age.

S. side. In period IV most of the handled types that occur in period III are still prevalent. Thus studs and loops, stalks and hammers are all found and the only type which seems to be absent is the tripod. But it is two handleless types, the *conoid* and the *scaraboid*, that are especially characteristic of this period. Of these the conoid is a form new to Hittite glyptic, and one which seems to have come into use contemporaneously in Syria and Mesopotamia in the Early Iron Age, while the scaraboid does occur sporadically in previous periods. The designs on these seals, such as stags, scorpions, *bucrania*, and human figures, are usually crude and rough; in most cases they present affinities with contemporary Mesopotamian examples.

Below is exhibited a group of those seals found in Cyprus which are most probably of Cypriote manufacture, and on the E. end of this case are miscellaneous stamp-seals from various sites in Asia Minor and Syria, which seem to be cognate in style to the foregoing Hittite examples.

## NORTH SYRIA

Here are shown some bronzes and other objects, many of which, by character and provenance, might be claimed for SOUTH HITTITE products; but the distinction of many of them from PHOENICIAN is far from certain.

The most characteristically Hittite are some of the figurines representing, probably, male and female divinities, which are grouped in the centre and on the right of the shelf (**1. 40**). Those of a god, who wears a peaked cap, should be compared with the Aegean (Cretan) figures, in **1. 70**. The resemblance is probably in no sense accidental, but due to Aegean influence exerted on the Syrian coast-line. The majority of these bronzes fall late in the Hittite period. Almost all were bought by Greville Chester on Phoenician soil, and too much stress must not be laid on their reported places of provenance. But the fact that the curious composite group of two large and two small figures shown towards the right was found (if it is genuine) near Sardes is sufficient to stamp it as at any rate Lydo-Hittite. Some other objects of **Lydian** provenance are shown below. **1. 37, 40.**

With the bronze figurines is a very interesting ivory statuette of the same cult-type, acquired at Aleppo. It belongs to the same artistic province as the ivories discovered by Layard at Nimrud, and has obvious relations with those discovered by Hogarth at Ephesus.

The *varia*, in **1. 37** E, mostly of North Syrian provenance, await classification till more is known of the Moschian Hittite civilization. Some terra-cotta figurines of Syrian provenance represent for the most part the Nature Goddess. Particularly to be noticed are the mould and casts on the right which connect Syria with Lydia; the small figurine pendants and the seals which connect it with Crete; and the specimens of stone 'censers'.

For earlier objects from this region see **1. 9**, p. 34 above.

[Two stones from N. Syria inscribed in Hittite characters, one in relief script, the other incised, are exhibited, for want of other space, on the Ground Floor in the Egyptian Sculpture Gallery (*west side, lower shelf*).]

## WEIGHTS

In this special collection have been brought together WEIGHTS of every size, form, and material, to illustrate the various standards in use in ancient times. The weights are divided into classes according to the standard to which examination has suggested that they must have originally belonged. Full details of these are given on the labels.

The most noteworthy are the early Sumerian weights in the form of animals, couchant rams, calves, pigs, &c., engraved on the face to prevent falsification, a huge duck-weight from Warka (the ancient Erech), and a Sumerian suspension-weight of **1. 43.**

nummulitic limestone, for weighing wool, inscribed 'One maneh for wool-rations'. Important too are the Minoan weights (here shown in facsimile) marked with numerals. A large squat barrel-shaped weight from Aphrodisias, Caria, heads a series of weights of this form, such as are of common occurrence in the Near East in Roman times.

## ASIA MINOR

The early settlements, which so far have been explored in WESTERN ASIA MINOR, have produced pottery, idols, weapons, &c., whose nearest relations are to be found either in Cyprus to the south or in the Danubian area to the north. Their Aegean relations are less obvious and of later date. In Asia Minor, however, as in Cyprus, the most primitive remains have yet to be found. Perhaps, anything which can be called civilization developed late. There is nothing shown in this case which seems to belong to a truly Neolithic Age, nor has any other Museum earlier Anatolian products to show. The principal feature of the collection is the large group of pottery obtained by H. A. Ormerod at ISBARTA, Phrygia.

**1. 44.** At the coastal site of Hissarlik (Troy) even the lowest layer is sub-Neolithic. Specimen sherds, whorls, &c., from seven strata, given by Schliemann many years ago, are displayed in the cupboards below, but are labelled as he would have labelled them, the collection not being representative enough for it to be worth while to rename the strata as the later excavators have renamed them. Above are products of the Bronze Age in the interior. The specimens illustrate a belt of settlements, which stretches from Yortan (Mysia), in the north-west, through the region about the headwaters of the Maeander to the Gulf of Adalia. This belt seems to indicate the early use of the trans-peninsular route between the Dardanelles and Cyprus (note the daggers of Cypriote form found near Celaenae-Apamea), which had a long subsequent vogue. Northern sites, Yortan and Thyatira, supply small vases (*upper shelf*), usually black-burnished, including beaked vessels with incised, white-filled designs, an early phenomenon paralleled by the schematic figurines of brown-burnished ware from Lycia, also decorated with white-filled lines. Along with these may be reckoned the small figurines in white marble and the flat figurine of island marble, comparable to Cycladic specimens (**1. 47**) and identical with one found at Troy.

The beaked vases betray distinct influences of Aegean form, and that from Emed, near the head-waters of the Rhyndakos in N. Phrygia, shows the substitution of white paint for white-filled incisions, as in Early Minoan pottery. Among the vases from Isbarta, both red, brown, and dark grey burnished wares appear,

and though in their decoration white-filled ornament is represented, it is replaced for the most part by blunt incisions without colour.

From further east comes the magnificent beaked jug, found at Kul Tepé, Cappadocia, presented by C. L. Woolley and dated by him to c. 2300 B.C. The same locality produced the tablets near by, inscribed in a Cappadocian language in cuneiform script. These date also from c. 2300 B.C.

The bull's-head rhyton, one of several found near Amisos, Pontus, recalls in point of fabric early Anatolian wares, and its decoration of ivy leaves round the mouth so closely resembles that employed on some Late Minoan vases (e.g. **1. 65**, *top shelf, W. side*) that it is assigned by Evans to the same period (c. 1500 B.C.). By others, however, it is regarded as much later in date, in fact as a product of the sixth or fifth century B.C. With it in any case must go the boar's head from Zela, and, if late, also the end of a *cista* from an unknown source, on which a hunter is depicted spearing an antelope. All are made of the same highly-burnished buff ware, heightened with details in red and black.

Certainly late, but possibly true Hittite, is the figure which appears to represent the War-God, originally set, as the curve of the base suggests, on the back of a bull.

## GREECE AND EASTERN EUROPE

The exhibits here are designed to illustrate, even though in meagre wise, the cultures of mainland GREECE before the Minoans of Crete obtained a foothold there.

On the first shelf (*west end*) are the wares characteristic of **Southern Greece** (Argolid, &c.), which have been divided into three periods, Early, Middle, and Late Helladic (the last including Mycenaean) in correlation with the three periods of Minoan Crete (**1. 62** &c.). The most striking product is the finely-burnished grey and buff so-called Minyan ware, the occurrence of which on other sites, e.g. those of Thessaly, Troy, and the like, has provided a valuable basis for synchronization. **1. 44.**

On the floor are the northern fabrics, chiefly **Thessalian**, from excavations by Wace and Thompson at Tsangli, Zerelia, and elsewhere, associated with a long-lived neolithic culture contemporaneous with a bronze age farther south. Marked local variations have been observed in the pottery, especially in point of decoration; and at the same time there are strong analogies between the earlier classes of these wares and wares from Macedonia and even those of an East European area stretching right through the Balkans to the Danube and on to the **Black Earth region** farther north. The types of this last region, modern Bessarabia and Galicia, are here represented by finds from Schipenitz and Koszywovce (*first shelf, east, and second shelf*). They belong to an area of painted pottery ornamented often with spirals and associated with rude figurines of an earth-goddess, oxen, and the like, small stone axes, and bone implements. With this painted pottery may be contrasted the black incised wares, as from Broos,

Transylvania, illustrating the interlock of Central European with the ware of the Black Earth region.

Later in date, but equally significant of the intercourse of Greece with the north, are two swords of mid-European type from Graditza, Thessaly.

## CYPRUS

Cyprus was related in culture almost as much to West Asia as to the Aegean, and its antiquities, therefore, should be studied in comparison with both the section which precedes this and that which follows. Its earlier products alone are dealt with here; the later, shown in Gallery II side by side with the later Syrian, will be described in connexion with **2. 10**. The Ashmolean collections consist in part of acquisitions through the Rev. Greville Chester, in part of allotments from excavations on Cypriote sites by the Cyprus Exploration Fund from 1888 onwards and of the British Museum Expedition in 1895. The most important contribution came from the work of J. L. Myres for the Cyprus Exploration Fund in 1894 in cemeteries at Hagia Paraskevi, Kalopsida, and Laksha-tu-Riu. It includes several grave-groups containing valuable material for the synchronization of the Bronze Age culture of Cyprus with those of the Aegean, on the one hand, and of Syria, on the other.

### Early Bronze Age.

**1. 46.** The 'red ware' is well represented here, in vases from the large necropolis of Hagia Paraskevi, close to Nicosia, and from other sites round the margins of the Messaorid lowland. These vessels are found in small rock-cut chamber-tombs, with rare and very rude figurines in the same technique, and occasional flat celts of cast copper. Their ornament is either incised, after the fashion of their gourd models—the lines being filled with white to make them show—or else consists of bands in low relief, and rude figures of snakes, deer, and trees.

There is a general resemblance to the early 'red ware' and ruder self-coloured pottery of the Early Bronze Age in Syria and Asia Minor, but the more gourd-like forms are peculiarly Cypriote.

### Middle Bronze Age.

The 'red ware' now becomes less polished, but its incised ornament is often elaborate, and the vessels are sometimes partly or wholly burned black instead of red, with the same polish and decoration. With the 'red ware' now appears a 'white ware', with simple basketry ornaments painted in dull black paint, sometimes altered to red in the kiln. The forms of the 'white ware'

are derived from the same gourd-vessels as those of the red fabric, but they are smaller, more varied, and fantastic, and often composite, and frequently have animal shapes, or bird-like beak-spouts, and a number of merely decorative handles or 'string-holes'. Copper implements are now common; flat celts, leaf-shaped daggers with a long tang, bent round after passing through the haft; long pins, and dress-pins with a hole through the stem, to secure the pin by a thread; needles, awls, spiral-wire beads, and a few other types are found. There are, however, as yet neither spears nor arrows. The tomb-groups are from Hagia Paraskevi and Kalopsida. Some indication of date is given by rude blue-glazed beads, of a well-known Twelfth-Dynasty Egyptian type, and by occasional foreign vases of a dull black ware with punctured ornament, known also from Palestine and Egypt, and dated to the period of the Hyksos invasion, between Dynasties XIII and XVII (see **1. 29**).

## Late Bronze Age.

During the period of widest expansion of the Late Minoan civilization from the South Aegean, regular settlements were established in the neighbourhood of the later Greek and Phoenician cities of Salamis, Kition, Kourion, and elsewhere, and imported pottery of Minoan makes gave rise to numerous native imitations, which are found side by side with later varieties of the 'white ware' and the last degenerate examples of the old 'red ware'. These Minoan fabrics are wheel-made, with painted bands and floral ornaments in glazed black or reddish-brown; native imitations have often an inferior dull paint and simple geometrical ornament, transitional to the Early Iron Age style (**2. 10**). With the Minoan wares arrived also other foreign fabrics; the leather-like 'base-ring' ware, dull black with relief ornament, probably Syrian; and the hemispherical bowls of 'white-slip ware' with black paint; the tall narrow wheel-made 'red ware' jugs, found also in Egyptian tombs of Dynasty XVIII, and probably also Syrian; various unpainted white wares and figurines (usually nude female types associated with the oriental cults of a Mother-goddess). See especially the tomb-group from Laksha-tu-Riu, near Larnaka. The implements are by this time of regular bronze, mainly Minoan, types, including shaft-holed axes and socketed spears. The richer tombs contain jewellery, in a local variety of Minoan style, strongly influenced by the mixed Egyptian and Mesopotamian repertoire of palmette, lotus, and guilloche.

The pottery of Cyprus in the Early Iron Age, after the collapse of the Minoan culture (about 1200 B.C.), is exhibited in **2. 10**; Cypriote cylinders and other seals are in **1. 41**.

### THE AEGEAN

The Aegean collections of the Ashmolean are unusually representative. Oxford is able to show both CRETAN and CYCLADIC objects of the first importance, and to illustrate with abundant material the Aegean influence in Egypt.

It owes its favourable position to the leading part taken in Aegean exploration by Sir Arthur Evans, and to the participation of other Oxford scholars, such as D. G. Hogarth and J. L. Myres, in the same work.

THE CYCLADES.

The prehistoric remains from the Cyclad islands are here of two classes. The first consists of vases, bronzes, and marble idols (one of these the largest example known) from graves in AMORGOS, NAXOS, and other islands. The second is derived from the important excavations at PHYLAKOPI, in north-east Melos, conducted by the British School of Athens under D. G. Hogarth from 1896 to 1899. This site, one of the centres of manufacture of obsidian implements for export from the end of the Early Cycladic period, produced a wealth of archaeological material, especially pottery, which allowed the culture of the Cyclades to be equated chronologically with that of Minoan Crete. In **1. 63** it will be observed that this equation is carried out by the exhibition of sets of vases and fragments in three main periods, of which each contains sub-periods, corresponding to the Minoan classification.

**Early Cycladic.**

**1. 47.** In the earlier periods of Cycladic civilization we find idols made of Parian and Naxian marble. Very faint traces of colour suggest that on some specimens details were indicated or heightened by pigment. A peculiar conventional representation of the human figure is characteristic, and in some cases has a fiddle-form. Though this representation goes back very early in Cycladic civilization—in fact to E.C. I—it seems to have survived as a cult-convention to much later stages. Side by side with this occurs a more naturalistic type of great antiquity (cp. Cretan Neolithic forms in **1. 62**), which in its earliest stages is of steatopygous (i.e. broad-buttocked) form. The reason for this distortion of the feminine anatomy is not known; but it is suspected that the figures reproduce real abnormal forms similar to those presented by the well-known Queen of Punt in the Deir el-Bahri reliefs and by figurines from Asia Minor (see **1. 42**). The contents of Amorgos tombs illustrate the use of stone implements, bowls, ornaments, &c., side by side with advanced metal work.

**1. 63.** **Early Cycladic I** is represented by 'hut-urns', &c., from Melos, and stone vases with suspension handles from Amorgos and Naxos. At this time the only ceramic decoration is incised. With **Early Cycladic II**, represented chiefly, as are subsequent periods almost wholly, by Phylakopi vases, the Cretan glaze pigment has been

introduced, and a geometric style has come into fashion. The prevailing vogue is dark decoration on a light ground. The *kernoi*, shown here, are probably from the cemetery at Phylakopi. Unbroken *kernoi* of the smaller type are rare. With **Early Cycladic III** the relations of the islands with Crete begin to be close, and Cycladic types of vases and marble idols of the Amorgos type, found in the great Early Minoan beehive tombs of Crete, show in which direction the current mainly flowed. Throughout this period the native incised wares held their own against the painted geometric designs of Cretan origin, and even imposed the Cycladic incised spiral system on the potters of Crete. There it is translated into painted media, and henceforth becomes a permanent possession of Cretan decorative art. Typical finds of the Early Cycladic period are arranged in the S. end of this case from the floor to the topmost shelf.

## Middle Cycladic.

The rectilinear geometric ornament inherited from the Early Cycladic period begins to be expressed more and more in matt black instead of in the Cretan glaze which was found to turn dull and lack lustre on the porous Melian clay. Under the influence of Crete curvilinear design tends to oust the old geometric patterns towards the end of **Middle Cycladic I.** See specimens in lower part of middle section of the case. In the earlier part of **Middle Cycladic II** begins the importation of contemporary Cretan polychrome wares of the finest class. Inspired by the example of these, curvilinear motives become supreme by the end of the period. In the middle section of this case are shown examples of Melian M.C. II wares with characteristic sherds of imported Cretan polychrome wares alongside of them on the W. side. The corresponding pottery found in Crete itself may be seen in **1. 64.**

In the course of the next period (**Middle Cycladic III**) the Melian potters, working in the native technique of matt pigment designs on the porous clay surfaces (which was not a Cretan manner) make the novel Cretan designs part of their own stock-in-trade. Before the end of the period red pigment (sometimes hand-polished in the traditional manner) is sparingly introduced for polychromatic effect, and a black-and-red style, which marks the closing phase of M.C. III, is developed. This is the era of the quaint vases with birds, sometimes showing red hand-polished bodies, which were imported into Crete (see *floor of* **1. 67**), and of the Flying Fish Fresco and other paintings with which Cretan artists adorned the palace and other important houses of this period at Phylakopi.

## Late Cycladic.

This period is inaugurated by such an increasing use of red for polychrome effect that it gains ascendancy over the black; and thus a red-and-black style, characteristic of this era, comes into vogue. The matt black so common throughout the Middle Cycladic period yields place to the old lack-lustre glaze, and the red is not always the matt colour of the earlier time, but possibly

an admixture of this with the glaze. Naturalistic plant and floral motives derived from the Cretan art of the immediately preceding era flourish throughout the earlier part of **Late Cycladic I.** For examples of these wares see N. end of the case. The Minoan designs are much more closely followed than in the preceding period; but the Melian potters continue to show to the end a remarkable capacity for adapting Cretan models to the native media at their disposal, and the local markets are by no means flooded with Cretan originals of the time.

It is entirely different in the later phase of L. C. I. Now Cretan Palace Style *amphorae* and other fine wares (such as those with marine designs typical of L.M. I *b*; see **1. 65,** *N. end*) come to the island and seem to overwhelm the Melian potter by their beauty and finish of technique; his hand loses its cunning and Melian native art is at an end.

At the beginning of **Late Cycladic II** there is a great and abrupt change. Cretan wares no longer appear in any Aegean market nor to any perceptible degree on the mainland. This state of things corresponds to what we find in Egypt, where Cretan imports now almost entirely disappear. Melos and the other islands of the Aegean were left without any sources of inspiration. This lack is reflected clearly in the decadent character of the native pottery with its thin lustreless glazes, the entire disappearance of the enlivening red, and the lifeless repetitions of earlier designs. (See specimens on *upper shelf*.)

The mainland Mycenaean power, reflected in the L.M. III culture of Mycenae and Tiryns, was not yet fully developed, nor was it till the era of el-Amarna that Mycenaean relations with the Aegean and Egypt were established on a large scale. The Cyclades continued in their derelict condition until about the time when the **Late Cycladic III** Palace of Phylakopi was built, and it is significant that this is of mainland type with a central hearth in the principal hall. The pottery of this period is suddenly found to be dominated by mainland influence to such a degree that it can hardly be said to have any Aegean character at all. Specimens of this late ware are shown on the upper shelf, N. end. Most of it will be found to belong to the diffused Late Mycenaean III style in the later phase which is represented also by the Mycenaean sherds of el-Amarna. For these see **1. 37.**

The latest phase of all at Phylakopi is characterized by the intrusion of wares with 'metope' designs belonging to what Furtwängler and Loeschcke have called the Fourth Mycenaean style. See some sherds on the upper shelf. Compare the similar sherds from Schliemann's excavations at Mycenae (**1. 70,** *N. end*), and note that this ware is not represented among the Mycenaean sherds from el-Amarna.

## CRETE.

The richest part of the Aegean collection is the Cretan, which consists of a series of originals, unrivalled outside the Museum at Candia, supplemented by facsimiles of

other important objects. The majority of these has been given by Sir Arthur Evans and represents the results of his investigations in Crete during the last thirty-five years, and more particularly his exploration of the SITE OF KNOSSOS. Specially noteworthy are the polychrome pottery of the Middle Minoan Age and the inscribed clay tablets, but the whole archaeological history of the Palace site down to its final catastrophe is fully illustrated. In addition he has contributed a valuable group of finds from a Cave Sanctuary, the so-called DICTAEAN CAVE at Psychro, besides seal-stones from various parts of the island, and objects from graves at ZAFER PAPOURA, ACHLADI, and other sites.

Complementary to all these are pottery and the like from a site at ZAKRO, excavated by D. G. Hogarth in 1901, and from another at PALAIKASTRO, explored by R. C. Bosanquet and R. M. Dawkins for the British School at Athens in 1902 and the following years, and figurines found at PETSOFÁ by J. L. Myres in 1906.

The value of this already comprehensive collection has been further increased by the accession from time to time of CRETAN POTTERY FOUND IN EGYPT at Abydos, Kahun, Thebes, and other sites, as well as of that from the island of Melos mentioned in the foregoing section.

The system used in the classification of objects in the Cretan cases is that set forth in Sir Arthur Evans' monumental work, *The Palace of Minos at Knossos*, a threefold division into Early, Middle, and Late, which has been adopted in the study of contemporaneous cultures not only in the Cyclades but also on the mainland of Greece.

*The cases are arranged along both sides of the Middle Avenue.*

## Neolithic.

The Palace ruins at Knossos, excavated by Evans in 1900 and following years, rest on a thick stratum of yellow clay, which contains Neolithic implements and hand-made pottery, plain or incised, whose stratification admits of sequence dating. Some late Neolithic structures have been found here. **1. 62.**

**Early Neolithic** sherds from the lowest stratum under the Knossos Palace. This pottery shows the characteristics of a developed technique, such as well-sifted clay and, on the finer vessels, a specially prepared clay slip polished by hand. The surfaces were left plain or very simply decorated with rectilinear incisions. Flat curvatures prevail.

**Middle Neolithic** sherds from Knossos. Higher polish and more elaborate incised ornament, thrown into relief by white gypsum and occasionally vermilion-red filling. *Pointillé* designs prepare the way for characteristic Cretan 'dotting', which will follow the introduction of pigment. Also note sherds whose lustre is heightened by 'ripple' treatment of the surface. Many of the incised motives are found light-on-dark in characteristic geometric designs of the First Middle Minoan period. Three broken idols in clay, two possibly steatopygous, but not of the well-known Cycladic type (which did not become known in Crete till the later part of the Early Minoan Age), belong to this period.

**Late Neolithic** sherds from the uppermost clay stratum at Knossos. The surface is still brightly polished by hand, but through some alteration in the process of firing (the introduction of the oven?) the colour of the vessels often tends to be ruddy or buff and so to lose the distinctively Neolithic characteristic of dark ground. These new hand-polished buff surfaces then pass on into later Minoan ceramics and continue the old Neolithic practice of hand-polishing down to the Late Minoan Age. Ornament more sparsely distributed and better 'composed'. Clay walls thinner and forms more varied. The vases begin to develop a distinct foot.

## Early Minoan (before C. 2100 B. C.)

**Early Minoan I.** Above the Neolithic stratum are floor-levels (Early Minoan) on which occur pottery with painted geometric decoration, and copper implements, illustrating the opening of the Bronze Age and the first introduction of painted decoration on pottery in a glaze medium appearing dark on a light ground. This invention of a lustrous glaze was the cause which, together with the discovery of the potter's oven, led to the sudden transformation of ceramic art in the Early Minoan Age. It did away at one stroke with the painful necessity of Neolithic incised decoration by showing that the same effect could be produced on the flat, and appear dark on a light ground—a novelty unthought of in the earlier time. Further, it was found that the lustrous glaze could itself be used as a slip on which the ornament could then appear in matt colours, light on a dark ground. By the Third Early Minoan period this process was accomplished. Survivals of incised decoration still appear. Stone idols and stone vases, closely resembling Egyptian Predynastic and Old Empire forms, come in, and a vase with a cover exactly reproduces a Hissarlik type, proving communication even thus early between two ends of the Aegean. The settlement on the Knossian hill, as shown by its massive habitation-deposits of from six to eight metres depth, was already of great importance in the Neolithic period and continued to be so through the E.M. Age. This importance is indicated by the gigantic underground rock-cut vault discovered underneath the south porch of the Palace. But the Early Minoan centre of life on the top of the hill largely disappeared when the site was levelled away prior to laying the foundations of the Middle Minoan Palace.

**Early Minoan II.** Pottery from floor-levels of hammered earth

at Knossos and from the Palaikastro ossuaries illustrate the ceramic products of the fully developed Early Minoan Age (E.M. II). Forms, which will be familiar later, appear, e.g. the beaked jug and 'hole-mouth' vases. No certain trace is yet found of the wheel. The better vases are burnished to a warm red, and have mostly dark glaze decoration on a light ground. Some sherds and vases of mottled ware are shown similar to those first found at Vasiliki, near Gournia (see Boyd Hawes, *Gournia*, p. 50 and pl. XII). The mottled appearance was probably at first produced through accidental contact of the vessels with hot embers in the oven. These effects were then sought for on purpose, as is shown by the appearance of certain regular patterns having the colour-effect of tortoise-shell. The examples shown are from Vasiliki, Palaikastro, and Knossos. A group of stone vases from Arvi continue in forms the Egyptian traditions of E.M. I. They are dated by their identity with those found in the great *tholoi* of E.M. Age at Hagia Triada, Kumasa, and elsewhere in the Messarà. The finest stone vessels of this period (E.M. II), however, are those found by Seager at Mokhlos, of which facsimiles, reproducing as nearly as possible the mottled coloration, are shown at the N. end of the second shelf.

Three marble idols of Cycladic form (compare **1. 47**), which suggest that Crete was getting into touch with neighbouring islands, belong rather to E.M. III. So does a steatite ring, found in an E.M. deposit near Phaestos, and showing the beginning of spiraliform designs.

**Early Minoan III.** This is the era of the earliest general appearance of light painted designs on a dark glaze ground. The use of the glaze medium as a substitute for the old Neolithic dark clay slip and the first appearance on this of matt colour (light-on-dark) was an epoch-making advance, since with it came the discovery that the glaze medium fixed the matt colours just as the limy film fixed similar matt pigments in the fresco-painting of the palace walls in the immediately succeeding age. From now onwards, whether design is on a light or on a dark ground, the matt pigments are never applied direct to the clay surface, but only through the medium of the protecting glaze, whether as band or as slip. By the close of E.M. III the essential factors of the polychrome ceramic technique of the Middle Minoan Age are in use. This E.M. III period, poorly represented at Knossos, is illustrated by one remarkable beaked vessel, and some sherds, light on a dark glaze ground. The most interesting objects shown here are those illustrating growing contact with the Cyclades, on the one hand, and Egypt, on the other.

## Middle Minoan (c. 2100–1600 B.C.).

**Middle Minoan I** (c. 2100–1900 B.C.). The earliest Palace structures at Knossos are represented by certain basements and deposits beneath floors within and without the Palace, left untouched when the later floors were laid. Thence are derived quantities of early polychrome pottery and other finds characteristic of the earlier part of the Middle Minoan period (M.M. I *a*). **1. 64, S. *end.***

A contemporary enceint wall has also recently emerged on the west enclosing houses of this period.

Here is shown the earliest ware which displays polychrome decoration on a dark glaze. This opens the distinctive Middle Minoan style, which will attain its acme in the M.M. II period. Now appears for the first time the technique of *barbotine* relief. Typical cups, with or without a foot, show zigzag zones of serrated ridges or blistered surfaces, characteristic of M.M. I *a*, and at the same time geometric glaze bands, dark-on-light, crossing them obliquely. The blistered surface is sometimes covered with a dark glaze slip, reinforced by designs in matt paints and thus it prepares the way for the more elaborate polychrome barbotine effects of M.M. I *b* and M.M. II *a*. A fine hole-mouthed spouted vase (*top shelf*) shows barbotine ridges in the earlier manner surviving into M.M. I *b*. The passage of geometrical designs from incision to pigment is well illustrated on the small shelf at the S. end. Note that, though dark ornament on a light (buff) ground continues in vogue from the E.M. period, the fashion of light ornament on dark ground, already in vogue in the Third Early Minoan period, has become stronger, owing to the nascent taste for polychromy, reinforced by the fact that the glaze medium had been previously found to fix the matt pigments. Some of the vessels and lids of this period continue E.M. forms.

A characteristic polychrome jar and other vessels found within it (*floor*) are very precisely dated to M.M. I *a* by having been found under the floor of a magazine in the West Wing of the palace. This floor was originally laid not later than the middle of M.M. I. In similar early deposits, beneath M.M. I *b* floors, were found the two-handled jar on the floor and incised and polychrome sherds with geometric patterns at the S. end of the shelf above. Selected groups of sherds illustrate the gradual growth of the polychromatic style.

The male statuette (*small shelf*) girt with short broad dagger, has been made up from fragments found at Petsofá. The broken idols, some painted, show the more elaborate cult-type which had come in, and illustrate the method of securing women's dress at the waist. These examples of votive figurines mostly come from J. L. Myres' excavations at Petsofá, near Palaikastro. Note especially the heads (female) with large projecting 'palm-leaf' hats. Most of the figurines are effigies of votaries; but with them were found models of diseased limbs, and of garments and animals.

The extraordinary perfection attained by the goldsmith's art at the beginning of this period is illustrated by the facsimile of the 'bee' jewel from Mallia.

**1. 64, N. end.** **Middle Minoan II** (c. 1900–1700 B.C.). This is the period of the consolidation of the Early Palace at Knossos with its Magazines, Sanctuary Crypts, and Temple Repositories, and of the construction of the great cutting on the east slope in which the Domestic Quarter was built subsequently. In the pottery may be noted the gradual supersession of the dark-on-light decoration by light-on-dark, the latter soon becoming the characteristic fashion of the period. In

both fashions it will be noted that the polychrome pigments are always laid on a glaze ground as foundation. This is well illustrated by the dark-on-light sherds (*in box on the floor*).

On the W. side are sherds displaying barbotine treatment at its best, as practised in the early part of this period (M.M. II *a*). The influence of the technique of the metal-worker, whether in the case of barbotine relief, or of flat decoration, or in a combination of these styles, is more apparent than that of the fresco-painter. There is great variety of geometric and conventionalized floral patterns, painted in white and cherry-red on a lustrous black ground, and these betray the constant influence of metal inlay-work.

Examples on small shelves illustrate the development of the full M.M. II polychrome style, by the addition of a second shade of red and an orange-yellow; also the refinement of the fabric to an egg-shell consistency, and the ceramic imitations of the natural markings of stone (e.g. breccia and liparite) and of superficial features of metal and even of leather or plaited rushes. Note especially the sherd imitating spotted liparite, placed near a wax model of an actual liparite fragment found at Knossos. These fragments belong to wide bowls (facsimile below) copied by Minoans from Egyptian forms of Dynasty IV. The prototypes, usually of diorite (like another fragment shown here, with which should be compared a complete bowl from the tomb of Sneferu in **1. 21**), had been imported at an earlier date from Egypt and treasured as heirlooms. On other fragments not only the chasing, but also the sheen of a metallic surface is reproduced, an indication of the pervading influence of vessels in precious metals. Whether for the skill employed in its fabrication, or in the effective character of its ornament, this polychrome M.M. II ware is among the most remarkable potter's work of any age. The most refined products of this era, the egg-shell cups from the Pottery Stores, are well represented. These fine Palace fabrics, with the contemporary highly finished barbotine wares, reached their acme in the earlier half of the Second Middle Minoan period (M.M. II *a*).

The latter part of this period (M.M. II *b*) is marked by a decline in egg-shell and barbotine fabrics owing to the introduction of the rapid wheel. The influence of the fresco-painter is now stronger, and we see naturalistic renderings of flowers (lily, crocus) and a decorative treatment of rosettes with enclosing bands of red disks on white, representing architectural beam-ends, as on the vase from Abydos (**1. 66**). This is the fully developed M.M. II Palace style. Note the facsimile of a seated statuette in green diorite with an Egyptian hieroglyphic inscription, found at Knossos. The statuette belongs to the latest M.M. II stratum and to Dynasty XII or XIII.

The synchronization of Dynasty XII in Egypt with a definite period of Aegean culture was first noted by Petrie in his excavations at Kahun, where fragments of polychrome ware were found amongst the ruins of the town. This parallelism was confirmed by a rich tomb-group found at Abydos by Garstang, and shown in this case. A vase of fine Middle Minoan polychrome ware was buried with objects of the latter half of Dynasty XII, the whole **1. 66.**

group being dated by two cylinder-seals, one of Senusert II, the other of Amenemhat III. To judge by the toilet articles which were found this was the burial of a woman. A restored pot and sherd from Knossos with the 'tennis-bat' ornament are placed here together with a sherd from Harageh still more nearly dated to the reign of Senusert II (c. 1906–1888 B.C.).

**1. 67.** **Middle Minoan III** (c. 1700–1600 B.C.). Vases and sherds illustrating a period of slight artistic decline after the brilliance of M.M. II. The pottery falls off in fineness of fabric, in depth and lustre of glaze, and in painted decoration. On the other hand, in the earlier part of this era (M.M. III *a*), a 'picturesque' use of barbotine is introduced as a ceramic equivalent for relief-effects in faience, metal, and other materials. On a fragment of a shallow red dish, with shells in water bordered by land, the applied-relief and barbotine techniques are combined. A similar effect is shown on some large pieces of a jar (*half shelf*), and such effects were copied on a flat plane by means of waving, stippling, and other devices common in the First and Second Late Minoan periods.

Objects to be particularly noted are the 'plaited' vases in stone on the upper shelf and a brown stone vase with circular sinkings for shell-inlays. The latter was imitated in clay with painted dots, light-on-dark (*fragment on same shelf*), and the dots were then transferred to other types of the same period. These vases are from the North Lustral Basin and Initiatory Area, where was found a lid bearing titles of the Egyptian Hyksos king Khyan (cast), dating them to the earlier part of this period (M.M. III *a*). On the same shelf are vases and other objects from the North-East Magazines, the Magazine of the Lily Vases, the Temple Repositories, &c., illustrative of the closing phase of this period (M.M. III *b*). Note in passing the plain household wares including a curious string-box and the remarkably modern drain-pipe, illustrating the highly developed hydraulic system at this early period; a stand for eggs or round-bottomed cups; a beaked vase from the North-east Magazines with curiously inartistic trickle-ornament, often found on the large store-jars of this and previous periods; and from the Magazine of the Lily Vases a small jar (*top shelf*) with lilies in matt white on dark glaze in the M.M. III Palace Fresco style. Also (*across the avenue*) a large store-jar, over four and a half feet high, from the Magazine of the Medallion Pithoi; it has a purplish brown glaze-wash on which, in the medallions between the handles, are rosettes in matt white. All the above objects are from the areas in the east wing of the Palace submerged at the end of M.M. III.

From the Temple Repositories in the west wing come: a large beaked jar (*floor*) with birds, of typical Melian fabric, evidently imported into Crete with its contents, possibly as an offering to the shrine (compare **1. 63** for similar sherds from the Middle Cycladic III period at Phylakopi); a very effective two-handled pitcher (*top shelf*) in the Palace style of the close of the Middle Minoan Age, with conventional floral decoration in which the yellow of M.M. II survives; and a similar pitcher in whose decoration, on alternate light and dark panels, appears a naturalistic

treatment of plant forms which will characterize the earlier part of L.M. I.

A special class of products of the closing period of the Middle Minoan Palace (M.M. III *b*), the native faience fabric, is here represented by facsimiles and a few original pieces from the same Temple Repositories. The technique of these glazed and painted objects was of Egyptian derivation, but was known in Crete from the Early Minoan Age onwards. These faience objects were found in two cists beneath the floor of a basement-chamber in the west wing of the Palace. They formed part of the Treasury of the Middle Minoan Shrine in this area, and were swept into the cists with the vases described above and many others after the catastrophe which overtook the Palace towards the close of M.M. III. Most of the objects are clearly votive; e.g. the models of garments and the snake-bearing figures. The principal figure apparently represents the great Mother-goddess as Lady of the Underworld. Other figures seem to be votaries. The wonderful reliefs of cows and goats with their young suggest analogies with the cult of Isis. These and the marine plaques must have decorated a chest. All these works are inspired by the same naturalistic spirit which characterized the relief-pottery and the fresco-painting of this period. Note the marble cross of curiously 'Orthodox Greek' type. It must be regarded, however, as part of an inlaid surface.

On the Screen are reproductions of miniature and other frescoes, including the 'Blue Monkey' and the 'Blue Bird'.

At this point the purely chronological arrangement of the Minoan series is interrupted by a case (**1. 69**) devoted to CRETAN SCRIPT and VOTIVE DEPOSITS from the DICTAEAN CAVE.

On the pedestal are shown objects illustrating the development of Cretan script from Early to Late Minoan times. These include almost the only examples outside Candia of the inscribed clay documents, which have confirmed Evans' inference from seal-stones, &c., that Minoan Crete had a fully developed system of writing. These documents were presented by the Cretan Government to Sir Arthur Evans. **1. 69.**

On the W. side will be seen a group of the earlier pictographic and hieroglyphic documents, seal-stones, clay labels, &c., arranged chronologically. On the E. side before the tablets of Linear Class B (Late Minoan) should come specimens of Class A, but this class is only represented here by the inscriptions on the two fragments of libation-tables (see below). The numeration and percentage systems can be studied on the tablets shown, and the general tenor of the tablets has been inferred from the pictographs which occur (e.g. of a chariot, a woman, &c.). The tablet in the middle referring to women is one of the most carefully inscribed documents yet found. All remain undeciphered. No phonetic value can be assigned to the symbols till a bilingual with proper names turns up. The discovery of such a key is, unfortunately, hardly to be expected in so small an area as the Cretan,

for its existence presupposes the presence of two racial elements in one country, using different tongues and scripts.

On the N. end are shown a few examples of other Aegean scripts.

The rest of this case contains objects from a sanctuary in the Dictaean Cave, at Psychro (E. Central Crete). This cave was the reputed birthplace of Zeus. Probed in 1895 and 1896 by Evans, who found there the inscribed libation table and other objects in this case, it was systematically excavated by Hogarth in 1900, and the results of his search are all at Candia. Previously, however, many votive bronzes, &c., had been dug out by the peasants of Psychro; and a few have come to hand since, recovered from the bottom pool in exceptionally dry seasons. The disturbance which the strata in the Upper Cave have undergone, and the lack of any stratification at all in the Lower Cave, where the natural crevices of stalactite pillars were used as depositories for offerings, make the dating of these objects difficult. The potsherds, however, found in the least disturbed and deepest angle of the Upper Cave date back to the Middle Minoan period at least, while small Protocorinthian *aryballoi* speak for continuance of the cult down to the early Hellenic Age. The bronze statuettes of worshippers, male and female, and the bronze and clay figurines of animals were found mostly in the Upper Cave. From the stalactites of the Lower Cave came the bronze weapons and toilet articles, and *simulacra* of sacred axes. Each worshipper probably dedicated something, whether taken off his or her person or not; and many pins, brooches, tweezers, &c., still remain in the Cave, encrusted in the stalactite. Small rude stone receptacles, perhaps once elevated on pedestals, served for food-offerings. The most interesting of these 'tables of offerings' is the triple-cupped and inscribed fragment (*on the pedestal*) of which a conjectural restoration is also exhibited. This, found by Evans in 1895, was one of the earliest and most telling pieces of evidence from which he inferred the existence of a prehistoric linear script in the Aegean world. Its inscription belongs to the Linear Script, Class A.

**1. 45.** Against the east wall will be found a case in which is exhibited a collection of facsimiles of gold and silver objects from Mycenae by E. Gilliéron, of Athens, giving a good idea of original form if not of original texture. These objects belong to a period contemporary with the latest phase of M.M. III and with L.M. I.

From this point the visitor should return to the south end of the avenue, where the chronological arrangement is resumed in **1. 65**.

**Late Minoan** (c. 1600–1200 B.C.).

On the east side at Knossos the hill falls away and in a great cutting many fine halls, with stairways leading to upper storeys, have survived. Here could be judged best

what the Late Minoan Palace was like in its prime. The great mass of fresco-paintings, architectural carvings, stone vases, figurines, inscribed tablets, seal-impressions, &c., &c., discovered on the site belong to this Palace. It came to an end in some catastrophe not much later than 1400 B.C., perhaps as a result of internal disturbance or of actual invasion by Mycenaeans from the Argolid.

**Late Minoan I*a*** (c. 1600–1500 B.C.). The western part of the Late Minoan Palace followed the main outlines of the earlier building; while, in the east wing, its floors were laid out generally at a higher level, except in the Domestic Quarter. Thus the latest remains of M.M. III came to be bedded down under these floors, and L.M. I began. The naturalistic floral and other plant designs, in a glaze medium, are an inheritance from the decorative Palace Style of the previous period. To be noted, as illustrative of L.M. I *a*, are the following: (1) A large many-handled pithoid jar (*N. end of* **1. 69**) which evidently mimics store-jars like the Medallion Pithos. The painted spirals are reminiscent of the relief-medallions, while the handles are simply taken over. These multiple handles then pass on to fine Palace *amphorae* of this and the following phase of L.M. I, but die out by L.M. II. They recur on the metal jars portrayed in Egyptian wall-paintings, and afford a reason for equating the First Late Minoan period with the tombs of Senmut and Rekhmara. (2) A two-handled spouted vessel with spiral bands in lustrous glaze and details in white. The bands in matt red which begin to appear now are often replaced by bands of thin glaze which turned red in firing. The glaze had the advantage of permanence over the matt pigments. (3) The graceful plant and floral designs on the sherds shown on the first shelf are especially characteristic of L.M. I *a*. Grasses, crocuses, vetches, and other Cretan blooms occur, which clearly are derived from the wall-painter's art of the previous era. (4) Steatite vases with reliefs, once covered with gold foil, of which the finest specimens have been found by the Italian Mission at Hagia Triada, notably the Harvester Vase and the filler-vase with scenes of boxing and bull-grappling; further, *repoussé* and inlaid cups of gold and silver with octopods or bulls' heads from Dendrà in the Argolid (on the mainland). Of all these, facsimiles only appear here, the originals being in the Museums at Candia and Athens. One original steatite fragment, however, found at Knossos before 1897, is shown; the interesting cult-scene has been dealt with by Evans in his *Mycenaean Tree and Pillar Cult*. The plain, elegant diorite bowl (*on a high stand*) is from Palaikastro. **1. 65,** *S. end.*

Side by side with the developed style of pottery of the Knossian metropolis there persisted on provincial sites like Zakro and Palaikastro the M.M. light-on-dark style, which died out at Knossos with the M.M. III period. The identity of spiraliform plant-ornament alike in the light-on-dark and dark-on-light decoration proves how directly and easily the transition from one to the other was effected at Zakro. The Zakro sealings preserve

the types of many lost seals, and have excited great interest among students of both Aegean art and Aegean religion. Compare them with a few specimens from the large number of such sealings found at Knossos (**1. 67**).

*N. end.* **Late Minoan I *b*** (c. 1500–1450 B.C.). If floral designs predominated in the earlier part of L.M. I, the same is true of marine motives in the succeeding phase (L.M. I *b*). Both sets of motives are largely dependent on the palatial art of a somewhat earlier time; but the marine designs stand in a particularly close relation to the relief-work of M.M. III, when, as said above, modelling in clay and other materials had reached its acme. The relief-work still survives in stucco, faience, stone, and metal, but is given up in clay; for the ceramic artist had by now discovered the full possibilities of the lustrous glaze in imitating relief-effects in the flat. The vases with marine themes illustrate this clearly. Before the end of this period the formalized manner of frescoes begins to affect the art of the potter. Papyrus, lotus, and other plant and flower motives, treated in the grand Palace Style, as in the landscape on the relief-fresco of the Prince with the Lily Crown (*Screen*), begin to appear on many large *amphorae*. We have now the earlier phase of the Palace Style, which reached its culmination in L.M. II. To be noted under L.M. I *b* are: (1) Filler libation-vases with marine subjects, or with festooned design, sometimes found combined in alternate bands. Vases in these styles and with characteristic festoons occurred in the Vaphio Tomb, near Sparta, from which came the gold cups here shown in facsimile. The originals of these may be heirlooms from the earlier part of this period, since cups similar to these are portrayed in the Senmut Tomb; but it is convenient to group them with the sort of pottery found in the Vaphio Tomb. (2) A small amphora of metallic style on the upper shelf with bands of waving appendages representing metal inlays showing nail-heads. The vase was found in Egypt (at Thebes) and is characteristic of the metallic Palace Style of the closing years of L.M. I. Its provenance, with its suggestion of metal inlays, is interesting, since the vase belongs to the era of the Rekhmara Tomb when metal originals were still being brought as gifts to Egypt. The Rekhmara Tomb (c. 1470 B.C.), the Vaphio Tomb, and the great Beehive Tombs of Mycenae thus form a contemporaneous group within the time-limits of L.M. I *b*. This amphora belongs to a whole group of vases also found in Egypt, decorated with marine motives like those on sherds grouped here. Note, however, that no Minoan vase of undoubted L.M. II date has ever been found in Egypt. Tombs that are later than that of Rekhmara have not produced such vases. (3) A second vase of Cretan fabric from Egypt, found at Lahun. Compare the rosettes round the neck with those on sherds from Knossos on the shelf below. (4) The curly-handled vase from Isopata on the second shelf (compare a vase with similar handles from a Shaft Tomb at Mycenae, shown in facsimile in **1. 45**) is representative of a peculiar class of funerary vessels. It was once coated with blue frit and bore a heraldic design of a figure-of-eight shield between two helmets, of which only the sketch-lines survive. Alongside

is a facsimile of a similar vase from the same tomb. Certain stone vases, which more properly belong to this period, are, owing to the circumstances of their discovery, described under the Late Minoan II period.

## Late Minoan I and II—wall decoration.

Among the fresco-paintings are original fragments completed and restored, together with reproductions by MM. Gilliéron. They mainly belong to the First and Second Late Minoan periods. The performing girl, hung below the 'toreadors', well shows the pinched waist and long locks which appear also in Egyptian representations of Minoan figures. It is a masterpiece of refinement in outline figure-drawing, suggesting comparison with that of Athenian white lekythoi. Next to it is seen a very interesting fragment showing a woman's profile with full eye. The two panels near the latter illustrate the close connexion between ceramic art and fresco-decoration at this period, and should be compared with the vase fragments in **1. 65.** The naturalism of the central fragment of the three shown in one frame is in full sympathy with the art of M.M. III. **Screen.**

Here also are shown in reproduction various examples of work in 'relief-fresco' or *gesso duro* which are now in the Museum at Candia. The high reliefs illustrate this art at its best as practised in the earlier part of L.M. I. The fragment of an arm on the left-hand side shows a monumental breadth of treatment recalling Greek work of the Pheidian School in the fifth century B.C. The fragment of a left foreleg is that of a griffin. These griffins were placed heraldically in pairs, forming probably a frieze above the main design which included gymnastic and other scenes, like those on the steatite filler from Hagia Triada. These high reliefs must be regarded as having decorated the Great East Hall, North of the Domestic Quarter, in the earlier part of L.M. I, and remained there until the Palace was destroyed at the end of L.M. II. With them should be grouped the magnificent bull's head belonging to a life-sized 'Vaphio' scene, from the Northern Entrance.

In the centre of the Screen is a restored reproduction of the fresco-relief of a figure wearing a lily-crown with plumes. It formed part of the wall decoration of a corridor going from the S. Front to the Central Court in the latter part of L.M. I. It is in low relief, part of the design including the landscape being in the flat. The skill of the artists of these great works in rendering anatomical details is remarkable.

**Late Minoan II** (c. 1450–1400 B.C.). This period began with the renovations affecting the upper floors of the Domestic Quarter in the East Wing and the 'Room of the Throne' and adjoining areas in the West Wing of the Palace of Knossos. The main features of the art of this period can be judged from remains of fresco-painting (from which relief-work has disappeared), from stone and metal work, and from the reflection of these in ceramic art. It is the era of the advanced 'Palace' style, a term applied to certain decorated jars from the halls above the magazines, now in the Museum at Candia. **1. 68.**

To be specially noted are: (1) Fragments of pottery illustrating the fully developed and highly decorative Palace style; see also the restored amphora by the Screen and a facsimile of another at the N. end of **1. 70.** The immediate forerunner of this style belonged to the latter part of L.M. I *b*; specimens occurred in the Vaphio tomb. (2) Part of a large jar (*on floor, N. end*). The collar with pendent leaves still imitates relief-work on bronze vessels. The same metallic motive occurs as a collar on (3) the interesting amphora with octopod design shown in a pedestal case near by. The octopus is represented as in the sea, while land is indicated by means of stippling within curving contours representing an irregular coast-line. The stippling cleverly renders in the flat the ups and downs of a landscape which was indicated at an earlier age by means of what has been called the 'picturesque' use of barbotine (see fragments in **1. 67**). This convention for sea and land is clearly taken over from relief work in metal, *gesso duro*, or faience (like the marine scenes of the Temple Repositories), which no longer was in vogue in L.M. II. (4) The squat alabastra, which show characteristically fine work. Note a specimen with remains of paste inlay in the handles. (5) The alabastron in clay, once coated with a pitchy slip and probably decorated with evanescent paint for funerary use. (6) The stone libation filler-vases (facsimiles) on the upper shelf, which illustrate the skill of the Minoan carvers in stone. Some of these, though found in a deposit which called for a L.M. II dating, are assigned by Evans to the M.M. III or L.M. I periods and are regarded by him as heirlooms treasured until the last days of the Palace. (7) The steatite bull's head shown in facsimile at the N. end of the upper shelf (the facsimile has lost, however, some of its effectiveness owing to the crystal eyes and lucent shell inlay of the original being reproduced in plaster). (8) The lion's-head rhyton (facsimile), which exhibits a monumental finish of style comparable to Greek work of the fifth century B.C. An interesting fragment of a similar lion-head from Delphi, shown in facsimile alongside, proves the wide range of Knossian influence. (9) The pedestal lamp (facsimile), in purple gypsum, reflecting the strong Egyptian influence that prevailed in Crete down to the beginning of this period. (10) The great weight (facsimile) in purple gypsum carved with polyp design in relief, probably with a view to its not being tampered with by chiselling. It may have been a standard weight preserved in the Palace. (11) The cast of a large alabaster amphora (*by the Screen*). This vase was found not quite finished in a workshop of the East Wing of the Palace, along with another still in the rough. Compared with the finely carved alabastra of the Room of the Throne it shows that, by the end of this period, decadence had already set in. The unfinished condition of the vessels indicates that the orders had not been completely executed at the moment when the Palace was finally destroyed at the end of L.M. II.

**Late Minoan III** (c. 1400–1200 B.C.).

The great Knossian Palace was ruined about 1400 B.C. and the building was never re-used except for the occu-

pation in certain areas of rooms which could be conveniently cleared of debris. As typical of this period of reoccupation at Knossos (L.M. III) may be taken graves in the cemetery of Zafer Papoura, specimens of whose contents are shown here. This cemetery shows two stages in its history. (A) The earliest burials are associated with vases and other finds of a style and decoration so directly dependent on the mature L.M. II style of Knossos that they point to the causes which led to the ruin of the Palace having been of an internal character, most probably a revolution. This is the L.M. III *a* phase in the history of the cemetery. (B) The later burials (L.M. III *b*) show a considerable influx of mainland types which are the same all over the island, and may represent squatters belonging to the 'sea-roving' Mycenaeans from the mainland, since vases, &c., of the peculiar style, which since Schliemann's discoveries in 1876 has been known as Mycenaean, appear widely and evenly diffused over the Aegean world. This is the period which corresponds to that in which el-Amarna flourished, and it has to be noted that the Aegean pottery found there (**1. 37A**) is of this later type and not Cretan.

**Late Minoan III** *a*. To this period are to be assigned (1) two fresco-paintings, here shown in reproductions, the life-size figure of a woman in profile holding a pyxis in both hands (*E. wall*) and a scene portraying a boar-hunt (*Screen, E. end*). The originals of these are from the Second Palace (L.M. III) at Tiryns; (2) the famous painted sarcophagus (facsimile) from Hagia Triada (*on free-standing plinth*). The scenes, which show obvious Egyptian influence, while remaining distinctively Cretan in style and in most of the details of their subjects, are ritual and sacrificial, and probably represent the cult of a canonized hero (*Monumenti Antichi*, 1908). Two original sarcophagi from Zafer Papoura, Crete, stand in the same row.

Typical pottery occupies the S. end of the first shelf. A small **1. 70.** amphora from Knossos is decorated with a floral design of advanced L.M. III *a* style; a similar amphora from Hagia Pelagia has a thrice-repeated fantastic nautilus design, in which the rendering of the details has become purely geometric. Beyond these are two vases from the cemetery at Zafer Papoura, from which also come some of the weapons and implements on the floor. Note also the models of cult-figures from the Shrine of the Double Axes in the Palace at Knossos.

On the floor, vases from Aegina and a group from a dromos-tomb at Kara Hymettos containing vases and characteristic figurines represent this period on the mainland.

**Late Minoan III** *b*. Beyond a group of vases from Achladi, Crete, containing examples assignable to both this and the earlier period, there are arranged on the first shelf (*N. end*) other Cretan vases belonging to this later phase. These are to be compared with the sherds from el-Amarna shown in **1. 37A**. Rhodian counterparts from Ialysos occupy the whole of the upper shelf; they belong to the class which first called the attention of archaeologists to Aegean art. On the floor in addition to complete mainland vases of this period there are some of the fragments found by Schliemann in his first campaign at Mycenae. They belong to Furtwängler and Loeschcke's Fourth or 'Metope' style. They are Mycenaean and have affinities with architectural designs that already appear on some L.M. II vases.

Other noteworthy objects in this case are a goldsmith's matrix from Knossos, for making gold jewellery of the class illustrated by some small specimens in **1. 3**, and a remarkable silver statuette of a man wearing a loin-cloth and standing in an Egyptian attitude, from Nezero, Thessaly.

From this point the visitor should return to the south end of the Gallery to find the collections illustrating the PREHISTORIC (STONE AND BRONZE) AGES OF WESTERN AND CENTRAL EUROPE.. Beginning with the palaeolithic period in **1. 60** and **59**, on the left of the S. archway, they continue in the cases in the south-east section of the Gallery, the British series occupying four free-standing desk-cases, while the corresponding antiquities from the Continent, with the exception of those from Spain exhibited in **1. 61**, are arranged in the wall-cases. The objects from the OXFORD DISTRICT are placed so far as possible in special groups within the British series.

## WESTERN AND CENTRAL EUROPE

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

Until 1927 the Museum possessed only a small series illustrating this, the earliest phase of human culture. This poverty has since been remedied by Sir Arthur Evans' gift of the whole of the collections formed by Sir John Evans, one of the pioneers of the study of the period in this country and one of those who first supported Boucher des Perthes in his insistence on the human workmanship of the implements now universally recognized as belonging to the closing phases of the glacial epoch. The collection contains several thousand specimens, chiefly from England and France, together with

smaller groups from Spain, Italy, Egypt, and other countries. Exigencies of space permit the exhibition of no more than a selection of the finest and most typical examples. The student of this period should also visit the *Pitt-Rivers* collection in the University Museum.

(i) CONTINENTAL.

The implements here shown are arranged from the bottom upwards according to the classification adopted by French archaeologists. To rude pre-Chellean forms succeed the gradually improving workmanship of the Chellean and Acheulean periods, the latter of which produced some massive, well-shaped axes. Mousterian implements made, not from the main block, but from flakes, are followed by the smaller forms characteristic of the Aurignacian, the fine work of the Solutrean culture with leaf-like blades, and lastly those of the Magdalenian, in which, as in the Aurignacian epoch, the power of making fine implements was apparently counterbalanced by a development of glyptic art. **1. 60.**

Examples of this art supplemented by a series of casts and by reproductions of painting from the cave of Altamira are hung on the Screen opposite **1. 57.**

(ii) ENGLISH.

Specimens, many of them figured in John Evans, *Ancient Stone Implements of the British Isles*, are arranged on the same system as those from the Continent, with which they may be compared. The upper right-hand board is devoted to a special section for implements from the Oxford District, chiefly from sites at Wolvercote and near Ewelme. **1. 59.**

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

Apart from sporadic accessions of local and other British finds and a few Continental antiquities, the collections in this section have been built up from three important sources, the first two being a small series of Danish implements given by Robert Rawlinson, C.B., in 1865, and the great collection of North Irish material gathered together by William, 11th Earl of Antrim, and transferred to the Ashmolean from the University Museum in 1886. To these has recently been added the Evans collection, comprising specimens from almost every European country as well as from Egypt and Western Asia. The representative character of this collection and its outstanding quality in many directions would alone make it of great value for students, but its importance is enhanced by the fact that the collection contains a large proportion of the type-specimens described, and in some

cases figured, in *Ancient Stone Implements of Great Britain*.

The fortunate discovery of a settlement of the period near Abingdon has allowed certain aspects of the Late Neolithic culture of this country to be illustrated to an extent only rivalled by the British Museum and one private collection.

(i) CONTINENT.

**1. 54 F, 58.** **France.** Blocks of flint (*livres de beurre*) from Pressigny, Indre-et-Loire, found a widespread demand, as indicated by implements of this fine material from this and other sites. The beautiful axes of fine-grained greenstone are such as have been found in the great chambered tombs of Brittany belonging to the close of the period. From southern France come large numbers of axes, often small in size.

**1. 54 E, 58.** **Switzerland.** Here is illustrated the culture of the Lake Dwellings. A common feature is the use of antler-sockets for hafting axes. The presence of certain cereals such as Egyptian wheat (*Triticum turgidum*) and of field-weeds, now natives of Crete and Sicily, seems to show that the inhabitants were benefiting from the more advanced civilizations of the South.

**1. 53, 54C–D, 56.** **Denmark** and **Scandinavia.** From rough implements of the kitchen-middens a gradual advance takes place during the period of the erection of the megalithic graves with their distinctive pottery to the superb flint-working of a phase which must be equivalent to an early metal age further south. Only thus can double-ended axes, axes with flat sides or widely curved cutting-edge, and the handled daggers of flint be explained.

**1. 53.** **Central Europe.** This small group comes from an area, particularly the Danube valley, which had many connexions with the Balkan peninsula and N. Greece (see **1. 44**).

**1. 62.** **Malta.** In the lower part of this case is a model, made in 1920, of the complex of structures constituting the megalithic temple at Hal Tarxien, an admirable example of the buildings which characterize the remarkable culture of the island in early prehistoric times. In the cupboard on the left is a small group of pottery characteristic of the period of their erection, while on the right are specimens of that made by Bronze Age squatters, who occupied the site of the temple after it had been abandoned by its original builders.

(ii) BRITAIN.

**1. 57.** (*a*) *General.* A large series of axes in flint and stone belong in the main to the Evans and Antrim collections. They illustrate the use of local material, e.g. flint in eastern England, flint and basalt in N. Ireland, or granite rock in the Hebrides, and the mining of flint on a commercial basis at Cissbury. The superb nephrite axe from Daviot, Inverness, is probably an import from Brittany. A representative series of the smaller flint implements includes scrapers, fabricators, saws, leaf-and lozenge-shaped arrow-

heads, and some fine circular flint knives. Note also the specimens of neolithic pottery from N. Ireland, similar to that found in the chambered cairns of Arran and Bute.

(*b*) *Oxford District.* Exploration of a settlement-site with interrupted ditches near Abingdon (*Antiquaries Journal*, vii and viii) has thrown new light on the local culture of this period. Large quantities of sherds, mostly from round-bottomed and sparsely decorated vessels, belong apparently to a western class of pottery (e.g. Windmill Hill, Wilts., N. Ireland, and SW. Scotland) apparently associated with the builders of the megalithic tombs and long barrows. An abundance of flint flakes, saws, and scrapers together with arrow-heads—exclusively leaf-shaped—and quartzite pounders evidence active flint-working, while antler hackle-combs may suggest weaving, but more probably were used for dressing skins. **1. 55,** *S. side.*

Alongside is decorated pottery found at Astrop, Northants., of a variety associated with the eastern counties. Among axes from local sites (*N. side*) may be noted the rather clumsy Thames Valley type.

**Bronze Age.**

Until 1927 this collection was somewhat meagre in scope, consisting mainly of a small group of British antiquities, partly local in origin, partly owed to Robert Plot and Edward Lhwyd, first and second keepers of the Museum, to William Borlase, the Cornish antiquary, and to the Rev. A. B. Hutchins and others. The sole relieving feature was the important series of objects from Spain excavated by the brothers Siret in the province of Almeria. But for purposes of study the character of this part of the collections has been entirely revolutionized by the incorporation of another part of Sir Arthur Evans' gift. The bronze implements from his father's collection provide not only an instructive survey of types in the Continental and Near Eastern sections, those from Scandinavia, Hungary, and France in particular being of excellent quality, but the gift also includes the valuable material round which *Ancient Bronze Implements of Great Britain* was written. This is supplemented by fine specimens of gold ornaments, chiefly from Ireland.

The same source and a gift from Miss F. H. B. Marsh have contributed useful accessions to the general collection of British pottery, while the local series has profited in recent years by the work of the Oxford University Archaeological Society.

(i) CONTINENT.

**1. 61.** **Iberian Peninsula.** The antiquities in this case come for the most part from the excavations of the brothers Siret in SE. Spain. They represent three stages: (*a*) a pure Neolithic (Tres Cabezos, Palaces, Cabezo del Moro); (*b*) a Chalcolithic (Los Millares, Campos, and Portuguese sites), to which belong the 'owl-faced' vase and the schist idol suggesting affinities with the Aegean on the one hand, and the beaker from Los Millares and incised pottery from Portugal belonging to a class diffused as far as Brittany on the other; (*c*) a Copper Age (El Argar and Oficio) with undecorated pottery, copper implements including halberds linking on to Irish specimens (**1. 52**), silver ornaments, &c., from fortified villages regarded as belonging to immigrants in search of metal; apparently a long-lived culture retaining primitive forms and techniques and succeeded before the introduction of iron (c. 800–600 B.C.) by a comparatively short bronze-using phase with types like the double-looped axe.

**1. 53, 54 B.** **Italy.** The daggers with riveted handles call for note, since they are of the type which was imitated in flint in N. Europe (see under the Neolithic period) and were doubtless amongst the goods traded northwards in exchange for Baltic amber. Many of the later types, flanged and socketed axes, short swords with scabbards, &c., persist into the Iron Age (**3. 18**). Above (**1. 53**) are three painted vases of a rare variety belonging to the Chalcolithic period in Sicily.

**1. 51, 54 A.** **France.** An important group from Saint-Fiacre, Morbihan (Déchelette, *Manuel*, ii. 198), with its bronze weapons, arrows with a high percentage of tin, amber plaque, and even fragments of a silver vase (?) affords an interesting sidelight on early commerce. To similar trade in later times hoards from Tours and Brittany bear witness, and one from Dreuil, near Amiens, marks the route taken by people migrating to SE. Britain (compare types in **1. 49**) from an area in close contact with **Switzerland**, as shown by material from the later Swiss lake-dwellings (**1. 50**). Typical here are the winged axes, the spherical-headed pins, socketed knives, razors, and certain forms of bracelets. Of technical interest is a unique axe (*third shelf*) found near Brig, in which a flanged blade, Italian in form, is combined with a socket reproducing part of a wooden haft and its binding.

**1. 48, *East.*** **Northern Europe** is represented by a series of bronzes illustrating the whole development in Scandinavia and N. Germany. Characteristic are the finely engraved spirals of the early phase, and the spiked bosses (*tutuli*), hanging vessels and torcs with spiral ends of the later. Note the import of southern forms like the Bohemian axe.

**1. 48, *West.*** **Central Europe.** The material is arranged in regional groups (see accompanying maps). Hungary is marked out by its rich and long-lived Bronze Age culture. Note the early use of hafted axes, in the first instance made of copper, a form which is regarded as derived from a more easterly source, the fine leaf-shaped swords with spirals engraved on their pommels, and the decadence displayed by the poorly made socketed axes of the latest period.

Below are shown, in addition to an interesting hoard from Makarska, Dalmatia, with hafted axes analogous to a Syrian type (**1.9**), the characteristic Bohemian flanged axe, and types from south-central Germany indicating close relationship with N. Italy.

(ii) BRITISH ISLES.

The implements are arranged in four chronological groups for the estimation of which the principal evolutionary changes of form afford a working basis, but for convenience they are here treated in two groups, Early and Late.

**Early Bronze Age** (c. 2000–1000 B.C.).

(*a*) *General.* A group of implements serves to illustrate the transition from a purely stone-using culture. On the one hand are the fine flint daggers and perforated stone axe-hammers; on the other are flat axes and daggers or knives of copper, or of bronze with a low percentage of tin alloy. Examples of these types have been found in association with beakers in round barrows. **1. 55,** *N. side.*

The chief points to be noted in the implements (*desk*) are the development of the flat axe through the simpler to the elaborate flanged types with deep stop-ridges; of the tanged to the socketed spear-head, with the shifting of the loops from the base of the blade to the sides of the socket; and of the long rapier from the short dagger. Other points are the decorated flat axes from Ireland, and the halberds, chiefly from Ireland, linking the British Isles with the Iberian peninsula (see **1. 61**). **1. 52.**

In pottery (*top and bottom*) the 'food-vessel' and the 'cinerary urn'—the latter in reality, as shown by frequent cases of repair, merely a household vessel used for funerary purposes—are descended from native shapes of the preceding age (see **1. 55,** Abingdon and Astrop). The 'beaker', however, was a form brought over from the lower Rhenish area shortly before the beginning of the Bronze Age by an invading brachycephalic race which was possibly responsible for the first knowledge of metal in the British Isles and for the introduction of burial in round barrows.

While it is generally agreed that the 'urn' underwent a gradual process of decadence in which the prominent features of a deep rim sank into the body of the vase, the source and earliest date of the practice of cremation in this country still remain obscure. The relative position of this rite to inhumation is, however, illustrated here by the contents of a round barrow at Winterslow, Wilts., with its primary beaker-interment and its secondary cremation-deposits in urns. Sometimes, as demonstrated by the condition of specimens from Northamptonshire, a food-vessel was actually burnt on the pyre.

(*b*) *Oxford District.* Flat axes like that from Long Wittenham are of rare occurrence in this area; commoner are the advanced forms. In the pottery the earlier types are lacking. The beakers are for the most part rather crudely made and simply decorated; they **1. 52,** *N. side.*

include one interesting example of a rare handled class found near Eynsham with the skeleton of a young child. The urns too present a similar picture; on a large specimen from Iffley handles are merely indicated by bands in relief. A small urn-like vase, associated with small bronze knives in a cremation pit in the centre of a disk-barrow at Radley, Berks., can be approximately dated by discoveries in similar Wiltshire barrows of segmented glazed beads. Egyptian beads identical in form and fabric can be dated to c. 1300 B.C.

**Late Bronze Age** (c. 1000–500 or 400 B.C.).

**1. 49.** (*a*) *General.* The period is marked by a great advance in the technique of casting bronze. The socket, previously employed only for spear-heads, comes into general use for axes, knives, gouges, and even sickles—the last unknown in this form on the Continent. Spear-heads lose their lateral loops; novelties of the close of the period are broad hunting-spears like that from the Thames at Chiswick and others with lunate slots in the blade as that from Burwell Fen, Cambs., both peculiar to the British Isles. Swords with tangs, trumpets, cauldrons are among other late features. Finally the finest goldsmith's work (**1. 4**) must, as associated objects prove, be assigned to this period. It was produced mainly in Ireland, which at this time was one of the principal gold-bearing countries of Europe.

This period is also distinguished by foreign imports and influences. Breton axes found at points along the south coast serve to explain the strong Breton facies of Cornish examples (compare **1. 51**). Similarly numerous hoards from the eastern counties like those from the Isle of Harty, Kent, and Burwell Fen, Cambs., not only contain objects which originated in east-central France in proximity to Switzerland (compare **1. 50** and **54** A), but also, when viewed in connexion with the diffusion of similar hoards in different parts of France, indicate a considerable immigration from that area in the centuries immediately preceding the Iron Age in Britain.

(*b*) *Oxford District.* Two hoards from Oxford (shown in **1. 52**, *N. side*), containing axes cast in the same mould, must belong to an early part of this period; for in them earlier types survive alongside new inventions like the socketed axe and hammer. The Wallingford hoard, on the other hand, is closely connected with those from the eastern counties mentioned above. So too is the fine cauldron from the Cherwell at Shipton-on-Cherwell (at the end of **1. 52**); it is a remarkable example of a class of British vessels copied from Italian and maybe even Greek prototypes (*Archaeologia*, lxxx).

Vases (*top and bottom*) from urn-fields at Long Wittenham, Berks., and Stanlake, Oxon., illustrate the degeneration of late Bronze Age pottery, alike in fabric, form, and decoration; even an impressed band applied to the wall of the vase disappears; a few finger-impressions in the body of the vase are made to suffice.

## GALLERY II

This Gallery is devoted to antiquities, illustrating in the main the ARCHAIC AND CLASSICAL AGES OF THE GREEK WORLD, together with contemporary antiquities from SOUTH RUSSIA, CYPRUS, NORTH SYRIA, &c.

Owing to the predominance of the collection of vases a description according to material categories, VASES, TERRA-COTTAS, BRONZES, and the like has been preferred to one based on the more chronological lines adopted for Galleries I and III.

The case-numbering begins at the south-east corner of the Gallery, and, after completing the circuit of the wall-cases, proceeds northwards reading from right to left across the floor.

### GREEK VASES.

A prominent feature in this gallery is the series of BLACK- AND RED-FIGURED VASES, chiefly ATTIC, which ranks as the second collection in this country. Its foundations were laid by Sir Arthur Evans during his Keepership, when he obtained together with other important pieces a valuable group of Attic vases from Gela in Sicily. Accessions by gift from numerous benefactors have steadily increased the collection. Among these are Sir Arthur Evans himself, Mr. John Henderson, Mr. Edmund Oldfield, Mr. E. P. Warren, and lastly Professor J. D. Beazley, under whose editorship two of the Oxford fascicules of the *Corpus Vasorum Antiquorum* have been published, covering the greater number of the Greek vases in this Gallery.

The earliest vases will be found along the E. wall of the Gallery, beginning at the S. end of **2. 22.** The Attic black- and red-figure are placed in the free-standing cases and in the W. wall-case; those of Italian origin mostly in cases along the S. wall.

**Attic vases of the geometric period,** ninth to eighth century B.C. **2.22,** A big amphora has funeral scenes in silhouette—the dead lying D–E. on the bier with mourners around him, and the procession to the grave. The smaller vases—bowls, drinking cups, jugs, &c., of admirable shape—are decorated with geometric patterns and figures of animals.

The Attic class known as 'Phaleron' vases, of which there are several small examples here, shows the introduction of floral and curvilinear elements, under oriental influence, in the later part of the eighth century B.C.

**Cretan vases of the geometric and early orientalizing periods,** tenth to seventh century B.C. Two remarkable pieces are the pear-shaped perfume-bottle with a snake curling round the orifice, and the vase in the form of two owls. The black bull, in bucchero technique, belongs to the sixth century.

**2. 22, A–C.** **Corinthian vases,** eighth to sixth century B.C. The earlier Corinthian vases are known as Protocorinthian, eighth and seventh centuries B.C.: there is a good collection of small examples, especially aryballoi (perfume-vases) and drinking cups of exquisite fabric. Note the aryballos (1929. 352), with lions, goat, and hounds; and the big jug (1879. 100), with animals and scale-pattern: both good early examples of the 'black-figure' technique (silhouette, with incision and red for details), which was invented by the Corinthians and spread from them to the rest of Greece.

Among the later Corinthian vases, seventh and sixth centuries, note the round pyxis with animals and plastic female heads (1893. 125); the round aryballos (1928. 315) with a running man wearing a shirt decorated with two tiny men turning somersaults; and the perfume-vases in the form of animals, especially the sphinx, the hedgehog, and the hare. The vases on the two lowest shelves are Etruscan imitations of Protocorinthian and Corinthian.

**2. 22 A, 21 B.** On the lowest shelves of these cases are shown **Laconian** vases and fragments, mostly seventh and sixth century B.C., from the British Excavations at Sparta.

On the top shelf of **2. 21 B** are **Boeotian** vases of all periods from the eighth to the fourth century, among them a small dish signed by the potter Oikopheles.

On the middle shelf of the same case is a special class of Attic black-figured vases—**Panathenaic amphorae** and fragments of such, dating from the sixth to the fourth century. Vases like these, filled with oil, were given as prizes at the Panathenaic games. They continued to be painted in the old black-figured technique long after it had passed out of fashion. The large vase is one of the later specimens: it is inscribed with the name of the archon Asteios, and therefore belongs to the year 372 B.C.

**2. 21 A, 20 E.** **Eastern Greek vases.** Above, **Rhodian** geometric vases, ninth to eighth century B.C. On the shelf below (lent) is a Rhodian jug of early 'Camiran' style, decorated with wild goats and a griffin, partly in silhouette, partly in outline, on a white slip, early seventh century; and two 'Fikellura' amphorae, showing a later stage (sixth century) of the same technique. Below are two 'Camiran' plates with sphinxes, seventh century, and a 'Naucratite' chalice with riders in an exceptional technique, white figures on a purple background.

In the next case are perfume-vases in plastic forms—heads of girls, of warriors, of rams, of bulls; and a monkey: Rhodian work of the late seventh century. Below, more plastic vases: the

ram-askos is Rhodian geometric, eighth century; the woman, duck, dove, and lion's head are Samian of the sixth. On the ground, **2. 20** C–**21** B, a good series of fragments, chiefly from Naukratis, illustrating the development of the Eastern Greek white-ground styles—'Camiran', 'Naucratite', and 'Fikellura': and in **2. 20** B fragments of East Greek black-figured vases—Clazomenian, sixth century B.C.: among them fragments of a curious vase from Karnak in Egypt, showing boys catching locusts in a vineyard.

Among the vases in **2. 20** E is a group of Greek perfume-pots in light-blue or light-green faience, seventh–sixth century B.C., imitated, more or less closely, from Egyptian and other oriental models; in **2. 20** D, Phoenician and Greek perfume-pots in coloured glass, seventh to fifth century B.C.

The vases in the free-standing cases are **Attic, black-figure and red-figure** (sixth to fourth century B.C.) except where otherwise stated. In red-figure, which comes in about 525 B.C., the figures are left in the colour of the clay and the background is painted black.

**Attic black-figure.** The chief vases are (190) a large column-krater with a chariot seen from the front and sphinxes, second quarter of the sixth century; a good amphora (1918. 64) with Theseus and the Minotaur on each side, middle of the sixth century; and another (1927. 2115) with simple decoration (flowers on the neck, the body black), but of noble shape, a little later than the Theseus vase. Worth noting for the subject is the jug (225) with the capture of Dolon, about 500 B.C. **2. 23.**

**Attic black-figure.** (509) an amphora of admirable technique, decorated in a formal style with Zeus, Hermes, and other gods, third quarter of the sixth century, by the 'Affected painter'; (563) a pelike (pear-shaped amphora) with a scene in a shoemaker's shop, about 500 B.C.; a beautiful amphora (1885. 665) with a chariot seen from the front on one side, and on the other Dionysos, Hermes, and a maenad sitting on a satyr's back and playing the flute, about 525 B.C., by the Lysippides painter; and an amphora (1925. 40) of the same period with a gay picture of Dionysos seated at a vine, and satyrs eating grapes and making merry. **2. 24.**

**Black-figure.** In the upper row, four small **Chalcidian** vases, two amphorae and two hydriae, decorated with animals and flowers, of the sixth century. The rest are Attic. The chief of them are (1885. 668) an amphora with the harnessing of Athena's chariot, late sixth century (the shape spoiled by restoration, the pictures fairly well preserved); (505), a jug with the figure of a ram, early sixth century; and (1929. 19), a fragmentary oinochoe by the Amasis painter, with Athena and Herakles, middle of the sixth century. **2. 25.**

**Attic drinking cups, black-figure and red-figure.** Note, among the black-figure, a cup (231) signed by the potter Hermogenes, mid-sixth century, with a minute picture of a warrior mounting **2. 26.**

his chariot on each side; and another (1929. 498) signed by Sokles. Among the red-figure are three cups by Oltos, late sixth century, one of which (515) combines the black-figured technique and the red-figured, and another (1927. 4065) shows Theseus carrying off the queen of the Amazons; a cup (1886. 587) with a boy running, carrying provisions in a napkin, and trundling a hoop, by the Colmar painter, about 500 B.C.; (1891. 688) of the same period, with a boy running to fill his cup, and the inscription 'Panaitios is fair'; Theseus and the Minotaur (303), by Apollodoros, early fifth century; and two fine fragmentary cups of the late sixth century, (1917. 55) Dionysos, by the Ambrosios painter (compare the quaint cup with a horseman and revellers (1911. 616), by the same), and (1919. 26), a boy running with a load, by the Hermaios painter. A fine plate, with a Persian archer on horseback, is by the Cerberus painter, late sixth century, and is inscribed 'Miltiades is fair', a reference, probably, to the great soldier of that name.

**2. 29.** **Attic red-figured cups.** (1911. 615) bears the signature of the potter Brygos, c. 480 B.C.; inside, two warriors on an expedition (Odysseus and Diomede ?), outside, Greeks arming and Greeks fighting Persians. (1914. 729) a cup with athletic scenes (boxers, wrestlers, &c.), and the inscription 'Diogenes is fair', about 480 B.C.; (1929. 783), inside, Herakles feasting with Dionysos, outside, arming, later school of Douris, c. 470 B.C.; (1911. 617) with sacrificial scenes, by the Pan painter, c. 460 B.C.

**2. 31.** **Attic red-figure.** Above, cups: (517) a large cup with love-scenes, by the Euaichme painter; (1931. 12), another, with a revel outside, and inside Nike preparing a bull for sacrifice, by the Penthesilea painter; two cups with satyrs and maenads, (1920. 57) and (1924. 2), one by the Penthesilea painter: all early classical, about 470–450 B.C. Below, kalyx-kraters and column-kraters, 480–440 B.C.; among them a good column-krater (1917. 60) with a warrior saying farewell to his aged sire, c. 470 B.C. In the cupboards below, plain black Attic drinking cups, fifth to third century B.C.

**2. 34.** **Later Attic red-figure.** (1925. 621) Dionysos and satyrs and maenads, by the Kleophon painter, c. 430 B.C.; (1931. 39) a stemless cup with, inside, Diomede carrying off the Palladion, and, outside, Eros and nymphs, one of them dancing: early fourth century, an unusually pretty work for the period; two small, neat stemless cups with figures of athletes, (1879. 166) c. 460 B.C., and (1879. 167) c. 430 B.C.; two cups by the Euaion painter (1911. 618), youths and women, and (1927. 71) satyrs and maenads.

**2. 35.** **Attic, Italiote, and other red-figured vases,** mostly late. (562), an Attic bell-krater of about 430 B.C., has a picture of vase-painters at work. An Etruscan stamnos of the fourth century has an extremely curious representation of Zeus overwhelmed by the beauty of Ganymede; on the reverse, Athena slays a giant. (1928. 12), a bell-krater with Dionysos talking to a comic actor, is Paestan; (528), with an uncouth picture of Boreas carrying off Oreithyia, is Campanian: both of the fourth century. The kotyle

(262), decorated in a kind of black-figure, is one of the best specimens of the 'Kabeirion' vases, a Boeotian fabric: the pictures are caricatures of scenes from the life of Odysseus: on one side the hero crosses the sea on a pair of amphorae, assisted by Boreas; on the other, Circe, beside her loom, stirs the potion for Odysseus: the date is about 400 B.C.

**Small Attic red-figured vases.** The round aryballos or oil-pot (1929. 175) has a unique subject—boys playing with miniature chariots drawn by palm-branches in lieu of horses: the game is otherwise unknown: by Makron, about 480 B.C.; on the lip of the vase, 'Hippodamas is fair'. The perfume-vase (537) in the form of a little amphora, with a woman admiring herself in a mirror, and, on the other side, a maid waiting on her, is an exquisite work by the Eretria painter, about 430 B.C. (551) is a fine example of the florid style which flourished at the end of the fifth century: the pictures of women attended by Erotes are picked out with white and gold, and are by the Meidias painter. The small 'snuff-box' pyxis (1922. 67) with a satyr munching grapes, belongs to about 500 B.C. **2. 40.**

**Small Attic vases.** On the top shelf, vases in the form of human heads: note (1920. 106) a pretty jug shaped as the head of a girl, about 500 B.C. The askos (1922. 205) in the form of a negro boy is Boeotian of the fourth century B.C. The red-figured askoi are Attic: the best are (539), with a fox in a trap, and a satyr running up to dispatch him, about 425 B.C.; and (1925. 71), with a lively pair of sirens, about 470 B.C. **2. 36.**

**Attic red-figure.** Notice (1930. 169), a large amphora by the Berlin painter, early fifth century, with Amazons; a small amphora by the same painter, with Zeus served by Nike, and an athlete and a trainer; the two amphorae with Oedipus and the Sphinx, about 440 B.C. The two reddish squat amphorae are Hellenistic. **2. 33.**

**Attic red-figure.** Seven fine stamnoi. (1912. 1165) Agave and her companions with the torn body of Pentheus, by the Berlin painter, about 480 B.C.; (521) Herakles and Busiris—Herakles rounding on the negroes who proposed to sacrifice him—about 470 B.C., in the manner of Hermonax; (523) women celebrating the feast of Dionysos (one of them ladling wine from a stamnos) by the Villa Giulia painter, about 450 B.C.; (1911. 619) a young hero pursuing a woman, by the Chicago painter, c. 440 B.C.; (1929. 779) maenads, by the same; (1916. 68) Castor and Pollux riding over the sea, by Polygnotos, about 440 B.C.; (522) Theseus fighting the Amazons, by the same. **2. 30.**

**Attic red-figure.** The chief piece is the volute-krater (525) with Pandora rising from the ground, Epimetheus receiving her, and Zeus sending her a greeting by Hermes, about 440 B.C. The two stamnoi here are of fine technique, though the drawing is conventional: (1885. 659) Demeter and Persephone, by the painter of the Yale oinochoe, about 470 B.C.; and (524), Apollo and the Muses, by the Villa Giulia painter, mid-fifth century. (561) is a column-krater with a discus-thrower, by Myson, about 490 B.C.; and (1917. 56) another column-krater with Dionysos resting and **2. 28.**

satyrs dancing for him, about 480 B.C. In **2. 27** near by are small Attic red-figured amphorae of the shape called 'Nolan', 480–440 B.C.

**2. 8, A–D.** **Attic lekythoi** (oil-pots), black-figure, red-figure, and in outline on a white ground. Among the black-figure notice the bold (1889. 1011) with Poseidon riding a sea-horse, of the early fifth century; and (1890. 207) with a ball-game, late sixth century. Among the red-figure, (1889. 1015) Eros; (1917. 58) Nike, by the Tithonos painter; (1888. 1401) Nike, by the Pan painter (beside it, Eros, part of a companion piece by the same artist); (1891. 683) Triptolemos, by the Eucharides painter: all these are about 480 B.C. The best of the later lekythoi are (535) Apollo and Artemis, by the Villa Giulia painter, about 450 B.C., and (1891. 451) Aphrodite riding on a swan, by the Achilles painter, about 440 B.C. The 'white' lekythoi, with outline drawing, were mostly made for use at the tomb. Three of them are by the Achilles painter: (1896. 41) a woman and a boy at the tomb; (1889. 1016) women with lyres (partly restored); and (1919. 21) a warrior and a woman at the tomb: beside these are fragments of two other lekythoi by the same painter.

On the bottom shelf of division A are fragments of loutrophoroi, some of them with pictures relating to the funeral and the grave.

**2. 8 E.** **Attic red-figured wine-jugs and squat lekythoi.** The jug (534) is of uncommon beauty: the satyr Kissos attacks the sleeping maenad Tragodia: about 430 B.C. (533), Nike flying with a fillet to a tripod, is of the same period and almost the same perfection. The little jugs with dainty scenes from child-life were given as presents to children at the feast of the Choes. The jug (1931. 9) shows a sacrifice: the priest at the altar pouring the libation, a youth with a wine-jug, and a boy roasting the meat on a spit: mid-fifth century.

**2. 9 A.** **Attic red-figured hydriai** (water-pots). (1927. 4567), fragmentary, Europa and the Bull, by the Berlin painter, early fifth century; (530) the bard Thamyras blinded, with his mother and a Muse, about 430 B.C.; (296) a small hydria, with two women washing, by the Washing painter, so called from scenes like this.

**2. 16.** Two divisions of this desk case (C and E) are devoted to vase fragments of the sixth to the fourth century, many of them exquisite: with a few Italiote exceptions they are Attic. Note the school-scene from a cup by Onesimos, c. 480 B.C.; Danae in the chest, and the death of Actaeon, from Attic kraters of about 440 B.C.; and Icarus having his wings fastened on, from an Italiote kotyle of about 420 B.C.

**2. 1.** **Italiote vases of the fourth century**: Apulian fabric. Rhyta (drinking-vessels ending in animals' heads or heads of women) and fish-plates with pictures of fishes.

**2. 4 A.** Black vases with moulded decoration, Italiote and Italian, fourth and third century B.C. Among them are four 'Arethusa' cups stamped with heads of Arethusa obtained from Syracusan coins; Campanian work of about 300 B.C.

**2. 2–3.** **Italiote (Apulian) vases in the 'Gnathia' technique—black with simple ornament in white, yellow, red, and incision, fourth to third**

century B.C.—pleasant after the florid red-figure work of the fourth century Italiote fabrics, such as may be seen in the wall-cases near by.

Italiote red-figure of the fourth century B.C., some Apulian, others Campanian. **2. 5.**

Late Italiote and Etruscan red-figure, fourth and third century B.C. **2. 7.**

Italiote, Etruscan, and Italian black vases. The corresponding Attic vases are distributed among the Attic red-figure. **2. 6.**

Native (non-Greek) Apulian vases, sixth to third century B.C., are shown in the central case, **2. 32** (*bottom*); Cypriote vases in **2. 10.**

TERRA-COTTAS.

The collection includes three interesting groups. The first consists of numerous ex-votos and other specimens from excavations at Taranto, acquired in 1886 and described by Sir Arthur Evans (*Journal of Hellenic Studies*, viii); the second is a fine series from Locri, purchased in 1930; and the third is a large group of Hellenistic figures and fragments from the Smyrna region, acquired in 1911 with the aid of a grant from Magdalen College.

The arrangement begins in **2. 20** B and continues in the wall- and desk-cases at the N. end of the room.

On the upper shelves, primitive figures of goddesses, women, and animals from Boeotia, eighth to sixth century B.C. The two seated goddesses from Camirus in Rhodes, on the middle of the third shelf, are of about 500 B.C., but preserve the main features of a very early cult-statue. The terra-cottas in the two lower rows are mostly from Taranto, and belong to the sixth century. Several of them come from representations of the heroized dead reclining at wine, a series continued by later examples on the north side of the room. **2. 20 B.**

Terra-cottas from the Greek city of Locri in South Italy, sixth and fifth century B.C. Among these are beautiful heads—fragments of statuettes—in the early classical style, and a naked girl of the late fifth century. **2. 20 A.**

Three male heads, and the head of a satyr playing the flute, are early fifth-century work from Medma in South Italy.

On the floor are fragments of archaic clay masks, such as were worn in farces, from Sparta: they show great variety and a talent for violent caricature.

North of the arch is hung an excellent clay relief, Aphrodite holding a goat, from Gela in Sicily, about 500 B.C.; probably part of a clay metope. (For the Cypriote terra-cottas in **2. 19** and **2. 16** G, see p. 95). *E. wall.*

Seventh-century clay plaques and fragments of large clay vessels, from Crete, decorated with sphinxes and human figures in relief: note also the excellent handle in the form of a lion's head **2. 16** F.

from Lyttos in Crete; a fragment of a vase with sphinxes in relief, sixth century, from Sparta; a series of small clay appliques from S. Italy, mostly from Capua—heads of Dionysos, of satyrs, of river-gods, of Medusa, sixth and fifth century B.C.; Hellenistic applique-heads from Naukratis; reliefs from Taranto—gorgon-antefixes, sixth and fifth century, and a fragment of a plaque with the bride sitting on the wedding-couch and Aphrodite sending Eros to her, late fifth century.

**2. 18.** Terra-cottas, mostly sixth and fifth century, from various sites. In the upper row, fifth-century goddesses from Boeotia and Athens, of tranquil beauty; a woman with a baby, from Boeotia, third century; a woman making cakes, from Aulis, fifth century; a seated goddess, Italiote, fifth century. In the second row: two Samian figures, sixth century, one a woman, the other shown to be a man by the beard; male and female figures from Boeotia; three figures of Persephone holding a pig, from Gela in Sicily, early fifth century.

**2. 14, 15, 16 D, 17.** Terra-cottas from Taranto, continued from **2. 20 B**. Many of these are parts of reclining figures representing the heroized dead; there is one complete fourth-century example—a dead youth with a small woman sitting at the foot of his couch. Others are votive figures of Persephone holding a torch, or fragments of such figures. Of two particularly fine female heads, one is early classical, about 470 B.C., the other, the curly-headed, is late fifth century. (1886. 737) is a seventh-century figure of a woman: the boy belongs to the beginning of the sixth. One of the finest ancient terra-cottas is the little Hellenistic vase in the form of a negro boy asleep beside an amphora. Notice also the Hellenistic statuette of Aphrodite loosing her sandal, the Hellenistic Erotes, the clay moulds for producing terra-cottas, and, in **2. 16 A**, the moulds for stamping sacred cakes with the emblems of the gods.

**2. 13.** Terra-cottas, mostly from Smyrna. The extraordinarily varied and lively heads from Smyrna in the top row are parts of Hellenistic statuettes representing gods, women, and slaves. The old lady from Boeotia is a masterpiece of Hellenistic art. In the second row, a Hellenistic statuette of Dionysos from Smyrna: a girlish youth holding kantharos and thyrsus (the thyrsus now missing). From Smyrna come three heads of athletes on the extreme right, late Hellenistic work reproducing a single type—a statue of the time of Myron, middle of the fifth century B.C. Also on the right, comic actors, and tragic and comic masks, Hellenistic, from various sites.

**2. 16 B.** A jointed clay doll from Kerch; clay moulds for making statuettes; figures of Pan from Amphipolis; grotesque heads of Hellenistic statuettes, mostly slaves, from Naukratis; and clay sealings from Taranto, Hellenistic period.

Below, terra-cottas of Hellenistic and Roman times from Kerch in the Crimea, and others from Capua and Cumae.

*W. wall.* North of the arch stands a clay sarcophagus from Clazomenae in Asia Minor, decorated with animals and patterns in the same typical Eastern Greek technique as Camiran vases; sixth century B.C.

Life-size clay head of a youth resting his cheek on his hand and looking up, part of a statue, perhaps a tomb-monument: found on the Esquiline at Rome, but pure Greek style of the fourth century B.C. **2. 39.**

In **2. 35** (*lower cupboard*) is a clay mural plaque from near Calvi, Campania, with a figure of a winged goddess (Artemis) holding lions, late Hellenistic period.

BRONZES.

The small collection of bronzes is mainly derived from the Chambers Hall Collection formerly in the Randolph Gallery, from the Fortnum Collection given in 1888, and from the Oldfield gift of 1899. Of the two large pieces, the head of an athlete was presented by Mr. E. P. Warren in 1918 and the head of a girl was purchased in 1923.

**Greek bronzes.** On the top shelf, bronzes of the Geometric period, tenth to eighth century B.C., mostly figures of animals: such figures often decorated larger objects, as in the tripod-handle, with birds and a small horse on it, from Crete. The griffin-head of hammered work, from a cauldron, though found in Athens, is not Greek, but oriental: cauldrons like this were frequently imported into Greece and Etruria about 700 B.C. Similarly, on the shelf below, the hammered bowl from Olympia, with a lion-hunt on it, is an eighth-century Phoenician import. The fragmentary head of a youth from Crete, on the other hand, is Cretan work of the early seventh century, part of a vase. The hydria-handle from Gela, decorated with the head of a goddess, is early sixth century. Notice, on the shelf below, the two laver-handles, decorated with scrambling negroes, from Centorbi in Sicily, and the bronze mirror from Elis, dedicated to Persephone by one Xenodoka, both sixth century B.C. On the ground, a sixth-century hydria (the bottom wrongly restored). **2. 41.**

**Greek and Etruscan bronzes.** Among the Greek note the warrior, perhaps from Dodona, dedicated by one Nikias, sixth century (the arms bent out of shape); the kalathiskos-dancer (a girl wearing a short chiton and a basket-like cult-headdress), late fifth century; a jug-handle in the form of a boy holding two lions by the tail, sixth century; a goat from the rim of a vase, about 500 B.C.; a reclining satyr also from a vase, sixth century; and a youth from Boeotia, a fine work of the early classical period, about 460 B.C. Among the Etruscan, the boy carrying a ram, from Capua—the handle of a sixth-century cista; the boy putting on his cloak, from a lamp-stand, fifth century; the fine fifth-century Turms (Hermes), said to have been found at Uffington in Berkshire, lent by Mr. A. E. Preston; the fifth-century lamp-stand with a boy climbing up the shaft pursued by a serpent; and the fine ivory Herakles, about 500 B.C. **2. 37.**

**Etruscan and Italic bronzes.** Among them an oval box from Praeneste, of wood covered with leather and bronze, the handle in the form of a boy turning a somersault; a lamp-stand **2. 44.**

surmounted by figures of a woman and a little boy, fifth century; small reclining satyrs, from vases, sixth century; two small figures of winged daemons, from a tripod, Ionizing school of Vulci, sixth century B.C.; a patera-handle shaped as a Lasa or winged female genius, third to second century B.C.; two tall, lean figures of Mars, of conservative style.

**2.42–3.** **Life-size bronze heads.** In pedestal-cases facing the windows two bronze heads, parts of life-size statues, are shown. One is the head of a boy athlete binding his head with a fillet of victory, a fine copy, made in the Roman period, after a Greek original of about 430 B.C., perhaps from the school of Polykleitos. The form of the floral pattern inlaid in silver in the fillet shows the work to be of the Roman period, and not of the Greek. The other, the head of a girl from S. Italy, also belongs to the Roman period, but is based on a Greek model of about 460–450 B.C. Both heads are restored in wax.

**2. 32, 23.** Bronze helmets are shown in **2. 32**: (1) from the Kerch find (see p. 94); (2) from the sea off Corfu, Corinthian type, sixth century; (3) Italiote of the sixth century, 'debased Corinthian' type; (4) two Etruscan helmets, one conical, the other of jockey-cap type (cheek-pieces missing). In the same case, below, bronze greaves and chain-mail, and bronze strigils and other implements. In **2. 23** (*bottom*) axe-heads, spear-heads, arrow-heads. For fibulae in **2. 4** F–G see p. 97.

PLASTIC WORKS IN STONE AND CLAY.

The figurines and heads and other plastic works exhibited in the wall-case **2.20** C, and the fine marble statuette of Herakles in the pedestal-case **2.38**, recently acquired with the aid of a grant from the National Art-Collections Fund, fall into a class apart from the terra-cottas which were moulded, and from the bronzes which were cast or shaped by hammering.

**2. 20** C. Above, two female heads in clay from Orvieto, antefixes of a building, Etruscan work of the beginning of the fifth century, in pure Greek style; a green steatite lamp decorated with a grotesque head in relief, from Viano in Crete, sixth century; and a fragment of a large marble lion from Ephesus, early sixth century. Below, three marble heads of girls: (1) from a high relief, said to have been found at Sunium, delicate Attic work of the fourth century; (2) from an Attic tombstone, fourth century; (3) from Cyprus, early classical work of about 470 B.C., not of local Cypriote style, but by an immigrant Greek. Below again, a strange and rude clay vase in the form of a man, from Crete, eighth century (the objects on the wall behind were found inside it); a fragmentary limestone figure, from Naukratis, of a youth wearing a short vest indicated in red paint, Eastern Greek work of the early sixth century; a woman with a dove, in limestone, from Naukratis, orientalizing work of the sixth century; and a torso of Asklepios, Attic work of about 300 B.C.

**Marble statuette of Herakles**, from Italy. He holds bow and arrow in his left hand, club in his right: beside him is a dead boar. The 'Herakles Marotti' in Boston is a replica of this: both statues are copies, made in the second century A.D., of a Greek Herakles made in the second quarter of the fifth century B.C., probably by Myron. The Boston statue preserves the style of the lost original purer: the Oxford romanizes somewhat, but is admirably executed and admirably preserved. **2. 38.**

ENGRAVED GEMS.

The basis of this collection is a bequest from the Rev. Greville Chester in 1892. Subsequent additions have come from the Fortnum bequest, by gift from the Rev. J. C. Murray-Aynsley, Mr. E. P. Warren, Mrs. James Reddie-Anderson, and Professor Beazley, and by acquisitions from the Storey-Maskelyne Collection. The collection is arranged chronologically, beginning with the 'Melian' stones of the seventh century and ending with Christian stones and religious amulets of late antiquity. The previous history of gem-engraving may be studied in the seal-cases (**1. 38, 39,** and **41**) and the rings in the Fortnum collection (**1. 5**) form a valuable supplement to the stones exhibited here. Compare also the gems exhibited in the central case, **2. 32.**

Among the archaic Greek stones note (1921. 1225), a seventh-century pebble with a red-deer; (1892. 1484) a discoloured scaraboid with an athlete using a strigil, about 480 B.C.; (1892. 1483) a green porphyry scaraboid with a wild sow, and a sard pseudo-scarab (1925. 132) with the same design, both late archaic. Among the Greek stones of the fifth and fourth centuries notice (1892. 1485), a brown jasper scaraboid with a seated athlete; (1896. 1908) a fifth-century chalcedony scaraboid from Cyprus with the sole of a foot, and a Cypriote inscription; and the wonderful series of animals—griffins, deer, dogs, bull-calf, &c. There are three Graeco-Persian scaraboids of the fourth century B.C.: on one, a Persian who has shot a bird; another, with a Persian and his wife, has had Cufic inscriptions added to it by a mediaeval owner. **2, 4 D.**

Three special collections have yet to be described.

(1) **Spartan Collection.**

Objects found in the British Excavations at **Sparta** in 1906 and following years. Two important classes of antiquities, characteristic of the site, are well represented: the objects in ivory and bone (note the seventh-century goddess and the seals); and the lead figurines, cheap votive-offerings. There is also a good series of clay figures, mostly of the seventh and sixth centuries; and a few bronzes. In the slide above this case are facsimiles of Spartan **2, 4 B.**

ivories in the Museum at Athens. The vases and vase-fragments from the site are exhibited in **2. 21** and **22** and the clay masks in **2. 20.**

### (2) Small works of early Greek Art.

**2. 4 c.** Small early Greek objects, mostly of the seventh century. A great rarity is the goldsmith's matrix, bought at Corfu; beside it, modern gold impressions from it, with representations of animals, wrestlers, Triton, the Death of Ajax: seventh century B.C., perhaps Corinthian work. The gold pendants, &c., from Camiros in Rhodes, decorated with reliefs of Artemis, winged and holding a pair of lions, or of daemons, half woman and half bee, are Eastern Greek work of the seventh century B.C. The bronze plaque from Crete, in low relief with the background cut away, shows a hunter getting up with a wild goat trussed on his shoulders; it is Cretan work of the seventh century B.C. A pair of gold hair-rings and another of bronze, two long bronze pins, and glass necklace-beads, are from Corinth and of the archaic period.

### (3) The Siemens Collection of Antiquities from South Russia.

**2. 32.** These objects from **Scythian tombs near Kerch** in the Crimea are arranged in tomb-groups, but the information on which this arrangement was based is untrustworthy. The elk-head in bronze is a work of Scythian art, but most of the other objects are Greek. Among them are a fine gold necklace with acorn-shaped pendants, and a pair of gold bracelets ornamented with filigree-work and ending in rams' heads, fifth century; a silver cup-kotyle of the late fifth century; gold spangles, for sewing to garments, in the form of hares and lions; a gold ring engraved with a realistic portrait-head, late fifth century; Attic clay vases of the late fifth century, among them a pretty askos with satyrs; and a glass alabastron. The chalcedony scaraboid engraved with a lion-griffin is a fine Persian work of the late fifth century.

In this same case are specimens of gold **jewellery from Cyprus** and elsewhere, fourth to second centuries B.C.

## CYPRUS

**Iron Age** (c. 1200–200 B.C.).

Practically all the objects illustrating the Iron Age in Cyprus have come from excavations undertaken in the past by Oxford scholars on behalf of the Cyprus Exploration Fund. The chief of these were at Kuklia, 1888 by Hogarth; at Poli (Marion) and the Toumba site at Salamis by Munro and Tubbs (1889–91) and at Kamelargà and Kition by Myres in 1894. Some additional pieces were obtained from the Cesnola Collection by exchange with the Metropolitan Museum, New York, in 1911.

**Vases.** The chief Cypriote fabrics in the Iron Age are (1) a 'white ware' of whitish clay with decoration in lustreless black, or in lustreless black and subsidiary red, and (2), side by side with this, a 'red ware' of similar but distinct forms, of brick-red clay with simple decoration in lustreless black, sometimes with subsidiary white. Some of the 'white ware' vases correspond to the protogeometric and geometric vases of Greece; others, with their effective use of lotus-bud and rosette, to the 'orientalizing' Greek vases of the late eighth century and the early seventh. A favourite ornament is the concentric circle, often placed like huge earrings on each side of the vase. The barrel-jug (29), is a good example of a special class of white ware, with heavy and elaborate pictorial decoration in the Phoenician taste—here palmettes, deer, and birds; the date is seventh to sixth century B.C. The later stages of 'white ware' reach well into the classical period. **2. 10 C–E.**

A speciality of Cyprus is the slender water-pot with a plastic spout in the form either of a bull's head, or of a vessel held by a woman; the style of the plastic work shows that these vases begin about 500 B.C. and continue down to Hellenistic or even Roman times.

**Tridacna-shells.** A curious class of Cypriote object is the scallop-like tridacna-shell ornamented with a plastic head and covered with engraved floral decoration in a Phoenician style. These shells were exported widely from Cyprus in the seventh century: the Oxford fragments come from Cos, Naukratis, and Memphis. **2. 10 E.**

**Terra-cottas.** The clay figurines are among the most successful products of Cypriote art. One group, seventh to sixth century, is closely akin to Syrian work; compare the riders with those from Syria in the adjoining case. In the same style as the riders are lively figures of female votaries ('prima donnas') with crowns, big noses, and expressionistic gestures of the arms. In a second class of terra-cottas (chiefly from the Kamelargà sanctuary, near Kition) representing votaries, male and female, the body is still cylindrical, but thicker, the figure more compact, the faces smoother: these belong to the sixth century. Connected with this group are the fragments (head and part of the breast) of a life-sized clay figure of a bearded man, found at Salamis. Another important piece is the half-life-sized head of a woman, wearing a high crown, from Limniti, near Paphos: this belongs to about 500 B.C., and is strongly influenced by pure Greek sculpture of the late archaic period. The Hellenistic period is represented by heads male and female, fragments of statuettes, from Arsinoe and other sites. **2. 10 B–C, 19.**

**Sculpture in limestone.** The Cypriote sanctuaries were crowded with statues, principally of votaries. Two life-size male heads, probably from Golgoi, are fragments of sixth-century statues: the art is a provincial echo of Eastern Greek art. The youthful head belongs to the early part of the sixth century, the bearded to the middle or later part. Below these is a sixth-century statuette of a female votary, and others, fragmentary, of fifth- and fourth-century style, with remains of painted detail. **2. 10 B.**

Other examples of Cypriote sculpture are exhibited in the Randolph Gallery.

## NORTH SYRIA

**Iron Age** (c. 1150–500 B.C.).

This period in North Syria follows immediately upon the later Cist-Grave period (**1. 9**). With the objects in that case these in **2. 9** and **10** constitute the bulk of the material on which C. L. Woolley based his two articles 'Hittite Burial Customs' and 'A North Syrian Cemetery of the Persian Period' in *Liverpool Annals of Archaeology*, vi and vii.

A marked cultural change took place at the end of the Bronze Age in North Syria. Incineration replaced the inhumation of the cist period, and the local ceramic art was revolutionized radically in forms, treatment of surface, decoration, &c. Mediterranean forms now appear, e.g. the oinochoe with trefoil mouth and the bell-krater, and these, like the terra-cottas found in the graves insistently remind us of Cyprus; at the same time the burnish of the later cist-grave wares gives place to a slipped surface with bold geometric decoration, once more of Cypriote character.

Since certain inscriptions in Hittite script have been found in connexion with these cremation burials (they appear to have been tomb-stones), there can be no doubt that the First Cremation Age was the period of the Hattic-Moschian civilization in Syria and of the Hattic kingdom of Carchemish. The inevitable inference is that the race (or at least a predominant element in it) known to the later Assyrians and to the Hebrews as Hattic or Hittite, had been under the influence of Mediterranean civilization, and especially that of Cyprus, in the Early Iron Age.

**2. 10 A.** The antiquities shown here come from an interesting group of burials, belonging probably to a rather late part of this cremation-period (ninth and eighth centuries ?), which was found and explored by natives at Deve Huyuk in the Sajur valley. The body was burnt and its ashes put in an earthenware urn, which was closed with a saucer, or sometimes with a bowl of gilt bronze of Egypto-Phoenician type: a bell-krater or terra-cotta bath was then inverted over the urn. In the latter, with the ashes, or outside it under the rim of the cover, were placed iron weapons, vases, models of tools, terra-cotta figurines, cylinder- and stamp-seals, amulets, libation-spoons of steatite, &c. Some of the bullae with Hittite inscriptions (**1. 39,** *S. side*) belong to such burials. Particular notice should be taken of the tomb-group from Kefrik, another village site of the Carchemish district, which contains oinochoae of distinctively Cypriote type and specimens of a glazed faience which was to have a long subsequent history in the locality. Note also the bronze fibulae of Anatolian and Cypriote types and the terra-cotta figurines. On the seals shown here, see D. G. Hogarth, *Hittite Seals*.

**2. 9 B.** The next stage in North Syrian history is represented by some groups of objects also from Deve Huyuk, but from a different

cemetery. Inhumation-burial is now resumed and there is a revival of pre-cremation ceramic forms and burnishing. The cist-grave has come into vogue again. At the same time Greek pottery of the late sixth and fifth century, hard stone and paste seals of late Phoenician and Perso-Mesopotamian fabric, Greek and Persian coins and many other objects show that the culture is post-Hittite. Carchemish, and with it Hittite influence in N. Syria, came to an end with Necho's invasion about the end of the seventh century, and a revival of the earlier indigenous elements supervened. But, naturally, much survived from the Hittite culture, and from the typical furniture of the cremation tombs. Beside other foreign elements that are now apparent there are some which had evidently come from an area in intimate relations with southern Russia (note the terra-cottas, goat-rhyton, fibulae, scale-armour, horse-bits, &c.). Some of the weapons might be explained by the Scythic invasion recorded in the time of Cyaxares of Media (seventh century).

## PERSIA

### Iron Age.

A small collection, recently acquired, of bronzes from Luristan, NW. Persia, may suitably be mentioned here, since some of them show definite affinities in style with the art of the N. Syrian Iron Age. Their date is by no means certain, but it is probable that they all belong to the Achaemenid and later periods.

The most interesting pieces are the horse-bit, in six sections all cast in one process; the staff-heads, some with confronted animals, others with a human figure between two animals, apparently a very debased expression of the *πότνια θηρῶν* motive; and lastly the hone-handles in the form of the forepart of an ibex. **2. 4 E.**

## GREEK AND ITALIAN FIBULAE

This special collection of fibulae covers a wide period ranging from the later Bronze Age of the Mediterranean area down to Hellenistic times.

Although 'fiddle-bow' types of the oldest class are wanting in the collection, an early stage in the Eastern Mediterranean is represented by the gold fibulae from Paphos, which were found with Late Mycenaean false-necked amphorae (**1. 46**), and by types associated with the Italian Bronze Age such as that with high-arched bow and that with a spiral catch-plate. **2. 4 F–G.**

The Iron Age series begins with the 'leech' type in Italy and the Dipylon type in Greece. These latter are decorated with animals, svastikas, &c., like those on contemporary vases (**2. 22 E**). Interesting evidence of the interaction of the Greek and Italian cultures is furnished by fibulae from Calabria, S. Italy, and from

Dux, Bohemia, in which elements of the Dipylon form can be clearly detected.

The Italian series is carried on through the 'boat' fibulae, the later developments of which have a terminal knob on the catch-plate and excrescences on the bow, down to the distinctive Certosa type which is contemporary with the Gallic occupation of northern Italy in the fifth century B.C.

The current forms in Greece and Western Asia during the archaic period of Greek art are represented by ornate knobbed fibulae, e.g. from Thebes, Boeotia, the elbowed type common in Syria (see **2. 9**) and a striking Cypriote form enriched with double axes on the bow.

Side by side with these Mediterranean forms there sprang up numerous forms peculiar to the Celtic and Scandinavian areas and distinguished from those of the Mediterranean countries by the use of a double spring-coil. The meeting-ground of the two classes is to be found in the region round the head of the Adriatic. Here occur not only Italian fibulae, e.g. at Hallstatt (**3. 18,** *W. side*), but also there and in cemeteries in Carniola, the 'spectacle' type, constructed of spiral coils of wire, such as is shown by other exhibited examples to occur in Greece and in southern Italy. Note too the Baltic amber traded to the south and employed for the decoration of Italian fibulae. A remarkable specimen is the fibula of crescentic form with birds and animals riveted to the bow, to which also were originally attached long pendants. It is a product of the same Illyro-Venetic culture which gave birth to the votive carriages and similar objects (**3. 15** and **3. 18,** *top*). The type was found in more than one example at Hallstatt.

The series exhibited here ends with small Italo-Greek fibulae, often of silver, from southern Italian sites and dating from the fifth to the third centuries B.C.

For purely Celtic forms, see **3. 14** F and **3. 22,** *E. side.*

## GALLERY III

Leaving Gallery II by the western arch at the south end the visitor enters GALLERY III, in which will be found the antiquities illustrating the EARLY IRON AGE in ITALY, and in CENTRAL AND WESTERN EUROPE, succeeded by those of the ROMAN EMPIRE, the MIGRATION AGE (TEUTONIC, ANGLO-SAXON, ETC.), and finally those of LATER ANGLO-SAXON, VIKING, and CELTIC times.

The cases are numbered clock-wise round the room from the south-east corner, and then from right to left from the south end of the Gallery northwards. The arrangement of the collections begins at the south end of the wall-case against the east wall.

## Early Iron Age.

The importance of the early Iron Age cultures of Europe for their bearing on the prehistoric Iron Age in the British Isles received full recognition from Sir Arthur Evans during the period of his Keepership. He was successful in bringing together a small, but useful group of antiquities from ITALY illustrating various aspects of her complex culture. A central European section hardly existed until it received the antiquities obtained by Sir John Evans from the famous cemetery at HALLSTATT in 1866 and 1867. Of the European LA TÈNE culture the Museum even now possesses but few remains, nor is the so-called LATE CELTIC, its British counterpart, in much better case. A small group of pottery from his exploration of the Aylesford cremation-cemetery in 1894, contributed by Sir Arthur Evans, and recent discoveries in the Oxford District belonging to a long persistent culture with late Hallstatt affinities provide, however, a background to miscellaneous antiquities, a few of which possess distinct merit.

### ITALY (c. 1000–400 B.C.).

Two groups, a northern and a southern, may be distinguished here, divided roughly by a line drawn from Rimini to Rome (see map in **3.18**).

(1) **Picenum, Samnium, Campania,** &c., an area in which inhumation remained constant as the method of burial, unaffected by the practice of cremation introduced into the northern area by the terramare people. In the wall-case (*bay* M) are representative bronzes including large disks, massive fibulae, and a situla from Ascoli decorated with zoomorphic designs influenced by the orientalizing period in Greece; compare also a belt in the desk-case (*upper part*). The cordoned bucket from Vico Equense, Campania, is an importation from the north. South of the Apennines such buckets are rare, though their diffusion from the North Italian workshops is very wide-spread, extending to Denmark, Belgium, and even England. Numerous examples occurred at Hallstatt. **3. 14 M, 18.**

The spiral bracelets in a grave-group from Noepoli, near Potenza, are a common feature of burials in this region; known only from women's graves are the massive knobbed rings.

In the desk-case (*E. side*) are other characteristic bronzes from this area; fibulae, armlets, a pendent disk with chain formed of spirals, from Aufidena, and weapons, many of them survivals of Bronze Age types.

The wheeled votive wagon from Lucera, Umbria (**3. 15**, *top shelf*) is wrongly reconstructed. There were originally four wheels,

and also an upper plate supported by rods from which the squatting figure, with its arms attached to a ring above its head, was suspended. The wagon probably belongs to the same class as a somewhat doubtful example from Campania figured in *Archaeologia*, xxxvi.

**3. 14** H–L, **18.** (2) **Etruria, Latium, Bologna,** &c. Here at first cremation was almost universal, particularly round Bologna, where during the first and second Benacci periods the urn employed to hold the ashes took the form of that shown on the upper shelf (*wall-case, bay* L). Almost peculiar to Latium is another form, the hut-urn (**3. 15**) reproducing the primitive dwelling of the period.

The canopic urns (*bay* K), confined to Etruria and somewhat later in date, are particularly worthy of remark. The form is derived from the practice of placing masks over the face of the dead in skeleton-burials (cp. Mycenae) being adapted to the system of cremation. One example shows a good attempt at individual expression. The earliest forms occur in well-tombs of the eighth century, and the type persists down to the fifth century, when the sarcophagi with recumbent figures on the lids took their place.

A large urn from Monte di Cetona, Sarteano, of the seventh century B.C., is accompanied by iron fibulae (*bay* L). The figured band round the shoulder of the urn has been impressed by means of a cylinder, a method also employed on later bucchero ware (*bay* J).

In time burial by inhumation partially supplanted the older rite. A tomb-group from a skeleton-burial at Civita Castellana (*bay* L) belongs to the early period of diffusion of Phoenician trade in Etruria (c. 700 B.C.); objects almost identical in character were found in a *tomba a fossa* (trench-tomb) at Narce (Montelius, *L'Italie*, pl. 318). The forms of some of the vases are derived from prototypes in metal. The lions of thin gold foil recall some used to decorate a casket in the Bernadini tomb at Palestrina; the glass beads are of oriental origin, and it is worthy of note that rude examples of the pendent amber beads with moulded necks were found in the Artemision at Ephesus, dated c. 700 B.C. The conical rivet-heads on the crushed bronze vessel also occur on British cauldrons of the late Bronze Age, in which period influence of the Hallstatt and Italian Early Iron Age cultures can be traced.

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

A fine group of the later class (*bottom shelf*), made expressly for funerary purposes, was found in a richly furnished tomb at Chianciano in the presence of the donor, Miss Thomas. It includes a model hearth (*focolare*) with a whole service of pots and dishes for the use of the deceased. Beyond these (*bay* H) are Etruscan imitations of Greek black- and red-figured pottery.

In **3. 15** are bronze figures of double oxen, rams, &c., principally found in Etruria and N. Italy; also a squatting ape with

its face concealed in its paws, a type often executed in amber. This sign of eastern influence recurs in the designs on the fine ivory armlet (**3. 18,** *upper part*) and on other ivories (*desk*), all of which recall those associated with the Barberini and other important tombs of the eighth and seventh centuries B.C.

The bronze rods with rows of ducks and pendants in the same case are noteworthy, as having formed part of a type of flat votive wagon with a bowl in the centre. The technique agrees exactly with that of one from Veii (*Archaeologia*, xli). The provenance of the fragments is given as Lezoux, Puy-de-Dôme, France, and, if correct, is important as witnessing to that far-flung trade in bronzes of Italian workmanship which carried a cordoned bucket to Weybridge, Surrey, and the great wheeled cauldron to Schwerin (facsimile *in wall-case, bay* G).

Typical fibulae are shown here (**3. 18,** *desk*); for others see the special collection of fibulae (**2. 4,** F–G).

CENTRAL AND WESTERN EUROPE, excluding Britain (c. 900–100 B.C.).

A large gap in the collections has been filled by Sir Arthur Evans' gift of the important series of objects obtained by his father in 1866 and 1867 from the famous cemetery (ninth to fifth century B.C.) at **Hallstatt** which has given its name to the earliest phase of the European Iron Age. **3. 18,** *W. side.*

Especially noteworthy are the iron weapons, carrying on Bronze Age forms; the large (Hallstatt I) sword, with its heavy pommel and bronze scabbard; the short (Hallstatt II) knife with horned pommel, both characteristic forms; the spiraliform fibulae (on their distribution see above p. 98); Italian imported fibulae with single spring-coil; knobbed bracelets; strings of Baltic amber; and finally (in **3. 15**) the bronze pedestalled dish and shield boss with *repoussé* ornamentation.

A very remarkable sword, from Castiglione, near Lake Trasimene, with massive horned pommel and iron leaf-shaped blade, combines a pommel typical of the later Hallstatt period with a blade copied from the leaf-form current in Europe during the Bronze Age. It is probably a relic of the Gallic invasions of Italy.

To the later part of this period belong pottery and fibulae from a cremation-cemetery at Santa Lucia, Gorizia. **3. 14** G.

Facsimiles of vases from the **Rhineland** illustrate forms and colour-schemes for which an Italian origin has, according to Sir Arthur Evans, to be sought, the maroon and yellow colouring imitating that of a late Apulian ware. Bowls from the Marne and a bronze helmet (facsimile) are imports from Italy; a small bronze situla is possibly a native copy. **3. 14** F.

Among torcs, some of which have buffer ends (a Celtic shape), one with red enamel studs from Lchota, Hungary, is interesting in view of its early la Tène form and decoration, commoner further west.

A large series of fibulae from Dux, **Bohemia**, and other sites (many in Pannonia) illustrate the leading Hallstatt and la Tène **3. 22,** *E. side.*

types, with the Celtic double spring-coil contrasting with the single coil of Italian fibulae. A small collection from the **Spanish peninsula** dating from c. 400 to 200 B.C. includes Celtic fibulae derived from late Hallstatt prototypes (two from N. France are interesting) and bronze figurines such as have been found in large quantities in cave-sanctuaries in districts occupied by Iberic tribes.

BRITISH ISLES (Late Celtic, c. 500 B.C.–A.D. 100).

**3. 14 E.** (*a*) *General.* The Museum possesses no representative material of the early part of this period, apart from local discoveries (see below) and a set of typical sherds from All Cannings Cross, Wiltshire. The pottery from Aylesford, Kent, is now assigned to invading Belgae, who did not cross over from NW. France before the first century B.C. Excavated by Sir Arthur Evans from a circle of burials in an urn-field, it is fully described by him in *Archaeologia*, lii, where he traces the history of the pedestalled urn back by way of the Rhine Valley and the Champagne district of France to types associated with the cemetery at Este, Venetia.

**3. 22, *W. side.*** Among smaller antiquities of the later period attention is drawn to examples decorated with characteristic scroll-motives; a fine dragonesque fibula from Suffolk, spoon-like objects from Castell Nadolig, Carnarvonshire, a *repoussé* bracelet from Llanrwst, Denbigh, and a cast shackle from Ballymoney, N. Ireland. Scrolls also appear on objects ornamented with *champlevé* enamel, a process for which the Britons were famous; a beautiful terret from Suffolk in blue and red; a stud from Ixworth, and part of a horse-bit (provenance unknown) in red alone. Both the art and the technique survived through the Roman occupation to reach their most elaborate expression in the early Irish illuminated MSS., in enamelled escutcheons of bronze bowls found in early Anglo-Saxon graves (**3. 17**), and in bronze brooches, shrines, and the like in Ireland of the seventh to tenth centuries.

Near these are fibulae and other objects derived from Romano-British sites, but purely Celtic in form and design, along with fibulae—many of them enamelled—showing Roman forms tinged with Celtic feeling.

A selection of British coins of this period, in gold, silver, and bronze, both inscribed and uninscribed, is exhibited in the Heberden Coin-Room.

**3. 14 E.** (*b*) *Oxford District.* Excavations in a hill-fort at Chastleton, Oxon., at Wytham and at Radley, Berks., have proved the persistence of a culture with strong Hallstatt affinities. Typical are the bucket-shaped vases with finger-impressions round the shoulder or rim, linking on to a class of late Bronze Age cinerary urns, like that from Streatley, Berks., placed here for comparison. The local pottery remained practically unaffected alike by the later developments further west (Glastonbury curvilinear style) and by the continental influences which succeeded in permeating the easterly counties in the century before the Roman conquest.

These first appear in the Oxford District after the conquest, e.g. at Abingdon and Foxcombe Hill, Berks., and at the Roman station at Alchester, Oxon. (**3. 14** D, **3. 22**, and **3. 7**).

Note the handled hackling-combs such as are commonly found on Celtic sites like the Glastonbury lake-village; also the scabbard of la Tène II form from Hinksey, Berks., engraved with a hatched design comparable with those on the Celtic mirrors, in a style belonging to a westerly region of Britain. Similarly, the slender iron bars with their ends hammered into wings, from Meon Hill and Salmonsbury, Gloucestershire, belong, as their distribution proves, to the same westerly province. These bars, the *taleae ferreae* of Caesar, were the predecessors of coined money; a comparison of their weights and lengths, as Mr. Reginald Smith has demonstrated, tends to show a definite relation between the various sizes, the larger examples being multiples of the smaller. **3. 22**, *E. side.*

Only shortly before the Roman conquest did coined money, usually of gold, appear in the west. One of the leading types is that inscribed BODVOC (possibly connected with the tribal name of the Dobuni) of which an example found at Stanlake, Oxon., is preserved in the Coin Collection.

For Celtic survivals into the Roman period see the Woodeaton collection (**3. 22**, *W. side*).

**Hellenistic and Early Roman (Republican)** (c. 300–1 B.C.).

A small group of objects is exhibited here to form a link between the classical antiquities in Galleries II and III. They consist of the commoner wares from various Mediterranean sites, such as were in use alongside the later red-figured and black-glazed pottery exhibited in Gallery II, South end.

They are mostly local fabrics of no importance; exceptions are the group of 'Megarian' bowls (*bay* B) with relief patterns, and the still more important descendants of that group, the Italian red-glazed wares from Arretine and Campanian factories (*bay* A). This red-glazed ware, sometimes plain, sometimes decorated with figure and floral subjects moulded in relief, is the parent of all the provincial glazed wares of the Imperial period. **3. 14** A–C.

**Roman Empire.**

EGYPT (31 B.C.–A.D. 642).

The objects exhibited here represent the commoner types of domestic furniture of the period. They have been acquired chiefly through the Rev. Greville Chester and from the work of British expeditions on various Egyptian sites. They cannot as a rule be readily dated, but, speaking generally, those with marked Hellenistic features may be placed in the first three centuries A.D., whereas

the products of the fourth century and onwards show the influence rather of Byzantine motives and technique. Thus the mummy-portraits and most of the terra-cotta figurines are early, whereas most of the textiles and some of the bone and ivory carvings are late.

**3. 13.** A small selection of figurines, chiefly in terra-cotta, of deities and genre subjects. These, though predominantly Hellenistic in spirit, show a certain admixture of Egyptian motives. Amongst the figures of divinities Isis, Horus-Harpocrates and Bes are prominent, and each is easily recognizable, Isis by her head-dress, Harpocrates by his side-lock, and Bes by his dwarfish figure.

**3. 12.** In a window-case is exhibited a very complete type-set of Romano-Egyptian lamps of terra-cotta, ranging in date from the first to the fifth century A.D. The earlier types are not dissimilar to those found in other parts of the Roman Empire during the first three centuries of its existence, but the types of the fourth to fifth century are peculiar to Egypt. By that time inter-provincial trade, not only in lamps but also in pottery, glass, and other products had lost much of its former activity.

*N. wall.* In the centre, are hung five examples of the well-known Romano-Egyptian mummy-portraits. These date from the late first or the second century A.D., at which period there seems to have been a custom of placing a painted portrait of the deceased over the face of the mummy, the portrait being held in place by the mummy-wrappings. Two complete examples of mummies with portraits in position are exhibited in the Egyptian Sculpture Gallery on the Ground Floor. The portrait mummies were not buried at once, but remained in the house of a relative, probably until their history was forgotten. They were then buried without ceremony, so that even the name of the person is very rarely preserved. The portraits are painted in wax on cedar-wood or on linen—a variety of encaustic—and exhibit considerable technical skill. Though the vivacity of some of the features would suggest that they had been painted during the lifetime of the person, yet the formal treatment of the eyes makes it almost certain that they were executed posthumously.

Good examples of the art of the later period, fourth to sixth century, are afforded by the specimens of tapestry-decoration from garments (*slides on the north wall*). These show the various types of work, both monochrome and polychrome, together with the animal and plant designs, of which the weavers were capable. For the most part, the technique is tapestry-weaving with wool on linen, but other techniques, e.g. shuttle-weaving, are exhibited in the slide under **3. 8.**

**3. 11 C–E.** The remainder of this collection comprises groups of small household objects, ornaments and articles of apparel, tools used in handicrafts, and some grave-groups. In division E is a set of terra-cotta coin-moulds from Oxyrhynchus such as were probably used under the orders of some local official for supplementing the supply of small change. In division D, amongst groups of objects illustrative of dress and daily life, notice the examples of writing

materials (papyrus, wooden tablets, pens, &c.) and also the toys and games. Further to the left is an interesting group of bone and ivory plaques used for inlaid or appliqué decoration. They show various animal and figure designs which may be compared in style with the subjects found on textiles. Two boxes of fragments illustrate the various techniques for making polychrome and millefiori glass employed during the period of the Alexandrian ascendancy in glass working (first to second century A.D.). The labels explain the processes involved.

## ROMAN EMPIRE, excluding Egypt (27 B.C.–C. 400 A.D.).

Here are grouped smaller antiquities from all parts of the Roman Empire with the exception of Egypt, which is treated separately in the previous section. They cover the period from the accession of Augustus to the break-up of the Western Empire. In almost all classes a representative type-series can be shown, illustrating the principal changes in fashion during the first four centuries of the Christian era. The objects come from very varied sources, some by purchase, others from numerous donors and from local excavations. Among gifts the Evans Collection of fibulae, pottery, and minor objects is especially worthy of mention, while the objects presented by the Alchester Excavation Committee as a result of their work on the site form an interesting group of local finds.

### (i) *General.*

*Lamps.* The series of terra-cotta lamps is very representative, beginning with the blunt-nozzled types allied to the delphiniform (late first century B.C.) and proceeding through volute-, heart-, and plain-nozzled types to the oval examples with solid handles of the fourth century. Apart from the main series, there are some fine examples of lamps with delta-handles and more than one nozzle, and lamps in the shape of moulded figurines. Amongst the designs on the lamps, notice the view of a harbour with docks in the background (*third row*). 3. 9.

*Objects illustrating daily life and personal adornment* include bone pins and needles, a selection of various types of keys, bronze instruments, steelyards, and bead-necklaces. But the most important of these exhibits are the chalcedony phalerae decorated in relief with a head of Cupid or with a pentagon, which may have been military decorations, and the jet pendants with Medusa-heads of a type fairly common on the Rhine and in Gaul and probably made there; the jet, however, was doubtless imported from Britain. 3. 11 A–B.

*Frescoes.* On the west wall hangs a fresco of the first century A.D. with an interesting history. Found in Rome in 1680, it passed in the eighteenth century into the possession of Dr. Richard

Mead, and was eventually bequeathed to the Museum in 1930 by Sir Alfred V. Paton. It purports to represent the Birth of Adonis, but is clearly a composition of figures from more than one scene. It has also been sadly marred by extensive overpainting. A smaller fresco, from Pompeii, formerly in the Oldfield Collection is exhibited on the wall in **3. 7.**

**3. 6 F–M, 7.** *Pottery.* The collection is arranged chronologically beginning with pottery of the Claudian and earlier epochs and ending with that of the fourth or early fifth century. Pottery from sites in the Oxford District is placed on the shelf at eye-level; Samian ware and later imitations of it are on the small shelf below; and the remaining shelves contain miscellaneous coarse wares from British and Continental sites.

Amongst the pottery the most noteworthy features are:

1. The early cordoned and biconical ollae from Alchester and other sites (**3. 7**) which are in the direct Celtic tradition (compare examples in **3. 22**) and, though contemporary with Roman wares in the same case, are themselves scarcely affected by Roman influences.

2. The fragment of a large coarse olla (**3. 7**) with a wavy incised line on the shoulder, a shape and fabric found very commonly at Alchester and other sites in the Oxford District (compare the globular urn from Dorchester (**3. 23**, *lower part*), and apparently a typical local fabric of the first two centuries A.D.

3. The series of red-glazed Samian ware or terra sigillata (**3. 6** and **7**), dating from the Augustan period to the middle of the third century. This, a direct descendant of the Arretine red-glazed ware of the first century B.C. (**3. 14 A**), was made in Gaul (principally at La Graufesenque, 40–100 A.D., and Lezoux 70–250 A.D.) and also in the Rhineland (Rheinzabern, Westerndorf, Trier, and Heiligenberg, all second- to third-century factories). Related wares, descended from a common ancestor, are found in the eastern provinces of the Empire. An interesting group of vases of this ware, covered with barnacles and serpulae, formed part of a large cargo of pottery wrecked off Herne Bay, c. 200 A.D.

4. Fragments of Castor 'hunt-cups' (**3. 6 L**) decorated in barbotine technique. These belong to a fabric made at Castor in the Nene valley near Peterborough in the second and third centuries, but are influenced by very similar types made on the lower Rhine.

5. Beakers (**3. 6 K**) with convivial legends and other decoration in white slip or barbotine, which are a typical product of the Rhineland, chiefly second and third centuries. The later examples are those with high conical necks and small pedestal-feet.

6. Ware from the New Forest potteries (**3. 6 G–H**), dating from the third and fourth centuries. Unlike Castor ware it seems to have been a fabric confined to Roman Britain.

7. The important set of pottery, chiefly wasters and fragments, from the kiln-sites at Sandford, Oxon. (**3. 6 F**). These kilns must have been long in use, since the types range from the second to the fourth century. Slip-painted yellow ware, incised and plain grey wares, and mortaria and bowls of imitation Samian ware seem to have been the chief products of this factory.

*Bronzes.* No attempt has been made to distinguish between bronzes of the Hellenistic and Roman periods. There are some which by reason of their subject (gladiator, emperor on horseback, &c.) or treatment and style (Victory on a globe, Jupiter Serapis wearing modius, Mercury with purse, &c.) belong unmistakably to the Roman period; and equally, there are some (e.g. several of the Aphrodite and Cupid figures in **3. 24**) which must be Hellenistic. But others, and more particularly the fragments and vessels on the lowest shelves, are quite indeterminate in date. **3. 24, 25.**

An interesting group of gilt-bronze letters from an inscription on the Arch of Hadrian at Adalia may be seen in the lower part of **3. 21**, and beside it a section of lead piping bearing Vespasian's name from the Aqua Claudia atRome.

*Fibulae.* The gift of Sir John Evans' collection by Sir Arthur Evans in 1927 enriched the Ashmolean with a very complete type-set of Roman brooches of all kinds. These are arranged chronologically and typologically. In Box 1 are grouped the spring-pin types in approximate order of date, with the exception of the cross-bow fibulae with spring-pins which are placed along with the hinged examples of the type in Box 4. Boxes 2–4 contain the examples of hinged-pin brooches amongst which the figure-types and others with enamel decoration, characteristic of the NW. provinces of the Empire, are specially noteworthy. The hinged-pin brooch, which had been known long before the Imperial period in Italy and the south, did not become common north of the Alps until it was introduced by the Romans. **3. 22,** *W. side.*

*Glass.* After the invention of glass-blowing, which was a much cheaper and easier method of production than the old way of modelling on a sand-core, glass, from being a rare and somewhat unimportant material, soon became one of the staple commercial products of the times. The glass exhibited here is divided into two groups, early and late; the first, first to early second century, represents the experimental years of the new industry, while the second, late second to fourth century, illustrates the industry at first at its zenith, but later declining to a level of careless mass-production. **3. 20, 21.**

The glass exhibited comes chiefly from Kerch, Cyprus, and Syria, and almost all of it may be ascribed to Syrian workshops. Of the products of Alexandrian workshops, which in many ways surpassed those of the Syrian makers in excellence, the Museum possesses no important example, with the possible exception of the cut-glass flask covered with an opaque white decay (**3. 21,** *upper shelf*). Equally lacking in this collection are good examples from the Rhineland workshops of the second and third centuries. (For fifth-century and later glass of western manufacture see **3. 2**).

Beneath **3. 21** is exhibited a small group of later glass from Syria belonging to Byzantine and early Arab times. Two pieces here are noteworthy; the stemmed lamp-glass with bronze wick-holder from Jerash (found in a Christian church), and the strange flask with internal transverse thread-decoration, found in Cyprus.

The beautiful colouring of much of this glass, more particularly the examples from Kerch, is due to decay caused by chemical

action from both within and without. The surface has become pitted and uneven through disintegration and devitrification, and the colours are entirely due to the refraction of light from the resultant uneven surface.

### (ii) *Britain.*

The small objects illustrative of life in Britain during the Roman period are divided into two sections: those from local sites (Oxford District) will be found on the west side of **3. 23**, and those from other sites (these latter derived chiefly from Sir John Evans' Collection) on the east side. The pottery of the period is exhibited in the wall cases **3. 6–7**, the local finds being arranged on the shelf at eye-level.

In the early years of the Roman occupation of Britain, up to the Flavian period, apart from the prevalence of a few definite classes of imported objects, e.g. glass, Samian pottery, and some types of fibula, the direct influence of Rome and Roman ideas upon the bulk of the population of the island was very small indeed. Spring-pin fibulae of late la Tène types, enamelled fibulae, and fibulae and other bronzes decorated with scroll work of Celtic design continue to be found in abundance; and at the same time cordoned and biconical ollae, and bead-rim pots are still popular (compare the earlier examples in **3. 14** and **22**).

About the middle of the second century the Roman power and influence in Britain and the prosperity of the province must have reached their maximum. In the third and fourth centuries imports not only of objects, but also of new ideas and fashions steadily diminished and the Romano-Britons of the period were forced to rely more and more on their own products. Fashions became stabilized, so that it is often extremely difficult to distinguish between third- and fourth-century deposits of pottery and other products. Finally on the withdrawal of the Roman legions in 410 A.D. the British were left to themselves, and subsequently almost all traces of Roman influence tend to disappear, at least from the material elements in the civilization.

**3. 6, 7, 23.** Of the individual sites in the Oxford District the most important is that of Alchester, near Bicester, a Roman town on the Akeman Street, which ran from St. Albans to Cirencester. In 1892 and again from 1926–9 excavations were conducted there on a small scale, the results of which (Samian ware and other pottery; fibulae; iron implements, &c.) may be seen in these cases. For the rest, the Oxford District has produced little but villa-sites, the most considerable of which is at North Leigh in the Evenlode Valley. Nearer Oxford, at Woodeaton, which was perhaps the site of a small village, numerous fibulae and other small bronzes have been found (**3. 23**, *west*). The occupation of the site must have been protracted, since the types of fibulae range from early la Tène forms to cross-bow brooches of the fourth century (for the early examples see **3. 22**).

Almost the only grave-group known from the Oxford area is that found in the vicarage garden at Dorchester, Oxon., consisting of the large spherical jar in the bottom of **3. 23**, with the two glass

flasks (*lower shelf*) inside it. The glasses are of early third-century types and were probably made in northern Gaul.

Of finds from other parts of Britain the most important is the bronze figure of Cupid, perhaps of Gallic manufacture, which was discovered at Cirencester in 1732. The bronze ceremonial, possibly Mithraic, axe-head in the form of a bull is curious; it belonged at one time to the Rev. James Douglas, the eighteenth-century antiquary. At least one parallel is known, now in Göttingen. Notice too the jet pendant from Strood, Kent, with a Medusa-head carved in relief, and the chalcedony phalera with a head of Cupid (compare the example on the W. side from Blenheim Park and other examples from Gaul and the Rhine in **3. 11 B**); the series of fibulae of imported and native types, exhibited in two boxes at the south end of the case; and the series of bronze bracelets from Icklingham and other East Anglian sites.

For a description of the most important pottery-groups see p. 106.

## Migration, Anglo-Saxon, and Viking periods (c. 375–1000 A.D.)

The earliest object belonging to any of these periods deposited in the Museum is an urn in the Tradescant Collection (**4. 2**) given by the Founder in 1683, though at the time described as Roman. In 1701 came Col. Nathaniel Palmer's gift of the Alfred Jewel, but after that nothing further until in 1829 Sir Richard Colt-Hoare presented antiquities excavated in Kent by the Rev. James Douglas, the author of *Nenia Britannica* and the first to diagnose correctly such objects as the work of Anglo-Saxon invaders. The next half century saw the accession of antiquities from local cemeteries at Brighthampton (1858), at Fairford (1865, the gift of Robert Wylie), and at Wheatley (1883), apart from other minor finds. To these were added by transference from the University Museum in 1886 the discoveries of Professor Rolleston at Frilford from 1864 to 1868 and a large group of cinerary urns from Sancton, Yorkshire, which had been presented by Mr. Charles Langdale. But the collections remained a group of somewhat disconnected elements until in 1908 Sir Arthur Evans by his gift of the valuable collections of Teutonic, Anglo-Saxon, and Scandinavian antiquities (which formerly belonged to Sir John Evans) enabled the Museum to present a comprehensive survey of the art of the Dark Ages in Europe. In recent years the discovery of a village-site of the early Saxon period

has added a large group of objects of daily use unparalleled in any other English museum.

**Early period** (c. 375–700 A.D.).

(i) CONTINENT.

**3. 3 D–E, 4, 16.** In the south-western corner of the Gallery is exhibited the continental series. Brooches from Kerch take us back to the starting-point of the Gothic migrations; fine buckles and brooches from Italy witness to its occupation by the Longobards in the sixth century. In the Frankish group (boxes labelled Andernach &c., and French localities) there may be traced the supplanting of late Roman provincial art (open-work bronze buckle-plates) by Gothic influences (radiated, ornithomorphic and round *cloisonné* brooches). Note especially the rich jewellery from Picquiny, Somme (**3. 16**). A feature of the late sixth and the seventh centuries are the huge bronze buckles (**3. 4**). Typical pottery is shown above, as also the Danish prototypes (second and third centuries) of ceramic shapes brought into this country by the Anglo-Saxons. In **3. 16** are gold bracteates from Scandinavia such as are sometimes found in English graves of the sixth century. An interesting example, possibly struck in this country, is that found in 1676 in St. Giles' Field, Oxford.

(ii) ENGLAND.

The antiquities come from those districts which were gradually occupied by Anglo-Saxon immigrants from the latter half of the fifth century down to the middle of the seventh. They are in part closely related to those from the areas in North Germany which these settlers are known to have evacuated. In certain respects, e.g. in their pottery, little distinction can be drawn between the Anglian and Saxon districts, but other features, e.g. the prevalence of the cruciform brooch in the Anglian as contrasted with that of the saucer-shape in the Saxon, allow of some differentiation of tribal areas. Cremation, the earlier burial-rite, everywhere gradually displaced by inhumation, occurs with greater frequency in the eastern counties and particularly in the Anglian area. In the Jutish districts, eastern Kent and the Isle of Wight, Frankish influences manifest themselves from the first, thus accounting for the marked differences which there become apparent.

The exhibits are divided into four groups:

**3. 6 D, 19** *bottom.* (1) **Anglian.** Urns from a large cremation cemetery at Sancton, Yorkshire, from others in Norfolk, Suffolk, and Northamptonshire, and an excellent typological series of cruciform brooches. Bronze wrist-clasps and variegated beads of red, yellow, and green glass paste are found predominantly in Anglian graves.

**3. 6 A C.** (2) **Mixed Anglian and Saxon.** Antiquities chiefly from Suffolk and Cambridgeshire, with relatively common occurrence of the saucer and applied brooches in the south of the latter county. In this group fall many of the fine large square-headed brooches and the smaller cruciform types.

(3) **Saxon, particularly West Saxon from the Oxford District.** **3. 5, 19.** Noteworthy are relics from Dorchester, Oxon. (*W. side*). Among the earliest of this period found in England, they can be paralleled by finds from the Danish moors, from N. Germany, and NW. France of the late fourth and early fifth centuries. The main collections comprise discoveries in important cemeteries at Frilford, Brighthampton, Wheatley, and Fairford. These yielded a somewhat unusual number of swords and many examples of the typically Saxon saucer and applied brooches. Among these a pair from Wheatley, belonging to the seventh century, show imitation both in point of decoration and size of such Kentish brooches as the fine jewelled piece from Milton, Berkshire (*W. side*), which was certainly made in a Jutish workshop.

Ten years ago nothing definite was known about Saxon dwellings. Since that date nearly thirty houses have been explored on a partly destroyed village-site at Sutton Courtenay, Berkshire (*Archaeologia*, lxxiii and lxxvii). These have yielded objects of everyday use, cooking-pots, loom-weights, iron and bone implements, and an equal-armed brooch of a rare type, which must unquestionably have been brought over from the Elbe district.

An unusually late instance of cremation (seventh century) in a large barrow at Asthall, Oxon., contained a bottle-vase of Kentish form and burnt remains of other objects probably derived from the same source.

(4) **Jutish.** These include the results of discoveries by the Rev. James Douglas at Chatham Lines and Ash, Kent, in 1776. Both the forms and the decoration of the jewellery from that county closely resemble those employed by the Franks, but strong individualism is displayed in the Jutish art, as in the characteristic brooch-forms, e.g. the Milton brooch (**3. 19**), and in other jewels such as the Stanton cross, the Forest Gate jewel, and the gold ring from Euston Square, London (**3. 16**), all of which may be attributed to Jutish goldsmiths. Amethyst pear-shaped beads may be imports from Egypt, to which source have also been ascribed direct bronze bowls like that from Bury St. Edmunds, Suffolk, of which several examples have been found in Kent. **3. 2, 3 C, 16.**

## Late Period (c. 700–1000 A.D.).

### (i) CONTINENT.

The collections are practically all of Scandinavian origin, such as is usually termed Viking. The individualistic culture of the island of Gotland is well illustrated by the fine series of 'animal-head' and 'box' brooches, the later types of which are almost unknown outside the island. In the former class may be observed a gradual degeneration from specimens evolved from the Romano-Germanic 'arquebus' type. Other forms such as the penannular brooches and the domed type of pierced work, found on the island, point to close relations with Finland and Estland. Contrast with the box-brooches the oval or 'tortoise' brooches of the Scandinavian mainland. These are found as far afield as Great **3. 3 B, 16.**

Britain, Ireland, and Northern France, but are very rare in Gotland.

To the period of lively intercourse with Asia in the ninth and tenth centuries to which are due the large hoards of Cufic coins found in Scandinavia, belong silver bracelets like those from Gotland in **3. 16** with typical stamped patterns of triangles filled with dots, such as also appear on fragments from Cuerdale, Lancashire. These and the ingots with them formed part of a large hoard, some of it looted treasure, discarded in its flight by a Danish force, c. 910 A.D. as dated by the coins contained in the hoard.

Two magnificent twisted torcs from Ulceby, Lincolnshire, are also of a well-known Viking form, but their peculiar terminals, unknown on Scandinavian specimens, suggest that they were fashioned in this country. Among the rings exhibited in **3. 16** are some from Scandinavia. One massive example in gold with elaborate ornamentation may possibly be Frankish in origin.

Attention may here be called to two large runic stones in the Mediaeval Room on the Ground Floor belonging to a class of memorial stones, the earliest of which date from the tenth century. They were sent from Sweden as a gift to the University in 1689 by John Robinson, then Minister to Sweden.

### (ii) BRITISH ISLES.

**Late Saxon.** Apart from the ALFRED JEWEL (of which a copy is placed here), the Minster Lovell Jewel and other pieces exhibited in **1. 4** (see p. 28 above), other important pieces of jewellery are shown in **3. 16**.

**3. 1, 3 A, 16.**

Early in the period are a silver ring from Richborough and the Bossington ring inscribed NOMEN EHLLA FIDES IN XPO. Later come the Windsor pommel with its delicately interlaced pattern of ribbon-like animals and grape-vines in gold filigree, regarded by Brönsted as a blend of Irish and North English styles of the ninth century or earlier; and a gold ring from Dorchester, Dorset, with its bezel formed of entwined animals in a style reminiscent of the tenth-century Jellinge ornament of Denmark. To the period of the Danish inroads belong gilded stirrups (**3. 1**) from near Magdalen Bridge and other Oxford sites, and the remarkable sword-hilt from Wallingford (**3. 3 A**) decorated in silver and niello in an advanced phase of the south English Trewhiddle style (late ninth century).

For a dedicatory monumental inscription of Odda, 1056 A.D., from Deerhurst Gloucestershire, see Mediaeval Room (Ground Floor).

**3 1, 3 A.** **Celtic.** Outstanding among a small collection of Irish pins, beads, and other objects of pre-Conquest date, is a bronze terminal mount from a drinking-horn (Evans Collection) formed of an animal's head in the style of those drawn in the Irish manuscripts of the eighth and ninth centuries. The cheeks are elaborately enamelled and the eyes set with blue glass studs. Two funerary stelae from Wales of the sixth century with the names of the deceased incised longitudinally are placed in the Mediaeval Room (Ground Floor).

## TRADESCANT LOBBY

The landing at the head of the Staircase beyond Gallery III is named after the Tradescants who were responsible for the formation of the greater part of the collections eventually given to the University by the Founder. From these collections a number of objects, constituting REMAINS OF THE ORIGINAL MUSEUM, are exhibited here. Unfortunately, owing to the circumstances set forth in the Historical Introduction (see p. 7), they are somewhat scanty. There is also a small collection of HISTORICAL RELICS.

On either side of the wall-case (**4. 2**) hang the two most important of the objects actually mentioned in the catalogue of the *Musaeum Tradescantianum*, 1659, which are still in the collection: the **Portrait of Thomas Parr** (1483?–1635), the very old man reputed to have lived to the age of one hundred and fifty-two years; and the **Mantle of Powhatan, King of Virginia**. This mantle, made of deer-skins and embroidered with shells, is in all probability that given in 1608 to Captain Christopher Newport, the companion of Captain John Smith, by Powhatan, the father of Pocahontas, and not only one of the first relics of North American aboriginal culture brought to Europe, but probably one of the oldest in existence.

In the adjacent cases are other objects from the early collections; in **4. 2** various ethnographical specimens and some European arms, &c. Among them two pieces of Chinese ware of the Ming period and a fine example of an Italian cinquedea with a pearl handle are specially noteworthy. In **4. 3** *middle* is a miscellaneous collection of beads, intaglios, and similar small objects, most of which can be clearly recognized in the earliest catalogues. **4. 2, 3.**

On the right are exhibited a selection from the archives of the Museum, comprising examples of the earliest Latin Catalogues of the collection, the original Book of Benefactors and one of the first registers of admissions to the Museum.

On the left is a collection of ancient measuring instruments, sundials, &c., including several interesting wooden clog-almanacks of various forms, some given by Robert Plot, first Keeper, and some wooden tallies formerly used for keeping accounts of the Exchequer.

In the oaken case, made about the year 1700 and in itself curious, which stands in the middle of the Lobby, is a collection of **Historical Relics** having more solid claims to authenticity than is usual with curiosities of this kind. On the upper shelf at one end are the remains of the **Dark Lantern**, found in the possession of **Guy Fawkes** when he was arrested in the cellars of the Houses of Parliament on 5 November 1605, and presented to the University in 1641 by Robert Heywood, son of the Justice who made the arrest. In the centre are a few objects from the original **4. 1**

collections, amongst them a pair of stirrups said to have belonged to King Henry VIII. At the other end is a **Brank** or Scolds' Bridle; also an **Iron Girdle** said to have been worn by **Archbishop Cranmer** during his imprisonment in Oxford Castle, 1554, but the authenticity of this, as well as of a **Fragment of a Stake** supposed to have been that to which either he or **Bishops Ridley and Latimer** were fastened when burned to death (1556), is very questionable. Below in the middle is the Beaver **Hat**, lined with iron plates, worn by **John Bradshaw** whilst presiding in the Court which condemned King Charles I, January, 1648–9 (presented by the Rev. Thomas Bisse, 1715). At one end are a pair of **Bellows** with beautifully worked silver nozzle and handles, the sides inlaid with the cipher of **King Charles II**. A small **Trencher** made from the wood of the **Boscobel Royal Oak Tree** in which Charles II hid after the Battle of Worcester, 1651. A **Lock of King Edward IV's hair** taken from his tomb when it was opened in 1789. **Spurs** said to have been worn by **King Charles I** and by **John Hampden.** Beneath is a series of **Historical Gloves and Shoes,** including a **Pair of Gloves** which belonged to **Queen Anne** and were left by her at Christ Church when visiting Oxford in 1702; a **Hawking-glove** worn by **King Henry VIII,** and a **Hawk's Hood** which belonged to him; and a **Pair of Gloves** of white leather richly embroidered with gold, presented to **Queen Elizabeth** when she came to Oxford in 1566. Amongst the shoes are a **Pair of Buskins** or riding-boots that belonged to **Queen Elizabeth** and a **Pair of Boots** worn by **William Henry, Duke of Gloucester** (1689–1700), son of Queen Anne.

To the left of the door of Gallery III hangs a copy of the earliest printed statutes of the Museum. Also a wrought-iron cradle formerly imagined to be that of King Henry VI; it is possibly German work of the late sixteenth, or early seventeenth century. To the right of the door are two Indo-Portuguese chairs of carved ebony, traditionally said to have belonged to Catherine of Braganza, Queen of King Charles II, and to have been a gift from the King to Ashmole.

On the walls of the Lobby and Staircase are hung PORTRAITS OF THE FOUNDER, THE TRADESCANT FAMILY, AND OTHERS, as well as of PAST KEEPERS OF THE MUSEUM.

*E. wall.* The most interesting are the large portrait groups representing **John Tradescant the Younger** (1608–62) **and his friend Zythepsa of Lambeth** standing before a table upon which is a heap of shells; **Hester Pooks** (1608–78), **Second wife of John Tradescant the Younger and her Stepson** (1633–52), who is handing her a jewel; **John Tradescant the Younger,** standing in a garden with his hand on a spade; and **Hester Tradescant with her Stepson and Step-daughter.** All these pictures were formerly attributed to **William Dobson** (1610–46), but they are clearly the work of more than one artist of the English school of Vandyck. Several of them appear to be the work of the painter of the portrait of Oliver De Crats (exhibited in the Chambers Hall Room) who was in all probability

a member of the **De Critz** family, more than one of whom is known to have practised portrait-painting in England at that period.

Other portraits of the Tradescant Family, amongst them a group of **John Tradescant the Younger and his Wife,** dated 1656; pictures of his Son and Daughter as Children; and two of **John Tradescant the Elder** (d. 1637), one possibly by **De Critz,** the other representing him after death. Two further portraits, from the Tradescant House at Lambeth, the one of **John Tradescant the Elder and his wife, Elizabeth Day,** the other possibly of Jane, first wife of John Tradescant the Younger, were presented by the Misses Thorne in 1924. *W. wall.*

A large picture of **Elias Ashmole** (1617–92) (attributed to **John Riley,** 1646–91), represented as wearing the chains and medals presented to him by Frederick William, Elector of Brandenburg, and Christian V, King of Denmark. It is framed in elaborate carvings of the school of **Grinling Gibbons** (1648–1720), if not by the master himself. Similar frames surround the portraits of King Charles II and King James II at either side. Beneath is a second portrait of **Ashmole,** also by **Riley** (presented by Mr. T. Whitcombe Greene, 1907). Above the Coin-Room door is the portrait of **Sir Arthur John Evans,** Keeper of the Museum from 1884–1908, painted by **Sir William Blake Richmond,** R.A. (b. 1842, d. 1921), and presented by an International Body of Subscribers, 1907. *N. wall.*

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

In the well of the staircase is hung the **Pall** of cloth of gold embroidered with coat of arms on velvet bands which was formerly used in the church of St. Mary the Virgin at an annual service in commemoration of King Henry VII.

## HEBERDEN COIN-ROOM

The coin-room now houses the two oldest public collections of coins in England, the Bodleian and the Ashmolean. The former is the senior by a few years, both as a collection and as a part of the University's possessions: it was started by Archbishop Laud in 1636, when he presented five cabinets containing the collection of John Barcham, Dean of Bocking: this seems to have suffered some losses during the Civil War, but many of the coins can be identified by the aid of Barcham's

catalogue and a detailed list drawn up about 1700 by Thomas Hearne. The nucleus of the Ashmolean collection was in the Tradescant Museum, and here identification of individual pieces is more difficult, as Tradescant's catalogue is very summary; still, several of them can be traced.

Both collections were steadily augmented by gifts: those to the Bodleian are recorded in Macray's *Annals of the Bodleian Library*, and it should be noted that they include some of historical importance, such as the Winchilsea cabinet described in Haym's *Thesaurus*, which came with Dr. Charles Godwyn's coins in 1770, and part of the great d'Ennery collection of Roman coins which was acquired by Francis Douce and bequeathed by him in 1834. The University decided to unite the two collections in 1920 at the Ashmolean. With a view to making the material for the study of numismatics in Oxford more accessible, Balliol and New Colleges have deposited their cabinets, and the Howell-Wills Collection of Oriental coins, placed by the Indian Institute in the Bodleian Library, was transferred with the other University collections.

The fact that the University has acquired nearly all its coins by gift explains why the collection is weak in some departments, which do not happen to have interested any of its benefactors. But there is ample material for study in the English and Roman series, some parts of the Greek, and those of India and the Far East, as well as a valuable set of Papal coins and medals.

Selections from the cabinets are exhibited in the show-cases: those on view at present are (1) **English coins,** arranged chronologically, and including specimens of the coins struck at Oxford in Saxon and Norman times and under Charles I; (2) **English Historical Medals,** from the reign of Henry VIII; (3) **Greek coins,** illustrating their geographical distribution and the types employed; (4) **Roman coins,** showing the development of currency under the Republic and of portraiture under the Empire; (5) **Imitations and forgeries**; **Oriental coins**; **War Medals**; (6) **Recent acquisitions and special exhibits,** amongst which should be noted the gold medal presented to Admiral Blake, lent by Wadham College, and the gold medal taken from the pocket of James II when he was fleeing from England. Along with these are shown the two gold chains and the gold George, which belonged to the Founder and were bequeathed by him to the Museum. These, his **praemia honoraria,** are depicted in his portrait over the Tradescant Staircase, and their gift to him by foreign princes is re-

corded in his diary. Seventeenth-century tradesmen's tokens of Oxford and Oxfordshire are shown in the Mediaeval Room, and select Italian and German medals in the Fortnum Room of the Department of Fine Arts.

The Coin-Room is open to the public on Wednesday and Thursday from 2–4 p.m. Students are admitted at other times on application to the Keeper.

## GROUND FLOOR

### MEDIAEVAL ROOM

Descending the Tradescant Staircase the visitor passes into the Mediaeval Room, a large part of which is occupied by collections of MEDIAEVAL AND LATER ANTIQUITIES, which have either been obtained from excavations in OXFORD and the neighbourhood, or bear on the past history of Oxford.

The West Bay, however, is devoted to the exhibition of a part of the **Westwood Collection of Casts of Ivories,** which was purchased and presented to the Museum by Mr. C. D. E. Fortnum in 1892.

This series, which is of great importance for the study of the archaeology of art, represents the life-long labours of Professor Westwood himself, who made all the casts with his own hands. It is divided into classes: (1) Classical, including the Consular diptychs; (2) Byzantine; (3) Italian; (4) Carolingian; (5) Romanesque; (6) French; (7) English; (8) Russo-Greek. 5. A–J.

Beginning at the E. side of the N. door is the collection of **mediaeval and later pottery,** interesting on account of its almost purely local origin. The mediaeval portion in particular, strengthened in 1921 by the acquisition of the Manning Collection previously deposited on loan, ranks as one of the most important in the country for the study of English mediaeval ceramics. Between the pottery of the early Saxon period shown in Gallery III on the First Floor and that exhibited in these cases there is still a gap to fill.

At present our knowledge of anything that might be regarded as late Saxon pottery is to all intents and purposes a blank. Possibly some rough gray and brown wares, more rarely red, occasionally decorated with incised patterns, such as have been 6. I.

found always at the lowest levels in Oxford, may be assigned to those times.

The earliest class of mediaeval pottery, however, that can with certainty be distinguished is subsequent to the Conquest, namely, a ware with dark green glaze and raised ornamentation. Along with this ware are placed examples of the larger jugs, &c., of lead-glazed wares belonging to the thirteenth and fourteenth centuries. At the head of the series stand the baluster-shaped jugs of the thirteenth century and the small flasks often found with them. Their date is verified to some extent by the forms preserved to us in illuminated MSS. of that date, but further by the stratigraphical evidence of their occurrence at the greatest depths at which mediaeval pottery has been found in Oxford, and beneath the other forms which are associated with the fourteenth and fifteenth centuries.

Further on the right are exhibited the more decorative pieces of the same period, including specimens ornamented with grotesque human masks applied to the body of the vases. The finest representative of these early decorated wares is the remarkable puzzle-jug placed in the upper part of the desk-case (**6. 7**).

Next come pitchers with ribs imitating stitched leather, or with scrolls and other patterns executed in a white slip, also jugs and other vessels of a hard ware with a dark glaze which may be assigned to a period from the fifteenth to the early seventeenth century, among them a bowl imitating a mazer of the fifteenth century.

Contemporary with the pottery noticed thus far are the tiles exhibited on boards at the back of the case. A large proportion of these are derived from the sites of the abbeys of Osney, Rewley, and Eynsham, and from Godstow Nunnery. Some evidence of their local fabrication is furnished by wasters found in Bagley Wood.

The series of pottery is carried on by typical late Tudor and early Stuart fabrics with green or yellow glaze on a fine buff body.

**6. 2.** On the floor of the first bay are various examples of a black lead-glazed ware belonging to a class of pottery, which at one time was called Cistercian and was supposed to date to pre-Reformation times, but in reality was made in Staffordshire and elsewhere from the middle of the seventeenth century onwards.

Next to these, also on the floor, are further examples of lead-glazed pottery consisting of Staffordshire combed and marbled slip-wares. On a higher shelf are specimens of tin-glazed fabrics, chiefly in the form of drug-jars. The art of tin-glazing is generally supposed to have reached England through Holland about 1630; but may possibly owe its origin to the introduction by Cardinal Wolsey of Italian workmen to make tiles for his new cathedral at Christ Church, similar to those exhibited behind, some of which are undoubtedly of Italian fabric. The other pieces of tin-glazed pottery near them and on the shelf below have in the past been regarded as having a similar history and as having been used to convey to this country conserves and medicaments such as Venice treacle. The discovery of kilns at Bristol with wasters

of identical composition renders it likely that only the form and style of decoration are Italian. They may in fact represent the earliest period of English tin-glazed wares, of which a later stage is supplied by the recognized Lambeth fabrics shown in the next bay.

Below these are stone-ware jugs, and 'Bellarmines' or 'Greybeards', from the Low Countries. A general idea of the limits of their date is afforded by two examples dated 1594 and 1660 respectively. Not until 1670 was stone-ware manufactured in England, e.g. flagons of Bellarmine shape on the right; and, somewhat later, pint and quart mugs bearing signs of Oxford inns, e.g. Angel, Bear, &c. At the top of the case is another class of imported stone-ware made in the Rhine district. It is decorated with blue and purple glaze. Mugs found in Oxford bear the initials of William III and Anne.

Examples of eighteenth-century Staffordshire salt-glazed ware of coarse fabric from sites in Oxford occupy the shelf below.

## The remainder of the collections is of a miscellaneous character.

South of the East door the wall-case contains, among other **glass found in Oxford,** a series of wine-bottles with stamps. The use of glass for such bottles only became general after 1650 when the monopoly of glass-making granted to Vice-Admiral Sir Robert Mansel in 1613 had been withdrawn. The squat forms belonging to the late seventeenth and early eighteenth centuries gradually evolved into the cylindrical form such as appears in the college bottles of the late eighteenth and early nineteenth centuries. The earlier bottles furnish direct evidence of one side of the internal history of Oxford, as the stamps bear the names or initials of hosts, or signs of the taverns where alone wine might be sold by retail. Some of the finer pieces of glass are shown in **6. 8** (*upper part*). **6. 3.**

A set of old **measures of Oxford Market,** one a bushel, *temp.* Elizabeth, were formerly used by the University Clerk of the Markets.

Along the South wall are a set of Coptic ecclesiastical vestments and furniture; also **painted alabaster reliefs** manufactured in Nottingham in large numbers in the fifteenth century and extensively exported to France and Spain. Two of them are specifically mentioned in the Tradescant Catalogue. **6. 4.**

*Upper part.* Some of the choicer specimens of **mediaeval and later pottery.** In addition to the puzzle-jug already noted there are other mediaeval jugs; three fine pieces of seventeenth-century Staffordshire slip-ware, two of which bear dates, and well-preserved Rhenish flagons of grey stone-ware bearing the letter P in blue glaze. **6. 7.**

*North side.* Miscellaneous small bronzes from the Evans Collection, including a series of mediaeval brooches. The finer examples of spoons are from the Fortnum Collection; others, and keys, come from excavations in Oxford.

*South side.* Along with specimens given by the Founder and Dr.

Fortnum is shown a selection from the great collection of **seal-matrices** formed by Dr. Richard Rawlinson in the eighteenth century, bequeathed by him to the Bodleian Library, and transferred to the Museum in 1927. They comprise seals of religious houses, cardinals, abbots, civil bodies, officials, and private persons. The majority are Italian in origin, but there are also fine examples from English and other sources. Noteworthy are the seal of Dunfermline Abbey (thirteenth century), fine renaissance seals of Italian cardinals, three splendid seals of fifteenth-century Admirals of England, and a heraldic seal of Edmund Beaufort, Duke of Somerset, c. 1450.

**6. 8.** *North side.* Miscellaneous seals, ecclesiastical and commercial, objects found in Oxford, and an almost complete series of the **Traders' Tokens** from the City and County of Oxford. These small copper coins were issued in Oxford between 1652 and 1672 to meet the deficiency of small change and incidentally to ensure its being spent at the right shop. Among the City group are tokens issued by Humphry Bodicot and Anthony Hall whose initials or names appear on the stamps of the early wine-bottles.

In the left-hand slide above are **pendent badges** (Evans Collection), many of them enamelled with the arms of their owners and used to decorate harness in mediaeval times.

*South side.* Arms, &c., found in Oxford; and a selection from the collection of Oxfordshire **Constables' Staves** formed by Mr. P. Manning. They represent the old system of Police which was finally brought to an end by the compulsory extension of the Permissive Act of 1829 to the Counties. The earliest dated example is from Bampton (1740), the latest from Cowley (1855).

Above, is a series of **spurs**, mostly found in Oxford, illustrating the evolution of the English types from Norman times down to those of the Georges. Few, if any, types are wanting.

**6. 10.** In a pedestal case, west of the S. door, are exhibited mediaeval **ivories.** The collection of these, although small, is of some importance, since, being derived mainly from the Founder's collection, it is free from the ingenious forgeries of the first half of the last century, the presence of which in almost every public Museum has introduced much confusion into the study of this branch of art. Several of the specimens retain traces of their original polychromy, notably two interesting draughtsmen, and a group of two knights supposed to have been a chess-piece. Most of the examples are French, but those on the east side and the crozier-head are assigned to English craftsmen.

**6. 11.** Beyond this, in a low desk-case which once belonged to William Borlase, the Cornish antiquary, is arranged a small and miscellaneous series of **enamels**; of the earlier pieces, a small boss of Romanesque work of the tenth century and another of Limoges work of the thirteenth century are interesting as local finds.

**6. 5.** The wall-case on the South wall is temporarily filled with **latten dishes** from the Fortnum Collection, probably made in Flanders or Germany and imported into Italy in large numbers. One has an enamelled silver medallion of Italian work bearing the name of the owner and the date 1563. With these are examples of latten

ware decorated with silver damascening in moresco pattern by Arab craftsmen working in Venice.

In the corresponding case on the North wall is temporarily housed the Museum's collection of Oriental bronzes and porcelain, chiefly given by Dr. Fortnum, while in the small pedestal case near by is a representative series of Chinese snuff-bottles recently bequeathed by Mrs. Ashley Dodd. They are made of a variety of materials, and all date from the late eighteenth and early nineteenth centuries. 6, 6, 9.

The South Door leads into the Randolph Gallery, thus completing the tour of the Department's Collections.

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ASHMOLEAN MUSEUM
DEPARTMENT OF ANTIQUITIES

# LIST *of* POSTCARDS

*To be obtained at the Museum, price One Penny each; postage extra*

101. CEREMONIAL SLATE PALETTE. From Hierakonpolis, Egypt; Predynastic.

102. MODEL HIPPOPOTAMUS IN POTTERY. From Hu, Egypt; Predynastic.

103. STONE MODEL GAME OF NINEPINS. From Naqada, Egypt; Predynastic.

104. MACE-HEAD SHOWING KING NAR-MER. From Hierakonpolis, Egypt; I Dynasty.

105. LIMESTONE STATUE OF KING KHA-SEKHEM. From Hierakonpolis, Egypt; II Dynasty.

106. MODEL OF A NILE BOAT. From Beni Hasan, Egypt; XII Dynasty.

107. FRESCO PAINTING OF THE DAUGHTERS OF AMENHOTEP IV (AKHENATEN). From El-Amarna, Egypt; XVIII Dynasty.

108. PAINTED AMPHORA. From Knossos, Crete; M.M. III.

109. GREAT STORE-JAR. From Knossos, Crete; L.M. I.

110. LARGE PAINTED VASE. From Knossos, Crete; L.M. II.

111. FRESCO PAINTING OF A WOMAN. From Knossos, Crete; L.M. II.

112. TERRA-COTTA OF AN OLD WOMAN. From Tanagra (?), Boeotia; Greek, fourth century B.C.

113. TERRA-COTTA OF A NEGRO CHILD. From Taranto, S. Italy; Italo-Greek, fourth century B.C.

114. TERRA-COTTA LIFE-SIZED HEAD. From the Esquiline, Rome; Italo-Greek, fourth century B.C.

115. THE ALFRED JEWEL. From Newton Park, Athelney, Somerset; Late Anglo-Saxon.

116. THE WALLINGFORD SWORD; Late Anglo-Saxon.

117. GUY FAWKES' LANTERN.

118. MANTLE GIVEN BY POWHATAN TO CAPTAIN NEWPORT IN 1608.

119. ASHMOLEAN MUSEUM, EXTERIOR OF THE BUILDING.

120. ASHMOLEAN MUSEUM, RANDOLPH GALLERY.

121. ATHENIAN PORTRAIT STATUE. Greek (Attic), fifth century B.C. School of Pheidias.

122. BRONZE HEAD OF A GREEK ATHLETE ('DIADUMENOS' TYPE). Greek, fifth century B.C. Peloponnesian School.

123. THE SAME, PROFILE.

124. MARBLE BUST OF THE EMPRESS LIVIA. Roman, first century A.D.

125. HEAD OF DEMOSTHENES. From Eski-shehr, Asia Minor; Roman copy of a bronze by Polyeuktos.

126. CAST IN BRONZE OF A BRONZE STATUE OF ZEUS. From Artemision, Euboea; Greek, fifth century B.C.

127. GROUP OF STONE IMPLEMENTS. Oxford District; Palaeolithic.

128. GROUP OF STONE IMPLEMENTS. Oxford District; Neolithic and Bronze Age.

129. GROUP OF POTTERY. Abingdon, Berks.; Neolithic.

130. 'BEAKERS' AND 'FOOD-VESSELS'. Oxford District; Bronze Age.

131. 'CINERARY' URNS. Oxford District; Bronze Age.

132. BRONZE WEAPONS AND IMPLEMENTS. Oxford District; Bronze Age.

133. BRONZE CAULDRON. Shipton-on-Cherwell, Oxon.; Late Bronze Age.

134. GROUP OF POTTERY. Oxford District; Early Iron Age.

135. GRAVE GROUP: URN AND GLASS JUGS. Dorchester, Oxon.; Roman, third century A.D.

136. BRONZE BROOCHES. Oxford District; Roman.

137. BRONZE BROOCHES AND OTHER ORNAMENTS. Oxford District; Early Saxon.

138. IRON WEAPONS AND IMPLEMENTS. Oxford District; Early Saxon.

139. GROUP OF POTTERY. Crete; Early Minoan.

140. GROUP OF POTTERY. Crete; Middle Minoan.

141. GROUP OF POTTERY. Crete and Egypt; Late Minoan.

142. BRONZE WEAPONS AND IMPLEMENTS. Crete; Middle and Late Minoan.

143. GROUP OF PAINTED POTTERY. Jemdet Naar, Mesopotamia; Early Sumerian.

144. 'MOTHER-GODDESS' JAR AND POT-STANDS. Kish, Mesopotamia; Sumerian.

145. CYLINDER-SEALS. Kish, Mesopotamia; Sumerian.

146. STATUETTE OF MALE VOTARY. Istabalat, Mesopotamia; Sumerian.

147. MODEL CHARIOT IN TERRA-COTTA. Kish, Mesopotamia; Sumerian.

148. CUNEIFORM TABLETS AND STYLUS. Mesopotamia; Sumerian and later.