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CATALOGUE
OF
IVORY CARVINGS OF THE CHRISTIAN ERA

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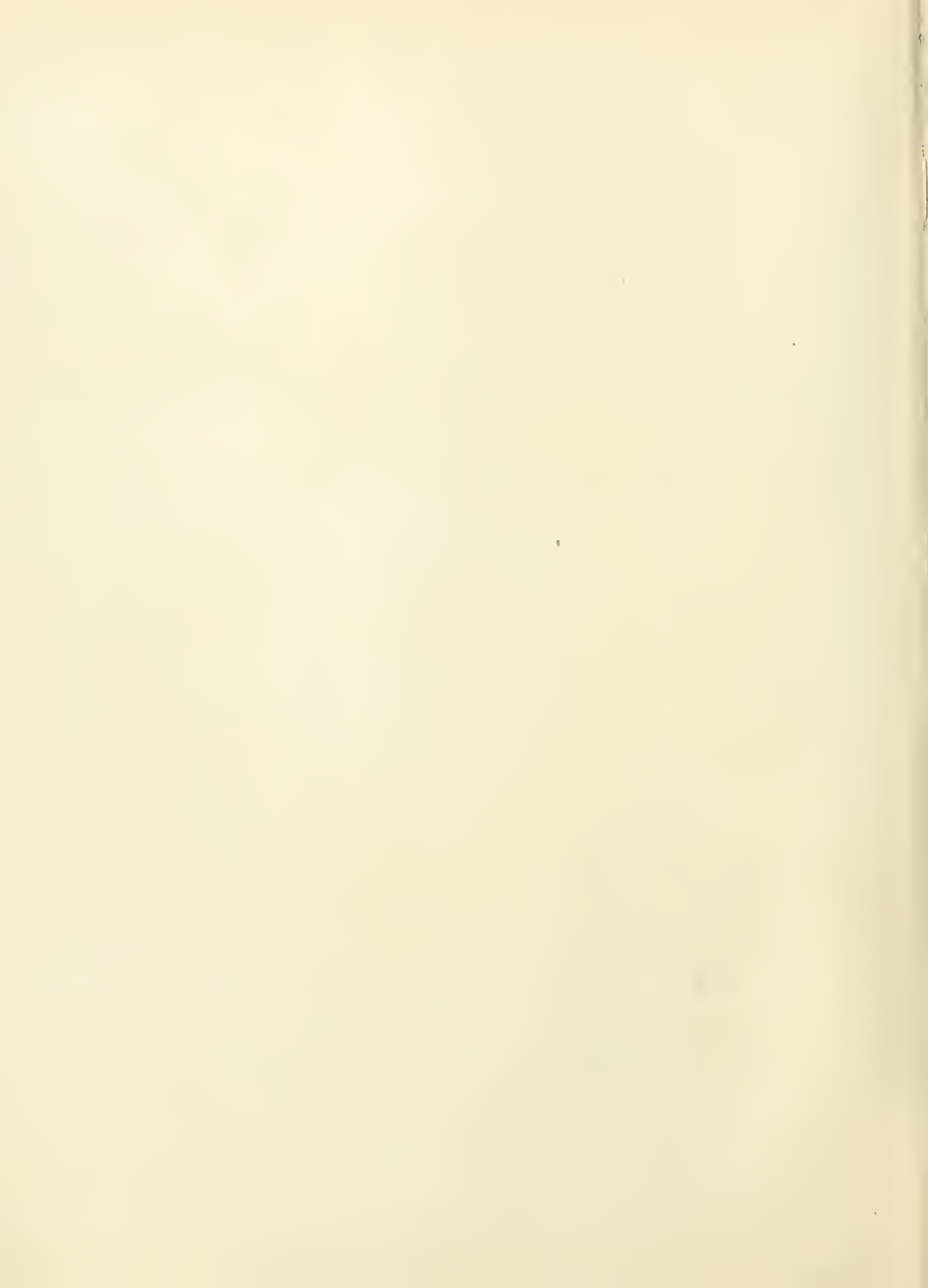
CATALOGUE
OF THE
IVORY CARVINGS OF THE
CHRISTIAN ERA
WITH
EXAMPLES OF MOHAMMEDAN ART AND CARVINGS IN BONE
IN THE DEPARTMENT OF
BRITISH AND MEDIAEVAL ANTIQUITIES AND ETHNOGRAPHY
OF THE
BRITISH MUSEUM

BY
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PREFACE

THE present catalogue deals with the carved ivories of post-classical, mediaeval, and more modern times contained in the Department of British and Mediaeval Antiquities. The history of the collection will be found in the Introduction, and it is of some interest to note that the greater part of the series was acquired rather more than fifty years ago, though additions of considerable individual importance have since been made.

It has been decided that the ivories from the East would be out of place in the present catalogue. The art of China and Japan, or of India and Ceylon, is so distantly related to that of mediaeval Europe, and its inspiration is so entirely different in kind, that it seemed more fitting that the ivories of the Far East should form part of the general oriental series, without regard to the material.

One question which has aroused considerable interest among collectors and amateurs generally is that concerning the authenticity of certain classes of ivory carvings. The subject has been reviewed as far as it concerns the collection, and many of the best authorities in England and abroad have been consulted. The result in the main has been negative, no evidence having as yet been produced sufficient to justify their condemnation. Difficulties of this kind are incidental to the study of antiquities; and where proofs are wanting, some authority may be conceded to the judgement which comes from a slowly gathered experience. No example has been included without consideration, and attention has been drawn in the text to debatable points.

I have carefully read through the proofs of the Catalogue and Introduction; Mr. G. F. Hill, of the Department of Coins and Medals, has also read the proofs, and made many useful suggestions.

The Trustees are indebted to the Society of Antiquaries of London for the use of blocks on pp. 32, 66, and 123, and to Mr. Arthur Gardner for the photograph of the block on p. xxxi.

C. H. READ.

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INTRODUCTION

IN the following pages it is not proposed to trace the history of carving in ivory, a task far too considerable for the limits imposed upon an Introduction like the present.¹ It is desirable, however, to recall a few essential facts, and suggest certain

¹ The English reader will find general information upon the history of ivory carving of the Christian era in the following works: W. Maskell, *A Description of the Ivories Ancient and Mediaeval in the South Kensington Museum*, 1872; A. Maskell, *Ivories* (The Connoisseur's Library); F. Pulszky, *Catalogue of the Fejervary Ivories in the Museum of J. Mayer*, 1856; M. Digby Wyatt, *Notices of Sculpture in Ivory*, 1856.

In French, M. E. Molinier's *Ivoires (Histoire des arts appliqués à l'industrie, tome i)* remains the most important work comprising the whole subject. The introduction to the first volume of the large catalogue of the Spitzer Collection (*La Collection Spitzer*) by A. Darcel is also valuable.

Among works chiefly devoted to the ivories of the *Late Roman and Early Christian periods* may be mentioned: A. F. Gori, *Thesaurus veterum diptychorum*, 1759, with appendix by Passeri; R. Garrucci, *Storia dell' arte italiana*, vol. vi; W. Meyer, *Zwei antike Elfenbeintafeln der K. Staatsbibliothek in München*, 1879; G. Stuhlfauth, *Die altchristliche Elfenbeinplastik* (Heft ii of J. Ficker's *Archäologische Studien zum Christlichen Altertum und Mittelalter*, 1896). The last work will be found very useful, though its theoretical portions do not command universal assent; it contains most of the references necessary for a study of the period.

Early Christian ivories are further discussed in all the handbooks to Christian archaeology, e. g. those by Lowry, Reusens, Leclercq, V. Schultze, and others; also, under such headings as 'diptych', in dictionaries of Christian Antiquities, especially that by Smith and Cheetham in English, and the German *Real-Encyclopädie* edited by F. X. Kraus. The new *Dictionnaire d'Archéologie Chrétienne*, edited by F. Cabrol, will treat of ivory carvings in various articles. Many illustrations and much useful material are to be found in A. Venturi, *Storia dell' arte italiana*, vol. i.

Byzantine Ivories are discussed in the general work by E. Molinier, mentioned above; by M. G. Millet in A. Michel's *Histoire de l'art*, vol. i; and in several of Professor Strzygowski's works, *Byzantinische Denkmäler*, vol. i; *Orient oder Rom*; *Kleinasien ein Neuland der Kunstgeschichte*; *Hellenistische und Koptische Kunst*, &c. Many are illustrated in M. G. Schlumberger's historical works: *Un Empereur byzantin* and *L'Épopée byzantine*; and some are discussed by the same writer in papers contributed to the *Monuments Piot*. Dr. H. Graeven wrote many papers on the subject, and much valuable information is contained in Russian works, especially those by Prof. Ainalofi.

For *Mediaeval Ivories*, in addition to the general works cited above, the English reader may consult the small book by Miss A. M. Cust, *The Ivory Workers of the Middle Ages*. The most authoritative account is that by M. Raymond Koechlin in A. Michel's *Histoire de l'art*, vol. ii, pp. 459 ff., with bibliography on pp. 505-7; M. Koechlin is preparing an exhaustive work upon the subject.

Ivory carvings of the *Renaissance and later* are described by E. Scherer, *Elfenbeinplastik seit der Renaissance* (vol. viii of *Monographien des Kunstgewerbes*, edited by L. Sponcel), a book which contains further references. The later chapters in Mr. A. Maskell's book will also be found useful.

The principal printed *Catalogues* of Ivory Carvings in public collections are as follows:—

Victoria and Albert Museum, London. W. Maskell, *Description*, &c., as above.

Free Public Museums, Liverpool (Mayer Collection). F. Pulszky, *Catalogue of the Fejervary Ivories*, as above; C. T. Gatty, *Catalogue of the Mediaeval and later Antiquities*, Liverpool, 1863.

Museum of the Louvre, Paris. E. Molinier, *Catalogue des ivoires*, 1896.

Kaiser Friedrich Museum, Berlin. *Königliche Museen, Beschreibung der Bildwerke der christ-*

points of general interest, which may help to render the collection more fully intelligible. The introductory pages will therefore be divided into a few distinct sections dealing with the following subjects:—

- (1) The history of the collection.
- (2) The uses of ivory carvings.
- (3) Relation of ivory carving to other branches of art.
- (4) Importance of the art at different periods and in various countries.
- (5) Questions of date and authenticity.
- (6) Material and technique.

I. HISTORY OF THE COLLECTION.

The series of ivories here described, which takes rank with the great collections at the Victoria and Albert Museum and in the capitals of Europe, has been gradually formed during many years, and some of the carvings which it contains have been in the Museum since the eighteenth century. Of these the examples with known antecedents are mostly of minor importance, and were acquired with the Sloane Collection in A.D. 1753: among their number the leaf of a triptych (no. 267) perhaps possesses the greatest interest. But a few exceptional panels, of which there is unfortunately no record, must also have been early acquisitions. Among these are the leaf of a diptych representing the Archangel Michael (no. 11, Plate VI), the finest ivory in

lichen Epoche, Elfenbeinwerke, by W. Vöge, 1900.

Musées Royaux des arts décoratifs, Brussels. *Catalogue des ivoires*, &c., by J. Destrée, 1902.

Vatican Library, Rome. R. Kanzler, *Gli avori dei Musei profano e sacro*, 1903.

The series of fictile ivories made for the Arundel Society, a complete set of which is in the Victoria and Albert Museum, are of the highest importance to the student, and the Catalogue of these by J. O. Westwood, though published more than thirty years ago, is a most useful book of reference. Its full title is *A descriptive Catalogue of the Fictile Ivories in the South Kensington Museum*, 1876. It contains summaries of the principal continental collections as they were at the time of writing.

Among albums, or series of illustrations, the 'Portfolio of Ivories' in thirty-six parts, published by W. Griggs, provides reproductions of a large number of the examples in the Victoria and Albert Museum. The two small volumes of photographs issued by Dr. H. Graeven, *Frühchristliche und mittelalterliche Elfenbeinwerke in photographischer Nachbildung*, I. *Aus Sammlungen in England*, II. *Aus Sammlungen in Italien*, are of great utility: the first series contains many of the ivories in the present catalogue.

The above works, with books of more general scope, such as J. Labarte's *Histoire des arts industriels*, and Rohault de Fleury's *La Messe, L'Évangile, La Sainte Vierge*, should serve to introduce the student to the literature of the subject. The number of articles and essays devoted to ivories is very large. By means of the index of authors at the end of this volume, it is hoped that the work of writers like Goldschmidt, Graeven, Haseloff, Kocchlin, Kraus, Semper, von Schlosser, Schlumberger, Vöge and others, who have done so much to advance our knowledge of the subject, may be brought into wider notice in this country.

It may be added that a catalogue of the ivories in the Department of Greek and Roman Antiquities will shortly be issued. The Vatican catalogue mentioned above contains pagan ivory carvings; and the late Dr. H. Graeven also published a work upon ivories of pre-Christian date.

the collection, and the large early-mediaeval panel with subjects from the Gospels (no. 53, Plate XXX). Both may have belonged to the Cottonian Library, which belonged to the nation from A.D. 1700, but was not brought to Bloomsbury until nearly sixty years later.

Down to the middle of the nineteenth century, however, the collection remained insignificant in point of numbers. About that time, as a result of the increasing interest in mediaeval art and archæology, it began to grow rapidly both by gift and by purchase. The largest and most important series purchased by the Trustees was acquired in 1856; it had been formed by Mr. William Maskell, and comprises examples of all periods from the fifth century to comparatively modern times: the more remarkable objects in this collection will be noticed below.

The most generous benefactor was the late Sir A. Wollaston Franks, K.C.B., Keeper of the Department from A.D. 1866 to 1896, who augmented the series by continual gifts representing all periods, but more particularly those preceding the rise of Gothic art. To him the Museum owes the 'Franks Casket' (no. 30, Plates XVII and XVIII), an invaluable example of Northumbrian work in the eighth century; the seal of Godwin (no. 31, Plate XXXIV), illustrating the high quality of Anglo-Saxon minor sculpture two centuries later; the knife-handle (no. 37, Plate XX), with its interesting floral ornament; the Romanesque head of a tau-cross (no. 71, Plate XXXIV); and a large series of early draughtsmen of the highest interest carved both with human and animal figures (no. 164 ff., 170 ff., 203). Among ivory carvings of the Gothic period he presented the casket with the story of the *Châtelaine de Vergi* (no. 367, Plates LXXXIV ff.), together with diptychs, writing tablets, a pax, and a mirror-case (nos. 269, 291, 324, 355, 363, 381). Numerous objects representing later periods were also included among his gifts; of these the series of portrait-medallions (nos. 425, 458 ff., Plates CI ff.) may be especially mentioned. He further enriched the collection by several examples of oriental workmanship, among which are a pierced box and carved panels from Egypt and Persia (nos. 569-71, Plate CXXIII). Mr. William Burges, A.R.A., presented and bequeathed several carvings of the Gothic period and later, including the small male head (no. 249, Plate XCIII), writing tablets, a casket (no. 401, Plate XCV), a mirror-case (no. 386), and the chaplet or rosary with beads in the form of human heads (no. 475). To Major-General Meyrick the collection owes a number of examples chiefly of the same period, including the small casket (no. 371, Plate LXXXVII). By the gift and bequest of Mr. Felix Slade, the Museum came into the possession of the interesting Byzantine panel (no. 18, Plate XII) and a few ivories of the fourteenth century. Donors of individual objects of especial interest are Dean Conybeare of Llandaff, who gave in 1855 the rare Carolingian reliquary (no. 47, Plates XXV and XXVI); the Rev. George Murray, who in fulfilment of the wishes of the Rev. H. Crowe presented in 1852 the Crucifix (no. 513, Plate CXIX) and the panel (no. 487, Plate CXII) reproducing a bas-relief by Girolamo Campagna at Venice; and the National Art Collections Fund, to which the Trustees are indebted for the admirable head of a tau-cross made in England in the eleventh century (no. 32, Plate XIX), the large Carolingian panel (no. 50, Plate XXVIII), and an interesting early draughtsman (no. 156, Plate XXXVII).

The Maskell Collection contains a number of exceptionally valuable ivories. To it belong the important Early Christian panels (nos. 7 and 8, Plates IV and V), one of which has upon it one of the first representations of the Crucifixion; the vase (no. 15, Plate X); the fine comb (no. 40, Plate XXI); the remarkable panel with the Raising of Lazarus (no. 27, Plate XII); several of the best Carolingian panels (nos. 42, 44, 46, 48, 49, 51, Plates XXII ff.); early Mediaeval and Romanesque ivories of great rarity (nos. 55, 58, 59, 60, 73); the head of a tau-cross (no. 72, Plate XXXIV), a crozier-head (no. 75, Plate XXXV), a flabellum-handle (no. 76, Plate XXXVI); the beautiful Gothic statuette of the Virgin and Child (no. 330, Plate LXXIV); the casket with subjects from Romance (no. 368, Plate LXXXIV ff.); a whole series of other fourteenth-century ivories; and various examples of later work, including the remarkable panel by Christoph Angermair (no. 486, Plate CXI).

From the Collection of Mr. Rohde Hawkins were obtained the long panels from a Byzantine Casket (no. 16, Plate XI); the Byzantine panel with the Nativity (no. 19, Plate XII), and two examples of fourteenth-century work. Several Gothic ivories were acquired at the Bernal sale in 1855, including the fine diptych with scenes from the Passion (no. 284, Plate LXIV). The Sneyd Collection at Keele Hall yielded the Carolingian ivory pyxis (no. 43, Plate XXIII) and several plaques of the twelfth century (nos. 62 ff., Plates XXXII and XXXIII). Single objects from well-known sources are the leaf of a diptych with an apotheosis (no. 1, Plate I) formerly in the Gherardesca Collection at Florence, and the figure of a Consul (no. 5, Plate II) obtained at the Fountaine Sale in 1884. Notable ivories purchased on several occasions include the interesting early mediaeval writing-box (no. 38, Plate XX); the curious leaf of a diptych bearing the name *Radegid* (no. 77, Plate XXX); the exceedingly remarkable chessmen of the twelfth century found in the island of Lewis (nos. 78 ff., Plates XXXVIII ff.); several early draughtsmen (nos. 162, 164, 168-9, 171); and the historical triptych and leaf of a diptych carved in the fourteenth century for John Grandisson, Bishop of Exeter (nos. 245-6, Plates LIV and LV).

The ivories from the Department of Manuscripts ornament the covers of early illuminated books. The most important are those upon the Psalter conjecturally written for Melisenda, daughter of Baldwin II of Jerusalem and wife of Fulk, who succeeded his father-in-law as King in his wife's right and died in A.D. 1144 (no. 28, Plates XVI and XVII). The book was acquired by the Museum in 1845, and was previously in a private collection and at the Grande Chartreuse. Another interesting ivory in that Department is the figure of King David (no. 613), bequeathed by Sir Thomas Brooke, Bt., in 1908, and ornamenting the cover of a fine Carolingian Psalter.

II. THE USE OF IVORY CARVINGS.

Carved ivory was used by all the great civilizations of antiquity to enrich the most various objects, furniture and arms, personal ornaments and insignia, caskets, seals, horse-trappings, in fact everything for which its qualities were adapted: figures dedicated as *ex voto* were also fashioned of this material. We are here concerned only with ivory carvings of the Christian era; and since Early Christian art was but

gradually differentiated from that of contemporary paganism, it is natural to find that ivory continued to serve many of the purposes to which it had been devoted in pagan times. The more prominent uses to which it has been adapted during this extensive period may now be briefly noticed.

Diptychs. The most important of all ivory carvings are diptychs, and their derivatives bookcovers and devotional panels. Each leaf of every diptych intended for practical use had a sunk inner surface covered with a coating of wax, on which the writing was traced with a stylus; these surfaces were entirely protected when the tablets were closed. The other two surfaces were available for decoration; but only a few writing tablets were considered worthy of elaborate ornament. The early diptychs which are of the greatest significance to Christian art are those made for commemorative purposes; to announce the election of the sender to high office, especially that of consul, or the celebration of an important family alliance. The beautiful diptych, of which the now separated leaves are in the Victoria and Albert Museum and in the Musée de Cluny at Paris, records a marriage between the two Roman families of the Symmachi and Nicomachi, and thus represents the latter class.¹ More numerous were the official or consular diptychs dispatched by the new magistrate to acquaint the recipient with his accession to office.² We may first briefly notice the 'composite' diptychs perhaps originally prepared for presentation to imperial personages.³ These were made of five parts, a large central panel, of which the height rather exceeded the breadth, two narrow vertical plaques of the same height flanking it to right and left, and two long plaques at top and bottom equal in length to the combined breadth of the other three, all being firmly fastened together with bone or ivory pegs and strengthened in other ways. This composite model was used by Christians as early as the fifth century to ornament the covers of gospels, and no. 14 in the present collection may have served as central panel of such a bookcover. But the simple consular diptych formed of two large leaves of the long form illustrated by nos. 1 and II was of greater importance in the history of the ivory carver's art, because it was more widely distributed. The outer side was richly carved in a manner suitable to the destination of the gift, though the quality of the work probably varied according to the dignity of the recipient.⁴ Many of these diptychs, and others of equal age made for different purposes, passed at an early date into the possession of churches, where they were used at the point in the Mass when the names of dead and living persons to be commemorated were recited. Sometimes prayers

¹ Victoria and Albert Museum, *Portfolio of Ivories*, part I, pl. i and ii; E. Molinier, *Ivoires*, p. 43; A. Maskell, *Ivories*, pl. ix.

² E. Molinier, *Ivoires*, chap. i; W. Meyer, *Zwei antike Elfenbeintafeln*, &c. Consular diptychs are also noticed in the works cited at the beginning of note 1, p. xv.

³ W. Meyer, as above, p. 40, pl. i and ii; J. Strzygowski, *Byzantinische Denkmäler*, i, p. 31; Westwood, *Fictile Ivories*, p. 365.

⁴ The Museum does not contain a typical consular diptych. The Victoria and Albert Museum has two examples of the sixth century, and the class is represented in the Liverpool Museum. The imperial diploma admitting to the patriciate may have had carved ivory covers: see the miniature representing Juliana Anicia, in the 6th-century MS. of Dioscorides at Vienna (A. von Premerstein, *Jahrbuch der kunsthist. Sammlungen des allerhöchsten Kaiserhauses*, xxiv, p. 115).

were inscribed upon them, as in the case of nos. 11 and 14 in the collection, and the diptych of the Consul Flavius Taurus Clementinus in the Museum at Liverpool. The original purpose of a diptych was thus in a measure retained, though the characters were now traced directly upon the ivory with ink, instead of being scratched upon wax with a stylus. But it may be surmised that the decorated exterior, which in many cases had led to the preservation of the diptych, gained steadily in importance at the expense of the plain interior surface; and when large panels came to be used to enrich the covers of books, their primary purpose was soon forgotten. They were in fact too cumbrous for practical use; and when, at some time between the sixth and tenth centuries, devotional diptychs came into fashion, writing tablets of great dimensions were rarely made. Those which continued in later times to serve the ancient purpose were of much smaller size (Plate LXXXI), and were apparently made in the greatest numbers in the West, where they were commonly used down to the fifteenth century: in the Byzantine Empire they do not appear to have enjoyed a similar popularity. With the introduction of the folding tablet for devotional purposes, the ancient writing-diptych was, so to speak, turned inside out. It was now the carved surfaces which most needed protection, and the hinges were so placed as to give these the interior position, the exterior being for the most part left without ornamentation. After this change, the elaboration of the diptych into the triptych and polyptych was a natural development: plinths might be added below, or the tops might receive the form of crocketed gables, until the whole assumed an architectural character and the connexion with writing tablets completely disappeared.

During the Middle Ages of Western Europe, as to which documentary evidence is considerable, diptychs and triptychs found a place alike in the church and in the private oratory. Entries in inventories are numerous and interesting, but only a few can be mentioned in the present place. In A. D. 1445 the Lady Chapel of St. Paul's, London, contained an ivory figure of the Virgin under a tabernacle of the same material, perhaps one of the polyptychs mentioned under no. 266, though more richly embellished than those which have survived.¹ A similar object occurs among the effects of Alianore de Bohun (A. D. 1319-1322).² Several *tableaux* of ivory with sacred subjects carved upon them occur among the possessions of Charles V of France, whose inventory is an invaluable storehouse of information with regard to the minor arts of the later Middle Ages.³ One diptych (no. 1967) described as *deux grans tableaux d'ivoire, où est entaillée la Passion*, may well have been of the type represented by no. 284. Especially interesting are the diptych assigned to a known artist, Jehan le Braellier,⁴ and the panels with various saints and the arms of Jeanne de Bourgogne.⁵ These had an armorial case fitted with a green ribbon and silver buckle, the attachment suggesting that ivories

¹ *Item, una parva ymago beate Mariæ de ebore in tabernaculo eburneo sedentis, cum ij lapidibus rubris ad pedem tabernaculi affixis* (*Archæologia*, I, p. 521).

² *Archæological Journal*, II, 348: *j ymage de Nostre Dame de yvor en une Tabernacle cluse.*

³ J. Labarte, *Inventaire du Mobilier de Charles V*, 1879, no. 1903: *Ung tableau d'ivoire, où sont les représentations du jour de la Pantheoste et de l'Ascencion.* No. 2018 is a smaller diptych with the same subjects.

⁴ Labarte, as above, no. 2622.

⁵ *Ibid.*, no. 2771.

were carried suspended from the girdle. Another diptych is remarkable as having subjects in gold within covers of ivory.¹

Ivory Statuettes during the Middle Ages were almost entirely religious; it was only after the Renaissance that mythological and other figures became general. Their character is illustrated by examples in the collection, and both the large proportion of surviving examples, and the frequency of mention in inventories, show that they must have been produced in very great numbers. The quality of the sculpture naturally varied with the talent of the artist; even within the limits of the present collection it is possible to estimate the considerable distance which separates the master from the pupil or subordinate. If nos. 330 and 332 are compared with no. 334, the extent of the difference is evident.

Statuettes of our Lord, the Virgin and Saints were often to be found in churches; but the greater number were made for private devotion, and are common items in the inventories.² Usually each statuette is an independent unit; but sometimes we read of whole groups, recalling the well-known Coronation of the Virgin and Descent from the Cross in the Museum of the Louvre. The phraseology of the inventories does not always allow us to say with certainty whether statuettes in churches were independent like no. 332, or under canopies like those of St. Paul's Cathedral and of Alianore de Bohun mentioned above.

It is possible that some ivory figures or groups may have served to adorn large retables; it has been conjectured that the type represented by the group of apostles (no. 341) may have served this purpose. Ivory panels carved with reliefs do not appear to have been much used for retables in the later Middle Ages, as they were, for example, on the early paliotto of Salerno.³ In North Italy, however, bone reliefs were employed for this purpose by the carvers of the school of the Embriachi about the year A. D. 1400 (see under no. 401).

¹ *Ibid.*, no. 2028.

² A few examples may suffice. For a royal inventory made in the twenty-eighth reign of Edward I an ivory statuette of the Virgin is mentioned (*Society of Antiquaries of London, 1787, Liber quotidianus contrarotulatoris Garderobae anno regis Edwardi Primi* 28, p. 351). Another occurs in an inventory of Edward III (F. Palgrave, *The antient Kalendars and Inventories of the Treasury of His Majesty's Exchequer*, vol. iii, 1836, p. 206, no. 3). Among the possessions of Margarete de Bohun in A. D. 1319-1322 are *ij petites ymages de nostre dame de yvor*; of Alianore de Bohun, *j petite ymage de yvor de Sainte Katerine* (*Arch. Journ.*, ii, 348). The Lady of Roger de Mortimer had, at about the same date, '*unam parvam imaginem beate Virginis de ebore*' (*Ibid.*, xv, 361).

The above-mentioned inventory of Charles V of France has many references to ivory statuettes. Several figures of the Virgin enthroned are described (Labarte, nos. 1887, 1923, 2105), while others (nos. 2680, 3109) are probably standing, like nos. 331 and 332 in the Catalogue. One (Labarte, no. 2534) forms part of an Annunciation-group: *item, ung ymage d'yvoire de Nostre Dame, et ung ange devant luy, et le pot, sur ung entablement d'argent, esmaillé de vert, et l'Ave Maria escript autour*. No. 2030 is a group representing the Coronation of the Virgin: *item, ung couronnement de Nostre Seigneur à Nostre Dame d'yvoire, et troys angelotz de mesmes, assis en ung siège de cèdre*.

Other entries refer to ivory statuettes of St. Margaret '*sur ung serpent*' (1970), and SS. Peter and Paul (2006).

³ Arundel Society's casts in the Victoria and Albert Museum. See also E. Bertaux, *L'art dans l'Italie méridionale*, I, pp. 433 ff.

In the revival of ivory sculpture in quite modern times the statuette has been more important than the relief.¹

Boxes and Caskets of ivory carved with reliefs had been made at a very early date: an example from Cyprus, probably a draught-box, and dating from at least the tenth century B. C., is exhibited in the Room of Gold Ornaments and Gems. The immediate predecessors of the ivory boxes made in Early Christian times were, however, the receptacles for jewels or toilet requisites used by Roman ladies, and the *acerrae* or boxes for the grains of incense burned upon the altar. The Roman trinket-boxes were rectangular or cylindrical, and both types persisted in Christian times. The exterior was carved with subjects in relief, and no. 3 of the present collection is probably such a box, adapted at a later time to Christian uses. The Early Christians employed both kinds of box to contain relics of saints, or, more rarely perhaps, the consecrated bread. Among the larger ivory reliquaries of rectangular form is that at Brescia, dating from the fourth century:² of the circular type, no. 12 in the present collection is a fine and very interesting example, representing as it does the judgement and martyrdom of one of the most famous saints of the Christian East, whose relics it probably once contained. The majority of boxes of this kind were made in Egypt or Syria between the fourth and sixth centuries; they have survived in considerable numbers, through the fortunate circumstance of having early entered the treasuries of Western churches, where in many cases they remained until modern times. The artists of the Middle Ages also made cylindrical boxes, the finest being those produced in the tenth and eleventh centuries for the Moorish princes of Spain, and the pierced examples of the fourteenth century made in Egypt (no. 568).³ Vases of carved ivory are rarer; no. 15 is the largest example of a group originating in the East, and probably inspired in the first instance by silver vessels. Some of these vases were perhaps used for sacred purposes, like the pyxides of the regular cylindrical form.

The ancient ivory boxes which were preserved in Western churches, and the later examples reproducing their form, were sometimes destined, even in the Middle Ages, to contain the Host,⁴ but were more commonly used for relics, as in Early Christian times;⁵ very rarely, as if by an unconscious reversion to the pagan usage, they held the grains of incense upon the altar, serving the purpose of the boat or navette commonly employed from the thirteenth century.⁶ The inventories are full of references to 'boxes

¹ A. Maskell, *Ivories*, ch. xix.

² H. Graeven, *Elfenbeinwerke*, ii, no. 5; A. Venturi, *Storia dell' arte italiana*, i, figs. 273-277.

³ Perhaps the 'boiste d'ivire toute percée à jour' among the effects of Charles V at Vincennes may have been such a box from Egypt (J. Labarte, *Inventaire*, as above, no. 2716).

⁴ Among the gifts of Bishop Henry of Blois to Winchester Cathedral in the latter half of the twelfth century was a *Pixis eburnea in qua ponitur Corpus Domini in Parasceve* (British Museum Add. MS. 29436: the list of gifts is printed in the *Downside Review*, iii, 1884, pp. 41-44).

⁵ The inventory of St. Paul's Cathedral in London, A. D. 1245, mentions an ivory box containing a finger-bone of St. Oswald. On the high altar were two large ivory coffers with relics (*Archaeologia*, li, p. 445).

⁶ As at Neumünster in Würzburg (Wegele, *Archiv des historischen Vereins von Unterfranken und Aschaffenburg*, xvi, 1863, pt. ii, pp. 246-56).

of iverye', 'pixides de ivory', and the like;¹ the latter were probably cylindrical, though the reader is not informed whether the surfaces were smooth or sculptured. Rectangular ivory boxes of considerable size were certainly used for relics, though here again the surfaces may have generally been plain.² Ivory caskets used by ladies for their valuables were generally ornamented with subjects from Romance (cf. nos. 367-8). The earlier panels with sacred subjects (nos. 7 and 8) may have ornamented caskets intended for a religious purpose, like the Brescia reliquary already cited. The same may perhaps be said of the Byzantine panels made at a later period (nos. 20, 21), though here the conclusion is less certain, for sacred subjects frequently ornamented objects of secular use.

Panels used to ornament Chairs, Doors, &c. Roman curule chairs, like the seats of dignitaries under the earlier monarchies of the East, had been finished with ivory. But with the spread of luxury under the Empire both in Rome and at Constantinople the dwellings of the wealthy were filled with furniture of ivory and silver, an extravagance against which St. John Chrysostom raised a denunciatory voice.³ In decorating thrones of bishops with carved ivory panels, as in the example still preserved at Ravenna,⁴ the Christians were doubtless influenced by a desire to enhance the dignity of their prelates; possibly by the sixth century chairs of a similar cumbrous type may have been used by secular officials, though the form is very different from that of the consul's chair of the sixth century, as shown upon the diptychs. Plaques of ivory were applied to the interior doors of houses and churches, and if carved, reproduced in a more costly material the wooden reliefs upon outer doors like those of St. Sabina at Rome, which date from the fifth century. After the Renaissance cabinets of fine wood were often decorated with ivory panels and figures, especially by German carvers. For the inlay of *mimbars* in Egypt, see nos. 564-7.

Crozier and Tau-Crosses. These emblems of ecclesiastical or monastic rank were frequently of ivory,⁵ and several examples are included in the Catalogue; one, the tau from Alcester (no. 32), is of considerable importance, as a specimen of Anglo-Saxon workmanship in the eleventh century. The crozier found at Peterborough (no. 247) shows that the use of the ivory pastoral staff was probably general in our

¹ The inventory of St. Mary's at Scarborough, dated A. D. 1434, mentions *quinque pixides de ivory*, and this was only a parish church (*Archaeologia*, li, p. 67). Two ivory pyxides from the chapel are entered in a list of objects formerly belonging to Queen Isabella in the thirty-second year of Edward III (F. Palgrave, *Antient Kalendars, &c.*, as above, p. 245). In the inventory of Salisbury Cathedral, A. D. 1214, an ivory pyxis occurs (R. Benson and H. Hatch, *Old and New Sarum*, 1843, p. 718—a volume of Hoare's *History of Modern Wiltshire*).

² Cf. the large example in the inventory of Lincoln Cathedral cited by A. Maskell, *Ivories*, p. 144, also the *feretra eburnea* at Salisbury, containing relics (Benson and Hatch, as above, p. 718).

³ Montfaucon's edition, *Œuvres*, xix, quoted by Prof. Bury, *History of the Later Roman Empire*, i, p. 197.

⁴ Isolated panels from another example, perhaps that originally at Grado, are also preserved.

⁵ A number are described in the early, but still most valuable, article *Des crosses pastorales* in Cahier and Martin, *Mélanges d'archéologie*, iv, 1856, pp. 145 ff. They are mentioned in English inventories, as in that of Salisbury Cathedral quoted above.

own country, as in France, Germany, and Italy (cf. Plates XXXV and LXXX). Cantors or choirmasters also used staves of office ornamented with ivory, the heads of which may often have been carved.¹

Pectoral Crosses of mediaeval date in ivory are uncommon: no. 35 is an early example.

Crucifixes. The Crucifix in ivory is very rare before the Renaissance, and most existing examples are of the seventeenth century or later.² Only one of the specimens in the collection (no. 513) is of fine quality.

Holy Water Stoups. The portable holy water vessel (*situla*) of ivory was made in Germany in the late tenth and early eleventh centuries. The fine surviving examples are in the cathedral treasuries at Aix-la-Chapelle and Milan, and in the Basilewsky Collection at St. Petersburg.

Paxes. The Pax (*osculatorium, tabula pacis, pax brevis, etc.*) was introduced in the thirteenth century, perhaps in our own country, when the custom of exchanging a kiss of peace after the Mass was abandoned: after this date the pax, usually a panel with a sacred subject in relief, was handed round to be kissed by the congregation. Paxes were made of various materials, including wood and metal, but examples were often made of ivory. More than one panel in the collection was made or adapted for this purpose (nos. 318-320 &c.)

Liturgical Fans. The handle of the *flabellum* or liturgical fan used in the Church down to the fifteenth century was often of ivory (cf. no. 76), the upper part being commonly of parchment. The flabellum of Tournus, now in the Carrand Collection in the Bargello at Florence, is a rare complete example of this kind;³ the fan of which no. 76 is a part must once have been almost equally elaborate. There is documentary evidence relating to flabella in the inventories.⁴

Horns ('oliphants') of ivory were in very frequent use both in East and West, chiefly in the earlier Middle Ages down to the thirteenth century. The Museum possesses no example, though a fine specimen is preserved in the Victoria and Albert Museum at South Kensington.⁵ Originally they were for the most part used in the chase or for other secular purposes; but in course of time they came to serve as receptacles for relics, and found their way into the churches in considerable numbers. They, too, are frequently entered in the inventories. The list of royal treasures at

¹ Cf. the example from St. George's Chapel, Windsor, mentioned in *Archæologia*, lviii, p. 411. Sometimes the description does not allow us to infer this with certainty, as in the inventory of St. Paul's already quoted. Here there is an entry in which a cantor's staff is thus described: *baculus cantoris . . . totus de peciis eburneis cum circulis deauratis, &c.* This seems to mean a staff covered with cylinders of ivory separated by bands of gilt metal. Cf. also *Arch. Journ.*, viii, p. 203.

² On this subject see A. Maskell, *Ivories*, ch. xi. An ivory crucifix is mentioned in the twelfth year of Edward III (F. Palgrave, *Antient Kalendars, &c.*, as above, p. 192, no. 250; *un crucifix d'ivoir*). See also Molinier, *Catalogue*, p. 68. For crucified figures alone in low relief cf. no. 35; *Rev. de l'art chrétien*, 1885, p. 185; and *Gaz. des Beaux-Arts*, 1893, p. 293.

³ Molinier, *Ivoires*, pl. ix bis.

⁴ See V. Gay, *Glossaire, &c.*, s.v. *flabellum*.

⁵ No. 7953-1862. *Portfolio of Ivories*, part xii, plate 1.

Westminster in A. D. 1303 records three ivory horns, probably hunting horns;¹ but those hanging from a beam near the high altar at Christ Church, Canterbury, are stated to have been filled with relics.² Perhaps the ease with which horns can be suspended encouraged their employment in this manner.

Mirror-Cases of ivory (cf. nos. 374 ff.) are often mentioned among the personal effects of ladies, as among those of the Lady of Roger de Mortimer at Wigmore Abbey in A. D. 1322.³ The possessions of Charles V of France at Vincennes included a mirror in an ivory case with figure subjects.⁴

Combs are mentioned under similar circumstances, often in their natural association with the mirrors: many of those may have been of the type illustrated by no. 40, with teeth upon both sides, though this is an exceptionally large and early example.

Of greater interest are the combs used by priests to dress their hair before celebrating the Mass. These are of high antiquity, and many which have been preserved date from the period between the ninth and twelfth centuries.⁵ There is no example in the collection, but the Victoria and Albert Museum possesses a fine specimen.⁶

Seals. The use of ivory for the matrices of seals is of very great antiquity, examples having been found among the earliest Greek carvings in this material,⁷ while in Egypt a few ivory scarabs are known. Ivory seals were made throughout the Middle Ages, and the collection contains specimens of various dates down to the seventeenth century (nos. 421 ff.). The most ancient, the seal of the Anglo-Saxon Godwin (no. 31), is the most interesting of the series.

Chessmen. Old inventories contain numerous references to ivory *chessmen*, the set being described as a *familia* or *meynie*. The royal treasure at Westminster in A. D. 1303 contained such a 'family'.⁸ An item among the effects at Wigmore

¹ *Tria cornua eburnea, unum magnum, duo minora.* H. Cole, *Documents Illustrating English History in the Thirteenth and Fourteenth Centuries*, page 281. There were four in Salisbury Cathedral in A. D. 1214 (Benson and Hatch, *Old and New Sarum*, as above, p. 719).

² British Museum, Cotton MS., Galba E. iv, fol. 127; *Archaeological Journal*, xx, p. 359.

³ *Archaeological Journal*, xv, p. 361. *Speculum de ebore.* Royal Inventory temp. Edward III: *spec(u)l(u)m de ebore* (F. T. Palgrave, *Antient Kalendars*, &c., p. 239, no. 85).

⁴ Labarte, as above, no. 2739: *Item ungs tableaux d'vivre a ymages, garniz d'or, ou dedans sont deux myroers*, &c.

⁵ There are references to ivory combs in later mediaeval church inventories, though of course the combs may have been already ancient at the time when the inventories were drawn up. In the inventory of St. Paul's of A. D. 1245, there is mention of *sex pectines eburnei* (*Archaeologia*, I, p. 472). In the Salisbury inventory already cited five are mentioned, *exceptis triis qui sunt ad altaria*.

⁶ No. 7953, 1862. *Portfolio of Ivories*, part xii, pl. 1.

⁷ British Museum, *Excavations at Ephesus*, 1908, p. 155 ff.; *Annual of the British School at Athens*, no. xiii, p. 91.

⁸ H. Cole, *Documents*, &c., as above, p. 278. *Una familia de ebore ad sca(c)u(m).* Cf. inventory of Edward III: *Treis meynes p(ou)r eschesces d'ivoir* (F. Palgrave, *Antient Kalendars*, &c., as above, p. 175, no. 73).

It may be of interest to recall the fact recorded by Mr. Albert Way, that the Manor of Kingston

is a set of chessmen ;¹ and the chessmen with which Huon of Bordeaux is represented playing with the Saracen's daughter upon ivory mirror-cases are doubtless intended to be of the same material. The pieces of walrus-ivory found in the Island of Lewis (nos. 78 ff.) are proofs of the popularity of the game in Western Europe during the twelfth century.

Probably the simplified conventional forms used in the later Middle Ages and frequently represented in illuminated manuscripts were originally devised in the East. But it is not easy to identify all these forms among surviving examples. For instance, the type apparently representing a Knight in the manuscripts, that is to say a piece with bifurcating head inclined at right angles to the body, is not represented among the simpler pieces in the collection, the forms of which are lacking in variety.

Draughtsmen. Circular pieces (cf. nos. 146 ff.) were used in the Middle Ages both for draughts and 'tables' or backgammon. The finest specimens date from the twelfth century, to which the pieces with figure subjects almost all belong. It is curious that although these games were popular at a later date, examples carved in the style of the thirteenth and succeeding centuries have not survived in the same manner as those of the preceding period.

Cups and Tankards belong almost entirely to the Renaissance and the seventeenth century, though, if we are to judge from early descriptions, such things were undoubtedly made in the fourteenth century and provided with silver-gilt mounts.² In the seventeenth century standing cups and tankards, in imitation of contemporary forms in the precious metals, were produced for the most part in Germany and the Low Countries. Specimens are included in the collection; but work of this character is best studied in the Museums of Munich, Dresden, and Vienna.

Portrait Medallions were for the most part made at the close of the seventeenth and in the first half of the eighteenth century. Examples by the best known artists, Le Marchand and Cavalier, are contained in the collection (see Plates CI-CIII).

Minor Objects. After the Renaissance, and especially in the eighteenth century, ivory was popular with the makers of the most various articles of vertu. Snuff-rapps and snuff-boxes, counter-boxes, knife-handles, and all manner of similar utensils were in great request during this period (see Plates CIV, CXV).

Russel, Somerset, was held by the service '*narrandi (enumerandi) familiam scaccarii nostri in camera nostra, et ponendi illam in loculo cum ludum nostrum perfecimus.*'

¹ *Archaeological Journal*, ii, p. 362: *j famil' de ebore pro scaccario.*

² Inventory of the twelfth year of Edward III: *une coupe d'yvoir g(r)avé des div(er)ses images de hors* (F. Palgrave, as above, p. 173, no. 59). Royal Inventory of A. D. 1299-1300: *Ciphus eburn' cum coop' eburn' et pede argenti deaurat', precii 20 l. Paris* (Society of Antiquaries, 1787, *Liber quotidianus*, &c., as above, p. 351).

III. RELATION TO OTHER BRANCHES OF ART.

(a) *Sculpture.* The connexion of ivory carving with monumental plastic art has been intimate and continuous, though it is perhaps only in the case of the Greek chryselephantine statues, where the faces and exposed limbs were of ivory and draperies were of precious metal, that the material has actually entered into the composition of great sculpture.¹ But very frequently the carver is found to have studied the works of sculptors in marble and bronze, reproducing their style and quality as far as his narrow limits allowed. More rarely he has himself provided the models for the greater work, and thus exercised a most important influence over the development of the arts in Europe. In the present section attention will be drawn firstly to a few examples proving the imitation by ivory carvers of greater sculpture; secondly to instances in which the initiative has lain with the minor art.

The family diptych of the Symmachi and the Nicomachi (*see* above, p. xix) reveals an affinity with the Attic funeral *Stelae* dating from the fourth century B. C., and an acquaintance on the part of the carver with sculptures of this class is almost certain: the sentiment, the composition, and even the details, betray the influence of a Greek original. The long predominance of Greek art at Rome in the first centuries of our era, and the taste among wealthy Romans for early and sometimes archaic styles, renders an imitation of this kind quite natural; it is not difficult to believe that a society which had learned to appreciate the archaistic statues of Pasiteles should have been charmed by the more comprehensible beauty of the Athenian sepulchral reliefs. The archangel on a diptych (no. 11) in the present collection, and the statuesque figures upon the front of the ivory-carved Episcopal Chair at Ravenna, are other examples in which the influence of greater sculpture may be suspected, while the diptych of Probus at Aosta is evidently a copy of a known type of imperial statue.²

Although the inspiration of monumental sculpture may be thus inferred, we cannot point to the actual models from which the ivory carver worked. In this respect our art is somewhat unfortunate, for in another branch of minor sculpture it seems possible to identify the original of an interesting fourth-century statuette. One of the silver *Tychae*, found with the Esquiline Treasure and representing the city of Antioch, is in all probability inspired by a well-known statue of Eutychides.³ It is not until much later that anything of this kind can be traced in the history of the ivory-carver's art; the first example occurs about the ninth century, when the dislike of the iconoclastic emperors for the traditional sacred subjects encouraged a general

¹ This art has been revived at various later times. Pasiteles (first century B. C.) is thought to have done chryselephantine work, and certainly made an ivory statue of Jupiter which stood in the temple erected by Metellus. It is well known that Hadrian ordered a chryselephantine statue for the temple of Zeus at Athens. It seems possible that the art survived even later at Constantinople, for Codinus refers to a statue of St. Helena as *ελεφαννώδης* (*De Signis*, p. 65, Bonn edition). On the occasion of the Paris Exhibition of 1855 an attempt was made by M. Simart to reproduce a chryselephantine statue.

² Molinier, *Ivoires*, pl. ii.

³ British Museum, *Catalogue of Early Christian and Byzantine Antiquities*, no. 334; P. Gardner, *Journal of Hellenic Studies*, ix, 1888, p. 78.

reversion to antique models. On caskets of the type represented by the fragments (no. 16, Plate XI) the influence of ancient art can be discerned; and on one of these, now preserved at Xanten on the Rhine, there occur figures reproducing the Herakles of Lysippus, which down to a late period still stood in the Hippodrome at Constantinople:¹ the type of the same statue appears to have inspired the carver of a later casket at Arezzo, and of a curious panel in the Grand Ducal Museum at Darmstadt.² Statues dating from the Christian epoch seem also to have attracted the carver in ivory, though naturally in a less degree; the porphyry group at the south-west corner of St. Mark's at Venice, a work which cannot be earlier than the fourth century, and may be considerably later, is said to be reproduced upon an ivory panel in private possession.³ Examples of this kind are necessarily rare on account of the rapid decay of monumental sculpture in the East Roman Empire after the sixth century. A few effigies of emperors and their consorts mentioned by Byzantine writers appear alone to have represented the art after the reign of Justinian. Even bas-reliefs on any but a diminutive scale suffered from the general indifference to the plastic reproduction of the human figure.

It is doubtful whether the ivory carvers of the great second period of Byzantine art between the tenth and thirteenth centuries had recourse to the Hellenic statues which survived until their day. A certain classic dignity of pose, a fine restraint, the disposition of the drapery in natural folds, which we remark in the best work of the time, retain so much of the Hellenic spirit that at first we are ready to credit the minor artist with a study of Greek sculpture. But perhaps the technical traditions of his own delicate craft, more conservative and less exposed to accident than greater sculpture, sufficed to lend his work its almost classical quality. In addition, he derived continual suggestions from the other representative arts, especially that of the illuminator, in which the influence of the antique was always powerful (see below): it is thus perhaps that we may explain the Hellenic reminiscences in such refined work as that of the triptyque d'Harbaville in the Louvre.⁴ For by the time of the Basilian revival the antique statue had become the chief visible type of pagan culture, and as such was obnoxious to an art so closely bound by religious prescription as that of the Byzantine Empire. In miniatures depicting the episode of the Flight into Egypt, when the false gods fall at the advent of Christ, the nude statue toppling from column or plinth is an essential feature of the composition. Probably the taint of paganism, clinging to the surviving monuments of Hellenic art, was fatal to any true appreciation of their merit.

It has been already said that in the centuries which are described as the Dark Ages, plastic figure art upon any important scale died out, while such antique sculpture as remained accessible was beyond the imitation of contemporary artists. Even at the time of the Carolingian Renaissance it exerted a less active influence

¹ A. Furtwängler, *Sitzungsberichte der K. Bayerischen Akademie der Wissenschaften*, Phil.-hist. Klasse, 1902, pp. 435 ff.; H. Graeven, *Bonner Jahrbücher*, Heft 1089, p. 258 ff.

² Graeven, as above, pp. 264 ff.

³ J. J. Tikkanen, *Die Genesismosaiken in Venedig*, 1889, p. 118.

⁴ Molinier, *Ivoires*, plate ix.

than might have been expected. The ancient sarcophagi and other monuments which the Franks must have seen in Italy and the South of France can hardly fail to have contributed in some degree to the formation of a style; but the minor arts appear to have supplied the more convenient and effective models to the worker in ivory (see below). Several centuries passed before the revival of the greater art; in the twelfth century it becomes once more possible to trace the effect of monumental sculpture upon carving in ivory, though contemporary work now takes its place on an equality with that of earlier times. An instance is afforded by an ivory casket from Bamberg, parts of which are now preserved at Munich and Berlin.¹ Here the figures of apostles ornamenting the sides bear a resemblance to the apostles and prophets in the Choir of Bamberg Cathedral, and it can hardly be doubted that there is a relationship between the two. Another example is seen in the small ivory plaques with biblical scenes on the cover of a manuscript in the Library at Munich (Cim. 179), where the influence of the monumental sculpture of the South of France is apparent. During the Romanesque period major and minor sculpture enjoyed a certain equality, each in its turn reacting upon the other. But from the thirteenth century onwards the sculptor in stone asserted his ancient pre-eminence, and from this time ivory carving begins to lose ground. In the advanced Gothic period it becomes the reflection of a far greater glyptic art: the statuaries who decorated the façades of the cathedrals and churches in the West of Europe were the masters and no longer the pupils of carvers in ivory. A small triptych in the collection (no. 265, Plate LIX) illustrates the close dependence of the lesser upon the greater art at this time: the pose, the draping, the very mannerisms are the same; the Virgin and angels of the ivory are of one family with the St. Anne and the angels of the western portal at Reims (*see figure*). In the finest Gothic statuettes in ivory, for instance the Virgins of the Sainte-Chapelle and of Villeneuve-les-Avignon, we mark a like dependence; yet so admirable is the work that a master of the greater sculpture would not have been ashamed to acknowledge it. Sometimes it must even have happened that a master abandoned stone for awhile in order to express himself in a new material: in Italy this occurred when Giovanni Pisano carved the statuette at Pisa which bears so strong an impress of his monumental style.² But the minute finish and precise technique which ivory carving requires are perhaps unsuited to creative genius; and only a few ivories can be ascribed to sculptors accustomed to work in stone. Possibly for this reason the Renaissance



Angel from the West Portal, Reims Cathedral.

¹ W. Vöge, *Catalogue*, no. 33.

² C. Justi, *Jahrbuch der Königlich Preussischen Kunstsammlungen*, 1903, p. 264; A. Venturi, *Storia*, &c., iv, p. 212. In their papers on English sculpture Messrs. Prior and Gardner make interesting comparisons between monumental sculpture and ivory carvings (*Architectural Review*, xvi 1904, pp. 281-2; xvii, 1905, pp. 87-91). Cf. also A. Michel, *Histoire de l'art*, ii, pp. 140, 719.

preferred the nobler medium of bronze; for wax, in which the creative part of the work is done, responds more immediately to the effort of the artist, and by a less laborious method the idea which possesses him is more swiftly and more durably embodied. Ivory was well adapted to a leisured art of high convention like that of the thirteenth and fourteenth centuries, which expressed the ordered ideals of generations rather than the impulses and aspirations of individual minds. It was no medium for the men of the fifteenth century in Italy; it appealed less and less to the sculptor of strength and imagination. But when the Renaissance had passed, and the creative impulse was spent, ivory came again into favour. The artists of the Baroque period, less original and more imitative than their predecessors, employed it in systematic attempts to reproduce the work of monumental sculptors; they overstepped their proper limits, and it has been well said that they ceased to be *ivoiriers* in order to assume the part of sculptors in ivory. Some of the most noted of these carvers, for instance Mathias Rauchmiller and Christoph Angermair, carried such emulation to its extreme limit; much of their work is so admirable and yet so unsatisfying that it is in itself the best proof of a mistaken ideal. Ivory carving has its own technique and its own conventions, and when these are abandoned it not only falls short of its goal but ceases to attain its own intrinsic excellence. The collection contains a good example of this imitative sculpture in the large relief (no. 487), perhaps by Andreas Faistenberger, which, like another ivory in the Bavarian National Museum at Munich, is evidently a copy of the marble relief by Girolamo Campagna in the Church of St. Giuliano at Venice.

We may now pass to the influence which ivory carving in its turn exerted upon greater sculpture during the centuries when mediæval Europe was slowly learning the power of artistic expression. The claim may fairly be made for the ivory carver that he played a notable part in the development of European sculpture, helping materially to raise it from the abasement of the Dark Ages to a point from which it could advance to the perfection of the thirteenth century. To those unfamiliar with this special branch of study such a claim may appear presumptuous; in order to prove its reality it will be necessary to cite a few instances in which the influence of ivory carvings has definitely affected the general course of artistic development.

Among the earliest examples in which an ivory panel appears without doubt to have inspired a sculptor in stone are the reliefs on the portal of the Church of San Miguel de Linio near Oviedo in Spain, with subjects resembling those of the Consular diptych; the style recalls that of the stone slabs produced round the Mediterranean between the sixth and tenth centuries, when all the work was in one plane and there was no attempt at modelling.¹ In a case of greater interest to the British archæologist, the connexion is not so certain, though circumstances combine to render it extremely probable. As Messrs. Prior and Gardner have already remarked,² the excellence of the sculptured

¹ Amador de los Rios, *San Miguel de Linio (Monumentos arquitectónicos de España)*; J. M. Quadrado, *Asturias y Leon*, Barcelona, 1885; Vicente Lampérez y Romea, *Hist. de la Arquitectura cristiana española en la mediæ edad*, fig. 152, p. 273, Madrid, 1908.

² *Architectural Review*, vol. xii, 1902, p. 8.

figures upon the high crosses of Ruthwell and Bewcastle in our own country is hardly to be explained in any other way than through the influence of a more mature art than that of contemporary Britain. The forms of our Lord (*see figure*), of the Virgin, and the Angel of the Annunciation, though much damaged by the weathering of the friable sandstone, are in style and execution so far above anything else produced in Europe at the close of the seventh century, to which date they are assigned, the appearance of work of this quality is so sudden, and the succeeding decadence so rapid, that in view of the later but parallel case at Hildesheim (*see below*), the influence of the imported ivory carving suggests itself as a natural solution. At this early period greater sculpture had fallen into disrepute in the Eastern Empire, and at Ravenna, where we seem to trace analogies of style, the adequate representation of the human figure was already a thing of the past. How then did it come about that a district as remote as Northumbria produced reliefs in which, for all their faults, the influence of a developed style is conspicuous? It is not perhaps impossible that there may have still been living in Italy or in the East sculptors in stone capable of the work; but if so, the evidence of their activity is still to seek in their native countries. The Italian art of the seventh century is not such as to encourage the belief that a contemporary sculptor could have produced the figures of these Northumbrian crosses. It seems more probable that, as at Hildesheim, the diminutive relief in ivory inspired the worker upon a larger scale, though the possible influence of illuminated manuscripts need not be overlooked.¹ But whether the artist was a foreign craftsman, or an Anglian stimulated to new efforts by imported models, it is perhaps impossible to decide. It may seem strange that men hitherto incapable of adequately reproducing the human figure should have been able by the aid of models upon so small a scale to produce so creditable an effect; but at a later date such results were certainly achieved by the same means, and the improvement was hardly less sudden or remarkable than in these early examples in the North of Britain.²

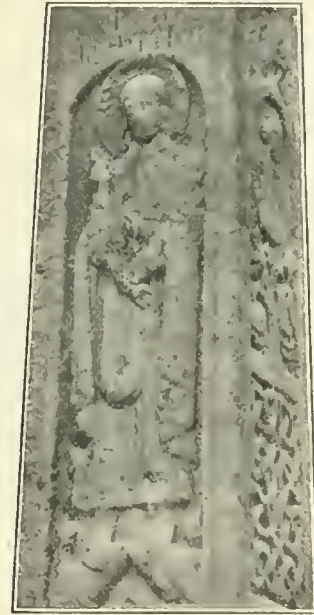


Figure of our Lord on the high cross at Bewcastle.

¹ For the possible influence of a MS. upon a Northumbrian casket of similar date, *see* under no. 30.

² The affinities between the early Buddhist sculpture of Gandhâra on the north-west frontier of India, and that of the latest phase of Greek art as represented by the sarcophagus with a standing figure of our Lord now at Berlin, have often been remarked (H. Graeven, *Oriens Christianus*, i, p. 159). Probably the western influence in these oriental sculptures is for the most part due to the teaching of immigrant Greeks from Syria or Asia Minor; but here, as in the West, the imported ivory may also have played its part. A certain resemblance between the style of Gandhâra sculpture and that of ivory carvings made in the Christian East has already been noted (W. R. Lethaby in *Proceedings of the Society of Antiquaries of London*, xxii, p. 236). It may perhaps be explained by this predominant Greek influence, which lends a common character to the art of North-Western India and of the Eastern Roman provinces.

Careful studies have led to the conclusion that ivory carving must have counted for much in the development of Romanesque sculpture in the South of France.¹ The disposition of subjects often resembles that which prevailed in the Byzantine Empire, and the portable ivory panel appears the most probable source from which inspiration may have been derived. In the twelfth century the influence of French sculpture rapidly extended to Germany, and it is from Hildesheim in Saxony that we obtain the precise evidence which enables us to assume the earlier operation of similar causes in France. Dr. Goldschmidt has instituted an instructive comparison between a Byzantine ivory in the Victoria and Albert Museum representing our Lord enthroned,² and the relief with the same subject over a doorway in the Church of St. Godehard at Hildesheim.³ This relief is very superior to those executed in the same place two decades before, and the sudden advance of figure sculpture in the short space of twenty years (between A. D. 1190 and 1210), can hardly be the result of



(a)



(b)

Figures of our Lord: (a) on a Byzantine ivory carving; (b) on a tympanum of the Church of St. Godehard at Hildesheim.

a normal development. The close resemblance between the Christ of the ivory and the corresponding figure above the door allows us to draw an almost certain inference connecting the figure upon the tympanum with that of some panel contemporary with the South Kensington example (*see figure*).

In Italy, as would naturally be expected, similar influences were in operation at about the same period. A bas-relief in the south lateral aisle of St. Mark's, Venice, has the subject known in Byzantine art as the *Deësis*, in which our Lord stands between the Virgin and St. John the Baptist. The work, which is in a precise and highly finished style, suggesting an enlarged diptych, is perhaps to be ascribed to a Venetian sculptor of the twelfth century; the model may well have been a carving in ivory, so close is the adherence to the mannerisms of the minor art.⁴

¹ W. Vöge, *Repertorium für Kunstwissenschaft*, xxii, 1899, 94 ff., xxiv, 195 ff.

² W. Maskell, *Description*, &c., p. 110.

³ *Jahrbuch der K. Preussischen Kunstsammlungen*, xxi, 1900, pp. 230 ff.

⁴ H. von der Gabelentz, *Mittelalterliche Plastik in Venedig*, 1903, p. 138, fig. 5.

In the province of sculpture in bronze we find contemporary evidence to the same effect. On the great doors of Pisa Cathedral, Bonannus has placed the scene of Adam and Eve toiling in the field after their expulsion from Eden. The whole treatment is so nearly allied to that adopted upon Byzantine ivory caskets of rather earlier date, especially upon a panel in the Museo Olivieri at Pesaro,¹ that there must have been conscious imitation. It is considered probable that the centaurs and other figures upon the similar doors made by Barisano of Trani for Monreale and Ravello were suggested by other Byzantine ivory caskets ornamented not with religious but with secular subjects.²

The instances above quoted belong to the period when the sculpture of Western Europe was in a state of pupilage. With the thirteenth century and the development of a great monumental art, ivory carving began to lose the supreme importance which it previously possessed; it no longer inspired the sculptor in stone, but was content to follow in the path of greater sculpture. Yet it did not immediately fall into the subsidiary position which it was destined to occupy in the fourteenth century. Even Niccolò Pisano, whose individual types are manifestly derived from Roman models, arranges more than one of his subjects according to the scheme of Byzantine iconography;³ and although illuminations in manuscripts may have inspired his compositions, it is quite probable that such a design as the Nativity upon the pulpit at Pisa (*see* figure on p. xxxiv) may have been in part suggested by a Byzantine panel like that in the present collection (no. 19). The delicacy and grace of Andrea Pisano's figures have often given rise to the suspicion that the sculptor must have been familiar with the contemporary ivory carvings of France.

It will be admitted even upon this abbreviated evidence that the relation of carvings in ivory to monumental sculpture is a subject which deserves the attention alike of the archaeologist and of the student of art-history; the field of research is wide, and there are still possibilities of interesting and profitable comparison which may throw fresh light upon periods yet obscure. It is well to insist upon the fact that an art which is often regarded with a condescending interest, once performed a memorable service to European culture. If long before the Renaissance the scattered remains of Roman art awakened the emulation of sculptors at Arles, at Pisa, and at Reims, the power to understand and to imitate was due in no inconsiderable degree to the sound traditions with which the study of ivory carvings had gradually endowed the artists of the West. Seldom has any minor art enjoyed so great an opportunity or used it to such effect. It should be held in remembrance that there was an epoch when ivory carving was almost alone in maintaining the continuity of classical tradition in plastic art, and that to the lessons which it was able to teach the men who laid the foundations of Romanesque sculpture may have owed no small part of their capacity.

Sculpture upon a small scale in other materials has always been closely related to carving in ivory. Various branches of metal-work have at different periods suggested

¹ H. Graeven, *Adamo ed Eva sui cofanetti bizantini*, in *L'Arte*, ii, 1899, pp. 21, 22.

² E. Bertaux, *L'art dans l'Italie méridionale*, i, p. 421, citing an article by Palmarini in *L'Arte*, i, 1898.

³ E. Dobbert, *Ueber den Stil Niccolò Pisano's und dessen Ursprung*, 1873.

motives to the ivory carver or received suggestions in their turn. The embossed figures upon silver vessels of the Roman Imperial period are considered to have influenced the Byzantine ivory and bone caskets of the ninth and two following centuries,¹ for the diminutive nude figures in very high relief with which they are ornamented are in many ways akin to the figures upon the silver treasures of Boscoreale and Bernay. It has been conjectured that silver plate of this kind may have been selected for imitation at the time when the edicts of iconoclastic emperors forbade the reproduction of religious subjects. But Byzantine silver plate of the sixth century has also analogies with ivories, though here the similarity may be due to a common relation to miniatures,² and the figures on the upper part of the early ivory diptych at Halberstadt recall those of



Relief from the pulpit of Niccolò Pisano at Pisa.

the votive shield of Theodosius at Madrid.³ In the West the embossed figure-subjects of the Carolingian period noticed under no. 44 are identical in style with those upon a group of contemporary ivory panels, while both are based upon illustrations in the style of the Utrecht psalter: moreover, there is a parallelism both of form and design between a rare silver bowl of the same period in the British Museum and ivory vases of the type represented by no. 15.⁴ The art of mediaeval seals seems less to inspire or imitate that of the ivory carver than to follow a similar line of evolution, reflecting in its own way the spirit of contemporary monumental sculpture. There is about the finest

¹ The class is only represented in the collection by the panels under nos. 16 and 17. The Veroli Casket in the Victoria and Albert Museum (*Portfolio of Ivories*, part iv, pl. lxii) is however an admirable example of the style.

² *Archaeologia*, lvii, 159 ff.; lx, 1 ff.; British Museum, *Catalogue of Early Christian and Byzantine Antiquities*, nos. 397-8.

³ *Archaeologia*, as above.

⁴ Dalton, in *Archaeologia*, lxi.

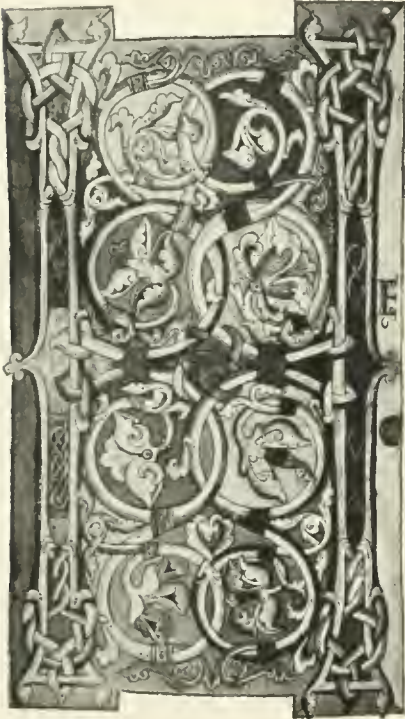
mediaeval seals a peculiar and virile quality which brings them nearer to the spirit of the greater contemporary sculpture than even the best ivory carvings of their time. For as technical skill increased, the carver in ivory was tempted by the fineness of its texture to smooth and over-delicate effects: the strength of earlier centuries is forgotten in the pursuit of charm. Mediaeval bronze statuettes exhibit a similar relationship: some of those which ornament the great Rhenish reliquaries of the twelfth century recall ivory reliefs, but only, perhaps, because both are suggested by contemporary statues. When Italy at a later period learned the possibilities of minor sculpture in bronze, the divergence of style grows more and more pronounced for reasons which have been indicated above. To minor sculpture in other materials the affinity is often closer. The familiar Byzantine reliefs in steatite or schist are precisely of the same character as the contemporary ivories, the material, like the Solenhofen stone of Germany, possessing similar qualities and lending itself to similar effects. Small carvings in wood of ancient date have for the most part perished, though a few have been preserved in the dry soil of Egypt. They show natural analogies to carved ivories, and the relation between small sculptures in the two materials may once have been as close as in the case of the netsukés of Japan. At a late period we find carvings with affinities to minute reliefs in boxwood (cf. no. 316). Ivory carvers occasionally imitated cameos on hard stone; the collection contains Italian examples of the eighteenth century (nos. 525 ff.).

Painting. The relation between ivory carvings and painted designs, including mosaics under this term, is only less intimate than that which connects them with sculpture. In the case of large mural paintings and mosaics, it might be difficult to cite examples of direct copying; there are only probabilities such as that mentioned under no. 14, where the mosaics of the Church of the Nativity at Bethlehem are by some supposed to have influenced or suggested the composition. This panel belongs to a group of ivories in all of which the inspiration of mosaics has been suspected,¹ for the mosaics of the churches at the Holy Places are with reason considered to have inspired the designs upon various objects carried away by pilgrims, such as the well-known metal *ampullae* at Monza, once in the possession of Gregory the Great. It is different with the portable work of the illuminator, which travelled like the ivories themselves into every part of Christian Europe; and here instances of direct copying can be readily adduced. The Joshua Rotulus in the Vatican, or its original, was evidently a popular model. Thus figures from the group of men present at the stoning of Achan in this MS. are reproduced in a scene representing the rape of Europa upon a Byzantine ivory casket of the ninth century in the Victoria and Albert Museum, known as the Veroli Casket, while a similar casket in a foreign collection shows further figures derived from the same source.² It seems probable that the scenes from Roman history upon the Franks Casket (no. 30) were derived from a copy of an illustrated Chronicle of the World produced in Alexandria in the

¹ D. Ainaloff, *Hellenistic Bases of Early Christian Art*, pp. 9, 10.

² For the influence of this MS. on the Byzantine ivory caskets see H. Graeven, *Jahrbuch der kunsthistorischen Sammlungen des allerhöchsten Kaiserhauses*, xx, 1899, p. 8; *Jahrbuch der königlich Preussischen Kunstsammlungen*, xviii, 1897, p. 5; *Bonner Jahrbücher*, Heft 108, p. 260.

fifth century (*see* below, p. 31). But the most striking examples occur in the Carolingian period, when illustrations of the Utrecht Psalter and other psalters of its class are reproduced almost point for point upon two ivory panels now preserved in public collections. One is a plaque upon the cover of the Psalter of Charles the Bald in the National Library at Paris, the other in the Museum at Zürich, the first illustrating Psalm lvii. 5-7, the second, Psalm xxvii.¹ The carvers who drew upon these sources did not confine themselves to elaborate compositions, for we find isolated features derived from the same group of manuscripts, such as the curious lot-casting machine introduced into the Crucifixion upon an ivory in the Victoria



Ornament from a Twelfth-Century Bible in the British Museum (*see* under no. 40).

and Albert Museum.² If we pass from detailed copying to imitation of a less precise character, we find that the scenes on the ivory cover of the Sacramentary of Drogo in Paris agree with similar scenes in the manuscript itself, as if the carver of the ivory had derived his inspiration from the painter of the book.³ More important is the evident relationship between the first group of Carolingian illuminated manuscripts, known from the title of the earliest book as the group of the *Ada MS.*, and a whole series of ivory carvings, reference to which is made under no. 42 of the present Catalogue.

In the Romanesque and Gothic periods the relationship between individual ivory carvings and manuscripts is less easy to trace; the establishment of fixed iconographic compositions, with the general diffusion through all branches of art in the latter period of ideal types of face and figure, render identifications more difficult. The illuminator and the carver move for the most part on parallel lines; but if, as must sometimes have been the case, the one borrowed from the other, precedent makes it likely that the initiative lay with the painter. This is evident in the case of the comb (no. 40), which reproduces a type of foliate ornament very characteristic of contemporary manuscripts (*see* figure), while the type of St. Margaret seen in no. 340 is of common occurrence in manuscripts, but is not that usually adopted in contemporary sculpture. The large diptychs of the fourteenth century with scenes from the Passion (*cf.* no. 284) suggest the influence of contemporary miniatures, and are distinguished by their picturesque treatment from the sculpture of the preceding

¹ Molinier, *Ivoires*, pp. 122-125.

² *Proc. Soc. Antiquaries of London*, xxi, p. 188.

³ G. Swarzenski, *Jahrbuch der K. Preussischen Kunstsammlungen*, xxiii, p. 99.

century. The question whether the carvers of the closing Gothic period and the Renaissance ever copied woodcuts and engravings is reserved for another place (p. xlvii).

In the Baroque period, as might be expected (*see* p. xxx), we find the ivory carver openly resorting to the painter for his inspiration: the plaque with the Magdalen (no. 488) must have been produced in the very atmosphere of the Eclectic School of Bologna. The tendency to follow the painter is also evident in the panel by Angermair (no. 486), where the attempt to introduce perspective effects and to fill the background with detail is due to no other cause.

The position of the ivory carver with regard to the painter is upon the whole subordinate. When there is an evident relation between the two, it is the painter, above all the illuminator, who takes the lead. Pictorial art never fell so low as figure-sculpture in stone: and maintaining its independence even in the darkest ages, had no need of such assistance as the art of the ivory carver could afford.

Textiles. It has often been remarked that the figured subjects of the oriental and Byzantine textiles which were imported into Europe in such numbers in the earlier Middle Ages have been transferred to the capitals and tympana of Romanesque buildings. Occasionally we may infer their influence upon carved ivories: Dr. Graeven adduced reasons which render this probable in the case of an early mediæval panel at Darmstadt.¹ The symmetrical arrangement and oriental character of the gryphons upon no. 36 of the present catalogue suggest that, mediately or directly, a figured silk textile is responsible for the design. The same remark applies to the monsters upon the horn of Ulphus in York Cathedral.

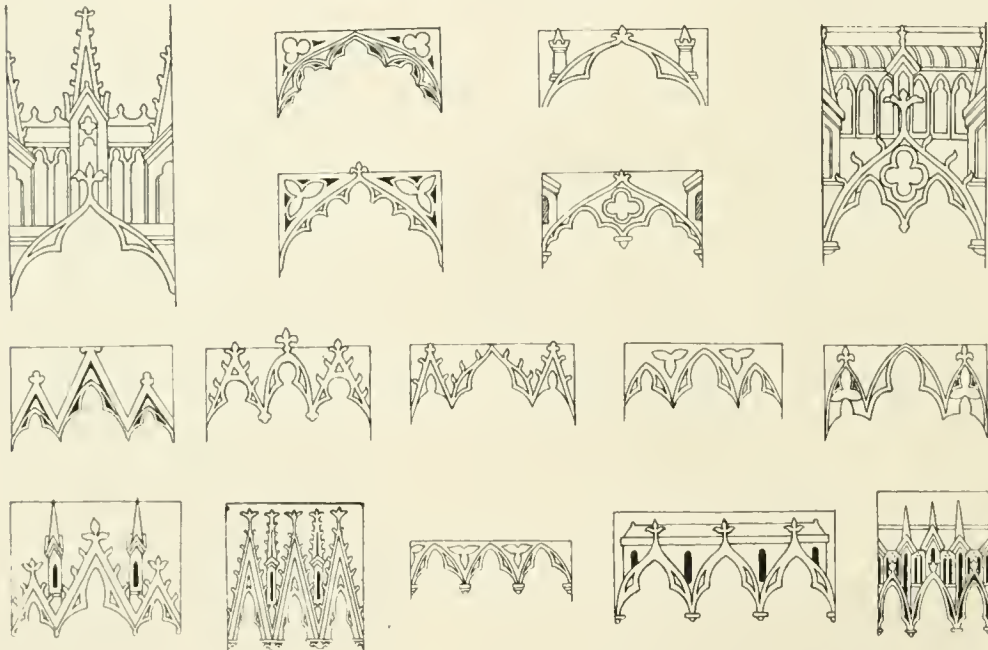
Architecture. The association of ivory carvings with architecture has been continuous during the Christian epoch. In the first centuries of our era, especially in the Christian East, monumental sculpture frequently received an architectural background: figures were placed in niches or beneath arches; and where several were represented side by side, they were separated by dividing columns. We find this disposition upon many Christian sarcophagi, especially at Ravenna, and upon the early ambon at Salonica; in both cases it was doubtless suggested by an architectural façade. To the carver in ivory, as to the worker in metal, such a background was of great value, providing his work with a convenient setting, and lending it an architectonic unity. Among the early diptychs of the fifth and sixth centuries, the majority are enriched in this manner; it was as appropriate for single figures, such as those on consular diptychs, as for series like those on the front of the episcopal chair at Ravenna, which, as has been truly remarked, recalls the side of a sarcophagus.

The custom introduced at this early date continued throughout the Middle Ages, though the Carolingian artist as a rule preferred to frame his panel in a border, mostly using for the purpose a conventional form of acanthus (cf. nos. 44 ff.). In Romanesque times the single figure under an arch perpetuates the antique tradition: the king (no. 47) and the archbishop (no. 57) stand like the archangel (no. 11) between the columns of canopies which only differ from the earlier example in their lack of finish

¹ *Bonner Jahrbücher*, Heft 108, pp. 269 ff. For the influence of textiles in Romanesque art, cf. J. Marquet de Vasselot in A. Michel's *Hist. de l'Art*, i. pp. 884 ff.

and elaboration. In the Gothic period, when the statue and the relief stood in the most intimate relation to the fabric of the cathedral, it was natural that the canopies or arches under which the stone figures were placed should have been adopted by the carver in ivory: sometimes the triptych or polyptych itself receives an architectural form, the top being fashioned into a gable. At all periods ivory carvings in the actual shape of buildings have been rare; the Carolingian reliquary in the collection is an example of exceptional interest (no. 47): another is the reliquary in the form of a Romanesque church in the Musée des arts décoratifs at Brussels.

The style of the architecture of arches or canopies is often of use in dating ivory carvings, but it cannot be trusted as an infallible guide. The unintelligent repetition of



Types of canopies from a thirteenth-century manuscript in the British Museum.

early forms, the habit of slurring over details, the use at the same period of a perplexing variety of types, are all causes which diminish its archaeological value. Within broad limits, the architecture upon ivories may suggest or confirm an attribution; the form of an arch may serve to indicate the date. But within any given period conclusions based upon variations of type may be somewhat misleading. The ivory carver does not attempt exact reproduction: he disposes in one plane the canopy and the windows of the building behind it, thus presenting an abstract or conventional abbreviation of the whole, rather than an adequate rendering of a part. He may often be suspected of modifying even essential features to suit his own convenience or to satisfy his fancy, following in this the illuminator of contemporary books. With these reservations, we may admit the utility of the architecture upon a panel as a help in determining its age. Thus in the ivories of the Gothic period

there are certain general tendencies which mark the advance of the fourteenth century : such is the custom, equally to be observed in MSS., of rounding the little arches within the canopies themselves, though in the architecture of contemporary buildings they always preserve their pointed form. But to estimate within a few years the date of given ivories by a comparison of the architecture upon them is more difficult than might at first sight appear. We can hardly suppose that in this matter the ivory carver allowed himself less latitude than the illuminator ; and of the illuminator's love of variety the types on the accompanying figure may be taken as an example. All these occur in a single MS., a French Lectionary of the second half of the thirteenth century in the collection of the British Museum.¹

IV. IMPORTANCE OF THE ART AT DIFFERENT PERIODS AND IN VARIOUS COUNTRIES.

It has been indicated above that the importance of ivory carving bears a direct relation to the position of monumental sculpture. Whenever a great monumental sculpture exists, the work of the minor art, whatever its excellence, necessarily takes a secondary place. The ivory carvings of ancient Egypt, of the Aegean, of Greece and Rome, and of mediaeval France, though intrinsically far superior, may be relatively of less moment in the general history of the arts than inferior works produced in epochs when monumental figure-sculpture worthy of the name had ceased to exist. They teach us less about the artistic development of their time than Byzantine ivories, or even than those of the Carolingian age ; they did not stand alone in preserving a tradition, or instil new life into the sculpture of less highly civilized countries. The art and the culture which they illustrate is more fully represented by the contemporary work of sculptors in stone and bronze ; but in the case of East Roman and Frankish art such resources are rarely at our disposal. Byzantine sculpture in stone practically ceased to exist after the sixth century, and reliefs upon a small scale survived almost alone. This circumstance lends the ivories of the East Roman empire an exceptional significance, which is enhanced by the inferior quality of other minor sculpture. The coins and engraved gems of the Eastern Empire seldom rise above a respectable level, and metal reliefs, which are chiefly embossed and upon a small scale, are not of remarkable merit. The ivories are almost all we have on which to base our judgement of Byzantine glyptic art after the sixth century : they thus possess a greater value for mediaeval studies than even the finest ivories of the Gothic period, with which, at their best, they worthily sustain comparison. It has already been shown (p. xxxii) that in contributing to the revival of stone sculpture in Western Europe, the Byzantine ivory carver enjoyed an opportunity altogether denied to his fellow artist in mediaeval France. A position only less important fell to the lot of his contemporaries in the Carolingian period. The Frankish Empire, like that of later Byzantium, was without a monumental sculpture. The Franks, in other fields eager imitators of antiquity, in this displayed a curious indifference : neither Roman sarcophagi nor imported Byzan-

¹ Add. MS., 17, 341.

tine ivories moved them to attempt the modelling of the human figure in stone. The consequence is, that if we except a few reliefs in embossed metal, and a few remarkable intaglio gems, Frankish sculpture is almost entirely a sculpture in ivory. Carolingian diptychs and bookcovers therefore assume a higher place in the history of European art than would fall to their lot if monumental statues or reliefs of equal age were in existence ; and the prestige which they enjoy is shared, though in a less degree, by the ivories of the succeeding period.

With the renaissance of monumental sculpture in Romanesque times, a revival to which they themselves contributed so much, ivories began to lose the unique importance they had possessed for about five hundred years. From the close of the twelfth century they became subordinate to monumental statues and reliefs, the types of which they reproduced in a style which always possesses refinement and charm, but is too invariable to escape the charge of monotony. The artists at their best almost attained the perfection of fine craftsmanship, but this familiar work of the advanced mediæval period has not the same historical significance as that of earlier and less accomplished times. To understand the spirit of the Middle Ages we go first to Chartres, Reims or Amiens, to Strasburg or Bamberg, to Lincoln or to Wells ; ivory statuettes and diptychs are for this purpose of secondary, though not of contemptible value. The ground thus lost to ivory carving has never been regained. In the fifteenth and sixteenth centuries the craft declined in popularity ; in the seventeenth it revived, but essayed a wrong direction. If at that time it suffered from an excessive ambition, attempting effects beyond its legitimate scope, in the following century it set its aims too low, and was associated in the public mind with the ornamentation of snuff-rapps, counter-boxes and articles of vertu. Reduced to this level, it was unable to survive the competition of other minor arts ; even the growing popularity of porcelain figures affected its destiny. Since the second half of the nineteenth century there has been a revival, and sculptors of merit have worked once more in the material.¹ But it is improbable that ivory carving can ever again hold the position which it held in the Byzantine Empire, and in the earlier mediæval centuries in the West.

As the importance of ivory carving has changed with different epochs, so the supremacy of different nations or countries in the practice of the art has varied from age to age. In the first centuries of our era some of the most beautiful and interesting work was probably produced in Rome and Italy. But at the same time the great cities of Egypt, Syria and Asia Minor were equally prolific ; and from the fourth to the seventh century the chief centres certainly lay to the south and east of the Mediterranean : it was the work of those regions and of this period which exerted the most definite influence upon Carolingian art. After the Arab conquests and the iconoclast disturbance, the finer figure-art of the Eastern Empire must have been largely restricted to the metropolis ; and the Byzantine ivories which influenced the monumental sculpture of Europe through Southern France were probably for the most part made in Constantinople. In the exercise of this influence the Byzantine ivory carvers had no serious rivals ; for though Mohammedan artists in Egypt, Sicily, and

¹ See C. Scherer, *Elfenbeinplastik*, as above, ch. iii ; A. Maskell, *Ivories*, ch. xix.

Spain produced the most admirable work throughout the Middle Ages, their subjects were chiefly restricted to geometrical, floral and animal designs, and were therefore less useful as models for the nobler forms of sculpture. In the parts of Europe lying to the west of the Byzantine Empire the first position, after the close of the Dark Ages,



English diptych of the fourteenth century in the collection of Mr. George Salting.

was held by the Carolingian Franks; but as their work was seldom original, and never seems to have affected the progress of the greater art, posterity owes to them no such debt of gratitude as to the ivory carvers of Byzantium. Most of the Carolingian ivories probably came from the great monasteries on the Rhine and its tributaries, the most westerly site as to which we have any precise evidence being the neighbourhood

of Reims (see no. 44). After the ninth century, especially during the Ottonian period, the German area was most productive; and it was from this part of Europe that the greatest number of ivories issued down to the close of the twelfth century. But neither France nor England had remained inactive; and the present collection alone suffices to show how high was the quality of Anglo-Saxon workmanship (see nos. 31 and 32). Italy was then perhaps more interested in the art than in later times; a number of early Italian ivories are preserved, chiefly copying Byzantine models (cf. no. 73).

With the approach of the Gothic period the centre of gravity shifted to France, and seems to have remained in Paris for about two hundred years; the majority of the ivories produced in the fourteenth century may be assigned to this source (Plates LVI ff.). At the end of the century the Burgundian provinces in the Low Countries rose into prominence, but not long afterwards the art suffered a general loss of prestige, and production must have seriously diminished: the growing skill of sculptors in other materials, with a resulting change in popular taste, may have contributed to the decline. It is difficult to say what was being done in England and Germany between the thirteenth and sixteenth centuries. If English and German artists were even half as active as those of France, it is strange that so little of the distinctive work of either should have been preserved, though the Reformation and subsequent wars naturally account for a wide destruction. It can hardly be maintained that the two nations were either able or willing to do nothing but copy French models so closely that their work remained indistinguishable from that of their masters; in our own country, at any rate, mediæval ivories, in the rare cases of their survival, possess so marked an individuality that such a theory is untenable (cf. nos. 245-6, and *see* figure). It seems preferable to conjecture that ivory diptychs were brought in great numbers from Paris, just as enamels were previously imported from Limoges, and to suppose that in the fourteenth century France was recognized as the great centre of production for ivories, as at a rather earlier period she had enjoyed an unrivalled reputation for vitreous art. The greater part of the demand was probably met by this means; and it is perhaps unlikely that English ivory carvers ever formed so large a body as their rivals across the Channel. The countries of Southern Europe were comparatively inactive at this time. Italy has few ivories of great merit, and towards the close of the fourteenth century turned her attention to carving in bone (see nos. 396, 401 ff.); Christian Spain attained no higher level.

During the Renaissance, ivory carving was not a favourite branch of art: the revival of smaller sculpture in bronze, and of engraving on gems, diverted from it the attention of the better artists. For the time there was no country which could claim undisputed supremacy. With the Baroque period of the seventeenth century Germany and the Low Countries enjoyed the pre-eminence. The majority of the groups, statuettes, carved tankards, and other panels to be seen in the museums of Europe were made by German sculptors from Augsburg, Nuremberg and other rich commercial cities, who studied in Italy, and reproduced the works of Italian sculptors and painters (cf. nos. 485 ff.). In Flanders the infant Bacchanalians of Duquesnoy (Il Fiammingo) and his school were universally admired, and the interest which Rubens

displayed in the art contributed to its popularity in his native country. A school of ivory carvers had also been established in Dieppe: and with the eighteenth century France once more takes the first rank, though the craft was now rapidly losing consideration. The artists of the portrait-medallions (Pl. CI-CIII) are chiefly Frenchmen, though, like Le Marchand and Cavalier, they often worked in foreign countries. After the middle of the century the question of precedence ceases to possess an interest, for until quite modern times ivory carving no longer attracted serious talent in any country.

V. QUESTIONS OF DATE AND AUTHENTICITY.

Ivory carvings, like the products of other mediaeval minor arts, are often very difficult to date with precision or assign to any particular locality. Sometimes the work, especially in primitive or decadent periods, is lacking in distinctive character; at other times, as perhaps in the early fourteenth century, it may retain the style of a rather earlier date. There is little help from inscriptions, whether carved upon the fronts or written upon the backs of diptychs. An unquestionable artist's signature has yet to be found upon an ancient ivory;¹ even where names of donors or patrons occur, they are apt to disappoint the inquirer, because it sometimes happened that persons of the same name succeeded each other in high offices after no great interval, and it becomes conjectural to which of them the words refer. An instance occurs in the case of a panel at Metz bearing the name of Adalbero, a bishop who may be either of the tenth or of the eleventh century.² The most precise inscriptions are those of certain Byzantine and early German panels mentioning reigning princes, such as the ivories at Berlin with the name of Leo VI,³ that in the Bibliothèque Nationale at Paris with the names of Romanus IV and Eudocia,⁴ and that in the Trivulzio Collection at Milan, on which the Emperor Otto the Great is named and represented.⁵ Indications of this kind fail us entirely for the Gothic period, though heraldry in one case at least furnishes evidence hardly less precise than that afforded by an inscription, for the fine triptych (no. 245, Plate LIV) bears a shield of arms proving it to have been made for Bishop Grandisson of Exeter, who died in A. D. 1364. Inscriptions in ink of any importance are usually found upon the early diptychs of the consular type, which were often preserved for centuries in churches, and used to record names, or to receive liturgical and private prayers (see above, page xix). The famous Barberini bookcover, now in the Louvre, has on the back six columns containing more than three hundred

¹ A few names of mediaeval ivory carvers are known, but from documents, not from inscriptions on the objects themselves (R. Koechlin, *Les ivoires gothiques*, in A. Michel's *Histoire de l'art*, ii, p. 461; and see above, p. xx).

² F. X. Kraus, *Christliche Inschriften im Rheinlande*, ii, pt. 1, no. 315; E. Molinier, *Ivoires*, p. 137; S. Beissel, *Geschichte der Evangelienbücher*, p. 310; M. Kemmerich, *Porträtplastik in Deutschland bis zum Ende des 13. Jahrhunderts*, p. 43, figs. 11 and 12.

³ Berlin, *Königliche Museen, Bildwerke der Christlichen Epoche, Elfenbeinbildwerke*, by W. Vöge, no. 7.

⁴ E. Molinier, *Ivoires*, pp. 97 and 114.

⁵ *Ibid.*, p. 143; Gori, *Thesaurus veterum diptychorum*, iii, pl. xv.

names in a Merovingian hand.¹ On the back of the diptych of the Consul Flavius Clementinus, in the Liverpool Museum, is a prayer in Greek mentioning a Pope Hadrian, presumably Hadrian I.² In the present collection, both the leaf of a diptych with the archangel Michael (no. 11) and the panel (no. 14) have half-obliterated prayers upon the back; the hand in the former case can be attributed to the seventh, in the latter to the twelfth century. Facts of this kind tell us something of the history of an ivory, but not the place and date of manufacture, for the written inscriptions are later than the panels on which they occur. The oldest diptychs were made for use with the stylus (see above), and the wax with which the surface was coated having disappeared, all characters traced in ink upon the ivory must be more recent than the diptych itself. Nor can we expect to find upon a panel of this age words or sentences preserved by chance, as in the case of no. 350, where accounts written with a stylus in the fourteenth century have survived the wax and automatically printed themselves upon the surface of the tablet.

The difficulty in assigning ivory carvings to their precise place of origin is not less than that of determining their date. The fact that a given ivory has been preserved for centuries in one place is no proof that it was made in the same part of the world, for like other products of the minor arts, such objects travelled in every direction as gifts or merchandise from a very early period. The migratory habits of the makers tend to increase the difficulty. In the earlier centuries of the Middle Ages ivories were chiefly made in the great monasteries; and monks who were distinguished for any particular craft, whether carving, enamelling, or goldsmith's work, might be summoned to distant houses of their order, or their services might be requisitioned by high ecclesiastics or secular rulers with whom their own superiors entertained friendly relations: in this way the style of the same man might affect the art of places situated at considerable distances from each other. When in the Gothic period ivory carving came to be practised by laymen associated for commercial purposes, it might have been expected that the tendency towards centralization would simplify the question of locality. But even with regard to the Gothic period our knowledge is scantier than might have been supposed. The really salient fact is that Paris was the principal centre of the industry: of other places we know little before the end of the fifteenth century.³ Documents seldom help us to determine localities of manufacture; they rarely furnish any of the details which would now possess the highest interest. Inventories are of even inferior value; they mention ivories as items in a long list of possessions, without adding any information as to their origin. The student must thus fall back upon a comparative study of contemporary work in other branches of art. The illuminations

¹ G. Schlumberger, *Monuments Piot*, viii, 1900, pp. 79 ff.

² F. Pulszky, *Catalogue of the Fejervary Ivories* (Meyer Collection), pp. 40 and 41. Most of the ancient diptychs with inscriptions are discussed by Gori. For mention of the principal examples, see H. Leclercq, *Manuel d'archéologie chrétienne*, ii, p. 343: a more detailed treatment of the subject is promised by this writer. A very interesting Coptic inscribed panel of the seventh century has recently been published by Mr. W. E. Crum (*Proceedings of the Society of Biblical Archaeology*, pp. 255 ff.).

³ R. Koechlin, as above, p. 460. Lyons, Rouen, and Dieppe were later seats of the art in France. For an ivory carver at Tournai in A. D. 1380 see *Gazette des Beaux-Arts*, 1887, p. 307.

of manuscripts are most profitable in this regard, because the date and locality of a book can so often be precisely determined. But even here it is impossible to say how long a time may separate the year in which the book was illuminated from that in which it became a source of inspiration to the ivory carver; and if the latter craftsman copied his model point for point, he may often have reproduced details already somewhat out of fashion. In the same way, we cannot implicitly rely upon architectural details (see above, p. xxxviii). Even where an ivory carving has been found in a coffin, as in the case of the crozier (no. 247), the circumstance affords only presumptive evidence that it belongs to the country in which it has been discovered.

For the above reasons it is often exceedingly difficult to speak with certainty either as to the precise date or place of origin of a given work. But the problems which confront the student do not end here. Ivory carvings were among the minor works of art which were early imitated in modern times, and it is known that counterfeits were produced in the first half of the nineteenth century, when the interest in mediæval art revived. Their number has perhaps been somewhat exaggerated, for we are apt to forget how widely the conditions of the present day differ from those of more than half a century ago. At that time the number of well-to-do collectors was comparatively small; the prices which ruled were low, and the imitation of carvings in ivory can hardly have been so remunerative as to encourage falsification upon any extensive scale. The models of the early forgeries appear to have been sometimes genuine ivories, either directly copied, or reproduced from illustrations in sale-catalogues, sometimes designs from other works of art, such as early Limoges enamels. Such are the triptychs in the Grand-ducal Kunstkammer at Karlsruhe and in the Kestner Museum at Hanover, published by Dr. H. Graeven eight years ago.¹ If it were certain that all the spurious ivories produced about this time were similar in character to those in Hanover and Karlsruhe, the problem would be comparatively simple. But there are other carvings in various museums which are sometimes accused of an equally base descent, though no such precise evidence has as yet been brought against them: they are for the most part reliefs ostensibly belonging to the period from the close of the fourteenth to the early part of the sixteenth century. Several of these ivories have for many years, in some cases for more than half a century, belonged to the collection of the British Museum. They are included in the present catalogue under reserve, because it is desirable that further attention should be drawn to their position. Documentary evidence is wanting, and opinion is not unanimous in their regard.

The more general charges brought against these ivories are based upon their style and the details of their ornament. Exception is taken to the bad drawing, the want of intelligence in treating certain subjects, the heaviness and ugliness of the work, to the frequent use of the hatched background, and of a particular type of foliated border (see no. 386). It is necessary, however, to remember that incapacity to render the human figure and expression with intelligence is not confined to modern times; it was

¹ *Jahrbuch der K. preussischen Kunstsammlungen*, 1900. The models were partly furnished by illustrations in the Catalogue of the Leven Collection sold in 1853. Cf. also *Jahrbuch der kunsthist. Sammlungen des allerhöchsten Kaiserhauses*, xx, pp. 251-2; and for methods of modern counterfeiters in general, Paul Eudel, *Trucs et Truqueurs*, Paris, 1908.

frequent enough in the later Gothic period, as an examination of the inferior illuminated manuscripts of the time is alone sufficient to show. One of the needs of archaeology is a more patient and thorough study of inferior products of the minor arts. If the eye is habitually trained in the appreciation of the finest work, it tends to grow hypercritical when confronted with objects that are only second-rate, and it is quite possible that such things may be condemned simply from a want of acquaintance with the low artistic stratum to which they belong. This is said to have been actually the case with certain painted wooden sculptures in the Museum at Bâle, until they were found to have formed part of a collection already existing in the seventeenth century. If we knew the poor industrial work better, we might discover that the peculiarities of many things now considered doubtful are due to provincial influences in a debased period, and not necessarily to modern invention.

There is another point which may be noted by the student who approaches this somewhat intricate subject. The ivories to which exception is taken form a high proportion of the whole series representing the late mediaeval period. Their indiscriminate condemnation would leave a lacuna in the history of the ivory carver's art, because they are almost all that we have to represent an epoch. If they were all suppressed, we should have to suppose that the manufacturer of spurious ivories had discovered the existence of an unoccupied place, and set himself deliberately to fill it, a rather improbable supposition. Only the subtlest counterfeiter would do this; but such a man would endeavour to produce more attractive work than these ivories.

Considerations of this kind should not be forgotten when we come to judge individual specimens. The group of panels in openwork (nos. 311-315) has before now aroused adverse criticism on the ground of its peculiar character, its clumsy realism, and the supposed faultiness of its iconography. But if any considerable number of illuminated manuscripts of the decades before and after the year A.D. 1400 are examined, the iconography of the miniatures will be found to agree so closely with that of the ivories that the carvers, whoever they were, must have been thoroughly conversant with the sentiment of that time. This result would be natural enough on the supposition that they themselves lived in the period, but less so if they lived four hundred years afterwards. It is further to be noticed that two of the pierced panels had already been restored in ivory of another colour, and in another style, before they entered the Museum in 1856, a fact which would be curious if at that time they were comparatively new.

Nos. 308-310 are related to the openwork ivories by general affinity of style. In themselves they are most displeasing to an eye accustomed to the work of the early fourteenth century; and many critics are disposed to condemn them at first sight. Yet a casket in the Louvre closely allied to the least satisfactory of these panels (no. 309) is mentioned in a Museum inventory begun in 1816 and ended in 1824, and the mention is accompanied by the entry '*conquêtes de 1806*'. Even the latest of these dates is rather early for a falsification.

The case of the large triptych (no. 390) is somewhat different. It can hardly be accepted as a work of the fourteenth century as it stands. The question here to be decided is whether the various ivory figures are all of modern date, or whether

genuine figures have been assembled in an arrangement for which they were not originally designed.

Nos. 322-327 are exposed to a more positive objection. They purport to belong to the latter part of the fifteenth, and to the beginning of the sixteenth century. Their ugliness need not in any way prejudice their claims; but one or two of the later among them are clearly inspired, as Mr. Peartree has pointed out, by French engravings produced towards the year A. D. 1500 (see under no. 325). The question which awaits decision is whether this imitation proves a modern origin or not. The *prima facie* evidence in favour of the first supposition is not very strong. The ivory carvers of earlier times frequently copied illuminated manuscripts (*see* above, p. xxxv) : there seems, therefore, no particular reason why their successors should not have copied printed illustrations in the same way, seeing that the engraving was the natural successor of the illumination. Nor is it easy to see why they should have refrained from using so convenient a source, when the enamellers of Limoges were taking full advantage of it at about the same date. The charge that hatched backgrounds and peculiar styles of foliage are proofs of modern origin, is premature until it is proved that these were not features popular at the time. It has been already observed that if this whole group of ivories were condemned, there would remain but little to represent the expiring Gothic period. Is it certain that the hatched background, for example, was not a contemporary fashion suggested not necessarily by engraving for reproduction, but by other kinds of metal-work? It is difficult to believe that the pax (no. 318), which shows this feature, was produced within the last hundred years. And one of the worst of the hatched ivories, the pax (no. 326), a work evidently inspired by a French engraving, was in the collection of Francis Douce the antiquary at least as early as the year 1834.

It is well that these ivories, which are represented in several great museums, should be subjected to a careful examination, in order that it may once for all be decided whether the adverse or the favourable view is to prevail. From the artistic point of view they are not of the first importance, and their ultimate acceptance or condemnation affects but little the value of the collection as a whole. But their status is not without interest to the general study of the mediaeval minor arts, and must affect that of objects in other materials.

VI. MATERIAL, TECHNIQUE, COLOURING.

The ivory from which diptychs and other objects were made was obtained from Africa and India: probably the greater quantity came from the former region, but India must have always furnished a fair proportion of the total supply in ancient times. Claudian speaks of the Indian elephant in connexion with Consular diptychs, and the figures upon the lower part of the Barberini diptych in the Louvre include tributaries with offerings of elephants' tusks, who certainly appear to be Asiatics.¹

¹ H. Graeven, *Jahrbuch des K. deutschen Archäologischen Instituts*, xv, 1900, pp. 212-214.

Asiatic ivory is of a denser white than African; it is not so hard, and is less close in texture.¹

In the eleventh and twelfth centuries morse ivory, derived from the tusk of the walrus, was in very general use. It was chiefly obtained from the northern seas by the Scandinavian peoples, but was imported into various parts of Northern Europe as an article of commerce: probably the ivory carvers of the different countries received it as raw material, so that its use affords no proof of a Scandinavian origin. Numerous objects in the present collection are made of morse ivory, most of the draughtsmen and chessmen of the twelfth century being of this material. The ivory used in such quantities by the carvers of the later Middle Ages chiefly came from Central Africa, and Marco Polo mentions the great stores collected at Madagascar and Zanzibar.²

We have little information as to the technical methods employed by carvers in ivory, nor perhaps is there much to be said upon the subject: it has already been remarked that the qualities of the material conduce to delicate and finished workmanship rather than virility or original force. The tools employed resemble those of carvers in wood, and have probably differed but little in form or size from the introduction of iron until the present day. But it is interesting to recall that some of the finest Egyptian statuettes must have been made with bronze, while the men who carved mammoth-ivory in the French bone-caves on the Dordogne had no better implements than flakes of flint.

From the days of the Greek chryselephantine statues, and earlier, carved ivory has often been associated with other materials, which either formed an essential part of the object, or were employed as mounts to enhance its effect.³ In the case of statuettes, wood, marble, and bronze have all served to render the draperies, affording a contrast to the natural colour of the ivory retained for the face and the extremities. Such was the work of the Greek sculptors, Dipoenus and Scyllis, who in the sixth century B.C. combined ivory with ebony; such, upon a lower plane, was that of the German Simon Troger in the eighteenth century, who employed hard wood of a rich brown colour for the draperies of his figures. In modern times variegated stone, bronze and marble have been used in the same way, often with admirable effect.⁴

Statuettes, diptychs, and other objects of ivory were frequently mounted in precious metal, sometimes enriched with precious stones.⁵ Among Carolingian ivories there are curious examples in which the ground has been studded with gold, or the border inlaid

¹ A. Maskell, *Ivories*, p. 4. In his first chapter Mr. Maskell discusses the provenance and qualities of different kinds of ivory.

² See R. Koechlin, in A. Michel's *Histoire de l'art*, ii, p. 463.

³ The remarkable ivory statuettes from Knossos may be mentioned in this connexion. They appear to have had applied loin-cloths made of thin plates of gold, while the hair was represented by curling bronze wires (A. J. Evans, in *Annual of the British School at Athens*, viii, pp. 72-74, pl. ii and iii).

⁴ For examples see A. Maskell, *Ivories*, chap. xix. It may be noted that the use of ivory with a material providing a vivid contrast of colour is perhaps indicated by the association of ebony and ivory in the tribute paid by the Ethiopians to the Persian King (Herodotus, iii, 97).

⁵ Symmachus alludes to a diptych mounted in gold (*diptychon auro circumdatum*), *Epistolae*, ed. Seeck, vol. ii, no. 81.

with the same metal:¹ the cavities upon the reliquary (no. 47) must have been once filled with cabochons. The background on the tau-cross (no. 32) was certainly heavily gilded, and may have had pearls strung upon it: the fragment of another tau (no. 71) has still one of the inlaid stones or pastes with which it was decorated. In later mediaeval times mounts and enrichments were frequent: few have survived to our own day, though existing records prove the extent of our loss. The inventory of Charles V of France, already so often quoted, contains several examples, a few of which may be mentioned here. A statuette of the Virgin is described as having a crown set with pearls, and as itself resting upon an enamelled plinth.² Another stands upon a silver and crystal base supported by six lions, and wears a crown set with turquoises and rubies;³ a third holds a gold branch set with seed-pearls;⁴ a fourth has a green gem upon the breast. We also read of ivory mirror-cases richly mounted in gold.⁵ At the close of the fourteenth century the enrichment of ivories was upon a most extravagant scale; the gems of a statuette of the Virgin belonging to the Sainte-Chapelle were valued at more than a thousand livres.⁶

The ivory carvings of the Middle Ages, when they left the hands of the artists, presented a totally different appearance from that with which we are now familiar. To us no small part of their charm lies in the mellow tone of the old ivory, which has received from the touch of many hands a faintly lustrous surface favourable to the delicate play of light and shadow. In the work as the first owner knew it there was little of this, and the qualities which commanded his admiration were of quite another character. The texture of the ivory was largely concealed by painting and gilding: instead of a single subdued tone there was an almost disquieting brilliance of colour.⁷ There is little doubt that modern taste prefers the work of the mediaeval ivory carver as time has left it; we appreciate its mellow tones, and are apt to condemn as garish the taste which concealed so charming a surface. But it must be remembered that at least a part of the charm is derived from the effect of age, and that freshly carved ivory is often somewhat cold in tone. This unpleasing quality is marked in some of the best modern work, and must have been much more evident to mediaeval eyes, habituated to a polychrome monumental sculpture, than to our own, which have been trained to the appreciation of the antique. It is possible that the abandonment of colour by the ivory carvers of the Renaissance and later periods was partly due to the fact that they were more generally familiar than their predecessors with classical statues and reliefs which had entirely lost what colour they may have originally possessed.

The most complete evidence on the subject of colouring is supplied by mediaeval ivories. But those of the Early Christian and Byzantine periods must have been coloured or tinted in a similar way. We have literary evidence of the brilliant

¹ Victoria and Albert Museum, nos. 250, 251-267. *Portfolio of Ivories*, pt. vi, pl. i.

² Labarte, *Inventaire du Mobilier de Charles V*, no. 2105.

³ *Ibid.*, no. 3109.

⁴ *Ibid.*, no. 2194.

⁵ *Ibid.*, no. 2739.

⁶ R. Koechlin, as above, p. 464.

⁷ It has been suggested that the custom of colouring and richly mounting ivory carvings may have become prevalent owing to the small value set upon the material itself (R. Koechlin, as above, p. 463).

appearance presented by consular diptychs,¹ and surviving panels of equal age attest the credibility of the description. The panel in the Rylands Library at Manchester (*see figure*), which is of Egyptian or Syrian origin and of the sixth century, has traces of gilding and colour; and though later examples are not numerous, they are sufficient to



Panel of the sixth century in the John Rylands Library at Manchester: formerly in the collection of the Earl of Crawford.

prove the point. If the analogy of greater sculpture is to count for anything, carvings of more ancient date were treated in the same way, but traces of colour upon Roman, Greek, or Ionian-Greek ivories are of great rarity. The tinting of ivory is mentioned in Homer as a Lydian custom, and Mr. Hogarth finds traces of tint upon some of the early ivories discovered by him at Ephesus; others from the same place appear to have foil of gold or electrum applied to the hair.² On the well-known carvings from Nimrûd, traces of pigment and gold are, however, still to be distinguished; some of them were inlaid with lapis lazuli, and their surface was probably gilded in order to produce the effect of jewellery. It may be conjectured that Mycenaean and ancient Egyptian ivory carvings were also coloured.³

In the application of his tints the mediaeval artist seems to have treated his statuette or relief somewhat after the manner of the Greek sculptor, though perhaps with a less perfect discrimination. In the archaic Greek period great bas-reliefs were entirely painted; but in later times, colour, if employed at all, served only for details of the faces or for the decorated borders of garments; on all broad masses the surface of the marble retained its natural value. The mediaeval ivory carver had also a material

possessing, like fine marble, a texture with a value of its own; and although many

¹

. . . immanesque simul Latonia dentes,
Qui secti ferro in tabulas auroque micantes,
Inscripti rutilum caelato consule nomen,
Per proceres et vulgus cant.

Claudian, *On the Second Consulship of Stilicho*, 346 ff.

² British Museum, *Excavations at Ephesus*, p. 155 ff.

³ The statuettes from Knossos (*see note 3 on p. xlvi above*) showed no trace of colour, but they were much decayed, and Dr. Evans thinks it probable that they were originally tinted.

statuettes and diptychs were doubtless coloured all over, portions were sometimes left plain, or covered with a diaper of gilded ornament; this was the case, for example, with the Virgin's mantle in the Coronation Group in the Louvre. It is natural that the colouring of ivories, which was applied with size or gum, should have readily worn off, and in the course of centuries it must have been frequently in whole or part renewed. It is often difficult to say how old the colour upon a mediaeval ivory may be, and the question is complicated by modern restorations. Thus the statuette, no. 335, and the panels, nos. 282-3, have considerable remains, as to the age of which there may be differences of opinion, though Prof. A. H. Church, the principal authority on such matters in this country, was unable to see anything which led him to doubt a mediaeval origin. The almost total disappearance of colour in the majority of cases, from hollows and cavities no less than places exposed to friction, is certainly remarkable even on the supposition that such objects were constantly handled. Perhaps colour was sometimes deliberately removed by later owners, when the rubbed and abraded condition of the surface rendered the general effect irregular and unpleasing. Possibly the continual changes of temperature to which ivory carvings were exposed in the churches and private dwellings of old times may have played a subsidiary part and hastened the flaking of the tempera colour. It has been observed that the decoration of mediaeval wooden effigies in English churches must have seriously suffered from the expansion and contraction of the wood consequent upon atmospheric changes: similar causes may have been at work in the case of carvings in ivory. The references to ivories in the inventories seldom supply precise information as to colour, nor is it always certain whether the tint was applied to a flat surface or to carved reliefs.¹ Panels belonging to Jeanne de Bourgogne are described as painted outside and 'storied' within:² here the external decoration was probably applied to a plane surface, while, for all that we know, the interior may have been left without enrichment.

Ivories were sometimes stained a uniform tint; but where this has been the case little of the decorative quality remains. The Byzantine Casket at Troyes³ was dyed purple, like a manuscript, and the Early Christian panels in the present collection (nos. 7 and 8) are so dark that they may have been subjected to a similar process. Theophilus, the mediaeval writer on the industrial arts, describes the reddening of ivory with madder (*rubrica*), as well as the method of applying gold-leaf to the surface with white of egg or isinglass.⁴ But even this instructed and conscientious author is silent where information is most desired, and dismisses the subject in a few paragraphs of disappointing brevity.

¹ Labarte, *Inventaire*, no. 2384. 'Item, ungs tableaux d'yvire de deux pieces, a plusieurs ymages pourtraiz dedans, faiz d'enlumineure.'

² 'Faiz comme d'enlumineure dehors, et dedens ystoriez de plusieurs saints.'

³ Molinier and Marcon, *L'art français, Exposition de 1900*, p. 4.

⁴ *Schedula diversarum artium*, III. ch. xcii, xciii. Theophilus uses the word *os*, and not *ebur*, but even if he did not intend the term to include ivory, the processes employed were probably the same in either case.

LIST OF ABBREVIATIONS OF BOOK TITLES REFERRED
TO IN THE CATALOGUE

GRAEVEN, *Elfenbeinwerke*.

H. Graeven, *Frühchristliche und mittelalterliche Elfenbeinwerke in photographischer Nachbildung*. Series I, Rome, 1898: *Aus Sammlungen in England*. Series II, Rome, 1900: *Aus Sammlungen in Italien*.

KANZLER, *Catalogue*.

R. Kanzler, *Gli avori dei Musei profano e sacro della Biblioteca Vaticana*. Rome, 1903.

MASKELL, *Description*, &c.

W. Maskell, *A Description of the Ivories, Ancient and Mediaeval, in the South Kensington Museum*. London, 1872.

MOLINIER, *Ivoires*.

E. Molinier, *Histoire générale des arts appliqués à l'industrie du V^{me} à la fin du XVIII^{me} siècle*. Tome I, *Ivoires*. Paris, 1896.

Monuments Piot.

Monuments et mémoires publiés par l'Académie des Inscriptions et Belles-Lettres, Fondation Eugène Piot. Paris, 1894, &c.

VÖGE, *Catalogue*.

W. Vöge, *Beschreibung der Bildwerke der christlichen Epochen: die Elfenbeinbildwerke*. Berlin, Königliche Museen, 1900.

WESTWOOD, *Fictile Ivories*.

J. O. Westwood, *A Descriptive Catalogue of the Fictile Ivories in the South Kensington Museum*. London, 1876.

CATALOGUE

OF

IVORY CARVINGS

I. ROMAN, EARLY CHRISTIAN, AND BYZANTINE

- I. LEAF OF A DIPTYCH. The subject, commonly known as the 'Apotheosis of Romulus', represents a bearded figure holding a staff (*hasta pura*) and a laurel branch, seated beneath an architectural canopy upon a triumphal car drawn by four elephants. These are ridden by four men, in short tunics, two carrying goads, two cymbals or discs: before the elephants walks another figure in a short tunic. In the middle of the panel is a pyre with three draped steps, from the uppermost of which a quadriga mounts to the sky, driven by a beardless man, nude except for a mantle blown like a scarf above his head: to the left are two eagles flying upwards. In the upper part, the personage of the car is being carried through the air by two winged male figures (Sleep and Death) with smaller wings upon their heads, and wearing only loose mantles: one is beardless (Sleep), the other has a thick beard (Death). In the clouds above the gods are waiting to receive the deceased. To the right are six signs of the zodiac and the nimbed bust of the sun.

The upper end of the diptych is carved with a pierced scroll having in the centre a medallion engraved with a monogram. Border of astragalus moulding.

Plate I. Early 4th century.

L. 11.9 in. 1857. (Gherardesca Collection.)

The back is sunk to receive wax. The head of the man standing before the elephants is broken off. The left border is cracked and has a piece broken away near the top: at the back it shows cavities for three hinges, though no original hinge remains. To the right border is riveted a small piece of iron.

Buonarrotti, *Osservazioni su alcuni frammenti di vasi antichi*, &c., Florence, 1716, p. 236; Gori, *Thesaurus veterum diptychorum*, vol. ii, pl. xix; A. L. Millin, *Galerie mythologique*, Paris, 1811, pl. clxxviii, no. 659, p. 118; C. Daremberg and E. Saglio, *Dictionnaire des antiquités grecques et romaines*, vol. iii, fig. 2460, p. 276, 1892; E. Molinier, *Ivoires*, pp. 5 and 35-36; A. Maskell, *Ivories*, pl. vi, fig. 1; A. Venturi, *Storia dell' arte italiana*; fig. 359, p. 393. See also F. Pulszky, *Catalogue of the Fejervary ivories in the Museum of J. Mayer*, p. 18, Liverpool, 1856; F. Wieseler, *Das Diptychon Quirinianum zu Brescia*, &c., 1868, p. 40; W. Meyer, *Zwei antike Elfenbeintafeln der K. Staatsbibliothek in München*, pp. 34 and 77.

Believing that the monogram at the top of this diptych might be read as Romulus, Pulszky

IVORY CARVINGS

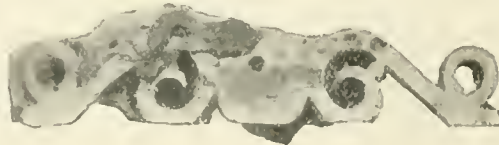
held the apotheosis to be that of M. Aurelius Romulus Caesar, A. D. 308, and considered the personage below to represent his father Maxentius. Graeven suggested the name of Constantius Chlorus (*Repertorium für Kunstwissenschaft*, xxi, 1898, p. 32). These identifications are merely conjectural, but the date of the panel cannot be far removed from that suggested, because the costume of the personage is not trabeated, and shows no trace of the *contabulatio* which became general in the course of the fourth century. In spite of the beardlessness of the central figure, the same individual may be represented at three distinct moments. Pulszky was of opinion that in each case the person was different, seeing at the bottom Maxentius, in the middle M. Aurelius Romulus, at the top Romulus, the founder of Rome. The conjecture may be hazarded that the more youthful figure in the chariot represents the soul of the deceased, though on this supposition the return to an adult form on the upper part of the panel is certainly abrupt.

The occurrence of a similar car, with four elephants, on the well-known 'consecration coins' (e. g. those of Faustina the elder) suggests that the person in the lower part is to be regarded as already dead: the elephant is the appropriate animal for funeral cars, being regarded as the emblem of eternity (see Daremberg and Saglio, as above, s. v. *carpentum*). The draped pyre and chariot are also found upon coins of the *consecratio* type; and the eagle frequently occurs in association with pyres and scenes of apotheosis. They are to be seen, for example, on the basis of the column of Antoninus (E. Strong, *Roman Sculpture*, pl. 82; cf. also Venturi, *Storia dell' arte italiana*, i, p. 502).

The two figures of Sleep and Death are interesting as late survivals of the Hypnos and Thanatos of Greek art and story. The legendary prototype is to be found in the story of the dead Sarpedon carried from the battlefield of Troy to his native Lycia (*Iliad* xvi. 682). Homer describes Sleep and Death as twin brothers; but a later description of the end of the 5th century from Euclid of Megara, preserved by Stobaeus (*Florileg.* vi. 65), indicates Sleep as youthful and beardless, Death as an old man. The bearded and beardless types occur together in Attic art of about 400 B. C., for instance on a lekythos in the British Museum (A. S. Murray and A. H. Smith, *White Athenian Vases in the British Museum*, pl. ix, 1896). The wings upon the head were usually characteristic of Sleep rather than Death, and are seen on a statue at Madrid (Roscher, *Lexikon der griechischen und römischen Mythologie*, s. v. *Hypnos*). In Roman scenes of apotheosis, a single winged figure usually bears the deceased (Strong, *Roman Sculpture*, as above, pl. 71 and 82).

The openwork top of this panel may be compared with the fragment no. 2. (fig. 1). The top of the diptych of Gallienus Concessus found in Rome in 1874 is also in openwork. (*Bullettino della comm. arch. municipale di Roma*, 1874, pl. vii.)

2. BAND OF OPENWORK with two volutes, perhaps from the top of a diptych like no. 1. See figure. 4th century.



L. 4 in.

Catalogue of Early Christian and Byzantine Antiquities, no. 290.

The fragment has a piece of mortar adhering to it, and is said to have come from the Roman catacombs. The most miscellaneous objects, including small ivory carvings, or fragments of such, were frequently embedded in the plaster by which the slabs of the *loculi* were fixed in position.

3. BOX (*pyxis*), cut from a transverse section of a tusk. In the front a plain square panel with four holes is reserved for the lock, and behind two vertical raised

bands for the hinges. To right of the lock are two seated goatherds, one playing on a pipe, the other on a circular drum or cymbal; between them is a goat, and behind a hut. To left of the lock stand two shepherdesses in long tunics and veils, one holding in her left hand a basket of fruit and in her right a *pedum* or crook, the other playing a pipe. Before them are two sheep, while below the hinges is a goat between two bushes.

Plate XXIII. 4th century.

L. 5.25 in. Given by A. W. Franks, Esq., 1866.

Catalogue of Early Christian and Byzantine Antiquities, no. 289.

Probably made for a jewel-case: the bottom and cover missing. The shepherds' hut resembles those in the earliest illuminated MSS., e. g. the Virgil in the Vatican Library.

4. FRAGMENT OF A PANEL, showing a part of the figure of a beardless man with long hair parted in the middle. His right hand is raised, and he stands beneath a round arch, one of the supporting capitals of which, ornamented by a carved acanthus, is visible on the right.

Above the head is a large circular hole.

See figure. 4th century.

L. 5.5 in., 13.8 cm.

The head resembles that of the Symbol of St. Matthew in the well-known ivory representing the holy women at the tomb, in the Trivulzio Collection at Milan (Molinier, *Ivoires*, pl. vi).

5. FIGURE OF A CONSUL, carved in the round. The consul is seated upon a cushioned chair, the lower part cut in openwork. He wears a long-sleeved tunic, a chlamys with the ornamental square upon the front known as the *tablion*, and fastened on the right shoulder with a brooch. On his feet he wears sandals fastened with straps across the instep. His hair is dressed in parallel rows of curls. In his left hand he holds a scroll; the position of the fingers of the right hand indicates that he is speaking. A projection, cut from the solid, rises from the head.

Plate II. 5th century.

H. 6 in. 1884. (Fontaine Collection: Sale Catalogue, no. 525.)

The figure is carved from the concavo-convex ivory near the top of a tusk. The back is covered by a bronze plate fixed by rivets.

E. Oldfield, *Arundel Society's Catalogue of Ivory Carvings*, 1855, class vi a, p. 14; F. Pulszky, *Catalogue of the Fejervary Ivories in the Museum of J. Mayer*, p. 23, Liverpool, 1856; Westwood, *Fictile Ivories*, no. 77, p. 27. This ivory cannot have formed part of a consular diptych, on account of its high relief and consequent thickness. Some of the 5th-century diptychs represent



the consul holding a scroll in one hand: the *mappa circensis*, or cloth used for giving the signal for the beginning of the games, first appears in the case of Boethius (A. D. 487), and was afterwards universal. A similar chlamys is found on one leaf of the early consular diptych in the cathedral of Halberstadt (Molinier, *Ivoires*, no. 38, p. 34, and *Archaeologia*, lvii, pp. 162-164), and on the votive shield of Theodosius at Madrid (see *Archaeologia*, lx, p. 6). Between the 4th and 6th centuries the chlamys became a part of the court costume in the East Roman Empire. The hair of the Consuls Areobindus (A. D. 506) and Clementinus (A. D. 513), on their diptychs, is dressed in a somewhat similar though less exaggerated fashion. (Molinier, *Ivoires*, pl. iii; Venturi, *Storia dell' arte italiana*, i, p. 367.)

6. PIERCED PANEL: Bellerophon slaying the Chimaera. Bellerophon, who is beardless and wears a mantle fastened with a circular brooch upon the right shoulder, is mounted upon Pegasus, and thrusts his spear into the lion's mouth of the Chimaera beneath him: on the right is a tree, round the lower part of which the tail of the monster is twisted: another tree is behind the goat's head in the back. The inner border round three sides is of astragalus moulding: beyond this at top and bottom is a broader border of acanthus. At the top is an openwork arcading, the arches of which are of a horse-shoe form. To right and left of this are vertical strips of acanthus pierced with two holes.

Platc III. 6th century (?).

L. 8.25 in. 1856. (Maskell Collection.)

The lower part of the border on the right side is a restoration.

Westwood, *Fictile Ivories*, p. 6; A. Maskell, *Ivories*, pl. xi, fig. 2.

This panel has sometimes been assigned to too early a date; for though the general effect is good, the feeling is not that of the first centuries of our era. The trees recall those upon the 6th-century (?) diptych with Bacchus, Helios, and Selene in the Museum of Sens (Labarte, *Histoire des arts industriels*, 1st ed., Album, pl. i; Molinier, *Ivoires*, p. 48). They are prototypes of the conventional 'mushroom-topped' trees which persisted through Carolingian to early mediaeval art, especially in MSS. The use of acanthus as a border also points to a comparatively late date: it does not appear to have become usual until the latter part of the 5th century. Early examples are the diptych of the Consul Boethius (A. D. 487: Molinier, *Ivoires*, no. 5, pp. 18-19) and the panels on the marble doors of the gynaekonitis in Sta. Sophia, Constantinople (*Jahrbuch der Königlich Preussischen Kunstsammlungen*, xiv, 1893, p. 75 ff.).

The subject of Bellerophon and the Chimaera did not disappear after the triumph of Christianity. It occurs, for instance, treated in a similar manner to that seen on this ivory, on a finger-ring in the Museum, probably dating from the 5th century (F. H. Marshall, *Catalogue of Finger-rings, Greek, Roman, and Etruscan*, no. 571); it is also found on ivory caskets of the Middle-Byzantine period of the kind represented by no. 16 (*Jahrbuch der kunsthistorischen Sammlungen des allerhöchsten Kaiserhauses*, xx, Vienna, 1899, p. 21), and in a 10th-century MS. of the *Cynegetica* of Oppian (G. Millet in A. Michel, *Histoire de l'Art*, i, p. 212), &c.

The horse-shoe form of the arches in the arcading along the top of the panel is characteristic of Anatolian architecture, especially that of Cappadocia, where some of the examples (e.g. church on the Alidagh, H. Rott, *Kleinasiatische Denkmäler*, Leipzig, 1908, pp. 159-160) are of pre-iconoclastic date. For the later rock-cut churches, arches of this kind are common, and blind arcades frequently occur (see Rott, as above, pp. 119, 124-5, 129, 141-3, 160, 211, 225, 243-4, 264; Texier and Pullan, *Byzantine Architecture*, pl. iv, the drawing rather inaccurate). The feature occurs further west in Lycaonia, e.g. narthex of a rock-cut church at Silleh near Konia (G. Lowthian Bell, in *Revue archéologique*, 4^me série, ix, 1907, p. 25). In manuscripts it is used in the Eusebian Canons of the Gospels of the monk Rabula, dating from the year 586 (Venturi, *Storia dell' arte italiana*, i, p. 163). On ivories it persists in the 11th century (Venturi, ii, p. 585). The form,

which was also employed by the Sassanian Persians, was adopted by the victorious Mohammedans, and carried by them as far as Spain (see J. Strzygowski, *Kleinasiensien, ein Neuland der Kunstgeschichte*, pp. 29-31). If, as it seems probable, this panel was made in some great city where this architectural feature was known, Antioch may be suggested as a possible place of origin.

It may be noticed here that ivory panels with subjects in openwork belong to almost all periods. The present is among the earliest examples; the cover of the Sacramentary of Drogo in the Bibliothèque Nationale at Paris illustrates the procedure in Carolingian times (F. X. Kraus, *Kunst und Altertum in Lothringen*, vol. iii, pl. xiv and xv). Of a rather later period is the circular Crucifixion panel on the cover of an 11th-century lectionary in the Royal Library at Munich (Cim. 145).

Examples of the Gothic period are represented in the Museum Collection by no. 281, and the later panels nos. 311 ff.

7. FOUR PANELS FROM A CASKET: (a) *The Judgement, Christ carrying the Cross and the Denial of St. Peter*; (b) *The Death of Judas and the Crucifixion*; (c) *The Maries at the Sepulchre*; (d) *The Incredulity of Thomas, or Christ among the Doctors*.

Plate IV. *Early 5th century.*

L. of panels, 3.92 in. 1856. (Maskell Collection.)

Catalogue of Early Christian and Byzantine Antiquities, no. 291, where the principal literature is cited. In (b) the middle section of the tree is a restoration, and the spear of Longinus is broken; in (c) one of the doors of the sepulchre and the upper parts of the two spears are broken. In (d) the two semicircular excisions of the upper edge mark the places where the hinges of the casket were fixed. The absence of the nimbus in a, and the fact that in b and d it is merely an engraved line, suggest that it may possibly be a later addition.

These panels have been described by some as Early Byzantine (E. Molinier, *Ivoires*, p. 64); by others they have been assigned to about the 7th century (H. Semper, *Revue de l'art chrétien*, 4th series, viii, p. 395, 1897). Westwood suspended judgement, ascribing them to the period between the 5th and 8th centuries, and is followed by Mr. A. Maskell.

Their style may be compared with that of the Roman sarcophagi of the 4th and early 5th centuries, and with that of the diptych-leaf in the Trivulzio Collection at Milan, on which the tomb of Christ with the soldiers, the angel, and the holy women is represented (Molinier, *Ivoires*, pl. vi). The palmette-ornament seen on this diptych-leaf is identical with that on the diptych of Rufius Probianus, Vicarius of the city of Rome, now in the Royal Library at Berlin, which must be of western origin, and similar to that on the diptych of the Symmachi and Nicomachi in the Victoria and Albert and Cluny Museums (W. R. Lethaby, *Proc. Soc. Ant. London*, xxii, p. 233). The representation of the Crucifixion on these panels is one of the earliest known, and for its absence of realism may be compared with that on the doors of Sta. Sabina of Rome.

This resemblance raises the question as to the place in which these panels were made, for, like the doors, they are claimed for the Christian East. It is maintained that the art of the Roman and Gaulish sarcophagi themselves is too consistently Hellenistic in style to have been developed in Rome in the first three centuries of our era, and the close analogy between the Jonah scenes upon one of the finest of them (Garrucci, *Storia dell' arte Cristiana*, pl. 307, fig. 1) and the large Jonah group from Tarsus (now in New York, *American Journal of Archaeology*, v, 1901, p. 51 f.) suggests that both are the work of the same school. It is not, of course, contended that all the sarcophagi from Rome, Milan, and Arles are importations, but that some of them are so, and that the rest are local imitations of imported models. It is pointed out that the homogeneity of style between the sarcophagi in Italy and Southern France, which at the time in question were not in close relation, is a rather curious fact, possibly to be explained by a single influence reaching the two countries independently by sea (Strzygowski, *Kleinasiensien*, p. 195). If these points

are conceded, the resemblance in style between the ivory panels and the sarcophagi would not prove the Italian origin of the former. But the evidence in favour of the East is too general to be conclusive, and there are iconographical peculiarities on the sarcophagi which directly point the other way. For instance, in the scene of the Entry into Jerusalem, our Lord is represented riding astride, and not sideways, as is the universal oriental custom. The argument from the sarcophagi is as much in favour of an Italian origin for these panels as against it.

The scene of the Maries at the tomb is not that usually found, for the holy women are seated in attitudes expressive of grief, and the angel is not present. This seems to be a confusion of two scenes, as some hold to be also the case on the Trivulzio ivory already mentioned (*see* H. Semper as above, p. 400; A. Heisenberg, *Grabeskirche und Apostelkirche, zwei Basiliken Konstantins*, ii, p. 252). If the doors of the tomb were not opened, the reference would be to Matthew xxvii. 61, Mark xv. 47, or Luke xxiii. 55, to the time when Joseph of Arimathea had gone away leaving the tomb closed. This is one of the reasons why Semper inclined to a later date than the 5th century for these panels; but as this is one of the earliest representations of the scene, the divergence from the later accepted type may simply point to a time when the mode of representation was not yet fixed.

The form of the tomb is similar to that found upon other early ivories, but differs from that seen on the lead ampullae from the Holy Land, which agrees more nearly with the sepulchre as described by the early pilgrims. On this subject *see* A. Heisenberg, as above, ii, p. 256 ff.

In *d* many are inclined to see Christ among the Doctors, because in representations of the Incredulity, of which only one known example, the sarcophagus in S. Celso at Milan (Garrucci, *Storia*, pl. 315, 5), is as early, our Lord bares his right side, and the wound is visible. (*See* F. X. Kraus, *Real-Encyclopädie*, i, p. 411, and *Geschichte der christlichen Kunst*, i, p. 505.)

The flat caps of the guards in *a* and *c* are found on the Trivulzio ivory, and upon sarcophagi (Garrucci, *Storia*, pl. 315 ff.).

The following are useful works bearing upon early representations of the Crucifixion. Zestermann, *Die bildliche Darstellung des Kreuzes und der Kreuzigung*, 1867; J. Stockbauer, *Die Kunstgeschichte des Kreuzes*, 1870; E. Dobbert, *Zur Entstehungsgeschichte des Cruzifixes in Jahrbuch der K. Preussischen Kunstsammlungen*, i, 1880, pp. 41 ff.; L. Bréhier, *Les origines du Crucifix*, etc., Paris, 1904; J. Reil, *Die frühchristliche Darstellung der Kreuzigung*, 1904.

8. THREE PANELS AND TWO FRAGMENTS FROM A CASKET. (*a*) *Moses striking the rock*. Two Israelites are near the water: behind Moses, a figure with a scroll—perhaps Aaron, or a second representation of Moses. (*b*) *The raising of Tabitha*: in addition to St. Peter and Tabitha there are present a disciple and two attendant or mourning women. (*c*) *St. Paul conversing with Thecla* (*l*); *the stoning of*



Panel from the 'Werden Casket' in the Victoria and Albert Museum.

St. Paul (*r*); the two scenes divided by an arch. (*d*) and (*c*) Two fragments carved with conventional floral scrolls, and fitted together to form the fourth side of the casket.

Plate V. Early 5th century.

L. of panels, 3.92 in. 1856. (Maskell Collection.)

Catalogue of Early Christian and Byzantine Antiquities, no. 292.

These panels have affinities with the four of no. 7, and like them have been by some assigned to a later period than that here suggested (Westwood, *Fictile Ivories*, p. 106). They have also been claimed for the Christian East, not only for the same general reasons, but also because of the architecture represented. The building in *c* has a lateral tower, and probably had a corresponding tower on the other side, a feature distinctive of Anatolian architecture (Strzygowski, *Kleinasiens*, pp. 213 ff.; W. R. Lethaby, *Proc. Soc. Ant.*, xxii, pp. 233-4); it occurs on the Werden casket at South Kensington (*see figure*), and the ivory reliquary at Brescia (also claimed for the Christian East), with which these panels are stylistically related. It may, however, be argued on the other side that oriental architectural forms might well be copied by western artists, and that the Werden casket itself has features which point to the West, e.g. the shed-like roof over the manger in the Nativity scene (*see note to no. 9 below*).

It may be noted that the bedstead with back carved in the form of a fish resembles those on sarcophagi in the British Museum and at Arles (Brit. Mus. *Catalogue of Sculpture*, no. 2320; Millin, *Midi de la France*, pl. lxvi, fig. 1).

9. PANEL. CHRIST AMONG THE DOCTORS IN THE TEMPLE, AND THE BAPTISM. In the first scene our Lord, in tunic and pallium, and without the nimbus,



stands to left on a stool holding a book. Before him stands a bearded doctor in a *planeta* over a long tunic, while in the background are two rounded arches of stone or brickwork draped with curtains, near the further of which a second doctor stands holding a book. To the extreme right are four steps, perhaps of a pulpit. In the second scene, which is flanked by two candelabra (*ceriolaria*), our Lord stands as a juvenile nude figure in the Jordan. To right stands St. John the Baptist, in a sleeveless tunic, laying his right hand on our Lord's head. Above is visible the head of the dove, from the beak of which descends a stream of water (?): to left stands a winged bearded figure (an angel). The background to left shows part of an arch draped as in the other scene.

Figure 3. 5th century.

L. 6.9 in. 1856. (Maskell Collection.)

Catalogue of Early Christian and Byz. Antiquities, 1901, no. 293; C. Torr, *On Portraits of*

Christ in the British Museum, fig. 4, p. 13, London, 1898, and *Berliner philologische Wochenschrift*, 1898, p. 779 ff., and 1086-7; H. Graeven, *Elfenbeinwerke*, series i, no. 22 (photo). See also Westwood, *Fictile Ivories*, no. 154, pp. 68 and 69; A. Haseloff, in *Jahrbuch der Königlich Preussischen Kunstsammlungen*, 1903, p. 47 ff.

This panel may be compared with the large bookcover in Milan Cathedral (Garrucci, *Storia*, pl. 454, 455, and A. Venturi, *Storia dell' arte italiana*, vol. i, figs. 388, 389) and the Werden casket-panels in the Victoria and Albert Museum (Garrucci, pl. 447 and figure to no. 8 above). Its provenance is probably the same as that of the ivories grouped round the Milan bookcover, which Haseloff (*Jahrbuch*, as above) considers Italian, Strzygowski oriental (*Kleinasiens*, pp. 198-9). Arguments in favour of the latter opinion are based on the originality of the ivories of this group and on various points of detail. For instance, the St. John the Baptist, in the Baptism scene of the panel at Berlin, has a very close resemblance to the figure of the man carrying out Ananias in the marble relief from the neighbourhood of Sinope in Asia Minor, now at Berlin (*Jahrbuch der K. Preussischen Kunstsammlungen* xxii, 1901, p. 29 f.; *Kleinasiens*, &c., figs. 141 and 142); and the type of church with a façade flanked by two towers which appears on the Milan bookcover, as well as on the Werden panels, is of an Asiatic and not a Roman type (see no. 8 above).

But as already noted, the Werden panels show the Nativity with the manger beneath a shed-like roof, a western and not an oriental feature; this may appear a trifling point, but in view of the great regularity with which East Christian art places the manger at the mouth of a cave, without any constructed roof, it counts for a great deal. The western origin of the group may still be regarded as probable.

On *ceriolaria* and their use in Christian art see de Rossi, *Bullettino di archeologia cristiana*, pp. 122-128, pl. viii, and 1894, p. 42, pl. iv; cf. also Garrucci, *Storia*, pl. 101, figs. 1 and 2, 102, fig. 2, 104, fig. 2; *Recueil de notices de la Société de Constantine*, vol. xiv, 1870, pl. ix.

The stream issuing from the dove's beak may represent water and not rays of light. See J. Strzygowski, *Ikongraphie der Taufe Christi*, pl. 1, fig. 15, and ii, fig. 9 (Mosaic of the Arian Baptistery at Ravenna); and C. F. Rogers, *Baptism and Christian Archaeology*, vol. v, part iv of *Studia biblica et ecclesiastica*, nos. 28-33. But Haseloff (*Eine Thüringisch-Sächsische Malerschule*, p. 118) is inclined to see rays in certain cases. The use of backgrounds of masonry resembling brickwork is characteristic of the ivories belonging to the group of the Milan diptych (see Haseloff, as above), and of those produced in imitation of them in Carolingian times, for example the bookcover in the Bodleian Library (A. Goldschmidt, in the same *Jahrbuch*, 1905, p. 7; Westwood, *Fictile Ivories*, pl. vi).

With the bearded winged figure cf. the scene of Pharaoh's dream on the ivory-covered episcopal chair at Ravenna (Garrucci, *Storia*, pl. 421-2). On the subject of bearded angels see V. Schultze, *Studien*, p. 150 ff., and *Arch. der altchristlichen Kunst*, p. 350; G. Stuhlfauth, *Die Engel in der altchristlichen Kunst*, p. 247; F. X. Kraus, *Real-Encyclopädie*, vol. i, p. 417, article *Engelbilder*.

10. PANEL; THE BAPTISM. Our Lord, of juvenile aspect, stands up to the waist in water: above his head is the dove holding a shallow bowl in its beak, and above again is the hand of the Almighty. To the left stands St. John the Baptist; behind, on the right, is an angel. In the foreground lies a personification of the River Jordan; in the background are trees. At top and bottom, a raised border.

Plate V. Egypt or Syria, 6th century.

L. 6.5 in. 1896.

The figures of the angel and the River Jordan are incomplete, the panel being imperfect on both sides. To left of the hand of the Almighty is a circular perforation.

Catalogue of Early Christian and Byzantine Antiquities, no. 294; H. Graeven, *Elfenbeinwerke*, series i, photo no. 28.

The style of this panel resembles that of one with the same subject from the back of the episcopal chair at Ravenna (Garrucci, *Storia*, pl. 418, fig. 2; Venturi, *Storia dell' arte italiana*, vol. i, p. 323, &c.); see also H. Graeven in *Bonner Jahrbücher*, Heft 105 (1900), p. 152; E. Dobbert, *Repertorium für Kunstwissenschaft*, vol. xxi, 1898, p. 96; W. R. Lethaby, *Proc. Soc. Ant.*, London, xxii, p. 236.

For the bowl held in the dove's beak see *Catalogue of Early Christian Antiquities*, &c., as above. For the same feature in later periods see A. Straub and J. Keller, *Herrade de Landsberg*, 1901, pl. xxviii; and A. Haseloff, *Eine Thüringisch-Sächsische Malerschule*, p. 122, who mentions the holding of an unguent-flask by the dove in the *Chronicon Zwifaltense minus*. Possibly therefore the idea is the completion of the baptismal rite by anointing.

II. LEAF OF A DIPTYCH. The archangel Michael standing at the top of a flight of six steps under a round arch carved with acanthus and supported by fluted columns. Within the arch is a scallop, before which is a wreath bound with ribbons and containing a cross: in the spandrels are rosettes and acanthus leaves, and above these a tablet with the inscription

+ ΔΕΧΟΥ ΠΑΡΟΝΤΑ | ΚΑΙ ΜΑΘΩΝ ΤΗΝ ΑΙΤΙΑΝ.

The archangel, who wears a tunic and mantle, with sandals on his feet, holds in his right hand an orb surmounted by a jewelled cross; in his left is a staff with a ball at each end.

Plate VI. *Syria, 4th century (?)*.

L. 16.26 in.

The edges are pierced with seven holes.

On the back, which is sunk, and has a border 6 in. in width, is a palimpsest inscription, written in ink in a hand of the 7th century, beginning + παρακαλῶ σέ δέσποτα ἐπεὶ . . . , probably from a liturgy; the letters are much effaced, parts of the words being legible at the beginning of the lines only.

The subject of the (lost) second leaf of this diptych is generally considered to have been an emperor, to whom the archangel offers the orb as a sign of sovereignty, and to whom the words of the inscription: 'Receive this gift, and having learned the cause . . .' are addressed.

British Museum, *Catalogue of Early Christian and Byzantine Antiquities*, no. 295, p. 53; Garrucci, *Storia dell' arte cristiana*, pl. 457, fig. 1; Labarte, *Histoire des arts industriels*, vol. i, pl. iii; Didron, *Annales archéologiques*, vol. xviii, 1858, p. 33; E. Molinier, *Ivoires*, pl. v; C. Bayet, *L'art byzantin*, p. 91; Lacroix, *Vie militaire et religieuse au moyen-âge*, p. 271; G. Stuhlfauth, *Die Engel in der altchristlichen Kunst*, Leipsic, 1897, frontispiece; A. Venturi, *Storia dell' arte italiana*, vol. i, fig. 396, Milan, 1901; A. M. Cust, *The Ivory Workers of the Middle Ages*, 1902, frontispiece; A. Maskell, *Ivories*, pl. xv, p. 105; British Museum, *Guide to the Early Christian and Byzantine Antiquities*, pl. i, &c.

Since the publication of the *Catalogue of Early Christian and Byzantine Antiquities*, this leaf of a diptych has been discussed by Strzygowski in connexion with the group of sculptured sarcophagi dating from the 2nd to the 4th centuries, of which the finest complete examples are those from Sidamara and Selekieh, and the most beautiful fragments those in the collection of Sir F. Cook at Doughty House, Richmond (see *Journal of Hellenic Studies*, vol. xxvii, 1907, pp. 99 ff.). The sculptors who executed the sarcophagi were inspired, not by the art of the Hellenistic or Roman periods, but by that of the time preceding Alexander: the similarity in type between the figure of Christ upon the sarcophagus at Berlin from Sulu Monastir, Constantinople (Strzygowski, *Orient oder Rom*, pl. ii; *Journ. Hell. Studies*, as above, p. 109), and the Lateran Sophocles has often been remarked.

The classical influence visible in the archangel may thus be derived not directly from the antique, but mediately through a later monumental sculpture, as may also have been the

case with the ivory episcopal chair at Ravenna, on which the arrangement of the five figures beneath niches of unequal breadth preserves the ordinary disposition upon the longer side of a sarcophagus. In their Greek feeling, and in the treatment of their drapery, the statuesque figures upon the chair are related to that of the present diptych, though they do not equal it in nobility or grace of bearing. The home of the school which produced the sarcophagi is still disputed, but Antioch seems to possess the strongest claim; here the diptych may have been made perhaps as early as the 4th century, though to some critics the 6th century appears a more probable date.

This attribution is confirmed by the architectural ornament of the niche. The same succession of acanthus, astragalus-moulding, and dentils enriches the great band of zigzag and the borders of certain rosettes on the sculptured reliefs from the façade of the palace of the Mshatta, in the Kaiser Friedrich Museum at Berlin (J. Strzygowski, *Jahrbuch der K. Preussischen Kunstsammlungen*, 1904, p. 126 and plates). The trefoil cresting surmounting the arch is a motive also found in the decoration of the Mshatta, though not in the same association; while a similar design occurs upon mouldings in various early ruins in Syria dating from the 5th and succeeding centuries. (H. Crosby Butler, *Architecture and other Arts*, Part ii of the publications of the American Archaeological Expedition of 1899-1900, pp. 153, 150, and figs. on pp. 203, 212, 231, 239, 262 (New York, 1903).)

A minor point connected with the ornament is perhaps deserving of notice. The ends of the *lemnisci* diverging from the laurel wreath are carved to resemble heart-shaped leaves. Upon a large class of sculptured slabs and sarcophagi the *lemnisci* are seen definitely transformed into long flower-stems, of which the heart-shaped leaves are a natural termination. The transformation had already been completed as early as the 5th century, as examples found at Delphi are on good grounds assigned to this date (J. Laurent, *Delphes chrétien*, in *Bulletin de Correspondance Hellénique*, xxiii, 1899). There would seem, therefore, to be a probability that the transitional stage here seen is somewhat older, though something similar is seen in two miniatures of a M.S. at Vienna ascribed to the 6th century. (H. Wickhoff, in *Jahrbuch der kunsthistorischen Sammlungen des allerhöchsten Kaiserhauses*, xiv, 1893; *Die Ornamente eines altchristlichen Codex der Hofbibliothek*.)

As sculptures with this peculiarity are also connected with Syria and the regions under its influence, we obtain, besides an indication of date, a confirmation of Syrian origin. When it is remembered that the ornamental portion of the Ravenna chair, with its vine-scroll containing birds and animals, is admittedly of Syrian inspiration, the probability is yet further strengthened; and we thus find that alike in their figure-subjects and their ornament, these important monuments of the ivory carver's art are nearer to the sculpture of Northern Syria than that of any other province. The use of scallop-shell within the niche is with some probability traced to the same region (*Journal of Hellenic Studies*, as above, p. 114). The evidence of the coins seems to show that this feature occurred in Cilicia and Phoenicia as early as the 3rd century.

An interesting attempt has been made by Strzygowski to explain the representation of the archangel at the top of a short flight of steps between two columns, where he stands in a curiously awkward position, in advance of the columns, the heels alone resting upon the uppermost step. Researches based upon Pompeian wall-paintings of the Fourth Style have enabled Dr. von Cube to reconstruct the proscenium-wall of the ancient theatre, with its three doors and intervening niches (*Die römische Scenae Frons in den Pompeianischen Wandbildern*, Berlin, 1906). The reconstruction so closely resembles the architectural ornamentation of the sarcophagi that the disposition of columns and niches on their sides may possibly have been influenced by the architecture of the contemporary theatre. It is argued that the stairs upon which the archangel so awkwardly stands are held to confirm this theory, for upon the Pompeian fresco the doors in the stage-wall are approached by similar flights of steps. It would then appear that the angel was conceived by the carver as an actor coming out upon the stage and standing upon the platform at the top of the steps. But it seems equally possible that the prototype may be sought in architecture of another kind, for on coins of the 3rd century the god is seen standing in the central intercolumniation of his temple under an arch approached by stairs. The unstable position of the

angel may be explained on the theory that the artist wished to represent all the steps, but was unable to do so without pushing them back within the shadow of the niche, and leaving no flat surface for the feet to rest on. This practical explanation will perhaps appear more probable than that at which Riegl arrived by deduction from his general theory of artistic development (*Die spät-römische Kunstindustrie*, &c., p. 122 note).

It may be added that although the majority of critics believe the figure to be an archangel, Prof. Kondakoff supposes it to represent the embodiment of Hagia Sophia, or the Holy Wisdom, which he also recognizes in the mosaics of the apse of Sta. Sophia at Constantinople. (*Byzantine Churches and Monuments of Constantinople* in *Transactions of the 6th Archaeological Congress at Odessa*, 1887, p. 116: see also E. K. Ryedin, *Vizantieski Vremennik*, iv, p. 212—both in Russian.)

12. BOX (*pyxis*) made in the same manner as no. 3. The sides are carved with scenes representing the martyrdom and the sanctuary of St. Menas of Alexandria. St. Menas, wearing only a loincloth, and with bound hands, is dragged by an executioner, who carries a sword, before a Roman official seated as judge before a table, and attended by a guard: behind the table stands a man holding a diptych, probably a subordinate official. Behind the prisoner an angel descends, as if to receive his soul after execution.

On the opposite side, St. Menas stands in the attitude of an *orans* beneath an arch representing his shrine. From either side approach worshippers, and by each column of the arch is a camel's head.

Beneath the space formerly covered by the lock is a large basket; beneath the hinges a tree.

Plate VII. 6th century. Probably made in Egypt.

L. 4.85 in. 1879. Formerly in the collection of Mr. Nesbitt, who obtained it in Rome.

Catalogue of Early Christian and Byzantine Antiquities, no. 297, where references to earlier publications are given, including Garrucci, *Storia*, &c., pl. 446, fig. 3, and *Archaeologia*, xlv, p. 322. The style of the carving shows that this pyxis belongs to the group of ivories affiliated to the episcopal throne usually known as the chair of Archbishop Maximianus, now in the chapel of the Archiepiscopal palace at Ravenna (for references see J. Stuhlfauth, *Altchristliche Elfenbeinplastik*, p. 92). An ivory panel in the Museo Archeologico at Milan shows St. Menas in the same attitude before his shrine, and the subject is frequent on the very numerous terra-cotta flasks or *ampullae* which are found in all large museums. (See *Cat. of Early Christian Antiquities*, as above, no. 86o ff.)

For antiquities with representations of St. Menas, and for the story of the saint, see articles by Miss M. A. Murray in *Proceedings of the Society of Biblical Archaeology*, 1907.

13. BOX (*pyxis*) made as no. 12, formerly with locked cover. Both cover and bottom are wanting, and the sides, broken into two pieces, have been nailed to a wooden cylinder.

On one side (*Plate VIII a and b*) is Daniel in the usual oriental costume standing in the attitude of an *orans* beneath a canopy supported by four square columns: to right is a guard with a spear, raising his hand in astonishment. From the left approaches a flying angel, leading by the hair the youthful Habakkuk, who carries a bowl of bread and pottage for the prophet (*History of the Destruction of Bel and the Dragon*, v. 33 f.). On the ground beneath is a basket, on the other side (*Plate VIII, c and d*) an angel, walking to the right, points to a ram standing near a palm-tree; behind the angel a female figure moves to the

left with head turned back. Before her is the rectangular space left for the lock, below which is a cross between two swans.

Plate VIII. Egypt, 6th or 7th century.

D. 4.15 in. 1877. Formerly in the Garthe Coll., Cologne. *Catalogue of Early Christian and Byzantine Antiquities*, no. 298, pp. 55-56, where the literature is given.

The scene *d*, which has been interpreted as part of the sacrifice of Isaac, may be symbolic, the lamb, like Daniel, standing as a type of Christ; the meaning of the figure near the lock is obscure. Similar subjects are found on a pyxis from Nocera Umbra in the Museo della Terme at Rome (Venturi, *Storia dell' arte italiana*, i, p. 447, fig. 406; Strzygowski, *Orient oder Rom*, p. 94), &c.

These pyxides, with others, belong to the school or group of which the large composite book-cover from Murano in the Museum at Ravenna is the most conspicuous example (Garrucci, *Storia*, pl. 456; Venturi, as above, vol. i, p. 432), &c.

14. PANEL FROM A BOOKCOVER; THE ADORATION OF THE MAGI; THE NATIVITY.

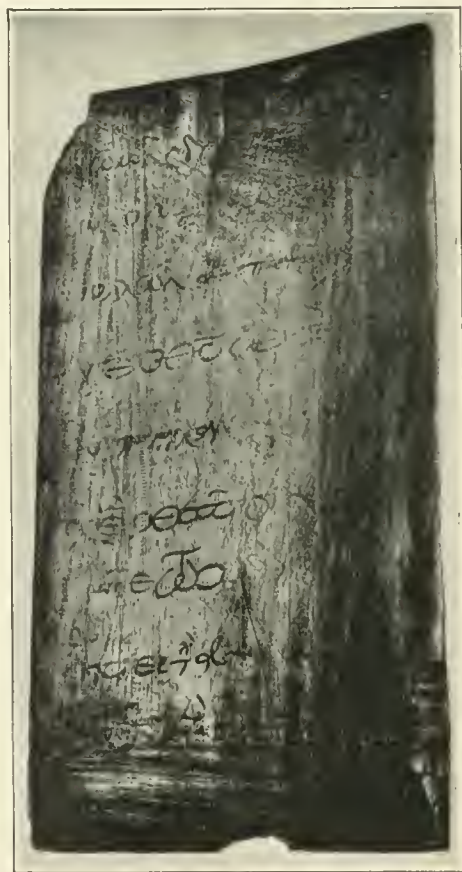
The panel is divided into two compartments, the lower being of small size. In the upper the Virgin is seated beneath an arch supported on spirally-fluted columns: she faces the spectator, holding the Child upon her lap; her long mantle is drawn over her head, forming a hood. Behind her right shoulder stands an angel holding a long cross, while the three Magi, in oriental costume (short tunics and Persian caps), present their offerings in bowls. In the lower compartment the Virgin is seen on the left lying upon a kind of mattress; on the right the Child lies wrapped in swaddling-clothes in a manger of masonry, flanked by the ox and ass, above which the star is visible. In front the incredulous Salome extends her withered hand to touch the infant.

Plate IX. Syria-Palestine, 6th century.

L. 8.5 in. 21.5 cm. 1904.

Proceedings of the Society of Biblical Archaeology, 1904, p. 209 ff. The ivory is of a dark colour, and the prominent parts are worn. It has round it a rebate into which narrow strips carved with an ornamental design probably fitted. Two crosses in relief formerly surmounted the columns; traces of one of these are visible on the left. In the right-hand top corner and in the centre of the bottom fragments have been broken away. Two holes have been pierced through the top.

On the back, written in ink in Greek minuscules, is a prayer in nine lines: the hand is considered by Dr. F. G. Kenyon to date from the 12th century.



The bookcover of which this panel formed a central plaque was of the kind represented by the well-known examples in the Bibliothèque Nationale in Paris, at Etchmiadzin in Armenia, in the treasury of the cathedral at Milan, and in the Civic Museum at Ravenna. They are formed of a large centre panel round which fit four narrower and smaller plaques, two horizontal at top and bottom, two vertical at the sides. What appears to be the central panel from the other leaf of the same bookcover is in the collection Martin Le Roy at Paris (*La Collection Martin Le Roy*, pl. 1, p. 1): it has in the upper part Christ seated between the standing figures of St. Peter and St. Paul, while behind stand two angels; in the lower part is a cross flanked by two angels. The Paris panel corresponds very closely to the central plaque of the Ravenna bookcover (Garrucci, *Storia*, pl. 456; Venturi, *Storia dell' arte italiana*, vol. i, p. 432), our own panel to that of the second leaf of that cover (fig. on p. 1), formerly in the collection of the Earl of Crawford, but now belonging to the John Rylands Library at Manchester (Figd. J. Strzygowski, *Hellenistische und Koptische Kunst*, p. 87, fig. 63; Ch. Diehl, *Justinien*, p. 649, fig. 206; *Vizantieski Vremennik*, v, 1898, pl. 1).

The Ravenna bookcover, partly on the ground of the ornamental details dividing the several panels, has generally been assigned to Egypt, though the iconography rather points to Syria. From the 4th century the Holy Land was fertile in new types, largely owing to its position as a place of pilgrimage; and craftsmen working in the minor arts very probably copied the designs upon monuments of greater size, such as the mosaics upon the churches erected in the time of Constantine. It has been suggested that the monumental character of the Virgin, as represented here and in other early works of art, for example, the Monza ampullae and a miniature in the Gospel at Etchmiadzin, may be due to imitation of the mosaics on the Church of the Nativity at Bethlehem (*Vizantieski Vremennik*, iv, 1897, p. 91 f.; Strzygowski, as above, p. 92, and *Cimabue und Rom*, p. 45). The difficulty of deciding between Egypt and Syria-Palestine in the 6th century is increased by the closeness of the relations existing between these countries at that period.

The treatment of the Nativity closely resembles that found upon two contemporary ivory pyxides, one at Berlin (Vöge, *Catalogue*, no. 6), the other at Vienna (*Mittheilungen der K. K. Central-Commission*, new series, vol. ii, p. 43). The curious mattress, the position of the child, the ox and the ass, and the attitude of Salome are almost identical. The episode of Salome is derived from the Apocryphal Gospels (*Evangelium de nativitate Mariae et infantia Salvatoris*, ch. xiii. See Max Schmidt, *Die Darstellung der Geburt Christi in der bildenden Kunst*, p. 49, Stuttgart, 1890. For the introduction of an angel as a guide to the Magi see the same writer, pp. 92, 100).

The combination of the mantle (chlamys) with the short tunic, though not common, is found in miniatures of the Vienna Genesis, in the mosaics of Sta. Maria Maggiore at Rome, and those of San Vitale at Ravenna: persons whose usual garb is the short tunic appear to be given the mantle when taking part in any solemn or important action. The Persian cap is given to the Magi down to the 10th century. In the second half of that century we find them wearing crowns, e.g. Menologium of Basil II, in the Vatican Library, Cod. Vat. 1613: F. X. Kraus, *Geschichte der christlichen Kunst*, i, 575; Benedictional of Æthelwold in the collection of the Duke of Devonshire (*Archaeologia*, xxiv, pl. xvi); the Codex of Archbishop Egbert (Kraus, *Die Miniaturen des Codex Egberti*, pl. xv, 1884). A distinction of age between the three kings is observed as early as the 6th century (Ampulla at Monza, Garrucci, *Storia*, &c., pl. 433, no. 9; Gospels of Etchmiadzin, *Byzantinische Denkmäler*, p. 73, and pl. vi, fig. 1); though at first two are bearded in a similar manner, while the third is beardless. The further distinction of old man, man of middle age, and young man appears as early as the 11th century, and is based on an earlier literary tradition. The representation of one of the kings as a negro is not earlier than the 15th century (E. Mâle, *L'art religieux du xiii^e siècle en France*, pp. 280, 281). The grouping of the Magi to right and left of the Virgin is regarded as a Syrian characteristic (A. Heisenberg, *Grabeskirche und Apostelkirche*, ii, p. 234). A large number of early examples of the Adoration of the Magi are cited by Bayet at the close of his account of the ambo of Salonica in his *Mémoires sur une mission au Mont Athos*.

In this ivory the high destiny of the Child is rendered very evident. Although in the majority

of Eastern representations the intimate human relation of mother and child is seldom emphasized, there are not wanting examples in which it is conspicuous, as in later Western mediaeval art. The type *γλυκυφιλοῦσα*, in which the Virgin presses the Child to her cheek, is represented in an 11th century MS. in the Pantokrator Monastery on Mount Athos (Brockhaus, *Die Kunst in den Athosklöstern*, pp. 171, 288), and in a 12th-century Psalter at Berlin (A. Haseloff, *Eine Thüringisch-Sächsische Malerschule des 13. Jahrhunderts*, p. 199).

15. VASE. The body rises from a low foot, round which is a loose ring of ivory cut from the solid. The lower part of the body is carved to resemble the calix of a flower; the upper and larger part, with a broad zone of ornament between two narrow bands of ribbon-fret enclosing at intervals five birds.

The ornament of the broad zone consists of symmetrical vine-branches which rise from four vases resting upon the lower band of fret, and enclose four medallions with busts of angels, and four birds with raised wings; the lower leaves are naturalistic, while those at the top assume the conventional form of trefoils and quatrefoils. The hemispherical lid is carved with a band of similar trefoil leaves surmounted by a large cinquefoil, in the centre of which is a cavity.



Ivory Vase in the Victoria and Albert Museum.

Plate X. *Byzantine, 6th-10th century.*

H. 9 in. 1856. (Maskell Collection.)

A long vertical crack down one side has been mended with a plaited gold wire attached to the body of the vase in seven places. Near the rim two holes have been drilled, one on each side, between the hinge and hasp: there are holes in similar positions in the lid, in addition to others by which the catch was fastened. The foot is badly chipped, and a fragment is lost from the rim of the lid. It has been suggested that the whole of the lid is more modern than the body, the ivory being somewhat lighter; but the workmanship is not rougher than that of the base of the vase.

W. Maskell, *Description*, p. xlv; A. Maskell, *Ivories*, xvi, fig. 1.

The ornamentation upon this vase suggests the decorative designs affected in Hither Asia and Syria in the centuries preceding the Arab conquest, when the vine-scroll in combination with birds was an especially favourite motive. The ornament of the ivory chair at Ravenna, and of the façade of the Palace of Mshatta (*Jahrbuch der K. Preussischen Kunstsammlungen*, 1904), afford the most familiar examples of its application. But as at this period Syria and Egypt were penetrated by the same artistic influences, we find the vine-scroll adopted in Egypt, not only

as an independent design, but also as a background for figure-subjects, some of which are in ivory (J. Strzygowski, *Hellenistische und Koptische Kunst*, 1902, p. 65).

In other sculptures of Egyptian origin, e.g. a wooden architrave at Berlin (Strzygowski, as above, p. 63), the divergent vine-scrolls rise from a vase; while the aquatic type of bird which we see upon our own ivory is also suggestive of Egyptian influence, ducks and other water-birds being favourite motives on silver plate (*Compte rendu de la Commission Impériale archéologique*, St. Petersburg, 1867, pl. ii, fig. 1), on ivory pyxides at Vienna and Wiesbaden (J. Strzygowski, *Der Dom zu Aachen und seine Entstellung*, p. 7), and in early Roman mural mosaics (e.g. Sta. Costanza), in which Alexandrine influence is apparent. As, however, ornament of water-birds and plants is also found on the wall-paintings of Kuseir Amra, the desert east of Moab (A. Musil, and others, *Kusejr Amra*, Vienna, 1908, pl. xv), and the interchange of ornament between Syria and Egypt was frequent, an Egyptian provenance need not necessarily be assumed.

The nearest parallel to this object is a smaller ivory vase of thicker and more squat dimensions in the Victoria and Albert Museum (no. 136, 1866, see figure; G. Migeon, *Manuel de l'art musulman*, p. 141), where the surface is also covered by vine-scrolls diverging from vases, and where birds of similar character, though without the bands of fret, are also found. The work in the South Kensington example is inferior, as the form of the vessel is less graceful; but the analogy between the decoration in the two cases is indisputable: this example has been regarded by some authorities as Coptic (*Jahrbuch der K. Preussischen Kunstsammlungen*, 1904, p. 343).

The foliage of the South Kensington vase is similar in style to that upon 11th century capitals of columns in St. Mark's at Venice (C. Errard, *L'art byzantin*, i, pl. vi; L. Bégule, *Les incrustations décoratives*, p. 46). Analogies are also presented by two smaller vases at Berlin: one is in the Kaiser Friedrich Museum, the other in the Benth Schinkel Museum (*Ausstellung von Kunstwerken des Mittelalters und der Renaissance aus Berliner Privatbesitz, veranstaltet von der Kunstgeschichtlichen Gesellschaft*, 1898, Berlin, 1899). The sides of the latter are covered with vine-scrolls rising from vases beneath an arcading supported by columns. The treatment in its turn suggests the design upon the liturgical comb of St. Gauzelin, bishop of Toul (A. D. 922-962), now in the Cathedral of Nancy (Molinier, *Ivoires*, p. 148), and the comb traditionally said to have been found in the tomb of Henry I in the Schlosskirche at Quedlinburg (J. von Hefner-Alteneck, *Trachten, Kunstwerke und Geräthschaften*, &c., pl. xix, Frankfurt, 1879). If the last two objects were made in Western Europe in the 10th century their ornament is undoubtedly of oriental descent.

The vine motive is found in other Byzantine reliefs of the 9th and the 10th centuries, especially on the slabs carved with designs in low relief used for the fronts of galleries, &c., in churches. On an example now in the floor of the Church of the Assumption at Nicaea (O. Wulff, *Die Koimesiskirche in Nicäa*, p. 175) there are vine-scrolls rising from vases, and it is remarkable that the peculiarity noticeable in our own vase, viz. that the upper leaves are conventionalized into plain trefoils and quatrefoils, is also found on this slab. There seems to have been a general tendency in Italy towards conventionalization of the vine from the 8th century onwards, and the process had perhaps been anticipated in the East.

Borders of fret design in which the lines are treated like folded ribbon are known in the East as early as the 3rd century, and in the West by the close of the 8th, remaining popular in the Romanesque period. Sometimes animals occur at intervals in the fret, though usually within rectangular spaces. An interesting example of this kind of border occurs in an arch of the Eusebian canons in the Gospels of St. Médard of Soissons (end of the 8th century, Cte. de Bastard, *Peintures des Manuscrits*, Brit. Mus. copy, pl. iv, fol. 93). Here the resemblance to the ivory vase is rather close, in that geese are enclosed in the fret, while at the top of the arch is a bust of an angel. The known intimate connexion of the early Carolingian MSS. with Syria, especially obvious in the case of the Gospels of Godescale (Strzygowski, *Byzantinische Denkmäler*, i), makes it very probable that this kind of border was in existence in the Syro-Egyptian artistic province before the Arab invasion, and that the Carolingian artist derived it from a Syrian or

Egyptian model. This supposition is confirmed by the occurrence of a somewhat similar fret, with geese interposed at intervals, upon a marble fragment in the Imperial Ottoman Museum at Constantinople, which Prof. Lethaby is inclined to date as early as the 6th century; there is a similar fret, though without the geese, along a skirting in Sta. Sophia.

In view of the above facts it is not an easy matter to assign a date to this vase. The affinities with early Syro-Egyptian art are in favour of the 6th or early 7th century, in which case the place of manufacture was probably Egypt or Syria. On the other hand, the conventional upper foliage, and the known persistence of the style of ornament as late as the 10th-11th centuries suggest a later date. The form is analogous to that of metal vases with embossed ornament made by silversmiths in the East and West from Roman times to the 7th century. The vase in the Esquiline treasure at the British Museum may be especially noticed (*Catalogue of Early Christian and Byzantine Antiquities*, no. 306), while various Sassanian silver vessels afford points of comparison: the squat form of the South Kensington example occurs in West-European silver vessels of the 9th and 10th centuries, one of which (in the British Museum) has ornament of vines and birds (Dalton, *Archaeologia*, vol. lxi). The loose ring upon the foot is a curious feature, and its use is difficult to account for. The suggestion of Mr. W. Maskell that it may have supported some kind of veil is as likely as any other.

16. TWO SIDES OF A CASKET, formed of bone plates backed with wood, carved with hunting and dancing scenes framed in borders of rosettes. The dancing scenes, which occupy a whole side, are divided into two parts by an oblong object which has been conjectured to represent the *spina* of the hippodrome (*see* below). The dancers hold various objects, mantles used as skipping-ropes, wreaths, hoops, &c., and in each division one of the figures blows a horn resembling an oliphant.

Plate XI. Byzantine, 9th-10th century.

L. 13 in. and 12 in. 1885. (Rohde Hawkins Collection.)

The panels and rosette borders, which are fixed to the wood by bone pegs, are damaged or imperfect in several places.

Catalogue of Early Christian and Byzantine Antiquities, no. 301, pl. xii; H. Graeven, *Elfenbeinwerke*, series i, photos 46 and 47; J. Hampel, *Alterthümer des frühen Mittelalters in Ungarn*, pl. 534-5, Brunswick, 1905. *See* also H. Graeven, *Jahrbuch der kunsthistorischen Sammlungen des allerhöchsten Kaiserhauses*, 1899, pp. 25, 26; A. Nesbitt in *Archaeological Journal*, xxiv, 1867, p. 283; Hampel, as above, vol. ii, p. 935.

The casket of which these panels formed part belonged to the large group of Byzantine caskets in bone or ivory, of which the Veroli casket in the Victoria and Albert Museum is so remarkable an example. These caskets, a list of which is given by Graeven (as above, pp. 25-27), are commonly inspired by antique models, mythological scenes being frequent: on a casket at Xanten a statue of Herakles by Lysippus is evidently copied. Sometimes Graeco-Roman silver vessels with embossed and chased designs served as models, a fact which would explain the very high relief favoured by the carvers: in other cases groups from early MSS. The prevalence of purely pagan subjects, and the grotesque manner in which mythological episodes or attributes are misunderstood, point to a period when classical traditions were no longer a living influence, while at the same time Christian subjects were avoided. Such a period is found at the time of the iconoclastic disturbance, when craftsmen employed in the minor arts, in their search for subjects which could give no offence to the reforming party, resorted to models entirely removed from the cycle of Christian subjects. It has been argued that the whole group really belongs to an earlier date, that is to say, to the time when pagan art was only just expiring (A. Venturi, *Storia dell' arte italiana*, vol. i, pp. 514 ff.); but the general miscomprehension of subjects, and details such as appearance of stirrups where mounted men are represented, are adverse to such a view. Moreover, similar subjects treated in a similar way occur upon sculptured stone slabs at Torcello,

Ravenna, and Venice which cannot well be earlier than the 11th century, while a pluteus in Torcello cathedral, ascribed to about the same date, has a border of the same rosettes (R. von Schneider, *Das Kairosrelief in Torcello*, in *Serta Marteliana*, Vienna, 1896). An interesting comparison has been drawn between the figure-subjects upon some of the best of these caskets and that of the drawings in the Utrecht Psalter, executed in the West of Europe at about the same time. The similarity is explained by supposing both Eastern and Western artists to have copied models of the same character and period, perhaps illustrated psalters of the 4th or 5th century (H. Graeven, *Die Vorlage des Utrecht Psalters*, *Repertorium für Kunstwissenschaft*, xxi, 1898, p. 30).

The groups on the second panel may represent performances of acrobatic dancers in the hippodrome at Constantinople. The figures blowing horns recall the horn-blower upon the oliphant of Jász-Berény in Hungary, on which such acrobatic performances are represented (J. Hampel, as above, vol. ii, p. 888 ff. and pl. 534-5): the figures upon these panels are in high relief, as are those of the Veroli casket, which is clearly one of the earliest examples of this work, and the panels themselves are of the long form characteristic of the older caskets, the later examples being usually covered with small panels almost square in form (*see no. 22*).

17. TRAPEZOIDAL PANEL, FROM THE LID OF A CASKET. Three male figures in short tunics and high boots or stockings. The central personage, who is bearded and older than the others, indicates to the younger man before him the second man behind, who carries a garment on a stick over his left shoulder.

Plate XIII. Byzantine, 9th or 10th century.

L. 3.3 in. 1903. (Sneyd Collection, Keele Hall.)

Garrucci, *Storia dell' arte cristiana*, vol. vi, pl. 447, fig. 6, where it is described as already in the British Museum. Reproduced as a cast by the Arundel Society (E. Oldfield, *Catalogue of Select Examples of Ivory Carvings*, class vi, c.). The panel is evidently from a small rectangular casket, with truncated pyramidal lid, belonging to the class referred to under no. 16. A corresponding panel resembling a seated bearded figure, before whom stand a boy and an adult, is in the Grünes Gewölbe at Dresden.

18. PANEL: THE VISION OF EZEKIEL (?). To right, in a *mandorla*, is our Lord with cruciferous nimbus, wearing tunic, pallium, and sandals, supported upon a rainbow and resting his feet upon a carved footstool. His left hand holds the book of the gospels, his right is extended towards the figure at his side; behind is a group of eight angels.

On the left stands a tall figure very similar to that of Christ, but with a plain nimbus, his right hand extended in benediction over the heads of three small nude figures with curly hair within an enclosure at his feet. In the background, upon a basement of masonry, is a building with two gables, each supported on two columns, below which are seen two windows and a closed door. Above the gables is the inscription: ΤΟΤΕ Ο Χ̄Ρ̄ ΔΗΑ ΤΥ ϩ̄ ΗΝΕCCΕΝ ΤΑ ΟCΤΑ (Τότε ὁ Χριστὸς διὰ τοῦ προφήτου ἀνέστησεν τὰ ὀσπᾶ).

Plate XII. Byzantine, 9th-10th century.

L. 5.8 in. Given by Felix Slade, Esq., 1856.

Round the rim are seven holes, in one of which is a bone peg.

Catalogue of Early Christian and Byzantine Antiquities, no. 299.

H. Graeven, *Jahrbuch der kunsthistorischen Sammlungen des allerhöchsten Kaiserhauses*, vol. xx (1899), p. 11, fig. 4, and *Elfenbeinwerke*, series i, no. 45. *See also* E. von Dobschütz, *Repertorium für Kunstwissenschaft*, vol. xxvi, p. 382 ff.

For the style of the figures cf. no. 19; two panels in the Kaiser Friedrich Museum (Vöge, *Catalogue*, nos. 10 and 11); and a panel in the Museo Civico at Bologna (H. Graeven, *Elfenbeinwerke*, series ii, no. 2). The treatment of the small nude figures with curly hair connects this panel in point of time with the caskets of the class represented by no. 16, on which see Graeven, *Jahrbuch*, &c., as above.

The interpretation of the scene here adopted differs from that previously given in the *Catalogue of Early Christian and Byzantine Antiquities*, where the subject was described as the Descent into Hell (*Anastasis*). It is the suggestion of Dr. E. von Dobschütz (*Repertorium*, &c., as above), and is rendered probable by the divergence from the usual treatment of the *Anastasis*, as well as by the definite mention of bones, which is unprecedented in descriptions of that subject. The vision of the valley of dry bones was regarded by the Church as a type of the resurrection of the dead, and it is occasionally found in works of art (Sarcophagi in the Lateran and Villa Ludovisi: see von Dobschütz, p. 385; gilded glass in the British Museum, *Catalogue*, as above, no. 628, p. 125; miniature in the Paris Homilies of Gregory of Nazianzen, reproduced by Labarte, *Hist. des arts industriels*, Album, vol. ii, pl. 87, Paris, 1864).

The presence of our Lord, which seems to be indicated on the sarcophagi, is to be explained by the conception of Christ as the Eternal Logos independent of the sequence of the time (Col. i. 15; John x. 30, &c.). Figures of Christ occur in Byzantine art in Creation scenes where he replaces the Almighty, as in the Genesis-mosaics in S. Mark's at Venice. The arrangement of the subject, and the incorrectness of the inscription, suggest that a miniature may have provided the ivory-carver with his model.

19. PANEL: THE NATIVITY. In the middle the Virgin lies on a couch; behind, in a manger of masonry, is the Child wrapped in swaddling-clothes. Beyond are seen the heads of the ox and the ass, and above these a group of seven angels, the foremost of whom announces the birth of Christ to the shepherds on the right of the manger. In the foreground to left is seated Joseph, while to right a kneeling nurse immerses the Child in a large two-handled vessel, beside which stands an ewer. In the field is the inscr. Η ΠΕΝΝΗCIC.

Plate XII. Byzantine, 9th-10th century.

L. 4.6 in. 1885. (Rohde Hawkins Collection.)

The panel has raised borders with four holes for pegs. The rim of the left lower corner and the right lower corner restored.

Catalogue of Early Christian and Byzantine Antiquities, no. 300.

H. Graeven, *Jahrbuch der kunsthistorischen Sammlungen des allerhöchsten Kaiserhauses*, vol. xx, Vienna, 1899, p. 12, fig. 5; the same, *Elfenbeinwerke*, series i, photo no. 44.

This panel is in the same style as no. 18, which see. The episode of the Washing of the Infant, constantly present in Byzantine art, is derived from the Apocryphal Gospels (*Evangelium de Nativitate Mariae et Infantia Salvatoris*), but the models first copied by Christian artists were probably pagan and connected with the story of the infant Bacchus (F. Noack, *Die Geburt Christi in der bildenden Kunst*, 1894; *Byzantinische Zeitschrift*, iv, 1895, p. 601; A. Heisenberg, *Grabeskirche und Apostelkirche*, ii, p. 227). The episode is less frequent in Western mediaeval art, but is found, for example, on the pulpits of Niccolò Pisano and his followers at Pisa, Siena, and Pistoia (see fig. on p. xxxiv), on a capital in the apse of Lyon Cathedral, on the west façade at Chartres, and in stained glass windows at Laon and Le Mans (E. Mâle, *L'art religieux du XIII^e siècle en France*, p. 277).

The cave is mentioned in the apocryphal gospels, and is known in Byzantine art at any rate from the 9th century: in Western mediaeval art it is replaced by a constructed roof. The Annunciation to the Shepherds generally accompanies Byzantine Nativities.

20. PANEL FROM A CASKET with two scenes from the history of Joseph: JACOB BLESSING EPHRAIM AND MANASSEH (Gen. xlviii), and THE DEATH OF JACOB. In the first scene, which is on the left, the patriarch is seated on a cushioned chair without a back, and with astragalus-moulded legs. He has long hair and beard, and wears a long garment falling to his feet, which rest upon a stool. His arms are crossed before him, the right and left hands resting upon the heads of the two boys, who stand by his knees. In the background are four of his sons. In the second scene the corpse of the patriarch lies on a high bier, the legs of which are moulded like those of the chair on the left. At the head stands Joseph in a long robe, and wearing on his head a diadem surmounted by the Uracus; at the feet, and behind, are four of Joseph's brothers. Beneath the top of the bier is a rectangular panel ornamented with circles drawn with a compass.

The costumes of all the figures except Joseph and Jacob consist of long tunics with rolled-up sleeves and high boots. The head-dresses of Joseph's brothers appear to be oriental in character. Jacob, Joseph, and the figure at the foot of the bier are on a larger scale than the others, and the feet of the figures in the background are not shown except in one instance, where their position seems impossible.

Plate XIII. Byzantine, 11th-12th century.

L. 7.25 in. H. 3.5. 1901.

Catalogue of Early Christian and Byzantine Antiquities, 1901, no. 302 a.

Only a small portion of the borders at the top and bottom remains. The upper border is carved with a foliate design and is pierced with four holes. The border at the two ends is modern, and the whole panel has been backed with an ivory plate in recent times. A circular hole near the head of the bier has also a modern plug. The higher parts of the relief are much worn.

This panel was formerly in the cover of a 13th century MS. of the romance of *Parceval le Gotois* belonging successively to the Barrois and Asburnham collections. It is of the same series as the two panels in the Kaiser Friedrich Museum (Vöge, *Catalogue*, nos. 13 and 14), and the fragment no. 21 in the present catalogue. The somewhat dry style is almost identical with that of no. 22, which is in its turn related to other panels from caskets, especially those from the Pulszky and Oppenheim (now Morgan) Collections (Molinier, *Ivoires*, pl. ix, figs. 1 and 2), two panels in the Museo Olivieri at Pesaro (H. Graeven, *Elfenbeinwerke*, series ii, nos. 49 and 50), and a panel in the Museo Civico at Bologna (*ibid.*, no. 3). A panel in the Victoria and Albert Museum (no. 265-67) may also be compared.

Since Byzantine caskets with religious subjects appear to be contemporary only with the later caskets bearing mythological and classical scenes (see no. 22), and since the treatment of the drapery resembles that upon triptychs assigned to the 11th century, it may be conjectured that this is the approximate date of these panels. In the panel at Bologna, mentioned above, the celestial Messenger recalls the angels seen on mosaics of the 11th-12th centuries.

21. PART OF A PANEL, belonging to the same series as the above; four men in the same costume as that already described, on either side of a gabled structure containing three windows and supported on two columns.

Plate XIII. Byzantine, 11th-12th century.

L. 3.92 in. 1903. (Sneyd Collection.)

22. PANEL FROM A CASKET. The Archangel Michael advancing to right, holding a rod in his left hand and raising his right in discourse. Above, MIX(AHA), with traces of red pigment in the letters.

Plate XIII. Byzantine, 12th century.

L. 2.66 in. 1885.

Catalogue of Early Christian and Byzantine Antiquities, no. 302.

H. Graeven, *Adamo ed Eva sui cofanetti d'avorio bizantini* in *L'Arte*, Rome, 1899, fig. 10; G. Schlumberger, *L'épopée byzantine à la fin du dixième siècle*, pt. ii, Basile II, p. 105.

The panel must have been associated with another on which were represented Adam and Eve issuing from Paradise. Two such panels occupy one end of a casket in the Museum at Darmstadt, on which the story of the first parents is illustrated at length. In style, however, it is superior to these, and more closely resembles the archangel in the same scene upon a single long panel (probably also once ornamenting a casket) in the Museo Oliveri at Pesaro. The panel at Pesaro is of importance, as giving an indication of date. The expulsion-scene upon it, or upon some other panel of the same kind, has been closely copied by Bonannus of Pisa on the bronze doors of the cathedral of that city, which are a little earlier than the doors made by the same artist for the cathedral of Monreale in Sicily, and dated A. D. 1186. It may therefore be assumed that caskets of this kind were in existence at any rate in the second half of the twelfth century. The date thus suggested is confirmed by the resemblance in style between the saints upon a casket of the same class in the Bargello at Florence and those on a Byzantine panel with busts of our Lord and Saints in the Victoria and Albert Museum (no. 215-'66. W. Maskell, *Description*, p. 73).

The caskets covered by plaques with scenes from the story of Adam and Eve, and other scriptural or religious subjects, are usually ornamented with bands of rosettes like the caskets with pagan subjects (cf. no. 16). As one of the typical figures of the Adam series seems to have been copied from a figure on the secular caskets derived from an antique Hercules (Graeven, as above, p. 13), it may perhaps be inferred that the religious caskets as a class are the later in date. Other facts lead to the same conclusion: the rosettes are elaborated into new forms: while the supersession of antique by scriptural designs may point to a period when the iconoclastic movement had spent its force.

23. PANEL: THE ENTRY INTO JERUSALEM. Our Lord, seated sideways, rides to the right. A boy spreads a garment in the way, while in the background before a crenelated tower another boy is led by a man: a third boy has climbed a palm-tree. Behind our Lord follow four apostles, while two angels descend from above.

Plate XIV. Byzantine, 12th century.

L. 4.1 in. 1856. (Maskell Collection.)

The panel has raised borders pierced with four holes.

Catalogue of Early Christian and Byzantine Antiquities, no. 302.

For the iconography of this scene, which first appears in this developed form in the 6th century, see A. Haseloff, *Codex purpureus Rossanensis*, p. 91 ff. The oldest representation on an ivory carving is on a panel from the episcopal throne at Ravenna (Garrucci, *Storia dell'arte cristiana*, pl. 418, fig. 3, and Hermanin in *L'Arte*, i, p. 3).

24. TRIPTYCH. On the central panel is a half-figure of the Virgin holding the Child: in the field, painted in red, ΜΡ ΘΥ. On the leaves are two standing figures of saints surmounted by busts of the archangels Michael and Gabriel. All the figures are accompanied by painted names, though many letters are much effaced.

Plate XIV. Byzantine, 12th century.

B. (of central panel) 3 in. The three panels are in the cover of a German book of the gospels dating from the 10th century, in the Department of MSS. (Stowe MSS. 3). H. Graeven, *Elfenbeinwerke*, series i, photo. no. 56. The style of the work recalls that of numerous ivories with similar subjects, among others the triptych at Liverpool (Graeven, *Elfenbeinwerke*, series i, photo no. 11; W. Maskell, *Description, &c.*, p. 170, no. 4), and the panel on the cover of the Gospels of Poussay (Sauerland and Haseloff, *Der Psalter Erzbischof Egberts von Trier*, pl. li). It is, however, of inferior execution, resembling that of the triptych-leaves (no. 25); and the type of the Virgin recalls that seen in some contemporary German MSS.

25. TWO LEAVES OF A TRIPTYCH; each is divided into three compartments containing half-figures of an angel, an apostle, and a saint.

On the back in each case is a cross in relief, with a disc or medallion at the end of each limb.

Plate XIV. Byzantine, 12th century.

H. 4.84 in. 1902.

The panels were recently connected by modern hinges, now removed.

The style of these leaves is similar to that of the preceding triptych, no. 24.

26. PANEL, perhaps from a triptych. Above, in a medallion, is a bust of St. John the Baptist in a mantle fastened over the breast. Below stands a bishop fully vested, with his right hand in the gesture of benediction, and a maniple over his left, which holds a book. On either side of the figures is a double undulating border of acanthus. On the back is carved a cross with a rosette in the centre, and at the end of each limb; down one side is a band of zigzag ornament.

Plate XIV. Byzantine, 12th century.

L. 4.7 in. 1890. The top of the panel is pierced with two holes.

Catalogue of Early Christian and Byzantine Antiquities, no. 303; H. Graeven, *Elfenbeinwerke*, series i, photo no. 23. With the bust of St. John cf. an ivory at Liverpool (Graeven, as above, no. 10). The fashion of the mantle is frequent in representations of the Baptist in Byzantine art.

27. PANEL, THE RAISING OF LAZARUS. Our Lord with cruciferous nimbus, wearing tunic and pallium, with sandals, advances to the right, raising his right hand as if in discourse: in his left he carries a staff. Behind him walks a bearded apostle, while before him are Mary and Martha in long-sleeved tunics with ornamented stripes, and fringed mantles drawn over their heads like hoods. One stands in listening attitude, the other kneels with her hands extended in supplication. Behind, on the right, is a domed *adnicula* with the swathed body of Lazarus. In the background are the buildings of Bethany.

Plate XII. Italo-Byzantine, 11th-12th century.

L. 7 $\frac{5}{8}$ in. 1856. (Maskell Collection.) Stated to have been given to the Church of St. Andrew at Amalfi in the 15th century by Pius II. In the 18th century it was at Naples in the Museum of the Convent of the Holy Apostles.

Catalogue of Early Christian and Byzantine Antiquities, no. 296; Gori, *Thesaurus diptychorum*, vol. iii, pl. xiii and pp. 107-110; H. Graeven, *Elfenbeinwerke*, ser. i, no. 29; E. Bertaux, *L'art dans l'Italie méridionale*, Paris, 1904, pp. 433, 436). See also *Römische Quartalschrift*, 1899, p. 123.

There seems reason to modify the opinion expressed upon this panel in the *Catalogue of Early Christian and Byzantine Antiquities*, no. 296. It was there assigned to the 6th century,

and conjecturally ascribed to Egypt. It is undoubtedly in the same style as the series of plaques in the Museo Archeologico at Milan and at South Kensington representing the story of St. Mark in the Pentapolis; but if these ever ornamented the 'chair of St. Mark', which was originally presented to the church of Grado by the Emperor Heraclius, they may represent later substitutions; for there is an analogy between the style of all these ivories and that of the *paliotto* of Salerno (for which see casts in fictile ivory in the Victoria and Albert Museum; Westwood, *Fictile Ivories*, p. 91; E. Bertaux, as above; and A. Venturi, *Storia dell' arte italiana*, vol. ii, figs. 458-469). The *paliotto* is ascribed to the Italo-Byzantine art which flourished under the influence of the Benedictines of Montecassino; and whether the present panel was made in Campania or in some other part of Italy or Sicily it is also inspired by a Byzantine original. The attitudes of Our Lord and Mary are very similar to those of Gabriel and the Virgin in the well-known ivory representing the Annunciation in the Trivulzio Collection at Milan (A. Venturi, as above, fig. 439 and p. 608), which has been variously assigned to the 5th or 6th, and the 10th or 11th centuries. The two female figures, especially that in the foreground, have an oriental air almost reminiscent of Indo-Persian art. The panel, like those of the series at Milan, is superior to others of a similar style preserved in different collections (Louvre, Molinier, *Ivoires*, p. 140; Berlin, Vöge, *Catalogue*, no. 67; Bologna, Graeven, *Elfenbeinwerke*, series ii, no. 5). The characteristic architecture is found in most examples.

The subject of the Raising of Lazarus was popular in the Early Christian Art of the Catacombs and the Sarcophagi; but the more historical treatment begins with the miniatures of the *Codex Rossanensis* in the 6th century (editions by A. Haseloff, and A. Muñoz). See A. Heisenberg, *Grabeskirche und Apostelkirche*, ii, p. 241 ff., Leipsic, 1908.

- 28, 29. TWO PANELS ON THE COVER OF A PSALTER (Egerton 1139), presumably written for Melisenda, daughter of Baldwin II, King of Jerusalem (A.D. 1118-1131), wife of Fulk, Count of Anjou and King of Jerusalem (1131-1134). (*Plates XV and XVI.*)

Upper cover. The central part is occupied by six interconnected circular medallions ornamented with debased astragalus mouldings, and contains six scenes from the story of David: the interspaces are filled with personifications of the Virtues and Vices. The border is ornamented with vine-scrolls issuing from two vases at the top, flanked by dolphins with floriated tails, and by birds; the stems pass into interlacings in five places, and at the bottom are two other birds pecking at the foliage. For remarks on the border, see below. In the top medallion, on the left, David defends his flock, represented by a lamb, from the lion and the bear: the names DAVID LEO URS⁹ AGN⁹ in incised letters coloured red are seen upon adjacent labels. The right-hand medallion shows Samuel anointing the kneeling David before a building which is inscribed BETHLEEM: above the building appears the hand of the Almighty touching the horn of anointing. By the heads of the two figures are labels with SAMVEL and VNGITVR DAVID.

The next two medallions contain the combat with Goliath, and David at Nob receiving the sword of Goliath from Abimelech in the presence of Saul's servant Doeg (1 Samuel xxi). In the first scene David, who wears a tunic, and crossed bandages upon his legs, carries a scrip slung at his side, and brandishes his sling and club. The giant wears a low conical helmet, and a shirt of mail, below which is the skirt of his tunic. He carries a kite-shaped shield slung over his right shoulder, and a spear in his right hand: a conventional plant rises between the combatants, and on labels are the names DAVID and GOLIATH.

In the second scene, the priest Abimelech hands the sword to David over the shew-bread, which is in the form of flat circular cakes: he wears a long mantle, and his head is partly veiled. Behind him stands Doeg. On labels DAVID, ABIMEL(E)C, DOEG.

The fifth medallion shows the repentant David kneeling before a flaming altar, on the other side of which stands the prophet Gad. A building in the background represents the threshing-floor of Araunah, above which are seen the angel of pestilence with a sword, and the directing hand of the Almighty (2 Samuel xxiv. 10-25). David now wears his crown and royal mantle, and Gad carries a scroll with the words CONSTRVE ALTARE DN̄O. On the altar is the word ALTARE; on labels EGO PECCAVI and PPH | G⊕ (PROPIIETA GAD).

In the sixth and last medallion the king is seated beneath a canopy playing a dulcimer (the Eastern *santir*); to right and left are his four musicians, two playing on harps of different forms, two on stringed instruments with bows, the larger being a guitar-fiddle, the smaller a (treble) vielle: on labels are the names ETΔN IDITVN ASAPH EMΔN. The scene is supposed to illustrate the 'Psalm written by David for himself', and is a favourite with Carolingian artists. It is interesting to note, as Miss K. Schlesinger has pointed out, that all the instruments bear distinct traces of oriental (Anatolian) origin.

The representations of the Virtues and Vices in the interspaces are the illustrations of the *Psychomachia* of Prudentius (*see below*). With the exception of Pride and Fortitude they are represented by female figures, sometimes crowned and wearing long tunics, which often have pendent sleeves. Five are seen alone in the spaces at the four corners, and in the middle at the bottom. Their names are given on labels: BONITΔS, BENIGNI(TAS), BEΔTITVDO, LETICIA (*Laetitia*), LΔRGITΔS. Six are engaged in combat with their corresponding vices. In the middle at the top, FIDES spurns the prostrate form of IDOLAT(RI)A, who holds a banner; below, between the four uppermost medallions, is HVMILITAS, who wears a crown; she is attended by the (unnamed) figure of *Spes* (Prudentius, v. 201), who has presented to her the sword with which she cuts the throat of SVPB(I)A (*Superbia*), a figure armed in mail and fallen (from horseback) into a pit (v. 176 ff.). To the left of this group PVDICITIΔ pierces the throat of LIBIDO with a sword; while to the right PATIENCIA in a conical headpiece, but without arms, awaits the self-inflicted death of IRA. The three interspaces below show, in the centre, FORTITVDO in helmet and coat of mail, piercing with a spear the side of AVARITIA; on the left SOBRIETΔS triumphing over LVXVRIΔ; on the right CŌCORDIΔ (*Concordia*) driving a spear through the mouth of DISCORDI(A).

Lower cover. The disposition is here the same, though the medallions are formed of cable bands, and the foliate border approximates more nearly to the arabesque (*see below*). The medallions are filled by six of the Works of Mercy; the interspaces by animals, mostly disposed amid foliage.

In the Six Works the merciful man is represented throughout as a king in a crown, and wearing a costume which in four scenes closely resembles that of

a Byzantine emperor: the impersonation may be due to the fact that the book-cover was intended for the use of a member of a royal family.

In the top medallion on the left, the king, standing before a table on which are loaves or cakes and a knife, gives food to a poor man who carries a wallet: on a label, *ESVRIVI ET DEDISTIS M(H)I MANDVCARE*: behind the king, a servant brings more bread. The next scene (on the right) shows the king newly risen from a throne with cushion in the Byzantine style, and attended by a servant carrying a vessel. He pours a liquid from an ewer into a bowl held by a poor man, who puts his finger to his lips to indicate thirst; between them is a conventional plant. On the label, *SITIVI ET DEDISTIS MICH I BIBERE*.

In the following medallion the poor man with a traveller's staff is led by the king to an open door, through which is visible a couch or seat: on the label, *HOSPES ET COLLEGISTIS ME*.

In the next, the king, accompanied by an attendant, gives clothes to a naked man: in the field are a rosette, and a tree or plant; on the label, *NVDVS ET COOPERVISTIS ME*.

In the two last medallions the king visits a sick man lying in bed (*INFIRMVS ET VISITASTIS ME*), and a prisoner with hands and feet in the stocks and a rope round his neck (*IN CARCERE ET VENISTIS AD ME*). The zigzag band separating the two figures conventionally represents the prison-wall.

In the two central interspaces are beasts of prey attacking other animals; at the bottom is a hare; at the top a large bird, above which is carved the word *HERODIVS*. The remaining spaces are occupied by various other birds, some of which resemble peacocks.

Plates XV and XVI. 12th century.

L. 8.5 in. 1845.

Exhibited in case 8 in the Grenville Library, Department of Manuscripts. Formerly in the possession of the Grande Chartreuse at Grenoble, and in the collection of Dr. Comarmond of Lyons.

The upper leaf is cracked across the middle, and four small pieces have been inserted in the border on the left side. On the right side the border has been cut for two clasps, now removed. Both covers are enriched by the addition of small precious stones, which are inserted both in the ornamental parts and also in the figure subjects, in the latter case forming the eyes of the persons. The stones are for the greater part turquoises, though a few amethysts and carbuncles are set in the border. The eyes of the figures are formed of rubies and green stones, probably plasma.

Figured: *Both covers.*

H. Graeven, *Elfenbeinwerke*, ser. i, nos. 51, 52; F. X. Kraus, *Geschichte der christlichen Kunst*, i, pp. 580, 581; du Sommerard, *Les arts au moyen âge*, Album, 2nd ser., pl. xxix; Ch. Cahier, *Nouveaux mélanges d'archéologie*, vol. ii, 1874, pl. i and ii.

Upper cover only; A. Maskell, *Ivories*, pl. xxiii.

Lower cover only, Westwood, *Fictile Ivories*, pl. vii (from a cast); Bayet, *L'art byzantin*, p. 226. See also Cahier, as above, pp. 2-14; du Sommerard, as above, vol. v, 107; Didron, *Annales archéologiques*, xxi, 1861, pp. 797 and 204; British Museum, *Guide to the Manuscripts, &c.*, exhibited in the Department of MSS., no. 5, p. 146; *New Palaeographical Society*, 1908, note to pl. 140; H. Semper, *Zeitschrift für christliche Kunst*, 1901, p. 82.

These ivory covers, with their mixture of oriental ornament and of Byzantine and Western

costume, are probably the work of some Greek artist working for the Angevin court at Jerusalem. The MS. itself shows a similar combination of Eastern and Western influences. The text is in Latin, and some of the illuminations at the end appear to be of Western origin, but the greater part of the miniatures are distinctively Byzantine, and one of them is signed **BASILIVS ME FECIT**, the name indicating the Greek nationality of the painter.

The combination of scenes from the story of David with the combats of the Virtues and Vices is found upon the enamelled crozier formerly in the Meyrick Collection, now in the Bargello, Florence, which is of almost the same date (*Gazette archéologique*, Paris, 1887, pl. xviii). Scenes from the life of David, though not common in the earliest period of Christian art, became more numerous from the close of the 4th century, and occur upon frescoes in Egypt (Bawit), on Byzantine silver plate and ivory carvings, as well as in early Psalters (see *Archæologia*, lx, 1906, p. 17 ff.). The curious ivory casket in the Museo Kircheriano at Rome should be especially compared, as being also perhaps an example of a mixed or provincial art (H. Graeven, *Elfenbeinwerke*, ii, nos. 57 ff.; G. Schlumberger, *Monuments Piot*, vi, 1900, pp. 191 ff.). The scenes upon this bookcover diverge considerably from the usual Byzantine types, not only in the introduction of Western armour, but in arrangement and style.

The *Psychomachia* of Prudentius (A.D. 348-408), a Latin poem in hexameters on the Battle of the Virtues against the Vices, was a favourite subject with the artists of the Middle Ages. Tertullian had already personified Virtues and Vices in his *De patientiâ* (H. von der Gabelentz, *Die kirchliche Kunst im italienischen Mittelalter*, c. vi), but Prudentius developed the idea of their opposition in a kind of moral epic admirably adapted to illustration. The combats are represented in stained glass, as on the west rose-window of Notre-Dame at Paris; in greater sculpture, as on the west portal of Strasburg cathedral, at Aulnay, &c. (E. Mâle, *L'art religieux du XIII^e siècle*, p. 133 ff.; Didron, *Annales archéologiques*, xxiii, p. 300 ff.); and in the minor arts, as upon the crozier already mentioned, and in numerous illuminated MSS. (R. Stettiner, *Die illustrierten Prudentius-Handschriften*, Berlin, 1895). A conspicuous instance is afforded by the *Hortus Deliciarum* of Herrad, Abbess of Landsberg (12th century: see the editions by Straub and Keller, and by K. Schmidt).

For the Works of Mercy in Art see Didron, as above, who cites the examples on the font at Hildesheim, and in the Baptistery of Parma. They are found in early illuminated Bibles, for example in the Bible of Floreffe in the British Museum, which dates from about A. D. 1160 (Add. MS. 17,737, f. 4).

The armour represented is that in use in Western Europe in the latter part of the 11th and throughout the 12th century: it is not that of the Byzantine armies. Such armour is seen in an English MS. of Prudentius illuminated at St. Albans in the 12th century. (Brit. Mus. Cotton MS., Titus. D. vi. fol. 6^b.)

The disposition of the subjects in interlaced circles is a device continuously employed in antiquity, being found especially in pavement mosaics, sculptured slabs, and silk textiles of Roman, Early Byzantine, and Sassanian origin. It was continued in the mediæval art of East and West, and is frequent upon ivory carvings, especially upon oliphants, and upon the caskets made from the end of the 10th century for the Moorish princes of Spain (G. Migeon, *Exposition des arts musulmans*, &c., Paris, 1903, pl. vii; and *Manuel d'art musulman*, Paris, 1907, p. 130, &c.; E. Molinier, *Ivaires*, p. 94, and *Gazette des Beaux-Arts*, 1898, p. 490 ff.).

The animals upon these caskets, as well as those upon the Saracenic metal-work from Mesopotamia, Persia, and Damascus of a slightly later period (see Mediæval Room, wall-cases 10-16), distinctly recall those of the bookcover, though the fighting beasts in the two central spaces are executed with a freedom which at first sight suggests the Persian art of the 16th century.

The ornament of the borders has similar oriental affinities, and in the case of the lower cover approaches very nearly to the Mohammedan work, which itself descends from more ancient models in Persia and Mesopotamia. The designs round the other cover are less homogeneous, though all the elements are to be found in the art of Western Asia. At the top, the vase with diverging vines is a motive early incorporated into Christian art; the fish, though they may

have symbolic associations, are, like the animals, primarily decorative. We may compare the head of the bed in the casket-panel no. 8 above, and the front of the early altar of St. Euphrasius at Parenzo (Rohault de Fleury, *La Messe*, i. 27). At a later date (10th–11th century), scrolls ending in fish-heads are seen on either side of a vase on a sculptured stone slab in St. Mark's, Venice (Ongania, *La basilica di San Marco*, Sculpture, pl. 267, no. 24). Other parallels are to be found in Armenian illuminated MSS., even the latest of which reproduce with fidelity ancient traditional motives. Thus in an Armenian book of the Gospels in the British Museum (*Or.* 53 b), dating from A. D. 1608, a pair of fish appear at the bottom of a vertical border composed of foliage, interlacings and pairs of animals (fol. 241); while on fol. 301 three fish form a kind of triquetra. The interlaced sections alternating with the foliage in this MS. again recall the border of the present bookcover; in this they only reproduce a feature common to Armenian MSS. belonging to the 10th–12th centuries, and therefore very near in point of time to the date of Melisenda. (V. Stasoff, *Slavonic and Oriental Ornament*, St. Petersburg, 1887, pl. cxli; cf. similar ornament in later MSS. in the British Museum—*Or.* 55 ff., 85, 106, 164; *Or.* 82 f., 137, &c.) Sections of interlacing, at regular intervals, are found in ornament of Seljuk origin, as on the frieze in the court of the great mosque at Diarbekr (*Jahrbuch der K. Preussischen Kunstsammlungen*, 1904, fig. 108, p. 340); there can therefore be little doubt that the various ornamental motives on the borders of the ivory panels were all current in Western Asia in the 12th century.

The occurrence of the name **HERODIVS** at the top of the second leaf has given rise to various conjectures. By some it has been considered to represent the name of the artist; and this is possible, though it must be remembered that signatures upon ivory carvings in the Middle Ages are almost unknown. Cahier (as above, p. 11) considers that the word is a later addition, perhaps made at the Chartreuse by some one who recognized in the bird the *herodius* or *fulica* of the bestiaries, where it figures as the type of those who follow and imitate Christ. He supposes that this bird *fulica*, placed as it is in a prominent position, was intended as a rebus on the name of Fulk, Melisenda's husband. The weak point of this argument is that the rest of the animal decoration is not symbolic or connected with the bestiaries; Cahier himself admits this with regard to the two central groups. It seems more probable, as above suggested, that all the animals are purely decorative and suggested by contemporary oriental art. It remains, however, possible that the conspicuous bird at the top may have suggested the *herodius* to persons familiar with the bestiary, who then added the name.

The inlaying of the eyes of figures with stones or coloured glass occurs upon ivory carvings of earlier date, e. g. the diptych from Genoels Elderen in the Brussels Museum (J. Destrée, *Catalogue des Ivoires*, &c., no. 3, p. 9, Brussels, 1902).

II. EARLY MEDIAEVAL AND ROMANESQUE

A. ENGLISH.

30. CASKET OF WHALE'S BONE. (*Plates XVII and XVIII.*)

The Top. Only a broad band across the middle is carved; the rest is undecorated. The disc in the centre was probably covered by a metal plate with a handle for opening the casket.

The subject is an attack by a body of armed men upon an enemy's house. The house (on the right) is conventionally represented by a canopy on two columns, at the end of a rectangular enclosure surrounded either by a wattled fence or by a wall crenelated along the top. In the front of the enclosure, facing the entrance, which is toward the disc, stands a man armed with bow and arrow; the word *Aegili* is indicated by runes above him, while a small seated figure of a woman in the house behind him holds a spare arrow for his use. About him are another arrow and a number of globular objects, perhaps stones thrown by the attacking force, which is represented by men armed with swords, spears, and round shields. All the persons represented wear jackets, and tunics, reaching to the knees, but the jackets of two of the assailants are carved in a way which suggests scale armour; the figure on the extreme left has coverings for the legs, which may be intended to represent such bandages as those worn by Teutonic warriors, and often represented in the miniatures of Carolingian MSS. The next figure wears a head-piece which appears to have a nasal: the two men in horizontal positions appear to be unprotected. The interlaced knot above the house, and the conjoined bird and animal heads within and below it, are perhaps merely ornamental. Other knots are in the top and bottom corners at the right end, and at both ends are bands of ornament suggesting battlements.

The name *Aegili* has generally been held to show that the scene is connected with the story of Egil, brother of Wayland (Weland, Wieland), though the particular episode could not be identified. Various conjectures have been made as to its significance. According to one, Wayland is flying from King Nithhad by the aid of artificial wings made from those of birds shot by Egil. The objection to this theory is that no wings are visible, and the figures above and below the disc only assume a position suggesting flight through the exigencies of the space to be filled. Wadstein (*see below*, p. 30) would identify the episode with that described in Adam Bel's ballad, *Clym of the Cloughe and Wyllyam of Cloudestè* (F. J. Child, *English and Scottish Ballads*, v, 132 ff.), where Wyllyam is attacked in his home by the 'justice and the shirife'. It is conceivable that the later legend may have incorporated an earlier episode once associated with Egil, but there is no evidence that this was the case. Dr. R. Imclmann (*see below*, p. 30) has suggested that the scene may represent an adventure from the Finnsburh Cycle, known from the lines in *Beowulf* and the Finnsburh fragment (*see* Grein-Wülcker, *Bibliothek der Angelsächsischen Poesie*, i, pp. 14 ff.; F. Holthausen, *Beowulf*, in Morsbach and Holthausen's *Old and Middle English Texts*, vol. iii; other editions by J. A. Harrison and R. Sharp, J. M. Garnett, &c.). The columns of the house in which the woman is sitting recall by their interlaced design those of the Eusebian Canons in Frankish MSS. of the 7th and 8th centuries, where interlaced knots and animal heads also

occur (e. g. a medical MS. of the 8th century formerly in the Chapter Library at Chartres, now in the Bibliothèque Nationale at Paris, and reproduced in part by the Comte de Bastard).

The stepped pyramids round the rectangular enclosure suggest the oriental type of crenelation used from very ancient times on brick walls in Hither Asia, and early copied upon mosaic pavements and in illuminated manuscripts (e. g. the 6th-century fragment of a book of the Gospels from Sinope, in Paris; see A. Muñoz, *Codice purpureo di Rossano e il frammento Sinopense*, pl. B, Rome, 1907). If the carver had before him a copy of an oriental manuscript chronicle (see below), crenelations of this type are what we should naturally expect. It may be argued that the treatment of the actual walls suggests wattle rather than masonry; but this view hardly explains the crenelations, while a wall better agrees with the rather elaborate columned house. This structure seems to represent a stone or brick building with a domed or barrel-vaulted roof.

The Front. Inscription: *Whale's bone. The flood lifted the fish on to the steep shore; the ocean became turbid where he swam aground on the shingle* (see Napier (see below, p. 30), pp. 8-9).

There are two scenes divided by a kind of pillar with a band of interlaced ornament upon it. On the right is the Adoration of the Magi. The Virgin is sitting on a chair with a high back, holding the Child upon her lap: only the upper part of their bodies is clearly represented. The three Magi advance from the left bearing their gifts, two of which appear to be cups with long stems. They are clothed rather like the warriors on the top of the casket, but have short mantles fastened with brooches on the right shoulder, instead of jackets. Before the foremost is seen a large bird: above are the star in the form of a large rosette and a panel with the word *Maegi*. The introduction of the bird in this scene is an abnormal feature (see below). The whole panel is surrounded by a cable border, and in the four corners are quadrupeds with reverted heads. At both ends spaces are left for metal clamps. A strip at the right end, including the greater part of the runes, is at Florence (see below) and is here reproduced from a cast.

The left-hand scene was first correctly explained by Bugge in Stephens' *Runic Monuments*, i, p. lxix. Weland is seen before his anvil, over which he holds in his tongs the head of one of King Nithhad's sons: below the anvil is the boy's headless body. The female figure opposite is Beaduhild, the king's daughter, who comes with her attendant to have a ring or jewel mended. The person catching birds on the right is supposed to be Egil, Weland's brother, who, as above stated, shot birds and collected their feathers, from which Weland fashioned himself wings. The casket is probably the oldest English monument in which Weland's vengeance for his imprisonment by Nithhad is represented (see B. Symons in H. Paul, *Grundriss der Germanischen Philologie*, iii, p. 728).

Left end. Inscription: *'Far from their native land Romulus and Remus, two brothers; a she-wolf nourished them in Rome-city'* (Napier (see below, p. 30), p. 10).

In the middle, the recumbent wolf gives suck to the two children: probably the carver intended her to lie on her side, with the children on the ground before her, but was unable through lack of skill to represent the subject in any other way than that here seen. On each side stand two men with spears, perhaps intended to represent Romulus and Remus as grown men, twice repeated for the sake of symmetry: a second wolf licks the children's feet, while trees and foliage occupy the background. Both ends and the top are cracked, and a fragment is missing from the right-hand lower corner.

Mr. Franks noted that the form Reumwalus for Remus here used recalls the 'Remulus' on the ivory diptych of Rambona in the Christian Museum of the Vatican (R. Kanzler, *Gli avori dei musci profano e sacro, &c.*, *Museo Cristiano*, pl. v; Westwood, *Fictile Ivories*, p. 56), considered to have been made at the time of the foundation in A. D. 898 of the monastery of Rambona by Ageltrude, widow of Guido, Duke of Camerino and Spoleto, afterwards King of Italy and Emperor (A. Venturi, *Storia dell' arte italiana*, ii, p. 214, and figs. 144-5). On one leaf of this diptych the she-wolf and the twins are introduced below the Crucifixion; on the other is seen the Virgin seated full face with the Child between two seraphim: her stiff formal attitude (like that on the Adoration scene of the present casket) is characteristic of 6th-century art in Syria-Palestine (cf. no. 14). It may be noticed that Romulus and Remus occur on the sceattas in the Anglo-Saxon coinage dating from the period A. D. 600-750, though here the subject is based directly or indirectly upon the well-known copper coins of Constantine the Great (C. F. Keary, *Catalogue of Anglo-Saxon Coins*, vol. i, p. 9, no. 77).

Right end. Only the strip along the right edge is still upon the casket: the rest (here reproduced from a cast) is at Florence (*see* below). The inscription and subject are both very obscure, and have afforded matter for controversies still undecided: the general sense of the words round the borders is that some person (or creature) sits upon the Sorrow-hill, and that there is sorrow and anguish of heart: the most controversial part is the middle, held to include a proper name variously read by different authorities.

On the left of the panel a monstrous figure with human body and horse's (or ass's) head is seated upon a mound or stone, holding branches at which it appears to nibble: before it stands a warrior with round target and spear. In the middle a horse stands near a larger mound (or the mouth of a cave), in the interior of which crouches a human figure, the lower limbs merging in a number of billet-like lines (cf. the figure of the Virgin on the front). Behind stands a male figure holding a staff. Below the horse is a flying bird; in the field are interlaced knots, foliage, and an object (above the mound) superficially resembling a chalice, but perhaps really connected with the staff held by the male figure. Above the horse and before his head are two words variously read as 'Risci the biter', or 'rush-biter' (in allusion to the horse), or else 'marsh', and a proper name alluding to the persons standing below; between the bird and the mound or cave is the word *wudu*, wood, indicating the scene of the action.

On the right of the panel stand three figures, those to right and left apparently male and grasping the garment of the central figure, which may represent a woman.

Wadstein connects the scene with the Sigurd (Siegfried) Saga. According to him the figure with human body and horse's head on the left is Grane, Siegfried's horse, sitting upon the tumulus in which the hero is buried: before the mound stands the murderer Hagen. In the middle, the tumulus is repeated with the dead Siegfried visible within it: above it Grane mourns his master, while near the mound stands Gudrun. In the three figures standing on the right he sees Brynhild urging Gunnar and Hagen to the murder of Siegfried. It is not obvious, on this interpretation, why Grane should have a human body in one place and not in another: moreover, in the group on the right the part played by the central figure appears to be passive rather than active.

Graeven (p. 17), partly following Vietor (pp. 6-10), thinks that the inscription refers to a hero (?) *Ertægis* (Ertagis), whose body is seen in the central mound. On the right two men are effecting some exchange in the presence of a third. Imelmann (pp. 27 ff.) rejects both interpretations.

He considers that the middle and right-hand groups may illustrate the Odoacer or Eadwacer Saga (see his *Altenglische Odoakerdichtung*, Berlin, 1907), and that the group on the left may have no connexion with the others. He would explain the middle and right-hand groups as the capture of the wife of the banished Eadwacer and her imprisonment under guard in a cavern in the wood. If the attitude of the horse is intended to represent sorrow, then the animal, like the bird (hawk?), may have belonged to Eadwacer, and have followed his mistress in her misfortune. According to this theory, the group on the right would be the wife held by her captor or his men. The strange figure on the left Imelmann would connect with a metamorphosis tale like that of which the Golden Ass of Apuleius is the most familiar version (cf. also H. Reich, *Jahrbuch der deutschen Shakespeare-Gesellschaft*, 1904, pp. 109 ff.). The Man with the ass's head was familiar to the Middle Ages, and may have suggested the transformation of Bottom in the *Midsummer Night's Dream*.

Back. Inscription (partly in runes, partly in Roman character): *Here fight Titus and some of the Jews. Here the inhabitants flee from Jerusalem* (Napier, p. 11). The Latin words are: *hic fugiant hierusalim afitatores*. The two isolated words at the bottom corners, which read *dom* and *gisl*, are usually interpreted as meaning 'Judgement' and 'Hostage', with direct reference to the figures in the corresponding compartments. Imelmann, however (*Verhandlungen der 49ten Versammlung deutscher Philologen und Schulmänner in Basel*, 1907, Teubner, Leipsic, 1908), suggests that the second word may be a corruption of Jerusalem, and that the two together may have a general reference to the whole episode—the doom of the city.

The subject is disposed in two zones broken in the middle by a conventional building surmounted by a round arch, intended to represent Jerusalem. At the top on the left are seen soldiers clad like those already described upon the lid, and armed with spears: they are led by a man armed with a sword (and therefore a person of rank—possibly Titus himself), who strikes from behind a warrior of the Jews. The figures on the top of the arch represent either assailants and defenders, or defeated and fugitive Jews. On the right are Jews in flight.

The lower compartment on the left has been thought to represent the court of judgement held after the capture. The seated figure might then be Fronto, appointed by Titus as judge (Wadstein, p. 30, quoting Josephus, *De Bello Judaico*, bk. vi, ch. ix). The row of persons in the right-hand lower corner would be hostages or prisoners.

Within the building are seen addorsed and interlaced animals, surrounding a rectangular aperture: each of the columns is divided into three sections.

In the left-hand upper corner at the beginning of the inscription is a quatrefoil. A cable border surrounds the whole panel.

Plates XVII and XVIII. Northumbrian, 8th century.

L. 9 in. Given by A. W. Franks, Esq., 1867.

Accounts of the whole casket with photographic reproductions. Prof. A. S. Napier, *The Franks Casket*, in *An English Miscellany, presented to Dr. Furnivall in honour of his 75th birthday*: also published separately, Oxford, 1900; E. Wadstein, *The Clermont Runic Casket*, Upsala, 1900; W. Victor, *Das angelsächsische Runenkästchen aus Auzon bei Clermont-Ferrand*, Marburg, 1901.

Partial descriptions, with illustration:

G. Stephens, *Old Northern Runic Monuments*, vol. i, pp. 470 ff., and vol. iii, p. 200 (illustrations of all the carvings except the right side); R. P. Wülcker, *Geschichte der englischen Litteratur*, Leipsic,

1896, pp. 19 ff. (reproductions of top and front); H. Graeven, *Frühchristliche und mittelalterliche Elfenbeinwerke*, Series ii, *Sammlungen in Italien*, no. 22 (right side only); R. Imelmann, *Zeugnisse zur altenglischen Odoaker-Dichtung*, pp. 27 ff., Berlin (Springer), 1907 (right side only). See also D. H. Haigh, *Conquest of Britain*, London, 1861, p. 42; K. Hofmann in *Sitzungsberichte der königlich bayerischen Akademie der Wissenschaften*, 1871, pp. 665 ff.; H. Sweet in *Early English Text Society*, no. 83, *The Oldest English Texts*, London, 1885; O. L. Jiriczek, *Deutsche Heldensagen*, vol. i, pp. 16 ff., and *Zeitschrift für deutsches Altertum und deutsche Literatur*, vol. xlvii, Berlin, 1903, pp. 192 ff. (review of Napier, Wadstein, and Vietor); F. Holthausen, *Anglia*, Beiblatt xvi, p. 229. Philological conjectures by Bradley, Stevenson, Binz, Grienberger and others are mentioned in the above works.

The casket was discovered perhaps in the first half of the 19th century in the possession of a family at Auzon, Brioude, Haute-Loire, France, where it was used as a work-box. The silver mounts being removed, it fell to pieces, and one end was mislaid, when the top and the remaining three sides were acquired by Professor Mathieu of Clermont-Ferrand. These parts of the casket were purchased by a Parisian dealer, who sold them in 1857 to Mr. Franks. The lost side had meanwhile been discovered in a drawer at Auzon, and was purchased by M. Carrand, of Lyons, on whose death it passed, with the whole of his collection, to the Museo Nazionale (Bargello) at Florence. Mr. W. H. J. Weale, making inquiries at the close of last century in Auzon and Brioude, was told that the casket had once belonged to the Church of St. Julian in the latter place.

The dialect and the runes are Anglian, and most philologists agree in assigning the inscriptions to the first half of the 8th century, though some favour the beginning, others the end of that period. The inscription on the front makes it likely that the place of manufacture was Northumbria, on the coast of which the whale furnishing the bone was cast up. It may be noted that the large Carolingian panel in the collection (no. 50) is also of whale's bone.

This most remarkable object has no exact parallel among existing ivory or bone-carvings. Some analogies in style are presented by the ivory oliphant from Jasz-Berény in Hungary (J. Hampel, *Altertümer des früheren Mittelalters in Ungarn*, ii, p. 896) and the wooden coffer in the Cathedral of Terracina, which appears to be of Coptic workmanship (A. Muñoz, *L'art byzantin à l'Exposition de Grottaferrata*, p. 1826; J. Strzygowski, *Das orientalische Italien*, in *Monatshefte für Kunstwissenschaft*, vol. i, figs. 8-10). In these objects there is a certain resemblance in the manner of treating human figures, and it is not impossible that the Northumbrian artist may have been inspired by reliefs such as those of the Terracina coffer, imported into the British Isles by pilgrims returning from the East. The nature of those subjects, which like the suckling of Romulus and Remus, and the taking of Jerusalem, refer to conspicuous events in the history of the world, is in favour of a foreign influence, for their choice was probably inspired by an illustrated Chronicle of the World based on the orthodox redaction of earlier chronicles by the Patriarch Theophilus of Alexandria, who died in A. D. 412. The contents of this redaction are known to us partly from a fragmentary illustrated original on papyrus, probably of the early 5th century, in the Golenisheff Collection (A. Bauer and J. Strzygowski, *Eine Alexandrinische Weltchronik* in *Denkschriften der K. Akad. der Wissenschaften, Phil.-Hist. Klasse*, Vienna, 1904), partly through a 7th-century Latin translation of such a chronicle in the Bibliothèque Nationale, Paris (Lat. 4884). In these MSS. we find among biblical subjects representations of countries, mountains and rivers, pagan deities, groups of the kings of Rome, Alba, Macedon and Greece, Roman Emperors, Greek philosophers and artists, the Pharos of Alexandria, and such episodes as the foundation of Rome by Romulus, the building of Carthage, and the murder of Caesar, the history being carried down to the time of Theodosius and his sons. It is possible that some of these scenes were carved upon coffers of the Terracina type; but if the analogy of style is rather to be explained by a similar lack of skill in the artists than by any direct influence of one over the other, there remains the probability that manuscripts of the chronicle were known in the North of England in the 7th century. Possibly the curious introduction of a bird in the scene of the Adoration of the Magi may be explained by the influence of an oriental model. In the early

Christian art of Egypt birds occasionally intrude in sacred subjects, as for example in the Baptism, in one of the mural paintings at Bawit, where a water-bird stands on the bank of Jordan immediately behind the angel (J. Clédât, article *Baouwit*, in Cabrol, *Dict. d'arch. chrétienne*, fig. 1282). It may be observed that the zoomorphic ornament associated with the two buildings on the top and on one side is no less reminiscent of early Merovingian art, as illustrated in MSS. of the 8th century, than of the sculptured cross-shafts of Northern England which the Rev. W. Greenwell has described as Anglian (F. Haverfield and W. Greenwell, *Catalogue of the sculptured and inscribed stones in the Cathedral Library, Durham*, 1889: *Anglian inscribed and sculptured Stones*, pp. 43 ff.). Parallels for the heads, &c., conjoined by interlacings, may be seen in the 8th-century MS. of Augustine on the Heptateuch in the Bibliothèque Nationale at Paris (Fonds Latin de St-Germain 738, reproduced by Comte de Bastard in *Peintures et ornements des manuscrits*), and in other zoomorphic capitals in MSS. of similar date. Resemblances of this kind are natural in view of the relations between England and Gaul: it will be remembered that Benedict Biscop of Wearmouth had been a monk in the monastery of Lerins in A. D. 665-7, and that he imported workmen from Gaul into Northumbria.

The ivory casket at Brunswick, with a runic inscription on the bottom, and animals with interlacings upon the sides and top, was considered by Stephens to have been made by a Northumbrian artist for a personage in Gaul (*Runic Monuments*, i, 378).

31. MATRIX OF A SEAL, consisting of a circular disc with a pointed oval projection in



the same plane. On one side of the disc is engraved in intaglio the half-figure of a man in profile to left (of the impression). He is bearded, and wears a mantle fastened on the left shoulder with a circular brooch: he holds a sword before him with the point upwards: Legend: † SIGILLVM B(?) GODPINI MINISTR. On the projection are carved in high relief the Almighty and our Lord, seated upon a throne with their feet upon a prostrate figure: above, a portion has been broken

off. On the opposite side the disc is engraved in intaglio for another seal, representing a female figure as far as the knees, seated upon a cushion; she holds a book in her right hand and raises her left. Legend:

† SIGILLVM GODGYÐE MONACHE DŌDATE (*Deodatae*).

The back of the projection is unornamented.

Plate XXXIV and figures. Late 10th or early 11th century.

H. 3.3 in. D. of disc 1.75. Given by A. W. Franks, Esq., 1881. Found with a whetstone and small plain ivory comb at Wallingford, Berkshire.

Proceedings of the Society of Antiquaries of London, 2nd series, vol. viii, p. 468; *Archaeologia*, lviii, p. 412; *Victoria County Histories, Berkshire*, vol. i, p. 244.

The engraving of the seal with the female figure is inferior to that of the male, and both are inferior to the group in relief upon the projecting part. The seal of Godwin recalls that of Aelfric Earl of Mercia, circa A. D. 985 (*Archaeologia*, xx, p. 359); and that of Godgytha, a seal of Wilton Abbey, known only from an impression (*Archaeologia*, vol. xviii, p. 40). This last represents a half-length figure in a monastic dress, holding a book in one hand and extending the other; the legend gives the name of Eadgytha, and the seal is considered to date from the time of Eadgar, about A. D. 974. It is conjectured that the Godwin for whom the present seal was made may be a Godwin 'minister', witness to charters of Eadgar in A. D. 967 and A. D. 972, who may be identical with the Godwin of the same title, witness to numerous charters in the reign of Æthelred, between A. D. 980 and A. D. 1016. The most probable explanation of the second seal on the reverse is that Godwin was founder or benefactor of some religious house, and that his daughter, sister, or widow Godgytha was abbess of this institution, using the founder's seal, but adding her own effigy and name. It is known that there was a Saxon monastery at Cholsey, near Wallingford, said to have been founded by Æthelred and destroyed by the Danes in A. D. 1006. If the letter *B* (?) following the word *Sigillum* on Godwin's seal stands for *beati*, it may be supposed that he had devoted himself to works of piety, a conjecture supported by the character of the relief upon the handle.

The modelling of this relief has points of resemblance to that of the figures upon the ivory tau found at Alcester (no. 32), which, from considerations of style, is attributed to the early part of the 11th century.

The group of two seated figures with their feet upon a third lying prostrate before them illustrates the verse *Dixit Dominus domino meo* (Vulgate, Psalm cix. 1), 'The Lord said unto my lord: Sit thou at my right hand until I make thine enemies thy footstool' (English, Psalm cx. 1).

It is found in miniatures of Anglo-Saxon MSS. of the 11th century, e. g. British Museum, Harley 603, fol. 56 b, a psalter in the style of the Utrecht MS. In a later English Psalter of the close of the 12th century, our Lord and the Almighty are seated on a rainbow with three kings beneath their feet (fol. 108).

Ivory matrices for seals are of great antiquity. Circular examples with heads cut in intaglio in the style of Ionian art of the 7th century B. C. have been found on the site of the temple of Artemis Orthia at Sparta (*Annual of the British School at Athens*, no. xiii, 1906-7, p. 91).

32. HEAD OF A TAU-CROSS of morse ivory. Two volutes, both originally terminating in gryphons' heads, spring from the hexagonal socket in the middle, into which the staff fitted. The body of the curve on each face is carved with conventional foliage in high relief and deeply undercut; amidst the leaves appear fantastic animals, each upon a bracket ornamented with interlacing design: near each of the monsters is a large open flower resembling a convolvulus. The outer edges of the volutes are pierced with holes about $\frac{1}{8}$ inch apart, as if pearls or jewels had

been threaded along them. On the upper part of the volutes are carved the heads and necks of two dog-like creatures with open mouths and large canine teeth, one of them holding an indeterminate interlaced object; their ears are extended backwards and ornamented with interlaced work like that on the brackets before mentioned.

On each face, between the spring of the volutes, is a central subject. On one side is the Crucifixion, the figure of our Lord being girded with a loin-cloth reaching to the knees: the head, which drooped to the right side, is broken away, and behind it is engraved the cruciferous nimbus. The other subject shows our Lord within a mandorla holding a long cross and trampling upon the lion and the dragon. On either side of the central subjects the spaces above the foliage are left unornamented; similar spaces are on the top, to right and left of the central hole: others, in which small holes are drilled, are beneath the jaws of the dog-like animals at the ends.

Plate XIX. About A. D. 1020.

L. 5.65 in. Given by the Friends of the British Museum, afterwards the National Art Collections Fund, 1903.

C. H. Read, in *Archæologia*, vol. lviii, pl. xxvii; A. Maskell, *Ivories*, pl. xli, fig. 2.

Found in the Rectory garden at Alcester, Warwickshire. The staff perhaps originally had a finial at the top, like the example in the Basilevsky Collection in the Hermitage at St. Petersburg, but this has been destroyed; the end of one volute, one side of the hexagonal socket with the lower part of the cross, the head of our Lord, and the interlaced object from the mouth of one of the dog-like heads are also broken. Traces of gilding remain in several places: it is probable that all the ground was gilt and the relieved work coloured. The plain spaces were perhaps covered with plates of gold, while a row of pearls or gems may have been threaded along the outer curves of the volutes. From the place of its discovery, it is possible that this magnificent example of the ivory carver's art may have been used at Evesham Abbey, founded in Saxon times.

The beautiful foliage is related to that distinguishing the illuminated MSS. of the Winchester School, which flourished from the episcopate of St. Æthelwold (A. D. 963-984) down to the time of the Conquest: on these MSS. we find a similar combination of rich foliage, monsters, and interlaced work. The Early-English character, which the occurrence of open petals lends to the foliage, is not in itself a sufficient cause for giving to this tau-cross a date a century or two later than that here adopted, for the open petal is found as early as the 11th century (11th cent. MS. of the Winchester School at Trinity College, Cambridge, *New Palaeographical Society*, vol. i, pl. xi; cf. also Missal of St. Denis in the Bibliothèque Nationale, Paris, Comte de Bastard, *Peintures des manuscrits*, vol. viii, fol. 232, British Museum copy). That sculpture of equal quality to the figure of our Lord trampling upon the lion and dragon was produced in England at about the same date, we see from the seal of Godwin the minister (no. 31 above): moreover, the type of the crucified figure recalls that of early stone roods. It may further be recalled that the 11th century claims the greater number of the tau-crosses which have been preserved.

The subject of our Lord trampling on the lion and dragon or asp and basilisk (Psalm xc. 13, Vulgate; xci. 13, English version) occurs in early Christian art, for instance on pottery lamps (*Brit. Mus. Cat. of Early Christian and Byzantine Antiquities*, no. 721) and on a sarcophagus at Ravenna (Garrucci, *Storia dell' arte cristiana*, pl. 344).

It was adopted in early Teutonic art, being found on the Frankish stoup or bucket from Miannay, near Abbeville (*Revue de l'art chrétien*, 1875, p. 89), and is seen at a later date on the remarkable ivory diptych from Genoels Elderen, now in the Brussels Museum (J. Destrée, *Cata-*

logue des ivoires, &c., no. 3, pp. 9-15), and on the well-known ivory carving of a bookcover in the Bodleian Library at Oxford (Westwood, *Fictile Ivories*, pl. vi). Our Lord is represented with his feet on the heads of beasts or monsters upon the high crosses of Ruthwell and Bewcastle, which are assigned to the close of the 7th century, though Dr. Anderson interprets these figures as illustrating a passage in the apocryphal gospel of the Nativity (Introduction to J. Romilly Allen's *Early Christian Monuments of Scotland*, p. xxx).

33. GROUP: two monstrous lions standing face to face embracing with their forepaws; their tails are turned round their backs, their ears lie flat on their necks. Between them, on the ground, is a large conventional leaf on each side.

Plate XXXVII. 11th century.

H. 4 in. 1881.

Found at Bildeston, Suffolk.

These animals are probably degraded examples of those confronted beasts or monsters, originally of oriental derivation, which were adopted by Byzantine and early mediæval art (cf. no 36, below). They frequently stand or sit to right and left of a formal tree, and it almost seems as if this feature were preserved in the two conventional leaves seen between the lions' feet in the present instance. An Etruscan ivory in the Free Public Museums at Liverpool (no. 10050) shows two confronted lions standing in much the same relation to a tree as the lions of the Lion-gate at Mycenæ to their central column.

34. BONE RELIEF. Part of a figure of the Virgin seated with the Child. Her head and feet are missing; in her left hand she holds a palm-branch or the fold of her garment; with her right she supports the Child, who holds a branch or floriated wand.

Plate XXIX. 11th century.

L. 3.05 in. Given by A. W. Franks, Esq., 1868.

Found in Chelsea.

In the back is a deep oval cavity.

35. PECTORAL CROSS, flat with raised border. Our Lord is represented crucified: he wears a loin-cloth, and has the cruciferous nimbus; the feet, in which no nail-holes are visible, rest upon a *suppedaneum*. Round the upper part of the body is an oval glory carved in relief, and above the head is seen the hand of the Almighty.

Plate XXIX. 11th century.

L. 2.46 in. 1887.

Found in 1857 near the Priory at Lewes, Sussex. There were originally two holes in the top corners for suspension; smaller holes have been drilled through the other corners, evidently in order that the cross might be fixed to a flat surface.

Proceedings of the Society of Antiquaries of London, ser. i, vol. iv, p. 281.

H. Graeven, *Elfenbeinwerke*, ser. i, no. 49.

The type of this cross is very early, and may be compared with that of the 'Norman' (possibly Saxon) Rood built into the wall of Romsey Abbey (see H. G. D. Liveing, *Records of Romsey Abbey*, Winchester, 1906, p. 40, and Prior and Gardner in *Architectural Review*, vol. xii, p. 14, fig. 11). The *Dextera Domini* issuing from a cloud is also seen in the early (perhaps Anglo-Saxon) rood at Breamore, Hants (*Arch. Journal*, lv, 1898, pl. ii, between pp. 86 and 87). Cf. also nos. 54 and 58 below. The representation of the crucified figure within a circle recalls certain early crosses in stone, e. g. one in the porch of the Church of Kilchoman (R. C. Graham, *The Carved Stones of Islay*, pl. xvii, no. 53, Glasgow, 1895). The stiff frontal attitude and slender

body, reminiscent of early metal work, occur on the metal processional cross in the collection of the Marquis of Souza-Holstein at Madrid, a work probably of the early 12th century, where, however, our Lord wears the crown (F. X. Kraus, *Geschichte der christlichen Kunst*, ii, p. 322). Here also the upper part of our Lord's body is within a circle.

36. PANEL; two gryphons confronted: between them a rosette. Narrow ribbed border.

Plate XXXVII. 11th-12th century.

L. 5.4 in. Given by the representatives of J. E. Nightingale, Esq., through Miss Nightingale, 1818.

Found at Old Sarum, Salisbury.

The surface at the back is sunk, with a plain raised border, which suggests that the panel may have served as a writing tablet.

See Westwood, *Fictile Ivories*, p. 227, no. 585.

Motives of this kind are derivatives from oriental designs transmitted to the West by the agency of silk textiles and other products of the minor arts. They were especially popular in the Romanesque period, when they were often employed by monumental sculptors (see J. Marquet de Vasselot in A. Michel, *Hist. de l'Art*, i, p. 884). Among ivory carvings may be mentioned the Horn of Ulphus in York Cathedral, on which gryphons are confronted on either side of a conventional tree (Poole and Hugall, *Historical and Descriptive Guide to York Cathedral*, p. 191; *Archaeological Journal*, vol. xxvi, p. 1; *Journ. Brit. Arch. Assoc.* xlvi, p. 251); early liturgical combs (Rohault de Fleury, *La Messe*, vol. viii, pl. dclxxiv); and Byzantine ivory caskets. Among textiles, the alb forming part of the insignia of the Austrian Imperial House (Bock, *Kleinodien des heiligen Römischen Reichs*, pl. vii and xxvi) may be recalled. Among larger sculptures, the font in Lincoln Cathedral is conspicuous.

37. KNIFE-HANDLE of bone; the ornamentation consists of birds and quadrupeds enclosed in foliage.

Plate XX. 11th century.

L. 4.84 in. Given by A. W. Franks, Esq., C.B., 1890.

Found in London.

The butt is pierced transversely: a fragment is broken from the opposite end.

The motive of birds biting each other's beaks is found in MSS. as early as the 9th century (e. g. 'Gospels of Francis II' in the Bibliothèque Nationale, Paris, Comte de Bastard: *Peintures des manuscrits*, vol. vii, pl. 187, British Museum Copy).

Birds and monsters biting foliage are found in MSS. of the 11th century (Bastard, as above, p. viii, pl. 230). But decoration of this kind is in the spirit of Romanesque greater sculpture, the ornament of which was so largely inspired by oriental motives.

38. IVORY BOX with sliding lid, perhaps a penner; the body is formed of two equal halves cut from the solid and morticed together in the middle.

On the lid are birds and beasts disposed symmetrically in pairs amidst foliage: at the broader end is the open mouth of a monster, in which are seen two small dragon-like creatures: the narrower end is bevelled like the mouthpiece of a whistle.

On three of the compartments round the sides are combats of men, animals, and monsters: a mounted man engages dragons with a lance; two men with bows shoot at large birds; two lions attack a man who has fallen to the ground. In the fourth compartment two men with spades are digging at the roots of a conventional

tree, while a large bird bites at foliage. The narrow end terminates, like the broad end of the lid, in the open mouth of a monster, in which are two small lions: the other end is without ornament.

Plate XX. 11th-12th century.

L. 9.2 in. 1870.

Found in the City of London.

The animals and birds engaged in foliage are somewhat similar to those of the preceding number.

The men digging recall those engaged in agricultural operations varying with the seasons of the year in the calendars prefixed to Western Psalters: they occur in English MSS. of the 11th and 12th centuries, e. g. Brit. Mus. Cotton MS., Julius A. vi, fol. 4. Such agricultural figures are also found in Byzantine MSS.; the Psalter of A. D. 1066 in the British Museum (Add. MS. 19352) has on fol. 36 two small figures of men described as *γεωργοί*, separated by a tree: on fol. 108 similar figures. Other boxes and caskets of different form, but of about the same period and with analogous subjects, are at Salzburg and Würzburg (Westwood, *Fictile Ivories*, pp. 410, 469, 475).

39. CARVING: a group of cattle interlaced. The two largest animals are at the horns of the crescent, and about these the others are grouped. They hold each others' tails in their mouths.

Plate XXXVII. 12th century.

L. 2.92 in. B. 1.24 in. Given by A. W. Franks, Esq., 1885.

The work, if not Scandinavian, was executed in England under Scandinavian influence.

40. OPENWORK COMB, with two rows of teeth, and projecting loop for suspension at one end.

The ornament is disposed in three panels (one imperfect), those at the sides consisting of floral design, that in the centre of a combat between a half-human figure and a man, on a background of similar foliage. The first-named figure is human down to the waist, but the lower part of his body merges in scroll-work. He wears a conical helmet with nasal, and is armed with a long shield and a spear. His adversary, who lies prostrate before him, wears a short girded tunic with foliated border, and is unarmed: he grasps with both hands the spear and the lower part of the shield. In the middle of both the vertical bands separating the compartments are two leonine masks, the bands themselves being ornamented with geometrical, interlaced and floral designs. Similar designs run round the border, except along one long side, where there is an inscription

||||| VD · VVLT DI ||||| · DEVS · IHC · XPS

Plate XXI. 12th century.

L. 8.7 in. 1856. (Maskell Collection.)

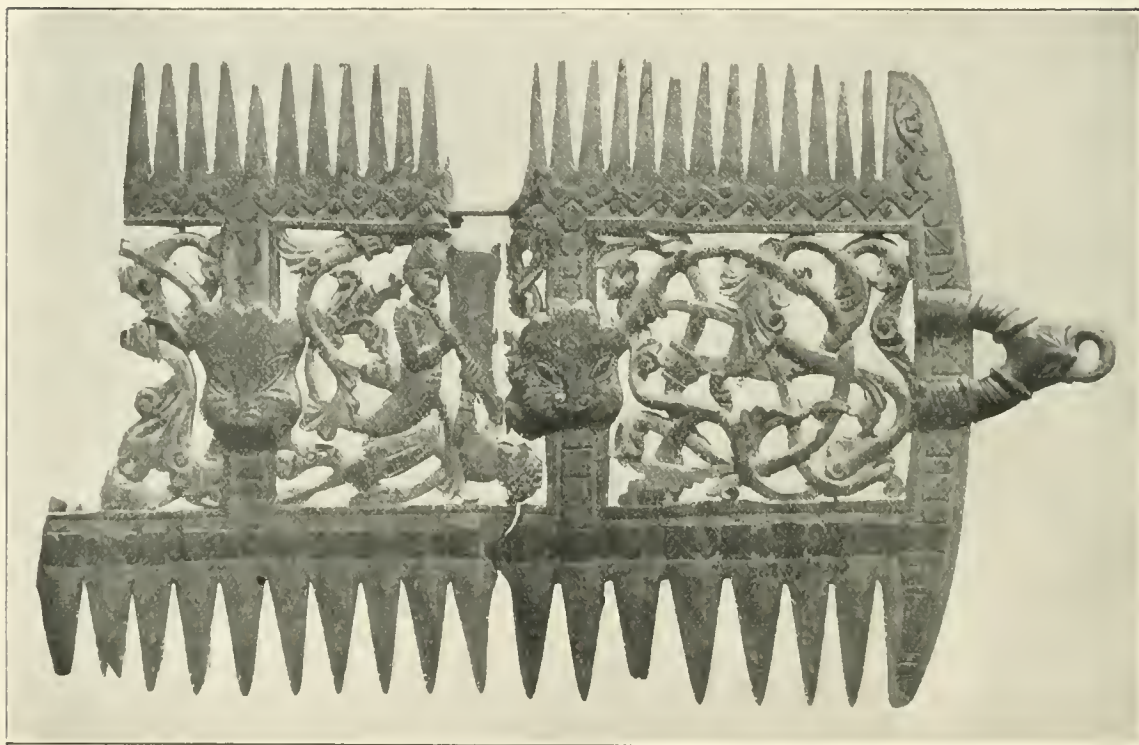
Found in Wales.

In addition to the loss of one end, a piece is missing from the upper border, the lower border is also cracked.

W. Maskell, *Description, &c.*, p. lxii; A. M. Cust, *The Ivory Workers of the Middle Ages*, 1902, p. 127; F. Winter, *Die Käämme aller Zeiten*, Leipsic, 1906, pl. xxxvi, no. 105; A. Maskell, *Ivories*, pl. xliii, fig. 1.

IVORY CARVINGS

The elements forming the ornamentation of the comb had mostly been in use from the close of the 10th century: the masks, the bold scrolls with 'collars', the figures merging in foliage, and the interlacings, are frequent in the century which follows. An approximation to the vase-like treatment of the foliage immediately behind the head of the armed man is seen on a portable altar of about A. D. 1100 formerly in the Spitzer Collection (*Gazette archéologique*, xiv, pl. xxiii and xxiv). But perhaps the nearest parallels to the whole design occur in Rhenish illuminated MSS. painted towards the middle of the 12th century. The large Louvain Bible in the British Museum (Add. MS. 14788-14790) shows on f. 164 b the peculiar vase-shaped foliage with a band of dotted ornament running round it. But in another large Bible of the same date (about

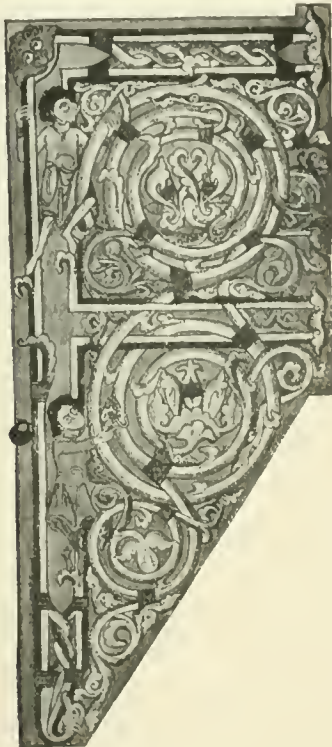


Reverse of No. 40.

A. D. 1150) in the same collection the resemblances are more numerous. The vase-like centres with their ornamental bands occur again; the 'collars' of the foliage are dotted in the same way; there are similar bands of interlacing in the borders and similar masks, while in more than one of the large initials there occur figures of men with curly hair very near in type to the prostrate man beneath the shield (*see figure a* on p. 39 and *fig. on p. xxxvi*). The only point of style in which these initials essentially differ from the comb is in the treatment of the foliage, which is not in regular scrolls, but disposed more freely over the surface to be ornamented. Here, again, a German manuscript of the second half of the 12th century affords a striking parallel. It is a psalter long associated with Augsburg, though not necessarily produced in that city, and on more than one page it has foliage treated in the same free style (p. 39, *fig. b*).

These comparisons leave it an open question whether the comb was not carved on the continent of Europe. It must, however, be remembered that English manuscripts of the 12th

century had a great reputation for capitals with foliate ornament of this kind, and are supposed to have influenced the art of the Continent. The combination of masks and foliage of bold design had been a characteristic of the Winchester School, and in the 11th and 12th centuries 'collared' foliage, parts of which sometimes resemble vases, is quite frequent (e. g. Brit. Mus. Royal 13 D. vi. ff. 96 b, 115, 186, a MS. of Josephus written at St. Albans in the third quarter of the 12th century, and other English MSS. of the period). An ivory comb at Schloss Gracht is carved with a broad band of rich late-Romanesque foliage upon which a somewhat similar feature is observed: in one of



(a)



(b)

the convolutions of the scroll-work is a seated female figure in an attitude of grief (l. Clemen. *Kunstdenkmäler der Rheinprovinz*, vol. iv, pl. iv (Euskirchen, p. 72, fig. 31. Düsseldorf, 1900).

The ornaments on the borders of the British Museum Comb resemble those found in the sculpture of Norman churches in England. For example, the double zigzag interspersed with pellets occurs upon the doorway of Great Redisham, Suffolk (A. Suckling, *History and Antiquities of the County of Suffolk*, 1846, i, p. 59), and upon the Chancel arch of Kilpeck, Herefordshire (G. R. Lewis, *Illustrations of Kilpeck Church*, pl. xix, xxi). Examples of similar ornament may be seen in Mr. C. E. Keyser's work upon Norman tympana.

41. SEAL of morse ivory engraved in intaglio with a figure of St. Alban seated upon a throne without a back, his feet resting upon a low footstool. He wears a mantle fastened upon the right shoulder, and holds in his right hand a long cross, in his left a banded orb and a palm-branch. Legend :

† SIGILLUM S̄CI ALBANI ANGLORV̄ ꝥTOMARTIRIS.

(*Sigillum Sancti Albani Anglorum Protomartiris*)

On the back, at the top, a lion's head is carved in relief; a hole drilled across the mouth served for suspension.

See figure. 12th century.

L. 3.25 in. Sloane Coll. 1753, no. 110.

See *Catalogue of Seals in the Department of Manuscripts*, vol. i, 1887, nos. 3939 and 3942.

The surface is much worn.

The seal is that of St. Alban's Abbey, Hertfordshire.

Another ivory matrix of an ecclesiastical seal is that of the archdeacon Fulco (11th century) in the Basilewsky Collection at the Hermitage, St. Petersburg. (Cf. Westwood, *Fictile Ivories*, p. 406.)



B. CAROLINGIAN.

42. PANEL with subjects in three sunk compartments enclosed in pearled borders.

At the top is the *Annunciation*. The Virgin is seated on the right upon a draped and cushioned chair with high back; she has a scalloped nimbus and holds both hands upward. The angel advances from the left holding a staff in his left hand, his attitude and the folds of his drapery suggesting energetic motion.

In the middle is the *Nativity*. The Virgin lies on a mattress within a walled enclosure, a similar nimbus behind her head. Joseph, a figure upon a smaller scale, is seated outside the enclosure on the left. In the background is the manger with the ox and ass behind it.

Below is the *Adoration of the Magi*, who advance from the left wearing Persian costume. The Virgin is seated on the left in a high-backed chair: on her knees is the Child with cruciferous nimbus extending both hands. Above is the star.

Plate XXII. 9th century.

L. 6.55 in. 1856. (Maskell Collection.)

Many of the figures retain considerable traces of colour, the draperies being chiefly blue and red; those of the angel, together with his wings, having been gilded. The age of this colour is difficult to determine; even if not original, it appears to be of some antiquity.

Archaeologia, lviii, p. 432, fig. 3; H. Graeven, *Elfenbeinwerke*, series i, no. 31.

The panel may be specially compared with the Pyxis no. 43; with two ivories on a book-cover formerly in the Bateman and Crawford Collections and now in the John Rylands Library at Manchester (*Cat. of the Bateman Heirlooms*, sold at Sotheby's, 1893, pl. iv and v, Victoria and Albert Museum, photo 14220); and with a broken panel, of which the two halves are in the Kaiser Friedrich Museum and in the Bargello at Florence (A. Goldschmidt, *Jahrbuch der K. Preussischen Kunstsammlungen*, 1905, fig. 5, p. 10).

The peculiar style in which the drapery is treated, carved into multiple folds and sometimes agitated as if by the wind, as well as details such as the scalloped nimbus, show that the panel,

like no. 43, belongs to a very considerable group of ivory carvings recently investigated by Prof. Goldschmidt in the above-mentioned article. The earliest members of the group are the two panels in the Louvre (E. Molinier, *Catalogue des ivoires*, nos. 9 and 10), which appear on good evidence to have been made as covers for a Latin psalter now at Vienna (Codex 1861) written in gold letters by a scribe Dagulf for Charles the Great, who designed it as a gift for Hadrian I. The date of these panels would thus precede the year A. D. 795, when Hadrian died.

This series of ivories, not only in its linear style but in the character of its ornament (foliated borders, &c.), is related to the miniatures of the earliest group of Carolingian illuminated MSS., of which the Ada MS. is the best-known example. The linear style, aiming rather at precision of outline than careful modelling, was perhaps adopted because it was comparatively easy; we can hardly suppose the artists to have copied Byzantine miniatures in the same manner, for the style is not at all characteristic of Byzantine art. Moreover, the linear treatment appears in the copy even when the original is quite a different character. For instance, the three scenes on the right-hand side of the large bookcover in the Bodleian Library (Westwood, *Fictile Ivories*, p. 55) reproduce almost point for point those on an early Christian panel, perhaps from a composite diptych or bookcover of which the other parts are lost, now in the Kaiser Friedrich Museum at Berlin. But the Carolingian artist has translated into his characteristic linear style a work which is truly plastic and modelled for the play of light and shade (A. Haseloff in *Jahrbuch der Königlich Preussischen Kunstsammlungen*, 1903). In the same way, a pyxis of the 5th or 6th century, the figures of which were executed with a real sense for relief, may have served as the model of no. 43. As the number of ivories in the linear manner is considerable (more than thirty are known), and as they vary very much in merit, it is probable that the style was widely disseminated and remained popular for a considerable period. Professor Goldschmidt is inclined to carry the whole group back to the close of the 8th and the early part of the 9th century, and the connexion with the early miniatures certainly points to this conclusion, even without the evidence of the Paris bookcovers. It is, however, quite possible that the style retained its popularity for a longer time, and that some school or schools may have still favoured it in the 10th century.

It is perhaps unlikely that all the ivories in this group were made at the same place, and at present, at any rate, it is useless to give them definite localities. Without precise evidence, local attributions for the early Middle Ages are of doubtful value on account of the frequent migrations of monastic artists. It is hardly possible to say more than that they probably come from some monastery of the Middle Rhine or the Moselle, where the art of illuminating manuscripts was so extensively practised, and the miniatures of the Ada group were themselves produced. (See also W. Vöge, *Repertorium für Kunstwissenschaft*, xxii, 1899, pp. 99-101.)

In the Annunciation the agitated draperies of the angel are typical for ivories of this group. The animated gesture of the Virgin is alien to early Christian and Byzantine feeling: a similar position of the hands is seen on an ivory panel of the 10th century at Berlin (Vöge, *Catalogue*, no. 36). The scene as a whole may be compared with that representing the same subject upon the Manchester ivory. The introduction of the walled and towered enclosure representing Bethlehem into the Nativity scene is an example of the free use of such enclosures in Carolingian and later religious art. A parallel occurs in the 11th-century fresco of the Supper at Emmaus in the Münsterkirche at Essen, where the table is set in the open within such a circuit of walls (P. Clemen, *Die romanischen Wandmalereien der Rheinlande*, pl. viii, Düsseldorf, 1905). The mural enclosure alone had been used as a conventional sign for a town as early as the 5th century, and occurs in the *Notitia Dignitatum*. It is found in the Vatican MS. of Cosmas Indicopleustes (Vat. MS. Gr. 699), so that the tradition to Carolingian times was almost continuous.

In the Nativity, the mattress upon which the Virgin lies, and the manger of masonry or brick-work, are oriental features. The whole scene follows the early Christian type. The treatment is very close to that of the large bookcover from Lorsch now in the Vatican (R. Kanzler, *Catalogue*, pl. iv), though the relative positions of the Magi and the Virgin are reversed.

For the Nativity in general see under no. 14.

43. *Oval Box (pyxis)* carved with the Healing of the Demoniac.

Our Lord, followed by two disciples and carrying a long cross, approaches the demoniac, who is nude to the waist, and stands before the tomb, a building with two columns and folding doors closed by bolts.

On the other side of the tomb are three disciples conversing together; and beneath the space occupied by the lock hangs a curtain. All the figures except the demoniac wear the tunic and pallium, and *clavi* or ornamental stripes are in two cases shown in the wrong positions

Plate XXIII. 9th century.

H. 4.46 in. 1903. (Sneyd Collection.)

The rebate round the top shows that the pyxis once had a lid; and the imperfect rebate beneath the feet of the figures was perhaps cut for a different bottom than the present flat ivory disc, which is fixed in its place by four copper clamps of a form found on other ivory pyxides, for instance on the examples in the Carrand and Basilewski Collections. The space formerly occupied by the fastening or lock is now covered by a thin bronze plate: below this a crack in the ivory has been repaired by a lacing of thin wire. The letter *B* visible to the left of the bronze plate is a modern addition. The compartments composing the architrave above the door of the tomb were perhaps once inlaid: the borders of Carolingian ivories were sometimes inlaid with gold: more rarely small gold studs diversified the subjects themselves (*see* p. xlix).

J. B. Waring, *Art Treasures of the United Kingdom*, 1858, p. 8 (one view); Garrucci, *Storia dell' arte cristiana*, vol. vi, pl. 439, fig. 4; *Archæologia*, vol. lviii, pl. xxxiii (all four sides); A. Goldschmidt, in *Jahrbuch der K. Preussischen Kunstsammlungen*, 1905, p. 8, fig. 3.

For the group to which this pyxis belongs see the note to no. 42. It is an interesting example of the reproduction in Carolingian times of a form of ivory box adopted in the early Christian Church from pagan sources (cf. no. 3); and it is possible that the artist had before him a pyxis of the fifth or sixth century from which he directly copied the design. If so, this model was probably made in Syria, for the Healing of the Demoniac is found in early works of art from that country, and is not known in contemporary work of Western origin.

The misplacement of the *clavi* or ornamental stripes upon the garments is characteristic of Carolingian and early German art, and continued down to the Romanesque period (*Archæologia*, as above, p. 433): it is found on the panels in the Louvre mentioned in the note to the preceding number. The curtain beneath the lock also resembles those suspended behind thrones in Carolingian manuscripts. The bearded figure on the left in the first view of the pyxis is of a type which belongs to early mediæval, rather than early Christian art.

The comparative coarseness of the workmanship at first suggests the 10th century as the probable date, but this may be partly due to the necessity for producing figures of unusual size, and in a higher relief than that to which the carver was accustomed.

44. PANEL; THE MIRACLE OF CANA, in two scenes. Above, in the foreground, our Lord converses with the Virgin Mary; behind him is a disciple; and in the background, beneath a building one entrance of which has a curtain looped round a column, stand a male and a female figure. On the right two servants wait upon three guests seated at a table. Below, before a pavilion with curtains looped round the columns, the master of the feast stands in conversation with our Lord while two attendants pour water from vases on their shoulders into two of six large fluted amphoræ in the foreground. The whole is enclosed within a finely carved foliated border.

Plate XXII. 9th century.

L. 5.66 in. 1856. (Maskell Collection.)

The panel has been strengthened by a backing of wood.

H. Graeven, *Elfenbeinwerke*, series i, no. 36. See also Westwood, *Fictile Ivories*, p. 125: no. 278. Westwood gives the panel as in the possession of Prince Hohenzollern, Düsseldorf, but it was already in the British Museum in 1856.

The figures are carved in very high relief; the draperies are well rendered, and the faces, though much worn, not without expression. The somewhat slender proportions, the lively gestures, and certain attitudes such as that of the Virgin, who stands with head lowered and bent forward, suggest the influence of manuscripts allied to the Utrecht Psalter. This famous book is now considered to have been produced at the Abbey of Hautvillers, near Reims, though the energetic style in which the figures are executed is due to the influence of Anglo-Saxon art (see G. Swarzenski in *Jahrbuch der K. Preussischen Kunstsammlungen*, xxiii, 1902, p. 81 ff.). Other ivory carvings of the Carolingian period show similar features, and the group may be conjecturally assigned to Reims. Examples are: a panel with the Crucifixion on the cover of the MS., Cim. 57 in the Municipal Library at Munich (P. Weber, *Geistliches Schauspiel und kirchliche Kunst*, p. 22 and pl. iv; E. Molinier, *Ivoires*, p. 134; Westwood, *Fictile Ivories*, p. 458, and 124, no. 276); a panel in the Bavarian National Museum at Munich (Cabier and Martin, *Mélanges d'archéologie*, ii, 1851, p. 39f. and pl. viii); and another in the Grand-Ducal Museum at Weimar (G. Swarzenski, *Jahrbuch*, as above, p. 91, fig. 6). There are interesting examples of embossed reliefs in metal of the same style and period. Chief among these are the binding of the Codex Aureus in the Library at Munich, the ciborium of Arnulf in the Reiche Capelle in the same place, the altar frontal of Wolvinus in S. Ambrogio at Milan (Alinari, photos 14156-14159), and the cover of a gospel from Lindau, formerly in the possession of Lord Ashburnham (Nesbitt and Thompson in *Vetusta Monumenta*, vol. vi, 1885, pl. ii).

In early Christian art the subject is represented by the Miracle only: Byzantine and Mediaeval art usually include the banquet, as here.

Foliate borders, chiefly based upon the acanthus, are a common feature of Carolingian ivories. On the earlier use of the acanthus as a border see under no. 6.

45. PANEL: *The Betrayal and Mocking of our Lord*, in three zones within a foliated border. The uppermost zone illustrates John xviii. 6: 'As soon, then, as he had said unto them, I am he, they went backward and fell to the ground.' Our Lord is attended by two disciples: the confusion of the emissaries sent by the chief-priests and Pharisees



is dramatically rendered, the five men falling back in picturesque disorder with their axes and spears. In the middle zone are two episodes: on the left Judas

gives the kiss of betrayal; on the right Peter cuts off Malchus's ear while our Lord is being bound.

Below, our Lord is mocked by the soldiers, who have placed a crown of thorns on His head: in the background is a building representing the Hall of Judgement.

L. 6.65 in. 1855.

H. Graeven, *Elfenbeinwerke*, series i, nos. 37 and 38: A. Venturi, *Storia dell' arte italiana*, vol. ii, p. 194, fig. 161. See also W. Maskell, *Description, &c.*, p. 151, no. 8.

The left-hand lower corner has been restored by a triangular piece, including the soldier's heel. A small rectangular piece has been inserted in front of Malchus, and three minute vertical strips in the upper border. An ivory peg fills a hole in the crown of thorns. Eight holes are pierced in the upper and lower borders.

The division into three zones is not uncommon in the miniatures of Carolingian MSS.: it occurs upon other ivories, a well-known example being the panel on the cover of the Psalter of Charles the Bald in the Bibliothèque Nationale at Paris (Cahier and Martin, *Mélanges d'archéologie*, i, pl. xi; Venturi, as above, fig. 146, p. 177), where the men falling into the pit which they have digged themselves somewhat recall the falling servants of the high-priest.

This panel has been made from part of a consular diptych: on the back is seen the lower part of the seated figure of a consul planed down so that all the detail is lost (see figure, and Graeven, *Elfenbeinwerke*, i, 38). Below his footstool were two servants emptying the sacks of money which formed part of his largesse. The upper half of the same diptych is in the Victoria and Albert Museum (no. 266, '67, W. Maskell, *Description, &c.*, p. 107), and is carved on the other side with scenes by the same Carolingian artist: at the top is the Crucifixion; in the middle are the Maries at the tomb and the parting of the garments (*Proc. Soc. Ant.*, 2nd series, xxi, p. 192); below are symbolic representations of the earth and sea. The ancient ivory thus destroyed seems to have been made for the same consul, another of whose diptychs was imitated or adapted in the ivory at Monza with the figures of David and St. Gregory (Westwood, *Fictile Ivories*, p. 30: E. Molinier, *Ivoires*, no. 44, p. 37).

46. TWO PANELS: a. THE RAISING OF LAZARUS and the HEALING OF THE BLIND MAN: in two compartments, with foliated border. In the former scene our Lord bearded, and with cruciferous nimbus, advances from the left followed by five disciples. Before him are Martha and Mary, while the shrouded figure of Lazarus stands in a rectangular tomb, behind which is a portico. The ground is represented in a conventional manner frequent in Carolingian art, which often gives it almost the appearance of water (cf. no. 50). In the lower scene, our Lord, attended by five disciples, touches the eyes of the blind man: in the background is a building with closed doors approached by a flight of steps.
- b. THE TRANSFIGURATION and ENTRY INTO JERUSALEM. Our Lord holding a scroll stands in a mandorla, above which appears the hand of the Almighty. To right and left stand Moses and Elias upon high ground. Peter, James, and John kneel or prostrate themselves in the foreground. In the lower scene our Lord rides from the left, while two men prepare to spread garments in the way. In the background are disciples and men holding branches.

Plate XXIV. 10th century.

L. 6.4 in. 1856. (Maskell Collection.)

Formerly in the Debruges-Duménil Collection (nos. 139 and 140).

H. Graeven, *Elfenbeinwerke*, series i, no. 35 (b only).

The border of *a* is restored all along the right side. A man, lion, &c., have been rudely scratched on the back by a former possessor.

The panel *b* is badly cracked, and has been strengthened by a plate of metal at the top.

Though the borders differ, and the compartments do not absolutely correspond, these panels are almost uniform, and may have been used to ornament the covers of the same book: they are therefore catalogued under one number. Their style should be compared with that of a plaque in the Victoria and Albert Museum (no. 257, 1867, *Portfolio of Ivories*, Part vi, pl. ii).

The arrangement in two compartments, separated by a band of foliate ornament of the same character as the border, is found on other ivories of the period, for example on the panel in the Carrand Collection in the Bargello at Florence (H. Graeven, *Elfenbeinwerke*, series ii, no. 29).

Both the subjects represented are frequent in early Christian art. The symmetrical treatment of the Transfiguration recalls the Byzantine type, in which, however, a shaft of light descending from above replaces the hand of the Almighty. The composition is not certainly represented in Christian art before the 6th century.

The Entry into Jerusalem, with all the accessories as here shown, is also not earlier than the 6th century. The scene on this panel conforms to the Byzantine type, though the gates of Jerusalem are not visible on the right, and there are no small figures in the palm-tree (cf. no. 23).

47. CYLINDRICAL RELIQUARY (*Plates XXV and XXVI*), possibly used to support a cross. A rectangular edifice with a steep tiled roof, and surrounded by four spirally fluted columns supporting a wreath in place of architrave, stands upon a high oval base enclosed at top and bottom between two plain raised bands bearing inscriptions. Both the bands and the wreath have circular drilled cavities at intervals, probably once containing gems or pastes in gold settings: all have suffered injury, more than half the wreath being broken or damaged, and portions of both inscribed bands broken away. Upon the base are carved four scenes—the Crucifixion, the Visit of the Maries to the tomb, Christ appearing to them, and the Ascension—the last subject being seriously damaged. In the *Crucifixion* (*Plate XXV*) the feet of our Lord rest upon a *suppedaneum* which itself rests on the ground. Longinus pierces the Saviour's right side with a spear, while Stephaton, who carries a vessel in his left hand, holds up the sponge upon a reed.

On either side stand the Virgin and St. John in attitudes of distress, while above are visible the sun and moon. In the scene at the tomb (*Plate XXVI*), two soldiers armed with spears, and round shields with designs perhaps representing metal ornaments upon the original weapons, are seated sleeping to the left of the tomb, which is a circular edifice with conical tiled roof and round-topped entrance standing on a rectangular base. To right of the tomb the angel, seated on a rock, is approached by two women bearing vessels of unguents. The circular cavity in the foremost soldier's shield was probably once filled with a gem or glass paste, or metal boss. To the right of this group Mary prostrates herself on the ground (*Plate XXVI*), before the feet of our Lord, who is here seen with a cruciferous nimbus holding a folded cloth in his left hand: conventional trees in the background indicate the garden. Although only one figure is seen at Christ's feet the reference is perhaps to Matt. xxviii. 9 rather than to John xx. 14-17, the scene usually known as the *Noli me tangere*. The whole section, from the sleeping soldiers to the standing figure of Christ, would then form a single subject with two scenes, as it does upon the ivory already mentioned (*see* no. 42 above), now in the Rylands

Library, Manchester. The same is the case in the miniature in the Syrian gospel of Rabula at Florence, which is held by some to be more recent than the MS. and to date from the 10th or 11th century.

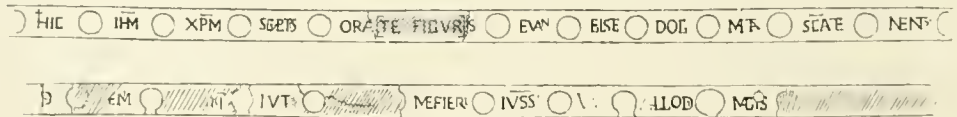
In the *Ascension* (Plate XXV) a group of disciples on the left, with hands raised, gaze towards the figure of our Lord, which has been almost entirely broken away, only the nimbus and a corner of the mantle remaining. On the right, conventional clouds are shown above, from which the hand of the Almighty (broken away) probably issued, while below a large half-closed blossom is all that remains of a conventional tree or plant separating this scene from the Crucifixion.

In the upper zone the symbols of the four Evangelists are seen in two of the spaces between the columns. At one end stands a seraph with six wings and extended hands: a similar figure probably occupied the opposite end, but has been entirely broken away.

Above the wreath, against the side of the roof, our Lord is seen seated (as judge?) on a throne without a back, between two angels: the heads of both angels are lost and our Lord's face is broken.

On the opposite side was a corresponding group now entirely lost except for what may be the tips of wings. The figures which occupied the ends are also missing.

The inscriptions (*see figure*) are round the two plain bands enclosing the gospel scenes. On the uppermost are a hexameter and pentameter:



*Hic Jesum Christum sculptis orate figuris
Evangeliste dogmata sancta tenent.*

The inscription on the lower band can only be deciphered in part; it has suffered more severely, and whole words are almost entirely gone. In the second part *me fieri jussit* is certain, the rest is partly illegible, though *V ||||| laude (?) magis* can be distinguished. It is most unfortunate that the name of the person who ordered the ivory to be made has completely disappeared. (For Carolingian metrical inscriptions on the Evangelists *see* J. von Schlosser, *Schriftquellen zur Geschichte der Karolingischen Kunst*, Vienna, 1892, 398, &c.)

H. 6.7 in. Given by Dean Conybeare of Llandaff, 1855.

H. Graeven, *Elfenbeinwerke*, series i, nos. 39-41 (photos).

See also A. W. Franks, *Archaeological Journal*, xiii, 1856, p. 88.

In the top of the roof is a narrow rectangular cavity half an inch deep, crossed at right angles by a hole drilled from side to side: it may have contained the tang of a metal cross, while the hole received the rivet which fixed it. The interior is hollow, the sides converging pyramidally. Round the base is a sunk bevel made to contain the slab by which the opening was closed, and the holes remain by which this slab was fixed. On the under surface of the edge are four holes for fixing the object to a base.

The style of the reliefs, with their thick-set figures and almost bloated faces, in some degree recalls that of no. 46.

For the Crucifixion in Carolingian art *see* under no. 51 below. The Maries at the tomb on Easter Morning is a subject which first appears in the 4th–5th century (for examples *see* Stuhlfauth, *Die Engel auf den Denkmälern der altchristlichen Kunst*, p. 140), and becomes more common in the 6th. The type seen in no. 7 above is exceptional. The soldiers are armed in the Carolingian fashion (cf. no. 50). The form of the tomb itself, which is simpler than was usually the case in early Christian art (*see* below), is like that on a sarcophagus at Milan (J. Bugati, *Memorie di S. Celso*, p. 242 and pl. i). No. 48 is more normal in this respect.

The Ascension is unusual, for in early western art the figure of our Lord is commonly seen, as in no. 48, ascending to the right at a higher level than the apostles. Exigencies of space may account for the treatment.

The symbols of the Evangelists are found in art from the 4th century (Mosaics at Sta. Restituta, Naples; ivory carving in the Trivulzio Collection—Molinier, *Ivoires*, pl. vi, &c.), and are far more frequent in western than in Byzantine art (*see* J. A. Herbert, *Burlington Magazine*, xiii, 1908, p. 162).

The Seraph is, on the contrary, more closely associated with East Christian art, occurring in the 6th century Syrian gospels of Rabula at Florence, and the 7th century MS. of Cosmas Indicopleustes in the Vatican Library. It is found on the Diptych of Rambona in the Vatican Library (R. Kanzler, *Catalogue*, pl. v), on which *see* under no. 30, and also in Carolingian illuminated MSS. It is mentioned by Sedulius Scottus (Carmen 82) as a symbol of the New Law:

Iste Cherub Christi nova signal mystica legis.

(*see* J. von Schlosser, *Schriftquellen zur Geschichte der Karolingischen Kunst*, p. 315).

The torse-like wreath serving for an architrave above the columns recalls wreaths used as borders in other Carolingian ivories (e. g. panel at Berlin, W. Vöge, *Catalogue*, no. 39 A). The trees in the lower zone are of a conventional type found in MSS. of the 10th and 11th centuries.

The form of this ivory may possibly be derived from one of the traditional types of the Holy Sepulchre, where the tomb appears as a structure of two stories or tiers, the upper of which is circular; cf. no. 7 above, and the 4th-century panel in the Trivulzio Collection at Milan (Molinier, *Ivoires*, pl. vi). An object of somewhat similar shape is the wooden metal-covered reliquary of Bego at Conques (early 12th century; *see* Didron, *Annales archéologiques*, xvi, 1856, p. 277; Molinier, *Hist. des arts appliqués à l'industrie*, iv, *L'orfèvrerie*, p. 115). On this reliquary the Carolingian style of the repoussé figures has been remarked.

48. PANEL: THE ASCENSION; THE HOLY WOMEN AT THE TOMB. Our



Lord, who has the cruciferous nimbus and carries a long cross, is represented in a mandorla: His right hand

grasps the hand of the Almighty, which issues from a cloud above. To right and left are two angels, the Virgin and the apostles, among whom St. Peter occupies the foremost place, holding his keys, the wards of which are carved monogrammatic form with letters of his name. Below the mandorla is a conventional hill flanked by two trees.

In the second scene the angel is seated to right before a tomb with scalloped cupola and spirally fluted columns, round one of which is a curtain: within is seen an empty sarcophagus: behind the tomb stand the three soldiers. The three Maries approach from the right carrying vases: behind them is a building with gabled roof.

See figure. 10th century.

L. 4 in. 1856. (Maskell Collection.)

Five holes in the border.

H. Graeven, *Elfenbeinwerke*, series i, no. 50.

The Ascension recalls that in the upper corner of the ivory panel in the Cathedral of Narbonne (*Jahrbuch der K. Preussischen Kunstsammlungen*, 1905, p. 14); and there is a certain analogy in the treatment of the draperies to that of the group to which nos. 42 and 43 belong.

For the monogrammatic keys carried by St. Peter, *see* under no. 59.

49. LEAF OF A DIPTYCH (?) with foliated border; part of THE ADORATION OF THE MAGI. Two Magi in short tunics, Persian ('Phrygian') caps, stockings, and shoes fastened with thongs advance from the right bearing their gifts. The foremost carries upon a cloth covering his hands a cylindrical vessel containing cups and other objects; the second holds a hemispherical bowl. In the background are buildings, one with round arch and tower, the other with a gabled roof. A second panel, now lost, must have contained the figure of the Virgin seated with the Child, and that of the third Wise Man.

Plate XXVII. 10th century.

L. 7.5 in. 1856. (Maskell Collection.)

There are several holes in the border: a crack on the left side is rudely mended with thread.

H. Graeven, *Elfenbeinwerke*, series ii, no. 30; *see also* W. Maskell, *Description*, &c., p. 150, no. 7; Westwood, *Fictile Ivories*, p. 137, no. 300.

The present panel, like so many others in the 9th and 10th centuries, probably copied a model of the 5th or 6th century. No. 14 shows an example of the Adoration dating from that period. For the iconography of the scene *see* note under that number. The veiling of the hands in both cases is a sign of oriental influence.

50. PANEL OF WHALE'S BONE. The subject, DAVID DICTATING HIS PSALMS, is contained within a raised border bevelled on the outer side and ornamented on the interior slope with a band of acanthus design.

On the right David is seated on a high-backed throne holding a scroll in his right hand and raising his left with a gesture indicating speech. He is beardless, and wears a long tunic with a mantle fastened on his right shoulder. On each side stand two guards: each is armed with a spear and an oval shield with large central bosses and conventional ornamentation upon the surrounding surface. The ground upon which they stand is carved in a design resembling foliated

scrolls. On the left four men are seated on square stools, two reading from long scrolls, two writing in books. In the centre is an open rectangular manuscript-box, the front of which is ornamented with a saltire enclosing leaves in the angles: it stands upon ground conventionally indicated by a waved scroll.

Plate XXVIII. 9th-10th century.

L. 11.4 in. Given by the National Art Collections Fund, 1907.

Found on the demolition of an old house on the north side of Hoxton Street, London, about 1845.

The Reliquary and Illustrated Archaeologist, vol. xi, 1905, frontispiece, and p. 53.

The surface of the high parts of the reliefs is very much worn: the left half of the panel is badly cracked, and the scroll held by one of the scribes is broken. Holes for iron hinges and hasp have been made without any care for the design, evidently at a late period; in a similar way two holes for a handle have been bored through the middle. Four smaller holes at the corners appear to have been used for fixing the panel to a flat surface. On the book in which the scribe in the top left-hand corner is writing, the date MDXV has been scratched by a later hand.

The subject is identical with that upon an ivory panel in the Louvre, in which, however, the king and his guards are in their natural position above the four scribes, instead of being relegated to one side. (E. Molinier, *Ivoires*, p. 133 and pl. xiii; and *Catalogue*, no. 7, p. 17.)

The carver of the British Museum panel evidently adapted a stock subject to suit the space at his disposal, and there is no reason why such a procedure should be regarded as very extraordinary. This disposition proves that the panel can never have been intended for use as a bookcover, but that it must have been made for some other purpose, possibly for one of the long sides of a casket similar to that in the Louvre (E. Molinier, *Catalogue*, as above, no. 11).

Boxes for books and manuscripts of the kind here seen are frequently represented in Carolingian illuminated MSS.; and scribes in similar attitudes are not uncommon. An example is the miniature in a Canon of the Mass of the second part of the 9th century in the Bibliothèque Nationale at Paris, where St. Gregory the Great is shown dictating to two scribes (Comte de Bastard's *Peintures des manuscrits*, pt. vii, fol. 196—British Museum copy). The Evangelists are frequently seen writing in the same manner. The contemporary use of codices and scrolls is commonly found in Carolingian art: it is seen, for example, in the Bible of the Monastery of St. Paul (Westwood, *The Bible of the Monastery of St. Paul near Rome*, Oxford, 1876, pl. xxix). The ornamentation of the shields of the guards may be compared with that seen on the reliquary no. 47 (*Plate XXVI*): it is a frequent feature in contemporary miniatures.

The character of the group on the right is reminiscent of late classical art, and suggests that such representations of Roman emperors as that of Theodosius upon the votive shield at Madrid provided the original model. The feeling for the antique is evident, and the draperies are well rendered.

The absence of a crown in the case of King David, here as well as in the Louvre panels, is not unprecedented. Saul seated between two guards in a miniature representing David attacking Goliath, in the Bible of the Monastery of St. Paul, is not even wearing a diadem, nor is David on the following page, where he is tearing his clothes at the news of Saul's death. In the latter miniature the metal ornaments and studs upon the shields of the guards are very well shown (Westwood, as above, pl. xvii and xviii).

The highly conventional manner of representing the ground is also common in Carolingian MSS.: no. 46, like other ivories in other collections, shows it in a less pronounced degree. It may be said that from early Christian times down to the late Middle Ages there was no attempt to observe or faithfully render features of landscape. Conventional types of trees, rocks, &c., already in use in the 5th century, were copied and re-copied over and over again (cf. no. 6, and see W. Kallab, in *Jahrb. der kunsth. Sammlungen des a.-h. Kaiserhauses*, xxi, 1900, pp. 1 ff.).

51. PANEL: THE CRUCIFIXION. Our Lord is crucified upon a very high cross surmounted by a titulus in the form of a *tabella ansata* inscribed *IHS NAZARENVS REX IVDÆORV*: his feet are nailed, and there is no suppedaneum. Upon either side the Virgin and St. John stand weeping upon bracket-like projections representing the ground: below them are Longinus and Stephaton, the one piercing our Lord's side with a spear, the other offering the sponge upon a pole, the bucket of vinegar standing on the ground beside him. To right and left of the titulus are the busts of the Sun and Moon. Foliated border of indifferent execution.

Plate XXII. 10th century.

L. 5.85 in. 1856. (Maskell Collection.)

The lower left-hand corner is restored from a point in the border opposite the Virgin's feet to a point below the right foot of Stephaton: the feet of Longinus and the lowest part of the cross are included in the restoration: two minute pieces have been added to the extreme edge in the right lower corner.

H. Graeven, *Elfenbeinwerke*, series i, no. 42. See also Westwood, *Fictile Ivories*, p. 113, no. 254.

This ivory represents the simpler type of Crucifixion without the secondary symbolic figures and other adjuncts so frequently adopted by Frankish artists. In this respect it may be compared with the panel in the Free Public Museums, Liverpool, on which, however, the visit to the tomb on Easter morning is also found (Graeven, as above, no. 1; C. T. Gatty, *Catalogue of the Mediaeval and later Antiquities*, Liverpool, 1863, pl. vii; Westwood, p. 102, no. 244).

This simpler type was naturally preferred by contemporary engravers on hard stones, who usually omit the two soldiers. These are seen, however, on the crystal intaglio in the Cabinet des Médailles at the Bibliothèque Nationale, Paris (E. Babelon, *Histoire de la gravure sur gemmes en France*, pl. iii, fig. 1).

For the Crucifixion in early Christian art see under no. 7.

On the treatment of the subject in Carolingian times see J. von Schlosser, *Schriftquellen zur Geschichte der Karolingischen Malerei*, Vienna, 1892, pp. 357 ff., and *Jahrbuch der kunsthist. Sammlungen des allerhöchsten Kaiserhauses*, xiii, pp. 1 ff.; Cahier and Martin, *Mélanges d'archéologie*, vol. ii, pp. 44 ff. The subject was not very popular in the Carolingian period, and is rare in illuminated MSS., von Schlosser only being able to cite seven examples. For the various positions of Longinus and Stephaton in Carolingian and later Crucifixions see Sauerland and Haseloff, *Der Psalter Erzbischof Egberts von Trier*, p. 98. For the names Longinus and Stephaton see Didron, *Guide de la peinture*, p. 196; F. X. Kraus, *Codex Egberti*, p. 25.

The Virgin and St. John, as in other ivories and crystal intaglios of the period, express their grief by holding their mantles to their eyes, instead of adopting the attitudes or gestures expressive of sorrow handed down from classical times. Sometimes the Sun and Moon hold up their mantles in this way. For the Sun and Moon in Carolingian and Romanesque art, see Cahier and Martin, as above, pp. 47 ff.; *Proceedings of the Society of Antiquaries of London*, vol. xxii, 1908, p. 228.

The suppedaneum, present in no. 47, is here absent. It is not a regular feature, and is frequently omitted.

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52. PANEL with foliated border: ST. MATTHEW. The Evangelist stands upon a slab with pearled border, holding his Gospel inscribed with the words *VOCA OPERARIOS ET RE(D)DE ILL MERCEDE* (Matthew xx. 8).

Plate XXVII. 10th-11th century.

L. 7.25 in. In the cover of a MS. (Harley, 2889) in the Department of Manuscripts.

H. Graeven, *Elfenbeinwerke*, series i, no. 53. See also Westwood, *Fictile Ivories*, p. 129, no. 288.

This panel has points of resemblance to another in the Chalandon Collection representing our Lord standing upon a somewhat similar foot-rest, the field being filled by busts of the twelve apostles in high relief (E. Molinier, *Ivoires*, p. 154; *Les Arts*, Paris, 1905, p. 23). The style of these busts recalls that of the heads in the panel of the Trivulzio Collection at Milan, on which the Emperor Otto and his family are represented at the feet of Christ (Westwood, p. 366, no. 8; Gori, *Thesaurus diptychorum*, iii, pl. xv; E. Molinier, as above, p. 143): a relation is thus established with the group of ivories, represented in the collection by no. 51, in which the drapery is treated in similar broad masses and the long heavy faces are often much alike. A panel in the Musée de Cluny at Paris, representing an apostle holding a scroll, may also be compared.

There are general affinities in the treatment of the features, drapery, and the broad foliated border, to the miniatures, more especially those of the Evangelists, in a German Book of the Gospels of the 11th century in the British Museum (Harley, 2820). St. Gereon is among the saints mentioned in this book, which was probably written in one of the great monasteries on the Rhine. The relationship is less close with some of the miniatures in the Psalter of Archbishop Egbert. The use of foliated borders, more various in design than those of the Carolingian period, is a common feature in Rhenish MSS. of the late 10th and early 11th centuries.

53. LEAF OF A DIPTYCH: THE NATIVITY AND BAPTISM. The groups representing these two subjects are separated from each other by a circular medallion with foliated border, in which are four half-figures of angels in clouds, with the inscription GLORIA IN EXSELSIS DŌ ET IN TERRA ✠ (*pax*). These figures have a direct relation to the scene below, where the shepherds with their flocks receive the message from an angel carrying a long cross, the inscription in the field reading (A)NGELVS AD PASTORES AIT ADVNCIO VOBIS GAVDIVM MAGNV. At the bottom is the Nativity, the Child lying upon a manger of masonry under a gabled roof with columns, at one end of which Joseph is seated, while the Virgin lies on a couch in the foreground. Over the manger are seen the heads of the ox and ass; on the background and manger are the words, IOSEP, MARIA, PRESEPE DN̄I.

In the space above the central medallion St. John the Baptist with six followers meets our Lord, who is attended by a disciple (?): St. John carries a scroll inscribed ECCE AGNVS DN̄I, and the waters of Jordan are conventionally represented in the background. At the top of the panel our Lord is seen in a hemispherical vessel standing on the bank of Jordan; St. John, on the left, touches his forehead, and an angel stands on the right carrying a garment in both hands. Above Christ's head are seen the dove, and the hand of the Almighty issuing from clouds. Inscriptions: PATERNA VOX, and BAPTISMV DOMINI. The panel is surrounded on three sides by a broad border boldly carved with a scroll of vine-leaves.

Plate XXX. About A. D. 1000.

L. 14.4 in.

Vetusta Monumenta, vol. v, pl. 31; H. Graeven, *Elfenbeinwerke*, series i, no. 34 (photo). See also Westwood, *Fictile Ivories*, no. 324, pp. 146-7; E. Oldfield, *Catalogue of select Examples of Ivory Carvings* (Arundel Society), X. i.

The back is sunk, with a border half an inch broad, showing that the panel was intended to receive wax for writing. The border is broken from the left side and from the left-hand corner at the bottom. Holes have been made in the top and bottom corners on the right side, and to the left of the central medallion towards the top.

This leaf belongs to the same school as the diptych of St. Nicaise in the treasure of the Cathedral of Tournai (best reproduced in *Gazette Archéologique*, x, 1885, pl. xxxvi; Rohault de Fleury, *La Messe*, vi, pl. 487; Molinier, *Ivoires*, pl. xiv), and a casket covered with carved bone panels in the Kaiser Friedrich Museum (W. Vöge, *Catalogue*, no. 42). In all examples are found the same inserted inscriptions, the same bold vine-scroll, and the stiff rendering of the drapery by multiple parallel lines: in the Tournai diptych, the arrangement with a large central medallion is also found. Some of these characteristics mark the bookcovers in the treasure of the Abbey of St. Gall (Molinier, as above, pl. x and xi), generally associated with the name of Tutilo, where, however, the execution of the scrolls is very superior. The bookcovers, which date from about A. D. 900, may have been made at St. Gall, the artist being evidently influenced by Carolingian models; the other ivories are probably to be regarded as the work of a late branch of the school of St. Gall, though the place of their manufacture cannot be certainly determined. It may have been Tournai itself, to which city the diptych of St. Nicaise may with some probability be assigned. These ivories are of exceptional interest as links between the expiring Carolingian art and the coming Romanesque style.

Baptism in a water-vessel instead of in the river itself is found elsewhere. It is seen in the Sacramentary of Drogo, Archbishop of Metz, in the Bibliothèque Nationale at Paris; on the reverse of a Carolingian ivory in the Victoria and Albert Museum (no. 257-1867); on early fons in England and the Continent—Kirkbourne, Darenth, West Haddon, St. Bartholomew at Liège, &c. (see A. Katharine Walker, *Introduction to the Study of English Fons*, 1908). The baptism of a saint in a German MS. of the 13th century is so represented (A. Haseloff, *Eine Thüringisch-Sächsische Malerschule*, &c., pl. xxvi, fig. 59). Later examples occur in MSS. of the 14th and 15th centuries, one occurring in the British Museum *Hours*, written and illuminated for John Duke of Bedford about A. D. 1425, fol. 24, where St. John stands by a lobed vessel on a high foot in which the figure of our Lord is immersed.

54. RELIEF, of morse ivory: a bearded king in a short tunic, low boots, and a long mantle fastened on the right shoulder. He wears a crown with two hoops crossing the head at right angles, and carries a sceptre. He stands upon a foliated projection, before a round arch supported on two columns with foliated capitals.

Plate XXIX. 11th century.

L. 4.25 in. 1885. (Rohde Hawkins Collection.)

Four holes are pierced in the ivory, two above the capitals and two above the bases of the columns.

H. Graeven, *Elfenbeinwerke*, series i, no. 48; Westwood, *Fictile Ivories*, p. 256, no. 726.

There is an early morse-ivory statuette of a ruler holding an orb in the Public Museum at Lille (Westwood, p. 419). The costume is found in MSS. of the 10th-11th century. For example, in the *Codex Egberti*, Herod in the Massacre of the Innocents wears a similar short tunic and long mantle (F. X. Kraus, *Die Miniaturen des Codex Egberti*, pl. xiii).

55. SUNK PANEL, partly in openwork: THE RAISING OF THE WIDOW OF NAIN'S SON. Our Lord, followed by a group of disciples, meets the bier as it is carried out of the city gate by two men accompanied by the weeping mother and other mourners. The background is pierced with a diaper of equal-armed crosses.

Plate XXIX. North German, Saxon, late 10th century.

L. 4.9 in. 1856. (Maskell Collection.)

A hole is pierced in each corner.

This panel belongs to a group of Saxon ivories, on which see W. Bode, *Geschichte der deutschen Plastik*, 1887, pp. 11-17; and Molinier, *Ivoires*, p. 146. Other examples are at Liverpool (Graeven, *Elfenbeinwerke*, series i, nos. 2 and 3; Westwood, *Fictile Ivories*, p. 142), Darmstadt, (Westwood, p. 141), the Royal Library, Berlin (Westwood, as above), and in the Trivulzio Collection at Milan (Westwood, p. 366; Bode, p. 12; Molinier, *Ivoires*, p. 143), the last example containing a representation of the Emperor Otto with his wife and son at the feet of Christ. The same subject is found on a contemporary panel in the Cathedral at Liège (Westwood, p. 483).

The ground pierced with crosses occurs on early bone caskets, on the horn covers of the Gospels of the Abbey of Morienval at Noyon (9th century), on the sides of the metal chair of the statuette of Ste. Foy at Conques (10th century), and other monuments. See *Monuments Piot*, vol. ii, pp. 219-220; and Molinier and Marcou, *Exposition rétrospective*, Paris, 1900, p. 65. A similar diaper of crosses is painted as a background to miniatures in the Psalter of Archbishop Egbert of Trier (end of 10th century; Sauerland and Haseloff, *Der Psalter Erzbischof Egberts von Trier*, pl. 27 and 28). In a German Book of the Gospels of the 10th century in the British Museum (Cotton MS., Tiberius A. ii), the shaft of a column in a page of the Eusebian Canons is covered with such crosses. The same design fills the border on an illuminated page in a German lectionary of the 11th century (Add. MS. 20, 692, f. 4 b).

56. PANEL: THE CRUCIFIXION. The figure of Christ rests upon a suppedaneum, but there are no traces of nails in the hands and feet. Above the head the hand of the Almighty issues from clouds, and in the angles of the cross are the symbols of the Four Evangelists. Both the panel and the cross have narrow raised edges.

Plate XXXI. 11th century.

L. 5 in. In the Department of Manuscripts, in the cover of a MS. (Harley 2820).

Graeven, *Elfenbeinwerke*, series i, no. 55. See also Westwood, *Fictile Ivories*, p. 144, no. 318; W. Maskell, *Description, &c.*, p. 160; E. Oldfield, *Catalogue of select Examples of Ivory Carvings* (Arundel Society), class V. m.

The Evangelists' symbols accompany the Crucifixion on a number of monuments of the 11th and 12th centuries, e. g. no. 62 below; panel (11th-12th century) in the cover of a book of the Gospels in the Church of S. Maria in Lyskirchen, Cologne (Victoria and Albert Museum photograph, no. 10019); ivory panel of similar date in the Grand-Ducal Museum at Darmstadt (C. Becker and J. von Hefner-Alteneck, *Kunstwerke und Geräthschaften des Mittelalters*, i, pl. xlvi); reliquary of St. Willibrord in the Münsterkirche at Emmerich, perhaps of yet earlier date (P. Clemen, *Die Kunstdenkmäler der Rheinprovinz*, vol. ii, 1892, pl. i, p. 47).

In Carolingian art they are also found, though here in association with the Evangelists themselves (panel in the Bibliothèque Nationale at Paris, Cahier and Martin, *Mélanges d'archéologie*, ii, pl. v).

The symbols were also placed at the extremities of metal processional crosses from an early date, e. g. cross in the collection of Marquis de Souza-Holstein in Madrid (F. X. Kraus, *Geschichte der christlichen Kunst*, ii, p. 322).

The *Dextera Domini* above the cross occurs on no. 35, and on another early ivory, the panel in the Treasury at Tongres (Cahier and Martin, as above, vol. ii, pl. vi); also in early MSS., for instance, the Anglo-Saxon Psalter of the 11th century in the British Museum (Cotton MS., Titus D. xxvii, f. 65. b). In the metal Cross of Lothair in the Treasury of Aix-la-Chapelle Cathedral the Dextera holds a wreath containing a dove (Cahier and Martin, i, pl. xxx).

57. SUNK PANEL, a sainted archbishop, tonsured and with the nimbus. He wears the pallium embroidered with numerous crosses over the chasuble; in his left

hand, which is covered by the folds of the chasuble, he holds a book, in his right a tau-shaped pastoral staff. Below, two smaller figures kneel and kiss his shoes. He stands beneath a rounded arch supported on two columns with foliated capitals.

Plate XXIX. 11th century.

L. 4.5 in. In the cover of an 11th-century lectionary (MS. Harley 2889 in the Department of Manuscripts).

H. Graeven, *Elfenbeinwerke*, series i, no. 54.

See also Westwood, *Fictile Ivories*, p. 161, no. 358; W. Maskell, *Description*, &c., p. 160.

The absence of a mitre is some indication of an early date; the tonsured head and beardless face recall the representations of archbishops in the 9th and 10th centuries (e.g. ivory carving now in the Fitzwilliam Museum at Cambridge, E. Molinier, *Ivoires*, pl. xii; Miniature representing the archbishop Egbert of Trier, F. X. Kraus, *Die Miniaturen des Codex Egberti*, pl. ii). Crosses on the pallium were introduced in the 10th–11th century, and the tau-cross was in common use in the 11th century. It seems, therefore, quite possible that the ivory carving is of about the same date as the MS.

58. SUNK PANEL: THE CRUCIFIXION. Our Lord, bearded and with long hair falling on the shoulders, is fixed to the cross by four nails, his feet resting upon a suppedaneum. To right and left stand the Virgin and St. John: above, two angels in half figure.

Plate XXXI. 12th century.

L. 5.44 in. 1856. (Maskell Collection.)

There are six holes in the border.

H. Graeven, *Elfenbeinwerke*, series i, no. 43.

The type is based upon the ordinary Byzantine representations of the Crucifixion dating from the 10th century and later.

59. PANEL: OUR LORD IN GLORY. Our Lord is seated upon the globe, which has a cable border. He is bearded and has the cruciferous nimbus; he wears a long tunic with wide sleeves embroidered at the borders, and a mantle. In his left hand he holds a book, in his right two keys, the wards of which simulate letters, as in the case of the monogrammatic keys often given to St. Peter (cf. no. 48): both the keys and the book are contained within discs or rings.

Plate XXXIV. 12th century.

L. 3.82 in. 1856. (Maskell Collection.)

The panel was perhaps originally rectangular. Six holes have been drilled into the edges.

Our Lord is here seen holding the book and keys which he is about to present to St. Peter and St. Paul. Cf. the cover of the Gospels of Charles the Bald in the Bibliothèque Nationale, Paris (Westwood, *Fictile Ivories*, p. 104); relief over the door at Andlau, and lunette at Sigolsheim (F. X. Kraus, *Kunst und Alterthum im Unter-Elsass*, i, p. 10, ii, p. 605, Strasburg, 1876); fresco in chapel at Montoire (De Caumont, *Cours d'antiquités médiévales*, pl. cv); stained glass window in the Cathedral of Lyon (L. Bégule, *Monographie de la Cathédrale de Lyon*, pl. opp. p. 106); Prayer-book of St. Elizabeth at Cividale (13th century; A. Haseloff, *Eine Thüringisch-Sächsische Malerschule*, &c., pl. xvi, no. 29).

The scene has analogies to that known as the *Traditio Legis*, first occurring on early Christian sarcophagi, in which our Lord stands between Peter and Paul, and gives a scroll to the former. It must be distinguished from other representations of Christ with keys, which are apocalyptic. Thus in an ivory carving in the Victoria and Albert Museum (Graeven, *Elfenbeinwerke*, series i,

no. 63; W. Maskell, *Description, &c.*, p. 142) he holds keys and a cup or censer; in the crypt of the Cathedral at Anagni he has keys in one hand and seven stars in the other. The allusion in these cases is to the keys of Hell and Death (Rev. i. 18-20).

For the rainbow or the globe on which Christ sits in majesty see below. The combination of rainbow or globe and mandorla, giving an outline somewhat similar to that of the seal no. 31, occurs fairly frequently in the art of the 12th century, e.g. in the Stavelot Bible in the British Museum, f. 136 (Add. MS. 28107), and on an ivory panel in the Grand-Ducal Museum at Darmstadt (no. 8. 884).

Keys with wards resembling letters usually suggesting the name *Petrus* in monogrammatic form occur from Carolingian times, cf. no. 48 above; an interesting example is on an embossed silver relic-box in the treasure of the *Sancta Sanctorum* at Rome (Ph. Lauer, in *Monuments Piot*, 1906, p. 64 and pl. vii). Other instances occur on the ciborium of St. Ambrogio at Milan and in the Bible of Charles the Bald (see E. Bertaux, *L'art dans l'Italie Méridionale*, i, p. 248; Rohault de Fleury, *Les Saints de la Messe*, i, *Saint Pierre*, p. 57 and pl. cii). The degradation of the *P* into *F*, as seen on the present ivory, is also found in a Canon of the Mass of the 9th century in the Bibliothèque Nationale at Paris (Comte de Bastard, *Peintures des manuscrits*, pt. vii, British Museum copy, f. 198). The monogrammatic form of the wards of St. Peter's keys is characteristic of Western, and not of Byzantine art.

It may be noted that St. Peter first receives the keys as an attribute on a sarcophagus of the 5th-6th century in the Mausoleum of Galla Placidia at Ravenna.

All the main features of the *Majestas Domini* are described by St. Jerome in his Commentaries on Isaiah, Ezekiel, Daniel, &c. (Daniel, ch. viii, Ezekiel i, x, Isaiah vi, &c.). He mentions the throne, and the rainbow seat, which he explains in the patristic sense as the sign of the covenant, promising mercy to sinners; the environment of four Cherubim and of the Evangelists or their symbols. In representations of our Lord seated among his disciples, such as are seen in early Christian art, the globe forms the seat (*Traditio Legis* in the Catacombs of S. Priscilla, 4th century: the same subject repeated in Cemetery of Commodilla, 6th century, see *Nuovo Bullettino di archeologia cristiana*, 1904, p. 165): we thus reach the type of *Rex Gloriarum* as seen in the lunette-mosaic at Sta. Costanza in Rome (Garrucci, *Storia*, pl. 207), and found again in the mosaics of Ravenna.

The mandorla or glory surrounding the whole body is at any rate as old as the 6th century. It encloses the infant Christ in his mother's arms in a miniature of the Etchmiadzin Gospels (J. Strzygowski, *Byzantinische Denkmäler*, vol. i, *Das Etchmiadzin Evangeliar*), and in the frescoes of Bawit in Egypt (J. Clédat, *Mém. de l'Institut Française d'Arch. orientale du Caire*, xii, 1904, pl. xcvi). The Virgin herself is so surrounded in the apse-mosaic of Panagia Katakaria in Cyprus (J. Smirnoff, *Vizantijski Vremennik*, iv, 1897).

The *Majestas Domini* was a very frequent subject in Western art down to the end of the Romanesque period, and then and later was brought into relation to the Last Judgement: in Byzantine art it is rare after the iconoclastic period (see F. X. Kraus, *Die Wandgemälde in der S. Georgskirche zu Oberzell auf der Reichenau*, p. 21).

The phrase 'Gloria Dei sive majestas' is derived from Ezekiel c. x.

60. SUNK PANEL: THE CRUCIFIXION. Our Lord's feet rest upon a suppedaneum, beneath which is a two-handled vase, but neither in the hands or the feet are nails visible. The cruciferous nimbus is scalloped, and the cross projects beyond its edges. To right and left stand the Virgin and St. John in mantles with embroidered borders. The head of Christ is touched by the hand of the Almighty which issues from clouds. On either side are the sun and moon, represented by busts with torches, covering their mouths with their hands. The border is carved with a double row of formal leaves.

Plate XXXI. 12th century.

L. 4.6 in. 1856. (Maskell Collection.)

The border is damaged along the inner edge on both sides.

H. Graeven, *Elfenbeinwerke*, series i, no. 49.

The cruciferous nimbus with cross projecting beyond the circle is found in the Crucifixion-miniature in the Lorsch Sacramentary in the Musée Condé at Chantilly (11th century), where the whole subject is treated in a very similar manner (*Le Musée Condé: Le Cabinet des Livres: Manuscrits*, vol. i, p. 64, Paris, 1900).

The two-handled vase near or beneath the cross is in general a characteristic of Western iconography. It is found in Carolingian art, and occurs in the Crucifixion-miniature in the 'Gospel Book' of Otfried (pupil of Rabanus Maurus), now preserved in Berlin (see Kollar in *Annales Vindobonenses*, i, p. 675). The chalice at the foot of the cross is also represented in Romanesque times (e.g. an ivory panel of the 11th-12th century in the Grand-Ducal Museum at Darmstadt, where the dragon and the figure of Adam are also seen). It sometimes appears in the same way in the Gothic period (*Proc. Soc. Ant. London*, xxii, pp. 224-5).

61. PANEL: THE CRUCIFIXION. Our Lord is fixed by four nails to a cross which is curiously ornamented with cross-hatching and bands of raised zigzag in counterchanged sections: his feet rest upon a suppedaneum with an arcaded front. To right and left are the Virgin and St. John: and above the arms of the cross, busts of the sun and moon, all in attitudes suggestive of grief. At top and bottom are bands of vine-scroll in which are small nude figures.

Plate XXIX. 12th century.

L. 6.1 in. 1856. (Maskell Collection.)

There is a single hole in the middle of the upper band of ornament. The small nude figures in the lower band are without their heads, and it is evident that the panel has been cut down from a larger size. The heads and the upper parts of the bodies in the upper band are restorations, the corners of the panel having been damaged.

Scroll borders similar in general treatment to those above and below this Crucifixion are found in MSS. of the 12th century. In a copy of Rabanus Maurus from Arnstein, now in the British Museum, there is (f. 33 b) a border formed of an undulating vine-scroll, in the convolutions of which are birds, animals, a human bust, and a small nude figure of a man playing a stringed instrument with a bow, the last so placed as to be seen upside down by the reader, and thus creating a similar impression to the little figures on the ivory. Small nude figures occur in the borders of another page (f. 5) in the same book. Others are to be seen in the Louvain Bible in the British Museum, dating from about A. D. 1150 (Add. MS. 14,790, f. 170 b). A St. Albans MS. of Josephus, of the third quarter of the 12th century (British Museum, Royal 13. D. vi, f. 1), shows a small nude figure in an energetic position in foliage; and the ornamentation of the St. Albans Psalter at Hildesheim (A. Goldschmidt, *Der Albani-psalter zu Hildesheim*) proves that this kind of illustration was also popular in England. Figures of men, armed and unarmed (but not nude), in the convolutions of scrolls are seen in the Romanesque sculpture (12th century) of the Minster church at Bonn (P. Clemen, *Kunstdenkmäler der Rheinprovinz*, vol. v, pt. iii, figs. 26 and 27, pp. 69 and 70, Düsseldorf, 1905). They also occur in the bronze crests of the great Rhenish enamelled reliquaries (O. von Falke, *Deutsche Schmelzarbeiten*, pl. li and lviii), and in other metal work of the period.

The treatment of the cross is peculiar. But in German MSS. of about this period it is sometimes coloured in a fanciful way. For instance, in a North German Missal of about A. D. 1200, in the collection of C. Dyson Perrins, Esq., exhibited in 1908 at the Burlington Fine Arts Club, the cross is striped red, white, and green. It is possible that such crude devices may be connected with the mediaeval tradition that the cross was made of four different species of wood (Vincent de Beauvais, *Speculum historiale*, vi, xlii).

62. PANEL of morse ivory: THE CRUCIFIXION, in very high relief. The feet of our Lord rest upon a suppedaneum. On either side stand the Virgin and St. John, while on the upper limb of the cross the dove is seen descending. In the four corners are the symbols of the Evangelists (cf. no. 56). All the figures have the nimbus, which is in each case in low relief.

Plate XXXII. 12th century.

L. 2.54 in. 1904. (Sneyd Collection.)

Two holes are pierced through the panel to right and left of the Virgin and St. John: five others are drilled vertically in the upper and lower edges. A vandyked border has been scratched down each side of the front by some possessor of the ivory.

For the symbols of the Evangelists flanking the cross *see* under no. 54. The panel may have been fixed to the side of a portable altar, like the following numbers. *See* under no. 64.

63. PANEL: THE CRUCIFIXION, in high relief. Our Lord is on a cross with suppedaneum, no nails being visible: the head is broken off, leaving a plain nimbus fully exposed. To right and left stand Longinus and Stephaton (*see* no. 51), the latter (whose head is also broken off) with bucket and sponge upon a pole, the former with a spear. Beyond them stand the Virgin and St. John in attitudes of grief, the latter holding a book.

Plate XXXIII. 12th century.

L. 5.24 in. 1903. (Sneyd Collection.)

Four holes are pierced through the panel, one at each corner.

Exhibited at the Art Treasures Exhibition, Manchester, 1857, and the National Exhibition of Works of Art, Leeds, 1868.

Probably from the side of a portable altar. *See* under no. 64.

The slipped or pointed lower end of the cross occurs at an earlier date, e. g. in the Gospels of Poussay in the National Library at Paris (MS. Lat. 10514, fol. 35, reproduced by A. Haseloff, *Der Psalter Erzbischof Egberts von Trier*, pl. lv, fig. 1), and in a more exaggerated form in the Crucifixion-miniature in a Sacramentary of the 11th century from Fulda in the University Library at Göttingen (*Zeitschrift für christliche Kunst*, 1894, p. 70, fig. 2). The curious conventional treatment of the ground recalls by its undulation the ground in Carolingian work (cf. nos. 45 and 50), but the plaited appearance (cf. no. 68 below) is a new feature.

64. PANEL: THE CRUCIFIXION, in very high relief. The feet of our Lord rest upon a suppedaneum very near the ground, the marks of the nails being visible: a cruciferous nimbus is carved upon the cross in low relief behind the head. To right and left are Longinus and Stephaton, the latter presenting the sponge on a pole, the former kneeling in supplication, his spear lying by his side. Beyond these two figures stand the Virgin and St. John, and beyond again are the two crucified thieves, their arms fastened over the arms of their crosses, and their feet resting upon suppedanea without any traces of nails. The ground is conventionally represented.

Plate XXXII. 12th century.

L. 5.26 in. 1856.

Two holes are drilled to right and left of the cross at the top: there are rebates along the edges.

This panel, like nos. 62, 63, 65 ff., may once have ornamented a portable altar similar to those at Melk (*Mittheilungen der K. K. Central-Commission*, Vienna, vol. xv, p. 30; Westwood, *Fictile Ivories*, pp. 456-7), where the ivory panels are in the same characteristic style; similar panels are in the Kunstgewerbe-Museum at Cologne with the twelve apostles, described as having originally covered the sides of an altar from Osnabrück; the Grand-Ducal Museum at Darmstadt possesses complete altars, nos. 59.690 and 58.746 (Westwood, p. 445; Labarte, *Hist. des arts industriels, Album*, pl. 108). Small panels with pairs of apostles in the same style, now in the Kaiser Friedrich Museum (Vöge, *Catalogue*, nos. 46-51), were used to ornament caskets. The panels at Cologne are in a style allied to that of the Low-Saxon-Westphalian art of which Roger of Helmershausen was a conspicuous representative (O. von Falke, *Bulletin, Kunstgewerbe-Museum, Cologne*, 1906-7).

The Crucifixion between the thieves is treated in a somewhat similar manner as early as the late 10th century (F. X. Kraus, *Die Miniaturen des Codex Egberti*, pl. xlix and l), though in the first miniature only Stephaton is present with the Virgin and St. John, a second mourning woman, and the dicing soldiers; while in the second the only figures in the foreground are Longinus and the soldiers breaking the thieves' knees.

65. PANEL: THE FLAGELLATION, in high relief. Our Lord, in a short loin-cloth and without the nimbus, is bound by the hands to a tree, and scourged by two men in short tunics, who stand on either side. On the left side is a narrow border of geometrical ornament.

Plate XXXII. 12th century.

L. 1.95 in. 1903. (Sneyd Collection.)

Exhibited on the same occasions as no. 61.

Along the left edge is a rebate. Two holes pierce the panel, one at the top right-hand corner, the other between the legs of the left-hand figure.

66. PANEL: CHRIST IN GLORY, in high relief. Our Lord is seated upon the globe, which is scalloped and has a pearled border; a mandorla, on which a cruciferous nimbus is carved in low relief, is behind the upper part of his body and supported by two diminutive angels. He holds the book in his left hand; his right (now broken) was raised in the gesture of benediction. His feet rest upon a foot-stool, at the sides of which kneel two small figures. To right and left stand two angels in long tunics, mantles, and embroidered shoes, each holding a book. Beyond them are two apostles with books.

Plate XXXIII. 12th century.

L. 5.24 in. 1903. (Sneyd Collection.)

Exhibited on the same occasions as no. 61.

The heads of the standing angels and the right arm of our Lord are broken off. There are four holes beyond the four diminutive figures.

The two small kneeling figures appear to be the Virgin and St. John, who are seen as intercessors to right and left of our Lord in mediaeval representations of the Judgement. For the mandorla and globe or rainbow see under nos. 30 and 59.

67. PANEL: SIX APOSTLES AND A SERAPH, in high relief. The apostles, who hold books, are seated full face upon three benches without backs, with the exception of the last on the right, who turns sideways and has a chair with low back.

Plate XXXIII. 12th century.

L. 6.92 in. 1903. (Sneyd Collection.)

Exhibited on the same occasions as no. 61.

The panel is pierced with four holes, two between the last two figures at each end. Groups of apostles are similarly represented in Rhenish metal work of the period, e. g. the relief from Coblenz in the Musée de Cluny at Paris (O. von Falke, *Deutsche Schmelzarbeiten*, p. 94 and pl. 93). The benches are very similar to those represented in German art about two centuries earlier (F. X. Kraus, *Die Miniaturen des Codex Egberti*, pl. xvii).

68. PANEL: SIX APOSTLES AND A SERAPH, in high relief, corresponding to the last.

Plate XXXIII. 12th century.

L. 6.9 in. 1903. (Sneyd Collection.)

Exhibited on the same occasions as no. 61. There are four holes drilled through the panel.

69. PANEL: THE CRUCIFIXION, between the Virgin and St. John, in high relief. The Virgin's left arm is raised over her shoulder: St. John's right hand is also raised to express his grief. The feet of Christ rest upon a suppedaneum which touches the ground: behind his head is a cruciferous nimbus.

Plate XXXII. Rhenish, second half of the 12th century.

H. 2.9 in. This and no. 70 are inset in a portable altar from the abbey of Scheida, formerly in the Debruge-Duménil, Soltykoff, Sellières, and Carmichael Collections.

The lower part of the panel projects like a flange, and there is a slight rebate round the other three edges. The two panels somewhat recall those inset in an enamelled book-cover at Trèves, but perhaps originating in Hildesheim (Von Falke, *Deutsche Schmelzarbeiten*, &c., pl. ciii; Palustre and Barbier de Montault, *Le trésor de Trèves*, pl. xiii). Dr. von Falke considers the date of the enamels on this book-cover to be about A. D. 1160.

70. PANEL in very high relief. The Virgin enthroned with the Child between two episcopal saints.

Plate XXXII. Rhenish, second half of the 12th century.

H. 2.9 in. See under no. 69.

The relief is higher, and the lower part of the panel projects further than in the last example.

The fluted nimbus, which first appears about the 9th century, occurs in German Romanesque art (von Falke, *Deutsche Schmelzarbeiten*, &c., pl. cviii, reliquary from Fritzlär).

The low mitre is of the form worn in the 12th century; cf. the mitre of an archbishop in a 12th century MS. in the Library at Trèves, and that of St. Gregory in MS. Lat. 2287 in the Bibliothèque Nationale, Paris, both figured by Rohault de Fleury, *La Messe*, vol. iii, pl. 635 and 667.

71. HEAD OF A TAU-CROSS, imperfect. On each side is a medallion with the half figure of an angel raising his right hand in the gesture of benediction; the border is of leaves alternating with circles formerly set with coloured stones or pastes, of which only one remains in its place. The rest of the surface is covered with boldly carved foliage sometimes enclosing short pearled bands. The whole is pierced vertically to receive the end of the staff.

Plate XXXIV. 12th century.

L. 2.8 in. H. 1.8 in. Given by A. W. Franks, Esq., 1874.

The staff perhaps terminated in dragons' heads, somewhat after the manner of no. 32.

See *Proc. Soc. Antiquaries of London*, 2nd series, vol. vi, p. 126.

The work may be compared with that of the complete tau in the Victoria and Albert Museum, no. 371. 71 (*Archaeologia*, lviii, p. 412, fig. 5), also with the carving formerly in the Meyrick Collection (W. Maskell, *Description of the Ivories*, p. lxxv). For somewhat similar taus see also Bock, *Liturgische Gewänder*, ii, pl. xxx, fig. 2, and Mabillon, *Annal. Benedict.* i, p. 528.

For the incrustation of ivory carvings with gems or pastes cf. nos. 27 and 47.

72. PART OF A FLABELLUM of morse ivory, in the form of a capital. The sides are carved with a floral design resembling honeysuckle, and at each corner is a wingless dragon to which clings a nude male figure. Round the top is a pearled band.

Plate XXXIV. 12th century.

B. 2.26 in. 1856. (Maskell Collection.)

The capital is pierced vertically by a hole .36 in. in diameter. The top is concave; and on each side the pearled band round it has been scraped flat and pierced with two holes.

NOTE. See also Addendum, no. 613, p. 179.

D. ITALIAN, FRENCH, AND SPANISH.

73. PANEL: THE DESCENT FROM THE CROSS. Joseph of Arimathea, standing upon a stool, receives our Lord's body, while Nicodemus on a ladder releases the left arm from the cross. The Virgin, standing on the left, kisses the right hand, and St. John bows his head over the feet. Above the arms of the cross are two half-figures of angels.

Plate XXXII. Italo-Byzantine, 12th century.

L. 4.1 in. 1856. (Maskell Collection.)

The head of Christ, the arms of Nicodemus, the right fore-arm of the Virgin, and the two prominent arms of the angels are restored. A large irregular hole has been broken through the cross above the arms; smaller holes have been bored below the angel on the left and in five places round the sides. Traces of gilding are visible near the edges.

H. Graeven, *Elfenbeinwerke*, ser. i, no. 50.

The treatment of the subject resembles that upon several ivories clearly reproducing Byzantine models, and probably made in the south or east of Italy. The nearest parallels are a panel in the Museo Civico at Ravenna, with the Deposition and Mourning for the dead Christ (Westwood, *Fictile Ivories*, p. 360), and other panels in the treasury of the Cathedral of Hildesheim, and in the Trivulzio Collection at Milan: a panel formerly in the Spitzer Collection (Venturi, *Storia dell' arte italiana*, ii, p. 619) may also be compared. The same general type is preserved in a rather later Italo-Byzantine MS. of the beginning of the 14th century in the British Museum (Add. 34,309, fol. 20): there, however, St. John stands erect, and Nicodemus is upon a stool of two steps instead of a ladder: the type had passed into Germany before this, as it occurs in a miniature of Dr. Haseloff's Thuringian-Saxon group (A. Haseloff, *Eine Thüringisch-Sächsische Malerschule des 13ten Jahrhunderts*, p. 153). The original Byzantine composition is well illustrated by an ivory from the Chalandon Collection (*Monuments Piot*, vi, 1898, pl. vii, fig. 1, and *Les Arts*, June, 1905, p. 23).

74. HEAD OF A CROZIER: a plain volute terminating in a serpent's head. In the jaws are the extremities of the wings of the ox of St. Luke, which stands facing in the same direction with a scroll under its fore-feet.

Plate XXXV. Italian, 12th century.

H. 5.1 in. 1896. Obtained in Italy.

The volute is octagonal in section. The right fore-leg and the left horn of the ox are broken

off. The whole ox, except the two hind hoofs and the hoof of the right fore-leg, and the tips of the wings, has been at one time broken away and replaced.

There appears to be no doubt that the animal within the volute of this crozier is intended for an ox, a very unusual feature, the lamb being most commonly represented in this position. For types of mediaeval croziers, see A. de Bastard, *Études de symbolique chrétienne*, 1861; and A. Martin, in Cahier and Martin's *Mélanges d'archéologie*, vol. iv, pp. 145 ff.

75. HEAD OF A CROZIER: the volute, which is octagonal in section, terminates in a serpent's or dragon's head; within the volute a cockatrice bites the monster's tongue, setting its feet against the lower jaw. Against the shaft and below the volute, which it appears to support, is an eagle.

Plate XXXV. French, 12th century.

H. 5.52 in. 1856. (Maskell, formerly Bouvier, Collection.)

The volute and shaft are ornamented with ovals and circles in gilded gesso in which gems or pastes may have been fixed. The cockatrice is gilded, with red comb and black or brown wings. The serpent is black, with red tongue. The neck, which has lost much of the colouring, was ornamented with a diaper of drop-shaped figures in relief, only a few of which now remain. The lower end of the shaft has a socket, in which is the worm of a screw.

This appears to be the crozier reproduced by Victor Gay, *Glossaire archéologique*, p. 505; only in his illustration there is a knop at the bottom.

A tradition, recorded by Mr. Maskell, associates this crozier with the name of St. Bernard. It is said to have been preserved at Dijon until the Revolution, with relics of the Saint.

76. HANDLE OF A FLABELLUM, part of the upper end hollowed and cut to receive a screw, the lower end terminating in a projection carved with the corresponding worm. The surface is divided into four zones separated by two pearled horizontal bands, and one ornamented with formal flowers separated by rows of dots. Each zone contains two pearled round arches supported on plaited or pearled bands simulating columns: the spandrels are filled with foliage. In the three upper zones are the twelve apostles in pairs, all holding books or scrolls, except St. Peter (in the top zone), who carries a bunch of three keys. In the lower zone are the symbols of the evangelists, with finely carved foliage.

Plate XXXVI. South French (?), 12th century.

L. 8 in. 1856. (Maskell Collection.)

This part of a flabellum handle should be compared with another section in the Victoria and Albert Museum, finely carved with animals and monsters (W. Maskell, *Description, &c.*, p. 135, no. 373, 71), and with the section in the Kaiser Friedrich Museum at Berlin (W. Vöge, *Catalogue*, 1902, no. 75). Another early example is in the Louvre (*Gazette des Beaux-Arts*, 1898, p. 491).

The ornamental treatment of shafts of columns here seen is represented in sculpture of the 12th century. It occurs, for example, on the exterior of the Chancel of St. Peter's Church, Oxford (J. H. Parker, *Glossary of Terms used in Architecture*, pl. i, fig. 9). On the flabellum, or liturgical fan, see the article in Smith's *Dictionary of Christian Antiquities*.

77. PANEL, our Lord, beardless and with cruciferous nimbus, seated within a mandorla, above and beneath which are the symbols of the Evangelists: in his hand he holds a long cross and a book. Below is an inscription in two lines: OB AMOR

CS RADEGID | FIERI ROGAVIT. The work, which is in very flat relief, is surrounded by a narrow border of cable and zigzag; similar borders surround the glory and the nimbus. A plain margin extends beyond the carving.

Plate XXX. *Spanish or French, 10th-11th century.*

L. 11.2 in. 1894. (Formerly in the Stein and Spitzer Collections.)

The unornamented borders are pierced with numerous holes, two at the top being of large size. The names of previous owners of the panel have been scratched upon the back in comparatively modern times.

La Collection Spitzer, I, *Ivoires*, pl. xi (Paris, 1893); Graeven, *Elfenbeinwerke*, ser. i, no. 33; see also *Gazette des Beaux-Arts*, 2^e période, xviii, 1878, p. 275, and xxv, 1882, p. 110.

This panel is one of those which is now assigned to Spain, like other ivories of early date and obscure affinities (cf. panel in the Louvre, *Les Arts*, 1902, p. 16).

Mannerisms in the general treatment recall early Spanish miniatures: the conventional rendering of the drapery with the close parallel bands, short transverse lines and frequent dots, and the conventional markings on the body of the ox of St. Luke, find parallels in Spanish illuminated books. Details of this kind occur in the copy of Beatus on the Apocalypse in the British Museum (Add. MSS. 11695), the illumination of which was completed in A. D. 1109. This MS., however, is a later example than others in existence, and is somewhat archaic in style: an illuminated copy of the same book, dated A. D. 894, is in the possession of Henry Yates Thompson, Esq. Another is in the John Rylands Library at Manchester.

M. Darcel (*La Coll. Spitzer*, I, p. 23, and *Gazette des Beaux-Arts*, as above, p. 275) was inclined to assign the panel to the 8th century, and certainly the work is of a primitive character. But the subject of the *Majestas* (see under no. 59) is treated in a manner suggestive of a later period, and the feeble flat relief is probably due to the inexperience of a carver working in a place where the traditions of a finer style were unknown. It recalls the work upon the oliphant of Jász Berény in Hungary, on which bands of zigzag are also used as borders (J. Hampel, *Allerthümer des früheren Mittelalters in Ungarn*, II, p. 896 ff.), and a second oliphant in the Musée de Cluny, where the draperies in the religious subject show somewhat similar mannerisms to those of the Beatus manuscript and of our panel (A. Giraudon, photo 283; Ch. Cahier, *Nouveaux Mélanges*, II, pp. 43, 44). A manuscript may indeed have served as a model, rather than another ivory, though in the stone reliefs at S. Miguel de Linio, near Oviedo, which seem to be inspired by a consular diptych, there is an almost equal absence of modelling (see Introduction, p. xxx).

The inscription has been variously read, according as 'Radegid' is regarded as nominative or genitive. On the latter theory we have *Ob amor(em) C(hristi) S(anctae) Radegid(is) fieri rogavit*, understanding *et* between *Christi* and *Radegid(is)*, and leaving a proper name in the nominative to be supplied by the inscription on a lost second leaf. On the former theory we might read: *Ob amor(em) C(hri)s(ti) Radegid fieri rogavit*, or *Ob amor(em) c(ruci)s (or c(rucis) s(anctae))*, &c. The letter *C* occurs as an abbreviation for *crux* upon an early Spanish cross (E. Hübner, *Inscriptionum Hispaniae Christianarum Supplementum*, 1900, no. 360, p. 45), but the angular form of the letter *O*, though frequent in early Spanish inscriptions, is as commonly found north of the Pyrenees.

The name Radegid is allied to the northern Teutonic forms Radgarda, Ratgardis, Ratgart, &c. (E. Förstemann, *Altdeutsches Namenbuch*, 1900, p. 1211): it has also an analogy with the Frankish form Radegund. Indeed the relationship between the art of South-West France and that of Spain in Carolingian times, as evidenced by the Sacramentary of Gellone in the National Library at Paris (A. Haseloff, *Der Psalter Erzbischof Egberts von Trier*, p. 58), makes it possible that the panel may have been carved in Southern France. If the reading *Ob amorem sanctae Radegidis* is adopted, such an attribution might appear even more probable, the proper name being regarded as a variant of Radegund.

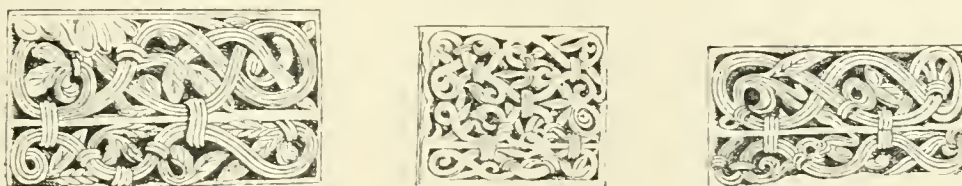
Although as a rule our Lord when enthroned in majesty holds the book in his left hand and

with his right makes the gesture of benediction, it is not unusual to find a cross in his right hand. This is the case, for example, on the embossed metal cover of the Gospel-book of Theophanu (A. D. 1039) at Essen (P. Clemen, *Die Kunstdenkmäler der Rheinprovinz*, vol. ii, part iii, pl. 1, and G. Humann's later reproduction); on the column at Marbach (F. X. Kraus, *Kunst und Alterthum in Elsass-Lothringen*, ii, 431); on the Gallus Portal of the Minster at Bâle (A. Lindner, *Die Basler Galluspforte und andere romanische Bildwerke der Schweiz*, 1899). On the oliphant in the Musée de Cluny our Lord holds the long cross in his left hand and makes the gesture of benediction with his right. On an ivory panel of the 11th-12th century in the Grand-Ducal Museum at Darmstadt, he holds both book and long cross in his left, while with his right he makes the gesture of benediction. On the golden altar frontal at Aix-la-Chapelle he holds a long cross in his right hand and the book in his left (Rohault de Fleury, *La Messe*, vol. i, pl. lxxxvii).

E. CHESSMEN AND DRAUGHTSMEN.

78. CHESSMEN AND DRAUGHTSMEN of morse ivory, found in the spring of 1831 in a small subterranean chamber resembling an oven in the parish of Uig, Isle of Lewis: the chamber, which was some depth below the surface, was exposed by a destructive inroad of the sea.

Plates XXXVIII- XLVIII. 12th century.



Details of sculptured ornament from Kilpeck Church. (*See next page.*)

Purchased, 1831.

Eleven other pieces from the same find, formerly in the Londesborough Collection, were acquired by the National Museum of Antiquities of Scotland in 1888.

Archæologia, xxiv, 1832, pp. 203 ff.; *Annaler for Nordisk Oldkyndighed*, Copenhagen, 1838-9, pp. 138 ff.; Daniel Wilson, *The Archaeology and Prehistoric Annals of Scotland*, pp. 567 ff., Edinburgh, 1851; *Catalogue of the National Museum of Antiquities of Scotland*, p. 374 (Edinburgh, 1892); W. Maskell, *Description, &c.*, p. lxxii; F. W. Fairholt and T. Wright, *Miscellanea graphica*, pl. viii (London, 1857).

From the number of pieces preserved it is clear that in the original find several sets of chessmen were represented. The theory that these objects were wrecked with a Scandinavian vessel is discredited by their discovery in a chamber, and there seems no greater reason to assign them a Norse than a British origin. From an earlier period than the 12th century the relations between Britain and Scandinavia were very close; artistic influences were constantly interchanged, and common features of ornament are found on both shores of the North Sea, with the

result that it is often difficult to say to which side a given object belongs. Dr. Wilson long ago set forth the arguments in favour of a Scottish origin, and it is possible by a similar course of reasoning to consider the possibility of an origin yet further south. Ornament of a style very similar to that upon the chair-backs of the seated figures is to be seen in English MSS., e. g. in the initials of the *Miracles of St. Edmund* in the Library of Dorchester House, a book written at Bury St. Edmunds in the first half of the 12th century (*New Palaeographical Society*, pl. v, 1907, pl. 113-115). In the full-page miniatures of this book chairs ornamented with arcading and floral designs are also represented, while the warriors are armed like the chess-knights and have devices upon their shields. Devices are also seen on the shields in an English Psalter (Cotton MS. Nero C. iv) dating from about A. D. 1160. Adorsed lions and foliage similar to no. 85 occur on a bronze top of a censer found at Canterbury (Fig. on p. 66), probably of much the same date (*Proceedings of the Society of Antiquaries of London*, xxi, p. 354) and related to other parts of censers discovered in the Thames, and at Pershore in Worcestershire. Sculptured foliate designs recalling that of other numbers are found in the church of Kilpeck in Herefordshire (*see* figure on p. 63, after G. R. Lewis, *Illustrations of Kilpeck Church*).

These resemblances seem to be equal in evidential value to those adduced in favour of a Scandinavian origin. Such wooden sculptured reliefs as those from the Church of Hyllestad in Norway (*Mém. de la Soc. royale des Antiquaires du Nord*, vol. for the years 1866-1871, p. 330), or of the ancient wooden chairs of the same country (Harry Fett, *Bænk og Stol i Norge*, figs. 56 ff., Christiania, 1907; J. von Hefner Alteneck, *Trachten, Kunstwerke und Gerätschaften des Mittelalters*, vol. ii, pl. ciii. civ), do not appear to stand in any nearer relationship to the chessmen than the examples adduced from contemporary English art. The warders biting the tops of their shields (nos. 123-5) illustrate a traditional habit of Norse warriors, but Berserker were familiar to the nations of Northern Europe, and might well be represented in the art of any people with whom they had come in contact. Norse ivory must have been a common article of commerce in the 12th century, so that the material has little bearing on the question of origin.

The devices upon the shields of the knights are especially noticeable, as precursors of armorial bearings. Some of them admit of description in heraldic terms.

78. KING, bearded and wearing a floriated crown, seated upon a high-backed chair. He wears a long mantle fastened upon the right shoulder with a circular brooch, and beneath it a long tunic with close sleeves: he holds a sheathed sword across his knees with both hands. His long hair falls over his shoulders in four long curls touching the back of the chair, which is ornamented in two compartments with a double floral scroll and a dragon with floriated tail. On the sides of the chair are interlaced designs (fig. on page 67, no. 6 on the right, and no. 10 of the same figure on the left).

Plates XXXVIII and XXXIX.

H. 4 in.

Archæologia, xxiv. 1832. pl. xlvi, figs. 1 and 2.

79. ANOTHER, beardless, in similar costume and attitude, but with the head protruding. The back of the chair has a floral design, the upper scrolls of which are held by monsters' heads surmounting the uprights. On the sides of the chair, interlaced designs (fig. on page 67, no. 13, on the right; the same figure, no. 20, on the left).

Plates XXXVIII and XXXIX.

H. 4 in.

80. KING, similar, but with beard and moustache. The designs on the back and sides of the chair not unlike those of the last number (fig. on page 67, no. 18, on the right; the same figure, no. 12, on the left).

Plates XXXVIII and XXXIX.

H. 3.5 in.

The surface has decayed in places, and a large flake has been detached over the left knee.

81. ANOTHER, similar; beardless and with straight hair. The back of the chair is of similar design: on the right side is the interlaced pattern shown in fig. on page 67, no. 7; on the left side that of the same figure, no. 19.

Plates XXXVIII and XXXIX.

H. 3.6 in.

The crown and head are badly damaged at the back, and the crown is chipped at the front.

82. ANOTHER, bearded; the hair behind in six long curls. The back of the chair is divided into three vertical bands of floral and other ornament: on the right side is the design of fig. on page 67, no. 26; on the left, that of no. 4 in the same figure.

Plates XXXVIII and XXXIX.

H. 3.75 in.

All the projections of the crown are broken, as also the central part of the sword. A large flake is lost from the left shoulder, and a small one from the upper part of the right. A shallow hole has been bored in the crown of the head.

A similar band of ornament composed of trefoils within the angles of a zigzag occurs on the base of a 12th-century chessman figd. *Arch. Journal*, vi, p. 170.

83. ANOTHER, similar; bearded, with the back hair in five curls. The back of the chair is divided into two horizontal compartments separated by a band of zigzag, the upper filled with an interlaced arcading of round arches, the lower by a floral design. The sides of the chair have interlaced patterns in two styles (fig. on page 67, no. 8, on the right; the same figure, no. 3, on the left).

Plates XXXVIII and XXXIX.

H. 3.1 in.

The interlacing arches are a familiar feature upon Norman Cathedrals and Churches, and upon fonts, e.g. that at Avebury, Wilts. Cf. nos. 87 and 92.

84. QUEEN, in long mantle and tunic, wearing a floriated crown over a long veil which hangs down over the shoulders. She is seated in a chair ornamented on the back with a bold floral design with monsters' heads at the top, and on the sides with interlacings (on the right side, fig. on page 67, no. 11; on the left, the same figure, no. 14). In her left hand she holds a horn, while her right hand is placed against her cheek.

Plates XL and XLI.

H. 3.78 in. One floriation of the crown is broken.

Archaeologia, xxiv, pl. xlvi.

85. QUEEN, similar, but without the horn, and with a crown of ten floriations. The chair is finely ornamented at the back with two confronted lions (?) and foliage, the



sides with interlaced designs (on the right side, fig. on page 67, no. 17; on the left, the same figure, no. 9).

Plates XL and XLI.

H. 3.15 in. Three floriations of the crown are broken.

For the animals cf. the bronze top of an Anglo-Saxon censer from Canterbury (*Proc. Soc. Antiquaries of London*, xxi, p. 354, figured on the present page).

86. ANOTHER, similar, with a crown of eight floriations. The carving at the back of the chair shows two monsters with tails terminating in flowers biting the lower bar; the upper bar is also held by monstrous heads. On the right side of the chair is the design of fig. on page 67, no. 22; on the left, that of the same figure, no. 24.

Plates XL and XLI.

H. 3.15 in.

87. QUEEN, similar; the sleeves on the right arm show that two undergarments are worn. The back of the chair is divided into two compartments, the upper foliated, the lower ornamented with interlacing arches. On the sides, two different foliated designs: on the right side that of fig. on the present page, no. 25; on the left, that of the same, no. 27.

Plates XL and XLI.

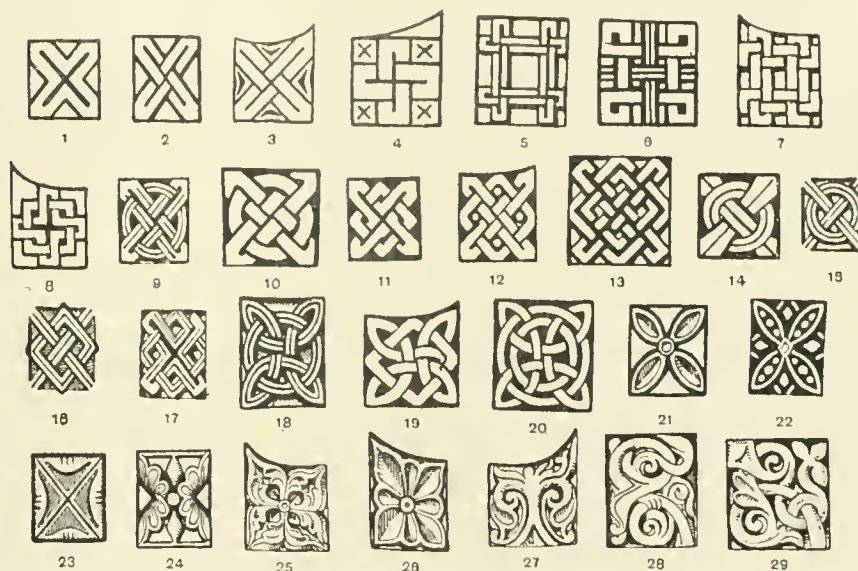
H. 3 in.

The crown is badly damaged.

88. ANOTHER, similar. The back of the chair is ornamented with bold spiral foliage, and has a cloth hanging over the back. On the right side is the design of fig. on the present page, no. 23; on the left, that of the same figure, no. 21.

Plates XL and XLI.

H. 3.82 in.



Designs carved on the sides of the chairs of chess-pieces from Lewis.

89. BISHOP, seated in a chair with high back, and holding a book and crozier. He wears a chasuble, on the back of which is a cross. On his head is a low mitre with infulac. His hair is long and straight.

The back of the chair is carved with symmetrical floral scrolls which pass in and out of the transverse bars. On the sides are further floral designs; on the right, that of fig. on the present page, no. 28, on the left, no. 29 of the same figure.

Plates XLII and XLIII.

H. 3.82 in.

90. ANOTHER, similar, but with the crozier in the left hand and raising the right in the gesture of benediction.

The back of the chair is carved with floral scrolls, and has no cross-bar at the top; on the sides are interlaced designs; fig. on page 67, no. 5, on right; the same, no. 18, on the left.

Plate XLII and XLIII.

H. 3.81 in.

Archæologia, xxiv, pl. xlvii, figs. 1 and 2.

91. BISHOP, similar. The chair is carved at the back with a different floral design; on the sides are interlaced patterns; on the right, fig. on page 67, no. 16; on the left, the same, no. 15.

Plate XLII and XLIII.

H. 3.44 in.

The part of the crozier between the hand and chin is broken off.

The figure is badly cracked down both sides.

92. ANOTHER, similar, but holding a book in the right hand.

The back of the chair has two broad bands of ornament divided by a narrow band of zigzag. At the top is a band of arcading formed of interlaced arches, at the bottom a band of interlacing. On the right side is fig. on page 67, no. 1; on the left, the same, no. 2.

Plates XLII and XLIII.

H. 3.24 in.

The back has been broken and repaired.

For the interlaced arches cf. no. 83.

93. ANOTHER, with crozier in the right hand, and book in left.

The back of the chair carved with a design resembling the heraldic frette: the top cross-bar is held by two monsters' heads and is serrated along the under side. On each side of the chair is incised a parallelogram within which are inscribed two semicircles, their chords formed by the lines at the top and base.

Plates XLII and XLIII.

94. ANOTHER, standing, wearing a cope and holding the crozier with both hands.

Plates XLII and XLIII.

H. 3.5 in.

95. ANOTHER, similar.

Plates XLII and XLIII.

H. 3.75 in.

The surface is much flaked and weathered.

96. ANOTHER, similar.

Plate XLIV.

H. 3.75 in.

97. ANOTHER, similar, but apparently wearing a chasuble.

Plate XLIV.

H. 3 in.

98. BISHOP, similar, in a cope, holding book in right hand and crozier in left.
Plate XLII and XLIII.
 H. 3.75 in.
Archaeologia, xxiv, pl. xlvii, fig. 3.
99. ANOTHER; crozier in right and book in left hand.
Plate XLIV.
 H. 3.25 in.
100. ANOTHER, similar, but wearing a chasuble.
Plate XLIV.
 H. 4 in.
101. ANOTHER, similar.
 H. 3.25 in.
 Not reproduced.
102. KNIGHT, mounted, armed with spear, sword, and kite-shaped shield. He wears a long girded tunic and a low hemispherical head-piece; his sword is suspended from a baldric over the right shoulder. The saddle is high in the crupper, and beneath it is a housing with ornamental border.
 The shield bears a device; it is divided per fesse and has in chief an interlaced saltire on a cross-hatched ground. The horse's mane is parted in the middle.
Plate XLIV.
 H. 2.88 in.
 All the knights are similar, and the character of their right sides can be gathered from *plate xlv*. For an early knight with devices on his shield in the Maignan Collection, see *Gazette des Beaux-Arts*, 3^me période, xxiii, p. 483.
103. ANOTHER, similar. The shield party per pale, the sinister side cross-hatched.
Plate XLVI.
104. ANOTHER, similar. The shield bears a saltire over a cross, within a bordure.
Plate XLVI.
 H. 3.45 in.
105. ANOTHER, similar. On the shield is a pearled cross, the limbs of which pass over and under a circle.
Plate XLVI.
 H. 3.15 in.
106. ANOTHER, similar, with conical helmet. On the upper part of the shield, an interlaced saltire.
 The horse's mane is carved with transverse parallel lines, resembling hogging.
Plate XLIV.
 H. 3.15 in.

107. KNIGHT, similar, the helmet perhaps having a nasal. On the shield, a device consisting of a lozenge inscribed in a square.
Plate XLVI.
 H. 3.3 in.
108. ANOTHER, similar. On the shield a cross, the limbs of which pass through a lozenge in the centre.
Plate XLV.
 H. 3.5 in.
109. ANOTHER ; the helmet without nasal, and with three tabs or pendent pieces hanging from the back, on each of which is a St. Andrew's cross. On the shield is a cross the limbs of which pass through a square.
Plate XLV.
 H. 3.1 in.
110. ANOTHER, similar. On the shield is a cross inscribed in a lozenge.
Plate XLVI.
 H. 3.6 in.
111. ANOTHER, similar. On the shield, a cross with circles in the centre and at the extremities. No baldric.
Plate XLVI.
 H. 3.54 in.
 The horse's breast and part of the front legs are broken off.
112. ANOTHER ; a band of ornament surrounds the base of the helmet. There is a sword-belt round the waist, instead of a baldric. On the shield is a cross dividing the surface into four quarters, those corresponding to the first and fourth quarters in heraldry being cross-hatched.
Plate XLV.
 H. 4.05 in.
113. ANOTHER ; the helmet and shield are plain.
Plate XLV.
 H. 3.92 in.
114. ANOTHER ; the shield bears a cross with a lozenge over the centre.
Plate XLV.
 H. 3.97 in.
115. ANOTHER ; on the shield a cross, upon which is a rectangle inscribed with a saltire.
Plate XLV.
 H. 3.95 in.
Archacologia, xxiv, pl. xlvii, fig. 4.

116. **WARDER**, in long garment pleated at front and back, but showing no fastenings. He wears a conical helmet with three large tabs at side and back. He carries a shield bearing a cross with a lozenge in the centre, and a drawn sword with a channel down the blade. A strap or baldric crosses the body at the back, passing over the right shoulder and under the left arm. The beard and moustache are full and long, the hair long and straight.

Plate XLVII.

H. 3.94 in.

117. **ANOTHER**, similar.

Plate XLVII.

H. 3.84 in.

The surface is weathered; a fragment is broken from the shield, on which no device is visible. The sword, which is channelled, is also broken longitudinally.

118. **ANOTHER**: the shield, which protects the front of the body, bears a cross inscribed in a lozenge.

Plate XLVII.

H. 3.66 in.

119. **ANOTHER**, the beard and moustache hardly visible. The helmet has an ornamental band round the base, and the tabs are engraved with saltires: the baldric is not shown. The shield bears an interlaced saltire within a circle.

Plate XLVII.

H. 3.54 in.

120. **ANOTHER**: the moustache is very prominent: the helmet without tabs; the baldric not shown. The shield bears a cross having in the centre a rectangle containing a saltire.

Plate XLVII.

H. 3.5 in.

Half the sword, which had no channel but was of lozenge section, is broken off, and three fragments are missing from the edges of the shield. A broad thin flake broken from the back of the figure has been replaced.

121. **ANOTHER**, the head-piece ornamented with a band of lozenges round the middle, where it forms an angle. The shield covers the front of the body, and the sword lies before it as if the warrior had struck the surface with the blade. On the shield is a cross with small concentric circles in the centre, and zigzag ornament along the limbs. There is no baldric.

Plate XLVII.

H. 3.1 in.

122. **ANOTHER**; beardless; hemispherical head-piece with straight brim. The device on the shield is almost identical with that of no. 116. The baldric is visible across the back, passing over the right shoulder.

Plate XLVII.

H. 2.8 in.

123. WARDER ; the helmet is vertically fluted and has a band of dots round the base. The warder is biting the top of his shield, which he holds before his body : upon it is a cross, each limb of which is ornamented with a double row of dots on either side of a median line. A scabbard is visible on the left side. The whole of the long garment is covered with cross-hatching.

Plate XLVII.

H. 3.64 in.

It has been already noticed (p. 64) that this representation of the warrior biting his shield like a Berserker has been held as an indication of Scandinavian origin. The dress of this figure, with the following two, differs from that of the preceding examples. The shields are also broader and more decidedly rounded at the top.

124. ANOTHER, in the same attitude. His shield bears a cross having in the centre a large circle inscribed with a saltire. His long garment, which is cross-hatched all over, has a hood covered by the helmet.

Plate XLVII.

H. 3.36 in.

Archaeologia, xxiv, pl. xlviii, fig. 2.

125. ANOTHER, similar, but without helmet, showing the hood covering the head. The shield bears an interlaced saltire.

Plate XLVII.

H. 3.24 in.

126. PAWN, with round top, the front and back slightly convex, the sides flat. At the top is a low projection divided into three ridges.

Plate XLVIII.

H. 2.32 in.

127. ANOTHER, with a projection at the top : on both sides engraved floral ornament.

Plate XLVIII.

H. 2 in.

128. ANOTHER, without ridge at the top. On both sides are engraved interwoven designs.

Plate XLVIII.

129. ANOTHER : the front and back flat with bevelled edges : no ornament.

Plate XLVIII.

H. 2.22 in.

130. ANOTHER, similar.

H. 2.2 in.

Considerably weathered and cracked.

Not reproduced.

131. ANOTHER, similar, but narrower.

H. 2.2 in.

Not reproduced.

132. PAWN, pointed at the top, where there is a small button-like projection: octagonal in transverse section.

Plate XLVIII.

H. 2.2 in.

133. ANOTHER, similar, without the button.

Plate XLVIII.

H. 2 in.

- 134-144. ELEVEN OTHERS, similar, ranging from 2.2 in. to 1.56 in. in height.

145. BUCKLE of morse ivory, the upper part, with the tongue, turning upon a piece of copper wire. The whole front surface is engraved with floral designs upon a hatched background.

Plate XLVIII.

L. 2.5 in.

At the bottom of the rectangular lower part is a deep slit with which communicate four holes drilled from the back.

A buckle of morse ivory, without engraved ornament, is at Copenhagen (*Annaler for Nordisk Oldkyndighed*, 1838-9, p. 148, and pl. i, fig. 13).

- 146-159. DRAUGHTSMEN: plain discs, with two concentric circles engraved round the upper surface near the rim.

See figure.

D. about 2.35 in.

A draughtsman of similar form, size, and ornamentation in the British Museum was found during excavations in Foster Lane, in the City of London, in 1844.



160. CHESS-PIECE: a bishop seated upon an ornate chair with cushion. The back of the chair has in the upper part an arcade of three arches, beneath each of which is a seated figure of a saint or apostle in low relief, that in the middle holding a cross; in the lower part, divided from the upper by a pearled band, is formal foliage in openwork.

The bishop, who wears a chasuble, holds in his left hand his (broken) crozier, in his right a book. His feet rest upon a footstool, upon which sits a smaller figure playing a harp. On either side of this figure are, on the left, a monk with an open book, to which he points with his right forefinger; on the right, a standing figure holding a scroll in both hands.

The sides of the chair are not solid, as in the case of nos. 89-93, but carved with round arches in openwork: the arms, like the back, have foliate designs.

Plate XXXIV. Late 12th century.

H. 2.96 in. 1888. (Londesborough Collection.)

The head is broken off, but the infulae of a mitre are visible on the back. The face of the harp-player is much worn; that of the figure with the scroll half destroyed.

F. W. Fairholt and T. Wright, *Miscellanea Graphica*, pl. xxviii, figs. 1 and 1 a, pl. xxviii, fig. 1. London, 1857.

A bishop of morse ivory at Leipsic, with two smaller figures at his sides, and dating from the 12th to 13th century, is reproduced by C. Becker and J. von Hefner-Alteneck, *Kunstwerke und Gerätschaften des Mittelalters*, i, pl. 63: and by J. von Hefner-Alteneck, *Trachten. Kunstwerke und Gerätschaften*, ii, pl. 84.

161. CHESS-PIECE of morse ivory: a bishop seated on a chair with high back. He wears a cope with embroidered border and holds in his left hand a book, in his right a crozier. The rectangular back of the chair is carved with a quatrefoil design.

Plate XXXIV. Late 12th century.

H. 3.2 in. 1856. (Maskell Collection.)

The front of the mitre has been broken away, as also has the top of the crozier, which originally touched the right cheek.

This piece is related in style to those from Lewis (nos. 78 ff.).

Carved Draughtsmen of the 12th Century.

The ornamentation of draughtsmen was probably influenced by that of the medallions enclosing figure-subjects to be seen in contemporary sculpture, mosaics, and illuminated MSS. These had been influenced in their turn by the textile fabrics of the East, and by earlier mosaics and sculptures, themselves probably imitating textiles of yet more ancient date. Single medallions, or systems of interconnected circles, containing busts, animals or human figures, had been early derived from such sources by carvers in ivory: this disposition is found, for example, on consular diptychs of the 6th century, upon oliphants of about the eleventh, and upon the book-cover of Queen Melisenda (no. 28), which dates from the beginning of the twelfth. When draughts became popular with the wealthy, the subjects thus disposed within medallions may have suggested themselves as models obviously adapted to the form of the pieces.

The similarity between draughtsmen and such sculpture as that on the fourth pillar of the chancel-arch of old Shobdon Church (G. R. Lewis, *The Ancient Church of Shobdon, Herefordshire*, pl. vi and vii) has already been observed by writers on ivories: the medallions on the west façade of the Cathedral of Angoulême may also be compared (Vitry and Brière, *Documents de sculpture française du moyen âge*, pl. xx, fig. 1). These are, however, but individual examples of a style widely distributed in Romanesque and earlier times.

More striking resemblances are afforded by the mosaic pavements of Italy, France, and Germany, which carry the ornamental tradition of the Roman and Hellenistic world through the dark ages down to the 12th century. Among the more interesting are those in the Cathedrals and Churches of S. Benedetto di Polirone near Mantua, Cremona, Pieve Terzagni, S. Savinio at Piacenza, Aosta, Casale, S. Michele at Pavia, Otranto, Brindisi, &c. (E. Müntz, in *Revue archéologique*, vol. xxxii, part ii, pp. 400 ff. (1876), and xxxiii, part i, pp. 32 ff., with the references there given; E. Aus'm Weerth, *Der Mosaikboden in St. Gereon zu Cöln . . . nebst den damit verwandten Mosaikböden Italiens*, Bonn, 1873; E. Bertaux, *L'art dans l'Italie méridionale*, i, pp. 484 ff.; A. Venturi, *Storia dell' arte italiana*, iii, figs. 396 ff.). The style rapidly spread north of the Alps, and the interesting pavements in the Church of St. Gereon at Cologne (Aus'm Weerth, as above) and in various French churches (F. Artaud, *Histoire abrégée de la peinture en mosaïque, suivie de la description des mosaïques de Lyon et du midi de la France*, Lyon, 1835; Wallet, *Description d'une crypte et d'un pavé-mosaïque de l'ancienne église de Saint-Bertin à Saint-Omer*, St.-O., 1843; L. Bégule, *Les incrustations décoratives*, &c.,

pp. 22 ff.) show how closely northern craftsmen adhered to the arrangement and the subjects already adopted in Italy.

These subjects consist of animals and monsters, signs of the zodiac, with figures emblematic of the seasons (*see* under no. 71), and human figures and groups from sacred and secular sources. A few words may be said of these different classes.

The animals and monsters which supply the most frequent ornament are probably for the most part merely decorative. There may indeed be a more particular connexion with the legend of Orpheus inherited from the frequent mosaics of the first five Christian centuries, in which a central figure of Orpheus was surrounded by a large number of creatures in separate compartments. Mosaics of this kind were to be seen in all the Roman provinces, including Britain, and they may have handed down a tradition to the art of the early Middle Ages. In an example discovered near Lyon there are twenty quadrupeds, a number of which coincide with those of the draughtsmen (F. Artaud, *Histoire abrégée*, &c., p. 119, and pl. lviii). But 'zoological' mosaics were not always connected with Orpheus: animals were frequently represented by themselves (E. Müntz, *Rev. arch.* xxxiii, part i, p. 32 ff.), and the popularity of such pictorial zoology in late Roman times may alone suffice to explain its survival to the Middle Ages. The growth of beast-symbolism naturally affected the use of animals in mediaeval art, though St. Bernard's protest against the habit of covering all available space with beasts and monsters shows that he himself did not regard these creatures as useful symbols (Migne, *Patr. Lat.*, clxxxii, col. 916; E. Mâle, *L'art religieux du xiii^e siècle en France*, p. 67; S. Beissel, *Zur Geschichte der Thiersymbolik* in *Zeitschrift für christliche Kunst*, xiv, 1901, p. 282 ff.). A connexion of the draughtsmen with the Bestiaries would appear in itself not improbable, for the sermons of Honorius of Autun contributed to the popularity of illustrations derived from this source; but any close relation seems to be negated by the presence of beasts unrepresented in symbolic zoology. (For the bestiaries *see* J. B. Pitra, *Spicilegium Solesmense*, vol. ii; Cahier and Martin, *Mélanges d'archéologie*, vol. ii; F. Lauchert, *Geschichte des Physiologus*, 1889; J. Strzygowski, *Der Bilderkreis des griechischen Physiologus*, 1899; S. Beissel, *Zur Geschichte der Thiersymbolik*, as above; E. P. Evans, *Animal Symbolism in Ecclesiastical Art*, London, 1896; articles by K. Vollmöller in *Romanische Forschungen*, vol. v, Erlangen, 1890. Shorter mention: Gaston Paris, *Histoire de la littérature française au moyen âge*; J. Romilly Allen, *Early Christian Symbolism in Great Britain and Ireland*). Nor does the other symbolic use of animals in the illustration of the Psalms appear to have affected the ornamentation of the draughtsmen to any great extent. Combats of men and animals often appear in early mediaeval art as literal translations of the picturesque language used by the Psalmist. The question has been discussed by Dr. Goldschmidt in connexion with an early psalter illuminated at St. Albans (A. Goldschmidt, *Der Albanipsalter in Hildesheim*, Berlin, 1895); and it is possible that subjects such as that of no. 169 may owe their inspiration to this source. In rare instances we find on draughtsmen a moralizing subject derived from a fable, as on an example with the stork and the wolf (Westwood, *Fictile Ivories*, p. 94). Such subjects also appear on the early mosaics: the interment of the fox by the fowls occurs in Sta. Maria at Murano (Müntz, *Rev. arch.*, xxxiii, part i, p. 33). For the animals representing the signs of the zodiac *see* under no. 171.

The sources from which the *figure-subjects* may be derived are at least partially known. There are the canonical and apocryphal scriptures, Latin and late-Hellenistic literature and mythology, and the romantic cycles of Western Europe, including the Arthurian Legend and the Chanson de Roland. The classical and sub-classical subjects had been popularized by translations and abridgements from the beginning of the 12th century. The early romance of Alexander the Great ascribed to the Pseudo-Callisthenes, the two romances of the Tale of Troy, the romance of Aeneas and the tale of Thebes based on Statius, provided rich material for popular art: and it is to sources of this kind, as well as to the works of Ovid, always popular in the Middle Ages, that we may perhaps look for the explanation of some at least among the secular designs. In the early mosaics there are several such subjects: the ascent of Alexander (Otranto,

Tarento), Ascanius (Otranto), Theseus and the Minotaur (Pavia, Piacenza), the Rape of Helen (Pesaro); while a draughtsman at Berlin has Hercules and Cacus (Vöge, *Catalogue*, no. 59). Subjects from the Northern cycles are also represented upon the Italian mosaics. In the cathedral of Otranto, Arthur of Brittany is seen riding a goat; he reappears at Brindisi, where Roland, Oliver, and Archbishop Turpin are also found with an inscription in French. The biblical subjects which occur on the mosaics are derived from the Old Testament rather than the New, and the same appears to be the usual rule with the draughtsmen (cf. no. 162), though 163 has the Baptism. An example at Berlin has David and Goliath. Scenes from the lives of saints are occasionally found, as in those in the Ashmolean Museum at Oxford with St. Martin and the beggar: no. 164 may belong to this class.

It is almost impossible to say what were the principal centres in which draughtsmen were made. It has been stated above (no. 78) that most ivory, from which most of them are made, must have been imported into various countries in the 11th and 12th centuries, so that the material supplies no definite clue, though Northern Europe is perhaps a more probable region than the South. They may have been made in several countries; the valley of the Rhine suggests itself as one of the probable localities.

Draughtsmen of the 12th century are represented in most of the great European museums. For the Victoria and Albert Museum see W. Maskell, *Description of the Ivories, &c.*, pp. 136-7; for the Louvre, E. Molinier, *Catalogue des ivoires*, nos. 23-5; for the Berlin Museum, W. Vöge, *Catalogue*, nos. 59-63. The examples in the Basilewsky Collection, now in the Hermitage Museum at St. Petersburg, are mentioned by Westwood (*Fictile Ivories*, p. 406: see also A. Darcel, *La Collection Basilewsky*). Westwood cites further examples in various other collections (p. 294 ff.), including the two in the Ashmolean Museum at Oxford. In addition may be mentioned the two in the Stieglitz Museum at St. Petersburg and isolated pieces in the Historisches Museum at Bâle, in the Hohenzollern Museum at Sigmaringen (Westwood, no. 837, p. 297), in the Bavarian National Museum at Munich, and in the Musée de Cluny at Paris.

- 162 DRAUGHTSMAN: Samson, beardless and with long hair, wearing a mantle and short tunic, carries away the gates of Gaza. The gates are in the rectangular doorway of a structure with crenelated battlements, and having at the side a round archway from which two figures look out, one apparently carrying a small round shield. Above the battlements appears the roof of a gabled building. The border is of quatrefoils enclosed in rectangles.

Plate XLIX.

D. 1.96 in. 1857.

Four small holes have been pierced diagonally through the rim, two at the top and two at the bottom (Westwood, *Fictile Ivories*, no. 838, p. 297).

The subject of Samson carrying off the gates is frequent in Rhenish art in the 12th century. The cutting off his hair is seen upon a draughtsman in the Carrand Collection in the Bargello at Florence (Westwood, *Fictile Ivories*, pp. 297-8).

Samson is represented on the mosaic pavement of St. Gereon at Cologne (E. Müntz, *Rev. arch.* i, xxxiii, pt. i, p. 41, where references to other Old Testament subjects on early mosaics are given).

163. DRAUGHTSMAN: THE BAPTISM. On the extreme right a bearded figure holds up both hands over the head of a youthful figure in a tunic, to the left of whom stand three other figures, the foremost in long garments, the latter apparently carrying staves. At the top the dove is seen descending. Round the edge is the inscription:

NON DVBITET QVAM ORARE DEVM HEL4E.

Plate XLIX.

D. 2.4 in. Given by A. W. Franks, Esq., C.B., 1894.

The surface of the figures is much worn, and part of one of the staves is broken off. A hole is drilled through the background at the top. The presence of the dove seems to assure the interpretation as the Baptism, but as a rule the attendant figures in this scene represent angels.

164. DRAUGHTSMAN, the border carved with a band of zigzag containing dots. Before a church surmounted by a cupola with drum stands a bishop holding his crozier before him. Opposite stand two male figures in tunics. The nearest, who appears to be youthful, also extends his hand to the crozier, the other holds out an indeterminate object in his hand. Above, an angel descends, holding a cross. Round the edge runs an inscription which for want of space is concluded upon the bottom :

DAVID VECIT DEDICARE PRIMĀ · ECCLESIĀ ET NAGELVS (*angelus*)
 SEDIT SꝞ (*super*) EA.

Plate XLIX.

D. 2.22 in. 1859.

A hole is drilled through the ivory just above the angel.

The design of the border is frequent on draughtsmen; cf. three examples at Berlin (Vöge, *Catalogue*, nos. 59, 60, 63), and another in the Bavarian National Museum at Munich.

It may be noted that the dedication of a church by Pope Pascal II (A. D. 1099-1118) was represented in a pavement mosaic at Lunay (F. Artaud, *Histoire abrégée de la peinture en mosaïque*, &c., pp. 73-4).

165. ANOTHER, imperfect, perhaps from the same set as the last, the border having the same ornament. The subject is a man being let down head first into a well (?) by two figures on either side, who hold him by the arms and ankles, only the hands of the person on the right now remaining. On the left stands a smaller figure, holding over his shoulder a cloth (?), which the man being let down into the well grasps with his left hand. Round the edge an inscription :

† H: [|||||] RCERE PERCEPT̄ REGIS (*Hic positus est (?) in carcere*
(per) praceptum regis).

Plate XLIX.

D. 2.25. Given by A. W. Franks, Esq., 1887.

Found in Leicestershire. *Proc. Soc. of Antiquaries of London*, vol. xi, p. 316.

166. ANOTHER: the Death of a saint (?). A swathed figure lies on a bed, of which an angel descending with a cross appears to lift the coverlet. A male mourner stands at the head of the bed, a woman at the foot.

Plate XXXVII.

D. 2.8. Given by the National Art Collections Fund, 1907.

The subject somewhat recalls that of an ivory panel of the 11th-12th century in the Bargello (Musco Nazionale), Florence. In that case an angel is seen above the death-bed, near which stands a male figure, while a long cross is fixed in the ground: the panel is inscribed: *Ubi angeli Dei gaudentes ad celum de ejus obitu et obsequi* . . . (H. Graeven, *Elfenbeinwerke*, 2nd series, no. 31).

167. DRAUGHTSMAN: in the centre two men in tunics attack a lion with spears: a smaller nude figure holds one of them by the hand. The border is of eagles alternating with single leaves of acanthus type.

Plate XLIX.

D. 2.2 in. Given by A. W. Franks, Esq., C.B., 1891.

Found in a quarry at Compton Dundon, near Glastonbury, Somerset. There is a draughtsman in the Museum at Copenhagen with a struggle between a man and two dragons (Westwood, no. 835, pp. 296-7).

The eagle had been employed as an ornamental motive in Early Byzantine sculpture of the 6th century. In the early Middle Ages it was common in Italy (portal of S. Ambrogio, Milan), and it is a frequent feature upon Early Italian mosaics and in Romanesque churches of the Italian coast of the Adriatic, occurring also in the south of France (St. Trophime, Arles).

168. ANOTHER: a combat between men and animals. In the centre is a lion standing erect, opposed by two men in tunics armed with (swords and) shields (?) one is still unhurt, the other beaten to the ground. Behind the lion a third man appears to be engaged in an encounter with another beast. The border is of small raised circles set with glass beads—dark blue, turquoise-blue, pale green, and red.

Plate XLIX.

D. 2.3 in. 1857.

Two holes are pierced side by side in the background above the lion's head. For the inlaying of ivories with gems or pastes cf. nos. 29 and 47.

The figures are considerably damaged. The heads of the two men engaged with the lion are missing, as well as several limbs.

169. ANOTHER, now in the form of a thin disc, with the subject in high relief. It represents a man in a conical cap riding a monster, and holding a spear over his right shoulder. Behind him is a second and smaller winged monster with a floriated tail interlocked with that of the first. The disc is ornamented round the edge with turned circles, the original thick high rim having been cut off.

Plate XXXVII.

D. 2.05 in. 1853.

Westwood, *Fictile Ivories*, no. 830, p. 295.

A draughtsman in the Louvre has a man riding a fish-tailed monster (*see* under the next number); on another in the Musée de Cluny a man rides on a cock. In the example at the Victoria and Albert Museum, no. 376, 1879, a man rides a gryphon.

It has been already stated that figures of this kind need not necessarily be symbolical, that some of them are purely decorative, and that others may be illustrations to verses of the Bible, especially of the Psalms. To this category the subject of the present draughtsman may possibly belong; it might illustrate Psalm xc. 13, where the sinner is compared with a dragon, and the righteous with his conqueror (*see* S. Beissel, as above, p. 283). A two-headed figure rides a dragon, the tail and ear of which he grasps, on the Norman door of St. Margaret's, Walmgate, York (*The Reliquary*, vol. ii, pl. ii, fig. 10). The rather frequent representations of men riding monsters, in which the rider seems to be carried away against his will, do not seem so applicable in the present case. They illustrate Psalm lvii. 5: *Furor illis (peccatoribus) secundum similitudinem serpentis*. &c. (A. Goldschmidt, *Der Albanißpaller*, as above, p. 54).

170. DRAUGHTSMAN, a man riding to right, carrying an axe over his right shoulder, and in his left hand apparently holding the end of a rope which passes behind his horse's head to a prostrate figure on the ground beneath. Behind appears the head of an eagle or gryphon. The border is of conventional palmettes alternating with small rings.

Plate XLIX.

D. 2 in. Given by A. W. Franks, Esq., 1871.

The rim is pierced at top and bottom. The carving has at some time been gilded.

The object held in the rider's left hand has at first sight the appearance of a horn, as if the animal were an unicorn.

Upon a draughtsman in the Louvre a figure riding a fish-tailed monster with a bearded human head also carries an axe over his shoulder (E. Molinier. *Catalogue des Ivoires*, no. 31, p. 77: photo by Giraudon).

171. ANOTHER. A man in a short tunic carrying a faggot on his back as he walks across a plant with carved foliage. Before him stands a ram.

The border is ornamented with an incised conventional design, and round the edge is the inscription deeply cut in large letters:

† GENVARIVS / ARIEᚿS

Plate XLIX.

D. 1.92 in. 1853.

A hole is drilled vertically through the rim above the heads of the figures.

Westwood, *Fictile Ivories*, no. 829, p. 295.

On this draughtsman Aries is assigned to January instead of his proper month, March. Possibly there may be a confusion with Aquarius, which usually opens the year, as, for example, on the portal of Chartres Cathedral. But Aries begins the year with March at St. Savin in Poitou, and the carver may have confused the signs of the two initial months. Another peculiarity of the piece is that although woodcutting is the appropriate occupation for January, the emblematic figure for that month does not generally carry a faggot: a young tree is more usual (cf. Giotto's frescoes at Padua, portal of St. Mark's, Venice, &c.).

The signs of the zodiac in art are not earlier than Hellenistic times, when they are found with representations of festivals corresponding to the seasons. They are frequent in the early centuries of our era, especially on Mithraic sculptures. Among early examples of their occurrence in the Museum are the Graeco-Roman laver of the 2nd century from Trentham Hall, and the ivory no. 1 above. The calendar of Filocalus, caligrapher of Pope Damasus, written about the middle of the 4th century A. D. and known to us through copies of later date, introduced personifications of the months: the figures of men engaged in agricultural pursuits, or in relaxations suited to the several months, appear for the first time in the early mediaeval calendars, of which the Anglo-Saxon examples are among the most remarkable. The nature and distribution of these pursuits naturally varied with climate and country, but even within the same area there is often a marked want of uniformity. The sign and the emblematic figure occur together in the same medallion, as here, in a 12th-century *Diurnale* in the British Museum (Harley MS. 2895).

The signs of the zodiac had a religious application in the Middle Ages, and their number associated them with the twelve apostles (*Annus est generalis Christus . . . duodecim menses sunt apostoli*). This is why they appear so often on the portals of cathedrals and churches (Chartres, Amiens, Reims, Lyons, St. Mark's at Venice, Cremona, Parma, St. Margaret's Church at York, &c.). They were frequent on the early mosaics, either now existing or destroyed, as at Pavia, Piacenza, San Prospero Maggiore at Reggio, Otranto, St. Remi at Reims, St. Bertin de St. Omer, St. Gereon at Cologne, &c. (E. Müntz, *Rev. arch.*, N. S., xxxii, pt. ii, 1876, pp. 406,

411 ff.). They are found on ivory carvings, e. g. a casket at Quedlinburg, and similar caskets at Munich and Berlin (J. Marquet de Vasselot, *Monuments Piot*, vi, 1899, pp. 175 ff.); on the situla at Aix-la-Chapelle; and the tau-cross in the Victoria and Albert Museum, *Archaeologia*, lviii, p. 411; A. Maskell, *Ivories*, pl. xli.

For the zodiac in art the following authorities may be consulted: J. Fowler, *Archaeologia*, xlv, 1887, pp. 137 ff.; M. Stokes, *Arch. Journal*, lvii, 1900, pp. 270 ff.; A. Riegl, *Die mittelalterliche Kalenderillustration in Mittheilungen des Instituts für Österreichische Geschichtsforschung*, x, Innsbruck, 1889; J. Strzygowski, in *Repertorium für Kunstwissenschaft*, xi, 1888, pp. 23 ff., and xiii, 1890, pp. 241 ff.; the same writer, *Die Kalenderbilder des Chronographen von A.D. 354* (in *Ergänzungsheft i* of the *Jahrbuch des K. Deutschen Archäologischen Instituts*); A. Haseloff, *Eine Thüringisch-Sächsische Malerschule des 13ten Jahrhunderts*, pp. 62 ff., Strasburg, 1897; H. von der Gabelentz, *Die mittelalterliche Plastik in Venedig*, pp. 174 ff., and *Die kirchliche Kunst im italienischen Mittelalter*, pp. 234 ff.

For the Vatican MS. of Ptolemy's Fables dated A. D. 814 (Cod. Vat. Gr. 1291) see *Gazette archéologique*, 1887, p. 233; and for various illustrations, A. Venturi, *Storia dell' arte italiana*, iii, pp. 425, 427, 430-1.

172. DRAUGHTSMAN; a lamb (?) amidst conventional foliage. The border is roughly ornamented with deeply incised vertical lines.

Plate XLIX.

D. 1.95 in. Given by A. W. Franks, Esq., 1885.

The border is broken behind the animal, and within it a large hole has been drilled through the background.

173. ANOTHER: a horse; the border is carved with a band of conventional ornament.

Plate L.

D. 2.4 in. Nos. 173-186 are all of one set. Given by A. W. Franks, Esq., C.B., 1892. Formerly in the Magniac Collection, Catalogue, Christie's 1892, no. 252, and at Strawberry Hill. The borders are carved with different conventional designs.

174. ANOTHER: a mare suckling a foal: border much worn.

Plate LI.

175. ANOTHER: an ox or buffalo licking its own back.

Plate XXXVII.

176. ANOTHER, a cow (?) in a similar attitude suckling a calf: foliated border.

Plate LI.

177. ANOTHER: a horned animal.

Plate L.

178. ANOTHER: a ram.

Plate L.

179. ANOTHER: an elephant with a howdah in which four persons are seated.

Plate L.

Elephants, familiar to the Romans (cf. no. 1 above), were known by tradition to the artists of the early Middle Ages. One with a howdah is seen, for example, in the illuminated Gospels of Lothair in the Bibliothèque Nationale, Paris (first half of the 9th century). Other elephants are seen in the Bible of Charles the Bald and in the Bible of St. Martial (early 12th century).

The elephant as ornament or support of columns is frequent in the sculpture of Romanesque churches in Italy, as at the Cathedral and the Church of S. Nicholas at Bari, and the Cathedral at Trani. The elephant, which had taken its place with the other beasts in the old Orpheus-mosaics (see page 75), also appears in the early mediaeval mosaics of Italy and France, e. g. in the Cathedral of Aosta (Venturi, *Storia dell' arte italiana*, vol. iii, p. 432), in the Church of Sta. Maria at Pomposa, in several churches in the South of Italy (E. Bertaux, *L'art dans l'Italie méridionale*, pp. 487 ff.), and in the church at Ganagobie, in the diocese of Digne, Department of Basses-Alpes in France. This latter example is in a circular medallion, which is of especial interest as an inscription shows the work to have been executed in the time of a prior Bertranne, A. D. 1122-1124 (*Nuovo Bullettino di archeologia cristiana*, Rome, 1898, pl. vii, and pp. 113 ff.).

An elephant with a howdah is seen among the 14th-century sculptures on the portal of the Cathedral at Lyon (L. Bégule, *Monographie de la Cathédrale de Lyon*, p. 186).

For other representations in miniatures see W. de Gray Birch and H. Jenner, *Early Drawings and Illuminations*, 1879, s.v. *elephant*.

180. DRAUGHTSMAN ; a goat eating the leaves of a vine and suckling a kid.
Plate LI.
181. ANOTHER ; a sow suckling two young.
Plate L.
182. ANOTHER ; a hare suckling two leverets.
Plate XXXVII.
183. ANOTHER ; a cat (?) with a rat.
Plate L.
184. ANOTHER ; a bear or beaver (?) holding a stem in its teeth and fore-paws. The border of half-leaves within wavy line.
Plate L.
185. ANOTHER ; a dog (?).
Plate L.
186. ANOTHER ; a monster, composed of two birds' bodies with necks in the mouth of a human mask, and tails terminating in human faces. The central portion on which this design is carved is inserted in a larger disc, both parts having borders of conventional ornament.
Plate L.

Grotesque combinations of this kind were frequent in the Romanesque period. To quote only two examples in the minor arts, animals with human heads or conjoined necks appear on an ivory flabellum handle in the Victoria and Albert Museum (W. Maskell, *Description, &c.*, p. 135), and in the Bible of St. Martial in the National Library, Paris (early 12th century) (De Bastard, *Peintures des manuscrits*, vol. ix, pl. 242).

Nos. 187-201 belong to a set very similar to the preceding, but the ivory is throughout of a darker colour, apparently produced by staining. These pieces were also in the Magniac and Strawberry Hill Collections.

187. ANOTHER ; a lion.
Plate LII.

D. 2.4 in. Given by A. W. Franks, Esq., C.B., 1892.

188. DRAUGHTSMAN; a monkey in collar and chain holding up a fruit (?) in its right paw.

Plate LII.

Monkeys were familiar subjects of representation in ancient times, and continued to find favour, not only in oriental and Byzantine art, but also at a quite early period in the West. For instance, in a MS. of Chronicles of the first half of the 11th century, monkeys are seen shooting with bows (Comte de Bastard, *Peintures des manuscrits*, part viii, pl. 227): they also support the colonnettes of a window in the Cathedral at Trani. On ivory carvings, they are seen on the flabellum handle in the Victoria and Albert Museum; see note to no. 186.

189. ANOTHER; a Bactrian camel.

Plate LII.

The camel is one of the animals which occur on the early Italian mosaics (Venturi, *Storia dell' arte cristiana*, vol. iii, p. 434). It is found in later mediaeval sculpture, as for example on the 14th-century portal of Lyons Cathedral. For other representations in mediaeval MSS. see W. de Gray Birch and H. Jenner, *Early Drawings and Illuminations*, 1879, s. v. *Camel*.

190. ANOTHER; an ibex.

Plate LII.

191. ANOTHER; a boar.

Plate LI.

192. ANOTHER; a stag.

Plate LI.

193. ANOTHER; a stag licking its hind foot.

Plate LI.

194. ANOTHER; an ass.

Plate LI.

195. ANOTHER; an ox.

Plate LII.

196. ANOTHER; a dog (?) playing with a rabbit or hare.

Plate LII.

197. ANOTHER; a hound wearing a collar, seizing a hare.

Plate LII.

198. ANOTHER; a quadruped (ape?).

Plate LI.

199. ANOTHER; a large quadruped holding a horned beast in its jaws.

Plate LI.

200. ANOTHER; a quadruped with its left fore-leg in its mouth.

Plate LI.

201. ANOTHER; a unicorn (?).

Plate LII.

202. DRAUGHTSMAN ; a quadruped. Border of circles with dots in their centres.
Plate XXXVII.

D. 1.52 in. Given by J. E. Nightingale, Esq., 1879.
Obtained in Salisbury.

Cf. *Journal of the British Archaeological Association*, vii, pl. ii, fig. 1.

203. ANOTHER ; a mounted man.
Plate XXXVII.

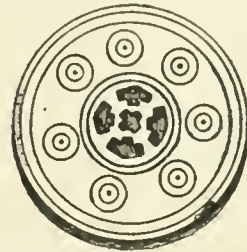
D. 1.34 in. Given by A. W. Franks, Esq., 1865.

204. ANOTHER made of two thin discs of bone joined by three bronze rivets. In the centre is a circular medallion with five shaped cavities deeply cut and once filled with some inlay ; round this is a broad band of concentric circles with dots in their centres.

See figure.

D. 1.9 in. 1902.
Found at Cologne.

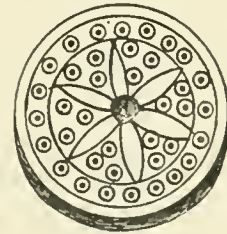
The original ornamentation of the centre would suggest that of the metal brooches inlaid with garnets or pastes made in Frankish times.



205. ANOTHER, with incised ornament. In the centre is a large sixfoil having small circles with dots in their centres between its leaves ; round this is a band of similar small circles.

See figure.

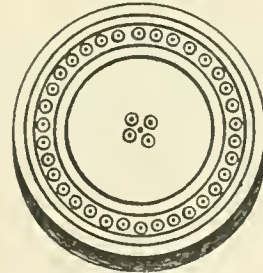
D. 1.72 in. 1877.
Obtained in Rome.



206. ANOTHER, a flat disc, having on the top a band of ornament composed of small circles with dots in their centres : in the centre a group of four similar circles.

See figure.

D. 1.64 in. Given by the Hon. Charles H. Wynn, 1879. Found with others four feet below the summit of a mound at Rug, Merionethshire.



207. ANOTHER, bone : the ornament, incised in double lines, consists of three concentric circles intersected by five semicircles, the circumferences of which touch the circle in the centre.

See figure.

D. 1.8 in. 1862.
Found in the island of Aranmore, off the west coast of Ireland.
Cf. Westwood, *Fictile Ivories*, no. 826, p. 294.



208-14. The following numbers are all flat circular bone draughtsmen ornamented in the centre with a series of concentric circles, round which is a narrow band containing small circles, each with a dot in the centre.

Nos. 208-211 are from the City of London, acquired in 1856.

- D. 2.2 in. Much weathered.
- D. 1.98 in. Much weathered: the border cut down.
- D. 2.1 in. Imperfect.
- D. 1.9 in. A segment broken off and replaced.
- D. 1.8 in. Given by A. W. Franks, Esq., 1868.
- D. 2.01 in. Given by A. W. Franks, Esq., 1896.
Found at the Railway Works, Cannon Street, 1864.
- D. 1.86. Given by A. W. Franks, Esq., 1896.
Found in Great Winchester Street, London Wall.

215-217. Other bone draughtsmen of similar style, but with different combinations of circles.

- D. 2.05 in. 1856. Found in London.
- D. 1.34 in. 1856. Found in Friday Street, London, 1844.
- D. 1.32 in. Given by Sir A. W. Franks, K.C.B., 1896. Found at London Wall, 1865.

218-224. Bone discs resembling those just described, but with large holes in their centres. Their use as draughtsmen is not certain. Their diameters vary from 1.6 in. to 2.32 in. All but the last were acquired in 1856 and found in London: no. 224 was presented by A. W. Franks, Esq., in 1868.

See figure.



NOTE.

Some of the following chess-pieces of ivory and bone may belong to a rather later period than that covered by this section of the catalogue. They are inserted in this place that they may accompany other objects of a similar class. Probably none of them are later than the 14th century.

225. CHESS-PIECE: the incised ornament is entirely composed of circles of various size arranged concentrically or in bands and groups. Round the bottom is a band of scroll design: on the upper part are a cross between two figures resembling formal trees, a quatrefoil, and pyramids, &c. On the top concentric circles with pyramids round the edge.

Plate XLVIII

H. 2.12 in. 1862.

226. ANOTHER, in the same style. The band of ornament round the base is composed of concentric circles, which appear in groups on the sides and top.

Plate XLVIII.

H. 1.56 in. 1856.

227. ANOTHER of the same shape, with incised ornament of the same character.

H. 1.44 in. 1877.

Obtained at Catania in Sicily.

228. CHESS-PIECE of simpler form. The ornament is composed of isolated groups of concentric circles on the top and down the middle of the back.

Plate XLVIII.

H. 2.14 in. 1881.

Archaeological Journal, xxxix, p. 421, fig. 1.

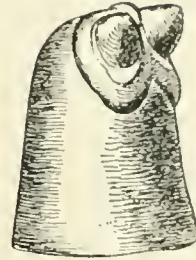
229. ANOTHER (bone). circular in section and diminishing towards the top, where there are two conical projections upon one side.

See figure.

H. 2 in. Given by A. W. Franks, Esq., 1887.

Found while draining low grounds at Beverley.

Horned chessmen of this type have been found at Northampton Castle (*Archaeological Journal*, as above). The type has also occurred at Nantes (*ibid.*, figs. 6 and 7) and in Umbria (see below, nos. 232 and 235).



230. ANOTHER, similar; two incised lines round the base: on the top two bands, each formed of two incised lines, cross each other at right angles and terminate in groups of small circles with dots in their centres. The hollow of the bone at the top is filled with a small disc across which the design is carried.

H. 1.54 in. 1856. (Roach Smith Collection.) Probably found in the City of London.

Archaeological Journal, xxxix, pl. opp. p. 421, fig. 4.

231. ANOTHER, similar in form and decoration.

H. 1.64 in. Given by A. W. Franks, Esq., 1877.

Found in Moorfields, 1865.

Archaeological Journal, as above, fig. 3.

232. ANOTHER, similar: on the sides are small concentric circles at intervals, arranged in rows and groups.

H. 1.5 in. 1890.

Obtained in Umbria.

233. ANOTHER: with a single broader projection. On the top is cross-hatching with radiating incised lines terminating in small circles in groups of three. Round the bottom is a cross-hatched band. A hole is pierced in each side.

See figure.

H. 1.8 in. Given by J. A. Legh Campbell, Esq., 1882.

Found at Helpston, Northants (*Archaeological Journal*, as above, fig. 2).



234. ANOTHER, similar in form and decoration.

H. 1.62 in. Given by the Rev. John Wilson, D.D., 1863.

Found at Woodperry, Oxfordshire.

See Archaeological Journal, iii, pp. 116 ff.

235. ANOTHER, similar: ornamentation of small concentric circles arranged in vertical bands, &c.

H. 1.4 in. 1890.

Obtained in Umbria.

236. CHESS-PIECE, hollow, with two vertical horns at the top. Ornament of deeply incised horizontal bands.

H. 2 in. Given by Sir A. W. Franks, K.C.B., 1896.

237. ANOTHER, similar. One side is ornamented with incised zigzag contained in an incised panel, all the lines being double.

H. 1.74 in. 1856.

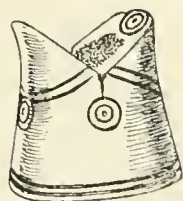
Found in Lad Lane, City of London.

238. ANOTHER, with bifurcating top. Round the lower edge is a plain band of double incised lines; round the top is a zigzag band in the same style: between the two are four sets of concentric circles.

L. 1.36 in. Given by the Rev. John Wilson, D.D., 1892.

Found at Woodperry, Oxfordshire.

Archaeological Journal, iii, p. 121, fig. 15.



239. TWO OTHERS, identical. They are thimble-shaped, ornamented at top and bottom with incised horizontal bands, each composed of two parallel lines.

H. 1.04. Given by the Rev. John Wilson, D.D., 1863.

These pieces are probably pawns.

Found at Woodperry, Oxfordshire.

See *Archaeological Journal*, iii, as above.



240. ANOTHER, similar.

H. 1.2 in. 1856.

Found in the City of London.

241. ANOTHER, plain, of oval section diminishing towards the top. It is formed of concentric tubes of bone fitting one into the other so as to produce the effect of a solid mass. The top is ornamented with small circles with dots in their centres, arranged in groups of three, some groups being inscribed within larger circles; isolated groups so inscribed are on the sides and base.

L. 1.4 in.

III. IVORIES OF THE GOTHIC PERIOD

A. ENGLISH.

242. PANEL, with two subjects, one above the other; above, the Crucifixion between the Virgin and St. John; below, the three Mariæ at the tomb.

Plate LVI. Late 13th century.

H. 3.6 in. Given by A. W. Franks, Esq., C.B., 1894.

The ivory is a dark yellow, and all the faces and higher parts of the relief are much worn. There are holes through the top and bottom, and also through the body of our Lord. There are also smaller holes in the right side at the edge.

The general type of the lower scene is that which prevailed in the Gothic period. It is contrasted with the older version of Early Christian art, of which the panel in the Trivulzio Collection at Milan (Molinier, *Ivoires*, pl. vi) is a fine example. There the tomb is a large monumental structure of circular plan, on the upper part of which the soldiers are seen. This early scheme persisted in Carolingian art and later (W. Vöge, *Eine deutsche Malerschule um die Wende des ersten Jahrtausends*, Trier, 1891, pp. 223 ff.).

243. PANEL with rounded top. In the lower part is the Descent from the Cross. To right and left stand the Virgin and St. John, the former supporting our Lord's right arm while Joseph of Arimathea prepares to receive his body. Below kneels Nicodemus, and with a pair of pincers removes the nail from the feet.

In the tympanum is the Coronation of the Virgin.

Plate LIII. 14th century.

H. 3.64 in. Given by A. W. Franks, Esq., C.B., 1888.

The border is broken round the top of the arch, and one limb of the pincers is imperfect: there are two small holes on each side beyond the figures of the Virgin and St. John.

The abnormal nature of the architecture, and the comparatively thickset proportions of the figures, seem to remove this panel from the class of French ivories, though the iconography is similar.

244. SUNK PANEL, THE CRUCIFIXION between the Virgin and St. John. The figure of our Lord is without the nimbus and has the crown of thorns: above the cross is a titulus with **INRI**. On the lower border a wingless dragon is carved in low relief. In the spandrels of the canopy are two rosettes.

See figure. 14th century.

L. 4.92 in. 1836.

Inserted in the cover of a Martyrology in English verse of the 14th century in the Department of Manuscripts (Add. 10301). The present binding was made by John Reynes in the reign of Henry VIII. The edges of the ivory are bevelled, and in the left side are the holes and marks of two hinges.



245. TRIPTYCH: THE CRUCIFIXION and OUR LORD AND THE VIRGIN IN GLORY. On the leaves, to left and right of the former subject, are St. Stephen and St. Thomas à Becket; above them, St. Peter and St. Paul. All are under crocketed canopies; that covering the Crucifixion is a single arch, and has above it four quatrefoils: the upper scene is surmounted by two smaller canopies side by side. The spandrels of the canopies above the two upper saints, and two of the four spandrels of the lower canopy, have roses: in the two remaining spandrels are shields of arms, paly on a bend, a mitre between two eaglets displayed (Grandisson with a difference, a mitre being substituted for a central eaglet).

The Crucifixion is dramatically treated: the Virgin falls fainting into her companions' arms: St. John wrings his hands in grief, while the soldiers behind him gaze intently at our Lord. In the scene above, our Lord and the Virgin are seated upon a double throne with diapered and crenelated back: our Lord holds in his left hand a plain orb. St. Peter, who has the tonsure, carries the model of a church and two keys; he wears a chasuble, and a stole crossed over the breast. St. Paul wears the tunic and mantle, carrying a book and the sword. St. Stephen is vested as a deacon, with a maniple over his left wrist: in his right hand is a book; in his left are three stones. St. Thomas wears mass vestments, the archiepiscopal pallium being conspicuous. On his head is a mitre; his right hand is raised in benediction; in his left he carries a long cross.

Plate LIV. Third quarter of the 14th century.

H. 9.4 in. 1861.

Formerly in the Soltykoff Collection (Sale Catalogue, no. 238).

Lacroix and Seré, *Le Moyen Âge et la Renaissance*; A. Maskell, *Ivories*, pl. xxxi. See also *Proceedings of the Society of Antiquaries of London*, 2nd series, vol. i, p. 376.

John Grandisson, second son of William, Baron Grandisson, was born A. D. 1292, and died in 1369: his family was originally settled at Grandson at the south end of Lake Neuchâtel. He was made bishop of Exeter in A. D. 1327, and in 1358, on the death of his elder brother Peter, became the head of his family. At this time he very probably dropped the difference in his arms, for, as Sir A. W. Franks remarked (*Proc. Soc. Ant.* as above), his coat is seen sometimes with and sometimes without this feature; it is therefore permissible to assume that the objects belonging to him which bear the arms undifferenced are later than the year 1358, while those with the difference are earlier. Among the former class is one of his seals, which has three eaglets upon the bend (see G. Oliver, *Lives of the Bishops of Exeter*, seal no. 9, on plate after p. 168); among the latter, besides the present triptych, are another seal attached to a deed in the British Museum, and the Psalter belonging to him preserved in the same place. The date of this triptych can therefore be but little, if at all, later than the middle of the 14th century.

The connexion of this ivory with Bishop Grandisson of Exeter explains the choice of subjects upon it. The high altar of the cathedral, dedicated to St. Peter and St. Paul, had above it the enthronement of the Virgin between the two saints, as seen in the upper portion of the triptych. There was an altar to St. Stephen on the north side of the presbytery, corresponding to another dedicated to St. John the Evangelist on the south, and on the frontals of these altars were worked figures of St. Thomas and St. Edmund. The chapter possessed many relics of St. Thomas; and it is interesting to note that Tracy, one of his murderers, was a Devonshire man allied to the family of Grandisson. There is thus especial reason for the position of the two saints on the lower part of the leaves of the triptych; there is further a certain propriety in the fact that the protomartyr and the last of the martyrs are made to balance each other.

M. Émile Molinier (*Ivories*, p. 200, and *Catalogue des Ivories*, under no. 122, pp. 234-5) questioned



A. Giraudon, Phot.

Companion leaf to no. 246, now in the Museum of the Louvre

N

the date of the triptych, and of the diptych to which no. 246 belonged, on the ground that the style of the architectural canopies is that of the 15th century. This is, however, erroneous, as there is nothing in the architecture inconsistent with English work of Grandisson's time: another French archaeologist, M. Camille Enlart, has recognized that this is the case (*Archaeological Journal*, June, 1906, p. 71). The rosettes in the spandrels, more elaborate and more carefully executed than the small rosettes often found on ivories of the 14th century, are perhaps a further indication of English origin.

The style of this triptych and of no. 246 with its companion leaf, now in the Louvre (*see figure*), is marked by such a strong individuality, and is so distinct from that of any ivories produced upon the Continent, that even without the evidence afforded by the arms and the architecture, the presumption in favour of an English origin would be exceedingly strong. The figures have a massive and monumental quality; the faces are full of character, and show realistic tendencies which lend them an exceptional interest. These various excellences, and the charming simplicity marking more than one of the subjects, produce so strong an impression that the spectator almost forgets the obvious faults, the defective proportions of the figures, the heads too large for the bodies, and the inadequate treatment of the extremities. Characteristics such as the high brows and long heads are shared with other English sculptures mentioned under no. 246. Among ivory carvings the fine diptych (*figure on p. xli*) now in Mr. Salting's Collection, and formerly in the Spitzer and Soltykoff Collections (Molinier, *Ivoires*, p. 200; *La Collection Spitzer*, i. *Ivoires*, no. 110; W. Maskell, *Description of the Ivories*, p. xc), has marked analogies of style.

In connexion with the tonsure given to St. Peter a passage in Bede may be recalled. He says that when St. Peter and St. Paul appeared to a Saxon child, one had a long beard (St. Paul), the other a tonsure like a cleric (iv, ch. 14). St. Peter also has the tonsure in the mosaics of St. Cosmas and St. Damian, and of the oratory of St. Venantius at Rome (6th and 7th centuries).

246. LEFT LEAF OF A DIPTYCH: THE ANNUNCIATION: St. John the Baptist. In the first subject the Virgin, who is seated on a stool or bench without a back, holds an open book in her left hand. The kneeling angel holds in his left a palm-leaf and a scroll on which the letter *A* is followed by an imperfect letter, probably the beginning of the *Ave Maria* invocation: between the two figures stands the lily in a jar with handle. Above appears the half-figure of the Almighty issuing from clouds, his right hand making the gesture of benediction: he appears to speed the dove upon five rays of light converging towards the Virgin, whose head is inclined, while she listens to the angelic message. St. John the Baptist is seated on a hillock, wearing a garment of rough skins, and holding in his hands a medallion upon which is seen the lamb. On either side of him is a plant or diminutive conventional tree, that on his left having an axe laid to its roots (Matt. iii. 10; Luke iii. 9).

Both scenes are under canopies similar to those seen in the preceding number. In the spandrels of the upper canopy are two rosettes; in those of the lower a rosette, and a shield from which the arms have been erased.

Plate LV. Middle of the 14th century.

H. 9.5 in. 1861.

The ivory is in good condition everywhere except at the top right-hand corner, which has suffered damage.

On the right border are the cavities for three hinges. In the middle of the upper edge a hole has been bored vertically, issuing in the angle of the canopy. The arms may have been obliterated in order that they might be replaced by the painted arms of a later owner.

This panel was acquired from the collection of M. Louis Fould, and is reproduced in the

catalogue of his sale (see *Proceedings of the Society of Antiquaries of London*, 2nd series, vol. i, p. 377). It is also reproduced by A. Maskell, *Ivories*, pl. xxxi; and by Messrs. Prior and Gardner, *Architectural Review*, xvii, 1905, fig. 264 on p. 89.

The companion leaf (see figure on p. 89), which was formerly in the Sauvageot Collection, is now in the Louvre (E. Molinier, *Catalogue*, no. 122, and *Ivoires*, p. 199). The subjects upon it are the Coronation of the Virgin and St. John writing his Gospel.

Mr. Prior, remarking the length of the heads and the high foreheads of the figures on these ivories, compares the angels on the parapet of the music gallery in Exeter Cathedral; also the figures on the reredos at Christchurch, and on the doorway of the Chapter House at Norwich.

St. John the Baptist was the patron saint of Bishop Grandisson. It may be mentioned that the bishop in his will left to his successor *duo paria tabularum pictarum meliarum + non legatarum* (*Episcopal Register*, p. 1552). In view of the fact that ivory carvings were commonly coloured and gilded, it is just possible that the diptych of which the present number is a leaf may be one of the objects intended. But the terminology differs from that in which ivory carvings are described in inventories.

247. CROZIER HEAD: the volute is in the form of a serpent, from the mouth of which issues foliage.

Plate LXXX. *English, 13th century.*

Found in 1830 in a coffin believed to be that of Abbot Alexander (A. D. 1222-6) in Peterborough Cathedral.

H. 5.26 in. Given by William Twopeny, Esq., 1850.

The ivory is very much decayed, especially about the shaft.

The crozier belongs to the type discussed by Cahier, *Mélanges d'archéologie*, vol. iv, p. 204 ff. He considers that the symbolism expresses the millennial peace described by the Sibylline verses, when the beasts of prey shall graze amongst the harmless flocks.

248. GROUP: THE ADORATION OF THE MAGI. The Virgin and Child are represented on a larger scale than the three kings. The latter, wearing floriate crowns, are seen offering their gifts; one, who kneels on the left, holds up a cup (?); the others, standing to right and left, carry rectangular reliquaries with gabled covers. The Child raises his arms to his mother's neck.

Plate LIII. *Middle of the 13th century.*

H. 3.5 in. 1856. (Maskell Collection.)

The heads of the Virgin, the Child, and one of the kings, and the right arm of the Child, are missing. The right forearm of the Virgin and the Child's left leg from the knee downward are restorations. Beneath is a pyramidal cavity reaching to the Virgin's neck, probably made for relics.

The style of this group, especially the fine and energetic modelling of the drapery, recalls that of the mid-thirteenth century, and is not unlike that of the small figures above the Chapter House doorway at Westminster, two of which are figured by Messrs. Prior and Gardner (*Architectural Review*, xv, 1904, figs. 136-7, p. 76).

249. SCULPTURED HEAD of a bearded man with long hair.

Plate XCIII. *14th century.*

H. 2.34 in. Given by William Burges, Esq., 1875.

The top of the head is flat, and has a rebate, as if to receive a crown.

At the left side of the head there is a hole about one-eighth of an inch in depth.

250. RELIEF: St. John the Evangelist (?).

Plate LIII. *14th century.*

H. 3.75 in. 1885.

251. FIGURE, carved from a hollow bone ; a female saint standing with folded hands ; her mantle is drawn over her head to form a hood.
Plate LXXIX. 15th century.
 H. 4.625 in. 1856. (Roach Smith Collection.)
 Found at Little Tower Hill, City of London.
 A large fragment is missing from the front, and a small piece has been chipped away above the right eye: the face has been broken and repaired. The natural hollow of the bone ends as a hole in the top of the head.
252. LOWER PORTION OF A POINTED OVAL MATRIX of morse ivory ; a small figure of an ecclesiastic standing beneath a trefoil division.
Late 13th century.
 B. 2 in. Given by W. S. Walford, Esq., 1854.
 Found near Exeter, Devon.
253. PART OF A COMB: the central carved panel, of which only half remains, was semi-circular, and has on one side a winged dragon, on the other a large bird. One of the lateral bars is complete, and has on one side a floral scroll, on the other a winged dragon with extended neck.
13th century.
 L. 2.3 in. 1865.
 Found during the construction of the Thames Embankment.
254. PART OF A COMB ; a fragment of the central band, which was ornamented with figures in relief under an arcade. Only two imperfect canopies remain on each side, one having a lady seated playing a musical instrument ; another, a man kneeling before a lady ; the other two, seated figures.
Early 14th century.
 L. 2.5 in. 1856. (Roach Smith Collection, no. 1501.)
 The ivory is cracked, and of a dark colour, having probably been for a long time in the earth.
 Found in London.
 Engraved in F. W. Fairholt's *Costume in England*, 2nd ed., 1885, vol. ii, p. 127.
255. FRAGMENT: (bone) the fore part of a dragon.
14th century.
 L. 1.45 in. 1856. (Roach Smith Collection, no. 1503.)
 Found in London. The colour is a deep brown.
256. PART OF A TAG OF A STRAP: on one side the Virgin standing with the Child ; on the other side, St. James the Great standing with his staff, and the shell upon his hat.
15th century.
 L. 2.24 in. Given by A. W. Franks, Esq., C.B., 1890.
 Found in England.
257. TAG OF A STRAP: on one side a standing crowned figure, beneath which is a dragon. The other side is unornamented.
15th century.
 L. 2.5 in.

B. FRENCH AND FLEMISH

(1) Objects of religious use: diptychs, &c.

258. CENTRE OF A TRIPTYCH, carved upon all its surfaces. On the front in high relief, beneath an arch, the Virgin seated with the Child on her bosom. She holds in her right hand an object resembling a fruit, offered to her by a lady kneeling in adoration at her side. Above, two angels hold a crown above her head. On the back, in low relief, the Nativity and Annunciation to the shepherds. On the bottom is a dragon, and on the three remaining sides a floral scroll.

Plate LXVII. French, 14th century.

H. 2.4 in. Given by Felix Slade, Esq., 1856.

Although the Virgin was occasionally crowned in quite early times (e.g. in the frescoes of S. Maria Antiqua at Rome, none of which are later than the 8th century), the crown does not come into general use until the 12th century. The Child is rarely represented in a crown, but this feature is observed in Tuscan pictures of the early 13th century (e.g. no. 2 in the corridor of the Uffizi Gallery at Florence). The crown worn by the Child on the Romanesque wooden group at Buschhoven, Kreis Reinbach, may not be original, but is considered at any rate not later than the 14th century (P. Clemen, *Kunstdenkmäler der Rheinprovinz*, vol. iv, part ii, pl. ii).

With the kneeling figure cf. that of no. 296 below.

259. CENTRE OF A TRIPTYCH: the Virgin seated with the Child upon her knee: above, two half-figures of angels holding a crown over her head.

See figure. French, 14th century.

H. 6.6 in. 1856. (Maskell Collection.)

The triptych has been completed in modern times by the addition of two leaves, to replace those which had been lost.

260. LEAF OF A DIPTYCH: the Virgin standing with the Child between two angels bearing tapers; above, two angels hold a crown. The whole is beneath an arch; in the spandrels above are two angels swinging censers, the bowls of which are visible within the arch below.

Plate LVI. French, 14th century.

H. 5.75 in. 1856. (Maskell Collection.)

The greater part of the crown is broken away. On the right edge are the marks left by hinges: in the top right and left corners are two holes.



261. LEAF OF A DIPTYCH: the Virgin standing with the Child between St. Catherine and St. Margaret: above is an angel who has just placed the crown on her head. The whole is beneath an arch.

Plate LVI. 14th century.

H. 3.5 in. Bequeathed by W. Burges, Esq., A.R.A., 1881.

There are occasional traces of colouring on the background. On the right edge are the marks left by hinges. On the opposite edge is a hole for a hook or clasp.

With the figure of St. Margaret issuing from the monster cf. nos. 267, 279, and 340.

262. CENTRE OF A TRIPTYCH: below, the Virgin and Child between two angels carrying tapers; above, the Coronation of the Virgin.

Plate LVI. French, 14th century.

H. 6.85 in. 1856. (Maskell Collection.)

There are frequent traces of painting and gilding. A hole pierces the top of the gable, there are four smaller holes for hinges down each side, and a large hole is drilled vertically into the edge below the Virgin's feet. The back is not flat, but faceted in three planes at different angles.

The Coronation of the Virgin is a subject which originated in the West, and does not belong to Byzantine iconography: it first becomes common in the 13th century, and in the simplest form our Lord himself places the crown on the Virgin's head. The subject is indicated, rather than described, in the *Golden Legend*, where our Lord says to the Virgin, 'Come from Lebanon and receive the crown'; and she comes and seats herself on the throne of glory at the right hand of her Son. This perhaps sufficed, with the allusion in the Psalm, *Astitit regina a dextris eius in vestitu deaurato*, to stimulate the imagination of the mediaeval artist (E. Mâle, *L'art religieux du xiii^e siècle*, p. 328).

263. DIPTYCH with gable tops: the Adoration of the Magi.

Plate LIX. French, 14th century.

H. 3.6 in. 1856. (Maskell Collection.)

The architecture and the figures retain frequent traces of gilding, which appears to have been in part renewed. The eyes, eyebrows, and lips have been picked out in modern times with black and red, which in the case of the second king has modified the expression of the face.

The hinges are modern.

264. PANEL in high relief. The Virgin standing with the Child between two angels bearing tapers. The crown is set upon her head by an angel issuing from a cloud.

Plate LIX. French, 14th century.

H. 4.6 in. 1856. (Maskell Collection.)

The panel is considerably damaged, the head and right shoulder of the left angel being broken away. At the bottom is a broad rebate, itself broken, formerly pierced with two holes. There is a hole in the background above the angel; two smaller holes are seen on each edge below the knees of the standing angels, and there are traces of a third to right of the angel issuing from the clouds. Traces of gilding remain in the deep folds of the draperies, and of red pigment within the Virgin's hood.

265. TRIPTYCH, with a gable top, flanked by two pinnacles. In the centre, the Virgin stands with the Child in her arms between two angels bearing tapers: above, a descending angel holds a crown above her head. On the left leaf is the Adoration of the Magi; on the right leaf the Presentation in the Temple, the Virgin setting the Child upon an altar, above which a lamp is suspended. Above the arch on each leaf is an angel holding an incense-boat, and swinging a censur.

Plate LIX. French, 13th-14th century.

H. 3.96 in. 1856. (Maskell Collection.)

The taper of one angel is broken off; the corresponding angel has lost both hands, and the Virgin her right hand: the tops of the pinnacles are also missing. The hinges and hasp are modern. There are traces of gilding and colour upon the hair and draperies.

The style of the figures upon this triptych recalls that of the sculpture upon the west portal at Reims (*see Vitry and Brière, Documents de sculpture française, pl. lxiv-lxvi, and Introduction, p. xxix.*)

- 266. TRIPTYCH.** In the centre the Virgin stands with the Child, who carries a bird, while she holds a flower: above, an angel holds a crown over her head. On the leaves are the Annunciation, Adoration of the Magi, Nativity, and Presentation in the Temple.

Plate LVIII. French, 14th century.

H. 10.3 in. 1856. (Maskell Collection.)

The crockets from the central gable are missing: the hinges are modern, and the base is not contemporary with the triptych. On the base and on the outside there is painted and gilded ornament of comparatively recent origin.

This triptych belongs to a class of devotional objects which must at one time have been very numerous, a considerable number being still in existence. They consist of a central panel with a figure of the Virgin, usually flanked (as in nos. 260, 262, 264-5) by two angels bearing tapers and crowned by a third. The leaves are always occupied by scenes from the Virgin's life; and in those examples in which the figure of the Virgin is not merely a relief, but a statuette under a projecting canopy, they are necessarily four in number. These triptychs or polyptychs, though agreeing in the general scheme of their decoration, vary considerably in elaboration, the central panel in some cases having a subject like the Crucifixion, Last Judgement, or the Coronation above the figure or statuette. There is great uniformity in the treatment of these restricted subjects, though the finer triptychs are redeemed from monotony by the quality of the central figures, which were probably executed by the best artist in the workshop. They were chiefly produced from the beginning to the middle of the 14th century; and the present example, to judge from the presence of certain mannerisms, and from the attitude and draperies of the Virgin, does not belong to the earliest part of this period. The disposition of the subjects may be compared with those upon a triptych in the Victoria and Albert Museum (W. Maskell, p. 58, nos. 141-66), which is rich in monuments of this kind.

See H. Semper, Zeitschrift für christliche Kunst, xi, 1898, p. 114 f., and R. Koechlin, Gazette des Beaux-Arts, 3rd period, vol. xxxiv, 1905, p. 451 ff.

The flower in a vase in the Annunciation, a motive foreign to Early Christian and Byzantine art, is introduced in the 13th century, not so much to symbolize the purity of the Virgin, as to illustrate the mediaeval belief that the angelic message was conveyed in spring. At first the flower was indeterminate: in the 14th century it definitely becomes a lily (E. Mâle, *L'art religieux du xiii^e siècle*, p. 319).

- 267. LEAF OF A POLYPTYCH:** three scenes one above the other, each with a double canopy. At the top are St. Catherine with wheel and palm, with St. Margaret issuing from the back of the monster and holding a cross in both hands. In the middle is the Annunciation; at the bottom, part of the scene of the Adoration of the Magi, including the youngest of the three kings, and a groom holding their horses.

Plate LIX. French, 14th century.

H. 11.45 in. Probably 1753. (Sloane Collection, no. 1789.)

In the right border are the cavities for two hinges, and there is a small hole in the cusp of the canopy above the head of the angel of the Annunciation. There are frequent traces of red colour on the garments and hair of the figures, and occasional traces of gilding. On the background are red dots in groups of three; colouring also appears in the mouldings and crockets. The top of the panel is incomplete. The following entry occurs in the Sloane MS. Catalogue: 'Sev(era)ll religious figures carved in ivory in sev(era)ll compartm(en)ts in a long plate likely belonging to some chappell.' This applies more perfectly to the present number than to no. 53, although that also is an old Museum possession without a registration number.

268. DIPTYCH, with gabled and crocketed leaves. Within four compartments with canopies are the Crucifixion, Descent from the Cross, Entombment, Resurrection.

Plate LVIII. French, 14th century.

H. 9.1 in. 1856. (Maskell Collection.)

The hinges are modern.

The type of Resurrection in which Christ, holding a cross, or cross with pennon, and making the gesture of benediction, stands with one leg out of the tomb, before which the three soldiers are sleeping, became established in Western art in the 12th century.

Byzantine art generally substitutes the Harrowing of Hell (*Anastasis*) for the Resurrection.

269. DIPTYCH: two scenes beneath architectural canopies. (1) The Virgin and Child between taper-bearing angels, with two angels above holding a crown; (2) the Crucifixion between the Virgin and St. John, the sun and moon above the cross represented by two half-figures holding respectively a disc and a crescent.

Plate LVI. French, 14th century.

H. 2.83 in. Given by A. W. Franks, Esq., C.B., 1894.

In the first leaf the tapers carried by the angels are broken off, and the background is cracked in several places.

270. DIPTYCH: two scenes under crocketed canopies. (1) The Virgin standing with the Child between taper-bearing angels; (2) the Crucifixion between the Virgin and St. John.

Plate LVI and LVII. French, 14th century.

H. 4.7 in. 1856. (Maskell Collection.)

In (2) there is a hole in the cross at the meeting of the arms, and there are two smaller holes in the background. There is another small hole in the top edge; on the bottom edge the number XXXII has been roughly cut. The colour of this panel is darker than that of its companion. Both have in their sides the marks left by the hinges.

271. LEAF OF A DIPTYCH: the Crucifixion between the Virgin and St. John. Upon the cross, at the meeting of the arms, is a cruciferous disc; above the arms are the sun and moon in clouds.

Plate LVII. French, 14th century.

H. 2.76 in. Given by A. W. Franks, Esq., C.B., 1894.

On the left side are the marks left by hinges. Above the left arm of the cross is a perforation.

272. LEAF OF A DIPTYCH: the Crucifixion between the Virgin and St. John, beneath a crocketed canopy.

Plate LVII. French, 14th century.

H. 3.1 in. Bequeathed by W. Burges, Esq., A.R.A., 1881.

Above the right arm of the cross is scratched a shield of arms: on a bend three indeterminate objects. In the left edge are the marks of hinges: there are holes through three of the four corners.

The Virgin does not usually hold a book in the Crucifixion scene, but this attribute is sometimes given to her, and appears in earlier centuries, e. g. in a miniature of a Latin Psalter of the middle of the 11th century illuminated at Winchester (British Museum, Arundel 60, fol. 12 b). A later example (14th-15th century) is seen on the embossed gold plate on the cover of the 'Alcuin Bible' in the British Museum (Add. MS. 10,546). Cf. also a painting of the Crucifixion on the lid of a chest in Newport Church, Essex (*Journal Brit. Arch. Association*, iii, 1847, p. 207), and a stained glass window at Châlons-sur-Marne (C. Cahier, *Les vitraux de Bourges*, ii, pl. xii).

- 273.** LEAF OF A DIPTYCH: THE CRUCIFIXION between the Virgin and St. John, beneath a canopy. Below the cross, the small draped figure of Adam rises from a tomb; above, a figure issuing from the sky holds the disc of the sun in the right hand, the left being broken. To right and left of the gable are pinnacles and quatrefoil openings: along the top, rosettes; along the bottom a cable moulding.

Plate LX. French, 14th century.

H. 6.35 in. 1856. (Maskell Collection.)

The lower part of the panel is badly cracked, and a small fragment broken from the upper edge near the right-hand corner is restored: in the middle of the left-hand side a small piece of ivory has been let into the border at the edge to strengthen it. The marks left by the original hinges are on the left side, though they have been partially re-cut: the excisions for hinges on the right side are modern. The background is of a greenish tint.

For Adam in this scene, see Honorius of Autun, *De imagine Mundi*, iii (Migne, *Patr. Lat.* vol. 172).

- 274.** PANEL: THE CRUCIFIXION between the Virgin and St. John, beneath an architectural canopy. At the foot of the cross is Adam rising from a tomb: above the arms, the sun and moon.

Plate LVII. French, 14th century.

H. 4.66 in. Bequeathed by William Burges, Esq., A.R.A., 1881.

The upper arm of the cross is pierced with a large hole: two smaller holes in the left side.

- 275.** PANEL, the upper part shaped as an arch with crocketed gable between two pinnacles, the sides carved with projecting buttresses. The subject is the Crucifixion between the Virgin and St. John: above is the half-figure of an angel holding in his left hand the crescent of the moon. (Cf. no. 273.)

Plate LVII. French, 14th century.

H. 5.35 in. 1885. (Rohde Hawkins Collection.)

The right hand of the angel, holding the disc of the sun, is broken off.

The background has been coloured with a dark pigment: on the mouldings and buttresses are traces of dull red paint. The panel may possibly have been used as a pax.

For the carrying of a book by the Virgin, see under no. 272.

- 276.** LEAF OF A DIPTYCH. The Crucifixion between the Virgin and St. John beneath an architectural canopy. Above the arms of the cross are seen the sun and moon.

Plate LVII. French, 14th century.

H. 3.12 in. 1856. (Maskell Collection.)

The background has been covered with a dark pigment. In the left side are the holes made for the hinges. There is a hole through the upper arm of the cross, and two smaller holes to right and left of the finial surmounting the gable.

277. DIPTYCH. *Left leaf*: the Virgin standing with the Child between two angels bearing tapers. *Right leaf*: the Crucifixion between the Virgin and St. John, with the sun and moon above. Both scenes are beneath crocketed canopies, with spandrels containing circular cusped apertures, in each of which a mask appears.

Plate LX. French, 14th century.

H. 5.55 in. 1856. (Maskell Collection.)

In each panel there are two holes immediately beneath the upper border.

A panel with the Crucifixion in a similar style is in the Cluny Museum at Paris.

British Museum, *Guide to the Mediaeval Room*, fig. 117, p. 160.

278. LEAF OF A DIPTYCH: two subjects in two compartments, each beneath a canopy. Below, the Nativity and Annunciation to the Shepherds; above, Christ rising from a tomb with sculptured arcading along the front, and on either side two kneeling angels.

Plate LX. French, 14th century.

H. 6.55 in. 1856. (Maskell Collection.)

On the left side are the marks left by the hinges: in the right edge opposite is a hole for a hook or clasp. In the top border is a hole drilled vertically.

The companion leaf, with the Annunciation and the Crucifixion, was recently in the collection of M. G. Hoentschel of Paris.

279. DIPTYCH in openwork. *Left leaf*: the Crucifixion between the Virgin and St. John. *Right leaf*: St. Margaret issuing from the back of the monster and crowned by an angel by her side; St. Catherine with wheel and palm-branch.

Plate LXV. French, 14th century.

H. 2.14 in. 1856. (Maskell Collection.)

A fragment broken off the left side of the left leaf has been replaced. There are traces of colour on the mouldings and the garments: the hinges and fastening are modern. The treatment of the cross in a manner suggestive of the raguly cross goes back to much earlier times, and is especially common in English MSS. of the eleventh century. In these MSS. the lower parts of lopped branches are seen projecting from alternate sides (e. g. British Museum, Arundel 60, an English Psalter of about A. D. 1060). The same treatment is seen on the large stone rood in the chamber over the gate-house at Barking, which is at least as early as the 12th century. The ragged cross is known in mediaeval art in Italy (H. von der Gabelentz, *Die kirchliche Kunst im italienischen Mittelalter*, pp. 115-116). It is also found in French illuminated MSS., e. g. those of the early 14th century painted in the north-west of France towards Flanders (Missal from St. Vaast, in the Library at Arras; see G. G. Vitzthum, *Die Pariser Miniaturmalerei von der Zeit des heiligen Ludwig bis zu Philipp von Valois*, 1907, pl. xxvii; and Cod. 2563 in the Library at Vienna, a book of about the same period (R. Beer, *Kunst und Kunsthandwerk*, v, 1902, p. 291).) This feature occurs in various later ivories in the collection (nos. 303, 306, 318-9).

280. LEAF OF A DIPTYCH: THE HARROWING OF HELL, within a quatrefoil compartment. Our Lord holding a long cross leads Adam and Eve out of the jaws of Hell, in which the head of another figure is visible. On the right stands a devil.

Plate LXV. French, 14th century.

H. 1.96 in. 1856. (Maskell Collection.)

The 'Harrowing of Hell' is derived from the apocryphal gospel of Nicodemus, conjectured by Tischendorf to be as early as the 2nd century. The account there given, supposed to have been written by the resuscitated sons of Simeon who had been present at the Descent of our Lord, was transcribed by Vincent de Beauvais (*Spec. Hist.*, bk. vii, ch. lvi) and Jacobus de Voragine (*Golden Legend*, ch. liv). It thus became a popular subject in mediaeval art (cf. no. 283, &c.).

The representation of Hell-mouth as the jaws of a monster is foreign to Byzantine art, the earliest known examples apparently occurring in English MSS. of the 10th and 11th centuries (Cædmon's *Metrical Paraphrase* in the Bodleian Library, Junius MS. 11, and a book with the Psalms, Cotton, Titus D xxvii, in the British Museum). With the close of the 12th century the type becomes frequent.

281. PANEL in openwork. The subjects are disposed in three zones beneath arcading with pinnacles between the gables. Beginning at the left-hand corner at the bottom they are as follows: Judas receiving the price of betrayal; Christ mocked and scourged; Christ bearing His cross; the Crucifixion between the two Thieves; the Descent from the cross; the Ascension; the incredulity of Thomas; and the Pentecost.

Plate LXI. French, 14th century.

H. 8.9 in. 1856. (Maskell Collection.)

There are frequent traces of painting and gilding.

This panel is a rather late example of a group which, from a diptych now in the Victoria and Albert Museum and formerly in Soissons Cathedral (no. 211-65, W. Maskell, *Description*, p. 42; Museum *Portfolio of Ivories*, part xxxii, plate 1), has been described as the group of the diptych of Soissons. Besides the Soissons diptych, it is represented at South Kensington by a triptych (W. Maskell, *Description*, p. 69) and a leaf in the collection of Mr. Salting, while the finest existing specimen is a diptych in the Wallace Collection at Hertford House. Other examples in museums and accessible collections are at Berlin (Vöge, *Catalogue*, nos. 78-9), Lyons, St. Petersburg, the Christian Museum at the Vatican (Kanzler, *Catalogue*, pl. xvii), &c. Further specimens are known from the Spitzer Collection (*Catalogue*, nos. 43 and 96), the Waterton Collection (formerly exhibited at South Kensington), and in private collections in Germany, Belgium, and France. The finest and earliest examples of this style, such as the diptych at Hertford House, are inspired by the monumental sculpture and the miniatures of the late 13th century, to which period they belong. But the present panel, although the architecture is based upon that of this period, would appear from the mannerism and the inferior treatment of the figures to be a later offshoot of the Soissons school, probably made within the limits of the 14th century. It is exceptional in being executed in openwork, though pierced ivories were made at the most various periods (*see* under no. 6). For the school of the diptych of Soissons *see* R. Koechlin, *Gazette des Beaux-Arts*, 3rd period, vol. xxxiv (1905), pp. 361 ff.; W. Vöge, *Ausstellung von Kunstwerken des Mittelalters und der Renaissance aus Berliner Privatbesitz*, Berlin, 1899 (chapter on ivory carvings).

282. DIPTYCH: SCENES FROM THE PASSION, in six compartments: The Betrayal, Flagellation, Christ bearing his cross, Crucifixion between the Thieves, Descent from the Cross, and Entombment.

Plate LXII. French, 14th century.

H. 6.8 in. 1856. (Maskell Collection.)

The relief is rather flat, and there is an absence of all architectural ornament. There are numerous traces of gilding and colour, which, even if not of the time, probably give a fair indication of the original tints. The hinges are not original.

There is a diptych in the Basilewsky Collection, now in the Hermitage at St. Petersburg, in

which the ivory is of the same dead white, with a similar decoration in gold and colour. Its number in the Basilewsky Collection was 119. Some of the subjects upon it are the same as those upon the present example.

The Betrayal, though known in a simple form in Early Christian art, appears very much as here in the second half of the first millennium (A. Heisenberg, *Grabeskirche und Apostelkirche*, &c., Leipsic, 1908, ii, p. 249).

283. DIPTYCH: SCENES FROM THE PASSION, in six compartments beneath arcading with slender columns standing free, and with trefoil openings in the spandrels. The subjects, which begin at the bottom of the left leaf, are: the Betrayal, and Death of Judas; Christ mocked and Pilate washing his hands; the Flagellation; the Crucifixion between the Thieves; the Descent from the Cross; the Entombment; and the Harrowing of Hell.

Plate LXIII. *French, 14th century.*

H. 8.1 in. 1856. (Maskell Collection.)

There are frequent remains of colouring and gilding.

Like the larger diptych in the Wallace Collection (no. 431), in the same style and with the same subjects, the present example represents a degeneration of the type of Passion-diptych illustrated by the ivory from Soissons (see note to no. 281). Especially noticeable is the treatment of the last scene, where the gates of Hell are represented both by doors and by the traditional monster's jaws, here only just visible at the bottom. The same reduplication is found in an English Psalter of the early 13th century in the British Museum (MS. Royal I. D. X. f. 5) and in an East Anglian Psalter of about a hundred years later in the same collection (Arundel MS. 83, fol. 132 b); the doors instead of the Hell-mouth are seen on a 14th-century ivory in the Kaiser Friedrich Museum at Berlin (W. Vöge, *Catalogue*, no. 104). A still more remarkable feature is the appearance of St. John the Baptist, who stands with clasped hands on the right hand of our Lord. The regular introduction of St. John in the corresponding scene in Byzantine art began in the 11th century (see references in *Catalogue of Early Christian and Byzantine Antiquities*, under no. 299).

The introduction of the Virgin, St. John, and of mourning women into the Entombment scene in Western art does not date from before the 12th-13th century (A. Haseloff, *Eine Thüringisch-Sächsische Malerschule*, p. 156).

Archaising and Byzantinising traits of a rather similar kind to those here noted are to be seen in 13th-century windows of the Cathedral of Lyons (L. Bégule, *Monographie de la Cathédrale de Lyon*, pp. 116, 140, &c.). The Virgin in the Annunciation holds a spindle, as in Byzantine art, and in the Nativity reclines upon a mattress in the eastern fashion. The sepulchre in the Easter Morning scene is also circular, as in earlier periods of Christian art, while the Raising of Lazarus follows a Byzantine type.

284. DIPTYCH. Each leaf is divided into three zones, each with an arcading of five crocketed trefoil arches. The subjects begin with the lowest compartment of the left leaf, and read from left to right in each zone. They are: the Annunciation and Nativity; Adoration of the Magi; the Betrayal and Death of Judas; the Crucifixion and Resurrection; the Ascension; and the Pentecost.

Plate LXIV. *French, 14th century.*

H. 7.55 in. 1855. (Bernal Collection, no. 1627.)

This diptych is almost identical with another in the Dutuit Collection (Labarte, *Histoire des Arts Industriels*, i, pl. xix) and a third in the Garnier Collection (*Les Arts*, May, 1906, p. 13): they are closely affiliated to a group of nine diptychs, with scenes from the Passion, in the

Victoria and Albert Museum (no. 261-67), in the Collection of Sir Julius Wernher, at Dijon, Hamburg, Berlin, Cassel, Copenhagen, and Madrid, and may well have been produced in the same workshop.

These ivories, which seem to show the influence of miniatures in contemporary manuscripts, date from about the middle of the century, and exhibit a marked contrast in the treatment of the various subjects to the work of the earlier group represented by the diptych from Soissons (*see* under no. 281). There the figures are few in number, the attitudes dignified and reserved, the drapery disposed in long folds; the influence of the monumental sculpture of the 13th century is manifest. Here there is a certain striving after pathos and dramatic effect; the persons are multiplied and ingeniously arranged in perspective, the draperies are less simply disposed. The dramatic sentiment of the time, awakened and sustained by the performances of mystery plays, had already found its expression in sculpture and painting; in these ivories we see the artists attempting to adapt their work to the popular taste. For the group of diptychs above mentioned *see* R. Koechlin, *Gazette des Beaux-Arts*, 3^e période, xxxv, pp. 49 ff.

The Ascension is a common type of the later Middle Ages. In earlier periods our Lord is seen in full figure in a mandorla flanked by angels, while the Virgin and apostles stand below; sometimes Christ ascends to the right towards the hand of the Almighty in the upper corner (*cf.* no. 48). The Byzantine type of Ascension shows the figure of Christ in a mandorla, but seated instead of standing, while two angels stand below on either side of the Virgin.

285. LEAF OF A DIPTYCH. Four subjects in two compartments placed one above the other, each having a canopy of six arches, and divided into two halves by a central column. Above are the Resurrection and the Maries at the tomb. Below, on the left, St. Martin dividing his cloak with a sword to clothe the poor man: on the right St. James the Great and St. James the Less.

Plate LXVI. French, 14th century.

H. 6.7 in. 1885.

On the left side are cavities for two hinges. A hole is pierced through the top in the middle just below the border.

On the lower half of the back is written in ink in a hand of the first half of the 18th century: 'Found with its fellow under an old hog's trough near Mansfield in Nottinghamshire. Given me by my uncle, Doct. Pinkney.' Traces of the same words in a hand of almost the same period still remain on the upper half, and were evidently copied when the letters became worn.

A cedar panel of the same size as the ivory is inscribed in ink on both sides in the same hand as that on the lower half of the ivory. On one side is: 'This picture came from ye Grange near Grantham, where my Grandfather Fysher lived and my uncle Fysher, who afterwards sold it to the Marquis of Granby's Fammely.' On the other side: 'Came from ye Grange near Grantham, it was my Grandfather Fysher's Estate and was sold by my Uncle Fysher to the Marquis of Granby's Fammely, and is now a Hunting-seat of theirs. Eliz. Colman, 1739.'

The Grange near Grantham, originally a monastery of Grey Friars, was in the middle of the 17th century the residence of the family of Bury. In the latter part of the century it was in the occupation of the Fishers, and in 1722 of Francis Fisher, Esq., M.P. for Grantham. The estate was purchased by Lord William Manners, second son of John, Duke of Rutland, who died in 1772. Marquis of Granby is the courtesy title borne by the eldest sons of the Dukes of Rutland since 1703. *See* E. Turner, *Collections for the History of the Town and Soke of Grantham*, London, 1806, p. 38.

St. Martin cutting off a portion of his cloak to give it to the beggar is a frequent mediaeval illustration of the virtue of Charity. It is found, for example, on early draughtsmen in the Ashmolean Museum at Oxford, and on the portal of the Cathedral at Lyons, the sculptures of which are of the 14th century (L. Bégule, *Monographie de la Cathédrale de Lyon*, p. 173 and pl. v).

286. LEAF OF A DIPTYCH: THE BAPTISM beneath a double canopy. Our Lord stands up to the waist in Jordan, which is represented by a pyramid of wavy lines. St. John approaches from the right, wearing a hairy garment, and pours water on Christ's head from a bottle. On the left is seen the half-figure of an angel holding garments.

Plate LXVI. French, 14th century.

H. 3.3 in. 1856. (Maskell Collection.)

287. LEAF OF A DIPTYCH: the Death of the Virgin. In the foreground the Virgin is seen upon a bed, behind which stands our Lord holding in his left arm her soul in the form of a nude infant. On either side are grouped the apostles.

Plate LXV. French, 14th century.

H. 2.9 in. 1856. (Maskell Collection.)

The panel has been fractured diagonally from top to bottom, and on the right edge are marks left by hinges.

The death of the Virgin is circumstantially described in the apocryphal book *De transitu Virginis*. It is incorporated in the *Speculum Historiale* of Vincent de Beauvais (bk. vii, c. lxxv ff.), and in the *Legenda Aurea* of Jacobus de Voragine (*De Assumptione*, &c.). There are various early Eastern versions, and the story in an abridged form was transmitted to the Church of Gaul by Gregory of Tours in the 6th century. The bare outline is as follows. An angel appears to the Virgin, then aged sixty, bearing a palm-branch to be carried before her bier. The apostles, at that time dispersed over the whole world preaching the Gospel, are mysteriously assembled in the chamber of the dying Mary. At the third hour of the night our Lord appears, with a multitude of angels, martyrs, confessors, and virgins. He summons his mother to accompany him, and her soul, issuing from her body in the form of a diminutive figure, is received in his arms. It is then carried to heaven by the choirs of the blessed. This is the part of the legend most commonly represented. The episodes of the funeral procession, in which the incredulous high priest is punished for laying hands on the coffin by the withering of his arms, occurs with less frequency.

288. LEAF OF A DIPTYCH: the Virgin standing with the Child between two angels swinging censers: above, an arcade of three arches.

Plate LXV. French, 14th century.

H. 3.42 in. 1856. (Maskell Collection.)

The panel is cracked vertically, and there is a hole pierced through the top near the central gable. On the right edge are the marks left by hinges.

289. DIPTYCH: *left leaf*: the Virgin standing with the Child between St. Mary Magdalen and St. Catharine; *right leaf*: St. Agnes, St. Barbara (?), and St. Margaret. Each leaf has a triple canopy.

Plate LXIX. French, 14th century.

H. 2.43 in. 1856. (Maskell Collection.)

The diptych is in a modern metal mount.

290. LEAF OF A DIPTYCH. Two subjects separated by a column rising to a canopy of four arches. On the left, the Annunciation; on the right, the Salutation.

Plate LXVII. French, 14th century.

H. 3.1 in.

On the right edge are the cavities left by the hinges.

291. LEAF OF A DIPTYCH: THE NATIVITY and ANNUNCIATION TO THE SHEPHERDS, who are represented by one man with a bagpipe. Above is a triple canopy.
French, 14th century.
H. 4.5 in. Given by A. W. Franks, Esq., 1894.
A large hole is pierced through the background beneath the central arch of the canopy. In the right border are the remains of two hinges.
292. LEAF OF A DIPTYCH with the same subject.
Plate LXV. French, 14th century.
H. 3.2 in. 1856. (Maskell Collection.)
293. LEAF OF A DIPTYCH, with two scenes in two compartments, each with an arcading of three arches. Below, the Adoration of the Magi; above, the Coronation of the Virgin, with two angels swinging censers.
Plate LXVIII. French, 14th century.
H. 6.2 in. 1856. (Maskell Collection.)
Two small strips of ivory have been inserted in the left edge, covering the cavities left by the hinges.
294. DIPTYCH: THE NATIVITY and ANNUNCIATION TO THE SHEPHERDS; THE ADORATION OF THE MAGI.
Plate LXVI. French, 14th century.
H. 2.5 in. Given by Major-General Meyrick, 1878.
The hinges are modern.
295. DIPTYCH: THE ADORATION OF THE MAGI; THE CRUCIFIXION. In the latter scene the Virgin is supported by her companions; on the other side of the cross stand St. John and two Jews: above it, the sun and moon.
Plate LXVII. French, 14th century.
H. 3 in. 1856. (Maskell Collection.)
The right part of the left leaf has been broken off, and was formerly repaired by wire (?) stitched into holes bored in three places on both sides of the line of fracture. The same leaf has another hole in the left top corner, to which a hole in the right top corner of the other leaf corresponds. The background is tinged with green. The hinges are broken and are not original.
296. DIPTYCH: THE *NOLI ME TANGERE*; THE CRUCIFIXION between the Virgin and St. John. At the feet of the Virgin a kneeling female figure in prayer. Above each scene is a triple canopy, each part of which has double gables surmounted by masonry.
Plate LXVIII. 14th century.
H. 3.4 in. 1856. (Maskell Collection.)
The hinges are modern.
The canopies on this diptych vary from the usual type. The introduction of the kneeling donatrix (?) in the Crucifixion is also exceptional on ivory carvings, but cf. no. 258 above.
297. LEAF OF A DIPTYCH: two subjects, one above the other, each compartment with a triple canopy. Below, the Adoration of the Magi: above, the Crucifixion with the Virgin fainting on the left, and on the right St. John, behind whom are two Jews.
Plate LXVIII. French, 14th century.

H. 4.26 in. Given by Major-General Meyrick, 1878.

In the left border are cavities for two hinges. Two holes pierce the panel, one beneath the central arch of each canopy.

298. DIPTYCH: THE ADORATION OF THE MAGI; THE CRUCIFIXION, with the Virgin and St. John, Longinus and Stephaton. Each scene is under a triple canopy.

Plate LXIX. French, 14th century.

H. 3.1 in. 1856. (Maskell Collection.)

The hinges and fastening are modern.

299. DIPTYCH: two scenes, each under a triple canopy. The Adoration of the Magi, and the Crucifixion between the Virgin and St. John. The Virgin is supported by her companions, and behind St. John stand two Jews, one carrying a scroll.

Plate LXV. French, late 14th century.

H. 3.04 in. 1856. (Maskell Collection.)

The hinges are modern.

300. DIPTYCH: THE ANNUNCIATION and the CRUCIFIXION, each scene under a triple canopy.

Plate LXIX. French, late 14th century.

H. 2.3 in. 1856. (Maskell Collection.)

The hinges are modern.

301. LEAF OF A DIPTYCH: THE CRUCIFIXION, beneath a canopy of three arches. The Virgin is fainting, and two Jews, one holding a scroll, stand behind St. John. To right and left, above the heads of the figures, the sun and moon.

Plate LXVI. French, 14th century.

H. 4.94 in. 1856. (Maskell Collection.)

The right-hand top corner is restored, the line of division cutting through the clouds, from which the moon issues, and traversing the right-hand arch of the canopy. In the left-hand border a short and a long strip have been inserted, the former above, where the upper hinge was, the latter running from the middle down to the bottom.

302. PAX: THE CRUCIFIXION under a triple canopy. On the left the Virgin is led away fainting; on the right stands St. John, behind whom are two Jews. At the ends of the arms of the cross are the sun and moon.

French, late 14th century.

H. 4.94 in. 1856. (Maskell Collection.)

The panel has been entirely coloured and gilded at a later date. It is shaped at the back, being thickest in the middle, where a shallow and almost triangular depression for a handle rises from the lower edge.

303. LEAF OF A DIPTYCH: THE CRUCIFIXION. On the left the Virgin fainting and supported by her companions; on the right, St. John, behind whom stand two Jews, one holding a scroll. The cross is notched at intervals, producing the effect of a cross raguly.

Plate LXVII. French, late 14th century.

H. 5.8 in. 1856. (Maskell Collection.)

Frequent traces of colouring and gilding, both on the figures and on the architecture. On the left edge, marks of two hinges: in the middle of the upper border a hole is pierced touching the central finial of the canopy. For the notched cross *see* under no. 279.

304. LEAF OF A DIPTYCH: two subjects beneath a quadruple canopy, and separated by a single column. On the left, the Annunciation; on the right, the Nativity and Annunciation to the Shepherds.

Plate LXVI. French, late 14th century.

H. 3.72 in. 1856. (Maskell Collection.)

The hinges are modern.

Though the motive of the dove descending upon the Virgin's head is often omitted on Gothic ivories, it was already employed in the 12th century (e. g. bronze doors of Benevento).

305. LEAF OF A DIPTYCH: two scenes, each beneath a canopy of four arches, above which is a band of rosettes. Below, the Adoration of the Magi; above, the Coronation of the Virgin.

Plate LXVIII. French, late 14th century.

H. 5.9 in. 1856. (Maskell Collection.)

Formerly in the Pugin Collection.

On the left edge are the cavities left by two hinges.

306. LEAF OF A DIPTYCH. Four subjects in two compartments, each with a canopy of four arches and subdivided by a central column.

Below are the Massacre of the Innocents, and the legendary event in the pursuit of the Child by Herod's men, known as the episode of the Cornfield (*see* below). On the left Herod stands watching the murderers at their work; on the extreme right the peasant is seen amidst his corn, answering the questions of the pursuer, who stands on the left armed with a spear. In the upper zone are the Flagellation and Crucifixion.

Plate LXIX. French, late 14th century.

H. 4.25 in. 1856. (Maskell Collection.)

The episode of the Cornfield, derived from a source which has not yet been determined, first appears in the art of the 14th century, and is represented on the south portal of the Church of Notre-Dame d'Avioth, in the Department of the Meuse. The story is as follows. The Virgin and Joseph are flying with the Child from the persecution of Herod, and are closely pursued. They pass a labourer sowing corn, and the Child, putting his hand in the sack, scatters seed abroad. A field of ripe corn immediately springs up, and the labourer begins to reap it, while the Holy Family goes upon its way. When the pursuers pass in their turn, they ask the man if he has seen a woman carrying a child. 'Yes,' he replies, 'she passed when I was sowing my corn.' They return whence they came, deeming it useless to proceed further. (*See* E. Mâle, *L'art religieux du xiii^e siècle*, p. 286.) The subject is again found with the Massacre of the Innocents on an ivory diptych of the late 14th century, sold at the sale of the Schevitch Collection in 1908 (*Catalogue illustré*, Paris, 1908, no. 149). Cf. also Egerton MS., 745, fol. 3; French, 14th century.

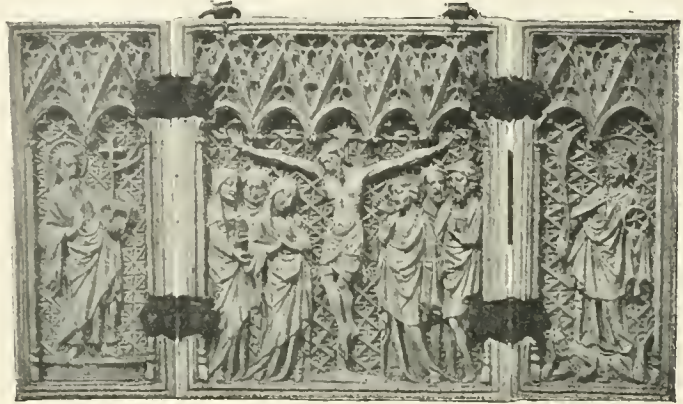
307. LEAF OF A DIPTYCH: two scenes, each under a canopy of four arches. Above, the Entombment; below, the three Mariés at the tomb.

Plate LXXV. French, late 14th century.

H. 4.36 in. Given by Felix Slade, Esq., 1856.

On the left border are the cavities for two hinges. The panel is pierced by four holes at irregular intervals, in an almost vertical line from top to bottom.

308. TRIPTYCH: in the middle, the Crucifixion between the Virgin and St. John, each with two companions; the cross is represented as of roughly hewn wood, giving it the appearance of a cross raguly (cf. nos. 279, 303). The background is diapered, and above is a canopy of five arches.



On two leaves are St. John the Baptist, standing on a plinth and holding the disc with the Agnus Dei, and St. Catherine with palm-branch

and wheel, standing upon the prostrate form of the emperor. The ground is diapered as before. See figure. French, late 14th century.

H. 3.3 in. L. 5.8 in. 1856. (Maskell Collection.) The hinges are modern.

The back of the central panel is carved with a diaper; each leaf, with a tall formal lily and a tall plant with undulating stem and open flowers upon the leaves. The style of the carving on the leaves is hard and without artistic feeling; the edges of the design are sharp and not smoothed by wear like the diaper upon the back of the central portion. Either, therefore, it was added to render the triptych more decorative when closed, or else the whole triptych is false (see Introduction, p. xlv), for there is no difference between the treatment of the figures on the middle panel and on the leaves. The position of St. John the Baptist on a plinth recalls the figures upon contemporary Italian bone-carvings (cf. no. 396, pl. xciv).

Diapered backgrounds are rare upon Gothic ivories. Other examples in public collections are a panel used as a pax in the Bavarian National Museum at Munich, having the same presumptive date, and carved with the Crucifixion; the diptych in the Hartmann Collection, reproduced by Molinier, *Ivoires*, p. 192; and a small panel now fixed on a portable dial in the Museum at Bâle. A leaf of a diptych in the Homberg Collection (*Sale Catalogue*, Paris, 1908, no. 490) has a diaper similar to that on the back of the central portion of this triptych.



309. PANEL divided into two halves by a column. On the left are St. Louis, St. Denis, St. Agnes, and St. Margaret; on the right,

St. George delivering the princess from the dragon while the king and queen look on from an embattled gateway. Over each side is an architectural canopy.

See figure. French, late 14th century.

H. 4.2 in. L. 5.25 in. 1855. (Bernal Collection.)

The panel has been broken into two halves, the line of the fracture passing through the figure of St. Margaret. This is one of the ivories mentioned in the Introduction (p. xlv) the authenticity of which has been suspected, chiefly on account of the right-hand compartment where the figure of St. George is feeble, and the faces are without character. The work is closely related to that of a casket in the Louvre (E. Molinier, *Catalogue des Ivoires*, no. 124), which is mentioned in an inventory begun in 1816 and terminated in 1824. The figures of St. Margaret and St. Agnes upon this casket are closely analogous to those of the present panel; two small ivories in openwork in the Musée de Cluny (Catalogue, no. 1083-4, p. 85), with five of the same saints (Saints Louis, Denis, Agnes, George, and Margaret), have also very close affinities.

St. George bears the cross upon his shield from the 14th century, and is so seen, for example, on the front of the large chest in York Cathedral (Poole and Hugall, *Historical and descriptive Guide to York Cathedral*, pl. between pp. 200 and 201).

310. DIPTYCH: THE ADORATION OF THE MAGI and THE CRUCIFIXION: in the latter scene Longinus kneels on the left.

See figure. North French or Flemish, late 14th century.



H. 4.9 in. 1856. (Maskell Collection.)

The hinges are modern.

This diptych has affinities of style with the group of pierced ivories, nos. 311 ff.; the types of the heads recall those of no. 311 (Plate LXX). The general effect is hard and unpleasing.

311. OPENWORK PANEL: THE TRINITY. The Almighty is seated in the middle holding the crucifix before Him, while the dove descends upon the head of Christ. To right and left stand two angels with the instruments of the Passion. Above is a pierced canopy of three arches.

Plate LXX. North French or Flemish, 14th-15th century.

H. 3.2 in. 1856. (Maskell Collection.)

The right arch of the canopy is broken. The style of this panel is closely related to that of no. 312. The exaggerated treatment of the angels' hair resembles that of the Annunciation group at Langres (*Gazette des Beaux-Arts*, 3^e période, xxiii, p. 491), which has been in that town since about 1845. Such treatment of the hair is common in representations of angels in the French MSS. of the early 15th century. The type is found in the British Museum Bedford 'Hours,' painted for John, Duke of Bedford, on ff. 32, 54 b, 154 b, 199 b; and in another French Book of Hours of similar date, Add. 32,454, fol. 46. It also occurs in the *Speculum Humanae Salvationis*, e. g. Sloane MS. 361, fol. 10 b.

This manner of representing the three Persons of the Trinity is found several times in the 12th century (Didron, *Iconographie chrétienne*, p. 564; A. Haseloff, *Eine Thüringisch-Sächsische Malerschule des 13ten Jahrhunderts*, p. 193). An early example is to be seen upon the portable altar from Hildesheim in the Victoria and Albert Museum, which is of about the end of the 12th century. Another method of representing the Trinity was to place the seated figures of the Father and Son side by side, with the dove between or above them (Haseloff, as above, p. 194). In the Eastern Church the entertainment of the three angels by Abraham serves this purpose.

Upon ivories the Trinity as represented in this plaque is comparatively rare. An example in the Louvre (*Catalogue des Ivoires*, no. 145) has the two angels; one at Munich has the Virgin and Child (Bavarian National Museum, no. 1406, 15th cent.). Other examples in the Victoria and Albert Museum (no. 34.767), in the Bargello at Florence (Carrand Collection, no. 109), and in the Collection of M. Martin Le Roy (*La Coll. Martin Le Roy*, ii, 1906, no. 30, pl. xvi) are without the additional figures.

For this and the following numbers see the remarks in the Introduction, pp. xlv, xlvi.

312. PIERCED PANEL: THE CRUCIFIXION between the thieves in the presence of a large number of soldiers and Jews, two of whom are mounted. In the foreground are the Virgin, St. John, Longinus, Stephaton, and others.

Plate LXXII. North French or Flemish, 14th-15th century.

H. 4 in. 1856. (Maskell Collection.)

The figure of Christ and all the visible part of the cross, with the figure peeping out behind it, the whole top of the panel with its three arches, and two-thirds of the wreathed column on the left side are a restoration in a single piece. The spear of Longinus is also added.

The wreathed columns at the sides of this panel are repeated on a smaller scale beneath the canopies of the several compartments into which the casket-panels of the Victoria and Albert Museum and the Carmichael Collection are divided (*see* under no. 313).

The pointed hats with upturned brims, as worn by the kneeling figure, are common in the 15th century. The scimitar-like swords carried by the soldiers are frequent in contemporary illuminated MSS. Shields of the period are of the most various shapes; but the round or target form is common, and on some examples devices occur. In the Poems of Christine de Pisan (British Museum, Harley MS. 4431), dating from A. D. 1400-1422, a circular shield with three crowned heads occurs on fol. 103 b. Shields on which masks are represented are seen in Harley MS., 2838, fol. 41; in the Duc de Berri's Biblical History (Harley MS. 4382, fol. 146), &c.

313. OPENWORK PANEL: scenes from the story of the Virgin. Beginning from the bottom, they are as follows: the Annunciation, Nativity, Adoration of the Magi, Presentation, Death and Coronation of the Virgin, each scene being represented under a pierced canopy of three arches.

Plate LXX. North French or Flemish, 14th-15th century.

H. 7 in. 1856. (Maskell Collection.)

The dove above the Virgin's head in the Annunciation is broken away.

The four first scenes correspond with the lower four of no. 314, and though details of the

composition differ, the types of the figures are the same. There are also analogies with the four finer openwork panels which have been in various collections, from the Debruge Duménil Collection (J. Labarte, *Description des objets d'art qui composent la collection Debruge Duménil*, no. 155, p. 457) to that of Sir T. Gibson Carmichael (*Sale Catalogue*, Christie's, 1902, no. 12), and with the other panels from the same series in the Victoria and Albert Museum (W. Maskell, *Description*, &c., pp. cii, ciii, and 128). Compare also the casket from the Magniac Collection (*Sale Catalogue*, Christie's, 1892, no. 259).

The scenes conform to the types usual in the 15th century. In the Presentation in the Temple Simeon wears a mitre and vestments, as in British Museum Add. MS. 18,192 (a French Hours of the Virgin), fol. 65, and two other French Books of Hours, Add. MS. 31,834, fol. 66, Harley 2956, fol. 96 b: in other MSS. of about the same time Simeon wears a high conical hat. The spirally-fluted candle brought as an offering often occurs in Books of Hours, e. g. Add. MS. 31,835, fol. 76, and Add. MS. 34,294, fol. 104 b. A candle of some kind and a basket of pigeons are constant features, and had been so from the 12th-13th century (A. Haseloff, *Eine Thüringisch-Sächsische Malerschule des 13ten Jahrhunderts*, p. 104).

The Presentation was known in Christian art by the 5th century, occurring in the mosaics of Sta. Maria Maggiore at Rome.

314. OPENWORK PANEL: eight compartments beneath architectural canopies in two rows. The four lower compartments contain the Annunciation, Nativity, Adoration of the Magi, and Presentation in the Temple: the four upper, the Agony in the Garden, Betrayal, Our Lord before Pilate, and Our Lord buffeted by the soldiers.

Plate LXX. North French or Flemish, 14th-15th century.

L. 5 in. 1856. (Maskell Collection.)

Panels of this character with the same architecture are in the Vatican Library (R. Kanzler, *Catalogue*, pl. xix, figs. 3-7). The types of the figures are the same, and the architecture is similar.

Architecture with similar features is found on the painted doors of a relic-cupboard in the Church of St. Kunibert at Cologne dating from the first quarter of the 15th century (*Zeitschrift für christliche Kunst*, 1896, pl. i), in the miniatures of a French Psalter of about the middle of the 14th century (British Museum, Harley 3978, fol. 33), and in the Bedford 'Hours' of the early 15th century, fol. 51 b. The head of the Almighty, as it appears in the clouds in the corner of the Agony in the Garden, is frequent in such MSS. The nursing of the swaddled Child by the Virgin in the Nativity is found in the Bedford 'Hours,' fol. 83, while the Child is swathed in the Flight into Egypt on the same page of the same book, in King's MS. 5, a German book of about A. D. 1400 (fol. 5), and in several editions of the *Speculum Humanae Salvationis*.

Tunics with parallel stripes like those worn by the soldiers in two scenes of this ivory are also seen in the Bedford 'Hours' (fol. 26, 41, 195).

315. OPENWORK PANEL: twelve scenes from the Passion. Beginning from the bottom left-hand corner they are: the Entry into Jerusalem, the Last Supper, the Agony in the Garden, the Betrayal, Christ before Pilate, the Flagellation, Christ bearing the cross, the Crucifixion, the Descent from the Cross, the Entombment, the Resurrection, and the Harrowing of Hell. All the scenes are beneath canopies.

Plate LXX. North French or Flemish, 14th-15th century.

H. 6-8 in. 1856. (Maskell Collection.)

The figures of our Lord in the scenes of the Entry into Jerusalem and the Flagellation are restorations, the original figures having been broken off.

The realistic treatment of Adam and Eve in the Harrowing of Hell is found in miniatures of the early 15th century in the British Museum, for example in the Bedford 'Hours,' fol. 14, in

Harley MS. 4381, a Bible History written for the Duc de Berri (scene of the Creation of Eve), the *Speculum Humanae Salvationis*, Sloane MS. 361. It is also seen in the *Très riches Heures* of Jean, Duc de Berri, at Chantilly (Durrieu's reproduction).

The military costumes resemble those of the Bedford 'Hours'; the pointed hats with upturned brims, as worn by Pilate, are *passim* in the MSS.

A series of small pierced plaques with scenes from the life and passion of our Lord in the Musée de Cluny at Paris are of the same school as this panel (A. Giraudon, photo no. 319).

The treatment of the hair and beard, characteristically shown in the scene of the Betrayal, occurs on a right leaf of a diptych with the Ascension dating from the close of the 14th century, now in private possession at Nottingham.

316. OPENWORK PANEL, with thirty scenes in five rows, each scene beneath a plain round arch, the spandrels carved with foliage and masks: the subjects are connected with the lives of the Virgin and of our Lord, and begin at the lower left-hand corner.

Bottom Row. St. Joachim offering a lamb and being repulsed; St. Joachim and his shepherds; St. Joachim and the angel; St. Anne and the angel; Meeting of St. Joachim and St. Anne at the Golden Gate of the Temple; Education of the Virgin.

Second Row from the bottom. The Virgin entering the Temple; Procession of suitors of the tribe of Juda carrying their rods; the Marriage of the Virgin and Joseph before the High Priest; the Annunciation; the Salutation; the Nativity.

Middle Row. The Adoration of the Magi; the Massacre of the Innocents; the Flight into Egypt; the Presentation in the Temple; the Baptism; the Entry into Jerusalem.

Second Row from the top. The Washing of the disciples' feet; the Agony in the Garden; the Betrayal; the Flagellation; the Crucifixion; the Resurrection.

Top Row. The Harrowing of Hell; the *Noli me tangere*; the Incredulity of Thomas; the Ascension; the Pentecost; and the Virgin with our Lord in glory.

Plate LXXI. North French or Flemish, 14th-15th century.

H. 6.25 in. 1856. (Maskell Collection.)

The two upper corners have been restored; the head of the figure of Christ and the top of the upper jaw of Hell on the left are restorations. The ivory is extremely thin.

A. Maskell, *Ivories*, pl. xxviii, fig. 2.

The subjects in the lower two rows are derived from the story of St. Anne and St. Joachim as related in the three Apocryphal Gospels, the *Protogospel of James*, the *Gospel of the Nativity of Mary*, and the *History of the Nativity of Mary and of the Infancy of our Lord*. It was from the last of the three (ch. iii ff.) that Vincent of Beauvais and Jacobus de Voragine, the one in his *Speculum Historiale*, the other in his *Golden Legend*, derived the episodes which they added to their accounts of the life of the Virgin.

The history of St. Anne and St. Joachim, in whole or in part, is to be seen on the capitals of the west doorway at Chartres, on the north portal of the same Cathedral, on the portal of St. Anne in Notre-Dame at Paris, and in a stained glass window at Le Mans, &c. (E. Mâle, *L'art religieux du xiii^e siècle*, p. 315).

The round-headed plain arches are found in French MSS. of the early 15th century. Several examples occur in the Bedford 'Hours' in the British Museum, probably illuminated in Paris about 1425 (see folios 32, 38, 43, 56). Folio 32 has round a central Annunciation a series of small compartments under round arches which in their general effect recall this ivory. A tendency to

employ the round form, even in the arches of canopies (as in no. 313 above), is remarked in many illuminated MSS. of the late Gothic period. The fact perhaps affords an indication that miniatures were the originals of the designs.

317. PANEL: THE NATIVITY AND ANNUNCIATION to the Shepherds, beneath a crocketed canopy, above which is a row of window-lights.

Plate LXXII. French, 15th century.

H. 3.3 in. Given by Major-General Meyrick, 1878.

318. PANEL: THE CRUCIFIXION between the Virgin and St. John, St. Peter and St. Catherine (?). The cross is raguly (*see* no. 279), and above it is a canopy: the background is hatched. Round the border are two parallel grooves.

Plate LXXII. North French or Flemish, 15th century.

L. 4.2 in. 1856. (Maskell Collection.)

There are four holes in the border, two at the top, two at the bottom. In the back is cut a vertical channel running for three quarters of the height, as if the panel had been used as a pax. Cf. no. 319, a relief of similar style but inferior execution). There are panels in exactly the same style in the Gruuthuus Museum at Bruges, in the Schnütgen Collection at Cologne, and elsewhere. A pax with the Crucifixion in the Victoria and Albert Museum is related to this group.

319. PAX, with rounded top: the Crucifixion between the Virgin and St. John, the whole beneath a canopy, above which is flamboyant tracery. To right and left are just visible the sun and moon.

Plate LXXII. North French or Flemish, 15th century.

H. 3.75 in. Given by Major-General Meyrick, 1878.

At the back is a channel for affixing a handle as in the previous number. This pax was exhibited at the Exhibition of Art Treasures in Manchester in 1857.

320. PANEL: THE CORONATION OF THE VIRGIN. On the right our Lord is seated crowned and holding a sceptre in his left hand. Before him kneels the Virgin with her hands folded over her breast. Above her head two angels are descending with a crown.

Plate LXXIII. Flemish, late 15th century.

H. 3.6 in. 1856. (Maskell Collection.)

The panel is painted and gilded, but the faces and hands are untouched, only the eyes and lips showing traces of colour. The background and mantle of the Virgin are green, the tunic of our Lord blue with gold spots, his mantle a brownish tint with gilding showing through, the thrones gilt with green hatched panels.

The panel is covered by a thick plate of crystal mounted in red velvet. It is related in style to the following two numbers.

321. PANEL: THE CRUCIFIXION between the two Thieves. In the foreground are the Virgin, St. John, St. Mary Magdalen, Longinus, Stephaton, and groups of soldiers and Jews. To right and left of the body of our Lord are angels, one holding a chalice to receive the blood. Above are a *titulus*, and the sun and moon. The whole is painted and gilded, the ground being dark green.

Plate LXXIII. Flemish, late 15th century.

H. 3.3 in. 1856. (Maskell Collection.)

A small richly coloured panel in the Wallace Collection at Hertford House, with the Descent from the Cross and the Death of the Virgin (no. 308), may be compared. The date of the colouring need not necessarily be the same as that of the carving.

322. DIPTYCH in openwork: THE LAST SUPPER or THE FEAST IN THE HOUSE OF SIMON (Luke vii. 36 f.; Matthew xxvi. 6-13; Mark xiv. 3-9; John xii. 1-11) and the DESCENT FROM THE CROSS. In the first scene our Lord is seated between four disciples holding the cup and raising His right hand in benediction. St. John leans forward over the table, which is upon trestles with a fringed cloth. Beneath, St. Mary Magdalen touches the feet of Christ.

In the second scene, Joseph of Arimathea and Nicodemus take down the body of Christ, while the Virgin and St. John and a soldier stand to right and left. Both scenes are under canopies with pierced traceries.

Plate LXXII. Flemish, late 15th century.

H. 2.25 in. 1856. (Maskell Collection.)

On the back is engraved **MDLI**.

The presence of the Magdalen is inconsistent with the interpretation as the Last Supper, though the position of St. John leaning upon the table generally belongs to that scene (British Museum, King's MS. 5, fol. 10, a German MS. of about A. D. 1400, and Add. MS. 16,578, fol. 46, a German *Speculum Humanae Salvationis* of the early 15th century). The same position appears in one of the casket-panels in the Musée de Cluny (A. Giraudon, photo 317), which, though not in openwork, belongs to the same workshop as the present diptych. The Magdalen upon the ground before the trestle-table occurs in 15th-century MSS. where the Feast in the house of Simon is represented. The scene in its essentials goes back, however, to the art of the 12th century (A. Haseloff, *Eine Thüringisch-Sächsische Malerschule*, pp. 129-131). Gypcières like that worn by Joseph of Arimathea in the Descent from the Cross are very frequent in the MSS. They are worn by the Magi, by Joseph in the Flight into Egypt, by Joseph of Arimathea himself in the Entombment, and so forth.

323. PANEL: THE DESCENT FROM THE CROSS. Joseph of Arimathea advances to receive the body: to right and left are the Virgin and St. John: the other two figures are Nicodemus and Zacchaeus. The scene is represented beneath a canopy, above which masonry is visible.

Plate LXXII. Flemish, late 15th century.

H. 3.1 in. 1856. (Maskell Collection.)

The style is the same as that of the previous number and of a whole group of ivories the authenticity of which has been questioned (*see* Introduction, p. xlvii). The leaves of the triptych in the Hospice at Bruges afford a well-known example: others are the panels from a casket in the Musée de Cluny at Paris (A. Giraudon, photo no. 317), which contains an almost identical panel with the Descent from the Cross. Cf. also the casket in the Victoria and Albert Museum (no. 176-1866).

Masonry or brickwork within the canopies is seen in a small panel of the late 14th century representing the Virgin with the Child between St. John the Baptist and St. Catherine in the Bavarian National Museum at Munich, and on the silver-gilt triptych from Floreffe in the *Donation Rothschild* in the Louvre (E. Molinier, *Catalogue*, no. 1). It also occurs in illuminated MSS. as early as the 13th century, as for example in a Psalter and Hours of Isabelle of France, sister of St. Louis, in the Collection of H. Yates Thompson, Esq. (Burlington Fine Arts Club Exhibition, 1908, *Catalogue*, no. 135).

324. PAX: THE CRUCIFIXION between the Virgin and St. John, who kneel at the foot of the cross. The upper part is cut into a pediment, within which is a trefoil canopy. The background is hatched. Plain border with parallel incised lines.

Plate LXXIII. Flemish, late 15th century.

H. 4.1 in. Given by A. W. Franks, Esq., C.B., 1894.

At the back is a channel to receive the handle: in the angle at the top is a hole for suspension. Two of the corners are damaged.

Paxes of similar character are in the Museum of Abbeville, found in 1833 (*Catalogue*, no. 833), and in the Cluny Museum at Paris. An example in the Gruuthuus Museum at Bruges, otherwise similar, has the Virgin and Child seated.

325. PAX, with subjects in two compartments. Above, beneath a canopy supported on twisted columns, is St. Roch in pilgrim's hat and mantle holding the pilgrim's staff in his left hand: with his right he raises his tunic to show the sore to an angel kneeling at his side. On the right sits the dog; in the background are trees and a church. Below is St. Sebastian bound to a tree while two archers shoot at him with arrows. In the field near his right knee is a shield of arms, with two swords in saltire, and in chief a hammer. On the border below is inscribed the name IEHAN NICOLLE: round the sides and top is a cable border.

Plate LXXIII. French, about A. D. 1500.

H. 5.8 in. 1856. (Maskell Collection.)

At the back a channel is cut for a handle. There is a large hole in the upper compartment.

The name Jehan Nicolle is not likely to be that of the maker, as was formerly supposed but rather that of a former owner.

It has been pointed out by Mr. S. Montagu Peartree that these two subjects, very similarly treated, occur in two engravings published by Antoine Vérard (A. D. 1485-1500) and reproduced by A. Claudin, *Histoire de l'imprimerie en France au xv^e et au xvi^e siècle*, tome ii, pp. 473, 435. It is not unreasonable to suppose that ivory carvers of about A. D. 1500 were attracted by the same popular types which the engravers found it worth their while to reproduce, and that upon occasion they directly copied the early engravings themselves, just as their predecessors had copied illuminations in MSS. (Introduction, p. xlvi). The history of the following number shows that ivories of this character were certainly in existence as early as 1834.

326. PAX: THE BAPTISM, beneath an architectural canopy. On the left, our Lord stands in Jordan holding his hands together before his breast: on the right, St. John carrying a long cross in his left hand, pours water from a bowl over Christ's head. Between the two figures is a shield of arms. The banks of the river are steep, and sparsely covered with grass conventionally represented.

See figure. French, early 16th century.



H. 5 in. Given by Major-General Meyrick, 1878.

This pax, exhibited at the Art Treasures Exhibition at Manchester in 1857, was originally in the collection of the antiquary Francis Douce, who died in 1834. It is described under no. 48 in the catalogue of his collection published by Sir Samuel Meyrick in the *Gentleman's Magazine* in 1836, where it is stated that Mr. Douce had written on the back: 'from the Convent of Alembrosia.' There are traces of an old paper label on the back, and perhaps the words were written upon this.

It has been pointed out by Mr. Peartree that the carver of this ivory must have been acquainted with early French engravings, for the type of St. John's face and the treatment of his left foot recall the same features in one of Antoine Vérard's prints published by Claudin (*Histoire de l'imprimerie en France au xvi^e et au xxi^e siècle*, vol. ii, p. 449): cf. also a print by Pierre le Rouge (H. Monceaux, *Les le Rouge de Chablis*, vol. i, pp. 164-5, Paris, 1896). The architectural canopy and the columns supporting it are of a type often represented in French engravings of the period; and the treatment of the nimbus of our Lord is that of an engraver.

The work is poor and without character. The question whether the ivory is authentic or not depends upon the view taken as to the probability of contemporary copying of engravings by ivory carvers (*see* Introduction, p. xlvii).

327. PANEL: THE TREE OF JESSE. The subject is treated according to the traditional scheme, the tree rising from the sleeping form of Jesse. The Virgin and Child are



seated at the top: on the branches are the seated figures of royal ancestors holding sceptres. The background is hatched, and the subject is framed in a rustic twisted border in high relief.

See figure. French, 16th century.

H. 6.9 in. 1875

This panel is clearly inspired by a French print dating from the last years of the 15th century. (Cf. annexed figure, showing the treatment of the subject in an engraving of the atelier of Philippe Pigouchet published by Claudin, *Hist. de l'imprimerie en France*, &c., vol. ii, p. 51.) The remarks made in the note to the previous number apply equally to the present example.

For the Tree of Jesse, see J. Corblet, *Revue de l'art chrétien*, iv, 1860, pp. 49, 113, 169.

(2) Statuettes, Groups, &c.

328. FIGURES CUT FROM A DIPTYCH: two of the kings from the Adoration of the Magi; Simeon from the Presentation in the Temple.

Plate XCIII. French, 14th century.

H. 1.9 in. 1900.

329. CARVING IN HIGH RELIEF: the Virgin seated with the Child upon her knee beneath a canopy supported on four columns. The front of the canopy is a trefoil arch surmounted by debased crockets: at the sides are round arches.

Plate LIX. French, 14th century.

H. 2.36 in. 1856. (Maskell Collection.)

330. STATUETTE: the Virgin and Child.

Plate LXXIV. French, towards the middle of the 14th century.

H. 1.485 in. 1856. (Maskell Collection.)

The crown is modern. The ivory is chipped at the bottom left-hand corner near the Virgin's right foot, but is otherwise undamaged; two small holes have been made one either side of the third finger of the Virgin's right hand.

This is a very beautiful work, though it belongs to a time when the ideal traditions of the 13th century already begin to give place to a more human conception of the relation between Mother and Child. The modelling of the Child and the treatment of the draperies are no longer the work of the finest period, yet the general effect is one of undeniable charm (cf. R. Koechlin, in A. Michel's *Histoire de l'art*, &c., vol. ii, pp. 481-2).

331. STATUETTE: the Virgin and Child.

Plate LXXV. French, 14th century.

H. (with plinth) 7.85 in. 1856. (Maskell Collection.)

The Virgin's right hand and part of her crown are restorations, and the plinth is modern. The face is not mediaeval in character, and it may have been worked over at some comparatively recent period, perhaps to remove the effect of a mutilation. The head of the Child, though original, has been broken off and replaced.

A. Schnütgen in *Zeitschrift für christliche Kunst*, 1893, p. 362.

Along the edges of the mantle are traces of a formerly gilded border, with a series of dots between parallel enclosing lines. There are also traces of red pigment in the lining of the veil at the back.

332. STATUETTE: the Virgin and Child.

Plate LXXV. French, 14th century.

H. (without plinth) 7.85 in. 1856. (Maskell Collection.)

The head and arms of the Child are broken off, and the right forearm of the Virgin is missing: she formerly had a metal crown resembling that of no. 335. The features also are defaced.

This statuette is much cracked and weathered, but the charm of an exceptionally graceful figure is not destroyed even by the lamentable condition of the surface.

333. STATUETTE: the Virgin seated with the Child on her knee. Beneath her left foot is a winged monster with human face. She wears a quatrefoil brooch at the neck, and her mantle is fastened over the breast by a cord: on her head is a floriated crown.

Plate LXXVI. French, 14th century.

H. 8.85 in. 1856. (Maskell Collection.)

Both hands and wrists of the Child, and the greater part of the Virgin's right hand, are restored: the crown is badly damaged. There are rare traces of gilding on the hair, on the girdle, on the crown and round the base, while a little red pigment is visible on the lips, inside the veil, on the mantle over the left shoulder, and round the top of the tunic. Near the brooch are the remains of a band of ornament, probably once gilded.

The whole figure is flat at the back.

334. STATUETTE: the Virgin seated on a throne without a back, supporting with her left hand the Child, who stands upon her knee holding an apple in his left hand and grasping the cord of her mantle with his right. The tunic of the Virgin has a heavy fold concealing the girdle, the end of which falls vertically from beneath it. On her head is a rudimentary crown, perhaps once concealed by a crown of metal.

Plate LXXVI. French (?), 14th century.

H. 9.35 in. 1851.

The right forearm of the Virgin is missing. In the back of the throne is a rectangular cavity for relics. There are traces of red pigment on the inside of the veil.

The broad faces and thick necks of the two figures, with the heavy style of the drapery, lend this group a somewhat uncouth appearance, in striking contrast with the grace of nos. 330 and 332.

335. STATUETTE: the Virgin seated, giving the breast to the Child, who stands upon her knee.

Plate LXXVII. French, 14th century.

H. (without crown) 5.85. 1856. (Maskell Collection.)

The left forearm of the Child is restored. The crown, which is much damaged, appears to be of mediaeval date.

The figure is painted and gilded; the colours, though not necessarily modern, may be more recent than the carving. The Virgin's tunic is pink, with a golden girdle, her mantle blue with gold border. The Child's garment is entirely gilded.

336. STATUETTE: the Virgin seated with the Child on her knees. She holds a fruit in her right hand and the Child a bird in his left.

Plate LXXVII. French. 14th century.

H. (without crown) 5.05 in. 1856. (Maskell Collection.)

The crown is modern and the top of the head cut flat. The hair is gilded, and in protected places there are traces of colour. Thus blue pigment is visible inside the veil; the girdle and the lower edges of the Child's tunic are red. Along the border of the Virgin's mantle and veil are traces of a band of ornament, formerly gilded, consisting of a series of dots within enclosing parallel lines.

337. STATUETTE: the Virgin seated with the Child upon a throne, of which the back rises to a crocketed gable. She holds a book in her right hand, while the fingers of the Child's right hand form the gesture of benediction.

Plate LXXIX. French, 14th century.

H. 2.6 in. 1856. (Maskell Collection.)

The Child's left arm is broken off.

338. RELIEF in outline: the Virgin seated, supporting with her left arm the Child, who stands upon her knee, and holding a flower in her right hand.

Plate LXXVII. French, 14th century.

H. 5.6 in. 1856. (Maskell Collection.)

The crown and hair have been gilded: the Virgin's tunic has a diaper pattern in green, and the flower is green and gold. There are also traces of gilding and green pigment round the lower hem of the mantle. A fragment is broken from the lower right-hand corner of the ivory, which is concave at the back.

339. STATUETTE: St. Catherine standing upon the prostrate form of the Emperor. In her right hand she holds a sword, in the left a wheel.

Plate LXXV. 14th century.

H. (with crown and stand) 7.1 in. 1856. (Maskell Collection.)

The crown is modern. The figure is mounted upon a modern wooden stand, painted and gilded.

340. STATUETTE: St. Margaret issuing from the back of the Monster.

See figure. French, 14th century.



H. 6 in. 1858.

The figure is partly painted and gilded. The face and hands are pink, the interior of the ears

of the monster red; the hair and the ornament of the saint's garment, as well as a floriated design upon the monster's back, are gilded.

Proceedings of the Society of Antiquaries of London, 1st series, vol. iv, pp. 188, 189.

This mode of representing St. Margaret, though found upon 14th-century reliefs (cf. nos. 261, 267, 279), is not that adopted in mediaeval free sculpture, where the saint is usually seen standing upon the prostrate dragon and piercing its head with a spear. It is found, however, in French and Flemish illuminated manuscripts.

341. GROUP in high relief, four apostles, and another figure: in the foreground is St. Peter drawing his sword. Part of the scene of the Betrayal.

Plate LXXVIII. French, 14th century.

H. 5.5 in. 1885.

J. B. Waring, *Art Treasures of the United Kingdom*, 1858, p. 22.

Groups of this kind are thought to have once formed part of large retables, perhaps the precursors of those manufactured in bone by the school of the Embriachi in Italy. Several groups illustrating the Passion exist in various museums and collections, for instance at Berlin (Vöge, *Catalogue*, nos. 118, 119); Tournai (*Gazette des Beaux-Arts*, 3^{me} période, xxxv, 1906, p. 61); Amsterdam; Lyons (L. Gonse, *Chefs-d'œuvre des Musées de France, Sculptures, &c.*, p. 250, Paris, 1904). They are among the better products of the ivory carver's art in the second half of the 14th century (R. Koechlin, *Gazette des Beaux-Arts*, as above. p. 61).

342. RELIEF: the Virgin and Child with St. Joseph: in the foreground the ox and the ass within a wattled enclosure.

Plate LXXVIII. North French, late 14th century.

H. 3.9 in. 1856. (Maskell Collection.)

343. RELIEF: the Virgin and Child: in the foreground, by a wattled fence, are the ox and ass.

Plate LXXVIII. North French, early 15th century.

H. 5.84 in. 1856. (Maskell Collection.)

344. CARVING: upon one side a bishop in mass vestments holding his crozier in his left hand and raising his right in the gesture of benediction; on the other side is the archangel Michael seated on a throne with a back representing two lions, and holding in his right hand a sword, in his left a pair of scales.

Plate LXXIX. French, 14th century.

H. 4.5 in. 1857.

Formerly in the Gherardesca Collection.

The figures stand upon a high octagonal base pierced vertically at the bottom, the whole having served as a handle, perhaps for a seal.

Revue Archéologique, vol. i, p. 332.

345. PART OF A CROZIER: on one side the Annunciation, on the other the Virgin seated with the Child upon her knee and holding a flower in her right hand. Both scenes are beneath canopies.

Plate LVI and figure. French, 14th century.

H. 2.2 in. 1856. (Maskell Collection.)

In the top and bottom are two large holes drilled vertically, but not connecting in the middle; each has a worm for a screw. Another hole at the top is bored diagonally, to join the one first mentioned. Two opposite holes drilled transversely through the tops of the canopies have probably served for suspension.



346. HEAD OF A CROZIER: in the volute, the Crucifixion between the Virgin and St. John.

Plate LXXX. French, 14th century.

H. 5.2 in. 1856.

The volute was originally covered with foliage in relief, one leaf still remaining near the socket: this foliage having been damaged, the volute was cut down, and probably framed in metal. A groove has been cut all round the outer side to assist in fixing the mount; the socket has also been shortened. There are frequent traces of a green colouring. A fine example of a crozier with the Crucifixion and foliated volute is in the Cathedral of Metz (Cahier and Martin, *Mélanges d'archéologie*, iv, p. 245; F. N. Kraus, *Kunst und Alterthum in Lothringen*, iii, p. 563). In this example a figure of an angel kneels against the stem below the volute, and it is probable that a similar figure occupied the same relative position in the present instance. In the Metz example, as is usually the case with ivory croziers, there is another subject—the Virgin between two angels, at the back of the Crucifixion.

The present example is identical in type with one now in the collection of Mr. J. Pierpont Morgan. The Victoria and Albert Museum has several fine examples (nos. 298-1867, 214-1865, 297-1867, 365-1871, &c.; see *Portfolio of Ivories*, pts. xviii and xix).

The incorrect proportions, clumsy draperies, and generally careless workmanship of this crozier are indications that it belongs to the later part of the 14th century.

347. CARVING: the Virgin and Child seated, with two angels playing musical instruments.

Plate LXXIX. Flemish, 15th century.

H. 5.34 in. Given by H. J. Pfunst, Esq., 1891.

On the back, which is concave, is engraved a sign resembling a merchant's mark.

(3) Objects of secular use : Writing Tablets, Caskets, Mirror-Cases, Combs.

348. LEAF OF WRITING TABLETS: THE ADORATION OF THE MAGI. Above is a triple canopy, beneath which, above the Virgin's head, the star is seen.

Plate LXXXI. French, 14th century.

H. 3.76 in. 1856. (Maskell Collection.)

The back of this tablet, like that of all others of the kind, is sunk to receive wax, but the surface is divided into five compartments, the central of which is circular, the dividing lines being ridges reserved in the ivory (cf. no. 358). There are traces of gilding and colour on the draperies and crowns, and four very small holes about the middle of each side quite close to the edge.

349. ANOTHER: THE SALUTATION, beneath a crocketed canopy, in the arch of which is seen the hand of the Almighty making the gesture of benediction.

See figure. 14th century.

H. 3.6 in. Bequeathed by William Burges, Esq., A.R.A., 1881.

There is a hole in the top near the middle.

350. ANOTHER: THE NATIVITY, and Annunciation to the Shepherds, beneath a triple canopy.

Plate LXXXI. French, second half of the 14th century.

H. 3.2 in. Given by Max Rosenheim, Esq., F.S.A., 1893.

The panel is badly cracked down the left side.

On the back, about eight lines of writing, originally written with a stylus upon the wax in the 14th century, have been automatically printed on the ivory. They are memoranda of accounts, mentioning sums of six pounds four shillings, four pounds ten shillings, and eight pounds eleven shillings. They apparently refer to the instalments of a debt which have been repaid.

351. ANOTHER: THE NATIVITY, and Annunciation to the Shepherds.

Plate LXXXI. French, late 14th century.

H. 3.52 in. Bequeathed by W. Burges, Esq., A.R.A. 1881.

On the back is scratched 'Given to W. F. Smallwood at Ypres'. On each side are four holes in two pairs: a larger hole is in the middle at the top.



352. WRITING-TABLETS: THE CRUCIFIXION and PRESENTATION IN THE TEMPLE, beneath triple canopies.

Plate LXVII. French, late 14th century.

H. 3.3 in. 1856. (Maskell Collection.)

Both panels are badly cracked, and have been set in metal mounts.

353. LEAF OF WRITING TABLETS : two scenes, one above the other, each beneath a canopy of four arches : Christ washing Peter's feet and the Entry into Jerusalem. In the upper scene our Lord rides to right towards Jerusalem, represented by a crenelated tower with gateway, upon which are two figures. A man spreads his garment before the ass's feet ; another is seen in a tree, while behind are a disciple and a figure carrying a palm. In the lower scene our Lord, who is beardless, kneels before a basin and washes Peter's right foot : the eleven other apostles are seated around.

Plate LXXXII. French, middle of the 14th century.

H. 4.4 in. 1856. (Maskell Collection.)

A hole is pierced through the top of the panel in the middle. At the back the raised borders have been cut away leaving the whole surface smooth.

354. ANOTHER : the *Noli me tangere* beneath a triple canopy.

Plate LXXXI. French, late 14th century.

H. 3.14 in. 1902.

The top and lower part of the cross carried by our Lord are broken off : in the right-hand arch of the canopy a cross has been rudely cut by a later hand.

Two holes are pierced through the panel, one in the middle gable of the canopy, the other to the left of the central tree, near the bottom.

355. ANOTHER : the DEATH OF THE VIRGIN, beneath a triple canopy.

Plate LXXXI. French, 14th century.

H. 4.4 in. Given by A. W. Franks, Esq., C.B., 1894.

At the top are two holes, for suspension ? Between these begins a long vertical crack running from top to bottom, the panel having been broken into two pieces.

For the subject, cf. no. 287.

356. ANOTHER : THE ASSUMPTION OF THE VIRGIN, who stands in a mandorla supported by four angels, while two other angels swing censers above it. The angels issue from wavy bands representing cloud, of which the mandorla is also formed. Above is a triple canopy.

Plate LXXXI. French, 14th century.

H. 3.3 in. 1877. From the Garthe Collection, Cologne.

The scheme is one which occurs in French cathedral sculpture of the 14th century, for instance at Notre-Dame at Paris.

357. ANOTHER : St. John the Baptist and St. James the Great standing side by side beneath a two-arched canopy. St. John carries a disc with the *Agnus Dei*, St. James, who wears a pilgrim's hat with upturned rim and strings, carries a book or tablet and a staff.

Plate LXXXII. French, 14th century.

H. 3.4 in. 1856. (Maskell Collection.)

A hole has been pierced through the top between the arches of the canopy.

358. ANOTHER : canopies of three arches in two tiers, with a figure under each. At the top in the middle is the Virgin with the Child ; to the left of her is St. John the Baptist ; to the right St. John the Evangelist. In the lower tier St. Laurence

stands in the centre: on the left is St. Catherine with her wheel; on the right, St. Mary Magdalen with ointment-pot and book.

Plate LXXXI. French, 14th century.

H. 3.16 in. 1890.

The ivory is convex in front. The sunk surface at the back is divided into compartments, there being a raised circle near the top, from which straight lines run to the upper and lower borders. (Cf. no. 348.)

359. ANOTHER: a knight and lady with wreaths, beneath a canopy of two arches.

Plate LXXXII. French, 14th century.

H. 3.26 in. Bequeathed by William Burges, Esq., A.R.A., 1881.

On the back is a painting, very much rubbed, of a cardinal standing before an altar on which is a crucifix.

On the right edge are two small holes.

360. PAIR OF WRITING TABLETS: on one leaf a lady and knight are engaged in conversation as they ride out hawking; on the other, a kneeling knight presents to a lady standing before him a rose for a wreath which she holds in her left hand. Both scenes are beneath canopies having in the spandrels quatrefoil apertures through which are seen youthful masks. The upper borders have each a row of rosettes, the others are pearled.

Plate LXXXII. French, 14th century.

H. 4.3 in. Given by Felix Slade, Esq., 1856.

361. LEAF OF WRITING TABLETS (?): a lady and knight conversing as they ride out hawking. The lady wears a broad-brimmed hat turned up at the back, while her throat and ears are covered by a *barbette*: she carries a whip in her left hand. The scene is represented beneath a triple canopy.

Plate LXXXII. French, first half of the 14th century.

H. 2.625 in. Given by Major-General Meyrick, 1878.

Exhibited at the Art Treasures Exhibition, Manchester, 1857.

There are no traces of a raised border at the back, and no signs of hinges; but the whole leaf may have been cut thinner and converted into a panel.

362. PAIR OF WRITING TABLETS, each leaf with two compartments one above the other, with canopies of four arches. On one leaf the upper scene represents a gentleman and lady seated beneath the trees playing chess, the gentleman holding a hawk upon his wrist; the lower, a lady and gentleman seated on a bench, the former with a hawk, the latter with a lapdog.

On the other leaf the upper compartment has a lady and gentleman riding out hawking, the lower a lady holding a wreath over a gentleman who kneels before her.

Plate LXXXII. French, 14th century.

H. 3.86 in. 1856. (Maskell Collection.)

On the back is written in ink: 'Dittico che serviva forse di cartone ad un codice del 1300 di falconeria,' and the date 1848.

363. LEAF OF WRITING TABLETS (?): a game of forfeits. A blindfolded knight kneels with his head in a lady's lap, while she holds up a single finger of her right hand. A bearded knight kneels waiting his turn, while five other figures stand behind, two with hands raised, two kissing each other. Above is a canopy of three arches.

Plate LXXXI. French, 14th century.

H. 3.3 in. Given by A. W. Franks, Esq., C.B., 1888.

The back of the panel is quite flat: there is a small hole in the top left-hand corner.

Games of this kind were played in the hall of the mediæval castle after the tables had been removed. For the game of Hot Cocks, see T. Wright, *Hist. of Domestic Manners, &c.*, p. 230.

364. ANOTHER: a subject from Romance (?). A man in a hood is conversing with a lady in a wood. They are watched from behind a tree by a wild man and woman. Above the scene is a triple canopy.

Plate LXXXI. French, second half of the 14th century.

H. 3.4 in. 1856.

A hole is pierced above the middle arch of the canopy.

365. ANOTHER: subjects in two compartments one above the other, each under a canopy of three arches. In the upper compartment are, on the left, a man and a woman with a herd of swine; on the right a man and a woman kissing each other, while a second woman stands behind. In the lower compartment on the left is an interior, showing a man and a woman seated on a bed; on the right is a woman standing in a gateway holding a bundle of rods, while before her stands a man nude to the waist and with both his hands raised, perhaps the same as the person in the upper compartment.

Plate LXXXII. French, 14th century.

H. 4.6 in. 1877.

In the centre at the back is a circle more deeply sunk than the rest of the surface, from which issue four raised bands at right angles to each other (cf. no. 348).

A hole is bored through each side of the panel about the middle. The upper corners are chipped.

366. STYLUS (bone), for use with writing tablets. The handle is carved to represent a standing figure holding a bird, perhaps a hawk.

See figure. French, 14th century.

L. 4.7 in. Given by C. H. Read, Esq., F.S.A., 1900.

Found in London.

Proceedings of the Society of Antiquaries of London, second series, vol. xviii, p. 116.

367. CASKET, carved with scenes illustrating the story of the Châtelaine de Vergi. In order to explain the subjects upon the top and sides, it will be well to prefix to the description a short abstract of the Romance. The Châtelaine de Vergi was the niece of a duke of Burgundy, and beloved by a knight of the duke's Court. In order that their interviews may be absolutely secret, she trains her pet dog to meet her lover in advance.



All is well until the duchess makes love to the knight, and on his rejection of her advances, accuses him to the duke. The latter at first threatens his life, but afterwards condemns him to exile. The knight, rather than endure separation from his lady, betrays her secret; and the duke, to verify his story, goes with him to the garden, where he watches the arrival of the dog and sees the meeting of the lovers. Though pledged to secrecy, he is persuaded by the duchess to tell her the whole story, but threatens her with death if she ever reveals it. At the ensuing court festival the duchess taunts the Lady of Vergi about her dog while the ladies are preparing for the round dance known as the *Carole*. The lady, filled with consternation, retires into an inner chamber, and throwing herself on a bed mourns her lover's want of faith so bitterly that she dies of sorrow. The knight, noticing her absence from the dance, goes to seek her, and finding her dead, dies by his own hand. The duke follows in his turn. Drawing the sword from the body, he returns to the company and kills the duchess for her perfidy. Afterwards he causes the lovers to be buried in one grave, and joins a crusade from which he never returns. The story was written in the second half of the 13th century: an English translation, with reproductions of the present casket, has been written by Miss A. Kemp Welch, *The Châtelaine of Vergi*, London, 1903: a new edition, in the New Mediaeval Library, appeared in 1907.

LID (*Plate LXXXIV*), *left half*. In the two upper compartments the Châtelaine de Vergi meets her lover and explains her plan of employing the dog. In the lower compartments she dispatches the dog, and the two lovers are seen together.

Right half: the duchess tempts the knight, and later denounces him to the duke. The duke draws his sword upon the knight, but is reconciled on hearing his story.

BACK (*Plate LXXXIII*). The duke watches the dog run to the knight, and sees the lovers meet. He reveals the story to the duchess under pledge of secrecy. The Lady of Vergi receives a summons to attend the Court.

LEFT END (*Plate LXXXV*). The duchess and the ladies of the Court dance the *Carole*.

FRONT (*Plate LXXXIII*). The Lady of Vergi lies in despair on a bed in the inner chamber, watched with compassion by one of the duchess's maidens: the sword is perhaps that of the duke, suspended in the room. The knight, seeing his lady dead, plunges the sword into his breast. The duke enters, draws out the sword and goes out with it.

RIGHT END (*Plate LXXXV*). The duke stops the dance and kills the duchess with the sword.

Plates LXXXIII-LXXXV. French, 14th century.

L. 9 in. Given by A. W. Franks, Esq., 1892.

The mounts are all lost; the hinges are modern.

Several other caskets illustrating this popular tale are in existence. Examples are in the Louvre (E. Molinier, *Catalogue*, no. 61, pp. 141 ff.), the Imperial Museum at Vienna, the Museo Archeologico at Milan, and the collection of Mr. J. Pierpont Morgan, at present exhibited in the Victoria and Albert Museum; for portions of a casket exhibited at Paris in 1889 see *Catalogue de l'Exposition rétrospective de l'art français au Trocadéro en 1889*, nos. 122-3, p. 18.

368. CASKET, with subjects from knightly life and from Romance.

THE LID (*Plate LXXXVI*) has the assault upon the Castle of Love and a tournament in the presence of ladies. On the left, the attack upon the Castle is in progress; knights discharge roses from a cross-bow and a ballista (one of the various engines of war known as *trabucum*, *blida*, *onager*, &c.), while the winged figure of Love replies with arrows, and a lady prepares to throw back a rose. On the right, the Castle is surrendered by a lady who holds the keys of the gate, while a knight climbing a scaling-ladder prepares to overcome the last defenders on the battlements.

FRONT (*Plate LXXXVI*). The two left-hand scenes illustrate the mediæval legend of Aristotle. The philosopher, after enjoining prudence upon his young pupil Alexander, himself succumbs to the charms of the queen-mother's maid Campaspe or Phyllis, who places a bit in his mouth and rides him round the garden, while Alexander looks on from a window. (For the sources of the story *see* below.) The rest shows the Fountain of Youth, the waters of which made the old and diseased young and strong once more. On the left appears a group of infirm men and women, one unable to walk and carried on a man's shoulders: they approach the fountain in which four youthful figures (perhaps meant for their own rejuvenated forms) are seen bathing. (*See* below.)

BACK (*Plate LXXXIV*). On the left Lancelot attacks the phantom lion, and crosses the Sword-Bridge, threatened by spear-points from above (*see* below). On the right, Gawain (?) sleeps on a magic bed with bells, the ringing of which, through any motion of the sleeper, gives the signal for a shower of missiles: on his shield is the paw of a lion which he struck off with his sword. The lion at the foot of the bed may be the wounded beast, though possibly there may be a confusion with the phantom lion of the sword-bridge episode. The group beyond appears to represent a later part of the story, when the imprisoned damsels of the enchanted castle welcome their deliverer. (*See* below.)

RIGHT END (*Plate LXXXV*). On the left, the hunter transfixes the unicorn, which has run to the lady seated beneath a tree; on the right, Tristan and Yseult converse beneath a tree in which King Mark is concealed. His face is seen reflected in the pool by which the lovers are seated. (*See* below.)

LEFT END (*Plate LXXXV*). A knight greets a hooded figure who advances from a crenelated gateway holding a key in his hand. Behind the knight, his horse is seen tethered to the branch of a tree. The subject perhaps represents Parceval come to receive the talisman which is to protect him from all perils.

Plates LXXXIV-LXXXVI. French, 14th century.

L. 8.38 in. 1856. (Maskell Collection.)

The mounts are modern.

The casket belonged to Mr. S. W. Stevenson, F.S.A., of Norwich, in 1850 (*Archæologia*, xxxii, p. 446; *Journal of the British Archæological Association*, v, 1850, pp. 267, where it is described by Mr. T. Wright and drawn by Mr. Fairholt). The same writer describes it in *Essays on Archæological Subjects*, ii, pp. 88 ff. (1858). It is further illustrated in *The Burlington Magazine*, 1904, pp. 301-3.

It belongs to a group represented by several examples, one of which is in the Victoria and

Albert Museum (no. 146. '66, W. Maskell, *Description*, &c., p. 64; *Museum Portfolio of Ivories*, part xxv, nos. 1 and 2); on all the same subjects are repeated with slight variations. On the group see T. Wright, as above; J. von Antoniewicz in K. Vollmöller's *Romanische Forschungen*, vol. v, Erlangen, 1890, pp. 258 ff., where there is a list of earlier references, including John Carter, *Specimens of Ancient Sculpture and Painting*, 1786-7. Probably the earliest reproductions of caskets or fragments are those published by Passeri in the appendix to Gori's *Thesaurus veterum diptychorum*, iii, p. 64, and Lebasque in *Mémoires de l'Académie Royale des Inscriptions et Belles-Lettres*, xviii, 1783, p. 322, pl. xxii. See also *La Collection Spitzer*, vol. i, *Les Ivoires*, no. 79, pl. xxi, with a description of perhaps the finest casket of the group, now in the collection of Mr. J. Pierpont Morgan.

Isolated panels from such caskets are in various collections: a lid, very much like the one here reproduced, is in the Free Public Museums at Liverpool (F. Pulszky, *Catalogue of the Féjervary Ivories*, 1856; C. T. Gatty, *Catalogue of the Mediaeval and later Antiquities in the Mayer Collection*, 1883, p. 7, and pl. xi). Another lid is at Boulogne (Westwood, *Fictile Ivories*, pp. 246-7).

It has been argued by Dr. Antoniewicz (see above) that the subjects upon these caskets are not a merely ornamental series, but that they were selected to express a logical sequence of ideas. According to his view, they are a pictorial discourse upon love, with its honour and dishonour, folly and wisdom. In view of the generally didactic character of mediaeval art, there is nothing improbable in the hypothesis.

The episodes of Aristotle, Lancelot on the Sword-Bridge, the Capture of the Unicorn, and the favourite scene of Virgil suspended from the window in a basket, all occur with other subjects on the capital of a column in the church of St. Pierre at Caen in Normandy. Subjects of the same group occur at Lyons, Rouen, Lausanne, and Cracow.

The subject of the Taking of the Castle of Love was very popular in the Middle Ages; it is also found on mirror-cases (see nos. 381, 382). The well-known episode of the erection of a real Castle of Love at a pageant in Treviso in the 13th century is described by Mr. F. Hamilton Jackson, *The Shores of the Adriatic*, vol. i, *The Italian Side*, p. 309.

The story of Aristotle is derived from the *Lai d'Aristote* of Henri d'Andely (Barbazan and Meon, *Fabliaux*, vol. iii, p. 96): there was a German version called Aristotle and Phyllis (Von der Hagen, *Gesamtabenteuer*, vol. i, p. 17: see also his Introduction, pp. xxv-xxxii). The tale itself is probably of Indian origin, and was only applied to Aristotle as the most celebrated of western wise men. The essence of the story is to be found in the *Hitopadesa*, and in Bidpai's *Kalila and Dimna*; for its earliest form see T. Benfey, *Pandschatantra*, ii, 306, book iv, tale 6. The oldest western version appears to be that of the Sultan and his Vizier, quoted by Cardonne, *Mélanges de littérature orientale*, vol. i, 3, 16, and it was after the composition of this that Aristotle was introduced as the victim. For early French and Italian allusions see Comparetti, *Virgilio nel medio evo*. References for the examples of the 13th and 14th centuries in the churches of Lyons, Caen, Rouen, and Lausanne are given by E. Mâle, *L'art religieux du xiii^e siècle*, p. 428, one of the more important early articles being that in Didron's *Annales archéologiques*, xxiii, pp. 332 ff. The subject is frequent in Italian representations of Petrarch's *Triumph of Love*. For examples in later art see Campbell Dodgson, *Jahrbuch der K. Preussischen Kunstsammlungen*, xviii, 184 ff. Montfaucon, *Antiquité expliquée*, vol. iii, pl. III, p. 356, mentions an ivory at St. Germain-des-Prés on which Aristotle is represented.

For Lancelot crossing the Sword-Bridge and fighting with the phantom lion, see Jonckbloet, *Roman de la Charrette*, 1850, pp. 31-2, 77-8. The two remaining scenes on the back of the casket, the knight on the enchanted bed, and the three damsels, are assumed to refer to the adventures of Gawain, related in the romance of Parceval le Gallois (ed. Potvin, Mons, 1865-72, vol. ii, pp. 302-6, iii, pp. 1-5). It is possible that there may be an allusion to an adventure of Lancelot with an enchanted bed (Jonckbloet, *as above*, pp. 60, 61), though the details seem to make the reference to Gawain more probable. See British Museum, Department of Manuscripts, *Catalogue of Additions*, 1900-1905, p. 159. An ivory with these subjects was discussed and illustrated by Levesque, *as above*, p. 322, and by Ferrario, *Romanzi di Cavalleria*, vol. ii, p. 100,

Milan, 1828. The magic bed occurs on the casket reproduced in Gori: on this subject *see* also Armstrong's edition of the *Chevalier à l'Épée*, Baltimore, 1900.

The Capture of the Unicorn through the agency of a virgin was symbolically connected from very early times with the birth of Christ, and was used to illustrate the virtue of purity. It is described in the bestiaries at some length, and is associated with the Incarnation, as the Pelican in her piety accompanies the Crucifixion. In the large illustrated Bibles, such as that from Floreffe (12th century) in the British Museum, it is on the same page as the Nativity (f. 168). The sermons of Honorius of Autun on the Annunciation and the Nativity especially contributed to the popularity of the unicorn in mediæval art. It appears among the sculptures on the façade of the Cathedral of Lyons (L. Bégule, *Monographie de la Cath. de Lyon*, pl. opp. p. 202). For the religious symbolism of the unicorn, *see Archaeological Journal*, xli, 1884, pp. 230 ff.

The story of Tristan was formed into a connected poem in England about A. D. 1150: about twenty years later another version was compiled by one Thomas, an Anglo-Norman. In the 14th and 15th centuries the romance enjoyed an immense popularity (Gaston Paris, *La littérature française au moyen âge*, 1905, pp. 99 ff.).

The subject at the opposite end of the casket with the knight and hermit is not identified with certainty: the description given above appears to suit the figures represented.

369. PANEL FROM A CASKET; on the left a knight, dismounted from his horse, runs his sword through the body of a wild man who wields a club: in the foreground is a fountain. On the right, separated from the former subject by a tree, the same knight is seen grasping the hand of a bearded figure carrying a key in his left hand.

Plate LXXXVII. French, 14th century.

L. 5.36 in. 1855. (Bernal Collection).

There are four small holes in this panel, two near the top and bottom corners on the right-hand side, one in the lower part of the fountain, the last passing through the body of the figure with the key.

The workmanship of this panel is inferior: the horse is badly drawn, and the attitudes of the combatants are awkward. The right leg of the figure with the key is omitted. Cf. the subject on the left end of casket, no. 368.

370. PANEL FROM A CASKET: the subjects identical with those on the back of no. 368.

Plate LXXXVII. French, 14th century.

L. 7.5 in. In the cover of MS. Add. 36,615, purchased 1901. (*See* British Museum, Department of Manuscripts, *Catalogue of Additions, 1900-1905*, p. 159.)

371. CASKET, in original mounts, which have been re-gilded. On the top of the lid, under four canopies, are St. Margaret rising from the back of the monster, the Virgin standing with the Child, St. Christopher, and St. James the Great. Round the sides, under similar canopies, are various figures and groups. At the left end appears to be the martyrdom of a royal personage; on the back is a flagellation carried out by two executioners in the presence of a king upon his throne.

Plate LXXXVII. French, second half of the 14th century.

L. 3.18 in. Given by Major-General Meyrick, 1878.

The carving is extremely coarse, so that details are distinguished with difficulty.

The metal mounts on the lid are set with five glass pastes: a rather larger casket in the Victoria and Albert Museum (no. 264-1867) has gilt mounts of similar character also set with pastes.

372. PANEL FROM A CASKET: the subjects are in three compartments, that in the middle being smaller than the others and having above it the place for the lock. On the left is seen the decapitation of a female saint; on the right, two mounted figures ride to the right; in the middle two angels support the soul of the martyr in a glory. The two lateral compartments are surmounted by triple architectural canopies; the central compartment is flanked by buttresses. The ground is hatched throughout.

Plate LXXII. French, late 14th century.

L. 4 in. Given by Major-General Meyrick, 1878.

373. PANEL in low relief: a pair of letters (a) connected by a tasselled love-knot. In the background are plants with leaves serrated along the edges. The design is enclosed in a border ornamented with a running scroll of similar leaves.

See figure. Flemish, 15th century.



L. 5.2 in.

The scheme of the design recalls that upon the gilt metal handle of an enamelled knife with the arms of Philip the Good, now in the Louvre. On this knife two *e*'s are similarly joined, while a similar floral scroll ornaments the bevelled edges of the pommel.

Two panels in the Musée de Cluny have pairs of letters (*a* and *r*) in the same style: another panel of the class is in the Figdor Collection at Vienna.

374. MIRROR-CASE: two lovers in a garden, the lady carrying a dog on her left arm. Projecting from the rim are four dragons.

Plate LXXXVIII. French, 14th century.

H. 2.8 in. 1856. (Maskell Collection.)

The dragon in the lower left-hand corner is a restoration. There is a large hole at the top near the rim: lower down are four smaller holes in two pairs, two of them passing through the body of the male figure.

On the back is written in ink: *Trouvé le 30 ||||| 1840.*

It may be observed that scenes from knightly life similar to those represented on this and the following mirror-cases are also to be seen among the sculptures of Gothic cathedrals, e.g. the Cathedral of Lyons, where they occur among the subjects of the central portal (L. Bégule, *Monographie de la Cathédrale de Lyon*, pp. 172-3, pl. i and ii), and the Cathedral of Rouen, where they occupy a similar position (L. Pillon in *Rev. de l'art ancien et moderne*, Jan.-June, 1905, p. 203, &c.).

375. MIRROR-CASE : two lovers standing with clasped hands in a garden, the lady with a small dog on her left arm. On the left is a third figure carrying a wreath : on the right, a tree.

Plate LXXXVIII. French, 14th century.

D. 2.66 in. 1856. (Maskell Collection.)

This cover has been cut and filed down, probably that it might be fitted in a frame.

376. ANOTHER : a lady and gentleman seated on a bench in conversation. Both wear hawking-gloves, and the gentleman has a hawk upon his wrist.

Plate LXXXVIII. French, 14th century.

D. 3.52 in. 1856. (Maskell Collection.)

The edge has a rebate, showing that there was once an applied border, perhaps of metal. At the top is a hole for suspension.

377. ANOTHER : a knight and lady riding out to hawk, with their birds, followed by an attendant with a spear.

At the corners are four dragons.

Plate LXXXVIII. French, 14th century.

H. 3.94 in. 1856. (Maskell Collection.)

R. Koechlin in A. Michel's *Histoire de l'art depuis les premiers temps chrétiens jusqu'à nos jours*, vol. ii, p. 493, Paris, 1906.

A mirror with a similar hawking scene is in the Victoria and Albert Museum, no. 219. '67.

378. ANOTHER : a knight and lady riding to right in conversation. The knight has a hawk upon his left arm ; the lady, who rides astride, carries a whip with several thongs. Behind them follow two attendants with spears. In the foreground are a dog and a rabbit (?) by a bush or young tree ; in the background is a larger tree.

Plate LXXXVIII. French, 14th century.

D. 4.74 in. 1856. (Maskell Collection.)

The ivory is extremely thin, and is cracked in several places. On the edge, above the heads of the attendants, a small piece of the border has been broken off and replaced.

The sunk portion of the back is covered with a piece of figured paper, apparently of about A. D. 1600, with a design of birds, beasts, and insects disposed among plants and grass.

A similar subject ornaments a mirror-case in the Victoria and Albert Museum (*Portfolio of Ivories*, part xxvii, plate i b).

379. ANOTHER : a lady and gentleman riding out hawking, each with hawk on fist : behind them is an attendant blowing a horn. The subject is enclosed by a seven-foil border with masks in the spandrels.

Plate LXXXVIII. French, 14th century.

D. 2.5 in. 1856. (Maskell Collection.)

The back has been thinned on a lathe, and the surface is quite flat.

380. ANOTHER, fragmentary, with military subjects in three zones. In the uppermost, a knight rides to left carrying a heart-shaped shield, and with his visor up. He is accompanied by two other horsemen, while the heads of four other bearded figures are visible. In the middle zone eight knights in complete mail, with surcoats,

stand in a line armed with lances, swords, and heater-shaped shields: they wear headpieces of four types, a helmet with visor open or closed, a pointed iron cap with a nasal, a similar cap with turned-out rim and no nasal, and a plain hemispherical cap over the coif of mail. Some wear plate defences on the leg, like the mounted knight in the upper zone, and the spurs seem to be prick-spurs without rowels. In the lower zone a knight in a steel cap is seated asleep with his helm on the ground behind him. The border is ornamented with rosettes, and on the outer rim are fragments of the paws and tails of two projecting lions.

Plate LXXXIX. French, 14th century.

H. 5.56 in. 1902.

The ivory is very thin, and the background has worn through in several places in the two lower zones: three crosses and three ovals are rudely scratched on the back. In 1850 it was in the collection of A. C. Kirkmann, Esq.

Proceedings of the Society of Antiquaries of London, second series, vol. xix, p. 44 (fig.): *Journal of the British Archaeological Association*, vi, 1851, pl. xiv. A complete half of a mirror-case, which may have been the companion of this, is figured in *Archæologia*, vol. xvi, pl. xlix, the subject being the capitulation of the Castle of Love.

Mr. Kirkmann, in the paper in the *Journal of the British Archaeological Association* cited above, uses this carving to prove that knights sometimes used the prick-spur singly and not in pairs.

- 381. MIRROR-CASE: THE TAKING OF THE CASTLE OF LOVE.** Two knights encounter before the gateway of the Castle, in which is seen a portcullis: above the gate a lady throws down flowers. Two other ladies appear in the left-hand tower, beneath which is a third mounted knight; on the right another knight is shooting a flower from a bow at the lady on the upper battlements. At four points on the rim are four projecting dragons, giving the whole a rectangular form.

Plate LXXXIX. French, 14th century.

D. 4.5 in. Given by A. W. Franks, Esq., C.B., 1888.

This ivory may be compared with one of the examples in the Victoria and Albert Museum (no. 218. '67) reproduced by W. Maskell, *Description of the Ivories*. &c., plate opposite p. 83, and in the Museum *Portfolio of Ivories*, part xxviii, plate ii c.

- 382. ANOTHER:** the same subject differently treated. In the foreground two mounted knights engage with swords. To right a third, standing upon one of the horses, attempts to scale the battlements while a lady throws flowers at him. A fourth to left mounts a scaling-ladder, and is received by a lady standing at the top. On the battlements in the centre are two other figures. The whole is enclosed within an eight-foiled border, in the spandrels of which are grinning masks. On the rim are four monsters, giving the whole a rectangular form.

Plate LXXXIX. French, 14th century.

D. 4.4 in. 1856. (Maskell Collection.)

The background is thin and cracked in one or two places. The monsters projecting from the rim are modern restorations.

The work lacks the finish of that in the mirrors with similar subjects in the Victoria and Albert Museum (nos. 1617. '55 and 9. '72). For the Castle of Love *see* no. 368.

383. MIRROR-CASE: a love-scene in a garden. In the foreground a gentleman offers a heart to a lady; behind him is seated a second male figure wearing a hood. On the right are buildings, and between the figures, trees. Above, two winged Loves hold a shield bearing a rose. The scene is enclosed in a large cusped quatrefoil with roses in the spandrels, and from the rim project four trefoil leaves, making the general outline rectangular.

Plate XC. French, late 14th century.

H. 4.06 in. 1856. (Maskell Collection.)

384. ANOTHER: a lady and gentleman holding a wreath stand in a garden with buildings in the background. The subject is within a quatrefoil, in the spandrels of which trefoils are carved. At four points upon the edge are projecting leaves, making the outline approximately square.

Plate XC. French, late 14th century.

H. 3.16 in. 1885. (Rohde Hawkins Collection.)

What may have been the companion half was in the Carmichael Collection (Catalogue, Christie's, 1902, no. 7).

385. ANOTHER: a lady and gentleman in a garden or open space flanked by buildings, and with a tree in the background. The gentleman offers a heart to the lady. The circular field is inscribed with a quatrefoil, and has projecting leaves beyond the rim in the same style as the preceding number.

Plate XCI. French, end of 14th century.

H. 3.96 in. 1856. (Maskell Collection.)

386. ANOTHER: THE ANNUNCIATION. The Virgin stands on the right before a building, from which hang two objects resembling lamps, with a book on a desk at her side: the angel kneels on the left holding a scroll. Between them is a pot containing a lily. The subject is surrounded by floral scrolls with the words *Mater Dei* enclosed within cable border.

Plate LXXIII. Flemish, 15th century.

D. 3.6 in. Given by William Burges, Esq., A.R.A., 1879.

Said to have been found during the digging of foundations for New Inn Hall, Oxford.

The style of this mirror-case may be compared with that of a group of ivory combs, on some of which the Annunciation also occurs. In the example in the Kaiser Friedrich Museum at Berlin (W. Vöge, *Catalogue*, no. 151, pl. xxxviii) the formal lily and foliated border are almost the same. A rectangular panel with a similar Annunciation is in the Cottreau Collection at Paris; cf. also a medallion in the Louvre (E. Molinier, *Catalogue des ivoires*, no. 127).

The type of the Virgin may be compared with that of no. 320. The manner in which the angel's hair is treated at the sides of the head recalls the characteristic fashion of representing angels in many MSS. of the 15th century. It is a feature of the ivory statuette at Langres (*see* above, under no. 311, and R. Koechlin, in A. Michel, *Histoire de l'art*, &c., vol. ii, fig. 326, p. 489).

The kind of floral scroll here seen is found no. 373 above; on the border of an ivory panel, in the Bavarian National Museum at Munich, carved with the Crucifixion; on the border of a reliquary formerly in the Spitzer Collection (Molinier, *Ivoires*, p. 193); on the borders of bone caskets represented in various Museums (W. Maskell, *Description of the Ivories*, fig. on p. lxi; von Schlosser, *Jahrb. der kunsthist. Sammlungen*, &c., xx, pp. 252 ff.); and on the handle of a knife of Philip the Good of Burgundy, in the Mediaeval Department of the Louvre at Paris.

The authenticity of this mirror-case has been doubted, partly on account of the exceptional nature of the inscription, partly because the figures resemble in style those upon other ivories which have been suspected (*see* Introduction, pp. xlv-xlvii). The reliquary from the Spitzer Collection belongs to a class of ivories with a ground *semé* of fleurs-de-lys, which has incurred exceptionally strong suspicion, though nothing precise has been proved against them. The fleurs-de-lys are also conspicuous on certain large triptychs with statuettes of the Virgin in the archaeological Museum at Milan and the treasury of Monza Cathedral, which have on their leaves subjects with hatched backgrounds somewhat similar to no. 323.

387. MIRROR-CASE : a group of morris dancers in an enclosed garden. The background is hatched.

Plate XCI. North French or Flemish, late 15th century.

D. 3.6 in. 1856. (Maskell Collection.)

C. GERMAN.

388. PANEL IN HIGH RELIEF: THE FLAGELLATION, beneath a plain canopy. Our Lord is bound to a column in the middle, and lashed by three soldiers; a fifth figure stands in the background on the right. A sixth of very small dimensions is seated in the foreground, while a seventh originally stood on the extreme right at the side.

Plate LXV. 14th century.

H. 1.72 in. Given by Lady Charlotte Schreiber, 1888.

The legs of the fifth figure, the head of the sixth, and the greater part of the seventh are broken off. The left arm of the third soldier is broken.

The ivory is of a dark brown colour.

389. LEAF OF A DIPTYCH: THE WOMAN TAKEN IN ADULTERY. The woman kneels before our Lord, who stands surrounded by his disciples beneath an arch with foliations in the spandrels.

Plate LIII. Late 14th century.

H. 3.9 in. 1856. (Maskell Collection.)

The lower right-hand corner and the places formerly occupied by the hinges are restored with wax. The back is very much decayed and cracked, one fissure penetrating to the carving upon the front.

390. TRIPTYCH of painted wood, with applied ivory figures in three zones. In the uppermost zone of the two leaves are the Annunciation and Salutation; in the middle, the Nativity and Adoration of the Magi; at the bottom, the Presentation in the Temple and the Flight into Egypt. The central panel has in the middle the Crucifixion between the Virgin and St. John, at the bottom the Death of the Virgin, and at the top her Coronation. On the exterior of the leaves are painted SS. Catherine, Margaret, Nicholas, and Martin.

Plate XCII. 14th century.

H. 3 ft. 1 in. 1858.

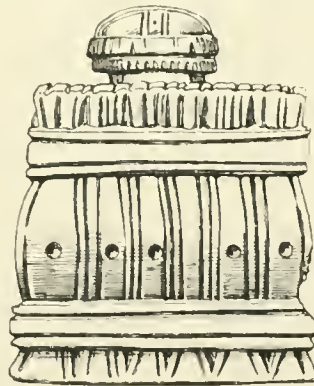
Exhibited at the Art Treasures Exhibition, Manchester, 1857.

See Digby Wyatt, *Notices of Sculpture in Ivory*, published by the Arundel Society, p. 14. In the

catalogue of Mr. David Falcke's collection) (Christie's, 1858), p. 164, the triptych is stated to have been for twenty-one years in the collection of Dr. Böhm of Vienna, who said that it had been presented by the Pope to the Emperor about the middle of the 14th century, and that records existed proving it to have been presented to a convent in the 15th century by an empress, together with a number of relics. He believed that it remained in the Convent Church until the suppression in the reign of the Emperor Joseph II, when it passed to a superior officer, from whom he bought it: it was purchased by Mr. D. Falcke from Dr. Böhm's collection in April, 1855. Its earlier history requires confirmation.

As noticed in the Introduction (p. xlvi), this triptych is regarded with suspicion. If the woodwork is old, it is strange that a clever ivory carver, working either in mediæval or modern times, should not have better adapted the figures to their positions, or made them upon a more uniform scale. If both triptych and ivories are modern, the same difficulty arises. If, on the other hand, the figures are of mediæval date, but remounted at a later period, their incongruity might be partly explained by supposing them to have belonged to different sets or groups combined to ornament a triptych for which they were not originally intended. Even then their position is somewhat ambiguous, for they are not easily affiliated to any other group of ivories. The costumes of the woman on the left of the Crucifixion, and of the Elizabeth of the Salutation are remarkable; in the Annunciation the Virgin holds a spindle with wool, a feature characteristic of this scene in Byzantine art (G. Millet, *Quelques représentations byzantines de la salutation angélique* in *Bulletin de Correspondance Hellénique*, 1894), but appearing, through Byzantine influence, in German MSS. of the 13th century (A. Haseloff, *Eine Thüringisch-Sächsische Malerschule des 13ten Jahrhunderts*, Strassburg, 1897, p. 90).

391. CHESS-PIECE: a king seated on a throne, the back of which is represented as made of vertical boards supported by two transverse bars (*see* figure). He wears a mantle fastened at the neck, and originally held a horn to his lips with his right hand, which is now broken off, only the mouth-piece of the horn being visible over



the face. On each side of the throne stands a man-at-arms, the figure on the right carrying a long axe and small triangular shield, that on the left a shield only. Before the king's knees stands a dog.

Plate XCIII. 13th-15th century.

H. 2.9 in. 1856.

A similar piece is in the Musée de Cluny at Paris.

On the bottom is cut a letter *H*, with dots above and below the cross-bar.

392. CHESS-PIECE (morse ivory): a queen seated on a throne with high back. She wears a long tunic covering the feet, a mantle fastened at the neck, and a floriated crown: in her hand is a sceptre. On her right stands a small figure in a short tunic (a page?) carrying a globular vessel; on her left, a man-at-arms with a spear: the portion over his breast with three bars and as many rows of annulets per fesse is perhaps more likely to represent a kind of cuirass than a shield, which would naturally be carried on the left arm. The back of the throne (*see* figure) represents a crenelated building from which rises a tower with battlements, flanked by two pinnacles; the upper part of one pinnacle is broken off.

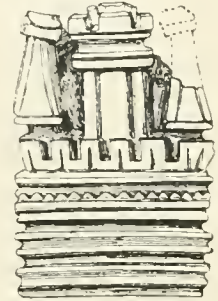


Plate XCIII. 13th-15th century.

H. 2.26 in. 1856.

Obtained in Copenhagen.

The back is published in *Annaler for Nordiske Oldkyndighed*, 1838-9, pl. i, fig. 5; see also p. 147.

393. CHESS-PIECE: a bishop mounted and carrying his crozier in his left hand. The horse is surrounded by fourteen small standing figures in relief, the six in front being apparently priests, the eight others archers with cross-bows.

Plate XCIII. 14th century.

H. 3.6 in. 1857.

The back of the mitre is broken, and the heads of several of the small figures worn or damaged.

This object was obtained in Venice.

Other pieces with guards of bowmen are in the Germanic Museum at Nuremberg (Westwood, *Fictile Ivories*, p. 464; *Mittheilungen der K. K. Central-Commission*, Vienna, xv, p. cxl; A. Essenwein, *Kunst und kulturgeschichtliche Denkmale des Germanischen National-Museums*, 1877, pl. xxvi, fig. 3); in the Antiquarium at Regensburg (J. H. von Hefner-Alteneck, *Trachten, Kunstwerke und Geräthschaften*, note to plate 84); in the Grünes Gewölbe at Dresden, and in the Bavarian National Museum at Munich; while a knight in the same style and with a similar guard is in the Kaiser Friedrich Museum at Berlin (W. Vöge, *Catalogue*, 1902, no. 122, pl. 33; also in Becker and J. von Hefner-Alteneck, *Kunstwerke und Geräthschaften des Mittelalters*, vol. i, pl. v, and von Hefner-Alteneck, *Trachten, Kunstwerke und Geräthschaften*, vol. iii, pl. 154).

394. CHESS-PIECE of morse ivory: a mounted king issuing from a castle of two storeys garrisoned with archers; other bowmen stand at both sides of the horse, before which is a lion. Upon the rider's left arm is a square panel resembling a shield, on which are carved a human leg and a loop. The head of the king is missing, and other figures are damaged.

Plate XCIII. 14th century.

H. 4.2 in. Given by Henry Cole, Esq., C.B., 1859.

See note to the previous number.

D. ITALIAN.

395. LEAF OF A DIPTYCH: St. Anthony and St. Francis beneath an arch with foliations in the spandrels. St. Anthony holds a staff with T-shaped head and a bell; on his mantle a T is shown in gold, and a pig is at his feet. St. Francis is in monastic garb and carries a cross and a book. The names are in gold on the background; the drapery, hair, and architecture are also partially gilded, the band of ornament on St. Anthony's garment imitating Arabic characters after the fashion frequently adopted by contemporary artists.



See figure. Late 14th century.

H. 4.36 in. 1856. (Maskell Collection.)

On the left edge are the places left by two hinges. There are two holes below the upper border.

396. WOODEN TRIPTYCH, ornamented with intarsia; the figure subjects and the crockets carved in bone. In the centre the Virgin stands in a deep niche with twisted columns, holding the Child on her left arm and a bird in her right hand. To right and left stand St. John the Baptist and a bishop: above the canopy is the half-figure of our Lord holding a book and raising His right hand in the gesture of benediction: the background is architectural. To right and left of the crocketed gable above stand two bearded figures with scrolls.

In each wing stand two figures beneath a Gothic canopy surmounted by buildings: on the left are St. Laurence and a bishop, on the right two bearded saints. There are frequent traces of painting and gilding.

Plate XCIV. North Italian, late 14th century.

H. 18.5 in. Given by Major-General Meyrick, 1878.

The figure of the Virgin is attached to a small wooden panel, removable from the back. On the outside of the leaves two episcopal saints are painted on a red ground, the colour being very much rubbed and worn.

Triptychs were among the objects commonly made in the workshops of the Embriachi, the most famous example being the large altar-triptych made for the Certosa at Pavia (see under no. 400): the present triptych is one of the ordinary kind produced in large numbers to supply private demand. An example is figured by Passeri in his appendix to Gori's *Thesaurus veterum diptychorum*, vol. iii, p. 37.

397. FIGURE IN RELIEF (bone): St. John the Evangelist standing with bowed head and crossed hands.

North Italian, 15th century.

H. 6.5 in. 1885.

398. GROUP IN RELIEF (bone): SS. Peter, James, and John asleep in a sitting posture. Part of a scene representing the Agony in the Garden.

North Italian, 15th century.

H. 2.5 in. 1885.

399. PART OF A CROZIER HEAD: the volute terminates in a serpent's head, a long fang-like tongue projecting from the open mouth. Within it stands the lamb with ram's horns and a bird perched on its back; another bird, above its head, now appearing to fly, was perhaps perched upon the top of a cross (now broken), the shaft of which appears beneath the lamb's body. Before the lamb a fox (?) is seen in retreat.

Plate LXXX. 14th century.

H. 5.2 in. 1856. (Maskell Collection.)

The upper part of the cross, one horn of the lamb, and one foreleg of the fox are broken off. One side of the volute, including the head and neck of the serpent, and the tail of the adjoining bird, has been broken off and replaced. Several holes on the outer edge of the volute mark the places where a metal ornament was once attached.

The lamb or ram was very frequently used to adorn the volutes of croziers, and when accompanied, as is usual, by the cross, signifies victory over the powers of evil, the symbolism being suggested by passages in the Apocalypse (Rev. xii. 9 ff. and xvii. 14). The fox, flying before the lamb, represents the spirit of lying and deceit.

This type of crozier is discussed by Cahier (*Mélanges d'archéologie*, iv, pp. 198 ff.), where a very similar example, formerly in the Soltykoff Collection, is reproduced; see also Barbier de Montault, *Symbolisme du bélier sur les crosses d'ivoire*.

An example formerly in the Stein Collection shows the lamb with the eagle on its back (Rohault de Fleury, *La Messe*, vol. viii, pl. 648). The large Italian crozier in the Victoria and Albert Museum (no. 604-1902), formerly in the Magniac and Carmichael Collections, has the bird above the cross (*Sale Catalogue of the Carmichael Collection*: Christie's, 1902, no. 151, pl. i).

Among examples illustrating varieties of the type may be mentioned that in the Ashmolean Museum at Oxford, to which metal figures are added.

400. CARVING: on one side a Pietà; on the other, the Agony in the Garden. Christ is praying upon the hill, while below Peter, James, and John are sleeping in various attitudes.

Plate LIII. 15th century.

H. 2.7 in. 1856. (Maskell Collection.)

The reliefs are rather darkly coloured with green, blue, red in two shades, and black, with gilding: on the pietà the colours are much more worn than on the other side. The carving may have been worn upon the person, as it is pierced at the bottom to receive a cord, somewhat after the fashion of a Japanese netsuké.

The work is of admirable delicacy: the attitudes are just, the faces expressive, and the draperies finely executed.

Nos. 401-410.

These numbers, with no. 396, represent the work of a North-Italian School established in Venice by Baldassare degli Embriachi at the close of the 14th century, and continuing in activity until an advanced period of the century following. The output of the workshops was very large, and consisted for the most part of coffers, caskets, mirrors, triptychs and retables of wood, covered with reliefs in bone or ivory, the material in the former case being chiefly derived

from the long bones of horses and oxen. Although the narrowness of the bone plates interferes with the continuity of long narrative compositions, the play of light and shade over the convex surfaces, and the contrasting of colour of the intarsia with which the woodwork is almost always enriched, combine to produce a very pleasing effect. The sumptuous character of this work was originally enhanced by partial gilding upon the costumes and backgrounds, few traces of which now remain.

The period of the best and earliest work is determined by certain entries in the accounts of the Certosa at Pavia. One, which dates from A. D. 1400, refers to the purchase-money for a carved altar-piece and two large coffers supplied by Baldassare degli Embriachi (Beltrami, *Storia documentata della Certosa di Pavia*, vol. i, p. 104, Milan, 1896). Another, of March 18, A. D. 1409, records the completion of the payment. The coffers, the carvings from which are preserved in the Palazzo Cagnola at Milan, were probably intended for the *forestiera* or guest-house at the monastery occupied by Gian Galeazzo Visconti, the founder, whose agent at Venice Baldassare degli Embriachi was. The altar-piece is still at Pavia, no longer in its original position, but removed to the sacristy.

Objects of this size were naturally rarer than the smaller caskets. These were produced in very large numbers, and were popular not only in Italy, but beyond the Alps, where they took the place of the earlier ivory caskets of the type represented by nos. 367 and 368. Excellence of detail was subordinated to a generally attractive effect; and in most cases the execution seldom rises above mediocrity.

The costumes suffice in themselves to assign the majority of examples to the early part of the 15th century: in certain groups, notably one represented by the large casket with the history of Susanna in the present collection (no. 404), the introduction of fluted pilasters, with the apparent imitation of the antique in the equipment of the soldiers, announces the Renaissance, and suggests that some caskets may be even later than the middle of the century. The retention of formal trees with their umbrella-tops, reminiscent of Giotto's landscapes, is due, like the predilection for subjects from old romance, to the natural conservatism of handicraftsmen unwilling to abandon the traditions of a long-established workshop.

The character of the best among these reliefs shows affinities with the school of Andrea Pisano, a relationship in itself quite natural, as Baldassare degli Embriachi was a Florentine. But in the subjects the influence of France is conspicuous. In the 14th century the courts and castles of Northern Italy were strongly permeated by French influence, and the literature of Romance was everywhere familiar. Subjects from the antique were not, however, in every case transmitted through the medium of the romance, for Latin literature and Roman monuments made a direct appeal to the Italian, who frequently derived his knowledge from original sources.

For the workshops of the Embriachi see: Diego Sant' Ambrogio, *Le due arche . . . della Certosa di Pavia*, in *Il Politecnico*, 1896; *Il trittico . . . e le due arche della Certosa di Pavia* in *Archivio storico Lombardo*, vol. xxii, 1895, p. 417 f.; *Un trittico*, &c., in *Archivio storico dell'arte*, vol. ii, 1896, p. 25 f.; *Il grande trittico d'osso dell'abbazia di Poissy* in the same publication, p. 288 f.; H. Semper, *Zeitschrift des Ferdinandeums*, third series, Heft 40, Innsbruck, 1896; *Über ein italienisches Beintriptychon des 14ten Jahrhunderts*, &c.; but especially J. von Schlosser, *Jahrbuch der kunsthistorischen Sammlungen des allerhöchsten Kaiserhauses*, vol. xx, 1899, pp. 220 ff.

401. RECTANGULAR CASKET: wood, covered with bone plaques and ornamented with intarsia. Round the sides of the pyramidal lid are winged genii on a ground of foliage, those on the front and back in pairs, supporting plain shields. The plaques on the sides of the body represent the story of Jason; some are out of place, while others may have been transferred from another casket with a different subject. On the front (Pl. XCV), the armed figure on the left (Jason) should probably be

transferred to a position confronting the dragon on the back, its place being taken by the two standing figures to the right of the Oxen of the Sun. The story would then begin with the appearance of Jason and his companions before the king and queen. To the right of the lock we see Jason in Colchis, standing conversing with Medea, and receiving from her the magic figure which is to render him victorious over the dragon. On the right end (Plate XCVII, left) Jason is seen being rowed to the dragon's island, and carrying in triumph the ram which on these caskets always represents the golden fleece.

On the back (Plate XCV), Jason, in helmet and armed with sword and shield, attacks the oxen; as already suggested, the similar armed figure on the front should stand before the dragon on the right.

The left end (Plate XCVII, right) has further groups probably illustrating other episodes in the story.

Plates XCV and XCVII. Early 15th century.

L. 8.2 in. Bequeathed by William Burges, Esq., A.R.A., 1881.

The story of Jason was derived from the *Roman de Troie* of Benoît de Sainte-More (see Joly, *Benoît de Sainte-More et le Roman de Troie*, Paris, 1870; Wilhelm Greif, *Die mittelalterlichen Bearbeitungen der Trojanersage*, Marburg, 1886, no. lx of E. Stengel's *Ausgaben und Abhandlungen aus dem Gebiete der romanischen Philologie*; R. Darnedde, *Ueber die den altfranzösischen Dichtern bekannten epischen Stoffe aus dem Alterthum*, Erlangen, 1887; J. von Schlosser, *Jahrbuch der kunsthistorischen Sammlungen*, &c., xx, p. 260; British Museum, *Catalogue of Romances*, vol. i, 92.

402. ANOTHER: the pyramidal cover is ornamented with intarsia in green, brown, and white, and with bone plaques carved with winged putti among rose-leaves, those at front and back supporting shields. Round the body are ladies and gentlemen in pairs or groups of three; at the corners, shield-bearing figures.

Plates XCVI and XCVII. Early 15th century.

L. 7.3 in. Given by Major-General Meyrick, 1878.

Exhibited at the Art Treasures Exhibition at Manchester, 1857.

(Von Schlosser, *Jahrbuch*, as above, no. 50.)

The wooden body of the casket is modern.

403. ANOTHER: the upper part of the cover inlaid with intarsia of bone and mother of pearl, and ornamented with bone panels carved with masks and winged putti amidst foliage. On the sides are plaques with female figures carrying shields or scrolls, standing by trees. Among them is a panel from another series with the shepherd carrying the infant Paris. At the corners are spirally fluted columns.

Plate XCVIII. Early 15th century.

L. 7.2 in. Given by Major-General Meyrick, 1878.

Exhibited in the Art Treasures Exhibition, Manchester, 1857. J. B. Waring, *Art Treasures of the United Kingdom, Sculpture*, pl. vi.

The body of the casket is not original.

No. iv. 14 in Semper's list; no. 51 in that of Von Schlosser.

404. ANOTHER: richly ornamented with intarsia. Round the cover are winged putti among rose-leaves, holding scrolls, those in the middle at the back supporting two circular medallions enclosed in wreaths. The bone plaques round the body are carved with the story of Susanna.

Front (Plate XCIX, below). On the left, Susanna approaches the fountain, and enters it, on both occasions watched by the elders: on the right of the lock she is seen dragged before the judge, to whom the two elders make their false accusation.

Back (Plate XCIX, top). On the right, Susanna is led away to be put to death, but meets the youthful Daniel, who testifies to her innocence. The scene on the left may represent Susanna being taken back to the place of judgement (*History of Susanna*, v. 49) or else carried on to prison: otherwise its place is difficult to determine, for the neighbouring scene would appear to precede it in time.

Right end (Plate C, below). The guards lead Susanna back into the presence of the judge, to whom Daniel makes his appeal.

Left end (Plate C, above). The elders are stoned by the soldiers, a young man on the right holding a supply of stones in the fold of his tunic.

The plaques have the usual background of conventional trees and architecture.

Plates XCIX and C. 15th century.

L. 20 in. Given by Major-General Meyrick, 1878.

Formerly in the collection of Francis Douce, and described by Meyrick in his account of the Doucean Museum in the *Gentleman's Magazine*, February, 1836.

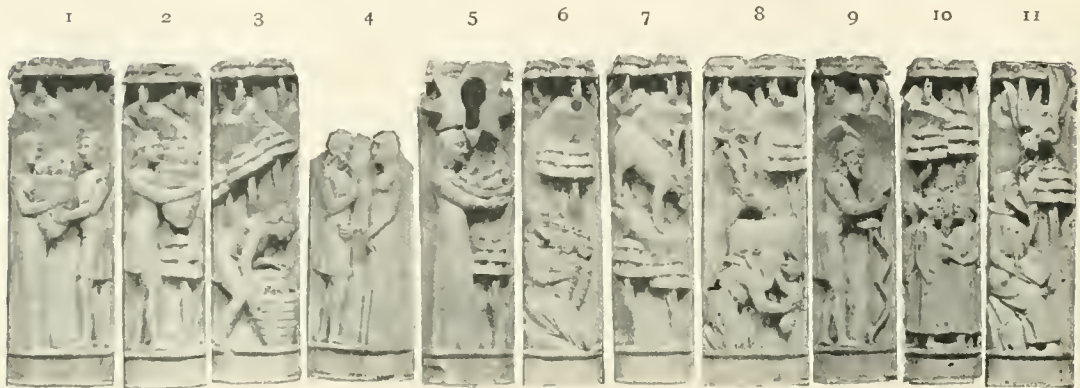
The front reproduced by Jones and Waring, *Art Treasures at Manchester*, pl. vi. See also Westwood, *Fictile Ivories*, p. 250. The casket is no. 52 in Von Schlosser's list.

405. ELEVEN PANELS from a casket, illustrating part of the romance of the Knight of the Swan, also known as the story of Mattabruna. This woman, the wicked step-mother of Beatrix, queen of King Euriant of Île Fort, substitutes a litter of puppies for the newly-born children of her step-daughter, places the children in a basket and gives them to a servant to be destroyed. The servant takes pity on them, and deposits them near the cell of a hermit, who brings them up and nourishes them with the milk of a doe. After several years Rudemard (in another version Maquaire or Malquarré), a seneschal of Mattabruna, comes to the hermitage, sees the children with gold chains about their necks, and on his return informs his mistress of his adventure. She sends him back to bring her the chains, and he secures all but one, worn by the only girl of the family. On the removal of their chains the children are all changed to swans, and fly to their proper home, where they live in a pond near the palace: an angel tells the hermit where they are gone. After a certain time their sister comes to the castle and recognizes Rudemard. She tells the king the story of the chains, and he compels Mattabruna to restore all but one which had been already melted down. As soon as the chains are placed on the swans' necks they once more assume human form, and the most valiant, Hélias, insists upon the restoration of his mother to the king's favour. Rudemard is slain, Mattabruna burned, and Hélias sets forth upon his adventures in a boat drawn by his swan-brother, to which circumstance he owes his title of Knight of the Swan.

The series of panels in the collection is imperfect. The first three show the

queen delivering the infants to the servant, who deposits them in the wood; the fourth perhaps shows him reporting his action to the queen. In the fifth Mattabruna is seen carrying the basket of puppies; the sixth to the eighth illustrate the nurture of the children at the hermitage. The ninth and tenth may represent Maquaire and the children, before the removal of their gold chains caused their metamorphosis. The eleventh shows the angel speaking to the hermit.

See figure. *Early 15th century.*



H. (of separate panels) 4.15 in. 1885.

These appear to be the plaques mentioned under no. 61 of Von Schlosser's list.

The story of the transformed children occurs on the coffer-panels from the Certosa at Pavia, already mentioned (Von Schlosser, *Jahrbuch*, as above, no. 68, p. 228, and plate xxxvi), also on a casket in the Musée de Cluny (Von Schlosser, no. 77, and Du Sommerard, *Les arts au moyen âge*, Album, ser. i, pl. xii), and on others at Ravenna and Turin (Von Schlosser, nos. 11, 77, 94, 111).

The figure with the bow resembles one inserted in the Jason story on the Certosa coffer-panels (Von Schlosser, as above, pl. xxxvi, top left-hand corner).

For the Chevalier au Cygne, or Hélias, see *Histoire littéraire de France*, xxii, 1852, p. 391; G. Huet in *Romania*, xxxiv, 1905, pp. 206 ff.; Von Schlosser, as above; and British Museum, *Catalogue of Romances*, vol. i, p. 708. The subject was popular in the later Middle Ages, and is alluded to by Rabelais (*Gargantua and Pantagruel*, prologue to book ii). It is found upon a 15th-century Flemish tapestry in the Church of St. Catherine at Cracow.

406. BONE PANEL from a casket: a female figure standing with raised hands before a wall, upon which a sword is suspended. Above the wall are the buildings of a town or castle.

Early 15th century.

H. 5.1 in. Given by Major-General Meyrick, 1878.

Mr. J. A. Herbert has suggested that the subject may be derived from the *Chevalier à l'épée*. The sword upon the wall would then be the enchanted sword which protected the daughter of the lord of the Castle. See Legrand d'Aussy, *Fabliaux et Contes*, &c., vol. i, p. 108.

Meyrick, in his account of the Doucean ivories (*Gentleman's Magazine*, Feb., 1836, no. 50), suggests that the figure represents the female servant who witnessed the death of the Châtelaine de Vergy (cf. no. 367).

407. ANOTHER: a bearded man in hooded tunic to right, carrying a young boy in a long garment reaching below the feet.

Early 15th century.

L. 3.35 in. 1885.

The relief perhaps represents the shepherd carrying off the infant Paris, derived from the story of Paris as known to the Middle Ages. (Cf. the figure on the back of no. 403, plate xxviii.)

408. EIGHT BONE PILASTERS from a retable; each is in the form of an architectural canopy, beneath which stands a winged figure in a different attitude. At the top of the canopies are attics with single or double windows, from two of which boys look out.

See figure. *Early 15th century.*

H. 6.2 in. Given by Major-General Meyrick, 1878.

Formerly in the Doucean Museum, no. 49 of Meyrick's list in the *Gentleman's Magazine*, February, 1836. Other pilasters of this kind are in the Victoria and Albert Museum.

On these Italian bone caskets the Liberal Arts appear as winged figures; but here there are no attributes. (For the Liberal Arts see E. Mâle, *L'art religieux du xiii^e siècle en France* pp. 102 ff.)

409. SEVEN BONE PANELS carved with draped flying figures supporting shields, scrolls, &c.

Early 15th century.

L. 4.35 in. to 3.7 in. 1856.

Cf. the tops of nos. 401-2.

The shape of two of these panels suggests that if not from the covers of caskets they may have occupied the gables upon altar-pieces or large triptychs.

410. PANEL, of wood, with intarsia border containing three bone plaques with the



Judgement of Paris in relief, beneath a triple canopy. Paris is seated on the left upon a rock. Before him stand the three goddesses, behind whom is the bearded,

winged figure of Mercury holding the apple. Trees of the usual form are seen in the background.

See figure. Early 15th century.

H. 6 in. (Of the bone plaques alone, 4.65 in.) 1885. (Rohde Hawkins Collection.)

J. B. Waring, *Art Treasures of the United Kingdom*, p. 21.

The panel may have once formed part of a casket; cf. the similar example in the Musée de Cluny, with Jason and Medea (Von Schlosser, *Jahrbuch*, as above, fig. 22, p. 262).

The figure of Mercury is bearded upon other bone reliefs of this school at Milan (Casa Cagnola) and Catania (Von Schlosser, as above, p. 263). The long wings are apparently added by artists familiar with Ovid's description (*Heroides* xvi. 61), but unfamiliar with the Hermes of Greek art. The sources, in addition to the *Heroides*, probably include the mediaeval *Fabulae* of Hyginus, chh. 91 and 92. Other examples of the Paris story carved in bone are in various collections (Von Schlosser, as above, p. 262).

411. BONE PANEL with raised border: two dogs running to left: conventional foliage in background.

Early 15th century.

L. 3.7 in. 1878.

Obtained in Italy with the following number.

412. ANOTHER, similar: a dog and a hare.

L. 3.7 in. 1878.

413. PART OF A COMB: armed men attacking a building: within is seen the head of a lady.

See figure. Late 14th century.

L. 3.1 in. 1894.



414

413

414. ANOTHER, similar: two male and two female figures walking to left: in the background, a tree and plants.

See figure. Late 14th century.

L. 3.16 in. 1894.

415. MIRROR-CASE: a gentleman kneels before a lady; behind him stands a male figure, while the lady is attended by a maid. Between the two is a tree, conventionally represented, with two dogs beneath it. Above the man's head is a flying figure of Love carrying a flower.

Plate XC. Late 14th century.

D. 6.1 in. 1856. (Maskell Collection.)

The ivory has seven holes piercing it from front to back. Another hole for suspension passes vertically through the rim above the tree. The lower half of the raised border at the back has been bevelled away, so that the edge at the bottom is only one quarter the thickness of that at the top.

416. HEAD OF A WOMAN: the hair arranged in four curls on each side.

Plate CVI. 14th century.

H. 1.16 in. Given by Sydney Vacher, Esq., 1883.

The back of the head is flat and pierced with a female screw, as if the object had formed part of a handle.

417. CHESS-PIECE: a king, with long beard and hair, apparently seated at a kind of table: he wears a plain high headdress. Behind stand four youthful guards in openwork, wearing short tunics and carrying spears and swords: the two in the middle are arm in arm.

Plate XCIII. See figure. 15th century.

H. 2.25 in. Given by M. Rohde Hawkins, Esq., 1881.

The weapons of two of the guards are broken off at the top, and the faces of the figures are all very much worn.

The piece is pierced right through from top to bottom, the hole beginning at the king's head.



418. TUBE (bone). Two pairs of figures under arches, male and female; the man in one case threatens the woman with a dagger; in the other case he holds a sword or stick in his left hand behind him. The figures stand upon a second row of pointed arches, filled with large leaves.

Plate XCIII. 15th century.

H. 3.45 in. Given by Sydney Vacher, Esq., 1883.

In the interior, at the lower end, is cut a female screw.

IV. IVORIES OF THE RENAISSANCE AND OF LATER PERIODS.

A. ENGLISH.

419. PANEL: the arms of King Henry VIII supported by a wyvern and a greyhound.
16th century.
H. 4.9 in. Given by A. W. Franks, Esq., 1886.
420. MEMENTO MORI: a bone plaque carved in relief with a gryphon with forked tongue piercing an emaciated human figure with a large ragged staff. Near the figure is a scroll with the words: *mittet malos in caminū ignis*. The ground is channeled with vertical parallel lines set close together.
16th century.
L. 5.83 in. 1856. (Maskell Collection.)
421. MATRIX OF A SEAL: St. John the Baptist standing to left between two tapers in high candlesticks. At his sides are the letters I. B. (*Iohannes Baptista*), and round the border the inscription:
† SIGIL · COMVN · HOSP · ST · IO · BAPT · EXTRA · BARR · LICH.
(*Sigillum Commune Hospitii Sancti Iohannis Baptistae extra barras Lichfield*).
See figure. 17th century.
L. 2 in. 1875.
The seal has at the back a handle cut from the solid.
See British Museum, Catalogue of Seals in the Department of Manuscripts, vol. i, p. 627.
For the Hospital of St. John *see* T. Tanner, *Notitia Monastica*, Staffordshire, Lichfield, no. 4.



Both the forms *barra* and *barrus* were used for the bars of city gates. *See* Ducange, *Glossarium med. et inf. Latinitatis*, s.vv.

422. ANOTHER: seal of Christopher Sutton, Prebendary of Biggleswade, Bedfordshire, A. D. 1618-1629. A pelican in her piety surmounted by a scroll with inscription (unreversed) SIC CHRISTVS SVOS. Round the border + SIGILLVM CHR(IST)OFERI SVTTON (PR)EBENDARII DE BICKLESWADE.

See figure. 17th century.

L. 2.55. 1893.

Journal of the Archaeological Association, vol. xvii, pl. viii, and p. 76.



423. ANOTHER: seal of Nicholas Townley, Sheriff of Lancashire, A. D. 1632. A castle gateway with two towers and portcullis: over the doorway an estoile. Above the battlements is a hawk on a helmet and wreath; at the sides, the initial letters N. T. In base, the letters LANC.

See figure. 17th century.

D. 1.25 in. 1849.

British Museum, *Catalogue of Seals in the Department of Manuscripts*, vol. ii, no. 5044.

The hawk is derived from the crest of Townley: on a perch, a hawk belled; round the perch a riband.

The seal is plugged in three places, whence other initials have perhaps been removed. It has at the back a high projecting handle.



424. ANOTHER: seal of Thomas Harvey, vicar of Hartington, Derbyshire, A. D. 1635-1648. Above is a hand issuing from clouds and holding scales; below is a scroll with motto VINCIT QVI PATITVR, and a shield of arms: a dexter hand holding a dagger, and in chief six estoiles. Round the border: SIGIL · THOM · HARVEY · DECONI · D' · HARTINGTON CVM MEMBRIS.

See figure. 17th century.

L. 2.5 in. 1893.

The matrix is much worn; at the back is a projecting handle with a hollow cup-shaped end.



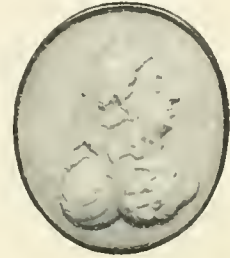
Nos. 425-429.

These numbers, with nos. 456-473, 508-511, and 524, below, represent a class of portrait medallions in ivory, chiefly produced in the latter part of the 17th and the early part of the 18th centuries. The best-known artists, David Le Marchand and Jean Cavalier, were of French extraction, though both worked in England. The former, perhaps of a Dieppe family, died A. D. 1726; the activity of the latter at various courts falls between A. D. 1680-1707. Their work is well represented in collections at Berlin, Vienna, Brunswick, Cassel, and Stockholm.

425. OVAL MEDALLION: bust of Charles II in profile to right.

See figure. Late 17th century.

H. 1.25 in. Given by A. W. Franks, Esq., C.B., 1890.
Mounted as a brooch.



426. ANOTHER: a half-length portrait in profile to right of Gilbert Burnet, Bishop of Salisbury, Chancellor of the Order of the Garter (d. A.D. 1715).

Plate CIII.

H. 3.65 in. 1753. (Sloane Collection, no. 360.)

427. ANOTHER: bust of a man in full wig in profile to right.

Plate CII.

H. 3.82 in. Given by Major-General Meyrick, 1878.

428. ANOTHER: bust of a young man in high relief in profile to left, wearing his own hair over the shoulders. Below the section of the shoulder, the signature: G. VDR.

Plate CI.

H. 3.8 in. Given by A. W. Franks, Esq., 1879.

On the back is engraved HR. WOOTTON 1734.

429. ANOTHER: bust in high relief: the Duke of Cumberland (A. D. 1721-1765) in profile to left, wearing a cuirass over which are the ribbon and star of the Garter.

Plate CI.

H. 4.55 in. 1855. (Bernal Collection, no. 1690.)

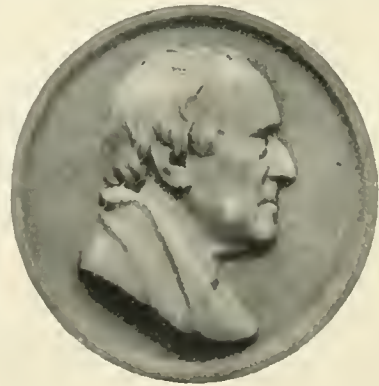
430. ANOTHER: bust of a clean-shaven elderly man in profile to right: on the section of the bust:

Cheverton sc(ulpsit).

See figure.

D. 3.95 in. Given by A. W. Franks, Esq., C.B., 1889.

It has been conjectured that the personage is an Earl of Lauderdale (the eighth Earl (?), d. 1839).



431. PANEL: the interior of a chapel. On the right is a barrel-shaped pulpit occupied by a preacher in a full-bottomed wig, above which are the heads of a fox and a satyr: in the desk below is a clerk smiling sardonically. Pews and gallery are occupied by a congregation with grotesque and bestial faces, while before the front pew stands a bear leaning on a cane. On the floor is a flat tombstone, of which only part is visible, inscribed Here ly(eth the) body of Colo(nel) Chartre(s). The background near the head of the preacher is inscribed: *Let those not calumniate who cannot confute.*

See figure. 18th century.



L. 4.3 in. Given by Major-General Meyrick, 1878.

A. Maskell, *Ivories*, pl. lxvi.

'Orator' Henley (1692-1756), whose autograph lectures are in the British Museum, claimed to have restored Church oratory. He was ridiculed in the *Dunciad*, and caricatured by Hogarth in the *Oratory Chappel* (A. D. 1794), now in the Royal Collection, where he likewise appears in the pulpit of a chapel with gallery and large enclosed pew. It was evidently Hogarth's intention to satirize the political and controversial tendency of Henley's addresses, as well as his love of sensational subjects. The grotesque character of the audience in the present case is perhaps meant to suggest the stupidity of the orator's supporters. Colonel Chartres (Charteris), whose name is seen upon the tombstone on the floor, is the notorious rake and gambler (A. D. 1675-1732), who figures in the first plate of Hogarth's *Hartol's Progress*.

- 432-436. FOUR COUNTER-BOXES, each carved on the lid with the royal arms.

Plate CIV. Early 18th century.

L. 3.25 in. Given by A. W. Franks, Esq., C.B., 1890.

Stated to have been given by Sarah, Duchess of Marlborough, to Queen Anne as a New Year's gift.

437. OVAL COUNTER-BOX : on the lid, a female figure (Queen Anne ?) holding a trident in her left hand and driving a car in the form of a shell to left. Before her flies a winged genius carrying a torch.
Plate CIV. 18th century.
 L. 3.6 in. Given by A. W. Franks, Esq., C.B., 1890.
438. RECTANGULAR COUNTER-BOX : on the lid is a relief representing the Old Chevalier and his consort standing on the right and left, the latter holding in her arms the infant Charles Edward Stuart. Winged figures hold crowns above their heads, while in the centre Time bows the knee before the infant, and a nude genius touches him on the shoulder. The background is curtained, and in the centre are the crown and ostrich feathers of the Prince of Wales, with the motto *ICK DIEN*.
Plate CIV. Early 18th century.
 L. 3.4 in. Given by A. W. Franks, Esq., C.B., 1890.
 The box dates from about the year 1724.
439. ANOTHER : on the lid the partially draped figure of the infant Charles Edward Stuart stands beneath a crown with the three ostrich feathers, below which is a scroll with the motto *ICK DIEN* : this is supported by the Chevalier de St. George and his consort, who are seated to left and right with small winged figures holding crowns over their heads. The group is placed before a royal canopy.
Plate CIV. Early 18th century.
 L. 3.3 in. Given by Sir A. W. Franks, C.B., 1890.
 The date is about 1725.
440. LID OF A COUNTER-BOX, carved in relief with the murder of Abel by Cain : in the background are two altars. The scene is represented upon a bare hill-side.
Plate CIV. 18th century.
 L. 3.2 in. 1890.

B. FRENCH.

441. MEMENTO MORI: a human head and a skull back to back. The face of the former is eaten by worms : in the mouth of the latter a toad is visible. On the forehead of the face are the words *à la saint navot* (?), on the frontal bone of the skull *point de devant à la mort* ; both in black letter.
Plate CV. 16th century.
 H. 2.4 in. 1753. (Sloane Collection.)
 This object is pierced vertically, and was probably made for suspension.
442. ANOTHER : on one side the head and shoulder of a lady in a ruff, with a jewelled tiara in her hair, and on her shoulder a rectangular panel for an inscription : on the other, the side of her skull, on which is a similar panel with raised border. Below

the skull is a pair of scales in relief, and below this, a long narrow panel with traces of an inscription.

Plate CV. 16th century.

H. 1.8 in. 1894.

There are traces of colour upon the tiara.

443. ANOTHER: on one side, the head of a woman wearing a headdress of the early 16th century; on the other the head and shoulders of a skeleton.

Round the former is the inscription ELLAS NEST (?) IL POINT POSSIBLE TAN ECHAPER; below, MEMENTO.

Plate CV. 16th century.

H. 2.4 in. 1856. (Maskell Collection.)

This specimen is also pierced for suspension.

444. ANOTHER: on one side a dying head; on the other a skull with worms: on the brows of the former is a band inscribed: *dura et aspera (mortis)*. Below are two gold labels enamelled with INRI and MARIA. From the base hangs a small gold enamelled pendant representing two hearts crowned. At the top is a small chain for suspension.

Plate CV. About A. D. 1600.

H. (the ivory part only) 1.6 in. 1856. (Maskell Collection.)

This memento has been attributed to Christoph Harrich (d. 1630).

445. PANEL, with rounded top. Before an altar, upon which stands the infant Saviour beneath a niche, kneels a pilgrim with staff and scrip, and a large hat fastened with a cord round his neck: from his mouth issues a scroll with the words MISERERE MEI. Behind him, resting her left hand upon his shoulder, stands a female figure, with a scroll inscribed A NON PLVS A, and on the background above her head is the word PITIE. To right and left are columns, and above the niche two large dolphins. On the base of the altar are engraved a crescent and a star. Along the bottom are the words LE PELERIN.

See figure. Early 16th century.

H. 6.65 in. 1856. (Maskell Collection.)

On both sides are places for hinges, as if the panel had formed the centre of a triptych.



A narrow piece has been broken off on the left side from top to bottom and replaced. A small triangular piece near the bottom left-hand corner is a restoration.

This ivory is of an unusual character; but although it has features which at first sight arouse suspicion, there seem to be no conclusive reasons against its acceptance.

446. OVAL MIRROR-CASE: THE ADORATION OF THE MAGI. The three kings, who are of three different ages, carry cups with covers. Joseph stands behind the Virgin, and above is seen the star. There is a foliated border; and projecting from the top is a half-length winged figure rising from scrolls, the whole carved from the solid.

Plate CXVIII. Late 16th century.

L. 4.7 in. 1856. (Maskell Collection.)

For earlier mirror-cases, *see nos. 374 ff.*

447. OVAL MEDALLION: a half-figure of our Lord, nude to the waist and holding a banner in his right hand.

Plate CVI. 17th century.

D. 1.9 in.

448. COMPANION MEDALLION: the Magdalen, similarly draped, with her long hair falling over her breast and back.

Plate CVI. 17th century.

D. 1.9 in.

449. COMB: between the teeth is an openwork band of ornament with three busts between grotesque scrolls and masks.

Plate CVII. 16th century.

L. 5.1 in. 1856. (Maskell Collection.)

There are a number of combs of this type in existence; examples are in the Victoria and Albert Museum and in the Louvre (E. Molinier, *Catalogue des ivoires*, no. 158).

450. ANOTHER, of boxwood inlaid on both sides with panels of ivory finely carved in openwork with geometrical designs. The four corner panels have designs somewhat resembling traceried windows with gables and incised flowers in the spandrels. The wooden borders enclosing or dividing the panels are inlaid with ivory ornamented with a guilloche pattern incised and blackened: the borders of the larger openwork panels are incised with the same ornament. On horizontal bands reserved in the wood to right and left of the central panel are carved in relief the words *Prenes | en gré || ce petit don (don)*.

Plate CVII. 16th century.

L. 10.6 in. (Sloane Collection, 1753, no. 565.)

The central panel on one side is damaged, on the other entirely lost. The openwork ivory has everywhere a background of textile fabric, from which the colour has now faded.

A much less elaborate comb of wood and ivory, with a motto, is in the Bavarian National Museum at Munich. Wooden combs of similar shape and with mottoes of the same character,

but without ivory, are found in various museums (Victoria and Albert, no. 2147 '55; Cluny Museum, Paris; Museo Civico, Venice, &c.). An example at Edith Weston is figured in *The Reliquary*, vol. v, pl. xv, opp. p. 243.

The openwork decoration suggests an oriental influence, perhaps originally Coptic, derived from work of similar character to that of the cylindrical caskets from Egypt (nos. 568-9). The incised borders with their somewhat archaic guilloche design, and the flowers in the spandrels of the corner panels, with their general resemblance to the flowers upon Rhodian pottery, in like manner indicate an eastern influence which may have entered France and Spain directly through their Mediterranean ports: a small boxwood casket in the Museum, carved in openwork with designs very similar to those of the panels on the comb, was obtained in Madrid in 1893.

451. BOX in the form of a gloved right hand, the thumb of which is placed between the first and second fingers. The hinged lid has silver mounts, and is carved in relief on the upper surface with the mask of a satyr.

Plate CXV (lid only). Late 17th century.

H. 4 in. D. of lid 2.5 in. Given by Sir A. W. Franks, K.C.B., 1895.

A similar box is in the Bavarian National Museum at Munich.

452. OVAL MEDALLION in high relief: Pan seated sideways upon a bear (?) and playing a pipe: in the field, trees and foliage.

17th century.

L. 1.62 in. Given by A. W. Franks, Esq., 1879.

453. SNUFF-GRATER: in the middle are two female figures, one seated asleep, with her head resting on her left arm, the other standing behind her, raising her right hand in a gesture imposing silence.

Above is a basket of fruit and flowers; below, a grotesque. A second basket of flowers and fruit is carved on the lid of the small box at the back.

Plate CXV. Early 18th century.

L. 8.5 in. Given by C. H. Read, Esq., P.S.A., 1908.

Graters or rapps of this kind are to be seen in most large collections. Cf. A. Maskell, *Ivories*, p. 302.

454. BUST OF HERCULES, with the lion's skin over his head.

Plate CVIII. 17th century.

H. (of bust without stand) 3.8 in. 1856. (Maskell Collection.)

The stand is not original.

455. BUST OF SIR ISAAC NEWTON. On the back in large letters ISAACVS NEWTON EQ: AVRA: and to right and left in smaller characters *An: 1718: le Marchand sc. ad vi. (sculpsit ad vivum).*

Plate CVIII.

H. 9.7 in. Given by Mathew Raper, Esq., F.R.S., 1765.

This is apparently the bust sold at the sale of Dr. Mead's collection in 1755; see Catalogue of the Collection, vol. iii, p. 253.

For David le Marchand see note preceding no. 425.

456. MEDALLION: bust of George I in profile to right, by Le Marchand. Signed on the section of the shoulder *Le Marchand*. On the background below 'ad vivv:' (*ad vivum sculpsit*).
Plate CI.
 H. 4.8 in. Given by Sir A. W. Franks, K.C.B., 1895. Cf. a similar medallion in the Grand Ducal Museum at Brunswick (C. Scherer, *Elfenbeinplastik*, fig. 19, p. 26).
457. ANOTHER: bust of Sir Christopher Wren in profile to right, by Le Marchand. Signed below the shoulder: D. L. M.
Plate CI.
 H. 4 in. Given by Mathew Raper, Esq., F.R.S., 1765.
 On the back is cut in large capitals: CHRISTOPH: WREN EQ. AV. (*Eques auratus*).
458. OVAL MEDALLION: bust of Samuel Pepys the diarist, in profile to right: by Le Marchand. Signed below the section of the shoulder D. L. M. F. (*David Le Marchand fecit*).
Plate CI.
 H. 5.26 in. Given by A. W. Franks, Esq., 1884.
 A. Maskell, *Ivories*, pl. lxvi.
459. ANOTHER: a male portrait in profile to right in a similar wig to the last, by Le Marchand: signed D. L. M. F.
Plate CI.
 H. 5.1 in. Given by A. W. Franks, Esq., 1887.
 A. Maskell, *Ivories*, pl. lxvi.
460. ANOTHER: bust of Thomas Brodrick (?) in profile to right, by Le Marchand. Signed below the right shoulder, D. L. M.
Plate CI.
 H. 4 in. Given by A. W. Franks, Esq., 1882.
461. ANOTHER: bust of an unidentified man in profile to right; by Le Marchand. Signed below the left shoulder, D. L. M. F.
Plate CIII.
 H. 2.8 in. Given by A. W. Franks, Esq., 1879.
462. ANOTHER: portrait of a lady in profile to left; probably by Le Marchand.
Plate CI.
 L. 4.7 in. Given by A. W. Franks, Esq., 1879.
463. CIRCULAR MEDALLION: bust of George, Duke of Brandenburg and Lüneburg in profile to right, in full-bottomed wig, conventional armour and mantle; by Cavalier. Legend: GEORGIVS GVIL. D. G. DVX BR. & LVN.
Plate CII.
 D. 3.55 in. Given by A. W. Franks, Esq., 1879.
 For Jean Cavalier, *see* note preceding no. 425.

464. ANOTHER: similar bust without armour; by Cavalier. On the ground below the left shoulder is the signature C.
Plate CII.
 D. 3 in. Given by A. W. Franks, Esq., 1879.
465. ANOTHER, bust of Charles XI of Sweden in profile to right; by Cavalier. Legend: CAROLUS XI. D. G. SVECIÆ GOT. VAN. REX. On the section of the arm the signature C.
Plate CII.
 D. 3.65 in. Given by A. W. Franks, Esq., 1884.
466. ANOTHER: portrait bust in profile to right of Sophia Carolina, Electress of Brandenburg, in a low dress; by Cavalier. Legend: SOPHIA CAROLINA D. G. ELECTRIX BRAND. Below the right shoulder, the signature CAVALIER.
Plate CII.
 D. 3.55 in. Given by A. W. Franks, Esq., 1884.
467. ANOTHER: similar bust of the Electress Wilhelmine Ernestine; probably by Cavalier. Legend: WILLIEL: ERNEST: D. G. ELECT. P. N. PR. R. DANIÆ.
Plate CII.
 D. 3.75 in. 1905.
 Wilhelmine Ernestine, daughter of Frederick III of Denmark, born 1650, married in 1671 Charles, Elector Palatine, who died in 1685. She died in 1706.
468. ANOTHER: bust of a lady in profile to right in the style of Cavalier.
Plate CIII.
 H. 3.2 in. Given by A. W. Franks, Esq., 1880.
 The date is rather before A. D. 1700.
469. ANOTHER: bust of an ecclesiastic in profile to right; by Cavalier. Legend: NEC METV NEC INVIDIA. Behind the right shoulder is the monogram L. O.
Plate CIII.
 D. 2.35 in. Given by Lady Charlotte Schreiber, 1888.
 On the back: CAVALIER | FECIT 1685.
470. ANOTHER: bust of Louis XIV in profile to left. Raised rim, with ribbons cut in openwork, on the top.
Plate CII.
 H. 3.85 in. Given by A. W. Franks, Esq., 1879.
 The ivory of the background is extremely thin.
471. ANOTHER: bust in profile to right of a member of the royal family of France, wearing a wig and decorated armour, over which is a riband.
Plate CII.
 H. 3.4 in. Given by A. W. Franks, Esq., 1879.
 The person represented is perhaps Philippe d'Orléans, the Regent, 1674-1723 (cf. no. 474).

472. CIRCULAR MEDALLION: bust of a gentleman in profile to right: beneath the section of the shoulder the signature G.
Plate CIII.
 D. 2.35 in. Given by Lady Charlotte Schreiber, 1888.
 On the back is engraved S. GOUIN. F. MOSCO | 1705, showing that the artist was probably a Frenchman working in Moscow.
473. ANOTHER: portrait bust of a lady to right. Below the section of the shoulder is the signature G. (S. Gouin).
Plate CIII.
 D. 2.3 in. Given by Lady Charlotte Schreiber, 1888.
See note to preceding number.
474. COUNTER BOX: on the lid, Diana, Venus, and Cupid in the clouds support two shields with the arms of Orleans, above which Venus holds a ducal coronet.
Plate CIV. 18th century.
 L. 3.2 in. Given by Lady Charlotte Schreiber, 1893.
 The arms may be those of Philippe, Duke of Orleans, regent during the minority of Louis XV.
 Cf. no. 471.

C. FLEMISH.

475. CHAPLET OR ROSARY, with ten ivory beads carved alternately as male and female heads, and one large openwork bead of architectural design with figures representing the Betrayal. From this bead hangs an ivory cross.
Plate CVI. About A. D. 1500.
 L. 17.5 in. Given by W. Burges, Esq., 1879.
 The beads are joined by wire links, a garnet between each pair.
 An ivory chaplet is in the collection at the Victoria and Albert Museum.
476. STATUETTE: St. Catherine of Alexandria standing with her right arm supported on the broken felloe of the wheel.
Plate CIX. Late 16th century.
 H. 7.9 in. 1856. (Maskell Collection.)
 The right hand, with the palm branch, is restored: the left hand is also an addition.
477. STATUETTE: a female saint seated on a rock with her hands crossed over her breast, and wearing a bodice with short vandyked sleeves. From a hole in the rock at the back a small animal is seen peeping out.
Plate CIX. 17th century.
 H. 5.6 in. 1856. (Maskell Collection.)
478. PANEL IN HIGH RELIEF: the mystic marriage of St. Catherine. The Virgin is seated on the left beneath a draped canopy; the Child on her knees holds out the ring to Saint Catherine, who in rich garments, with pearls on her neck and in her hair, bends forward to receive it. Below are two small nude angels seated on

clouds, one holding the broken wheel of the saint ; above are two others, one in the curtain of the canopy, the other issuing from clouds and extending a wreath over St. Catherine's head.

Plate CXIII. 17th century.

H. 5.45 in. 1856. (Maskell Collection.)

There is a vertical hole drilled in the bottom of the panel.

479. PANEL: THE ASSUMPTION. The Virgin, supported by angels, rises from an open tomb in a bare landscape: her foot rests upon a crescent moon held by the lowest angel. Above, an angel swings a censer, while cherubs look down from the clouds.

Plate CXVIII. 17th century.

H. 4.8 in. 1856. (Maskell Collection.)

480. OVAL MEDALLION in openwork: St. Matthew standing and writing his gospel: at his side an angel holds an inkpot.

Plate CVI. 17th century.

H. 2.15 in. 1856. (Maskell Collection.)

481. TANKARD, with silver-gilt mounts on which are enamelled foliage and precious stones (turquoises, amethysts, and topazes) in raised settings. Round the sides is carved in high relief a Bacchanalian procession of putti led by a banner-bearer. One is mounted on a dog, another carried on the shoulders of two companions, while in the rear comes the blindfold god of love himself, carrying a bow and supported upon the back of a goat. On the lid is a seated cupid with a bunch of grapes.

Plate CX. 17th century.

H. 8.6 in. Bequeathed by Lady Frances Vernon Harcourt, 1873.

This tankard is in the style of the imitators of Fiammingo, and resembles the work of J. Mansel, as represented in the Bavarian National Museum at Munich (C. Scherer, *Elfenbeinplastik seit der Renaissance*, fig. 28. p. 35).

The mounts of ivory flagons were not always made in the same place as the carvings. Augsburg mounts are found on examples conjectured to be the work of Fayd'herbe, e. g. the beaker at Vienna (J. von Schlosser, *Album ausgewählter Gegenstände der kunstindustriellen Sammlung des allerhöchsten Kaiserhauses*, Vienna, 1901, pl. xlii). The metal work in the present case is probably also South German.

482. SALT(?) with silver-gilt mounts: on the sides are putti with a male and female figure playing among trees and flowers; on the lid is a seated cupid with a bunch of grapes.

Plate CX. 17th century.

H. 7.2 in. Bequeathed by Lady Frances Vernon Harcourt, 1873.

The reliefs on this object resemble those attributed to P. Scheemackers of Antwerp, who died in 1714 (cf. C. Scherer, *Elfenbeinplastik, &c.*, fig. 29, p. 36).

On the mount are stamped an eagle and the maker's initials, I. P. B. The mark is perhaps a Frankfurt mark of the 17th century.

483. GROUP: nude infants.
See figure. 17th century.
 H. 3.3 in. Sloane Collection,
 1753 (no. 2054).

484. RELIEF, partly in openwork:
 group of nude infants. Some
 drag forward a goat by a chain
 of flowers, others support one
 of their number who is seated
 on the animal's back. In the
 background, trees and archi-
 tecture.

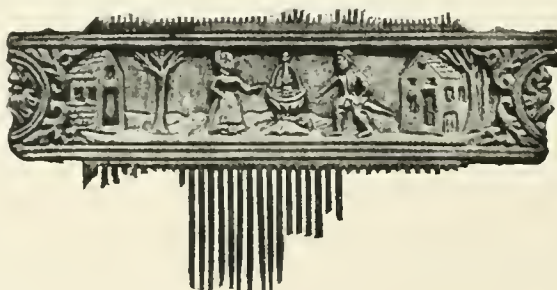
17th-18th century.

L. 2.05 in. 1856. (Maskell Col-
 lection.)

The ivory is extremely thin.

485. CENTRAL PART OF A COMB:
 on one side, a man and woman
 stand by a fountain: to right
 and left are two buildings, and
 at each end a mask in profile.
 On the other side a woman
 is apparently driving a man
 away from an inn, while an-
 other man advances drawing his
 sword. Behind the last figure
 are trees, and at each end
 a mask as before.

See figure. 16th-17th century.



L. 4.3 in. Given by John Evans, Esq., F.R.S., 1883.

Probably found in England.

A complete comb of the same character is in the Victoria and Albert Museum (no. 7441-'60).

D. GERMAN AND DUTCH.

486. PANEL: THE TEMPTATION, in very high relief. Our Lord is seated on the left, his right foot resting on a stone, on which is engraved the signature of the artist: CHRISTOF ANGERMAIR. Satan advances from the right, holding out a stone in his right hand and grasping a staff in his left. On each side are trees, the foliage of which is carved in very high relief. In the foreground are two hares and various reptiles: in the middle distance a lion, a ram (?), a deer, and flocks among trees. In the background is a mountain, on which our Lord stands with extended arm, while Satan casts himself down, with the city of Jerusalem and the temple, on the summit of which our Lord and Satan are again visible. Birds, a squirrel, &c., are introduced in the trees.

Plate CXI. 17th century.

H. 6.5 in. 1856. (Maskell Collection.)

This panel was sold with the collection of Dr. Mead in 1755; see Catalogue of the Collection, vol. iii, p. 252.

Christof Angermair worked in Munich in the first half of the 17th century, and the Bavarian National Museum contains several examples of his work, the finest being the coin-cabinet made for Elizabeth, wife of Maximilian I (C. Scherer, *Elfenbeinplastik seit der Renaissance*, figs. 48-50; A. Maskell, *Ivories*, pl. lxiii, lxiv). In the panels on the interior of the doors the minute treatment of trees and distant scenery is repeated. Another cabinet in the collection of Baron Schlichting at Paris (*Les Arts*, July, 1902, pp. 6 and 13) shows the same characteristics: it was made for the consort of Frederick V, Elector Palatine, in 1620. Other work by Angermair is to be seen in the Grünes Gewölbe at Dresden, and in the Reiche Capelle at Munich, the last example being a Crucifixion upon an exceptionally large scale, fashioned of several pieces of ivory.

487. PANEL: THE DEAD CHRIST supported by two angels: in high relief.

Plate CXII. 17th century.

H. 8.6 in. Given by the Rev. George Murray, at the desire of the Rev. H. Crowe, 1852.

The panel is in an oak and tortoiseshell frame.

A. Maskell, *Ivories*, pl. lvii, fig. 1.

This panel appears to be that reproduced by L. Cicognara, *Storia della Scultura*, pl. lxxxviii (Prato, 1823), and is evidently a copy of the marble relief by Girolamo Campagna on an altar in the Church of S. Giuliano at Venice (Cicognara, as above, pl. lxxiv).

Another ivory, inspired by the same original, is in the Bavarian National Museum at Munich, (C. Scherer, *Elfenbeinplastik seit der Renaissance*, fig. 54, p. 65). This has been assigned to Andreas Faistenberger of Munich, c. A. D. 1646-1735, on the evidence of notes in an early inventory. The Rev. H. Crowe was inclined to attribute the present ivory to Algardi, Rusconi or Brustolini; but it seems more probable that it is really the work of a northern artist inspired by an Italian model.

488. PANEL: ST. MARY MAGDALEN, with clasped hands, mourning. Before her is a skull, in the background a cross attached to a tree, while the sun is seen breaking out from the clouds.

Plate CXIII. 17th century.

L. 6.2 in. 1856. (Maskell Collection.)

After the school of Guido Reni, Guercino or one of the Carracci; probably by one of the German ivory carvers who studied in Italy.

489. PANEL: ST. JEROME, nude except for drapery round the waist, seated before a tree and gazing at a crucifix, before which are a skull, with open and closed books. At his feet reclines a lion, and on the right stand two nude boys holding his hat.

Plate CXIII. 17th century.

H. 5.2 in. 1856. (Maskell Collection.)

Probably of a similar origin to the last number.

490. PANEL: to right a tonsured saint is seated beneath a tree holding a crozier in his left hand and discoursing with two soldiers kneeling before him. In the background are houses, before which are the rays of the sun: in the lower right-hand corner is the signature: *MP Fecit.*

Plate CXVIII. Early 18th century.

H. 4 in. Given by A. W. Franks, Esq., 1887.

The monogram is that of Melchior Paulus of Cologne (Merlo, *Kölnner Künstler in alter und neuer Zeit*, 1895, p. 658). Dr. Merlo himself possessed a relief with the same subject as that here seen.

491. MEMENTO MORI: the skull of a person recently deceased, with the skin and hair still adhering, and eaten by snake-like worms, a toad, a lizard, &c.

Plate CV. 17th century.

L. 3.7 in. Given by the Rev. George Murray, in fulfilment of the wishes of the Rev. H. Crowe, 1852.

The memento mori in the form of an ivory skull, though usually without the more ghastly additions, is represented by numerous examples in the Grünes Gewölbe at Dresden, and in the Elfenbeinkabinett (Saal 41) of the Bavarian National Museum at Munich.

492. MIRROR-CASE, with both halves complete. On one half is Thisbe, stabbing herself above the body of Pyramus near a fountain. On the second half Lucretia supported by an attendant stabs herself in the presence of Tarquin (?), by whom stands an armed man with a lance. Round each half is a border of vine-scroll in which leaves alternate with bunches of grapes.

Plate XCI. Early 16th century.

D. 4.52 in. 1856. (Maskell Collection.)

This mirror-case should be compared with another in the Victoria and Albert Museum, with the subject of Bathsheba receiving David's message (2148-'55), and with a comb in the same place, having on one side the same scene, on the other a subject from Romance (2143-'55). Other ivories in the same style are the half of a mirror-case in the Musée de Cluny at Paris, again with the story of David and Bathsheba, and an ivory comb in the Louvre, with the same favourite subject and the Judgement of Paris (E. Molinier, *Catalogue*, no. 157; Lièvre, *La Collection Sauvageot*, pl. cxii). Other work in the same style is in the castle of Mailhingen, near Nördlingen.

The authenticity of the whole group has been suspected. But some of these carvings have a vigour and individuality not usually characteristic of the work of a forger. The costumes of the figures are coherent, and there is no obvious anachronism or misunderstanding in the details. A vine-scroll very similar to that round the border is over the fireplace of the end room of the old Musée des Halles under the Belfry at Bruges. The subject of Pyramus and Thisbe occurs on ivories of earlier date (*Bonner Jahrbücher*, 1847, pl. v).

493. ANOTHER: a lady and gentleman seated playing musical instruments beneath a wall over which a fool leans, holding his bauble in both hands.

Plate XCI. Early 16th century.

D. 4.4 in. 1856. (Maskell Collection.)

This mirror-case is made of three separate concentric pieces fitted one within the other.

494. GUESS-PIECE: a knight armed, and mounted on a caparisoned charger.

Plate CXVI. 16th century.

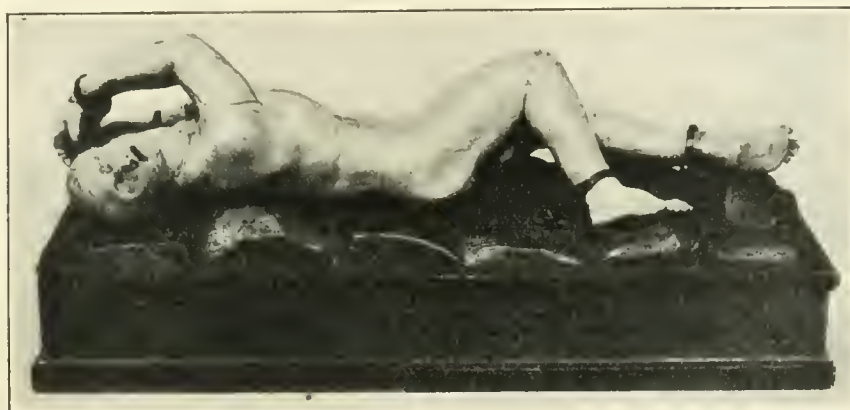
H. 2.65 in. 1860.

The feet of the horse have been broken, and the figure is remounted on a new stand.

A similar piece is in the Victoria and Albert Museum (no. 2998-'56).

495. STATUETTE: Prometheus chained to the rock.

See figure. 17th century.



L. 11 in. Given by the Rev. G. Murray, in fulfilment of the wishes of the Rev. H. Crowe, 1852.
The rock and chains are of bronze.

The right foot has been restored; the right hand and great toe of the left foot have been broken and replaced.

496. STATUETTE: Venus and Cupid.

Plate CXVII. 17th century.

H. 6.1 in. Given by Major-General Meyrick, 1878.

Statuettes of Venus, either with or without Cupid, are fairly frequent in the German and Austrian collections, e. g. in the Bavarian National Museum at Munich, in the Kunsthistorisches Museum at Vienna, and the Grünes Gewölbe at Dresden.

497. TANKARD: with designs in low relief. On the sides are four octagonal panels, each containing the representation of a Virtue in the guise of a female figure, with flowers at her feet. Faith carries a cross and a book; Justice a sword and scales; Temperance an ewer from which she pours into a cup; Hope an anchor and a bird. On the top of the lid is a small figure of Bacchus seated astride of a wine-cask with a cup in his right hand. The ground of the sides, foot, handle, and border of the lid is carved with flowers, masks, and fruits.

Plate CX. North German, 17th century.

H. 5.5 in. Given by H. J. Pfunst, Esq., F.S.A., 1892.

The hinge is of silver gilt, surmounted by a pine-cone.

This tankard should be compared with those made of amber, examples of which are in the Waddesdon Bequest (C. H. Read, *Catalogue of the Waddesdon Bequest*, no. 229, fig. 35); in the Mediaeval Room (from the Church of North Mimms); and in the palace of Rosenborg at Copenhagen.

498. BEAKER, the sides carved in relief with stags and does beneath trees; in the background, a hill and a fir wood.

Plate CXVII. 17th or 18th century.

H. 4.2 in. 1856. (Maskell Collection.)

Beakers of ivory with battle and hunting scenes are in the Grünes Gewölbe at Dresden.

499. STANDING CUP on high fluted stem turned on the lathe: the bowl is egg-shaped in openwork of vertical bands; the cover is surmounted by two pierced balls one above the other, each containing a loose carving. Above all is a spiral pyramid.

Plate CXIV. 17th century.

H. 19.4 in. Given by A. W. Franks, Esq., 187 .

With the improvements effected in the lathe in the 17th century, fancy turning in ivory became popular, especially in the south of Germany, at Nuremberg. The best-known turners belonged to the Zick family, but they had numerous imitators at Vienna, Regensburg, Stuttgart, Dresden, Weimar, and Coburg. Some of the work affords evidence of amazing skill, but it is curious rather than artistic. See J. G. Doppelmayr, *Historische Nachricht von den Nürnbergischen Mathematicis und Künstlern*, Nürnberg, 1730, pp. 297, 299, &c.; C. Scherer, *Elfenbeinplastik seit der Renaissance*, pp. 53-4, 69, 80, 95. Very extensive series of turned ivory cups and ornaments are to be seen in the German and Austrian Collections, especially the Kunsthistorisches Museum at Vienna, the Grünes Gewölbe at Dresden, the Kunstgewerbe-Museum at Berlin, and the Bavarian National Museum at Munich. In the Victoria and Albert Museum there are two turned cups by F. Senger, turned to Cosimo III, Grand Duke of Tuscany (74 and 75-1865), also a turned box (4424-'58).

500. STANDING ORNAMENT, turned on the lathe. The stem rises from a baluster, and has on the lower part discs and loose rings at intervals. The central part is composed of a disc supporting a cross; chains terminating in small vases or bells depend from the disc and from the transverse arms of the cross, above which the stem is continued first in a sinuous, then in a straight line with small discs at regular intervals; it terminates in the calix of a flower. The lower part of the stem is ornamented with alternating discs and loose rings, all cut from the solid.

Plate CXIV. 17th century.

H. 19.5 in.

See note to the preceding number.

501. STANDING ORNAMENT: the slender stem rises from a baluster and supports at intervals an armillary sphere and a cylindrical openwork drum. Above this it bears flowers and a group of rings, terminating at the top in a sexfoil.

Plate CXIV. 17th century.

H. 11.4 in.

See note to no. 499.

502. ANOTHER. From an openwork base rises a straight stem, piercing a number of horizontal discs at points for the most part remote from their centres in such a way as to lend the whole a sinuous appearance. Above rises an extremely slender rod with small discs, rings, &c., grouped at intervals.

Plate CXIV. 17th century.

H. 16.85 in.

See note to no. 499.

Stems of similar design may be seen on turned ivory ornaments in the Kunsthistorisches Museum at Vienna, and in the Bavarian National Museum at Munich.

503. OVAL PANEL: a wolf-hunt. The principal figure is mounted; two others are on foot, one carrying a matchlock on his shoulder. They are accompanied by hounds in full cry, while in the distance other hounds are seen at the death.

Plate CXV. 17th century.

L. 7.1 in. 1856. (Maskell Collection.)

A. Maskell, *Ivories*, pl. lxvi.

The form of this panel suggests that it may have formed one of a series placed round the border of a large oval plateau or basin (Jagdschüssel), such as those by Michael Maucher in the Kunstgewerbe-Museum at Berlin, or those in the Kunsthistorisches Museum at Vienna.

504. OVAL PANEL: the razing of the walls of Carthage. In the foreground are soldiers attacking the walls near the gate with large stones and picks. The town is seen in the background; on the right is the harbour, in which are three ships with sails set.

See figure. 17th century.



L. 3.25 in. 1856. (Maskell Collection.)

In the Bavarian National Museum (Ivory Cabinet) there are two small oval panels with pastoral scenes partly in openwork, like the present example.

505. FIGURE of an old woman in a cap with a crutch and walking-stick, carrying a pouch at her side.

Plate CXVI. Dutch, 17th century.

H. 3.9 in. 1893.

506. PANEL: a long-haired man in a hat with upturned brim and long coat with wide cuffs at the wrists, riding to left upon a background of foliage. Before his knee is a holster containing a pistol.

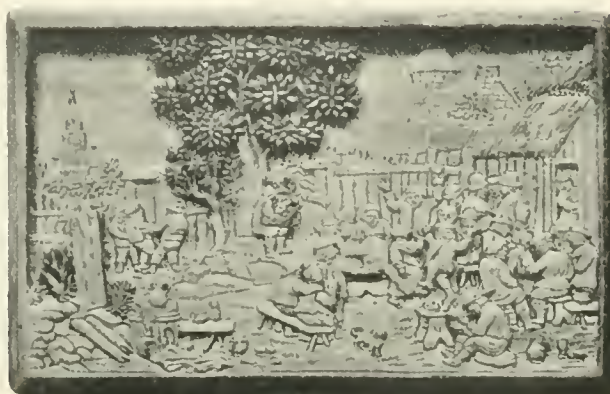
Plate CXV. Dutch (?), 17th century.

H. 1.5 in. Given by A. W. Franks, Esq., 1877.
Obtained in Crete.

507. PLAQUE: peasants drinking and dancing in the open air. In the background a high fence, a tree, and buildings.

See figure. Dutch, 17th century.

L. 3.2 in. 1893.



508. PORTRAIT MEDALLION: laureated bust in profile to right of the Emperor Leopold I (A. D. 1658-1703), wearing a cuirass of scale armour and a full wig.

Plate CIII. German, 17th century.

H. 2.65 in. Given by A. W. Franks, Esq., 1879.

509. ANOTHER: three-quarter bust of a man in a full wig, from which a kind of love-lock depends over the right shoulder. On the back, in relief, is a figure of a young bearded man, nude except for a ruff round the neck and a lion's skin hanging down his back: behind him on the ground lies a club. He stands upon the grass with his left foot upon a small eminence, and holds his right hand over his breast.

Plate CIII. About A. D. 1700.

L. 3.6 in. Given by A. W. Franks, Esq., 1879.

The subject on the back is evidently allegorical, the person being represented in the character of Hercules. The proportions of the figure are impossible, as the legs are far too large for the body.

510. ANOTHER: half-length portrait of a man full-face. He wears his hair long, and a mantle is draped round his embroidered coat. Above is a curtain with tassels.

Plate CI. 18th century.

L. 4.1 in. Given by A. W. Franks, Esq., 1879.

511. ANOTHER: half-length portrait of the Empress Elizabeth of Russia, three-quarter face to left, wearing a richly embroidered dress.

Plate CII.

L. 3.35 in. Given by A. W. Franks, Esq., 1879.

E. ITALIAN.

512. STATUETTE: St. Anthony of Padua, supporting in his left hand the infant Jesus, and holding a lily (?) in his right.

See figure. Italian. 16th century.

H. 3.75 in. 1856.

The object in the right hand is partly broken. St. Anthony often holds thus a lily or a crucifix.

513. CRUCIFIX: on the top of the wooden cross is an ivory titulus with INRI; below the feet are a skull, and an ivory label inscribed PATER IN MANVS TVAS COMMENDO SPIRITVM MEVM. LVC. XXIII. XLVI.

Plate CXIX. Early 17th century.

H. of figure from head to foot, 18.7 in.

Given by the Rev. George Murray, at the request of the Rev. H. Crowe, 1852.

In the plate it has been necessary to reduce this crucifix to the same dimensions as those represented side by side with it. It is really on a much larger scale.

514. OVAL MEDALLION. On one side is St. Dominic standing with a lily in his right hand and an open book in his left: in the foreground is the dog setting fire to the globe with a torch: in the background a landscape with a church.

On the other side the Virgin stands upon a globe, round which is twined a serpent: at the sides are seraphs in clouds. She holds a lily in her hand.

Plate CVI. 17th century.

H. 2.4 in. 1856. (Maskell Collection.)

The medallion is mounted in metal with a ring for suspension.

The dog with the torch appears on the arms of the Dominicans. It had its origin in a dream of the mother of St. Dominic before his birth, and is mentioned in the 'prose' of his festival in the Missal of the Preaching Friars:

*In figura catuli
Praedicator saeculi
Matri praemonstratur;
Portans ore faculam,
Ad amoris regulam
Populos hortatur.*



The device has often been connected with the description of the Dominicans as *Domini canes*, suggested by Augustine's Commentary on a verse of Psalm lxxvii (*see* Cahier, *Caractéristiques des Saints*, i, p. 216).

515. ANOTHER, carved in higher relief: St. Bernard carrying the instruments of the Passion. Below, S. BERNARDVS.

17th century.

H. 3.2 in. In the binding of a *lectionarium* in the Department of Manuscripts (Add. 20,692).

St. Bernard of Clairvaux is represented with these attributes, partly because of the austerities which he practised, partly on account of his own saying that he carried on his breast *fasciculum collectum de omnibus anxietatibus et amaritudinibus Domini* (Cahier, *Caractéristiques*, as above, i, p. 284).

- 516, 517. TWO CARVINGS, with figures almost in the round. On one a satyr pours wine into a bowl, while bacchanals and two boys drink from cups. In the background are trees, and at one end is a recumbent dog. On the second carving are eight figures with various musical instruments, while at one end a boy caresses an ape.

Plate CXVI. 17th century.

L. 9.9 in. and 9.4 in. 1856. (Maskell Collection.)

These carvings were probably intended to ornament a musical instrument or a piece of furniture.

518. SPINDLE, the thicker half carved in baluster form with foliations. The ornament is in three sections: in the last are seen a male and two female figures. On the narrow divisions between the sections are three loose rings cut from the solid.

17th century.

L. 7.65 in. Given by Sir A. W. Franks, K.C.B., 1895.

519. HEAD OF A STAFF (?), carved in relief with the face of a grotesque satyr. At the back a female screw.

See figure. 17th century.

D. 2.25 in. 1896.



520. BUST OF ANTINOUS.

Plate CVIII. 18th century.

H. 5 in. 1856. (Maskell Collection.)

Antinous, a young Bithynian, was a favourite slave of the Emperor Hadrian. His death was mysterious; but it is thought that in the hope of averting a calamity from his imperial master,

he drowned himself in the Nile. Hadrian, who sincerely mourned his loss, caused a bust of him to be made, the type of which became popular, and was frequently reproduced in later art.

521. MINUTE CARVING: St. Martin riding to left and dividing his cloak with his sword to give a portion to a beggar, who advances from the left.

See figure. 18th century.

H. 1 in. 1856. (Maskell Collection.)

Mounted in an ormolu frame.



521



522

522. ANOTHER: an ecclesiastic (St. Aloysius?) bending forward towards a crucifix held towards him by an angel.

See figure. 18th century.

H. .95 in. 1856. (Maskell Collection.)

Similarly mounted.

523. RELIEF: Venus standing upon a shell, holding with both hands the long drapery which falls at her back. Behind her is a dolphin.

Plate CXVII. 18th century.

H. 4.35 in. Given by Major-General Meyrick, 1878.

The relief, which is probably suggested by a cameo, is mounted upon an oval panel of black marble.

524. PORTRAIT MEDALLION: bust in profile to right of the doge Marco Foscarini of Venice, wearing a jewelled cap and an ermine mantle.

Plate CIII.

Marco Foscarini, Doge (A. D. 1696-1763), historian of Venetian literature.

525. MEDALLION: head of Minerva to right: after a gem.

Plate CXVII. Late 18th century.

L. 2.9 in. Given by Major-General Meyrick, 1878.

Compare the type of intaglio representing Athene wearing a Corinthian helmet (S. Reinach, *Pierres gravées*, pl. xxx).

526. ANOTHER: bust of Medusa to left: behind the head, the word $\Sigma\text{O}\Lambda\Omega\text{N}\text{O}\Sigma$.

Plate CXVII. Late 18th century.

L. 2.9 in. Given by Major-General Meyrick, 1878.

Copied from the gem known as the Strozzi Medusa, discovered at Rome at the beginning of the 18th century, and now in the British Museum (British Museum, *Catalogue of Engraved Gems*, by A. H. Smith, no. 1256).

527. RELIEF : HEAD OF PAN, mounted on black marble as a cameo.

Plate CXV. Late 18th century.

H. 1.3 in. Given by Major-General Meyrick, 1878, with the following six numbers, which are similarly mounted and of the same origin. All are inspired by antique gems.

Cf. an example in the Victoria and Albert Museum. 209, 1874.

528. HEAD OF SOCRATES in profile to left.

H. 1.25 in.

529. HEAD OF A PHILOSOPHER in profile to right.

H. 1.25 in.

530. HEAD OF JUPITER SERAPIS.

H. 1.25 in.

531. HEAD OF HERCULES in profile to right.

H. .7 in.

532. HEADS OF A ROMAN EMPEROR AND EMPRESS in profile to left.

H. .8 in.

533. TWO SIMILAR HEADS in profile to right.

H. .8 in.

534. STATUETTE : Bacchus seated on a wine-skin placed upon a tree-stem, and playing cymbals.

See figure. By Baron H. de Triqueti, 1859.

H. 17.5 in. Bequeathed by Mrs. Fane de Salis, 1897.



F. SPANISH AND PORTUGUESE.

535. STATUETTE : the Virgin seated with the Child upon her knee.

Plate CIX. Spanish, 16th-17th century.

H. 5.9 in. 1856. (Maskell Collection.)

The head of the Child is modern, and his left arm is restored from the shoulder to the wrist. A conical hole is drilled in the base. Traces of gilding are seen in the hair.

536. GROUP : St. Anne seated in a high-backed chair on which is seen the dove. At her side stands the Virgin Mary as a child, learning to read from an open book on her knee.

Plate LXXIX. Spanish, 17th century.

H. 4.65 in. 1856. (Maskell Collection.)

537. STATUETTE: the Virgin and Child in high openwork crowns.
Plate CXXII. Spanish, 17th century.
 H. 6 in. 1856. (Maskell Collection.)
 The crown of the Child is broken. The lips and eyes have been coloured.
538. PANEL: the Flight into Egypt. The Virgin, holding the Child in her right arm, rides to left on an ass led by an angel. At her left side walks St. Joseph, while two small nude angels in a tree above bend over and offer fruits. In the background is a hill with a palm.
Plate CXVIII. Portuguese, 17th century.
 H. 5.65 in. 1856. (Maskell Collection.)
 The side-edges are irregularly bevelled at the back.
 The work is in a hard conventional style, and is throughout of inferior quality.
539. PANEL: the Sacred and the Profane Love (?). A winged, nimbed and crowned figure in a tunic, with a bow in the left and two arrows in the right hand, stands upon the body of Love, who lies nude upon the ground with eyes bandaged and arms tied behind the back. The wings of the prostrate god are plucked out, and his bow, quiver, and arrows broken. On the left is a crucifix upon a rock, towards which a procession of monks and ecclesiastics, headed by a bishop, advances from the background. Above are clouds, from which cherubic heads look down upon the scene. The border is ornamented with a floral scroll, on which, as upon the wings and crown of the triumphant figure, traces of gilding are visible.
Plate CXVIII. Portuguese, 17th century.
 H. 4.7 in. Given by A. W. Franks, Esq., 1877.
540. ANOTHER: the Virgin standing with the Child within a mandorla, and crowned by two angels. Below are the kneeling figures of a man and a woman, each with a rosary.
Plate CXVIII. Portuguese, 17th century.
 H. 5.15 in. 1856. (Maskell Collection.)
541. FIGURE FROM A CRUCIFIX. The face is long and narrow, the head inclined: the arms are raised high above the head.
Plate CXIX. Portuguese, 17th century.
 H. (head to feet) 8.5 in.
- 542, 543. TWO STATUETTES, the Virgin and St. John, from a Crucifixion-group. The garments are ornamented with gilded borders, and the eyes and lips are coloured.
Plate CXX. Portuguese, 17th century.
 H. (figures only) 5.45 in. and 5.35 in. Given by H. H. Howorth, Esq., M.P., 1890.
 The statuettes, which are somewhat flat in section, stand upon wooden plinths.
544. GROUP: the Salutation.
Plate CXX. Portuguese, 17th century.
 H. 7 in. 1856. (Maskell Collection.)
 Both figures are elongated and flat.

545. STATUETTE: the Virgin with her hands clasped in the attitude of prayer.
Plate CXXII. Portuguese, 17th century.
 H. 6.9 in. Given by the Rev. G. J. Chester, 1881.
546. STATUETTE: the Virgin with the Child in her left arm and a rosary in her right hand standing upon the crescent moon. She stands upon a separate plinth carved with foliage, and her garments are ornamented at the border with circles containing dots.
Plate CXXI. Portuguese, 17th century.
 H. 9.1 in. Given by Major-General Meyrick, 1878.
 A similar statuette is in the Museo Kircheriano in the Collegio Romano, Rome.
547. PART OF A SIMILAR STATUETTE: the head broken off and the plinth missing. The Virgin in this case is without the Child, and folds her hands upon her breast.
Portuguese, 17th century.
 H. 3.5 in.

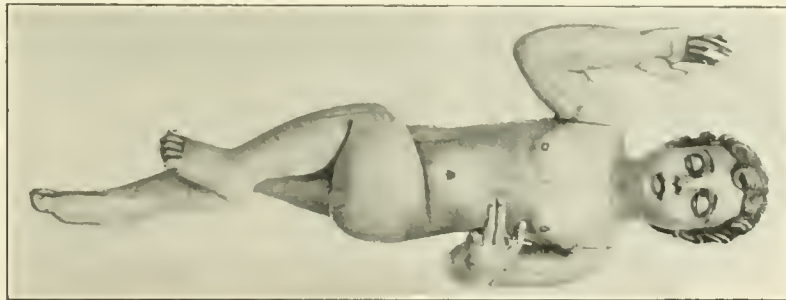
548-559.

Ivories of the class illustrated by these numbers were apparently made in the Spanish and Portuguese colonies, for the most part in the 17th century. As stated in the note to no. 549, work of this kind has formed part of Mexican collections; on the other hand, a cobra carved on the globe under the feet of a figure of Christ in the Museo Kircheriano at Rome suggests for some at least of these carvings an origin in India, presumably at Goa. Examples of this colonial work are to be seen in most large collections, especially in the Musée de Cluny at Paris.

It may be observed that ivory carving was much practised by native artists in India and Ceylon; statuettes, panels with figures in relief, handles of utensils, canopies for figures of deities, &c., were made probably before the 16th century, all the designs and ornament being indigenous. Examples of early Sinhalese work are in the British Museum and the India Museum at South Kensington. Many are reproduced in Dr. Ananda Coomaraswamy's work, *Mediaeval Sinhalese Art*. No. 561 below illustrates the work of a native craftsman reproducing an European subject (cf. no. 327 above).

548. FIGURE FROM A CRUCIFIX: the head is thrown back; the arms are extended almost in a straight line; the eyes are open.
Plate CXIX. Spanish-American, 17th century.
 H. 7 in. Given by Sydney Vacher, Esq., 1882.
 The right arm is modern.
549. STATUETTE: St. Joseph. The saint wears a long mantle and a buttoned tunic with turned-down collar: the cords crossed over the breast support a broad-brimmed hat which hangs upon the back. The hair is coloured black, and there are traces of red colour and of gilding upon the garments.
Plate CXXI. Spanish-American, 17th century.
 H. 12.7 in. Given by A. W. Franks, Esq., 1882.
 Obtained in Mexico.
 The right hand and left forearm, which were originally made separately, are lost.
 Figures of this type are not uncommon. One in all respects similar, from the collection of Señor Juan Bages of Mexico, was sold at Cologne in July, 1885. It formed part of a group of Joseph leading the Virgin and Child on the Flight into Egypt.

550. ANOTHER: Saint Joseph.
Plate CXXI. Spanish-American, 17th century.
 H. 7.55. Given by the Rev. Greville J. Chester, 1884.
 Both forearms are missing.
551. ANOTHER: St. Jerome standing in monastic garb, holding a skull in his left hand, and wearing a rosary at his girdle. The head is tonsured, the hair and eyes coloured black, the lips red.
Plate CXXI. Spanish-American, 17th century.
 H. 6.7 in. Given by the Rev. G. J. Chester, 1881.
 The feet are broken. The head is made separately, and fits into a socket in the neck.
552. ANOTHER: the Infant Saviour, in a long, girded tunic and mantle fastened at the neck with a rectangular brooch; both garments were originally covered with a diaper of gilded floral scrolls. The left arm, which was separately made, is broken off at the shoulder: it must have been held up above the head. The hair has been gilded, and the eyes and lips coloured.
Plate CXXI. Spanish-Mexican, 17th century.
 H. 6.1 in. Given by A. W. Franks, Esq., 1882.
 The attitude of this figure suggests that it held the hand of a larger statuette of St. Joseph, like no. 549.
553. RECUMBENT FIGURE of the infant Christ with closed eyes. The hair is gilded, and the eyes and eyebrows coloured.
See figure. Portuguese (Goa), 17th century.



- L. 7.8 in. Given by A. W. Franks, Esq., 1882.
 Three of the fingers are broken.
 A somewhat similar figure lying on a bed, the property of Lady Dorothy Nevill, was until recently exhibited in the India Museum, South Kensington.
 It has been noticed above (p. 168) that a figure of the infant Christ in the Museo Kircheriano, Collegio Romano, Rome, stands on a globe on which is a cobra, and that the presence of this snake points to the Asiatic origin of such figures.
554. STATUETTE: a bearded saint wearing a cord round the neck and a loose mantle gathered over the left arm. He kneels upon one knee and raises his right hand with the palm outward.
Plate CXXII. Portuguese (Goa?), 17th century.
 H. 4.5 in. Given by the Rev. G. J. Chester, 1881. The left forearm is missing.

555. ANOTHER: St. John the Evangelist, with a book in his left hand, holding his right hand over his breast.

Plate CXXII. Portuguese (Goa?), 17th century.

H. 5.25 in. Given by the Rev. G. J. Chester, 1877.

556. CARVING: the Good Shepherd seated upon a mount disposed in three tiers. From the top of the mount, beneath his feet, a stream of water issues from a fountain shaped to resemble an animal mask: it falls into a basin from which birds and sheep are drinking. On the tier below are sheep and lambs; and at the bottom in three caves scalloped at the back are the recumbent Magdalen, reading the Scriptures with a cross at her head, and two couchant lions. The sides of the tiers are carved with foliage.

The Good Shepherd, who wears a short tunic and sandals, and has a costrel and a wallet at his sides, supports a lamb with his left hand, while another lamb lies upon his right shoulder: two further lambs stand at his feet.

The unsculptured back of the carving is ornamented by incised lines crossing each other diagonally.

Plate CXXI. Portuguese (Goa?), 17th century.

H. 9.1 in. 1856. (Maskell Collection.)

The carving is in two pieces, the figure being made separately and attached by pegs; a shallow plinth is fixed to the bottom. Groups of this kind, though without artistic merit, are interesting on account of their symbolism, which carries us back to the Early Christian period.

It is interesting to recall the fact recorded by Eusebius (*De vita Constantini*, iii. ch. 49) that Constantine erected statues of the Good Shepherd and of Daniel over the fountains in public places at Constantinople, perhaps replacing pagan statues: the figures may have been emblematical of the Fountain of Life. A motive in Indian art representing a boy upon a hill with fountains, on which flocks are grazing, seems to have been adopted by the Portuguese, and given a similar symbolical interpretation, the boy receiving the attributes of the Good Shepherd (see *Römische Quartalschrift*, vol. iv, p. 102; *Journal of Hellenic Studies*, 1907, p. 119). These carvings must have been made in great numbers, as almost every large museum has one or more examples.

557. BASE for a similar figure. The general arrangement is the same, with drinking and grazing sheep on the two upper tiers, and the Magdalen and lions at the bottom.

H. 4 in. Given by Major-General Meyrick, 1878.

Several of the sheep are imperfect, and the stream of water is broken off.

558. STANDING FIGURE of a female in a tunic, and wide-sleeved jacket with notched edges tied at the waist: below these is a long skirt open at the knees and showing ornamental buskins. She holds up her right hand, the left, which was extended, is broken. The hair is gilded, and the eyes and lips coloured.

Plate CXXII. Portuguese (Goa?), 17th century.

H. 4.8 in. Given by A. W. Franks, Esq., 1882.

The ivory is of a dead white. The work is conventional, and the face is devoid of expression.

559. SIMILAR FIGURE holding a hemispherical bowl full of flowers (?) upon her head with both hands.

Plate CXXII. Portuguese (Goa?), 17th century.

H. 3.9 in. Given by A. W. Franks, Esq., 1882.

The hair is gilded, and the eyes and lips painted as in the previous example.

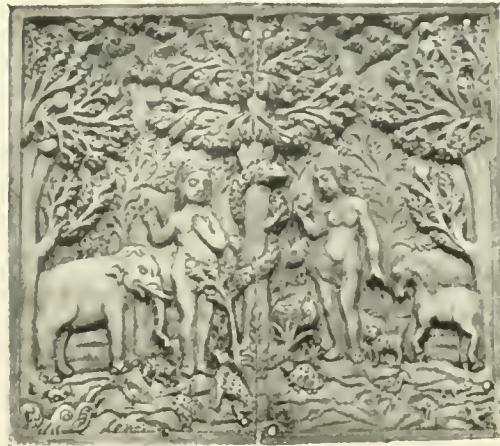
560. TWO PANELS: the Temptation in the Garden of Eden. Adam and Eve stand on each side of the tree, round which the serpent is coiled. An elephant, a horse, and other animals are grouped about them.

See figure. Portuguese, Goa or Ceylon, 17th century.

L. 4.55 in. 1856. (Maskell Collection.)

A number of holes have been drilled at various points near the border.

The panels are probably from a cabinet.



561. PANEL: the tree of Jesse. The tree with twelve kings upon the branches issues from the side of Jesse: at the top, in a mandorla is the half-figure of the Virgin and Child.

See figure. Probably made in Goa, 17th century.

H. 6.9 in. Given by A. W. Franks, Esq., 1889.

A good deal of gilding, with a few traces of colour, remains upon the figures and border. The panel has been cut into two vertical parts, the line of division passing up the stem of the tree.

The style of the work in this panel is oriental, and it must have been made by a Hindu under Portuguese influence. The model was perhaps an engraving in a missal reproducing such a type as that of no. 327. The subject is found upon other ivory carvings attributed to Goa, for instance on a casket exhibited by Sir Charles Robinson before the Society of Antiquaries of London in December, 1888 (*Proceedings*, vol. xii, pp. 267-8).



G. RUSSO-GREEK.

562. CROSS : carved with the 'twelve feasts' of the Church in rectangular compartments, six on each side. On one face are the Annunciation, Presentation (?), Baptism (centre), Raising of Lazarus, Transfiguration, and Death of the Virgin.

On the other side, the Nativity (at the top), Entry into Jerusalem (left arm), Crucifixion (centre), Descent into Hell (?), Ascension, and Pentecost (lower limb).

Above each scene is its description in Cyrillic characters, mostly very much worn.

See figure. 17th-18th century.



H. 3.35 in. Given by Edmund Waterton, Esq., F.S.A., 1858.

One arm is broken off diagonally, and the bottom limb is much decayed. The upper limb is pierced transversely for suspension, but the cross may at an earlier period have been mounted in metal and placed on a stand. For such crosses in wood, as made on Mount Athos, see N. Kondakoff, *Monuments of Christian Art on Mount Athos*, p. 216. One is reproduced in Passeri's Appendix to Gori's *Thesaurus Diptychorum*, vol. iii, pl. xiv.

563. OVAL PANEL : our Lord seated on a high-backed throne holding the open book of the Gospel upon his left knee and raising his right hand in the gesture of

benediction. Behind his head is a cruciferous nimbus bearing the inscription $\Theta \Omega \text{N}$ (The Eternal). Round the throne are cherubim.

Plate CVI. Russo-Greek, 17th-18th century.

H. 2.65 in. Presented by the executors of J. E. Nightingale, Esq., 1892.

Westwood, *Pictile Ivories*, p. 98, where the date (12th century) is too early.

The panel was exhibited at the Art Treasures Exhibition at Manchester, 1857.

V. ORIENTAL IVORIES.

564-567. FOUR RECTANGULAR PANELS carved in relief with inscriptions and arabesques. Nos. 564 and 565 have inscriptions on an arabesque background, together reading: *Glory to our Lord Sultan Muhammad ibn Kalaun* (Nasir Nasir al-din Muhammad, A. D. 1293-4, 1298-1308, 1309-1341). The remaining panels have arabesques only. All are surrounded by sunk borders formerly inlaid.

Plate CXXIII. Mamluk art, first half of the 14th century.

L. 6.2 in. Obtained in Egypt, 1880.

Probably from the doorway or balustrade of a mimbar or pulpit. Ivory panels were constantly used to inlay the woodwork of pulpits, the combination of the two materials being much favoured by Arab as by Coptic artists. See S. Lane Poole, *Art of the Saracens in Egypt*, pp. 132 ff. and chapter vi; G. Migeon, *Exposition des arts musulmans*, Paris, 1903, pl. ii and iii; and the same, *Manuel d'art musulman*, vol. ii, Paris, 1907, pp. 125-6.

568. CYLINDRICAL BOX: the sides pierced with a continuous design of formal flowers with four lanceolate and four broader leaves; their centres, like those of the smaller quatrefoils which connect them, are inlaid with small discs of a black substance.

The top of the lid has pierced work of the same pattern round a central design containing a quatrefoil within a star of eight points: round it runs a band with an Arabic inscription in low relief, continued round the vertical sides.

The uppermost inscription reads:

*Hail to him whose equal I never approached,
And in whom I trust above all others,
A generous man, to whom, whenever I come for a favour,
I return with //////////////.*

The lower inscription runs as follows:

*'May honour and life last for thee as long as morn and eve alternate;
'Mayest thou endure as long as time, in a prosperity that knows no bound.
'Men are but men in every land. Thou art raised above them like the sky.
'Honour, long life, praise and glory.*

Plate CXXIV. Mamluk art, 14th century.

D. 4.7 in. H. 3.3 in. 1891.

The ground of the lower inscription is covered with blue colour: the upper inscription had probably a similar background, though it has now disappeared.

G. Migeon, *Manuel d'art musulman*, vol. ii, Paris, 1907, p. 136, fig. 120.

Similar boxes are in the Cathedral of Saragossa (*Exposicion de Madrid*, 1892, pl. 47) and in private collections at Paris. One belonging to Baron Edmond de Rothschild bears the name of

the Mamluk Sultan al Salih, son of Muhammad, 1351-1354 (G. Migeon, *Exposition des arts musulmans*, 1903, Album, pl. 8).

The workmanship of this and the following box is no less admirable in its delicacy than that of the panels nos. 564-7 in their strength and boldness. The connexion between work of this kind and that of the French comb, no. 450, has already been noticed. *See also* p. xxii, note 3.

569. ANOTHER, of the same style and period, but without lid or inscription round the base: the bottom is of plain ivory. The openwork is not identical in design, quatrefoils with lanceolate leaves having between them diminutive quatrefoils, of which alternate rows have inlaid and open centres.

D. 4.65. H. 3.6 in. Given by A. W. Franks, Esq., 1874.

570. NARROW PANEL carved with three figures one above the other on a background of arabesques. The uppermost figure, who carries a long cross with double traverse, wears a long girded and embroidered tunic with a design of palmettes, a mantle, and a turban-like headdress.

The personage in the middle wears a similar tunic with a geometrical design, fastened at the waist by a girdle to which a sword is attached: on his head is a floriated crown. The lowest figure has a tunic with a diaper of six-foils, and holds a cross in the right hand, a censer in the left.

Plate CXXIII. Persian. 16th century.

L. 11 in. Given by A. W. Franks, Esq., 1874.

The style of the costumes and dresses recalls that of the figures on the panels in the Bargello at Florence, which have been ascribed to Mesopotamian art of the 13th century; but the present work appears to be of later date. The Bargello panels are reproduced by H. Graeven, *Frühchristliche und mittelalterliche Elfenbeinwerke in photographischer Nachbildung*, series ii, *Aus Sammlungen in Italien*, nos. 39 and 40.

571. ANOTHER of the same series, imperfect. At the top is the lower part of a figure in a tunic covered with a palmette design and girded at the waist. Below is a complete figure in a turban, and tunic with a diaper of rosettes or six-pointed stars in hexagonal panels. He carries in his left hand a bottle, in his right a sceptre (?).

Plate CXXIII.

L. 6.9 in.

Acquired with the last number.

572. CYLINDRICAL BOX: the top of the lid and the bottom of the box are missing. The sides of the lid and box are covered with ornament from which all the original colour and gilding have disappeared. Those of the lid have a plain interlaced band: on the box itself are an eagle, a man in a conical cap riding a camel, a combat between a man and a beast, and a subject too much worn to be clearly distinguished: in the lower part are visible the head and neck of an animal, in which some have seen a duck, others a fawn. All the subjects are in the convolutions of an arabesque design. On the front is a bronze lock-plate; on the back are visible the marks left by the long lower limbs of the hinges, floriated at the ends.

Plate CXXIV. Siculo-Arab, 14th century.

D. 4.5 in. H. 3.35 in. 1904.

Obtained at Palermo by a former owner (Mr. Alfred Higgins, F.S.A.), and stated to have originally come from Girgenti.

G. Migeon, *Manuel d'art musulman*, vol. ii, p. 143, fig. 128 (Paris, 1907).

See also *Proceedings of the Society of Antiquaries of London*, xi, 318 ff.

The top and bottom were probably made of discs of ivory or wood. The whole of the design was gilded, the present brownish colour being due to the size with which the gold foil was fixed. The ground was coloured, and traces of a greyish pigment, perhaps originally a blue, are visible in several places: it has evidently been carefully applied with a brush.

Painted and gilded ivory caskets of oriental origin are represented by several examples; one, in which the colour is exceptionally perfect, is in the Cathedral of Würzburg, and is assigned to Persian art of the close of the 12th century (J. W. von Hefner-Alteneck, *Trachten, Kunstwerke und Geräthschaften*, &c., pl. lxxxvi; G. Migeon, *Manuel d'art musulman*, fig. 127, p. 142). The greater number, however, are in some way or other associated with Sicily, and are often described as Siculo-Arabie: there are good examples of these in the Victoria and Albert Museum, one of which has Christian figures upon it.

Although, however, the present casket was obtained in Sicily, its artistic affinities are with Syria and Persia. The style of decoration recalls that of oriental illuminations, metal-work, and pottery of the 13th century. Details of ornament of similar style are found upon inlaid metal-work from Mosul; and the hinges employed in fastening a casket from this region in the British Museum are of the same character as those which have left their mark upon the ivory. The spiral scroll in which the figures are involved resembles that seen in a Koran, also in the Museum, ascribed to A.D. 1305 (H. Wallis, *Notes on some Examples of Early Persian Lustre Ware*, no. 3, fig. 6, p. 6, 1889), and that upon a blue lustred vase in the Victoria and Albert Museum (*Ibid.*, fig. 14, p. 12, pl. vii). These vases are no longer considered to have been made in Sicily.

This casket, not being carved, should strictly have been omitted from the catalogue; but its admirable quality and its value for purposes of comparative study seemed to justify its inclusion.

573. SWORD-HILT, richly carved on all surfaces with arabesques. The work is in two planes, a large bold design overlying foliage of a more delicate description in lower relief.

Plate CXXIV. Hispano-Moresque, 16th century.

L. 5 in.

G. Migeon, *Manuel d'art musulman*, ii, p. 134, fig. 118 (Paris, 1907).

Other carved ivory sword-hilts of similar origin are in existence. In the *Armeria Real* at Madrid is one associated with the name of Aliator (*Exposition de Madrid*, 1892, pl. cii). Another, with cylindrical grip, is in the collection of Mme la Comtesse de Béarn (G. Migeon, as above, fig. 117, p. 133).

574. CYLINDRICAL BOX (the sides only). It is ornamented with two horizontal bands, with birds and quadrupeds amidst foliage, all carved in low relief. In the upper band animals represented alone or in pairs are separated by formal plants and trees. In one place a man in short tunic and conical hat, accompanied by a dog, shoots at a bird with bow and arrow: in others, panthers and dogs are dragging down fawns. In the lower band animals and birds are seen singly in the convolutions of a continuous floral scroll: among them are a panther, boar, and an elephant with howdah.

Plate CXXIV. 16th century.

D. 4.7 in. H. 2.35 in. Given by A. W. Franks, Esq., 1874.

The box is cracked down one side.

G. Migeon, *Manuel d'art musulman*, ii, p. 136, fig. 121.

Oriental Chessmen.

The chessmen, nos. 575-612, were almost all obtained in Egypt, chiefly at Cairo. They are of mediaeval and later date.

575. CHESSMEN with cylindrical base, baluster stem, and flat top with the central part of a rosette carved upon it.
Plate CXXV. Row 1, no. 1.
 L. 1.9 in. 1883.
 The top was originally turned in a more or less spherical form on which the design was carved. The sides were subsequently cut away, as in other examples.
576. ANOTHER, similar: the outline of the top different.
Plate CXXV. Row 1, no. 9.
 L. 1.9 in. 1883.
577. ANOTHER, similar: the top hemispherical, with a rosette carved on it.
Plate CXXV. Row 1, no. 8.
 L. 1.95 in. 1883.
578. ANOTHER: the base hemispherical, the upper part cylindrical and expanding to the top, on which are engraved concentric circles. Round the neck and base are incised lines.
Plate CXXV. Row 1, no. 2.
 L. 1.72 in. 1883.
- 579, 580. TWO OTHERS, similar.
 L. 1.68 in. and 1.6 in. 1883.
581. ANOTHER: hemispherical base, and straight slender neck expanding towards the top, but finally decreasing to a point.
Plate CXXV. Row 1, no. 3.
 H. 1.7 in. 1883.
582. ANOTHER: the base shallower; a knob on the top; round the base a narrow band inlaid with brass in cable pattern.
Plate CXXV. Row 1, no. 4.
 H. 1.54 in. 1883.
583. ANOTHER: cylindrical base; globular at the top.
Plate CXXV. Row 1, no. 7.
 H. 1.64 in. 1883.
584. ANOTHER: the top thick and cylindrical, incised with parallel horizontal lines; two similar lines round the base.
Plate CXXV. Row 1, no. 5.
 H. 1.56 in. 1883.

585. ANOTHER: cylindrical at base, expanding to a hemispherical top on which is carved a rosette.
Plate CXXV. Row 1, no. 6.
 H. 1.4 in. 1883.
586. ANOTHER of the same type.
 H. 1.28 in. 1883.
587. ANOTHER: similar, but less pointed.
Plate CXXV. Row 2, no. 3.
 H. 1.34 in. 1883.
588. ANOTHER, more slender, the top smaller than the base, and ornamented with an incised conventional flower, round which is a cable border.
Plate CXXV. Row 3, no. 3.
 H. 1.86 in. 1883.
589. ANOTHER: cylindrical at base, slightly diminishing towards the top, which is a shallow cone, with two concentric raised bands round the base.
Plate CXXV. Row 2.
 H. 1.52 in. 1883.
590. ANOTHER, similar.
 H. 1.52 in. 1883.
591. ANOTHER, similar, but made of separate cylinders on a wooden rod, the uppermost inlaid with brass in a cable pattern.
Plate CXXV. Row 2, no. 2.
 H. 1.44 in. Given by the Rev. G. J. Chester, 1890.
592. ANOTHER: a solid cylinder, slightly expanding at the upper edge: the top is ornamented with incised concentric circles; plain incised bands on the sides.
Plate CXXV. Row 2, no. 4.
 H. 1.42 in. 1883.
593. ANOTHER, of similar form, inlaid with mastic, brass, &c.
 The design at the top consists of an inlaid central circle, round which is a band containing four similar circles alternating with others of smaller size. Round the side runs a band of zigzag with large circles at the apices, and containing small circles, while the ground is semé of smaller circles.
Plate CXXV. Row 2, no. 6.
 H. 1.3 in. Given by the Rev. G. J. Chester, 1887.
 The inlay is lost in many places.
594. ANOTHER, similarly ornamented. On the top is a single large inlaid circle, surrounded by a band of smaller ones. On the sides are tall lozenges composed of small circles, alternating with vertical bands, each composed of one large and two small circles
Plate CXXV. Row 2, no. 7.
 H. 1.3 in. 1883. Obtained in Egypt.

595. CHESSMAN. similar ; but with a different arrangement of small circles on the top.
H. 1.34 in. Given by the Rev. G. J. Chester, 1867.
Obtained at the Coptic Convent of Deir Bablun, near Cairo.
596. ANOTHER, of similar shape, but ornamented with small inlaid brass discs disposed in pyramids. An empty circle at the top has probably been inlaid, as in the case of the three previous numbers.
Plate CXXV. Row 3, no. 4.
H. 1.82 in. 1883.
597. ANOTHER, similar.
H. 1.6 in. 1883.
598. ANOTHER, similar, the inlaid circle at the top intact.
H. 1.24 in. 1883.
599. ANOTHER, similar.
H. 1.32 in. 1883.
600. ANOTHER, without inlay: on the top, small incised circles with dots in their centres.
H. 1.22 in. 1883.
601. ANOTHER: a plain cylinder, with a rosette of small circles on the top.
H. 1.1 in. Given by the Rev. G. J. Chester, 1891.
602. ANOTHER, a plain cylinder: in the centre of the top a small circle inlaid as in the case of nos. 593-5.
Plate CXXV. Row 2, no. 5.
H. 1.1 in.
603. ANOTHER: cylindrical, slightly expanding at the top, from the centre of which rises a knob. Round the top are turned circles, and round the sides two bands, each composed of two parallel lines.
Plate CXXV. Row 3, no. 5.
H. 1.86 in. 1883.
- 604, 605. TWO OTHERS, similar.
H. 1.56 and 1.5 in. 1883.
606. ANOTHER: circular at base, the upper part dome-shaped; round the sides two incised bands.
Plate CXXV. Row 3, no. 6.
H. 1.75 in.

- 607.** ANOTHER : the base cylindrical, the upper part flat and bifurcating at the top. The upper part was originally turned on the lathe, and of circular section ; and its sides have been flattened afterwards. The piece is ornamented with small inlaid brass discs, and in the top is an inlaid circle.
Plate CXXV. Row 2, no. 9.
 H. 1.5 in. 1883.
- 608.** ANOTHER, similar.
 H. 1.42 in. 1883.
- 609.** ANOTHER : of similar form, but without inlaid ornament.
Plate CXXV. Row 3, fig. 2.
 H. 1.84 in. 1883.
- 610.** ANOTHER, in the shape of a truncated cone surmounted by a disc. On the sides is carved a broad band of ornament consisting of six-rayed stars inscribed in circles, alternating with conventional flowers, and contained within bands of cable-pattern and plain parallel lines. On the top, turned concentric circles.
Plate CXXV. Row 3, no. 7.
 H. 1.9 in. 1890. From Fostat (Old Cairo).
 The sides of the disc at the top are damaged : the designs were originally coloured red.
- 611.** ANOTHER, of similar form, though the disc at the top is surmounted by a knob. The sides are ornamented by two broad bands, each consisting of small circles with dots in their centres arranged in groups of three between plain bands, each formed of two parallel lines. On the top is a band of ornament consisting of similar small circles arranged in pairs. The design was formerly inlaid with a black substance, of which a great part still remains.
Plate CXXV. Row 3, no. 1.
 H. 2.1 in. 1879. From the Fayûm.
- 612.** CHESSMAN, conical, with a finial resembling a capital of a column at the top. The sides are carved with arabesques in relief, while the base and top have incised designs, the base a quatrefoil inscribed in a circle, the top a conventional floral border round an almond-shaped depression, now empty. In both cases the details are filled in with black mastic.
Plate CXXV. Row 2, no. 8. 15th century.
 H. 1.44 in. Given by the Rev. G. J. Chester, 1867.
 Obtained in Smyrna.

ADDENDUM

613. FIGURE FROM A PANEL of morse ivory. KING DAVID, seated full-face upon a throne the front and back of which are in openwork, with an arcading of round arches: a footstool carved on one side with similar arcading is beneath his feet, which are bare. He wears a tunic with an embroidered border round the neck, and wide sleeves; over it is a mantle falling in folds between the knees. In his left hand he grasps the central bar of a stringed instrument in such a way that the hand passes through the strings; in his right hand he holds a bow. His hair and beard are curled, and he has a long moustache; the brow is furrowed and the eyes were both inlaid with dark blue beads, one of which is lost: on his head is a floriated crown.

See figure. *Rhenish, 12th century.*

H. 4.65 in. Fixed in the lower cover of the binding of a Carolingian Psalter (Add. MS. 37,768) in the Department of Manuscripts. Bequeathed by Sir Thomas Brooke, Bart., 1908. For the Psalter, which was in the Abbey of St. Hubert in the Ardennes until the French Revolution, see Martène and Durand, *Second voyage littéraire de deux religieux Bénédictins*, p. 135, Paris, 1724; *Catalogue of MSS. and printed books collected by Thomas Brooke*, ii, p. 535.

Miss K. Schlesinger has shown (*Instruments of the Orchestra*, part ii, p. 373) that the artist of this ivory has endeavoured to give the characteristics of the lyre to an instrument which should be of the *rotta* or the *cithara* type, played either with the fingers or by a plectrum: the instrument as here seen could not be played with a bow without sounding several strings at once; the vertical central bar grasped by the left hand is a meaningless survival from the neck of the *rotta*, upon which the strings were pressed by the fingers of the left hand in order to vary the note. The artist of the ivory appears to have modified the cithara as seen in Carolingian MSS. (the Bible of Charles the Bold, as the Bible of the monastery of St. Paul near Rome) and introduced a bow of the *cremaillère* type, the earliest and most perfect example known. It is curious that while the lower part of this bow is represented with great accuracy, the upper part is made to resemble a feather; but representations of musical instruments in art are frequently marked by inaccuracy.

This figure of King David in some respects recalls the 12th-century sculpture of the South of France (e. g. the Christ of the tympanum at Moissac: Vitry and Brière, *Documents de sculpture français*, pl. v and vi). On the other hand, the type of face differs, while the treatment of the draperies suggests the work of a German hand.



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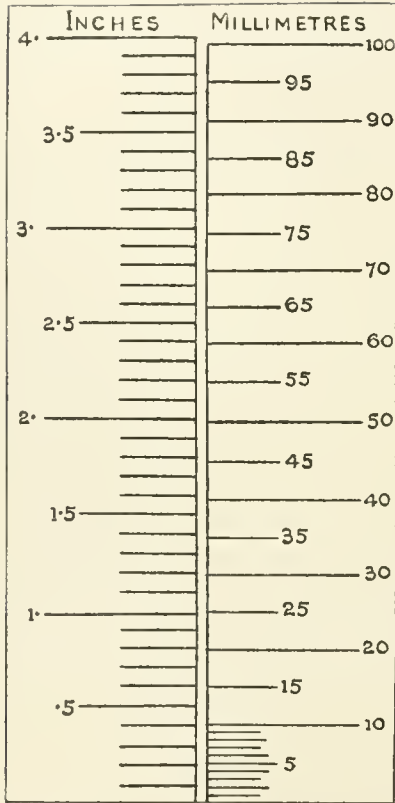
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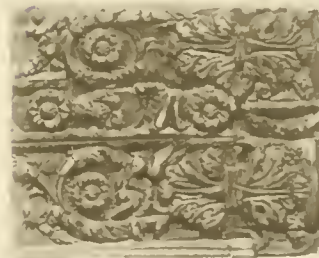
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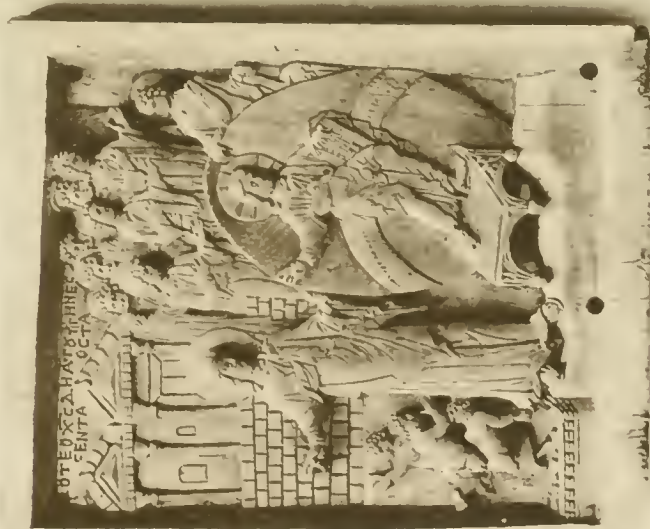




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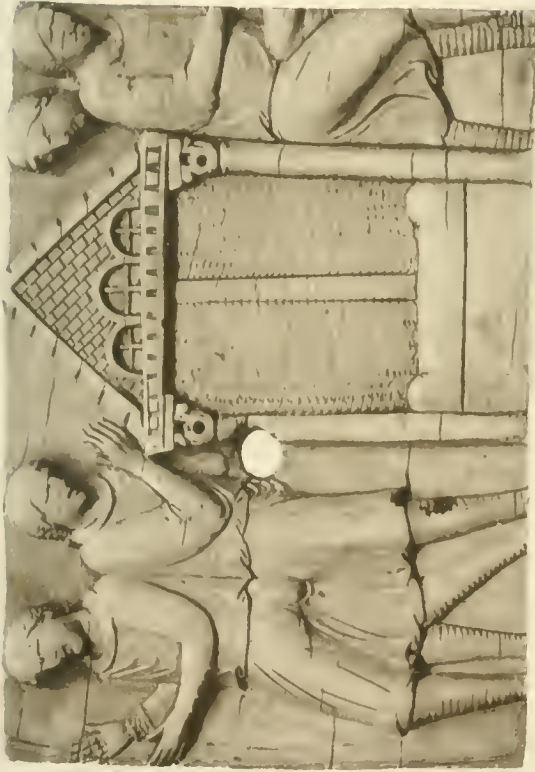


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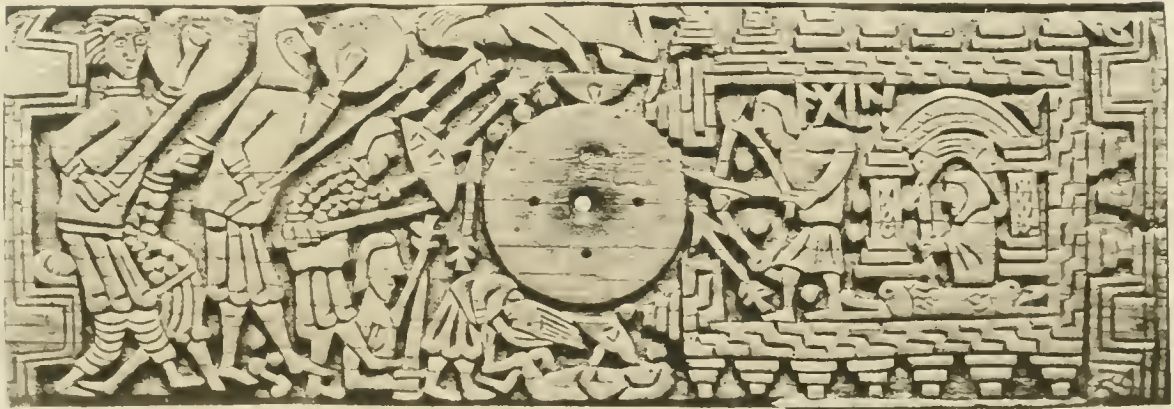
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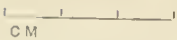
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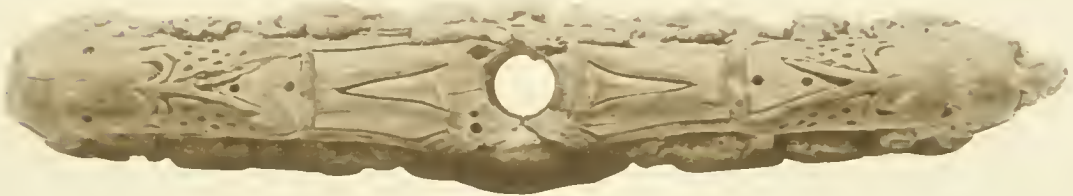


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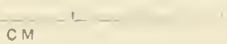


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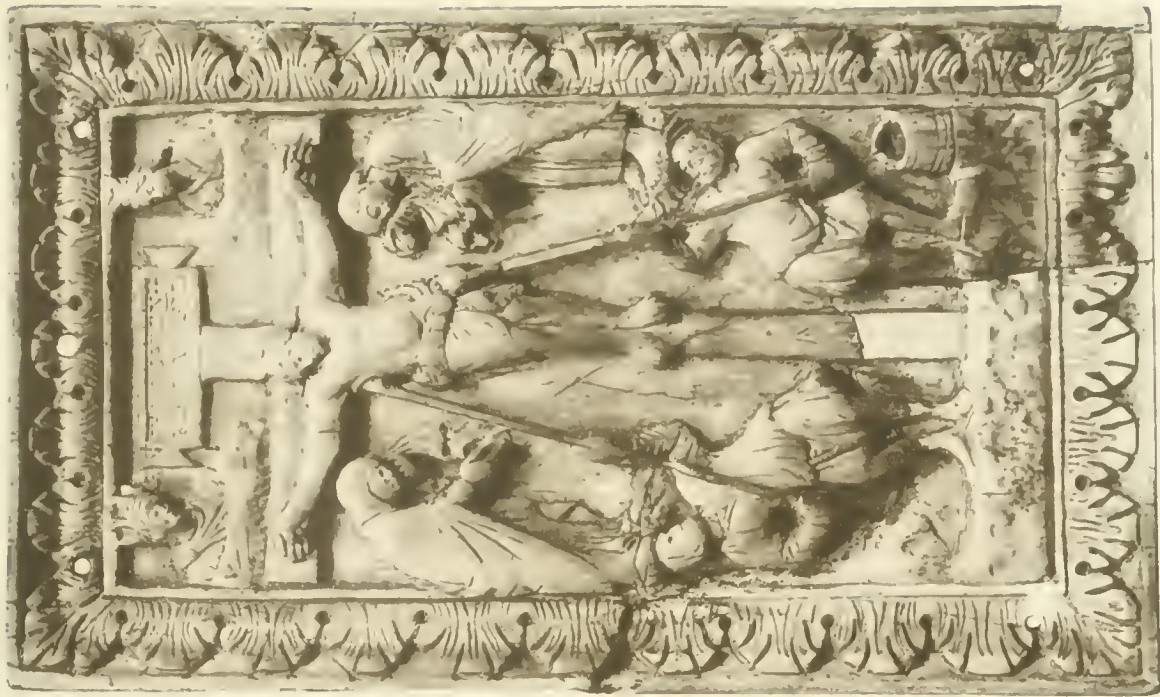
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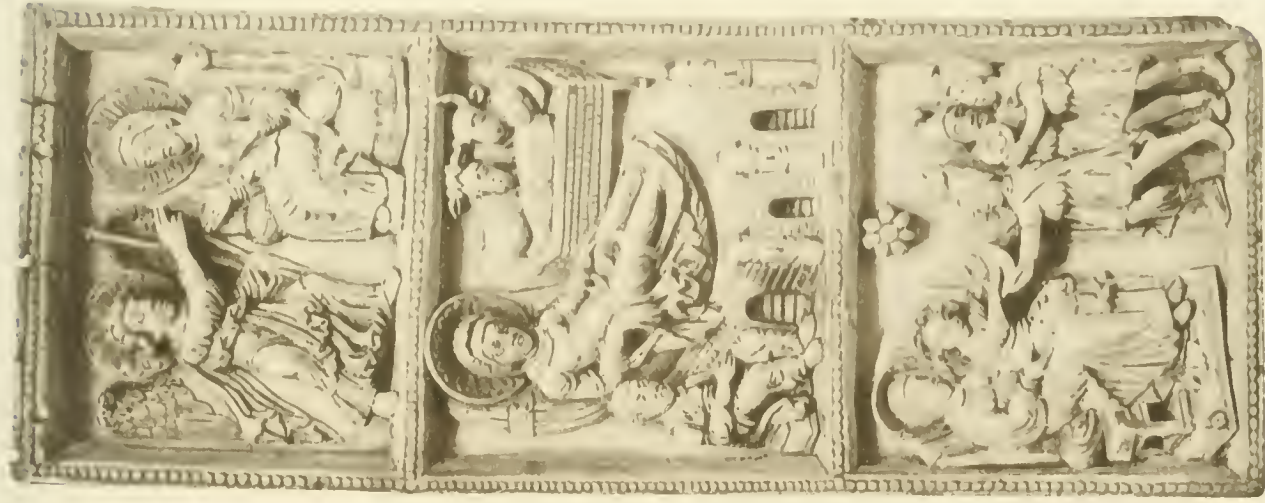
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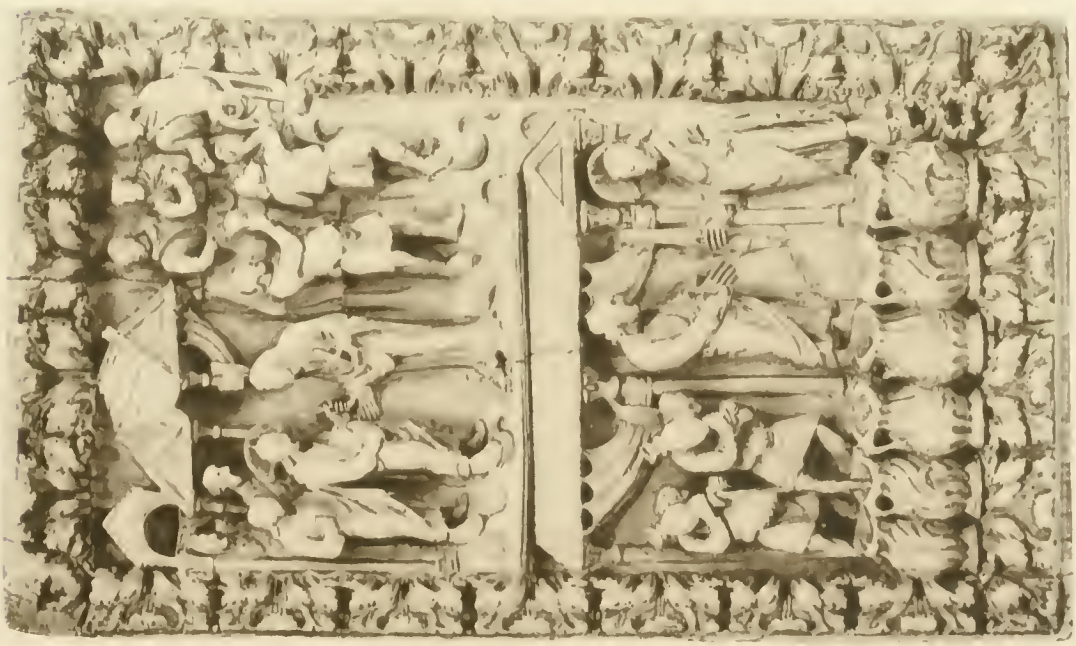




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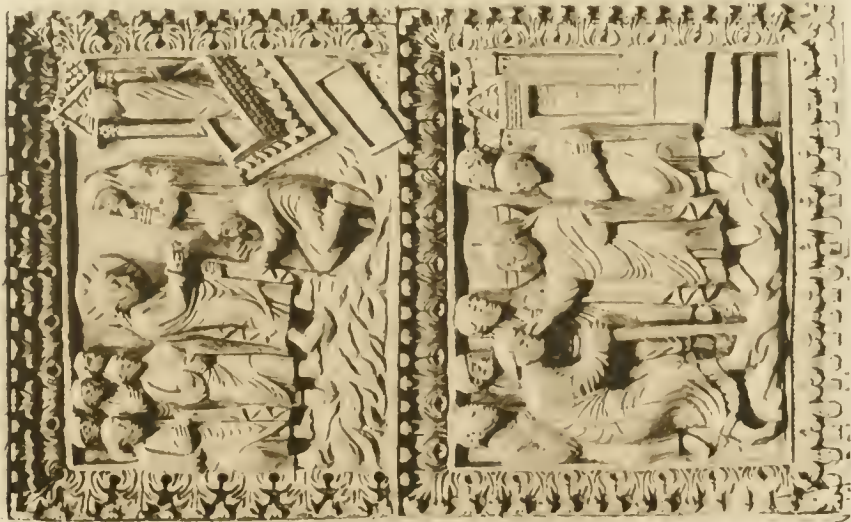




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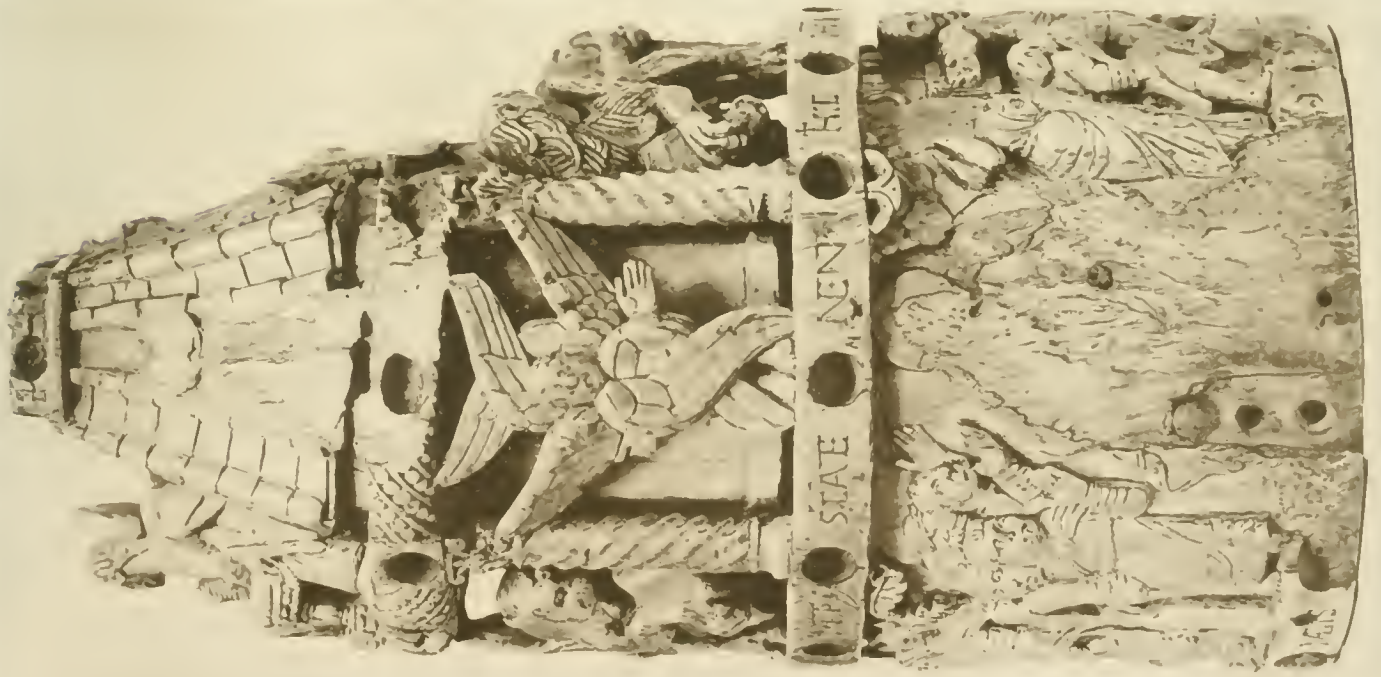
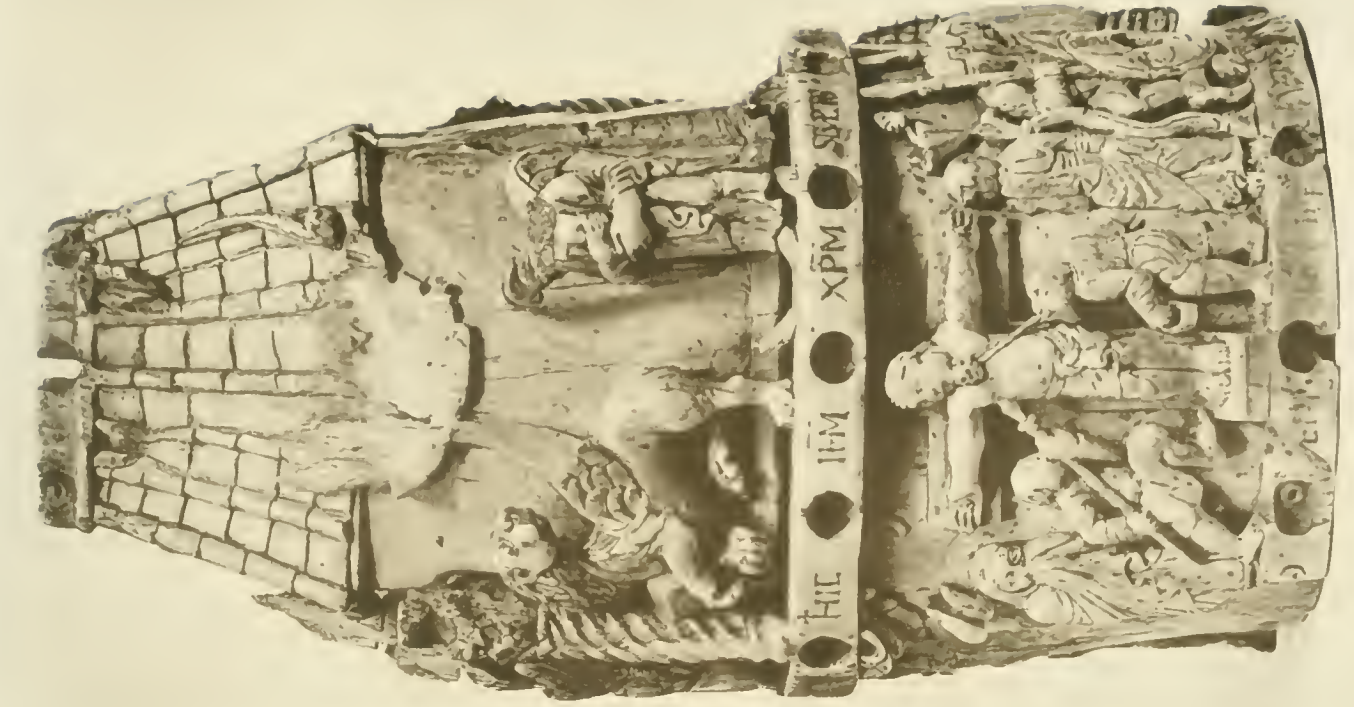


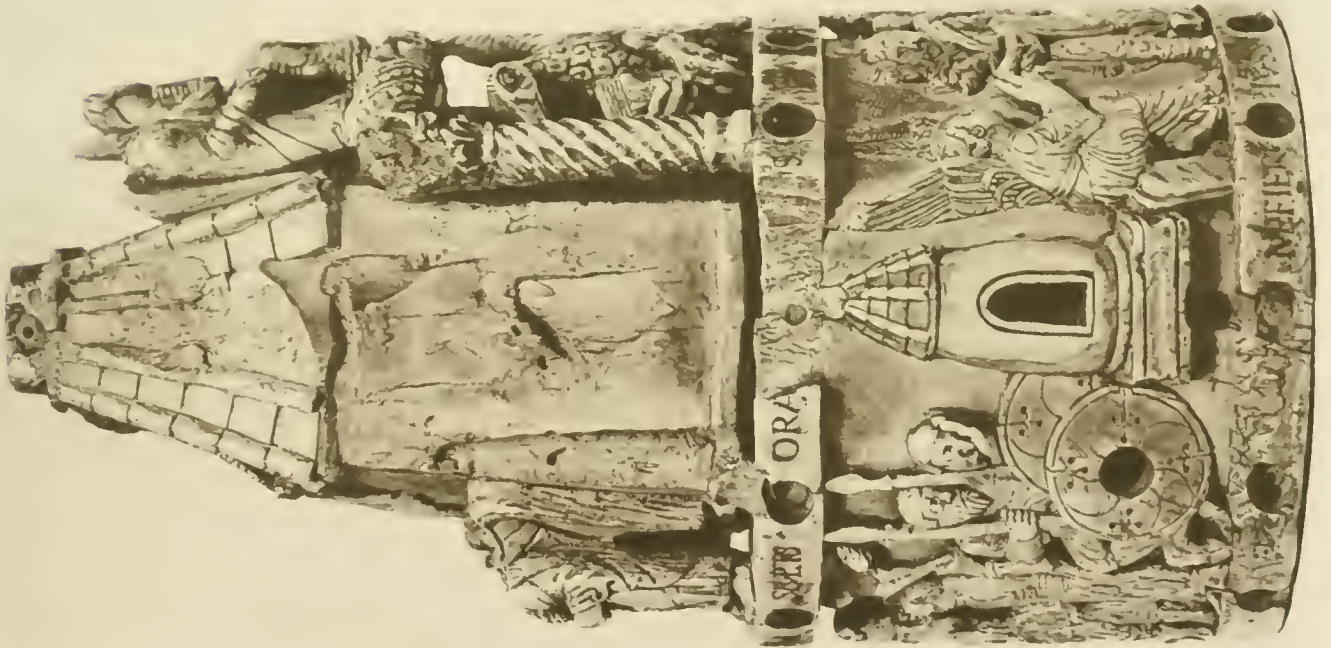
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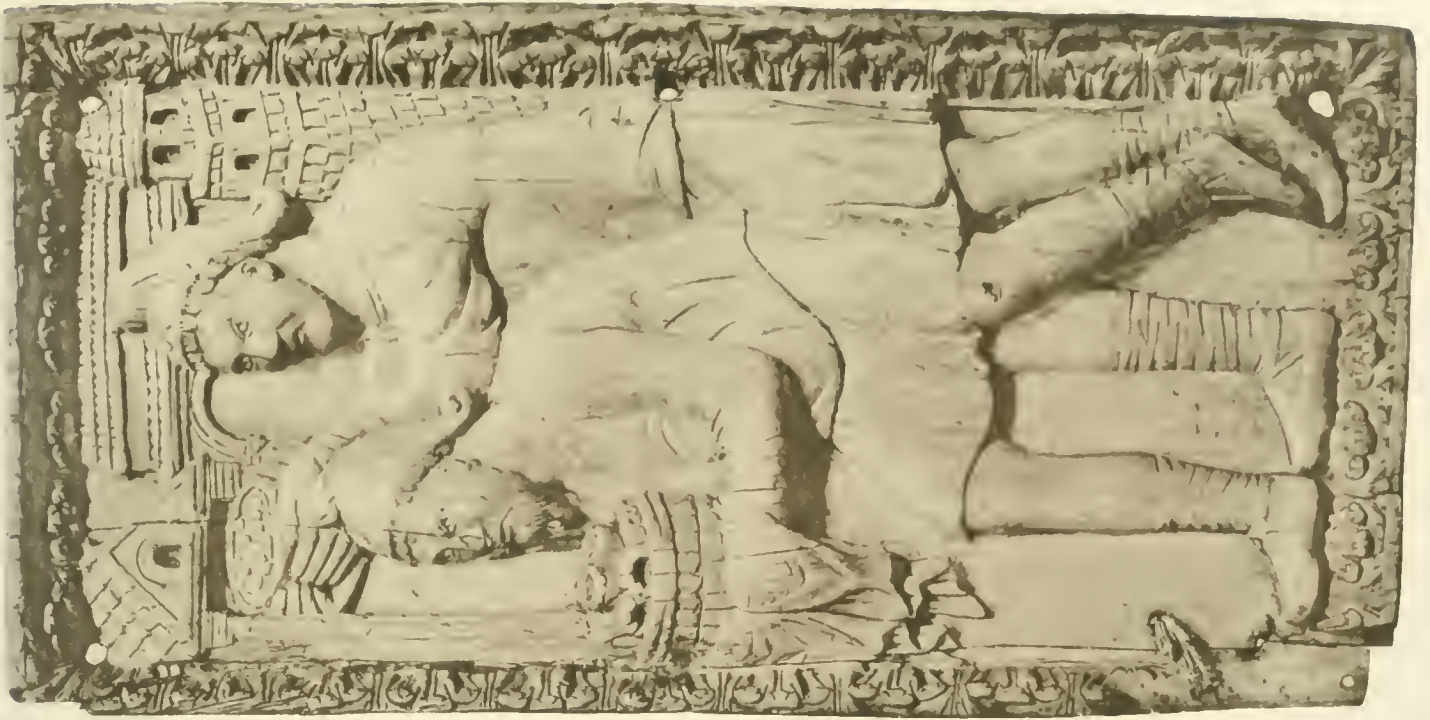


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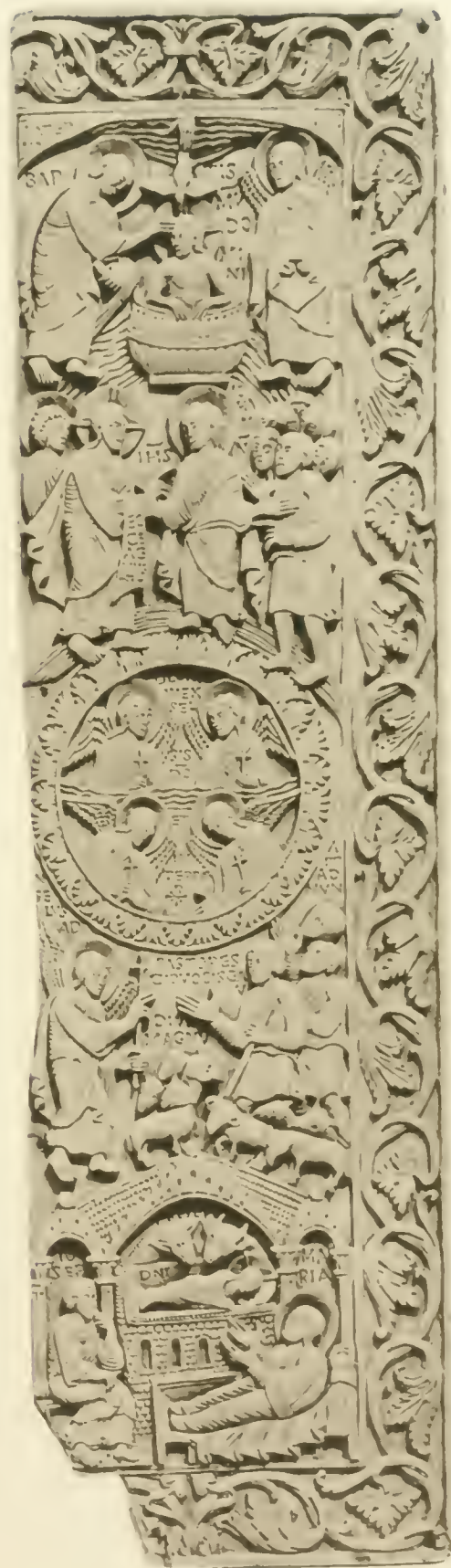


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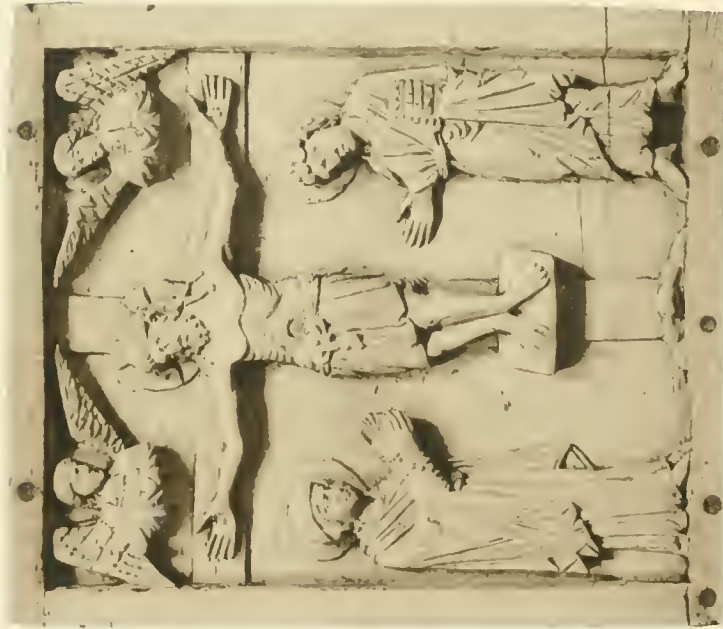
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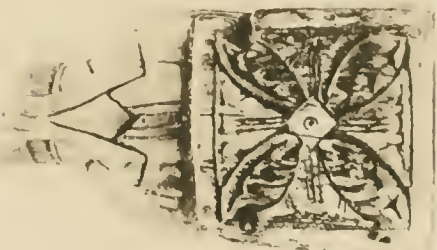
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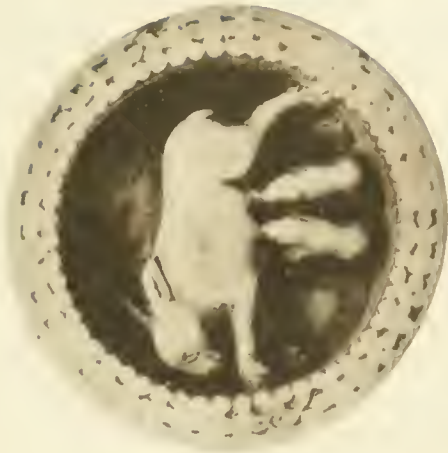
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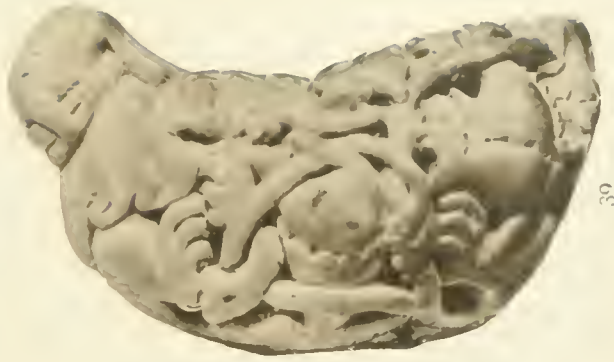




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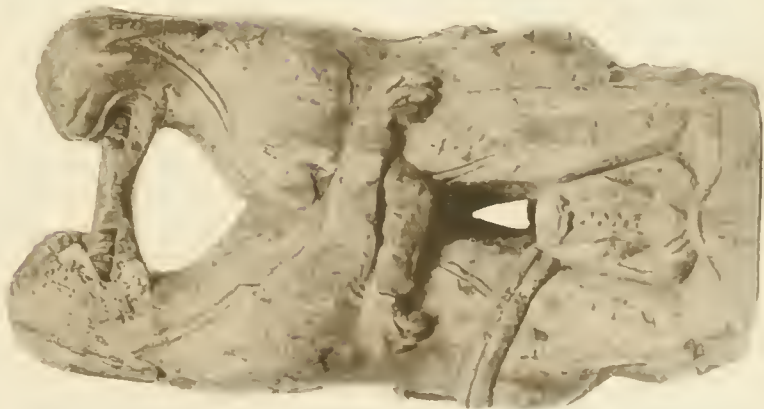
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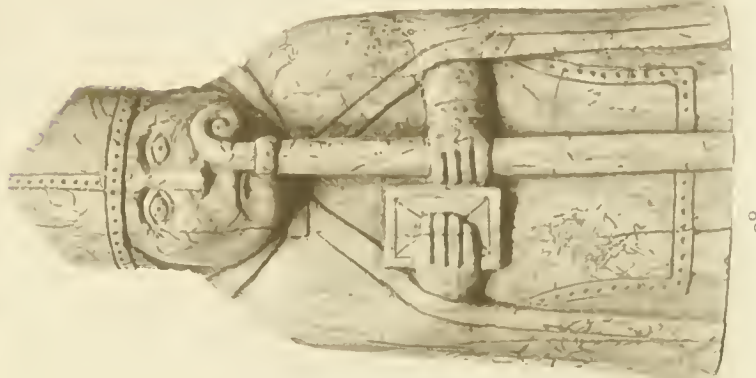
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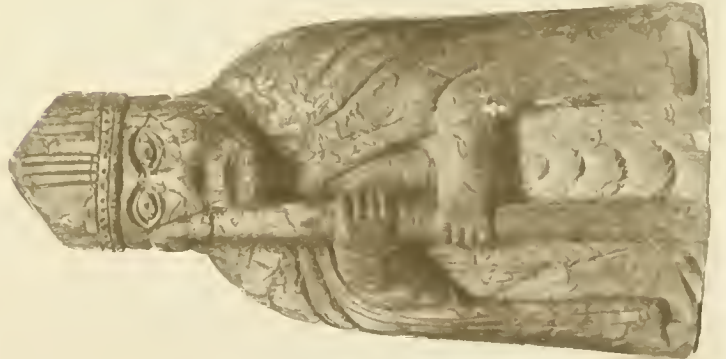
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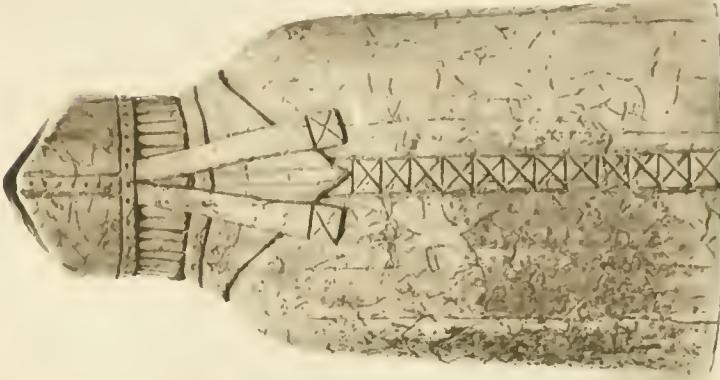
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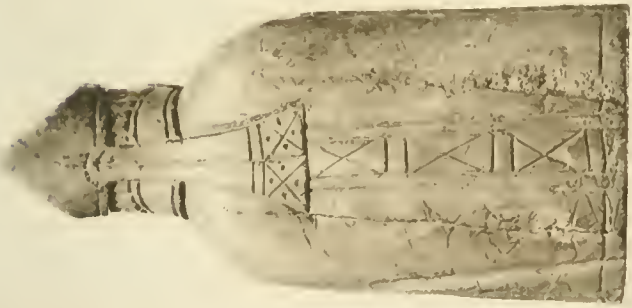
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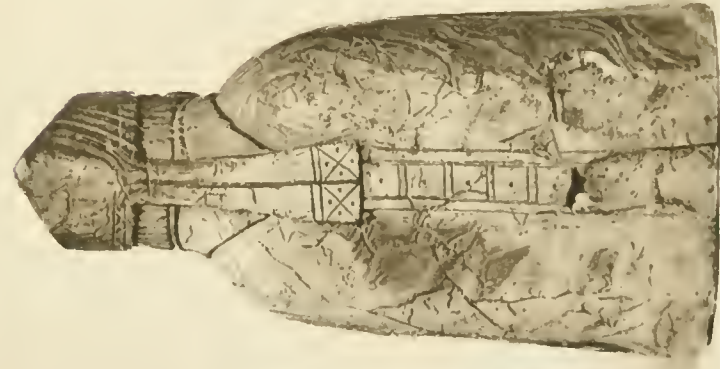
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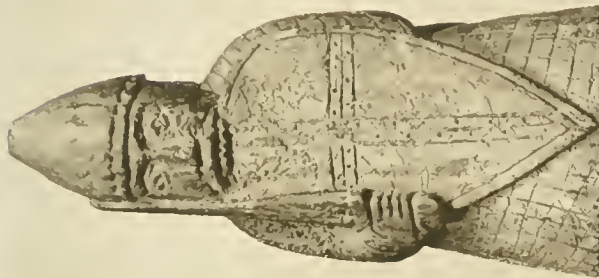




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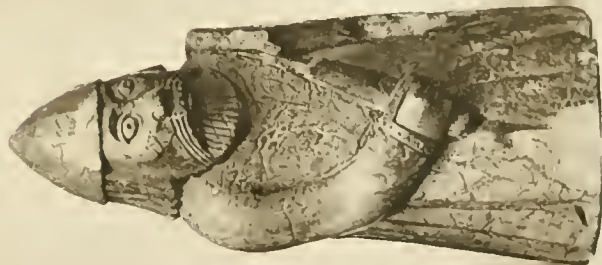
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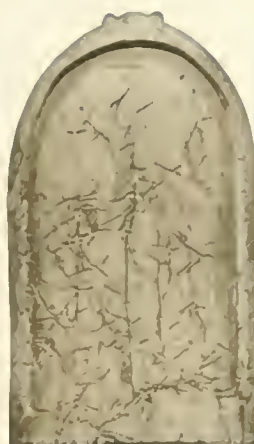




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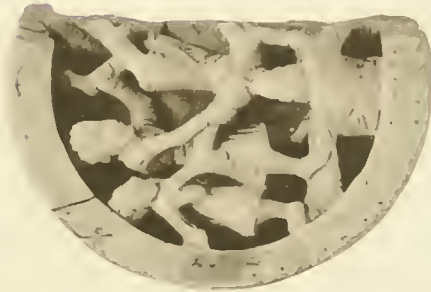
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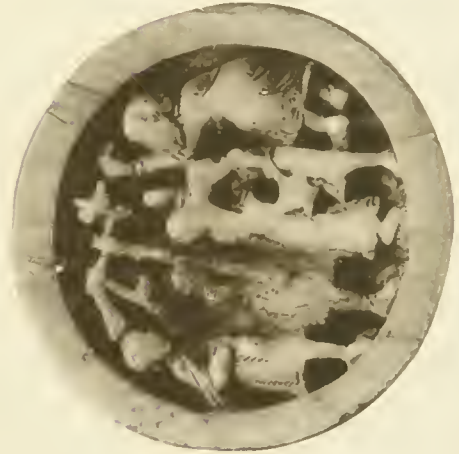
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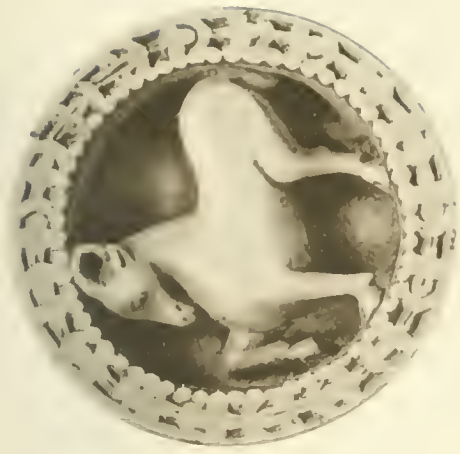
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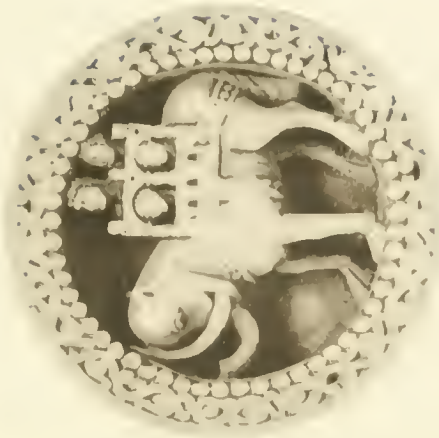
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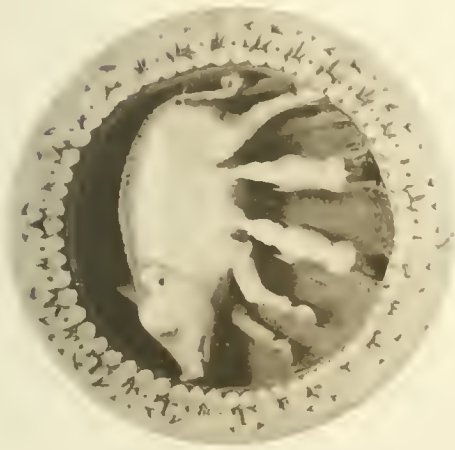
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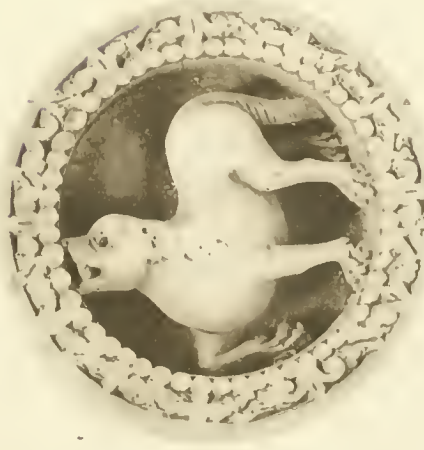
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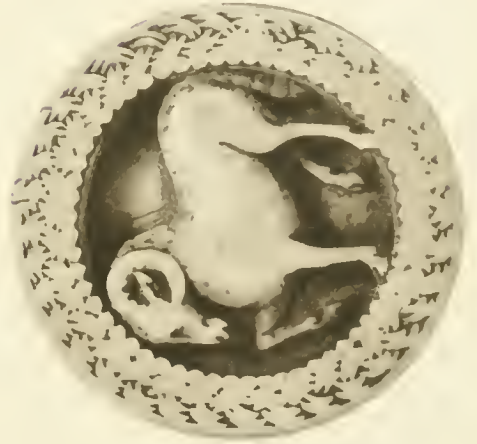
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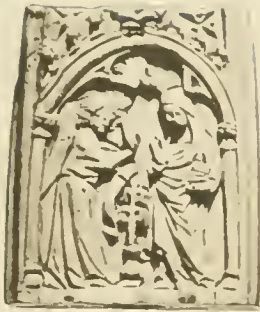


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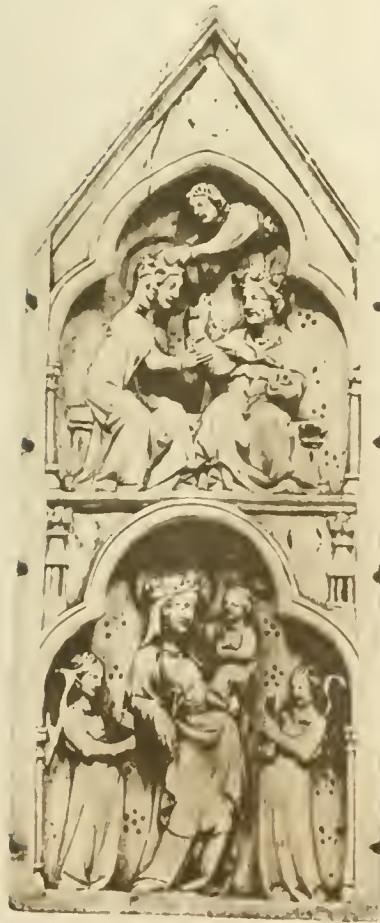
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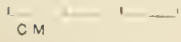
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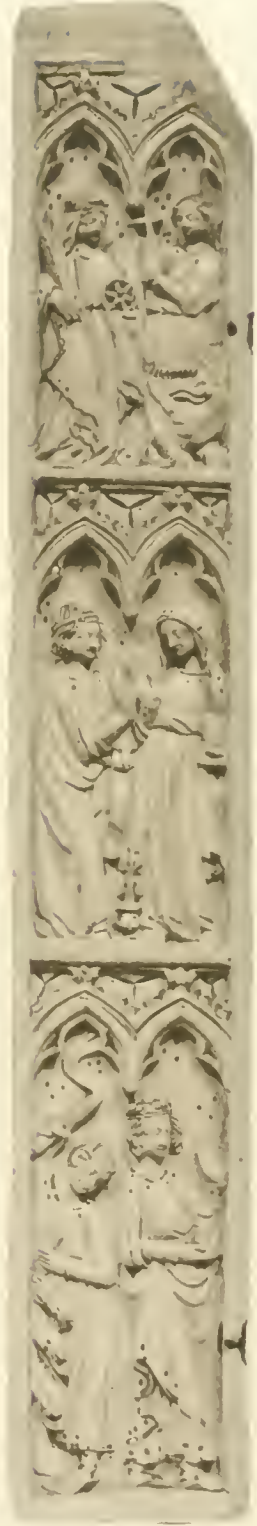
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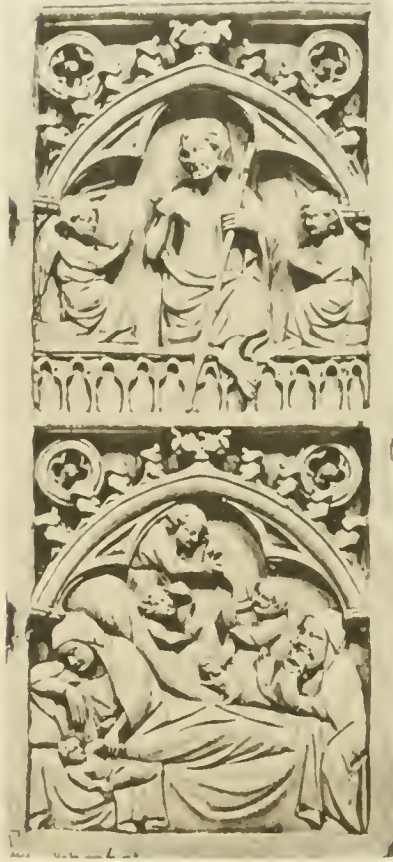


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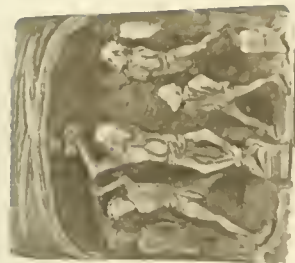
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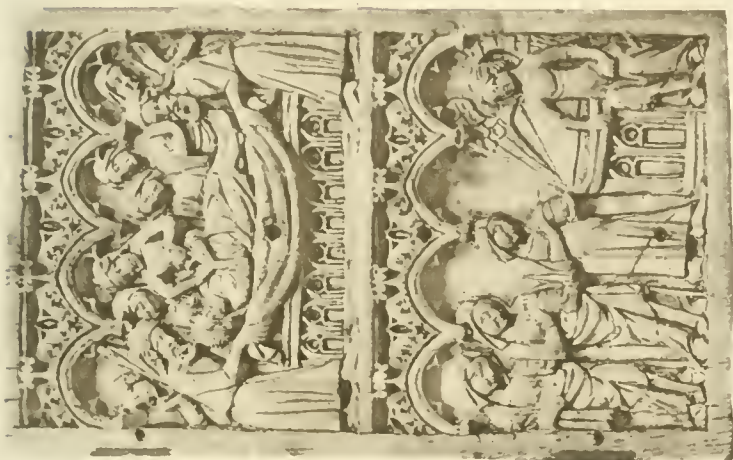
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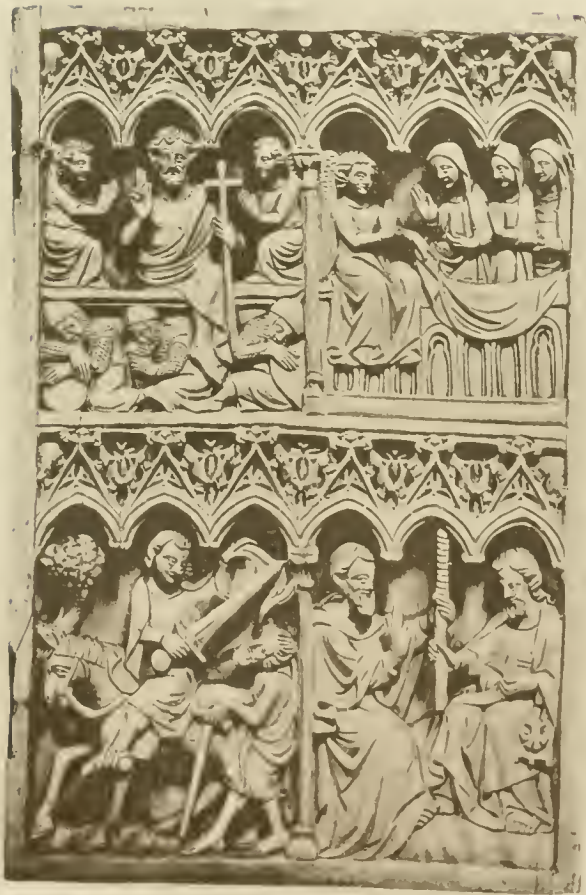
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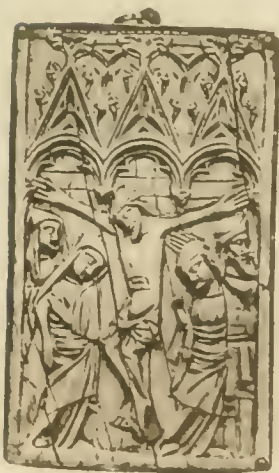
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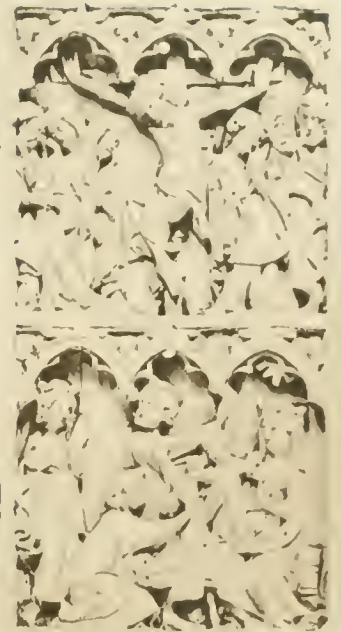


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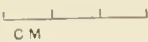
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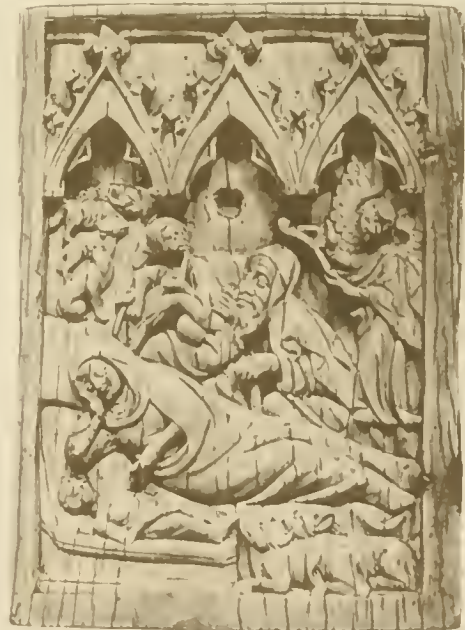
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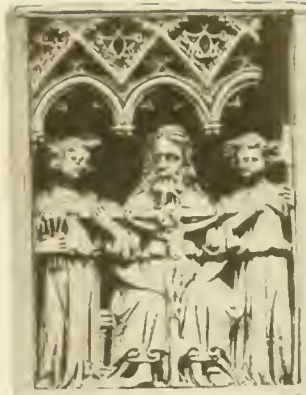
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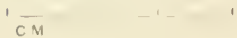


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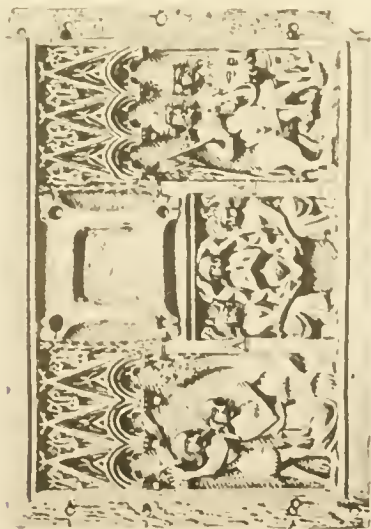
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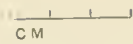


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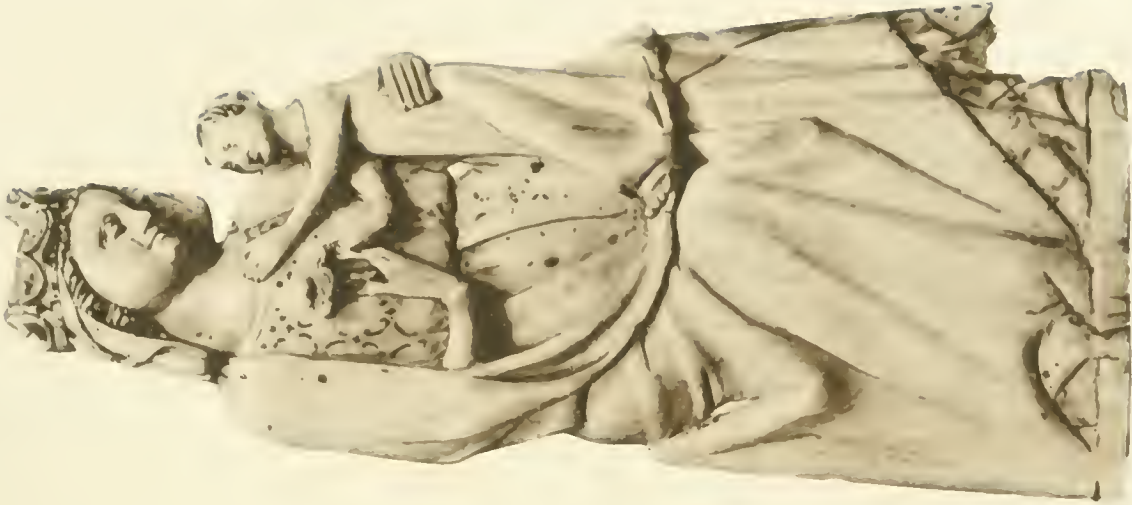


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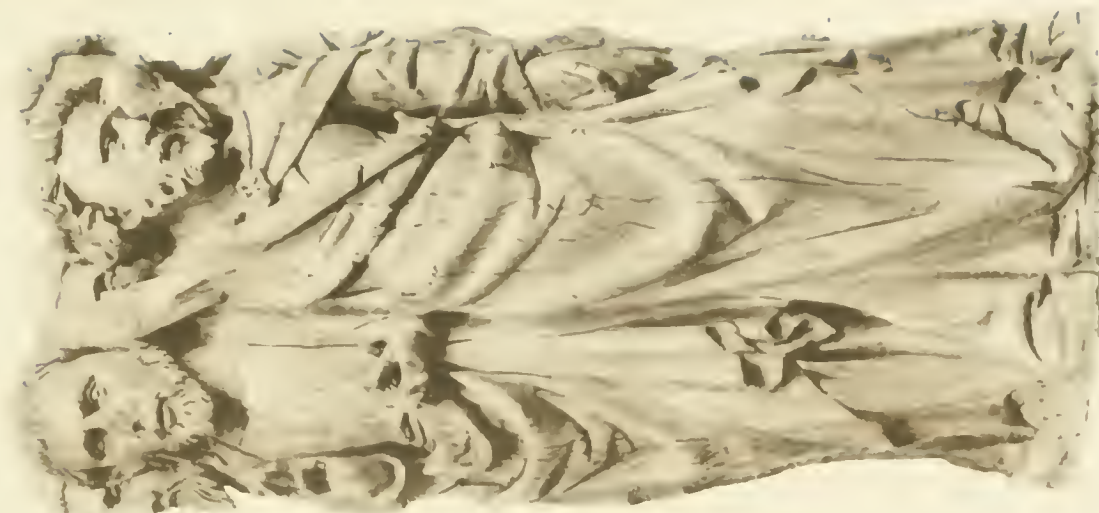
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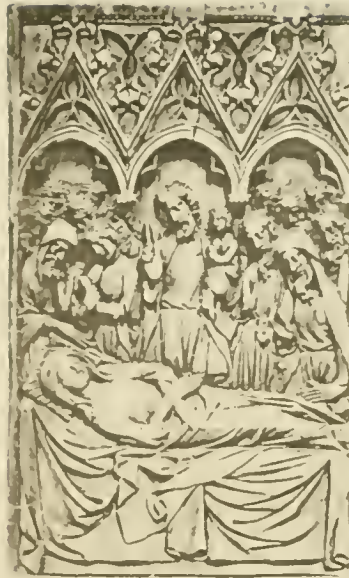
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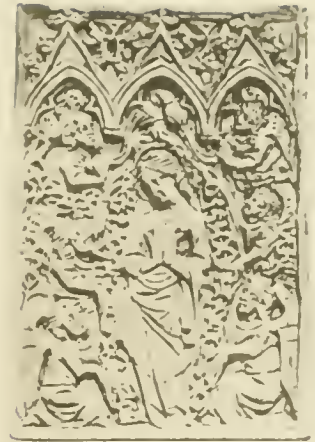
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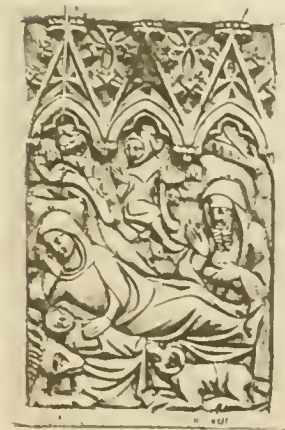
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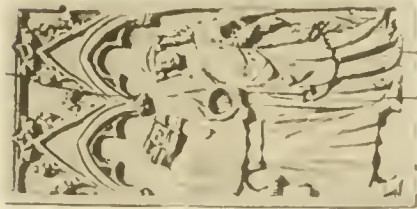


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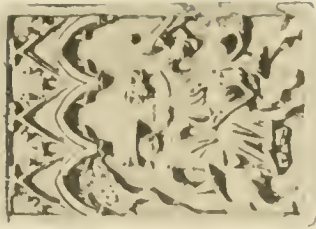
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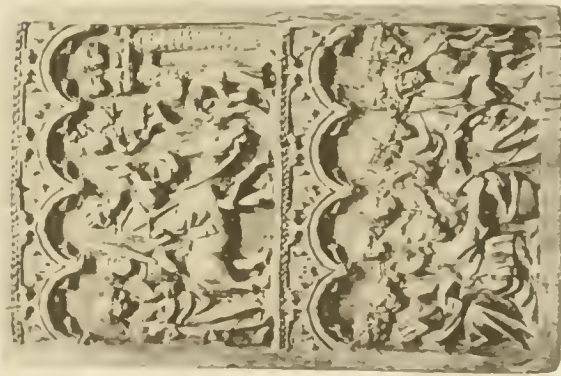
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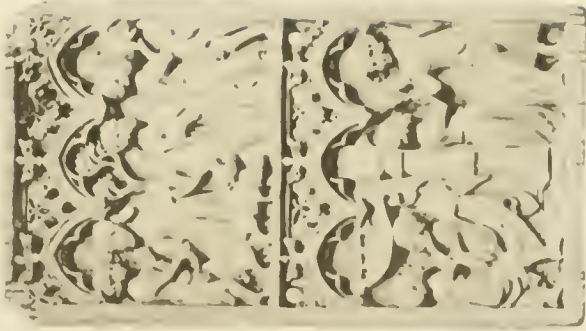
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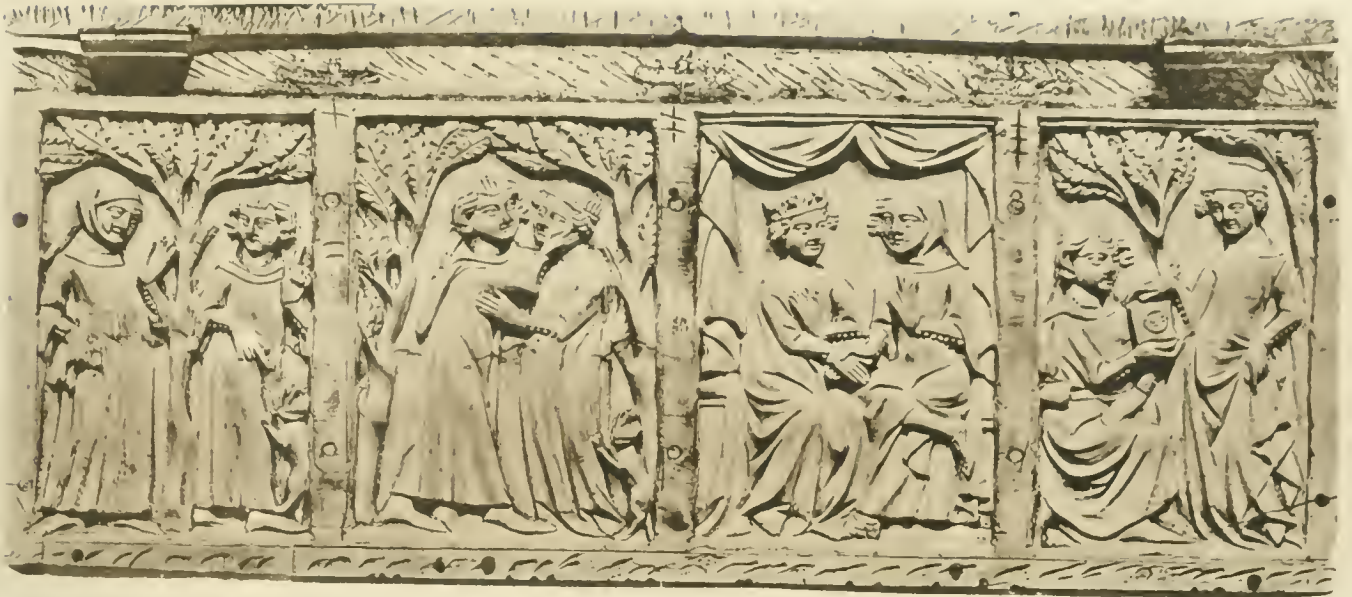


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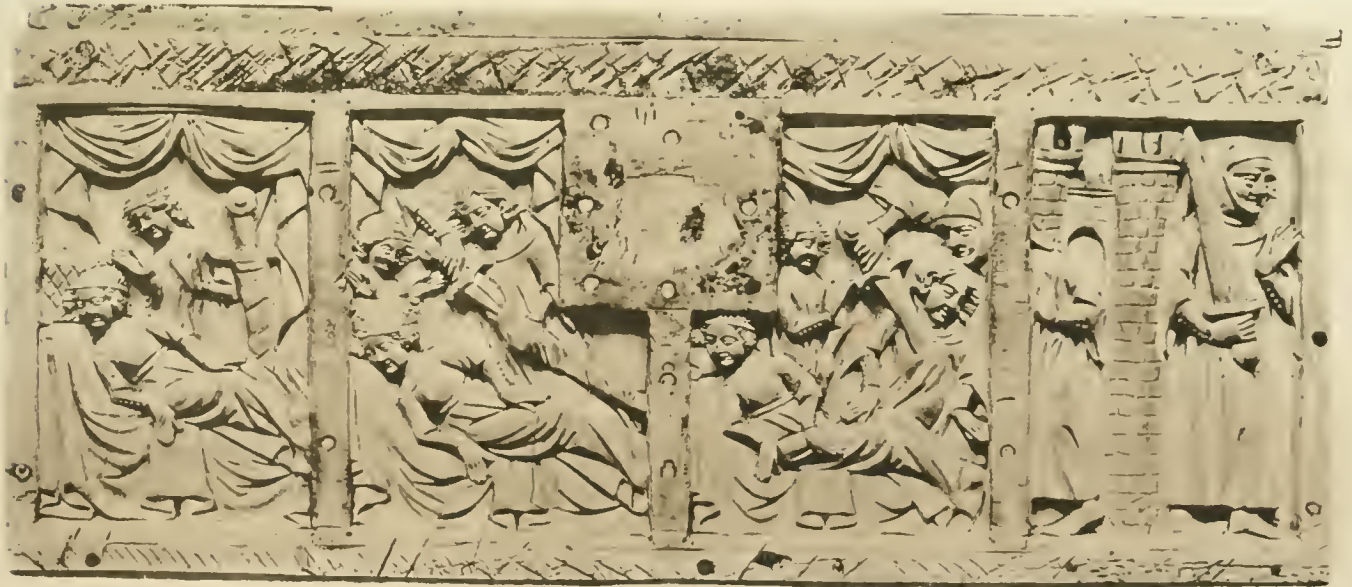


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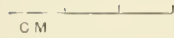




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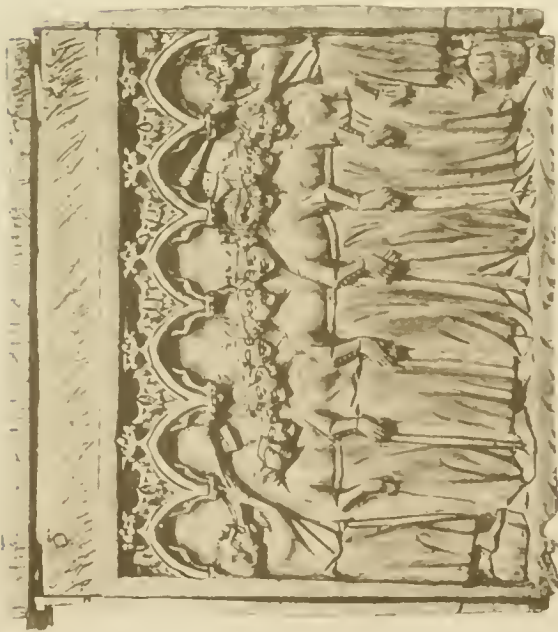


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368



368

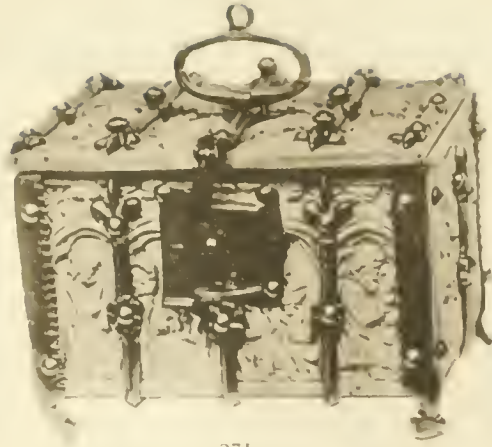


368



369

1 ——— 1
CM



371



371



369



370

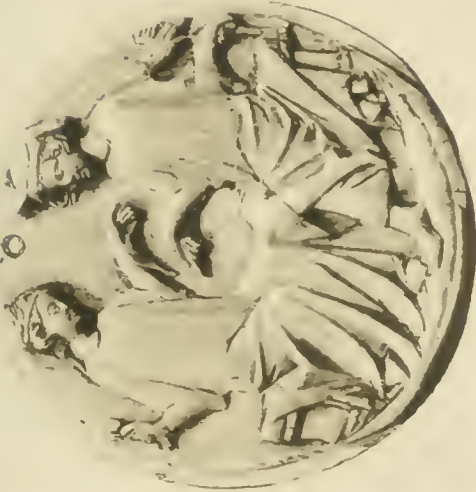
CM



375



378



376



379



374



377



380

C M



381



382

C M

C M



415



383



384

C.M.



492



493



492



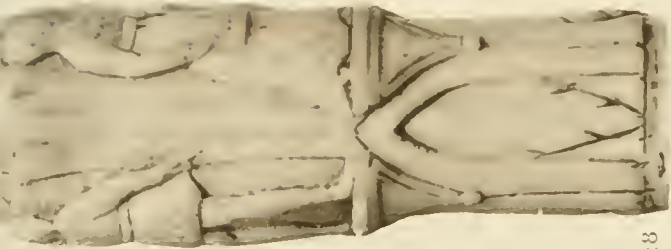
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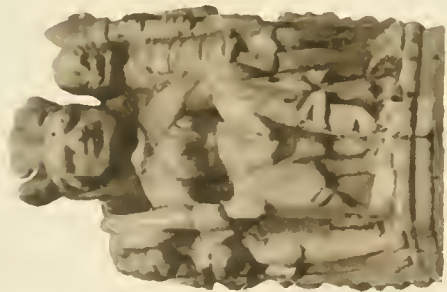
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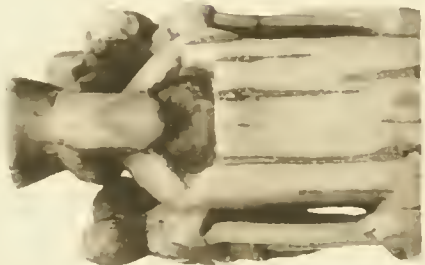
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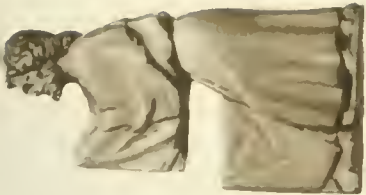
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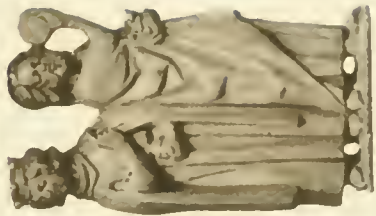
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117



328



328



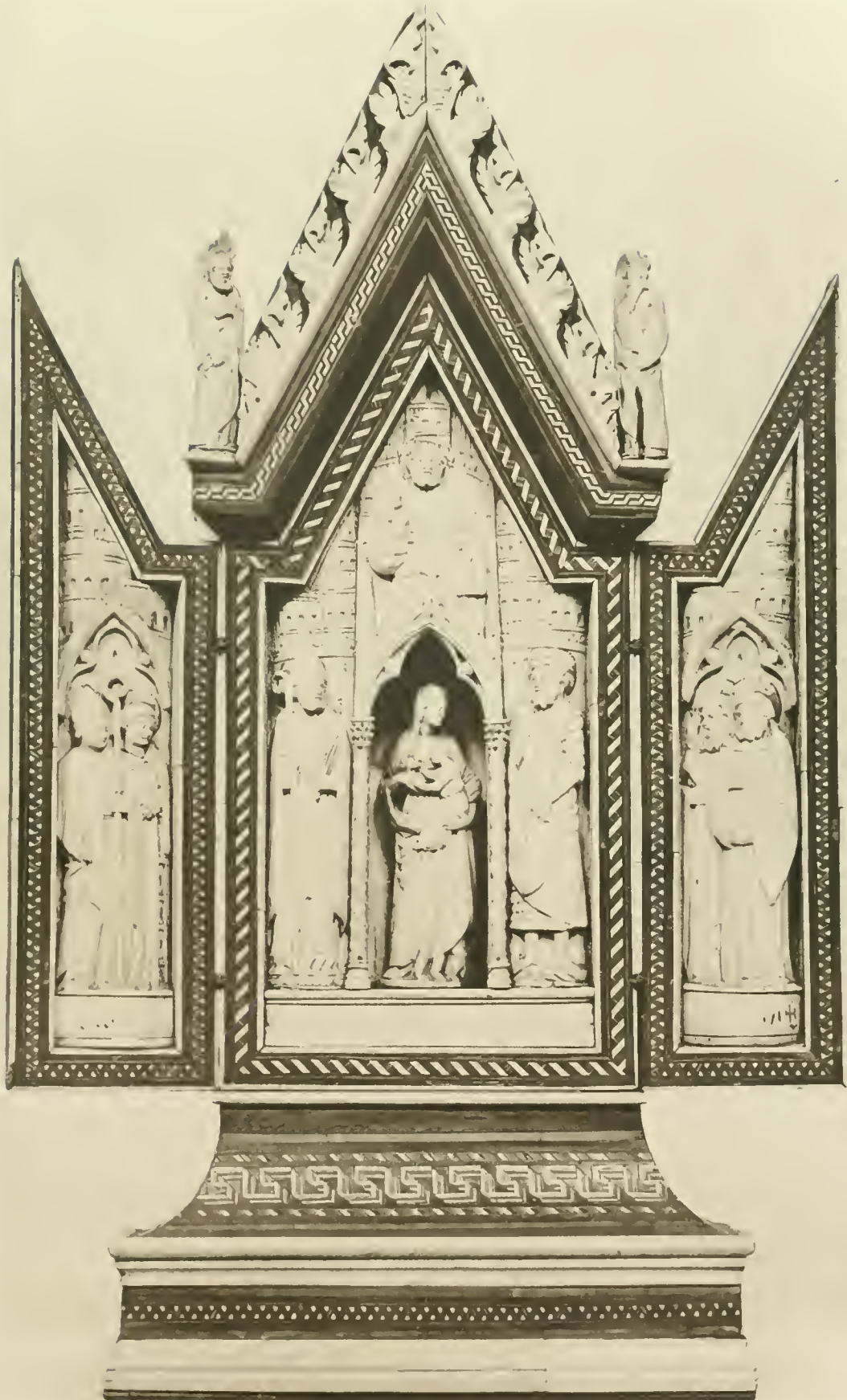
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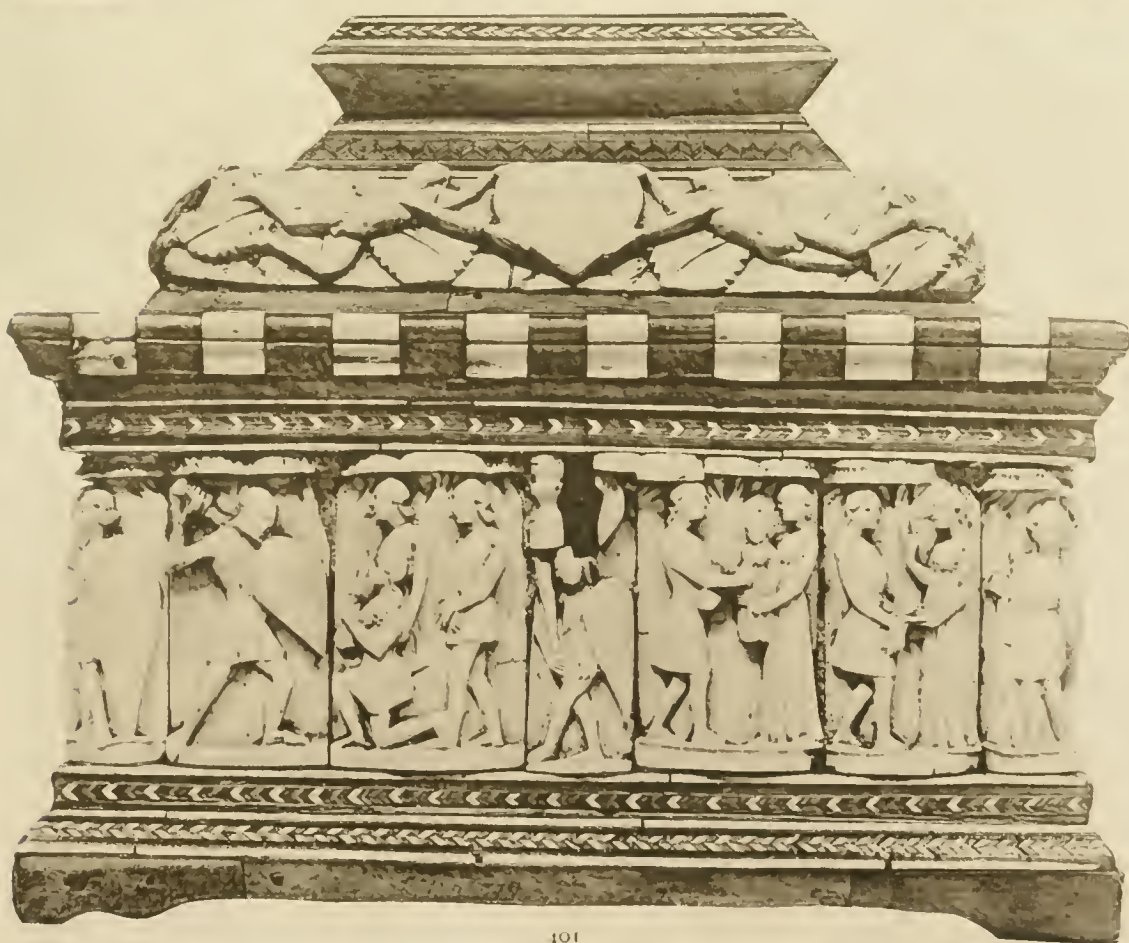


393





101



101

CM



402



402

CM



102



102



101



101

CM



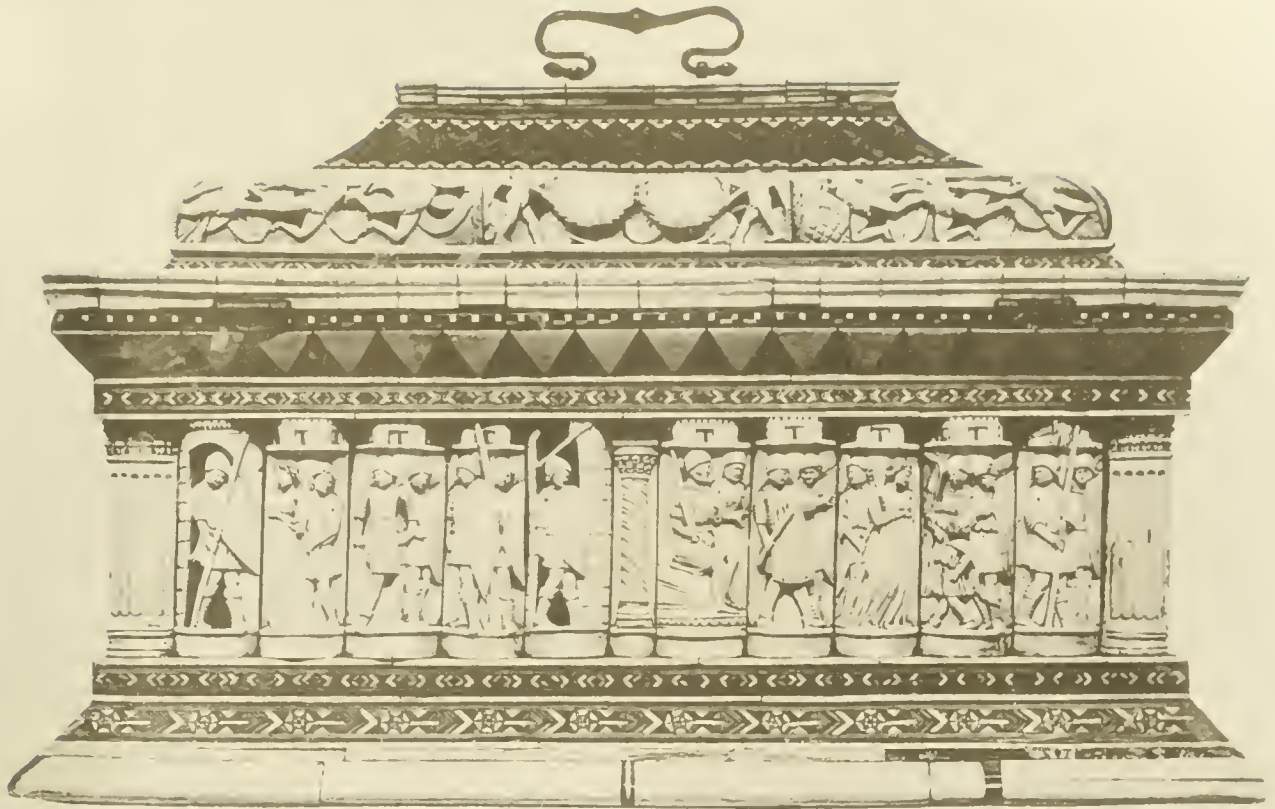
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403



CM



404



404

1
C M

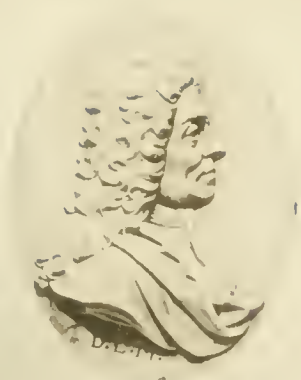


404



404

CM



457



510



428



459



460



429



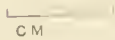
456



458



462





464



471



470



465



466



463



427



467



511

CM

PLATE CIII



473



469



472



503



524



461



468



426



509

CM



474



440



438



439



437



433-436

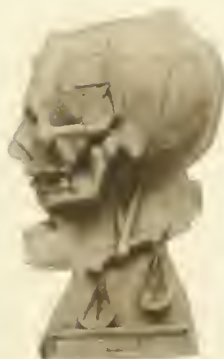
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443



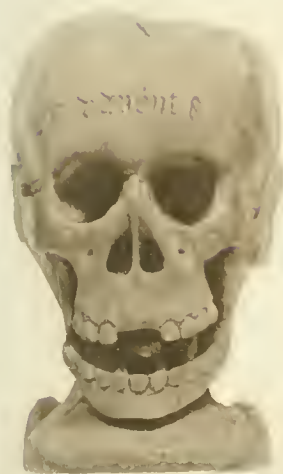
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442



443



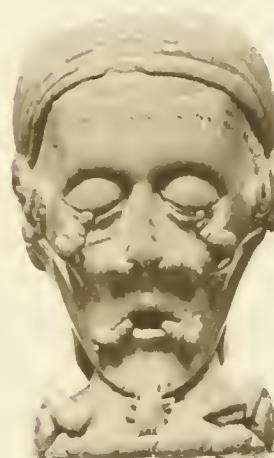
448



444



441



441



491



491

CM



447



480



448



256



416

CM



563



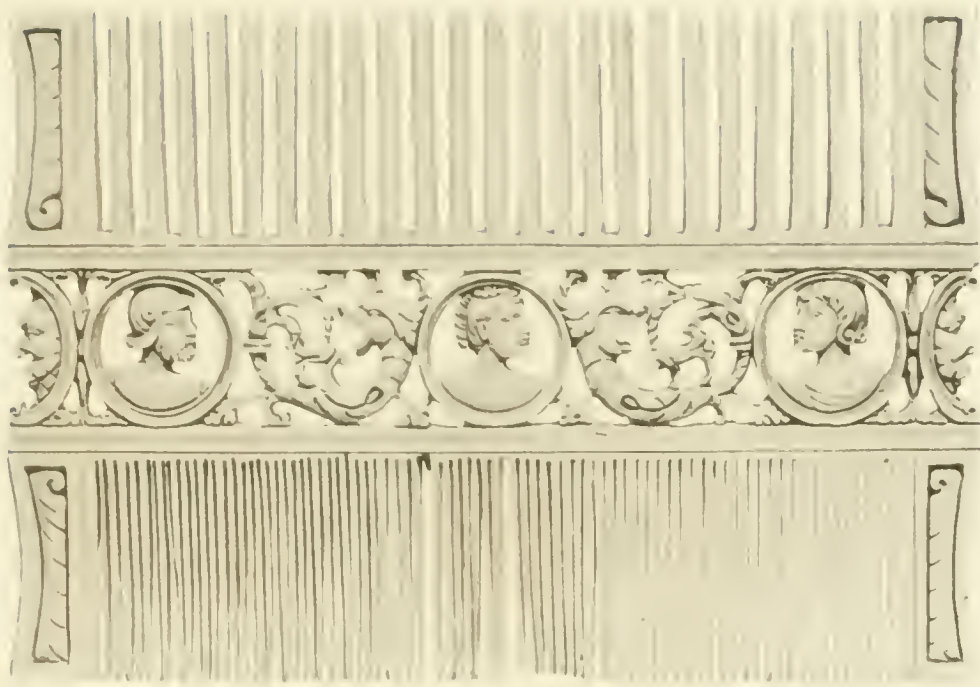
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475

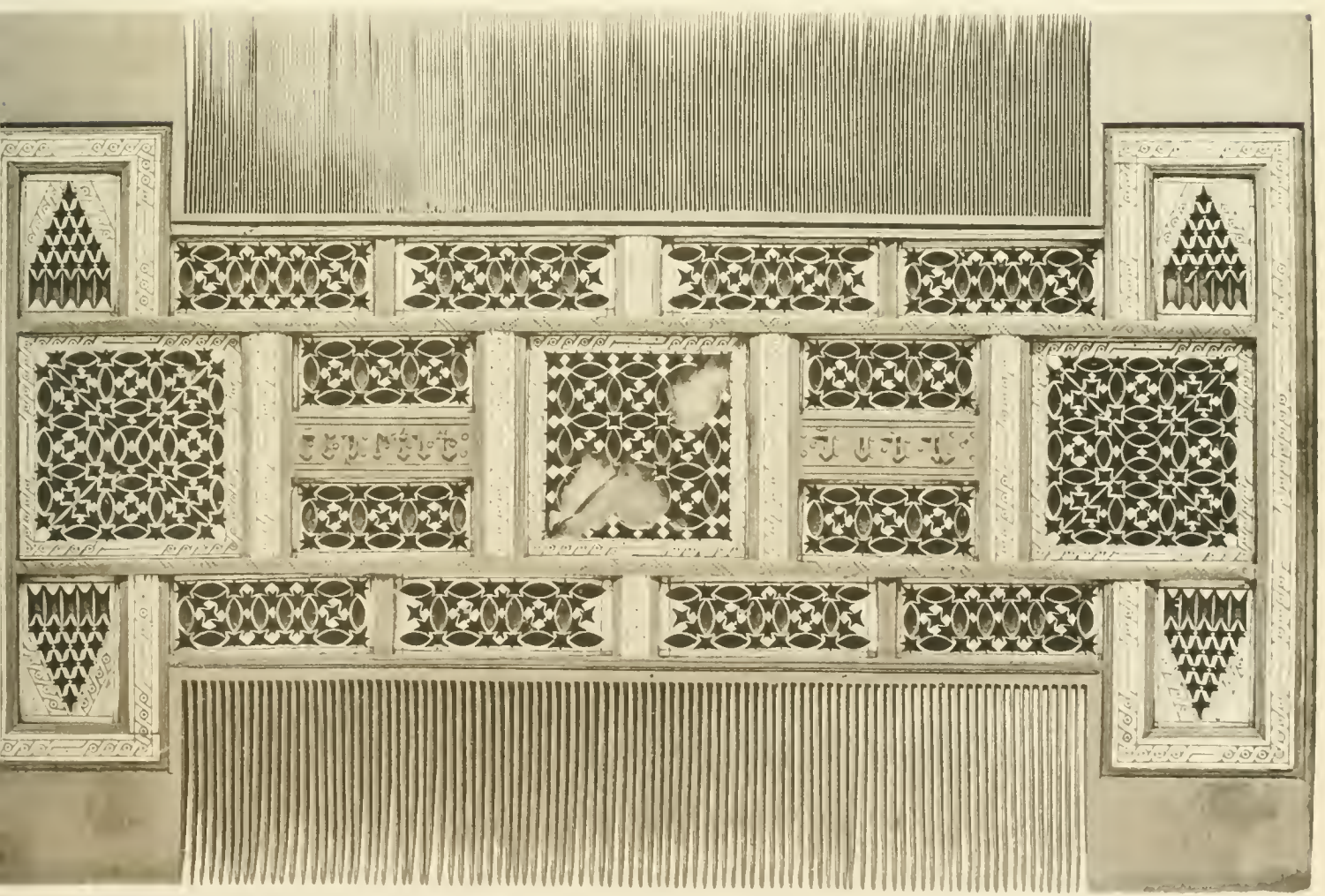


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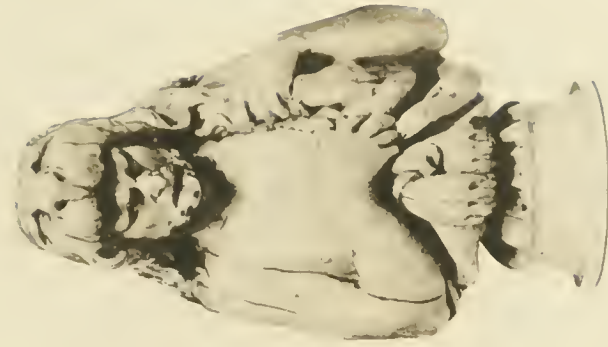
CM

449



450

M



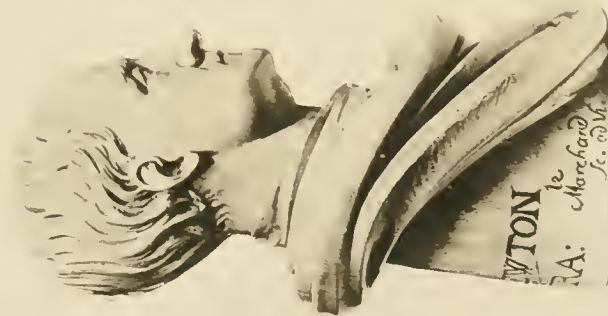
451

CM



520

CM



455

CM



1 CM



497



497



481



482

CM



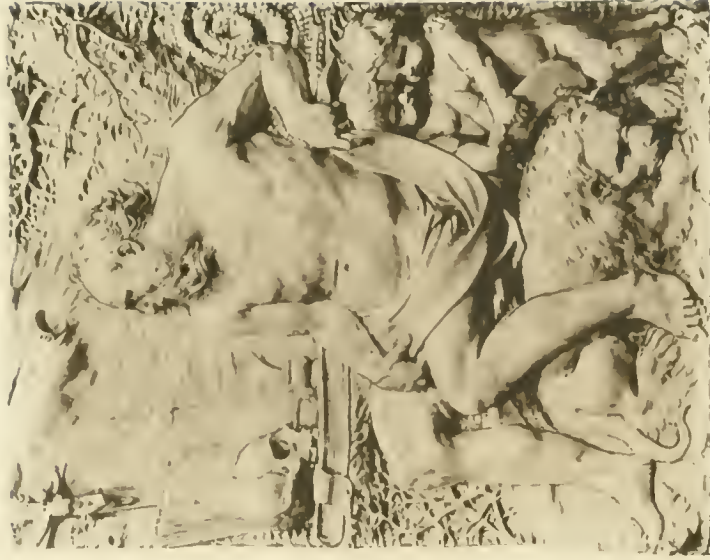
486

CM



487

CM



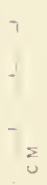
489



488



478



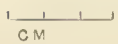


502

500

199

501





531^r



533



532



453



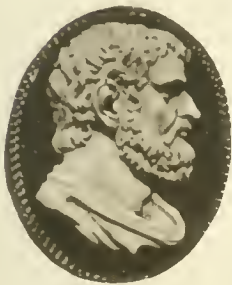
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530



527



529



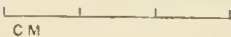
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451^r



503





494

CM



505



516



517

CM



526



108



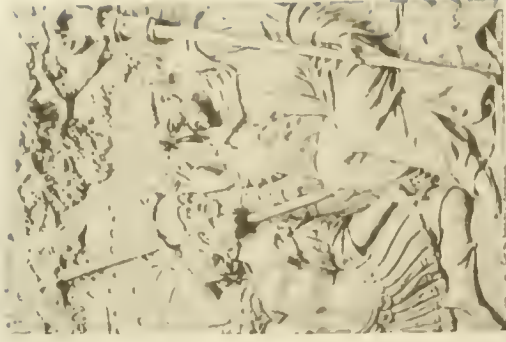
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525



523



490



538



416



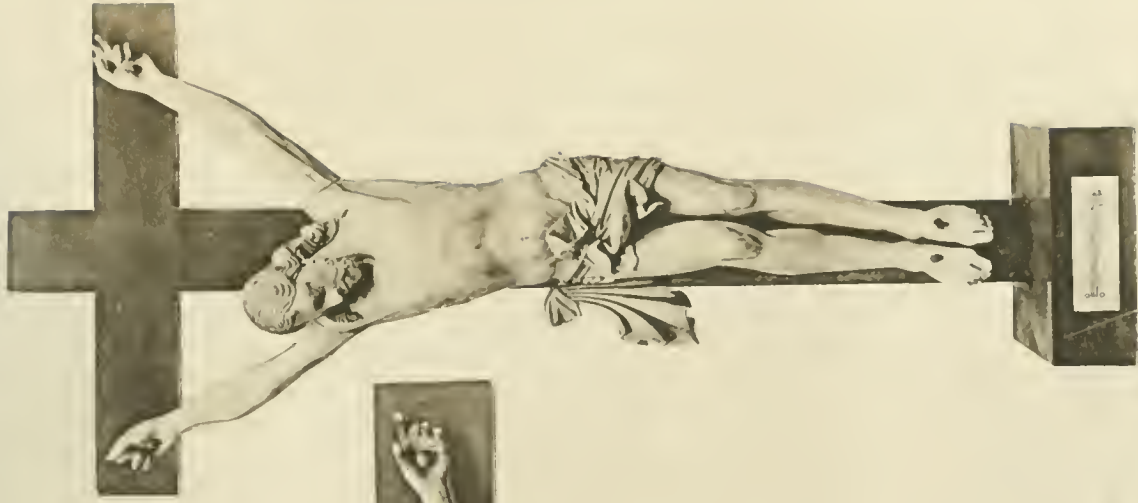
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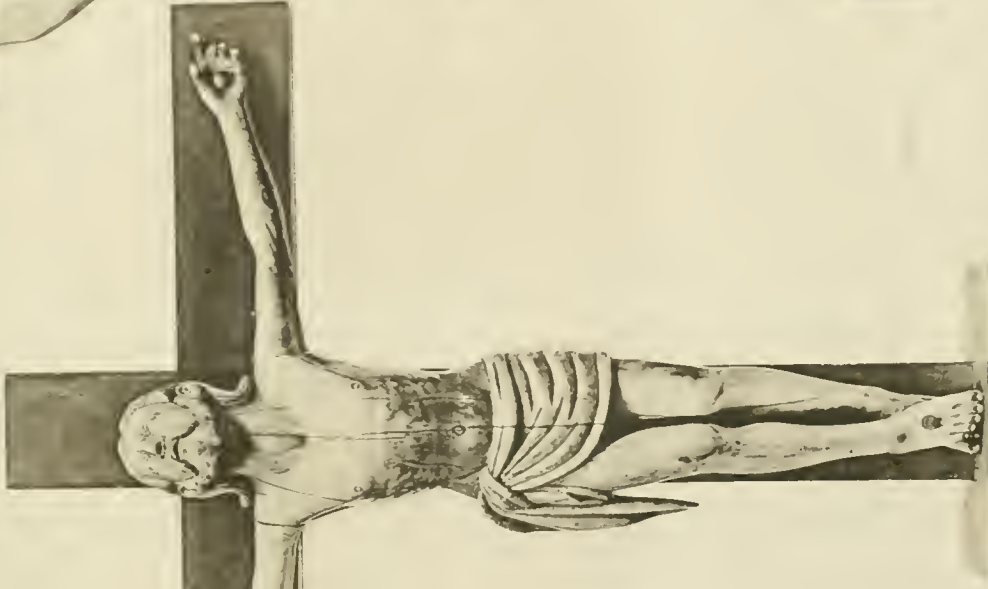
540



539



511



548



513

CM



513



511



512





546

CM



552



556



550

CM



549



551



559



554



558



545



555



537





560



561



565



567

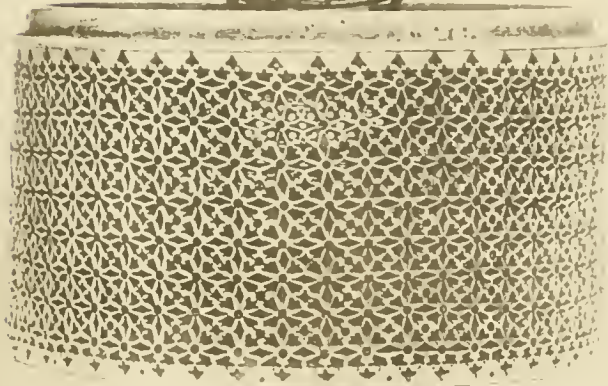


570



571

CM



568



573



574



572

L. 1
CM



576



577



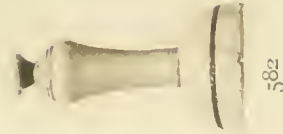
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585



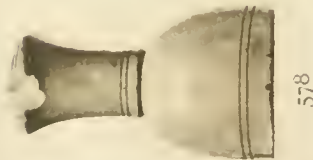
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582



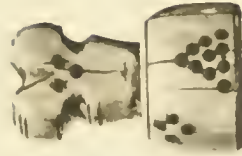
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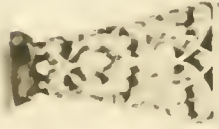
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575



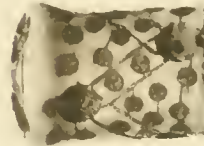
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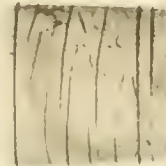
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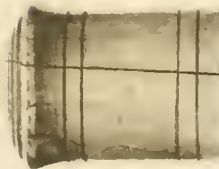
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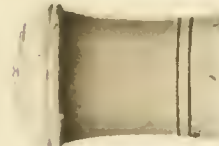
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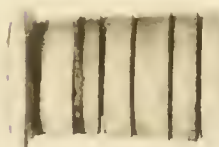
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592



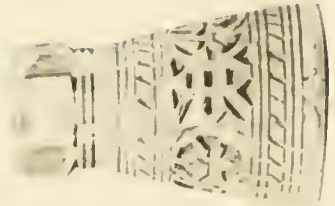
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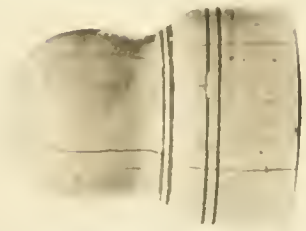
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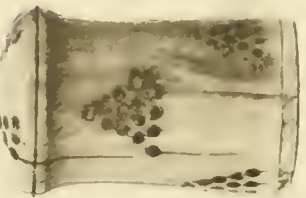
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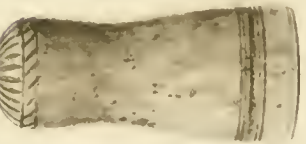
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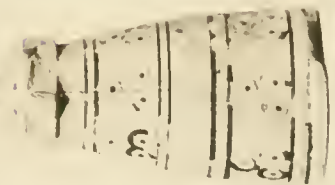
596



588



609



611



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