



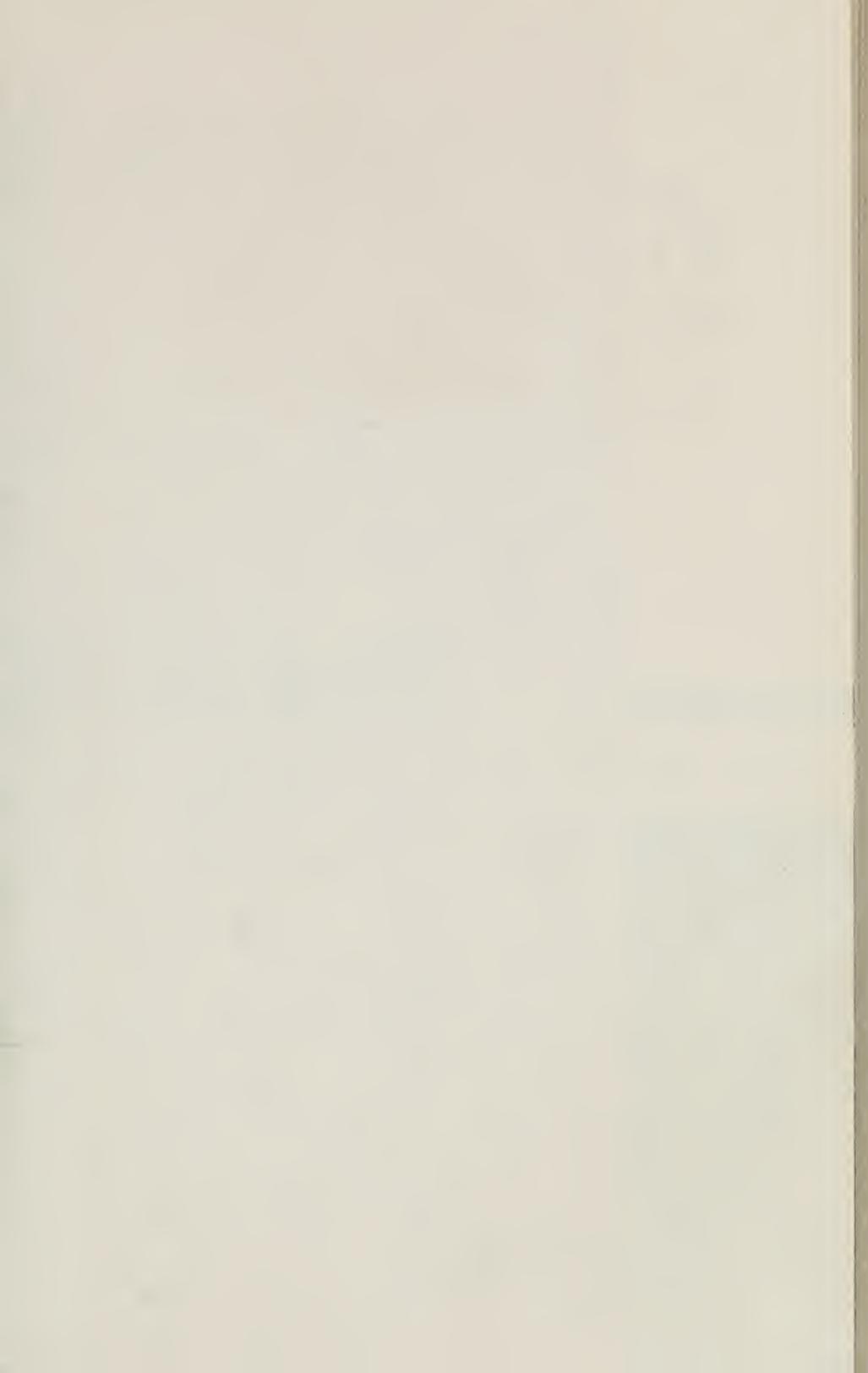


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# BULLETIN

OF THE DIVISION OF  
ART & ARCHAEOLOGY

UNIVERSITY OF TORONTO • DECEMBER 1956 • NO. 24

THE ROYAL ONTARIO MUSEUM  
DIVISION OF ART AND ARCHAEOLOGY

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## FOREWORD

WITH THIS NUMBER of the *Bulletin* we resume publication after a break of one year. The reasons for that lacuna may be of some interest to our readers, and will explain the changes on the cover.

Several changes in internal organization of the Royal Ontario Museum became effective on July 1, 1955. Prior to that date there were three Museums—the Royal Ontario Museum of Archaeology, the Royal Ontario Museum of Zoology and Palaeontology, and the Royal Ontario Museum of Geology and Mineralogy—which, with a Division of Education, coexisted under one roof. They shared a Committee of Directors and co-operated in many ways, but each worked out its own budget, made its own plans, and presented its claims to a great extent independently of the others. The Committee of Directors reported to the Museum Board, which was responsible to the Board of Governors of the University of Toronto.

The reorganized Royal Ontario Museum now consists of four Divisions corresponding to the former three museums and division of education, each presided over by a Head (in the case of the Division of Education, by a Supervisor). The title of the Division of Archaeology has been changed to Division of Art and Archaeology in order to express more clearly the character and scope of its collections. The four divisions are co-ordinated under a new Director of the Royal Ontario Museum, who is responsible for the presentation of a unified budget and for over-all planning. The Director is responsible to the newly constituted Museum Board, which in turn is still responsible to the Board of Governors of the University of Toronto.

It was at first considered advisable that the new, unified Museum should have a single publication representing all the Divisions, and that this might take the place of the *Bulletin of the Royal Ontario Museum of Archaeology*. But discussion during the past year has made it ever clearer that the fields represented in the Museum are so diverse that it is preferable to maintain the organs of the separate divisions, and when possible add a new publication for the whole Museum. With this decision it becomes possible to resume publication of the *Bulletin*, with a slight change in the title indicating the change in the Museum's organization.

Catalogues of two of our Special Exhibitions—"Over the Rockies" and "The Art of Fine Printing: The Bible in Print"—have been sent to our subscribers, so that they should not be left for a whole year entirely without publications from this Division.

The new *Bulletin* will show few changes in format or intent. Publication

will continue on a semi-annual basis (December and June). We trust that the *Bulletin* will continue to find a favourable reception, not only among other Museum specialists, but by the interested public generally.

A. D. TUSHINGHAM, *Head*  
*Division of Art and Archaeology*

*November 1956*

## THE JERICHO LIVING-ROOM AT THE CANADIAN NATIONAL EXHIBITION, 1600 B.C.-A.D. 1956

BECAUSE they have brought spectacular fresh evidence to bear on the beginnings of civilization in the Near East the excavations at Jericho have recently attracted public notice throughout the world. The people of Ontario have been particularly well informed about these exciting discoveries. Last winter, as a result of the generous support of the *Toronto Globe and Mail*, the Royal Ontario Museum collaborated with the British School of Archaeology in Jerusalem, which had been excavating at Jericho since 1952 under the direction of Dr. Kathleen M. Kenyon. The Museum contributed the following personnel to the expedition: Dr. A. D. Tushingham, Head of the Museum's Division of Art and Archaeology, who had already dug at Jericho for two seasons as Assistant Director of the excavations; Winifred Needler, Curator of the Museum's Near Eastern Department; W. J. A. Power, a graduate student in Oriental Languages, who had been an excavator at Jericho in 1955; and David Spurgeon, Staff Reporter on the *Toronto Globe and Mail*. Mr. Spurgeon's series of articles describing the work at Jericho from the end of January to the beginning of April was followed on August 9 by Miss Kenyon's summary of the season's work, written expressly for the *Globe and Mail*. Then, on the inspired initiative of Mrs. Elsa Jenkins, Manager of Women's Activities at the C.N.E., the Museum co-operated with the Canadian National Exhibition in the production of the Jericho living-room of the Middle Bronze Age, seen by thousands of visitors to the big annual fair (August 24 to September 8). Again the *Globe and Mail* was the sponsor, and not only financed the project but gave it excellent publicity.

With all this unprecedented publicity about Jericho it may seem superfluous to describe the reconstruction of the Jericho living-room here. Nevertheless, we believe that it is worthy of serious record as a problem in popular archaeological interpretation. Those who saw it at the C.N.E. may be curious about the work that went into its planning and preparation; and to many of our readers living at a distance from Toronto this account may prove interesting both for the ancient material itself and for the manner of its presentation.

Maria de Nagay, as display artist for the Women's Division of the C.N.E., was responsible for setting up the exhibit. The Museum was asked to collaborate with advice and information, to ensure archaeological authenticity. The success of the project was due in large part to the good taste, creative imagination, and enthusiasm of Mrs. de Nagay and her assistant Carol

Bleackley. Mr. H. Swabey, cabinet-maker at the C.N.E., faithfully reconstructed the wooden furniture with consummate skill.

The project took definite shape early in July, when Mrs. Jenkins and Mrs. de Nagay came to the Museum to discuss the possibility of having a Jericho display in the "Women's World" at the C.N.E. We immediately remembered Michael Rickett's reconstruction on paper of a family scene in a Jericho living-room of the Middle Bronze Age (about 1600 B.C.). This official reconstruction by the draughtsman of the expedition was published in the *Illustrated London News* of July 24, 1954, in one of Miss Kenyon's many illustrated articles about the Jericho excavations. Here was something that could be translated into three dimensions in the limited time at our disposal. In the same article were detailed drawings of some of the wooden furniture. From the Museum's Near Eastern collections, so recently enriched by objects from this very spot, could come most of the other objects in the room, including the personal ornaments and possessions of the inhabitants. Of course, we did not intend to show exactly the same pottery forms and minor objects, but we knew that we possessed ample material of the period for an authentic and informative display. An airmail letter was immediately dispatched to Miss Kenyon informing her of the proposed exhibit. She generously gave her consent and sent copies of the drawings for the use of the C.N.E. artists who were to execute the work. The final result was the reconstruction shown on Plate 1.

The outstanding problem was how to represent the inhabitants of the room. Clothes dummies might have been borrowed or rented but none exists with a head suitable for the purpose. Moreover, something less realistic seemed to be called for, something that would help to kindle the visitor's imagination to take the immense leap into the past, without distracting his attention from the furnishings of the room. Mrs. de Nagay's decision was a happy one: she executed very free renderings of human figures in ceramic relief-sculpture on the wall of the room, and draped them. Feeling that the occasion demanded warmth, colour, and movement, she designed two of the figures as casual music-makers with lyre and reed pipe, and she clothed all of them in hand-painted monk's cloth to represent woollen garments consisting of narrow strips woven in bright colours and sewn together. This was a type of dress that was known in Palestine a century or two earlier, according to Egyptian wall-paintings, and may well have survived until the time of our living-room. Because of the predominance of pottery in the display, as well as the universal interest in the subject, she wanted to show a potter at work. Although this scene was scarcely in keeping with a living-room, its position at one side of the space and the highly impressionistic treatment of the figures prevented it from seeming out of place. For these changes in the human figures we referred her to the wall paintings of Egyptians who were near-contemporaries of our Jerichoans. It was decided at the last moment to engage two models

one for each of the C.N.E. work-shifts, in order to enliven the scene still further. These girls, twelve and seventeen years old, wore the same patterned dress as the ceramic figures and helped to distribute leaflets.

Roughly squared ceiling beams were supported by two undressed cedar posts at the front of the booth. The freely rendered scene in the window-opening on the left suggests a view of sun-lit mud-brick buildings under a blue sky and contributes to the mood of the room. It was painted by Carol Bleackley.

The four pieces of furniture reconstructed in cedarwood from the drawings of the British School of Archaeology were a sensational success (Plate 2A,B,C). In many admiring comments overheard, they were favourably compared with the modern furniture in the neighbouring booths. The table received most attention. Its three-legged design, well suited to the uneven mud floor, obviously appeals to the modern eye, and so do its general proportions, suitably low for people seated on the ground yet high enough for use with the rare seats that were then still a mark of wealth. Its channelled border, best seen in Plate 2D, was made from separate pieces of wood skilfully mortised on. Great interest was also shown in the three other pieces, with seats of interwoven string (the string seats were reconstructed on the evidence of ancient Egyptian furniture). The furniture shows some faint Egyptian influence, but the curved legs, suggestive of the Egyptian lion-footed furniture-legs on ribbed bases, all turn inward, and the time-worn motif has been translated into a pleasingly abstract form. The bed is illustrated only in the photograph of the room (Plate 1); it is 72 inches long by 22 inches wide by 15 inches high.

The beauty of the Museum's Middle-Bronze-Age pottery from Jericho was also greatly admired in the congenial setting of the reconstruction, where it seemed to come to life. The vessels are unglazed and are seldom decorated except with a highly polished slip (liquid mixture of clay and water), but the great storage jars, the sturdy jugs, and the graceful vases, cups, bowls, and platters still please the eye and seem even today perfectly suited to their various functions. A few pieces were the object of special curiosity, for example, the elongated "dipper" juglet suspended on a forked stick over the mouth of a large jar, ready to remove some of the latter's (originally) liquid contents. The vessel that attracted most attention, however, was the simple open-spouted saucer-lamp, in which olive-oil fed by a fibre wick was kept burning for the duration of the fair. In spite of the electric lighting in the booth, this lamp shed a warm and welcoming light.

The wooden dish (Plate 2D) was reconstructed according to fragments of similar dishes found in Jericho tombs. The basket is Egyptian, roughly contemporary with the room, and is almost identical with specimens found at Jericho, which are in a far more fragile condition. The handles of a bronze dagger, axe, and single-edged knife, all Palestinian and of the

period, were restored in the Museum's workshops according to evidence from other excavations. For the adornment of the human figures the Museum also provided objects of the period: bead necklaces, a scarab-seal set in a bronze ring, and a bronze garment-pin with the characteristic perforation to attach the string securing the pin to the dress. Missing from the photograph is a strip of ancient matting, which lay in front of the table during the fair. Like the basket, it came from the Museum's Egyptian collection. It is of approximately the same period as the room and is identical with fragments of matting found at Jericho. The Jericho excavations provided evidence for the reconstruction of a wooden trinket-box with bone inlay, which had been planned for the room.

According to Mrs. de Nagay's plan, the Museum arranged supplementary exhibits in two square show-cases flanking the reconstructed living-room. These exhibits, which were well provided with explanatory labels, consisted of related material from the Museum's Near Eastern collections. The twin show-cases filled the outer angles of the booth, which lay strategically across the end of a block of booths exhibiting modern house-interiors. The outer sides of their bases were thus in a suitable position to carry four large illustrated label-panels intended to explain the whole exhibit. Since these label-panels had to be placed below eye-level they were sloped for easy reading between the show-cases and the twenty-four-inch-high footboard of the booth. The show-cases, which were lent by the Museum, each had a glazed area thirty-two inches high by twenty inches square. Since the material that we proposed to show in them could not be easily and attractively arranged to fill the total height, we masked their tops with ten-inch-wide horizontal panels inside the glass. On each of these four panels facing the public we placed three blown-up photographic colour-prints illustrating the Jericho scene, including the excavations. A scale drawing of the show-cases, the footboard, the large label-panels, and the panels carrying the colour photographs had to be prepared in order to ensure the right proportions of all parts of the display. The biggest problem was to select and organize the ancient material to be placed under the glass, so that it should perform the dual function of presenting evidence for the reconstruction of the living-room and of supplying additional information about the life of the family who lived in this room.

The two show-cases, with the four large label-panels, attracted no less interest than the living-room itself. They were, in fact, essential to a full appreciation of the reconstruction.

Among these supplementary exhibits we showed actual fragments of a wooden table excavated from a Jericho tomb. Its label explained that before the pieces were removed from the tomb in which they were found they were studied along with all the remaining traces of the table and their position was carefully recorded. Thus the visitor was graphically reminded of the archaeological work that lay behind the reconstructed furniture.

Shown in the same manner were fragments of a wooden dish similar to the dish reconstructed by Mr. Swabey for the room (Plate 2D), and fragments of bone inlay from a wooden trinket-box.

The food and drink of the room's inhabitants were illustrated by wheat from the Jericho of the period; by a dipper juglet bearing remains of the liquid contents (not yet analysed) of the jar in whose mouth it had been suspended; by dried pomegranates, dates, figs, and grapes from an ancient Egyptian tomb (traces of these fruits were found in Jericho tombs); by a juglet that may have contained olive-oil; and by a photograph of a platterful of mutton found in a Jericho tomb. The label that described and explained these items summarized what is known about food in the Jericho of that period.

Other small objects placed in the show-cases illustrated different facets of our family's life. There were, for example, a tiny gypsum perfume-bottle in the form of a pomegranate; a fragment of a decorative wooden comb; bronze finger-rings; glazed steatite scarab-seals; bone spindle-whorls; a small bronze chisel; a gold garment pin; and beads of carnelian, amethyst, turquoise, and faience. A pottery female figurine, probably a household goddess, was displayed as a kind of representational art that must have been familiar to our Jericho family. All of these objects came from the Museum's Palestinian collection and belong approximately to the period of the living-room, but not all came from Jericho.

Slightly more remote from the family was a small exhibit illustrating the forms of writing known in the Jericho of that day, since writing was practised only by professional scribes. In addition to actual specimens of Egyptian and cuneiform writing, we showed a photograph illustrating the new alphabetic writing that was probably invented in Palestine or neighbouring regions about the period of our room.

Most of the twelve colour photographs mentioned above were taken at Jericho by Dr. Tushingham. They were simple to arrange, for they spoke for themselves and each carried its own short caption. They could be enlarged, moreover, to a given size. On the other hand, the twenty-two illustrations used on the large label-panels and in the show-cases presented problems in organization and arrangement. They were selected from the Near Eastern Department's picture file and then trimmed for attractive layout. Most of them were originally culled from superfluous copies of the *Illustrated London News* containing Miss Kenyon's articles on Jericho, over the past four years. Their selection and integration into the scheme of the labels could not be separated from the drafting of the explanatory text.

The four large label-panels explaining the reconstruction will now be described. Recalling them in some detail may help the reader to appreciate the project.

(1) *Jericho*. A map of the Near East, giving the location of Jericho; an

air photograph of the ancient mound, taken by the Arab Legion Air Force; and a group of three photographs showing the excavators at work. The text described the circumstances of the Museum's participation in the Jericho excavations and stated that these excavations, over many seasons including last winter, had made possible the reconstruction of the living-room. The archaeological methods and techniques exemplified at Jericho were mentioned, and also the general importance of the site, including its tremendous significance for a reevaluation of the beginnings of human history; even the scanty evidence for the Jericho of Joshua's day was briefly noted.\*

(2) *The town of Jericho about 1600 B.C.* A perspective drawing of the town of about three thousand people, as published in Miss Kenyon's article in the *Illustrated London News*, May 19, 1956. Two smaller illustrations are photographs of the excavation showing (a) the great plaster-faced defensive bank (glacis) girdling the walled town and (b) a street with the remains of houses having walls of sun-dried brick and floors of beaten earth. The text described the ancient town, its houses, its fortifications, and its immediate surroundings, including the spring which was responsible for the town's existence. It also reminded the visitor that this was the time of Abraham, who may have seen Jericho during his wanderings.

(3) *Some of the objects of daily life as they were found in tombs of the period.* Photographs from the excavations showing fragments of wooden furniture in their original position, a dipper juglet in the mouth of a jar, pieces of ivory inlay, a fragment of textile, and an almost complete comb. The text explained how important for a reconstruction such as ours is the careful recording of tomb evidence at the time of excavation. It mentioned the religious beliefs that induced the Jericho people to bury food and drink and objects of daily use in their tombs for comfort in the next world, thus preserving information about life in their homes until the present day.

(4) *A Palestinian as pictured by his Egyptian contemporaries, about 1800 B.C.* A colour reproduction from the painting in the tomb of Khnemhotpe at Beni Hasan. This picture introduced the subject of the physical appearance of the Jericho people and their mixed racial stock. The text also pointed out the supplementary evidence from Egyptian tombs used in our reconstruction: (a) the ancient wall pictures and (b) the objects of more perishable material, which have been preserved so much better in Egypt on account of an extremely dry climate.

It was clear that hundreds of visitors at the C.N.E. Jericho exhibit were intensely interested in the research and in the archaeological techniques

\*For detailed accounts of the excavations at Jericho and their scientific results the reader is referred to Miss Kenyon's preliminary reports in the *Palestine Exploration Quarterly*, which have appeared regularly between 1952 and 1955. For the exciting 1956 expedition, in which the Museum participated, see Miss Kenyon's articles in the *Illustrated London News*, May 12 and 19, and October 13, 1956, and in *Antiquity*, December, 1956.

responsible for re-creating this daily life in the far-distant past. Museum workers are familiar with the fact that the average visitor is more sceptical than the specialist. The public is entitled to evidence that antiquities are everything that they are purported to be. At the C.N.E.—as so often in the Museum—the evidence itself was a popular success. The crowds who saw the exhibit at the fair seemed to have caught some of the true fascination of archaeology. They were made aware that ancient objects which are at first sight insignificant are often capable of yielding an infinite amount of exciting information about their original form and environment, to anyone with normal curiosity, imagination, and reasoning powers.

For the planning of any exhibit, location and area are major factors, and therefore much of the work that went into the C.N.E. Jericho living-room could not be used again. We have not yet been able to arrange a comparable Jericho exhibit within the walls of the Museum. Lack of space has been the chief difficulty and there is also the problem of time. We look forward, within the next few months, to organizing a smaller exhibit to illustrate daily life in ancient Jericho, and this will be on view in the Museum's Palestine Gallery. We hope to have a full-scale reconstruction of the Jericho living-room when enlarged gallery space permits. In the meantime, this record of last summer's Jericho exhibit expresses the Museum's satisfaction with the co-operative venture, and its deep gratitude to the British School of Archaeology in Jerusalem, to the Toronto *Globe and Mail*, and to the Canadian National Exhibition.

WINIFRED NEEDLER

A MANUSCRIPT OF THE "DE PHILOSOPHIAE CONSOLATIONE"  
OF BOETHIUS, IN THE ROYAL ONTARIO MUSEUM (No. 951-153)

THIS INTERESTING, although somewhat enigmatic, manuscript of forty-six folios (Plate 3) is written on good parchment ( $8\frac{1}{2}'' \times 5''$ ), with the gatherings arranged in quaternios; fleshside of the parchment faces fleshside with the hairside out. The ruling is with a dry point. The text is copied in one column ( $6\frac{3}{4}'' \times 2\frac{1}{2}''$ ), with thirty-eight lines to the column.

Two different hands are in evidence, the one from folio 1recto to line 3 of 39recto; the second continues to the end of the text. With the change of hands there is also a change of both pen and ink. The first scribe used a light brown ink, the second a much darker one. Both hands are clear and easily readable, and appear to belong to the same period. Originally, no attempt was made to number either the gatherings or the folios; this has been done in pencil in a modern hand. A mediaeval scribe of the thirteenth or fourteenth century has numbered the books; there is, however, one error: book IV begins on folio 29recto and not on folio 24recto as noted by the scribe.

Two annotators were at work throughout the volume; the hands are contemporary with those of the text itself. The first used a light brown ink, the second a darker one. There is a third set of marginal notes, written in a much later hand, which are scarcely more than a sporadic index, such as *contra se laudantes* etc.

The ornamentation is a simple pen-sketching, confined to a very few lettrines and to red-coloured initials. The lettrines are quite uninspired, the designs of which belong to the eleventh-twelfth centuries. The initials have been added by an illuminator of a much later period, as is evidenced by the flattening and closing of the letters. In many cases, the blanks left for these letters have not been filled in; this is especially true of the last twenty-two folios.

The binding is modern and was evidently done for Sir Thomas Phillipps, Middle Hill, England; a notice on one of the fly-leaves makes this fact clear.

Much of the history of the manuscript is unknown; however, it might be worthwhile to set down what information is available at the present moment.

The first datum we have is taken from a notice on the upper margin of folio 1recto which reads: *Collegii Agen Societ. Jesu Cat. Ins.* This, I take it, means that the manuscript was registered in the catalogue of the Institute of the Jesuit College at Agen in the département Lot and

Garonne. The College at Agen was founded toward the end of the seventeenth century and closed, never to be reopened, with the suppression of the Jesuits in France in 1764. The contents of the library were dispersed and their fate is not yet determined. It is interesting to note that books from Petrarch's library found their way to the College at Agen.<sup>1</sup> Likewise we know that Petrarch did possess a copy of Boethius' *De Consolatione*,<sup>2</sup> which has not yet been tracked down. Although the evidence is very scanty, nonetheless it is not impossible that the present manuscript actually belonged to Petrarch. A careful examination of the *marginalia* has produced one striking resemblance to a manuscript known to have belonged to Petrarch. The margins of the work contain many designs of a hand with a long index finger pointing to texts which the reader deemed important. Such a practice was not uncommon in the Middle Ages; yet the manner of tracing the hand, showing a good deal of the wrist with a realistic attempt to reproduce a cuff, not only resembles, but is almost identical with, those found in a Paris manuscript of the *Letters of Abelard and Heloise*, which no one doubts to have belonged to Petrarch.<sup>3</sup> A comparison of the late *marginalia* with the handwriting of Petrarch has not been too convincing.<sup>4</sup> There is, however, enough evidence, I think, to warrant further investigations.

The next available information is to the effect that the manuscript was bought by Sir Thomas Phillipps at a Sotheby sale in London, March 14-17, 1825. It is listed in the sale catalogue as number 405, under the general heading of *The Property of Another Foreigner*.<sup>5</sup> The foreigner in question was a certain abbé Celotti, whom I have been unable to identify. I am grateful to the Rev. Bernard Fisher, Keeper of the Archives of the Archdiocese of Westminster, who was good enough to consult the official records of the time, but to no avail. The manuscript is described in the sale catalogue as follows: *Boethius de Consolatione, cod. membr. in 8vo, saec. XIV*; in the catalogue of the Phillipps' collection as: *1001, Boethius, de Consol. Philosophiae, f. v. saec. XIV*.<sup>6</sup>

The manuscript next appears at a London sale in 1946. In this connection I should like to quote the following letter, dated April 1, 1955, which Messrs. Bernard Quaritch Ltd. were good enough to send me: "This was bought by us as direct from the Phillipps collection. It was lot 25 in Sotheby's sale of July 17, 1950, and was included in a selection of manuscripts sold under the heading of *Bibliotheca Phillippica. Manuscripts from the Renowned Library Formed by the Late Sir Thomas Phillipps, Bart., F.R.S. etc. of Middle Hill*. In actual fact the residue of the Phillipps library was bought by a London firm of booksellers in 1946 and the manuscripts sold at Sotheby's were actually the property of these booksellers, and were no doubt sold in order to get back some of the purchase money." The Royal Ontario Museum of Archaeology bought the manuscript from Bernard Quaritch Ltd.

The text is witness to an excellent tradition, being very closely related to Ms. P (Paris, *Bibliothèque Nationale*, ms. lat. 7181) of a ninth-century French origin.<sup>7</sup> There are, of course, some variations, but generally unimportant ones; the most frequent variants are of word-order; the copyist did have difficulty with the Greek quotations; although some are done correctly enough, most of them are either corrupt or omitted entirely.

In spite of the statements in the catalogues, I am inclined to date the manuscript as belonging to the first half of the twelfth century; there are difficulties, yet the clarity of the script and the lack of any tendency towards the broken strokes, indicative of the beginnings of Gothic, would seem to require an earlier dating. The letter forms are uniform and the abbreviations regular throughout. The *ae*, *et*, and *de* ligatures are those normally found in the twelfth century. Also worth noting is the existence of a rough-breathing sign for *h* as in line 3 of folio 1 verso, *inexauste*. Punctuation is limited to the question mark and the point. The above characteristics have led me to assign the manuscript to the twelfth century. Reservations must be made, however, for those elements which have been added later. It is true that many scribes of the late fourteenth century imitated post-Carolingian models; generally there are enough traits to allow a ready judgment on this fact; no such traits are in evidence in the present manuscript.

It has been possible to identify several of the glosses. The first set, done in light brown ink, seem to have been taken from Adalbold of Utrecht (d. 1027), and the second set, in darker ink, from William of Conches (d. 1154).<sup>8</sup> The comments on the metre appear to have come indirectly from Lupus of Ferrières (d. ca. 862).<sup>9</sup> At the end of the text, forty-four lines of the Prologue to William of Conches' Commentary on the Consolation have been copied. A comparison of this text with the portion published by Jourdain shows several variants.<sup>10</sup> The commentary of William of Conches was written ca. 1125.

J. REGINALD O'DONNELL  
*Pontifical Institute of Mediaeval Studies*

#### NOTES

1. E. Pellegrin and G. Billanovich, "Un manuscrit de Cicéron annoté par Pétrarque au British Museum," *Scriptorium*, VIII (1954), 115.
2. P. de Nolhac, *Pétrarque et l'humanisme*, II (Paris, 1907), p. 294.
3. Paris, *Bibliothèque Nationale*, ms. lat. 2923, fols. 1-60; cf. de Nolhac, *op. cit.*, II, p. 217.
4. Manfredi Porena, *Il Codice Vaticano Lat. 3196, Autografo del Petrarca* (Rome, 1941).
5. *A Catalogue of Hebrew, Greek and Latin Ancient Manuscripts, the Property of the Abbé Celotti, Sold by Sotheby, March 14-17, 1825.*

6. *Catalogus Librorum Manuscriptorum in Bibliotheca D. Thomae Phillipps* (Middle Hill, 1847), p. 12. Dr. Richard Hunt, Keeper of Western Manuscripts in the Bodleian Library was kind enough to supply me with the information in the above two notes.
7. Cf. William Weinberger, "Anicii Manlii Severini Boethii Philosophiae Consolationis Libri Quinque," *Corpus Scriptorum Ecclesiasticorum Latinorum*, LXVII (Vienna, 1934), xix. Also B. Kottler, "The Vulgate Tradition of the *Consolatio Philosophiae* in the Fourteenth Century," *Mediaeval Studies*, XVII (1955), 209-214.
8. P. Courcelle, "Etude critique sur les commentaires de la consolation de Boèce (IX-XV siècles)," *Archives d'histoire doctrinale et littéraire du moyen âge*, 14<sup>e</sup> année (1939), 129. Also J. M. Parent, *La doctrine de la création dans l'école de Chartres* (Paris, Ottawa, 1938), pp. 122ff.
9. Cf. R. Peiper, *Anicii Manlii Severini Boetii Philosophiae Consolationis Libri Quinque* (Leipzig, 1871), pp. xxv-xxviii.
10. Ch. Jourdain, "Des commentaires inédits de Guillaume de Conches et de Nicolas Triveth sur la consolation de la philosophie de Boèce," *Notices et extraits des manuscrits de la bibliothèque impériale et autres bibliothèques*, XX, 2 (Paris, 1865), 47.

## THE RICE LAKE SERPENT MOUND GROUP

FOR OVER SIXTY YEARS a significant group of mounds in southeastern Ontario has been the subject of much local public curiosity and some more widespread scientific interest. These mounds are located at Roach's Point on the north shore of Rice Lake, immediately west of the confluence of the Indian River (Plate 4). Rice Lake, as part of the Trent Water System, was on an important aboriginal route linking eastern Lake Ontario with Georgian Bay and Lakes Michigan and Superior to the West. Until the water level was raised a few decades ago for navigational purposes, great marshes of wild rice teeming with wildlife extended for miles up and down the shore from the site. These conditions are reflected in the numerous areas of Indian occupation to be found on the level sites along the north shore of Rice Lake.

The district has for many years been a favourite location for excursions and picnics with associated digging for "relics." Such activities were in most cases superficial, although it cannot be denied that some irreparable damage has been incurred.

The first official investigation of these mounds was made in 1895 at the request of the owners of the property. In that year Dr. David Boyle, the Provincial Archaeologist, undertook an examination of the mounds to substantiate his belief that they were only natural glacial remains. Dr. Boyle made a narrow test trench through the "Egg" and additional ones partway into the "Serpent". He discovered, in addition to a number of inclusive burials, ample evidence to convince him of the artificial origin of the mounds. It was then that Dr. Boyle became aware of the serpentine shape of the largest tumulus of the group, and in his report he drew a comparison between this "Serpent Mound" and the Great Serpent Mound of Ohio.

Some fifteen years later, Professor Henry Montgomery began what he intended to be a complete excavation of the group. However, we are told, after a season of sporadic work his desire for showpieces led him elsewhere.

The Serpent Mound Group (Plate 5), located three miles south of Keene, Ontario, comprises at least nine mounds ranged along the edge of a grassy flat-topped hill that drops away on three sides to Rice Lake some sixty feet below. The eastern slope of Roach's Point is rather steep and covered with oak woods, the trees extending westward nearly to the tail of the serpent, while the level hilltop and more gentle western descent are open grassland, dotted with small haw bushes. Standing by the mounds one can look for several miles up and down the lake, and see a

number of neighbouring islands. The most imposing mound of the group is the serpentine effigy ("E") just under two hundred feet in length, and varying from twenty to forty-five feet in width and from four to seven feet in height. Immediately in front of the eastern end or "Head" is a somewhat truncated oval mound ("F") referred to as the "Egg." Beyond and in line with this is a smaller conical structure ("G"). Five more are ranged along the downhill side of the Serpent and the ninth mound lies some one hundred feet north of the tail.

A number of disturbed zones in the flat area directly north of the mounds indicate other possibly related features.

On the lower part of the slope east of the mounds an extensive deposit of *Unio* shells is revealed by groundhog burrows and tree-falls. This forms part of an almost continuous band of habitation refuse along the mile of shore adjacent to the site. Such debris, extending in places out into the shallows, indicates that much of the aboriginal occupation was on the shore of the lake as it existed then, and that some of the village area has been flooded in the past half-century.

During the sixty years that have elapsed since Boyle first visited the site and compared it with the mounds of Ohio there has been a continuous, although sometimes weak, local clamour for exploration. This particular mound group is unique and important in containing the only effigy mound known to exist in Canada and one of the very few serpent effigies on the continent. Interest created by these structures has been enhanced by the finding, in the Rice Lake district, of a number of artifacts pointing to Adena or Hopewellian relationships.

In early 1955 interest had again been sufficiently aroused in the higher government levels that plans were formulated to develop a Provincial Park here and begin an extended excavation programme. Archaeological work was scheduled to commence in June 1955, under a grant from the Ministry of Education, through the University of Toronto, to the Royal Ontario Museum. Mr. Kenneth E. Kidd, Curator of Ethnology, represented the Museum in making necessary arrangements for obtaining a field crew. However, unavoidable legal details involved in leasing the land from the owners, the Hiawatha band of Mississauga Indians, delayed work until August 1 of that year. During the remaining three weeks of the season a field crew of seven Canadian students began surveying and contouring the archaeological area and preliminary excavation. Mr. Jack Ferguson, a University of Toronto graduate student, served as Assistant Field Director for the season and handled most of the surveying.

In the absence of accessible government bench marks, four steel and concrete markers were placed 200 feet apart in the form of a square, adjacent to the mounds. These were designated BM#1, BM#2, BM#3, and BM#4, respectively. From these monuments a grid system of 100'  $\times$  100' Divisions and 50'  $\times$  50' Subdivisions was extended to include

the entire point. Each subdivision is further divided into numbered 5' × 5' excavating units. Bench Mark #2 was assigned an arbitrary elevation of 100' and all subsequent elevation data are given in reference to the elevation of this marker. By this means it is possible to refer any particular spot on Roach's Point to its position in the grid, and thus better perceive its relation to the site as a whole.

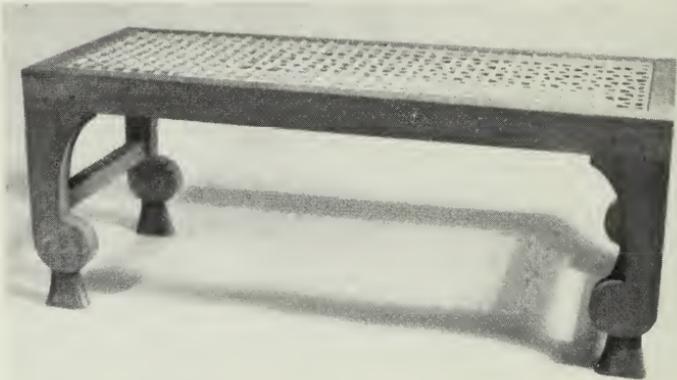
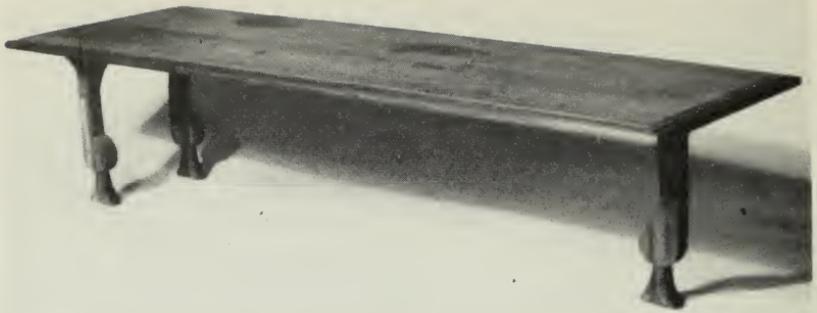
An east-west trench fifteen squares long was excavated through Mound "H" during the 1955 season. This mound was known to have been extensively looted in earlier years, and was chosen for preliminary excavation in order to obtain a preview of soil conditions within, and adjacent to, the mounds. The trench was excavated from both ends simultaneously, and was so oriented that it would commence well outside the mound limits. The west end was designed to bisect a north-south line of demarcation thought to represent the dead furrow of a ploughed field on the slope immediately west of the mound. This proved to be a correct supposition and eliminated any possibility of its being an archaeological feature. The area of disturbance toward the centre of the mound indicated that the pit dug into the top of the mound by relic hunters had been quite large. Human bones were found in this earlier backfill, proving that burials had been encountered and shovelled out. Evidence was also obtained that this pit had been utilized in recent years as a duck-hunters' blind. Prolonged extensive groundhog activity was noted throughout the mound section of the trench. A minimal amount of cultural material was recovered, none of it of any diagnostic value.

The 1956 season extended from June 15 to August 15, with eight Canadians and seven Americans making up the regular crew. These were supplemented by several individuals who joined the field party for periods ranging from a few days to two weeks. Mr. Richard B. Johnston of Indiana University acted in the capacity of Assistant Field Director and Mr. John Sullivan of Toronto served as Interpreter for the Parks Department.

Present investigations are made possible through the co-operative efforts of the Serpent Mound Foundation of Peterborough, the Division of Art and Archaeology of the Royal Ontario Museum, and the Ontario Division of Lands and Forests. Besides obtaining technical information on an interesting and important group of mounds, the project performs several other functions. Being now included in the new Serpent Mound Provincial Park, the mounds are insured a lasting protection against unauthorized and unqualified digging. The importance of the site in attracting tourists, and the increased opportunity of stimulating the interest of the general public in archaeology may be seen in the number of visitors to the site during the 1956 season. More than 10,000 persons were reported to have visited the excavations, these representing, in addition to people from all parts of Ontario, travellers from other provinces as well as from a number of foreign

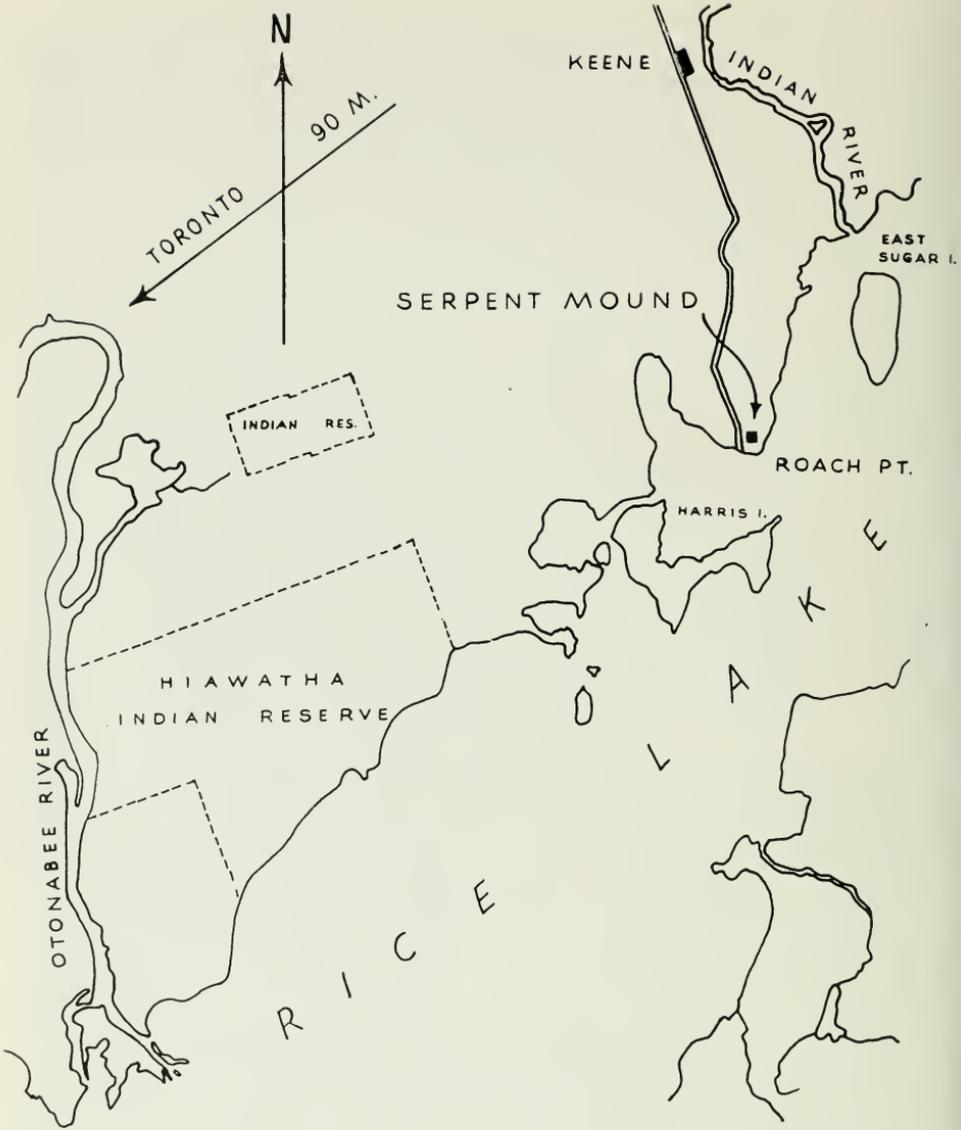


A living-room in Jericho about 1600 B.C. Reconstructed at the Canadian National Exhibition, 1956. (Photograph courtesy of the Toronto *Globe and Mail*)

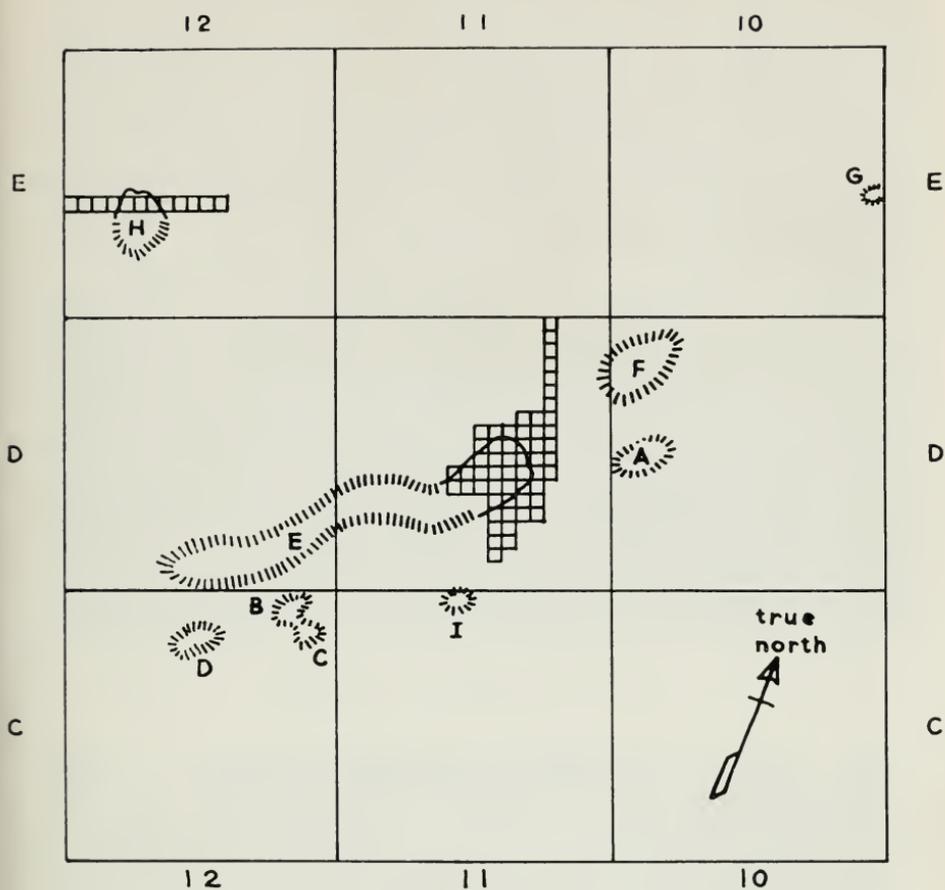


Wooden furniture for Jericho living-room at the C.N.E., reconstructed in cedarwood by H. Swabey: A (*top*). Three-legged table; length 59½ in., width 20 in., height 14 in. B (*middle*). Bench; length 40 in., width 16 in., height 16 in. C (*bottom left*). Stool; seat 16½ in. square, total height of legs 20 in. D (*bottom right*). Wooden dish resting on the table shown in A above; diameter at rim 16 in., depth 2½ in.





Sketch map of the Serpent Mound district. The mounds lie at the tip of Roach's Point



ORIENTATION and DESIGNATIONS  
of the  
SERPENT MOUND GROUP  
and  
areas excavated during 1955-56  
shown by small squares

Plan of the excavation site, showing the relationship of the mounds and the areas already opened



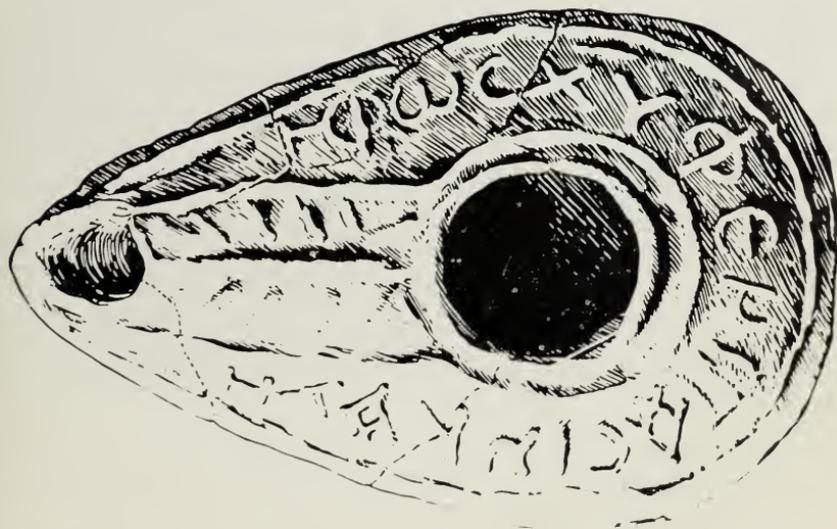
A. General view of the excavation site looking southwest. Initial trench from north can be seen. Photograph taken from Mound "F," showing the serpent in entirety and the camp headquarters at the left



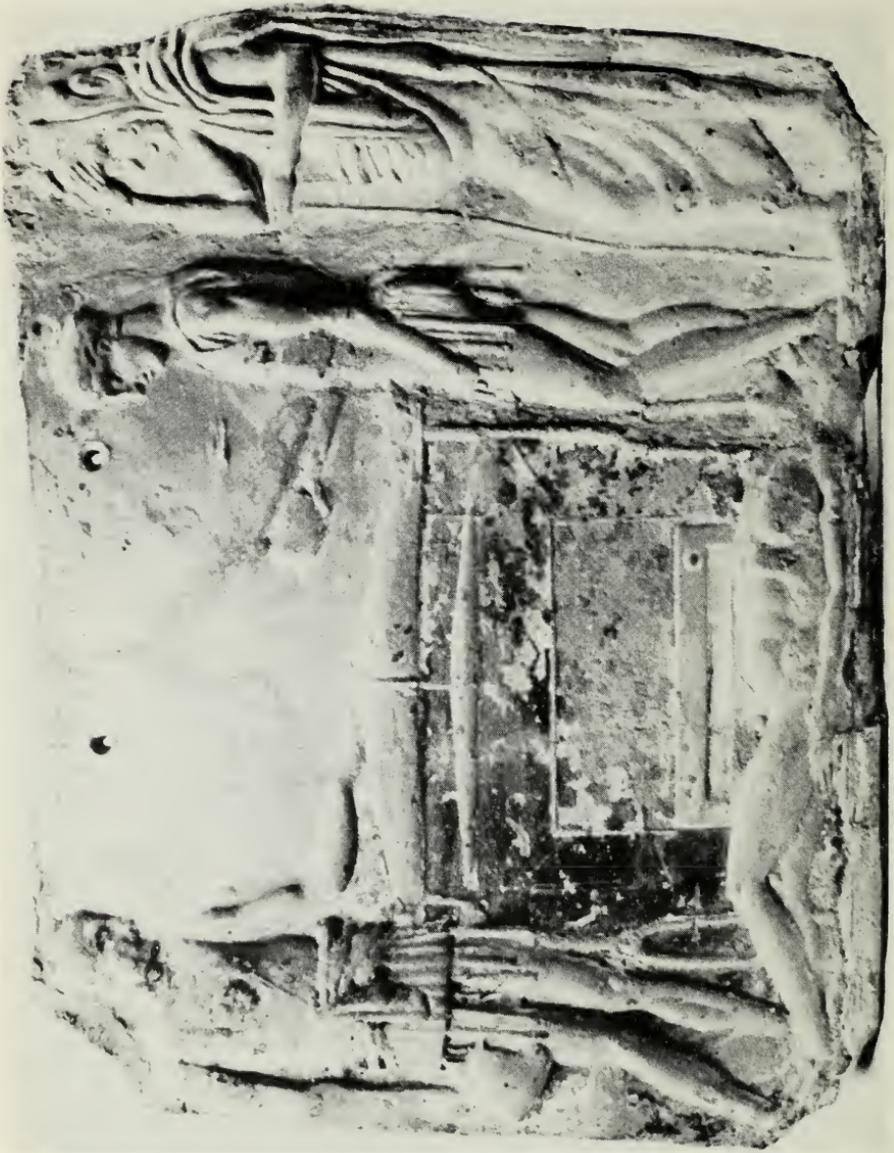
B. View looking south, showing squares in various degrees of completion



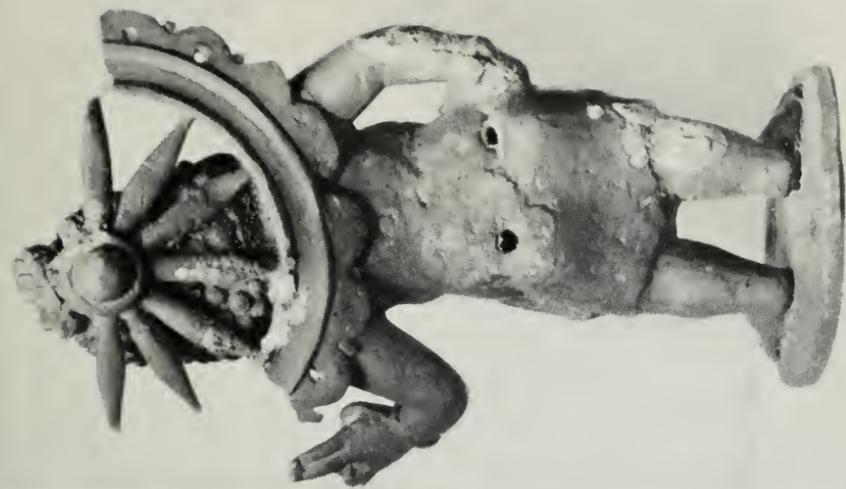
A. D11A 9-7 Burials Nos. 1 and 2 partially exposed. Note wolf jaws to left of nearest skull



B. Byzantine lamp from Jerusalem. Length  $4\frac{3}{8}$  in., width  $2\frac{1}{2}$  in., height  $1\frac{7}{16}$  in. (956.137)



A rare type of Greek terracotta relief of the fifth century B.C. (926X.32)



A, B. Bronze yaksha (Kuvera?) of about A.D. 600, from north central India. (Royal Ontario Museum, 939.17.21)



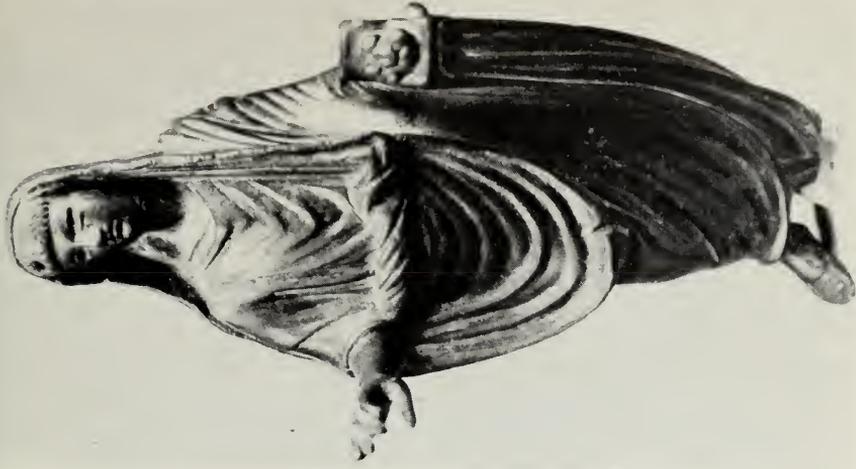
A. Sandstone Kuvvera of the Late Kushan or Early Gupta period (fourth century A.D.). (Curzon Museum, Mathura)



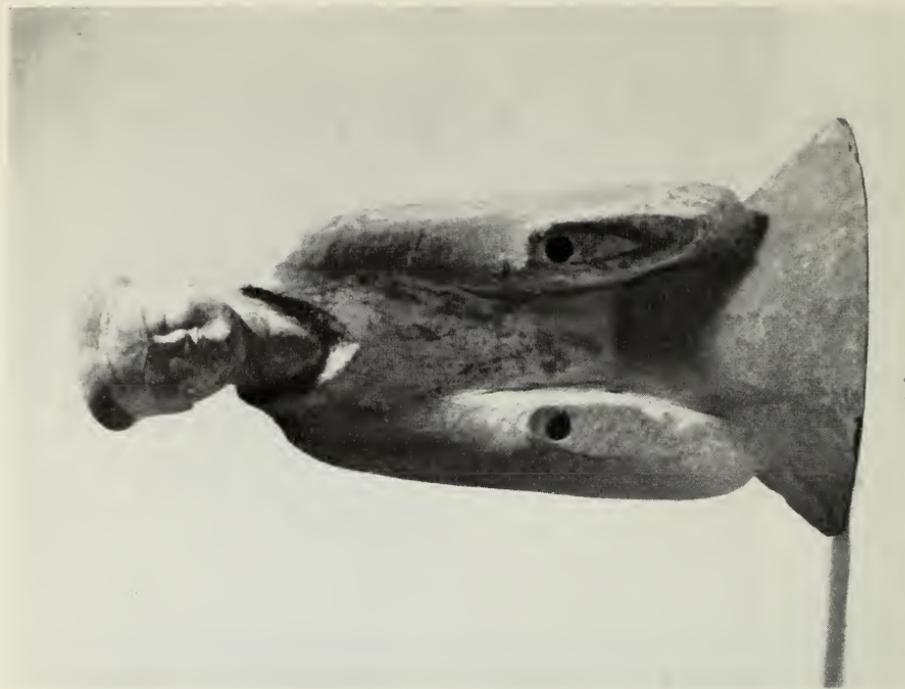
B. Conch player (*detail*). Dry fresco of about A.D. 600, from Cave One, Ajanta



A. Terracotta Shiva, of the sixth century A.D., from Ahichchhatra, United Provinces



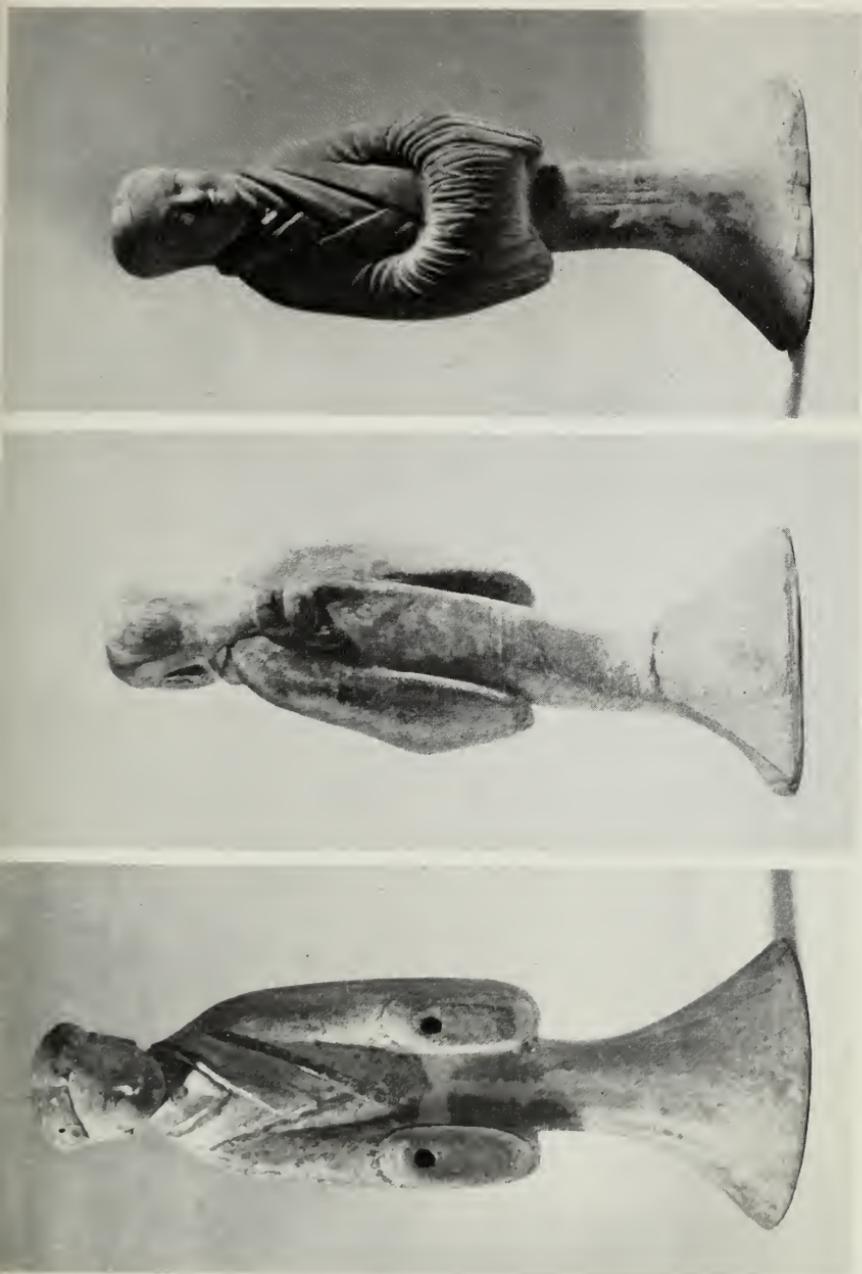
B. Roman bronze statuette of a man sacrificing.  
Height  $5\frac{1}{8}$  in. (0.13 m.). (956.7)



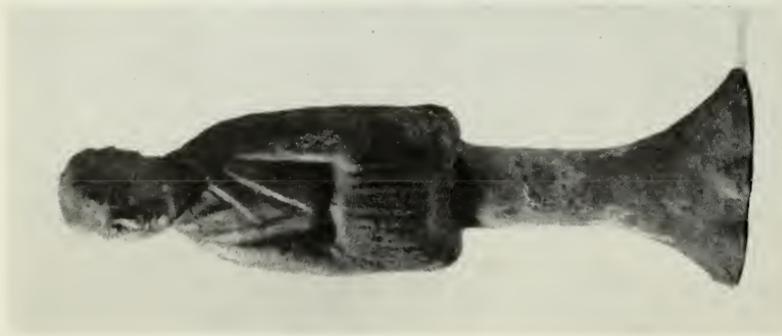
B. Kneeling man. Traces of red colour on remains of slip; red and darker red; height 25% in. (918.2.11)



A. Kneeling man. Back flat except head; no trace of colour on slip; height 21 in. (921.21.59)



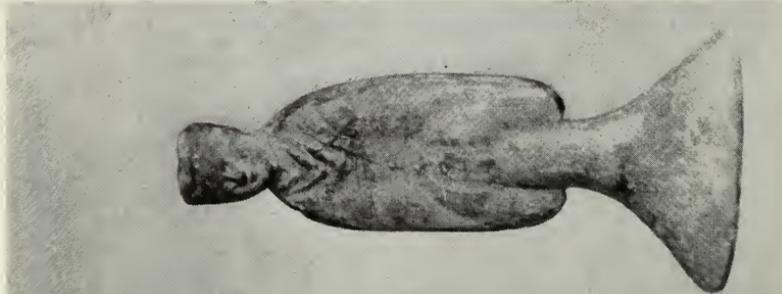
A (left). Standing woman. Remains of white slip, traces of red on robes, with darker red borders; two holes in front hair for attachment of ornament (probably a gold band); applied girdle bow missing (probably also of gold); height 25¼ in. (920.1.53). B. C (middle and right). "Smiling Lady," back and front views. Has been washed clean; no traces of slip or coloured pigments left; height 17¼ in. (920.1.9)



A. Standing man. No traces of slip or colour; thick encrustation of gritty hard black earth; height 17½ in. (922.4.18)



B. Standing man. Covered with black paint; white slip over it; height 9½ in. (918.21.158)



C. Standing woman. Light blue-grey clay; black surface under white slip; height 9½ in. (918.21.158)



D. Standing woman, rear view. Stone-grey clay; traces of white slip and painted red borders; height 12¾ in. (925.26.84)



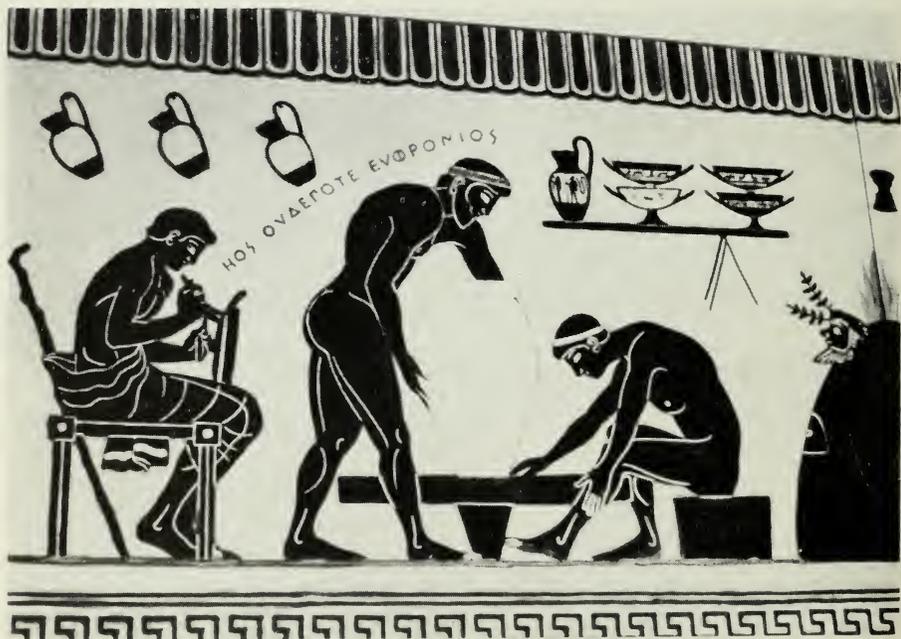
E. Standing woman. Coarse reddish brown clay with heavy white slip; traces of red pigment on borders of collar and sleeves; height 11¾ in. (920.1.54)



Pair of burial figures of the Han Dynasty (206 B.C.-A.D. 221), front and back views: A, B (*left*), Man. C, D (*right*), Woman. (Metropolitan Museum of Art, New York)



A. Gallery of early Greek pottery with newly completed frieze



B. Detail of frieze, Potters at work

countries. American and Canadian tourists vacationing in the district often made several visits to the "diggings" during their stay. Another important value of the project lies in the opportunities made available to interested students. Although they do not receive any actual school credit for their work they are virtually receiving field school training in archaeology and the associated fields of physical anthropology, photography, surveying, etc.

Two cottages on the site were made available by the Division of Lands and Forests for use as headquarters. There were modified to provide dormitory, laboratory, office, dining, and kitchen facilities for this and succeeding years.

In view of the extensive destruction of Mound "H" it was deemed advisable to postpone further investigation at that point and shift our attention to the effigy mound. Excavation was begun in an initial north-south row of squares beginning in the field just north of the effigy and continuing southward between the "Head" and the "Egg" (Plate 6A). This area was chosen because it appeared to be the best direction from which to approach the Serpent Mound itself. That is, it was an area where undisturbed soil might reasonably be expected to appear below a minimum amount of disturbance. Approach-trenching from other directions would involve, it seemed from the surface topography, excavation in mounds, depressions, or otherwise disturbed areas, before reaching undisturbed soil. It was thought preferable to avoid such associated features, if possible, in establishing a bottom datum (undisturbed) before actual excavation of the mound itself.

The removal or displacement of many survey stakes during the winter, and careless or malicious damage to our prime bench-mark, made a considerable amount of resurveying necessary to restore BM#2 and re-establish portions of the grid system staked out during the preceding year. Excavations were carried out in 0.5' levels down to sterile hardpan, random squares being continued well down into the hardpan to eliminate any question of possible underlying occupational disturbances. A small number of artifacts were recovered in the initial squares, these being almost wholly restricted to the sod zone. Additional five-foot squares were staked in as needed to extend the excavation westward into the mound "Head."

Several undisturbed inclusive burials were found in the mound and appear to have been placed on a prepared ground surface, rather than in a dug grave, and the mound erected over them. Flexed burial would seem to have been the preferred method. One partial cremation of a flexed adult with portions of burned logs adjacent to it suggested the possibility of some sort of structure being burned over the body, since only the upper surfaces of the bones were charred. This could not be satisfactorily demonstrated, however, owing to the extensive disturbance over and

around it made by Montgomery. Charcoal found in this and other situations should be sufficient to provide good radio-active carbon dates. Grave goods were very limited, but in one case a set of cut wolf jaws was found on the left shoulder of a flexed adult male (Plate 7A). In another instance a cluster of beaver incisors was located next to a skull; the rest of the skeleton had been removed by earlier diggers. Copper and silver foil beads and shell disc beads were recovered near burials, but not in clear context with them. The preservation of bone and shell was found to be very good, proving a pleasant contradiction to the expectations we had drawn from Montgomery's report. Bone, antler, pottery, and flint artifacts were encountered only rarely in the mound fill. Several pieces of a finely "pseudo-scallop-shell" impressed ware, bearing linearly punctated fillets, proved interesting. However, as these were found in the mound fill, their significance is not clear at this time. They may predate the mound, having perhaps been included in fill material scraped from the surface of some earlier occupation.

The presence of large boulders in the mound had been reported before by Boyle and Montgomery. At the present stage of our excavations these do not appear, for the most part, to have had any particular orientation, and would seem to have been included simply by virtue of offering readily available fill material.

One of Professor Montgomery's diggings was re-excavated during the course of the summer and yielded a large quantity of human bone amassed in a jumble in the lower part of his backfill. The numerous burials encountered by those early diggers were sorted through, and any whole skulls or "unusual" bones were retained and the remainder reinterred during backfilling. Unfortunately these bones are of little significance to us now, as they are no longer in original context, although they give an indication of the number of burials we may expect to find in the body of the mound in succeeding seasons.

Fifty-six squares, varying from one to six feet in depth, were excavated during the past summer (Plate 6B). Excavation was accomplished almost entirely with four-inch pointing trowels and the usual array of smaller tools. All data were recorded in 0.5' levels and floor plans were drawn at each level. Wall profiles were drawn up as completed, and photographs were taken of various stages of the work and of features encountered.

As the season progressed, additional sections of the grid were contoured and the data added to that obtained the previous year. Close checks were made, as Park roadway and parking areas were constructed, to catch any exposure of habitation evidences.

Excavated areas have been backfilled at the end of each season to prevent erosion and to discourage illicit digging into the sides of adjacent unexcavated squares.

The past season represents a good beginning in the investigation of the

Serpent Mound Group. Several years will be required to complete the project which calls for the thorough excavation of the mounds, with exploratory work in the areas of village refuse and in the flat field north of the mounds, and analysis of the data obtained. Subsequently the material recovered will be placed on exhibition to the public. It is hoped that ultimately the mounds will be restored to their original shape and size, and that a small museum will be erected at the site.

WILLIAM RICHARD ADAMS  
*Bloomington, Indiana*

## AN INSCRIBED BYZANTINE LAMP FROM PALESTINE

THE LAMP illustrated on Plate 7B was purchased by the writer in Jerusalem, Jordan, in the spring of 1953, and because of its interest has been presented to the Museum.<sup>1</sup> The type is not uncommon,<sup>2</sup> but the lamp in question has certain peculiar features which make it of some importance.

The Greek inscription, which may be translated "The light of Christ shines for all—a beautiful (lamp)!" (see below), indicates that this is a Christian lamp. The clarity of the inscription distinguishes this lamp from the majority of others in which the craftsman—through his carelessness or lack of knowledge of Greek—garbled the text, in many cases so badly that the result is untranslatable. Further, the care which has been put into this inscription indicates that the evidence it presents for the actual reading of the inscription must carry some weight.

The problem of the translation in the past may be summed up as follows.<sup>3</sup> There are some lamps which bear the inscription "(The) light of Christ shines for all" with no definite article before the word "light" and no adjective ("beautiful") at the end. Because this text fits passages in the Gospel of John (1:5,9; 8:12) and the Book of Revelation (21:23; 22:5) and particularly in the early Greek Orthodox Mass of the Presanctified (where it appears in this exact form), it has been generally considered that this is the original form of the inscription. If so, the problem of the adjective arises. It is always in the feminine singular, while the only noun which it can modify ("light") is in the neuter singular. This anomaly has generally been solved by assuming that the adjective does not really modify "light" but a feminine noun for "lamp" which is left unexpressed. We should further understand, according to this interpretation, that the pious phrase—whether a quotation from a liturgy or based upon the Bible—is followed by a bit of advertising—"Beautiful Lamp," inserted by the maker of the lamp. Such advertising on their wares by the ancients is not unknown, but the fact that the noun is left unexpressed and the very impropriety of juxtaposing advertisement and Scriptural or liturgical quotation argue against this interpretation if there is an alternative.

The present lamp appears to offer an alternative. Before the word "light," and joined directly to it, appears what seems to be the feminine singular definite article. This in itself would seem strange—a feminine definite article modifying a neuter noun—but such a reading would explain the feminine adjective "beautiful." In other words, the careful artisan who placed this inscription on the lamp seems to have taken the word "light" as a feminine noun, and not as a neuter. No other example of such a usage

is known, but an explanation is possible in this case. The close connection between the "light" of the inscription and the illumination given by the lamp on which the inscription is placed may have led the craftsman to equate—at least subconsciously—the words "light" and "lamp." In other words, he is saying that the "light of Christ" is indeed a "beautiful lamp." The normal word for "lamp" is *lychnos*, which, however, is masculine. The feminine gender suggests that our artisan was thinking of the word *lampas*<sup>4</sup> which is used in the Parable of the Virgins. Such a thought-transference is surely possible.

A. D. TUSHINGHAM

#### NOTES

1. The lamp was broken when purchased. The lower half is intact but the upper part is lacking two small sections—one on either side of the nozzle. The break to the right of the nozzle extends to the first vertical stroke of the inscription. This leaves some doubt as to whether something preceded this stroke, but a close study of the stroke itself does not suggest any original continuation to the left. Otherwise the inscription is complete. The *alpha* and the *lambda* (and presumably, therefore, the final *eta*) of the last word are reversed—as if intended to be read looking from the outside towards the centre of the lamp. Such reversals are not uncommon in such inscriptions.
2. The type has been discussed most recently in O. R. Sellers and D. C. Baramki, *A Roman-Byzantine Burial Cave in Northern Palestine* (Supplementary Studies Nos. 15–16 of the *Bulletin of the American Schools of Oriental Research*), (New Haven: American Schools of Oriental Research, 1953), pp. 47f. It is generally attributed to the fourth–sixth centuries A.D.
3. For a full discussion, see Edgar R. Smothers in *Traditio*, Vol. V, pp. 46–49. On lamps generally, including this type, see H. Leclercq, *Dictionnaire d'Archéologie Chrétienne et de Liturgie*, Vol. 8, part i (1928), cols. 1086–1221.
4. In the classical period, *lampas* refers to a torch rather than a lamp. However, in the parable referred to (Matthew 25:1–13) the word is normally translated "lamp," because of the fact that oil had to be provided. On the other hand, the suggestion is made that here we have reference to oil-fed torches (see Smothers, *op. cit.*, p. 47, note 347).

## RELIEF REPRESENTING THE RANSOM OF HECTOR

AN EXCELLENTLY PRESERVED and very rare type of terracotta relief representing the Ransom of Hector was recently discovered in storage in the Royal Ontario Museum, having been acquired from a London dealer along with some unrelated material in 1926 (Plate 8).

It belongs to a class of relief made, probably on the island of Melos (site of the discovery of the famous Venus di Milo), about the middle of the fifth century B.C., that is approximately contemporary with the regime of Pericles in Athens and the building of the Parthenon. An accompanying document states that the piece was found on Melos and brought to England in 1854.

"Melian" reliefs frequently represent scenes from the Trojan War, such as the Recognition of Odysseus (Ulysses); the new relief is the only known one with the Ransom of Hector, although this subject is found on the decorated pottery of this period. Behind the body of Hector is a chest with lid opened, evidently used to contain the ransom, and behind that again a young man, no doubt Achilles' squire, who is evidently weighing the ransom on a large pair of balances. On the left stands the armour-clad figure of Achilles, the champion of the Greeks who had slain Hector in single combat (*Iliad*, book 22). On the right, Priam, father of Hector and king of Troy, bows his head in grief; the pathos of the furrowed features and the spare figure of the aged king are finely represented. Indeed, the modelling and general style are excellent.

Such plaques were probably made to be fastened to the walls of houses (note the two holes near the upper edge), but were often placed in the grave with the dead. Though broken, the relief is practically complete, and considerable traces of colour, especially of the yellow on the chest, are preserved. It will be published in greater detail in the *American Journal of Archaeology*.

J. W. GRAHAM

## A BRONZE YAKSHA IMAGE AND ITS SIGNIFICANCE

A VISITOR to the Royal Ontario Museum would do well to make more than a casual examination of the object reproduced on Plate 9,<sup>1</sup> for it is a sculpture whose like cannot be seen anywhere else, even in its country of origin, India. The unknown sculptor has produced a bronze image of an almost dwarfed figure, stocky, short-legged, and corpulent, but with an extraordinarily animated countenance. Indeed, the face seems that of one "possessed" with knitted brow, bulging eyeballs, and open mouth. One need not search far to find an apt description: ". . . l'impression de vie intense qui se dégage de ce port impérieux, de ce torse massif, de cette physiognomie brutale."<sup>2</sup> So does Foucher describe the demi-god, the Yaksha Kuvera, an indigenous Indian deity of fertility and wealth. The yaksha comes as something of a shock in the midst of Buddhist quietude, for his origins are pre-Buddhist, out of the Dravidian, non-Aryan tradition of Indian worship. A primordial deity, he embodies "energy without introspection or spiritual aspiration,"<sup>3</sup> and he is represented, despite his sculptural movement and animation, in the traditional pose of the yaksha with one hand raised, the other resting on his hip.<sup>4</sup>

While stone cult images of yakshas are known from as early as the Maurya Dynasty (322-185 B.C.), these are monumental in size and immobile in pose. They are generic types; and not until the rise of the Roman-influenced Gandhara school of sculpture in northwest India do we find Kuvera (or Panchika), the deity of bounty and riches, differentiated. His subsequent sculptural embodiment in stone has been sketched by Foucher, who notes that as the type moves out of India into Central Asia and thence to the Far East, his military character is emphasized with all of its iconographic implications, particularly those of armour and arms. Contrariwise his reabsorption into India proper is accompanied by a demilitarization. He is stripped of his trappings and shown in the old yaksha tradition, but dwarfed, obese, and semi-nude.<sup>5</sup>

The identification of the type of the Toronto Kuvera is further confirmed by reference to examples from both northwest India<sup>6</sup> and, more particularly, north-central India (Plate 10A).<sup>7</sup>

While the figure represented seems definitely to be a yaksha, the probability of its being Kuvera is further strengthened by the wheel-like nimbus behind his head. In India this appears as a specifically Buddhist innovation, whether originating in Gandhara or in the region of Mathura. The wheel of Buddhist law, combined with the solar implications of the nimbus, designates the Toronto yaksha as most likely Buddhist and hence

by all odds as the most popular yaksha, Kuvera. The spoked-wheel halo is not too common on surviving monuments and its two best known occurrences are on Buddhist figures of the third to fifth centuries A.D.<sup>8</sup> It is noteworthy that the circular halo gradually gives way to one of a horseshoe shape by early "medieval" times, that is from about A.D. 600.

And such a date is compatible with the Toronto Kuvera. The transition from the Gupta period into that so miserably termed "medieval" was accompanied in some cases by a quite unique concentration on psychological animation through facial expression. Before A.D. 600 one finds a relatively serene or impassive quietism; after, we see a deceptively smiling impassivity in the face belied by dynamic movements of the body. The period around A.D. 600, in such disparate regions as Gandhara,<sup>9</sup> Kashmir,<sup>10</sup> Bengal,<sup>11</sup> the Deccan,<sup>12</sup> and the heart land now called the United Provinces,<sup>11</sup> witnessed the production of such intensely animated heads as that illustrated on Plate 10B, a late sixth- or early seventh-century detail of a conch player from the famous wall paintings at the Ajanta caves. The Toronto Kuvera is a particularly effective embodiment of this psychological intensity of the Gupta-"Medieval" transition.

Ajanta also provides an effective comparison in costume. The Toronto Kuvera has a top knot, not of hair, but of a floral composition, and this peculiar adornment is also to be found in the fifth-century Gupta frescoes of Cave Two on the dwarf votaries carrying offerings at the right and left of the main scene.<sup>13</sup>

All these are general comparisons of mood and of costume. The most specific stylistic parallels to the Toronto image are to be found in objects of a comparably plastic material, the late Gupta terracottas of Ahichchhatra.<sup>14</sup> One type of relief in particular (Plate 11A) shows similar psychological qualities but with the additional congruences of a free and plastic (in the sense of clay-like) treatment of the eyes and lips, and of figure proportions and pose.<sup>15</sup> The similarities are so close and so unlike the appearances of sculptures from other geographic regions that I think we are reasonably safe in placing the provenance of the Toronto figure as north-central India, and with a date, as previously indicated, late in the sixth century.

The considerable aesthetic appeal of this unique bronze image is founded in its clay-like plasticity. Without this technical primacy the animation of the yaksha, the implied movement of his torso, the momentarily caught gestures of his hands, and the almost "speaking" reality of the head would be lost, or at least frozen. Again I am struck<sup>16</sup> by the derivation of style and technique in early metal sculpture (Gupta and pre-tenth-century "Medieval") from work in clay. This derivation cannot be explained merely by the fact that the initial modelling was in the plastic medium of wax (the metal image is, of course, a unique cast from the wax model), because later Indian bronzes, particularly those of the Chola period in

South India, though cast by the same method, nevertheless achieve a marked metallic quality. One can even extend the primacy of clay beyond the field of metal sculpture and so explain the often remarked "boneless" and organic quality of medieval Indian stone sculpture. But one can only do this if one can demonstrate the dominance of the clay medium by reference to the huge quantities of unpublished and even unexcavated terracottas. These quantities exist, but their significance for the origins of the peculiarly organic Indian style of sculpture has been only partially recognized.

The first serious notice of terracotta sculptures was by that ardent pioneer Dr. Coomaraswamy.<sup>17</sup> He demonstrated their iconographic significance; Dr. Kramrisch was the first to sense their relation to Indian sculpture as a whole.<sup>18</sup> She distinguished two main types, corresponding to low and high intellectual traditions: "ageless types and timed variations." While such a division clearly exists, the terms she uses seem needlessly metaphysical and, further, the equation she makes with these terms seems to be exactly backwards. By "timed variations" she apparently means that the style of stone sculpture brought by the sophisticated sculptor to his work in clay is what distinguishes the "timed variation" from the "ageless type" freely modelled by the folk.<sup>19</sup> We would, I think, be nearer the truth and the real significance of Indian terracotta (and stucco) technique if we reversed this equation and said that the medium of clay was a pervasive influence on Indian sculpture from about the fifth century on; and that the unique qualities of Indian sculpture, those qualities which make it one of the great sculptural styles of the world, its fluidity, its living organic appearance without natural (or realistic) articulation, and its appearance of pulsating energy, cannot be fully explained unless we allow the considerable influence of clay technique—clay "feeling" if you will. The bronze Kuvera is important not only in its own right, as a work of art, but as a classic document of this influence.

SHERMAN E. LEE

*Cleveland Museum of Art*

#### NOTES

1. Museum No. 939.17.21. H.9½". Unpublished. Complete except for the nimbus of which approximately one-quarter remains. The casting is quite perfect in front but is summary behind, with two casting holes, one on each buttock. The present patination is a coppery brown with brighter spots of rust-coloured oxide and a few areas of green-hued oxide.
2. A. Foucher, *L'art Greco-Bouddhique du Gandhara* (Paris, 1918), vol. 2, pp. 102 ff.
3. See A. Coomaraswamy, *Yaksas* (Washington [Smithsonian Institution], 1928), 2 vols. for the most complete discussion of the deity, his fellows, and their cosmogony, particularly vol. 1, pp. 36 ff.
4. A similar maintenance of early pose in a late Gupta figure is to be seen at Ajanta, cave 19, where two large yakshas with circular halos are to be found; see W. Cohn, *Indische Plastik* (Berlin, 1921), pl. 29.
5. A. Foucher, *op. cit.*, pp. 123 ff.

6. The Kuvera of Takhal in the Lahore Museum; the couple (Kuvera and Hariti) from Sahri-Bahlol at Peshawar; the couple at Berlin. See Foucher, *op. cit.*, figs. 367, 385, and 382, respectively.
7. J. Ph. Vogel, "La Sculpture de Mathura," *Ars Asiatica*, XV (Brussels, 1930), pl. XLIV (Kuvera from Kaman) and pl. XLIX (Yaksha at the Curzon Museum, Mathura). Plate 10A is from this source.
8. The stone bi-lateral Bodhisattva from Pawaya in the Gwalior Museum (see S. Kramrisch, *Indian Sculpture* [Calcutta, 1933], fig. 45) and the bronze Buddha from Dhanesar Khera in the Nelson Gallery, Kansas City (see B. Rowland, *The Art and Architecture of India* [London, 1953], fig. 86b). A long stone relief at Sarnath of perhaps the sixth century, shows yakshas with circular halos at either end (E. Diez, *Die Kunst Indiens* [Potsdam, n.d.], p. 118, fig. 142).
9. See the "Simpleton" from Taxila in D. H. Gordon, "Early Indian Terra Cottas," *Journal of the Indian Society of Oriental Art*, vol. XI (1943), pl. XV-I and p. 172, "early 17th century."
10. Some of the terracottas from Akhnur show this expression, C. Fabri, "Akhnur Terra Cottas," *Marg*, vol. 8, no. 2 (March, 1955), 53-64.
11. Terracottas from Mahasthan, one example in L. Ashton (ed.), *The Art of India and Pakistan* (London, 1950), no. 229, pl. 29.
12. Examples from this region are particularly numerous, perhaps merely because of their fortunate survival in such relatively isolated sites as Ajanta and Ellora. See particularly Yakdani, *Ajanta*, vol. 1, pl. XVIII, cave I, from the Mahajanaka Jataka (our Plate 10B); vol. 2, pl. XLVIIIb; vol. 3, pl. LXVII (the quarrelling couple below).
13. *Ibid.*, vol. 2, pl. XXXIIIb.
14. Particularly the reliefs from the Shiva Temple in ACI. See V. S. Agrawala, "Terra Cotta Figurines of Ahichchhatra, District Bareilly, U.P." *Ancient India*, no. 4 July, 1947-Jan., 1948), 104-79. Our Plate 11A is from this source.
15. Other terracotta plaques from the same site show additional similarities to the Toronto figure. *Ibid.*, no. 136, pl. XLVIII, and the tantalizing line drawing on p. 169 with its attendant dwarf. These are all connected with the worship of the Hindu deity Shiva and, while it is not impossible that the Toronto bronze figure is that of a form of Shiva, the probabilities are all on the side of the Buddhist Kuvera.
16. See my article on an early Javanese bronze (in The Cleveland Museum of Art) in Gupta style for the forthcoming Pierre Dupont Memorial number of *Artibus Asiae*.
17. A. Coomaraswamy, "Archaic Indian Terracottas," *IPEK*, 1928, pp. 64-76.
18. S. Kramrisch, "Indian Terra-cottas," *Journal of the Indian Society of Oriental Art*, vol. 7 (1939), 89-111. This was followed by Gordon's article of 1943, *op. cit.*, which adapted Kramrisch's division of sophisticated and unsophisticated types, and clarified (by caution) some problems of early dating.
19. *Ibid.*, pp. 93 and 104, Kramrisch implies that the low tradition of terracottas is hand-modelled, while the high tradition uses mould techniques. The terracottas from Ahichchhatra, Mahasthan, and other sites refute this assertion.

## A ROMAN BRONZE OF THE AUGUSTAN PERIOD

A ROMAN BRONZE STATUETTE (Plate 11B) has been donated to the Division of Art and Archaeology by Dr. Elie Borowski. It represents a well-known type of the Augustan period, a Roman sacrificing. The figure is very well preserved except for the left foot and the object in the right hand, which are missing. The left hand holds an "acerra," or incense box, and the object in the right hand was most probably a lump of incense to be put on the altar. Similar sacrificing figures holding an incense box in the left hand and a lump of incense in the right are in the collection of the Bibliothèque Nationale in Paris (cf. Babelon, *Catalogue des Bronzes Antiques de la Bibliothèque Nationale*, Nos. 868, 869). There is a practically identical figure in the British Museum (*Cat. Bronzes*, No. 1584) whose left hand, now missing, is assumed to have held a patera, but it also could have been an "acerra," and the object in the right hand, identified as a fruit, could be a lump of incense. Like the British Museum figure, ours is very elaborately draped in a short-sleeved tunic and a toga, a part of which is drawn over the head. The eyes and the stripe on the right shoulder of the tunic were inlaid with silver, but as in other examples, no traces of the inlay remain. The figure probably adorned a household shrine.

NEDA LEIPEN

## AN EARLY TYPE OF CHINESE BURIAL FIGURE

AMONG THE EARLY Chinese burial figures in the Royal Ontario Museum are several examples of a well-known type which represents a human being as standing or kneeling in an almost primitive frontal position, with forearms held straight out in front, or hands clasped together at the waist under the folds of voluminous sleeves. The chief characteristic is the way in which the lower part of the kimono-like robe (called a *p'ao*) is wrapped tightly around the hips and thighs to below the knees but then flares out around the feet like a bell or trumpet, thus incidentally providing a support for the figure. If the figure is kneeling, the bell-like skirt flares from the waist to the ground. These figures are fairly rare—at least as compared with the numerous examples of later times.

So far as is known to date, none of this type, either here or in other museums, have been scientifically excavated, nor do we know that any objects associated with any of them have been recorded. Dating has had to be based on the kind of materials, the treatment, and the style. Such uncertainty has prevailed that, though at first the group was thought to be of the Wei period (third to sixth century A.D.), it was later referred to the Han (206 B.C. to A.D. 221), and more recently still we have recognized the relationship of these figures to the painted wooden figures found at Ch'ang-sha which date from the Late Chou (fourth to third century B.C.). Another problem has been that of sex; do these figures represent men or women? To the modern Western eye they appear to be the latter, because of the soft rounded cheeks and beardless chins, and especially the voluminous robes with their flaring skirts. Some wear close caps and some have long hair tied in a knot at the back of the head—but it is known that men wore their hair long in ancient China. How can one distinguish the men from the women? Or are they all of one sex, and if so, which?

An answer to this second problem can be well demonstrated by a pair of these figures acquired a short time ago by Dr. Mathias Komor and now in the Metropolitan Museum of Art (Plate 15). The figures represent a man and a woman, and, although they seem to be dressed alike, certain small differences give clues to the sex. The woman (*right*) has no cap, and her hair is parted in the middle and combed back over her head to a heavy knot just below the neck; the man's hair (*left*) is combed up behind and tied tightly before it reaches the crown, and the ends are then brought up onto the top of the head and covered with a small tight-fitting cap which hardly shows from the front. We know from literature that in the Han period, at least, no official or male retainer could appear in the presence

of a superior without wearing the cap or hat appropriate to his rank or place in life. Women, apparently, were not required to cover their hair. These two figures are further differentiated by their shoes. The woman wears broad square-toed shoes—here with the top corners curved up; the man's are round-toed, almost pointed. Both wear three layers of kimono-like robes, as can be seen by the borders of the V-shaped necklines, and in both cases these robes flare out around the feet. Both have their hands hidden in the wide sleeves of the first undergarment (a sign of respect in the presence of those of higher rank) and with both, the top robe is very short behind, showing full, almost flounced, garments beneath. The man's first undergarment is just short enough to show that the second one, underneath it, suggests the wide pantaloons which are worn by certain other, quite different, male figures of early period. Patterns which may have been painted on the outer robes might have given further clues, were any more needed, but now few traces remain of any painting on the white slip, except for the red borders.

In estimating the date of these figures it has become quite evident that the style extended over a long time, beginning probably near the end of the Chou dynasty and lasting through Han, perhaps even into the fourth century A.D. All are of dark grey clay (except some very late ones) and were once covered with a white slip with painted details in unfired pigments, red and black, of which little if anything remains. The earliest examples bear marked similarity in form to the Ch'ang-sha figures mentioned above, which also stand or kneel in a stiff frontal quite stereotyped fashion, holding out stumps of arms in front, with dowel holes for the insertion of separately made hands, or holding their hands inside their large sleeves as if in a muff. The flattish, heart- or shield-shaped faces with their small pinched features also point to the archaic period of human repre-

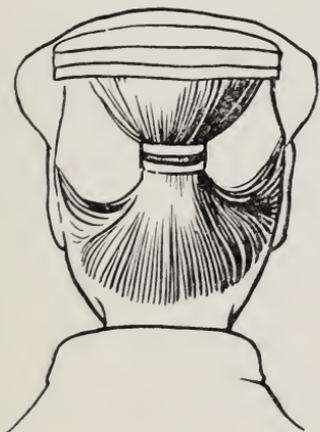


FIG. 1. Man.

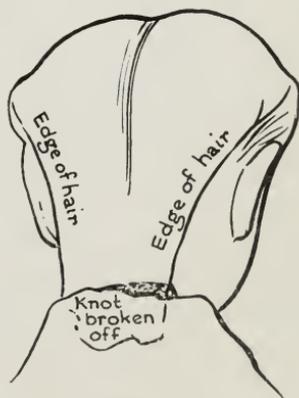


FIG. 2. Woman.

sentation, and show a close analogy with jade figurines of Late Eastern Chou (see Salmony, *Carved Jade of Ancient China*, Plates 53 and 51).

Of the examples in the Royal Ontario Museum the figures A, B on Plate 12 and A on 13, though in clay, show strongly this kinship with the Ch'ang-sha figures and probably belong to the last years of the Chou dynasty or the first years of Han. They are of considerable size and B on Plate 12 and A on 13 are of great elegance, the woman wearing especially rich attire, so they must have come from the graves of important personages. These earliest figures often do not show the feet so one cannot see the shoes, but the coiffure indicates here that the kneeling ones are men and the standing one a woman (although the knot of hair below the neck has in this case been broken off; see figures 1 and 2 for back views of Plates 12B and 13A).

The examples which we consider to be of fully developed Han style are much more naturalistic and often seem to have the quality of portraiture. This is especially true of our finest figure of this period (Plate 13A) which is known as "The Smiling Lady." A rear view is given here, also (B), to show the manner of knotting the hair, with a loop, and the ends falling down the back. A slight reverent bending of the knees is characteristic. The square-toed shoes are clearly defined. Plate 14A, which is of a man with small cap on the back of his head and blunt pointed shoes, is of yellowish grey clay with lighter surface and looks as if made of stone, owing to the dull greyish-brown staining of the formerly white slip. The figure is heavy and almost solid.

Plate 14E is of a lady with her hair down her back and such a voluminous robe that she suggests a Japanese. (The Japanese *kimono* was, of course, adopted in the eighth century A.D. from the early Court robes of China.) The clay is not dark grey, like that of the others, but a coarse reddish brown, with remains of an extra heavy white slip. Because of the flowing lines and grace of this figure we believe it may belong to the end of Han or even later, possibly in the Six Dynasties.

The commonest group within the "flared-bottom skirt" type is represented by a number of small, flat, practically solid figures which appear to have been cast in a manner more like bronze than clay, with the front and back completely stuck together. Selected from these are the figures B, C, D on Plate 14, which represent a man, seen from the side to show the sort of pillar of hair topped by the tiny hat, and two women, one seen from the front with her hands inside the folds of her sleeves, the other from the rear showing the knot of hair at the nape of the neck with a loop and an end hanging down the back, and the hem of the robe high or tossed up behind, revealing the flounces of two undergarments. These figures seem to be in the Chou manner, judging especially by the shape of the heads, wide and flat at the top, with shield-shaped faces and small pinched features. It seems likely that these were the more ordinary, inexpensive

examples of the Late Chou style and probably continued to be made long into Han times without change.

Finally, two observations should be made which may or may not have some significance. A number of these figures were collected by George Crofts whose notes record that A and B-C on Plate 13 and E on 14 are "from Lu-an Fu in Shansi"; also A and C on Plate 14 are "from Shansi." Figure B on Plate 12 would probably be from the same place as A on Plate 13, if not actually from the same grave. Thus this type seems to be connected with a provincial site, not close to the capital. Secondly, men seem to be represented both standing and kneeling. Women are not shown kneeling—or does anyone know of an example?

P.S. Yes, we have just discovered a lady kneeling, of the type of Plate 12B. She is in the Philadelphia Museum of Art.

HELEN E. FERNALD

## A FRIEZE ILLUSTRATING GREEK LIFE

OUR staff-artist, Miss Sylvia Hahn, has recently completed a frieze illustrating Greek life, running around the four sides of the gallery of black-figure pottery, a length of nearly one hundred feet. Bands of ornament from Greek pottery frame the figure-frieze which is two feet high—large enough for the details to be seen easily from the floor (Plate 16A, B).

The scenes are all taken directly from representations on Greek vases of the sixth and fifth centuries B.C. scattered among the museums of the world. It therefore depicts the Greeks as they saw themselves. The only modifications introduced have been minor ones: in some scenes, certain details or figures have been omitted, or have been added from other vases. In addition, when necessary to secure harmony of effect, the scale of the figures has been changed, or the style of the drawing has been altered, particularly by reversing all red-figure designs (figures in the natural reddish tone of the clay against a black background) to black-figure (black figures on a red ground—the earlier technique).

Scenes from the life of women—child-raising, bathing, admiring their jewelry and their flowers, weaving, grinding grain, mourning their dead—occupy the west wall. On the north, the activities and sports of men are shown: agriculture, industry, education, and athletics. The east continues with games of ball, top-spinning, hoop-bowling, swinging, fishing and hunting. Sacrifice to the gods, music-making, dancing, and a family scene complete the frieze on the south.

As an example we may take the section representing a potter's workshop (Plate 16B); the details are selected from as many as five vases. At the left a youth wearing a himation wrapped loosely about him applies the decoration with a fine brush held Japanese fashion; the potter is "throwing" a large vessel on a wheel turned by an assistant. Above them hang three pitchers from nails, while four decorated cups and another pitcher rest on a shelf. An ugly mask on the kiln is designed to frighten away evil spirits or "gremlins" who might otherwise spoil the pots in the firing. The inscription is a vaunt by the painter that his work is superior to that of a great rival named Euphronios—an instance of the keen competitive spirit which helped to give Athenian pottery its superiority in the Mediterranean markets of the sixth and fifth centuries B.C.

Miss Hahn has been extraordinarily successful in reproducing the decorative charm and the beauty of the drawing which adds so much to the interest of the subject-matter. It is hoped that a booklet with illustrations in colour and a detailed description of the frieze can soon be published. This would be supplemented by pictures and an account of a Greek house of this period as represented by a model of the "Villa of Good Fortune" based on excavations at Olynthus, and by other material from our museum illustrating Greek private life.

J. W. GRAHAM

## ROYAL ONTARIO MUSEUM PUBLICATIONS

- Fibres, Spindles and Spinning Wheels*, by Dorothy K. Macdonald (Mimeographed, 1944), price 50 cents.
- Outline Guide to the East Asiatic Section* (1950), price 15 cents.
- Chinese Court Costumes*, by Helen E. Fernald (1946), price \$1.10.
- Outline Guide to the Royal Ontario Museum* (1951; Section III deals with the Division of Art and Archaeology), price 50 cents.
- Excavating Ontario History*, by Margaret M. Thomson (published by the Division of Education, 1947), price 15 cents.
- Palestine, Ancient and Modern*, a Guide to the Palestinian Collection (1949), price \$1.50 (by post \$2.00).
- Picture Books: *Chinese Pottery Figurines; Egyptian Mummies; Black-figure and Red-figure Greek Pottery* (all 1950), 50 cents each.
- Books of the Middle Ages* (1950), price 35 cents.
- Greek Coins in the Royal Ontario Museum of Archaeology* (mimeographed, 1951), price 10 cents.
- Suggestions for Excavating Indian Sites* (mimeographed, 1951), price 10 cents.
- The Chair in China*, by Louise Hawley Stone (1952), price \$2.00.
- Chinese Frescoes from the Royal Ontario Museum* (Museum Bulletins Nos. 12, 13, and 14 bound together), price 75 cents.
- Bulletins of the Royal Ontario Museum of Archaeology*, Nos. 17, 18, 22, 23, price 60 cents; special numbers 19, 20, 21, price 75 cents each.
- Bulletins of the Royal Ontario Museum of Archaeology*, Nos. 7, 9, 10, 11, 15, 16, price 15 cents each.
- Ontario Handwoven Textiles*, by K. B. Brett (1956), price \$1.00.
- Bouquets in Textiles*, by K. B. Brett (1955), price 75 cents.
- ....
- "Sweet Water": *The Discovery and Mapping of the Great Lakes, 1522-1703*, price 50 cents.
- "Over the Rockies": *The Discovery and Mapping of the Canadian West, 1700-1886*, price 50 cents.
- The Art of Fine Printing: The Bible in Print* (1956), price 50 cents.

## OFFPRINTS

- "The Excavating and Historical Identification of a Huron Ossuary," by Kenneth E. Kidd. Reprinted for the Royal Ontario Museum from *American Antiquity*, Vol. 18, No. 4, April 1953, price 35 cents; heavy cover 45 cents.
- "Archaeology and the Canadian," by A. D. Tushingam. Reprinted from *Queen's Quarterly*, Kingston, Winter 1956, price 30 cents.
- Archaeology*, Summer 1955, Vol. 8, No. 2, price 25 cents.
- "A Reredos from the Workshop of Jan Borman at the Royal Ontario Museum of Archaeology, Toronto," by Gerard Brett. Reprinted from the *Gazette des Beaux Arts*, Summer, 1954. Price 50 cents.
- "Chinese Mortuary Pillows in the Royal Ontario Museum of Archaeology," by Helen E. Fernald. Reprinted from the *Far Eastern Ceramic Bulletin*, Volume 4, No. 1, March 1952, price 75 cents.
- "The Canadian Watercolours of James Pattison Cockburn, 1779?-1847," by F. St. G. Spendlove. Reprinted from the *Connoisseur*, May 1954, price 25 cents.
- "Niagara Falls Pictured," by F. St. G. Spendlove. Reprinted from *Antiques Magazine*, April 1956, price 25 cents.
- "The Furniture of French Canada," by F. St. G. Spendlove. Reprinted from the *Connoisseur Year Book*, 1954, price 50 cents.

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