

Synopsis. The contents of the British Museum.

Contributors

British Museum.

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**wellcome
collection**

Wellcome Collection
183 Euston Road
London NW1 2BE UK
T +44 (0)20 7611 8722
E library@wellcomecollection.org
<https://wellcomecollection.org>

15467/B

BRITISH

MUSEUM

DR 1

15467/B 77608
SYNOPSIS

Lot 52
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THE CONTENTS

OF THE

BRITISH MUSEUM.

ELEVENTH EDITION.

LONDON:

PRINTED BY COX AND BAYLIS,
No. 75, Great Queen Street, Lincoln's-Inn Fields.

1817.

77608

*The public is apprized that the following compendious Synopsis is merely intended for Persons who take the usual cursory view of the Museum. The following is a list of the more ample descriptions of several of the Collections. Those marked * are progressive.*

Descriptions of the Ancient Terra Cottas, by T. Combe,
1810, 4to.

* ————— Marbles, part 1 and 2, by the
same, 1812, 4to.

* A Catalogue of the Greek Coins, by the same, 1814, 4to.

* ————— Library of Printed Books A—S. by H.
Ellis and H. H. Baber, 1813, &c. 6
vol. 8vo.

————— Cottonian MSS. by J. Planta, 1802, fol.

————— Harleian MSS. by H. Wanley and R.
Nares, 1808, 3 vol. fol.

————— MSS. of the King's Library, by Casley,
1734, 4to.

————— MSS. heretofore undescribed, by S.
Ayscough, 1782, 2 vol. 4to.

* A part of the Catalogue of the Lansdown MSS. is printed,
but not yet published.

A brief introductory Statement of the original Foundation
and progressive Increase of the Establishment, may be
had from the Messenger at the Museum.



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SYNOPSIS,

&c.

ON entering the gate of the Museum, a spacious quadrangle presents itself, with an Ionic colonnade on the south side, and the main building* on the north; the two wings being allotted for the dwellings of the Officers. The Architect, Peter Paget, a native of Marseilles, and an artist of the first eminence in his time, was sent over from Paris by Ralph, first Duke of Montagu, for the sole purpose of constructing this splendid Mansion.

GROUND FLOOR.

LIBRARY OF BOOKS.

The first floor, consisting of sixteen rooms, contains the Library of Printed Books. Strangers are not admitted into these apartments, as the

LIBRARY OF
PRINTED
BOOKS.

B

mere

* The building measures 216 feet in length, and 57 in height, to the top of the cornice.

mere sight of the outside of books cannot convey either instruction or amusement.*

The decorations of the great staircase have been lately restored. The paintings on the ceiling, representing Phæton petitioning Apollo for leave to drive his chariot, are by Charles de la Fosse, who, in his time, was deemed one of the best colourists of the French school; and of whom there are many valuable performances in France, among which are the paintings on the cupola of the dome of the Invalids, which are ranked among the *admiranda* of Paris. The landscapes and architectural decorations are by James Rousseau, whose particular skill in perspective has, at all times, been held in high estimation.

UPPER FLOOR.

ROOM I.

ROOM I. This room, in its present state of arrangement, contains miscellaneous collections.

On the tables are deposited objects relative to technical mineralogy, or mineral substances in a wrought state, with the scientific and familiar names affixed to them.

Lavas

* An Alphabetical Catalogue of this Library was printed in the year 1787, in two volumes folio; but as great accessions have been obtained of late, this Catalogue is now under revision, and a new edition, greatly enlarged, is in the press.

Lavas and other volcanic productions, in large polished pieces, principally from Mount Vesuvius: and miscellaneous specimens of minerals of considerable dimensions, with their names affixed.

ROOM I.
—
CASES
1 to 10.

The remaining cases contain articles from the west coast of North America and the South Sea Islands.

(*Shelves* 1—3.) Fishing implements from Nootka Sound and Oonalashka: harpoons: lines made of sinews, and of sea-weed (a species of *Fucus*), &c.—Models of fishing boats, &c.: water proof fishing jackets, made of the intestines of the whale, from Nootka Sound.—Several caps of wood, representing heads of beasts: a bird's head of wood, ornamented with feathers, &c.: a wooden coat of armour: birds made of wood, hollow, and containing stones, used as rattles: from Nootka and Oonalashka.

CASE 11

(*Shelves* 1—5.) Warlike implements and various tools, clubs, adzes, &c.: Patoo-Patoos of wood and bone, &c. Various domestic utensils from the same part of the coast. A screen made of the feathers of an eagle: knives: spoons: eating bowls: bread made of the root of the Cassada tree (a species of *Jatropha*), with an unprepared piece of the latter.—Caps of various shapes and colours: some with representations of the whale fishery: combs, &c. from Nootka and Oonalashka.

CASE 12

ROOM I. (Shelves 1—3.) Baskets made in various parts
 of the west coast of North America.—Mattings,
 CASE 13. &c. The inner bark of a species of cypress
 (*Cupressus thuyoides*) in its different stages of pre-
 paration, for making mats, garments, &c.—Spe-
 cimens of sculpture: imitations of the human
 form: masks, &c.

CASE 14. Various kinds of fur: garments made of lea-
 ther, from the west coast and other parts of
 North America: an Indian coat made at Man-
 chester House, lat. 52. 30. long. 107. A coat
 made of the feathers of the cormorant.

CASES Otaheite winter and summer cloths made of the
 5 and 16. bark of the paper mulberry (*Broussonetia*), and
 variously dyed.—A mourning dress: a breast-plate
 made of feathers, &c. used in war: &c.

CASE 17. (Shelves 1—3.) Coarse mats for sails, &c.—
 Basket-work and cordage.—Ornamental mats,
 made of a kind of flag: a dancing apron, &c.
 from Otaheite.

CASE 18. (Shelves 1—5.) Fishing implements.—Various
 utensils, made of a basaltine stone: rasps made
 of shagreen: wooden pillows: adzes of a kind
 of jade, called Axe-stone: &c. — Ornamental
 carvings: cloth beater: plaited hair: tatooning
 instruments: a planting spade, made of a frag-
 ment of a shield: nose flutes: a bread fruit.—
 Various stone adzes, hatchets, &c.

CASES Large cloaks: aprons: helmets: hats: dis-
 9 and 20. torted

torted human figures, &c. made of feathers.— ROOM 1.
From the Sandwich Islands.

(*Shelves 1—3.*) Various specimens of mats CASE 21.
and cloths: gorgets made of red seeds, &c.—
Cordage: slings: cloth beaters: hair for orna-
mental head dresses.—Fishing hooks made of
bones and shells: saws made of sharks' teeth;
and other tools.—From the Sandwich Islands.

(*Shelves 1, 2.*) Articles of ornament: brace- CASE 22.
lets made of boars' tusks, and of tortoise-shell:
assortment of shells and seeds, &c.—Necklaces,
and other ornaments. Coverings for the legs,
composed of shells, seeds, and teeth, used in
dancing: round mirrors made of a black slaty
stone, which is wetted for use: quoits: weights,
&c.—From the Sandwich Islands.

(*Shelves 3, 4.*) Small cloaks: a head-dress, and
other ornaments made of feathers: a specimen
of the species of creeper (*Certhia vestiaria*) which
supplies the red feathers.—Fans: wooden bowls
supported by grotesque figures for ornament.—
Mostly from the Marquesas.

(*Shelves 1—3.*) Specimens of cloth, matting, CASE 23.
and cordage.—Basket-work, plain and ornament-
ed: screens for the sun.—Ornamental basket-
work: various pouches: a dancing dress made of
the fibres of the bark of cocoa-nuts.—From the
Friendly Islands.

(*Shelves 1—5.*) Fishing implements, hooks, CASE 24.
and various nets: models of canoes: adzes made
of

ROOM I. of shells : tatooing instruments : rasps, &c.—Various articles of ornament : necklaces made of shells, seeds, &c. : combs : bracelets : kernels of a nut which when burnt yield a strong light.—Aprons and other ornaments made of the thigh bones of a small bird : nasal flutes : fly-flaps : a shuttle, &c.—Various Cava bowls of wood curiously carved : some earthen vessels, &c.—From the Friendly Islands.

CASE 25. (*Shelves 1—3.*) Various specimens of matting and cordage, mostly made of the New Zealand hemp.—Sundry woven articles : belts, &c.—Fishing-nets : hooks : cordage, &c.—From New Zealand.

CASE 26. (*Shelves 1—3.*) Articles of ornament : combs : necklaces, &c. Specimens of carving in wood and bone : pipes and other musical wind instruments.—Warlike instruments ; conchs used in war : clubs : saws made of sharks' teeth for dissecting the bodies of their enemies : two human hands, being parts of the body of a slain enemy. Tools of various kinds, &c.—Various wooden boxes ornamented with carvings.—Boat scoops, &c.—From New Zealand.

Over the Cases 11—14. Various missile weapons from different parts of the west coast of North America and the islands of the South Sea : harpoons, javelins, spears ; a wooden shield ; also various calabashes, some inclosed in wicker-work.

Over

Over the Cases 18—20. Bows, arrows, quivers, drums, &c.

ROOM I.
—

Round the Door opposite the Entrance. Various sorts of plain and carved clubs, maces, &c.

Over Case 21. A large Caya bowl: wooden pillows.

Over Case 23. A canoe composed of many pieces of wood sewed together, from Queen Charlotte's Island: various kinds of paddles, &c.

Over the Cases 25 and 26. A large wooden drum with lateral opening, made of the trunk of a tree, a wooden box, &c.

SECOND ROOM.

This room is at present empty.

ROOM II.

THIRD ROOM.

LANSDOWN LIBRARY OF MANUSCRIPTS.

This library, which having been lately acquired is not yet finally arranged, consists of 1352 volumes, of which 114 contain an ample collection of Lord Burleigh's State Papers, many of them originals: 46 volumes of Sir Julius Cæsar's papers, all relative to the history of the time of Queen Elizabeth and King James I.: 108 volumes of historical collections of Dr. White Kennet, Bishop of Peterborough: a considerable number of original, royal, and noble letters and papers: and a great

ROOM III

—
Lansdown
MSS.

ROOM III. great store of historical, juridical, biographical, heraldical, and miscellaneous collections.*

FOURTH ROOM.

SLOANEAN AND BIRCH'S COLLECTIONS OF MANUSCRIPTS.

ROOM IV.

Three Presses
between the
windows.
Birch's MSS.
Presses III.—
XXX.
Sloanean MSS.

A collection of MSS. bequeathed by the late Dr. Birch, consisting of 337 volumes, chiefly on history, biography, divinity, and literature.

Sir Hans Sloane's library of MSS. consisting of 4100 volumes, principally on physic, natural history, and natural philosophy. It also contains Kæmpfer's MSS.; several journals of voyages; and some oriental MSS.

In a recess, within this room, are placed Mr. Halhed's, and some other collections of oriental MSS. A collection of MSS. and Rolls, consisting of 62 articles relating to Kent, purchased of Mr. Hasted: and some select MSS. out of the other libraries in the Museum.

Over the chimney is a drawing of the palace of Colomna, near Moscow, which belonged to the Czars of Moscovy; it was built of wood, and is now demolished. Presented by the Honourable Percy Wyndham.†

FIFTH

* The repertory to this library being, at present, nothing more than a sale catalogue, and, of course, very imperfect, will require to be newly constructed on the enlarged plan of the other catalogues belonging to this Institution. Some progress has been made in this work; but it must be some time before it can be completed.

† A catalogue of the contents of this Room, and of most of the addi-

FIFTH ROOM.

The greatest part of the Harleian Library of Manuscripts is deposited in this Room, which is at present appropriated for the use of the readers.

ROOM V.
—

SIXTH ROOM.

The remainder of the Harleian Library of Manuscripts is deposited in this Room.* Also

ROOM VI.

—
MSS.

MANY ADDITIONS BY GIFT, BEQUEST, AND PURCHASE.

AMONG WHICH ARE PARTICULARLY REMARKABLE

Fifty-seven volumes, containing a series of public acts relating to the history and government of England, from the year 1115, to 1608, collected by Thomas Rymer, but not printed in his *Fœdera*; and sixty-four volumes of Rolls of Parliament; the whole ordered to be deposited in the Museum, by the House of Lords.

A collection in forty-seven volumes, relating to the History of Ireland: presented by the Rev. Jeremiah Milles, Dean of Exeter.

Forty-three volumes of Icelandic Manuscripts; presented, with a much more numerous collection of printed books, by the Rt. Hon. Sir Joseph Banks, Bart. K. B.

c

Forty-

tional acquisitions in the fifth Room, compiled by the Rev. S. Ayscough, was printed in the year 1772, in two volumes quarto.

* A catalogue of these MSS. was printed in the year 1759, in two volumes folio; but the latter part of it was found so defective, that it became necessary to have it corrected and enlarged. This improved work is now completed, and, with copious Indexes, forms four volumes folio.

ROOM VI.

MSS.

Forty-one volumes, containing the decisions of the commissioners for settling the City estates after the fire of London: presented by Thomas Cowper, Esq.

Twenty-four volumes relating to the history of Music, which together with a considerable collection of printed books on the same subject, were bequeathed by Sir John Hawkins.

Twenty-seven volumes of music, chiefly motets, and other church music, by old composers, (Prenestini, Palestrina, Pergolese, Steffani, Handel, &c.) bequeathed by James Mathias, Esq.

Thirty-eight volumes of manuscripts, and nine of drawings, being a copious collection towards a topography and history of the county of Sussex: bequeathed by Sir William Burrell.

Forty-four volumes, thirty-two of which contain an obituary kept by the donor, and the rest, being a collection of autographs, original warrants, and other documents, catalogues of portraits, &c. bequeathed, together with a considerable library of printed books, by Sir William Musgrave, Bart.

A numerous collection of manuscripts, chiefly relating to the County and University of Cambridge, bequeathed by the Rev. William Cole, M. A.

In the presses $\frac{1}{2}$ and XVI. are two rolls of the Pentateuch on vellum, the former of considerable antiquity, and the latter much more recent: this latter together with a considerable number of Hebrew

Hebrew MSS. and printed books, was presented by Solomon da Costa, Esq. ROOM VI.
MSS.

Against the press $\frac{1}{2}$ hang three specimens of minute writing, forming the portraits of Queen Anne, Prince George of Denmark, and the Duke of Gloucester their son.

Against the press XVIII. hangs an original deed in Latin, written on papyrus, being a conveyance of some land to a monastery; dated Ravenna, A.^o 572, bought at the sale of the Pinelli library. And opposite to it is a large specimen of the reed (*Cyperus Papyrus*) of which that kind of paper is made.

In the second window hangs an Italian note to Sir William Hamilton, written on modern papyrus, explaining the mode of preparing it.

SEVENTH ROOM.

THE ROYAL LIBRARY OF MANUSCRIPTS,

Deposited in XXXIII. Presses.

THE COTTONIAN LIBRARY OF MANUSCRIPTS,

Deposited in XXI. Presses.

These two libraries are not classed in a strict scientific order.* ROOM VII.
MSS.

c 2

In

* Of the King's Library, a catalogue compiled by Mr. David Casley was printed in the year 1734, in quarto: and of the Cottonian Library, there are no less than three catalogues extant: the first by Dr. Thomas Smith, printed 1696, folio; [the second, being an attempt towards a classical arrangement, printed in 1777, octavo; and the third, improved and con-

ROOM VII.

MSS.

In the press under No. XIX. of the Cottonian library are deposited ninety-four volumes of extracts, transcripts, and notes, chiefly relating to the Exchequer, collected by Thomas Maddox, Esq. historiographer to Queen Anne and King George I. and bequeathed by his widow, as an addition to the Cottonian library.

On the table in a glazed frame, is the original of the Magna Charta, belonging to the Cottonian library; and on the side of it is a fac-simile engraving of it, by Pine.—Against press XXI. of the Cottonian library is the original of the Articles preparatory to the signing of the great Charter, perfect with the seal; presented Anno 1769 by Earl Stanhope.

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The dome of this grand apartment painted by the above-mentioned La Fosse represents the birth of Minerva. The Landscapes and architectural decorations are by the same J. Rousseau who painted in the staircase; and the garlands of flowers are by John Baptist Monoyer, the most eminent flower painter of his time. Over the chimney is a full length portrait of King George II., by Shackleton.

This apartment contains the united collections of Minerals of the Museum, a portion of which
formerly

siderably enlarged by Mr. Planta, printed by His Majesty's command, in the year 1802, folio.

formerly constituted the collection of the late Right Hon. Charles Greville. These consolidated collections are arranged in cabinets containing upwards of 640 drawers, independently of the specimens exhibited in the glazed compartments above, which form a suite for study, and respectively indicate the contents of the drawers below. In the arrangement of this collection a natural order founded on external characters has been followed; not, however, without consulting the chemical composition of the substances, so far as convenience would admit. In order to facilitate the distinction of the specimens in the glazed compartments, the separations of their different genera and species are marked by lines of various colours, corresponding to those on the tickets which bear their respective names and synonyms. As, besides these, almost every specimen has its *habitat* (or place where it is found) written upon it, to which is annexed a ticket indicating the external character for the illustration of which the specimen is deposited, it would be unnecessary to repeat the same in this synopsis, which can be intended only to give a summary view of the contents of the different compartments, or cases. Each of these has its number inscribed on the upper part of the middle square of glass.

(Case 1) Contains the combustible substances, among which may be particularized the different varieties of *bitumen*, from the fluid *naphtha*, to the solid

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solid *jet* (pitch coal of Werner); as eries of the *elastic bitumen* from Derbyshire, in its different states of induration; with this is placed an inflammable fossil substance found by Humboldt in South America, where it is called *dapèche*, which has several of the properties of the common caoutchouc or India rubber; also the *retinasphaltum* found at Bovey, and that from Wildshut and Bergen in Bavaria; the peculiar resinous substance discovered in digging the tunnel at Highgate, &c.—To the varieties of *amber* is added some wood converted into brown coal, and a small capsular fruit, both of which are found, together with that inflammable substance, on the coast of Prussia.—The *mellite* or honey stone, strictly speaking a saline substance, but geognostically related to amber, near which it is placed in the system.—*Sulphur*, crystallized and massive, with selenite, sulphate of strontian, &c.; the same found sublimed near the craters of volcanoes — *Graphite*, commonly called black lead, massive, disseminated in porcelain earth, &c.—A few specimens of *black coal*.—*Brown coal*, to which belongs the well known *Bovey coal*.—*Dysodile*, or papyraceous brown coal.—Among the specimens of *anthracite* or kohlenblende (to which may be referred the Kilkenny coal), is a specimen from Kongsberg in Norway, with native silver.

(Case 2.) The *diamond*, though combustible,
is

is by common consent considered as the first of precious stones: among the specimens selected to exemplify its crystalline forms, are, the primitive regular octohedron; the same with solid angles truncated; with edges truncated, forming the passage into the regular dodecahedron; varieties of the latter, giving rise to the six-sided prismatic and the tetrahedral forms; cubes with truncated and bevilled edges; various hemitropic crystals or macles of diamonds, &c. With these are also placed specimens of the alluvial rocks in which the diamonds occur in the East Indies and in Brazil.—*Gadolinite*, crystallized and massive; and *Orthite* from Finbo.—*Tantalite* from N. America and Bavaria.—*Zircon*: to which belong the common jargon of various colours, and the orange coloured, considered by some as the true hyacinth, from Auvergne, Chili, &c.; also the variety called zirconite from Friedrichsvärn in Norway, imbedded in syenite, a rock composed of feldspar and hornblende.—*Corundum*: which comprehends the precious stones commonly called oriental gems, (the sapphire, ruby, oriental amethyst, oriental topaz, oriental emerald), of the crystalline forms of which the principal modifications are here exhibited; and the common or imperfect corundum from Bengal, Mysore, China (the diamant spath of Werner), Lapland, Piedmont, &c.—As appendix to these are added the *fibrolite* (bournonite of Lucas), one of the concomitant substances of common corundum; and the emery, which

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owes its hardness and consequent usefulness in polishing to an admixture of blue corundum.— Among the many varieties of *spinel* we have the *ceylonite* or pleonaste, by some still considered as a distinct species, and the blue spinel from Aker in Südermania. Another substance nearly related to this species, is the *automolite* from Fahlun, in Sweden, being the spinelle zincifère of Haüy.—As chemically allied to the substances in this glass case are added the hydrates of alumine, comprehending the foliated (*diaspore*), and the radiated (*hydrargillite* or *wavellite*); to which may be referred, as compact variety, the *turquois* from Chorazan in Persia where it occurs in nodules like the one here preserved. Between the common corundum of this and the feldspar of the contiguous opposite glass case, is placed the *andalusite*, which was first considered as a congener of the former, and afterwards referred to the latter (as *feldspath apyre*), but appears to be distinct from both.

(Case 3.) Among the specimens of *chrysoberyl* or cymophane may be noticed the North American variety, in its matrix of quartz and feldspar, with small trapezoidal garnets.—*Kyanite* or disthène, massive, in separate crystals, and imbedded, with grenatite, &c.: also in small polished pieces, which are sometimes mistaken for sapphires.—A series of crystals of Brazilian, Saxon, and Siberian *topazes*, among which there are some new modifications; Saxon varieties, imbedded

ded in the topaz rock, an aggregate of topaz, shorl, quartz, and sometimes mica.—Emerald and beryl: several crystals of the South American *emerald*, insulated and in their matrix; emeralds from Salzburg. *Beryls* of various colours, the most common of which is the variety called aquamarine: the fine groups of these, found in ferruginous loam at Nerchinsk and Adontchelong in Siberia, are very remarkable; large crystals of emerald or beryl from Limoges in France, and from Rabenstein in Bavaria, the latter accompanied by tantalite.—Near the beryl (though perhaps not very nearly related to it), is placed the *euclase*, a rare crystallized mineral substance, discovered by Dombey, in Peru.—The *pycnite*, referred by Werner to the beryl, under the name of shorlous beryl, and considered as a variety of topaz by Haüy, is here placed between those two species.—Also the *pyrophyssalite* from Fahlun in Sweden, considered by the same crystallographer as a variety of topaz.—This case also contains the *tourmaline* and *common shorl*. Among the varieties of the former may be specified the rubellite, also called siberite, (tourmaline apyre of Haüy), a remarkable specimen of which, both with regard to form and volume, is here preserved: it was presented by the King of Ava to the late Colonel Symes, when on an embassy to that country, and afterwards deposited by the latter in Mr. Greville's collection. Other red and blue varieties

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varieties from Siberia, and from Massachusetts in North America; the flesh-coloured tourmaline from Rozena in Moravia, (which is by some considered as a variety of pycnite), &c. — Varieties of common shorl.

(Case 4.) In this and the following case are arranged the substances belonging to the species of quartz.—*Rock crystal*: various modifications of its crystalline forms: small dodecahedral and other crystals, known by the trivial names of Gibraltar diamonds, Bristol diamonds, &c.; varieties of colour, according to which the crystals obtain the vulgar denominations of smokey topaz or morion, cairn-gorm, citrine, &c.; specimens of rock crystal, enclosing various substances, such as rutile, brown iron-stone, micaceous iron, needle antimony, actinote, asbest, chlorite, &c.; groups of rock crystal.—*Amethyst quartz* of various tints, in grouped crystals; nodule lined with crystals of amethyst and cross stone or harmotome, from Oberstein. To this is added the thick fibrous amethyst of Werner, considered by others as a subspecies of common quartz.

(Case 5.) *Common quartz*: among the specimens of this widely diffused substance, which offers such great variety in its external aspect, the more remarkable are those of hacked, corroded and cellular quartz from Schemnitz, as also the pseudomorphous or supposititious crystals, principally derived from modifications of calcareous and fluor

fluor spars; and, with regard to colour, the red quartz crystals from Compostella, imbedded in gypsum, and known by the name of hyacinths of Compostella; the *siderite* from Salzburg; the blue quartz of Orrayervi in Finland, called *steinheilite*.—Among the varieties of quartz is the *rose* or *milk quartz*, which occurs only massive; the *prase*, which appears to be an intimate mixture of common quartz and actinote.—In this case are also deposited some varieties of the *cat's-eye* (mostly from Ceylon): a substance generally referred to the natural order of quartz.

(Case 6.) Besides some specimens of substances related to common quartz, such as the *avanturino quartz*, the *flexible sandstone* from Brasil, and the *iron-flint* (a substance in which oxide of iron exists in chemical union with silica), this case contains varieties of the *stalagmitical quartz*, also called quartz sinter. The most remarkable among these are the siliceous concretions deposited by the celebrated hot spring in Iceland, the Geyser, and which are distinguished into *siliceous tuf*, and *calcedonic sinter*. Another variety of it is the *pearl sinter* from Santa Fiora in Tuscany (whence it obtained the name of Fiorite), and from the island of Ischia. To this may also be referred the *ceraunian sinter*, or those enigmatical siliceous tubes, which were first found in the sands of the Senner heath, in the county of Lippe, (where, from their supposed origin, they are called

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lightning tubes), and subsequently, under similar circumstances, at Drigg, on the coast of Cumberland, which is the locality of the specimen here deposited.—The *hyalite* is placed here, as a mineral related both to stalagmitical quartz and calcedony.—The rest of this glass case and the greater part of the following, is occupied by calcedonic substances. Among the specimens of common *calcedony*, the most remarkable are the smalt-blue variety from Felsobanya in Transylvania, crystallized in cubes; the branched and stalactical calcedony from Iceland, &c.; the botryoidal from Ferroe; nodules including water (enhydrites) from Monte Berico, near Vicenza, where they are said to occur in volcanic rocks; cut and polished pieces of calcedony, with black and red dendritic and other figures, vulgarly called mocha stones; varieties with white, brown, and black, straight or curved lines: onyx, sardonyx, &c.

(Case 7.) Calcedonic substances continued: among these are various specimens of the red and yellowish varieties of calcedony, called *carnelian*: striped carnelians, &c.—*Heliotrope*, an intimate mixture of calcedony and green earth, which, when containing disseminated particles of red jasper, is commonly termed blood-stone.—The beautiful and much esteemed variety of calcedony, called *chrysoprase*: it has hitherto been only found at Kosemütz in Silesia, accompanied by a siliceous earthy substance, called *pimelite*, which,

which, like the chrysoprase, owes its green colour to oxide of nickel.—By way of appendix to the calcedonic substances, are added *a few* specimens of the less compound varieties of *agates*, in which common calcedony, carnelian, and heliotrope respectively form the predominant ingredients.—Of *flint*, a well known mineral substance, several interesting varieties are deposited in this case.

(Case 8.) Contains principally opaline substances, *viz.* specimens of the *noble opal*, which owes its beautiful play of colours to a multiplicity of imperceptible fissures in its interior; the Mexican *sun* or *fire opal*; the *common opal*, a translucent white variety of which, appearing yellow or red when held between the eye and the light, is called *girasol*; the *semi-opal*, agreeing in its principal characters with the common; specimens of those varieties which, having the property of becoming transparent when immersed in water, are called *hydrophanes*, and vulgarly *oculus mundi*; *wood opal*, or *opalized wood*; *jasp-opal*, referred by some authors to *jasper*; the *menilite*, called also *liver-opal*, found at Menil-Montant, near Paris, in a bed of adhesive slate, a specimen of which is added. Some varieties of *cacholong* may likewise be referred to the opal-tribe.—The remainder of this case is occupied by the siliceous substance called *hornstone*, divided into the conchoidal and splintery varieties; among these are the remarkable pseudomorphous crystals from Schneeberg, in Saxony,

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 stone; also some beautiful specimens of wood
 converted into hornstone, being the *woodstone*
 of Werner; hornstone balls, from Haunstadt in
 Bavaria, &c.

(Case 9.) In this case are deposited the dif-
 ferent varieties or subspecies of jasper, such as
 they are enumerated by Werner, *viz.* the globular
 or *Egyptian jasper*, found chiefly near Cairo, in
 rounded pieces, which appear not to owe their
 form to rolling, but to be original and produced by
 infiltration; the *ribbon jasper*, or striped jasper,
 the finest varieties of which are found in Siberia;
 the variously tinted *common jasper*; the *agate*
jasper, found only in agate veins; the *porcelain*
jasper, which is produced by the agency of sub-
 terraneous fire.—In this case are also contained
 the substances constituting the obsidian tribe, to
 which belong the *pitch-stone*, which is often con-
 founded with semi-opal;—the *pearl-stone*, so cal-
 led from its colour and the small globular concre-
 tions of which it is composed;—the *obsidian*, a re-
 markable variety of which is that found in globu-
 lar pieces, at Ochotsk in Siberia, near the small
 river Marekanka, from which it has obtained the
 name of Marekanite;—*pumice*, which is not in all
 cases of volcanic origin. Near these substances
 are placed some specimens of the *iolite* of Werner,
 also called *dichroite* from its exhibiting two
 different

different colours when viewed in different positions.

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(Case 10.) This case contains zeolitic substances, *viz.* several varieties of *scolicite* and of *mesotype*, among the specimens of which may be particularized those with perfect prismatic acicular crystals (*needle-stone* of Werner); the delicately fibrous varieties; the red compact variety, by some called *crocalite*, &c.—The *natrolite* of Klaproth, of which a few specimens are added, is by some considered as a variety of *mesotype*.—*Stilbite*, mostly crystallized: among the coloured varieties is the red from Fassa (Fassait).—*Apophyllite*, some varieties of which have been mistaken for *mesotype* and *stilbite*.—*Analcime*, among the crystallized varieties of which are remarkably large specimens of the trapezoidal modification.—*Chabasite* or *chabasie*, in groups of primitive rhombohedral and modified crystals.

(Case 11.) Continuation of zeolitic substances:—*Prehnite*, crystallized and massive; to the former belongs the *koupholite*, to the latter may be referred the substance known by the name of Chinese white jade, of which some specimens are added.—*Harmotome*, or cross stone, both in simple and cruciform crystals, from Oberstein, Strontian, and Andreasberg in the Hartz, which last locality has procured to this substance the names of *andreolite* and *hercinite*.—Among those substances deposited in this case, which are in some respects re-

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lated to zeolitic minerals, may be observed the *lazulite* or lapis lazuli, which furnishes the valuable pigment known by the name of ultramarine; and the *haiiyne*, a mineral so called in honour of the celebrated French crystallographer. Intermediate between the zeolitic substances and feldspar, are placed some mineral species which cannot be referred to either of these tribes: among them are the *meionite* and *sommite*, both from Vesuvius; the *scapolite*, a Norwegian mineral, of which several varieties are known under different names, such as the vitreous scapolite, the compact and the common scapolite (called also *wernerite*, after the illustrious professor of Freiberg); the talclike scapolite (*micarelle* of some authors), &c. Also the *bergmannite*, and the *fettstein* of Werner are related to these.—More closely allied to feldspar is the substance from Krieglach in Tyrol, (*Blau-spath* Wern.) which was formerly considered as a variety of compact feldspar; near which is placed the *azurite* of Vorau and of Salzburg, massive and crystallized.—In this glass case also begins the suite of specimens of *feldspar*, which is continued in the next case; specimens of compact feldspar, among which are the red variety from Sweden, frequently mistaken for hornstone; the *weiss-stein* of Werner; the *feldspath compacte tenace* of Haüy, which is the same as the jade of Saussure, called by some saussurite, &c.

(Case 12.) In this glass case are deposited the
 different

different varieties of the *Labrador feldspar*, the *naker-feldspar*, or *adularia*, and the *common feldspar*.—Among the specimens of *Labrador feldspar*, more properly called opalescent feldspar, being remarkable for the beautiful play of colours which it exhibits, are several from the transition syenite of Laurwig in Norway.—The *adularia* (which stands in the same relation to common feldspar, as rock crystal to common quartz), is principally found on Mount St. Gothard, but not in the valley of Adula, from which its name is improperly derived:—this variety, when cut *en cabochon*, (such as the stone set in a ring) is commonly called moon-stone; modifications of crystals of this variety.—*Common feldspar*, variously crystallized and massive, among the latter of which may be particularized the fine green variety from Siberia, called Amazon stone; feldspar with imbedded fragments of quartz (graphic stone) from Siberia, &c.—To these are added a few specimens of disintegrated feldspar, which passes into porcelain earth.—The *chiastolite* or macle, placed in this table, is referred by Werner to feldspar, under the name of hollow spar.—As intermediate between the contents of this and those of the next case may be considered the *leucite* (amphigène of Haüy), of which this case contains several crystals belonging to the trapezoidal modification, in their fresh and altered state, both loose and imbedded in lava.

(Case 13.) Is principally appropriated to the

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substances of the garnet tribe. Among the more remarkable varieties of the *noble garnet* is that in curved lamellar concretions, found massive in Greenland.—The *pyrope*, or Bohemian garnet, in rounded grains, &c.—The *common garnet*, the predominant colours of which are brown and green: among these may be mentioned the variety which, from its resemblance to rosin, is called *colophonite*. To this also belongs the elegant variety from Kamschatka, denominated *grossular*, on account of the resemblance which its separate crystals bear to a gooseberry.—Trapezoidal and emarginated crystals of the black garnets, called *melanite*, found particularly in the neighbourhood of Frascati.—The *allochroite*, also called splintery garnet, from Drammen in Norway.—The *aplome*, whose dodecahedral crystals differ from those of the garnet in being streaked in the direction of the short diagonal of their rhomboidal planes.—The *cinnamon-stone* from Ceylon, a mineral, which was supposed to contain zirconia, till a more accurate analysis proved it to be a substance nearly allied to garnet and vesuvian: some polished pieces of the same, being the true hyacinth.—Among the specimens of *vesuvian* or *idocrase*, the more conspicuous are the large beautiful crystals (the unibinaire of Haüy) discovered by Laxmann on the banks of the Vilui in Kamschatka, imbedded in a steatitic rock; those from Vesuvius, where this substance occurs accompanied by other volcanic ejections, have, in Italy, obtained the trivial

names

names of volcanic gems, hyacinths and chrysolites.—In this case are also deposited, though not very closely allied to the garnet tribe, the *staurolite* (called grenatite in Switzerland); besides several varieties of the cruciform and other crystals from Britany, we have modifications of the simple crystals in mica-slate from St. Gothard, accompanied by prisms of kyanite perfectly similar to those of the staurolite, and sometimes longitudinally grown together with them.

(Case 14.) Contains the *chrysolite* and *olivine* (peridot of Haüy), the former crystallized and in cut and polished pieces; the latter as grains, in basaltic rocks and separate: among these is some of the olivine like substance found in the cells of the Siberian meteoric iron (Case 32).—The substances which have been described under the names of thallite, arendalite, akantikone, delphinite, are Haüy's *epidote*, and Werner's *pistacite*: of which several specimens are deposited in this case. Among these is also the violet *manganesiferous epidote*, referred by some to the ores of manganese.—*Zoisite*.—*Axinite*, variously crystallized, from Dauphiné, &c.—The pyroxène tribe, comprizing the *augite*, in separate crystals and imbedded in Vesuvian lava, together with groups of well defined crystals from Arendahl in Norway, where this substance occurs in primitive rocks, and the granular augite or coccolite; the variety of diopside (now pyroxène) called *alalite*; the *salite*

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or malacolite, a species perfectly distinct from the common augite or pyroxène.—With these is placed a specimen of the ilvaite, a mineral substance from the island of Elba, which is known also by the absurd names of jenite and yenite.—The remaining substances in this case relate to the *hornblende* or amphibolic minerals, which are continued in the two next cases: basaltic hornblende from Vesuvius, common hornblende, &c.

(Case 15 and part of 16.) Continuation of amphibolic minerals: only a few specimens of that widely diffused substance, the *common hornblende*, could be deposited in this part of the collection.—Between this and the substance now best known by the name of *diallage* (in the adjoining and opposite case, No. 16), is placed the *hypersthène* of Häüy (*Labrador hornblende* of Werner) and the *anthophyllite*, a substance from Kongsberg in Norway, nearly allied to them.—The *actinote* or *strahlstein*, of which we have the common, glassy, and fibrous varieties, likewise passes into substances contained in the opposite glass case, especially the *amianthoide* from Oisans and the fibrous actinote, which is closely allied to some varieties of common asbest.—The *tremolite* (formerly *grammatite* of Häüy, but now referred by this mineralogist to his amphibole): among the specimens of this substance are, the fine fibrous variety, not unlike in appearance to some varieties of asbest in the opposite glass case; glassy tremolite in dolomite

mite and granular limestone (see the adjoining case, No. 21).

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(Case 16.) *Asbest* and *amianth*, with other related substances: among these may be observed specimens illustrative of the transition from a very close to a loose fibrous structure; various specimens of the flexible asbest or amianth, with some antique incombustible cloth, paper, &c. made of it; the varieties called mountain wood, mountain cork, or nectic asbest, &c. separate, and in combination with other substances.—As bordering on the varieties of actinote in the adjoining opposite glass case, we have here the *diallage*, the green variety of which, called also smaragdite, is considered by Werner as a granular variety of actinote: in combination with saussurite (a variety of compact feldspar) it constitutes the *verde di Corsica*.—In its vicinity is also placed the *axe-stone*, or Punamu-stone, thus called after one of the New Zealand islands, where the natives make hatchets, idols, &c. of it: it is generally considered as a variety of jade.

(Case 17.) This case is occupied by the micaceous, and talcose substances.—Among the varieties of *mica* or glimmer, may be specified those that exhibit perfectly transparent crystals; the beautiful red and yellow varieties, together with those of a metallic lustre: diverging-radiated mica, &c.—*Pinite* (micarelle of Kirwan).—*Lepidolite*; with which is placed a specimen of what is considered

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sidered as compact lepidolite.—Intermediate between mica and talc, is the *chlorite*, among the varieties of which are the earthy, common, foliated, and the slaty: the last of these, with octohedral magnetic ironstone, bitter spar, &c.—Of *talc* we have the common or Venetian, which enters the composition of cosmetics, and the indurated talc: to the former of these may also be referred the beautiful green variety from Siberia, composed of distinct groups of small diverging-radiated laminae.—*Polstone* or ollite, the *lapis comensis* of the ancients, from Como in the Milanese, where it is turned on the lathe into most durable culinary vessels.—In this case is also placed a substance from New York, which has very much the appearance of white laminar talc, but is a *hydrate of magnesia*.

(Case 18.) Contains steatitic substances.—*Noble serpentine*, which, in combination with primitive limestone, constitutes the *marmo verde antico*; *common serpentine*, among the varieties of which are best known those from Bareuth and from Zöblitz in Saxony, where they are manufactured into vases and various other articles; serpentine with garnets, magnetic ironstone, asbest, slaty talc, &c.—Varieties of *steatite*, among which the most remarkable are those from Cornwall, that of a yellowish green colour from Greenland, that from Göpfersgrün in Bareuth, with small crystals of other mineral substances, converted into, and forming

forming part of the massive steatite.—To these are added some substances which are allied to the preceding, though different from them with regard to their chemical composition; such as the *agalmatolite* of Klaproth (bildstein of Werner, talc glaphique of Haüy), employed by the Chinese for carving images, vessels, &c.—The *keffekil* or meerschäum, from Natolia, of which pipe bowls are made; and a related substance, called *keffekilite* by Dr. Fischer, who discovered it in the Crimea.—*Lithomarge*, the more remarkable varieties of which are, that of a reddish yellow colour, from Rochlitz, in porphyry; the fine purplish blue variety from Planitz, called *terra miraculosa Saxonica* by old writers.—*Fullers' earth*.—*Bole*; *green earth*, &c.

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(Case 19.) In this and the four following glass-cases are deposited the various *carbonates of lime*.—Crystallized carbonate of lime or calcareous spar; specimens illustrative of the cleavage, supernumerary joints, colour, &c.; primitive rhombohedron (rhomboïd); the various secondary rhombohedrons (all of which, together with the modifications in the next cases, are determined after Haüy and Bournon): among these the most common, but not the least striking, is the inverse rhombohedron, so called from being as it were an inversion of the primitive; the same with a considerable admixture of quartz, commonly called crystallized sandstone of Fontainebleau, &c. &c.

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(Case 20.) Prismatic and pyramidal modifications of the same, among the former of which are the beautiful prismatic and dodecahedral varieties from the Hartz; among the latter, the voluminous crystals of the metastatic variety.

(Case 21.) The same continued: also hemitropic or maced crystals, among which is the beautiful heart shaped macle of the variety called, by Haüy, *analogique distante*.—This case also contains granular and compact *limestone* (marbles); massive magnesian limestone, called *dolomite*, and (contiguous to it, in the opposite case) the crystallized magnesian limestone, called *bitterspar*, in chlorite slate, &c.—*Fibrous limestone*, the finest variety of which is that from Cumberland, and Andrarum in Sweden, with pearly lustre, which has obtained the name of *satin spar*.

(Case 22.) Various specimens of stalactical limestone, some varieties of which bear the name of alabaster in common with compact gypsum; the peculiar variety called *pea stone*, from the hot springs of Carlsbad in Bohemia, and the white variety found in the bed of a small river near Tivoli, and known by the name of *confetti di Tivoli*.—Calcareous *tuf*; to which are added some casts of medals, made at the baths of San-Felippe in Tuscany, where moulds of medals, gems, &c. are placed in convenient situations to receive the calcareous deposition.—As a continuation of the compact limestone in the last case, we
have

nave in this, the *shell limestone*, the most esteemed variety of which is that from Carinthia, called *lumachella* or fire marble.

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(Case 23.) Of the carbonates of lime deposited in this case the most remarkable are the varieties of *slate spar* (*schiefer-spath* of Werner), those of *brown spar*, and particularly those of *arragonite*, among the crystallized varieties of which is that from Iglo in Hungary, called *igloit* by some mineralogists; also magnificent specimens of the remarkable coralloid variety of *arragonite* from Eisenertz in Styria, formerly called *flos ferri*.

(Case 24.) Contains the *fluates of lime*.— Among the numerous varieties of fluor spar may be particularized the rose-coloured primitive crystals from Chamouni; the chlorophane from Siberia; the singular, pale seladon-green, octohedral variety from Beeralston, in Devonshire, with white earthy fluor interposed between its laminae; the varieties called fortification fluor; earthy and compact fluor, &c.

(Case 25 and part of 26.) The remaining calcareous salts, *viz.* the phosphates, sulphates, and arseniates of lime. Among the *phosphates* may be seen several very scarce and interesting crystallizations of Werner's *apatite* (such as the large crystal from St. Petersburg); the variety called *asparagus-stone*; the Norwegian *apatite*, called *moroxite*; also the *phosphorite*, or earthy and compact

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compact phosphates of lime, and the pulverulent variety of the same, known by the name of earth of Marmorosh, and which was formerly considered as fluat of lime.—The *sulphates of lime* are divided into selenite or sparry gypsum, of which several regularly crystallized, acicular and lenticular varieties are deposited; the fibrous gypsum, with silky lustre; foliated and compact gypsum, to which latter belongs the stalagmitical variety from Guadaloupe; and the earthy gypsum, to which may be referred Haüy's niviform variety of sulphate of lime.—The remainder of this case is occupied by the *anhydrous sulphate of lime*, or the cube spar and muriacite of Werner, the compact variety of which is, in some parts of Italy, known by the name of bardiglione.

(Case 26.) Besides the continuation of the phosphates of lime, and the specimens of borate of lime and silica (to which latter belong Esmarck's *datholite* and Hausmann's *botryolite*, two scarce Norwegian minerals), this case contains all the subspecies and varieties of *sulphate of barytes*, viz. the straight lamellar, variously crystallized; the curved lamellar barytes; the columnar and prismatic barytes; and the radiated, also called bolognese spar, from Monte Paterno near Bologna, and from Bavaria; the compact, including the fetid barytes, or hepatite, &c.

(Case 27.) Barytic salts continued. Among the specimens of *carbonate of barytes*, or witherite, may

may be particularized the beautiful groups of double six-sided pyramids, and those of six-sided prismatic crystals.—Strontian salts: *carbonate of strontian*, also called strontianite, in prismatic and acicular crystals.—Among the *sulphates of strontian* (celestine of Werner) the more remarkable specimens are the splendid groups of limpid prismatic crystals on sulphur, from Sicily; the acicular variety in the hollows of compact sulphate of strontian, from Montmartre; the radiated and fibrous celestine, &c.—The remainder of this case is occupied by some other saline stony substances, *viz. borate of magnesia* or boracite, in separate crystals, and the same imbedded in gypsum: *sub-sulphate of alumine*, from Newhaven, and from Halle, in the territory of Magdeburg, which was formerly considered as pure alumine; fluuate of soda and alumine, or *cryolite*, from Greenland, &c.—

(Case 28.) Contains various saline minerals.

In the glazed cases and drawers on the right hand side of the principal entry from the first room into the Saloon, are deposited the metallic ores.

(Case 29.) The ores of platina, gold, and mercury.—*Platina* in grains from Peru and Brazil: the latter mixed with grains of greyish yellow gold.—*Native gold* subdivided into pure and brass yellow gold; the former chiefly massive and as grains (from Guinea, Bengal, Sumatra, Ireland, &c.) and in brown iron stone, in quartz,

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with needle ore (acicular sulphuret of bismuth, &c.) from Siberia; the brass yellow gold (principally from Transylvania) crystallized in minute cubes and octohedrons variously aggregated, in reticular plates, &c.—The ores of *mercury* in this case are:—the *sulphurets*, consisting of dark red cinnabar (by far the more common variety) massive, crystallized, and in combination with various mineral substances; the bright red cinnabar (native vermillion, much esteemed by painters); the *hepatic mercurial ore* from Idria, compact and slaty; the former also with petrifications (coral ore); *muriate of mercury*, or corneous mercury, with native quicksilver, &c.

(Case 30.) This case contains (besides some additional specimens of gold and mercurial ores, among the latter of which is the scarce native amalgam, crystallized and globular) the ores of *silver*, between which and the ores of gold is placed the alloy, called *electrum*, from Smeof in Siberia, and the *auriferous silver* from Kongsberg in Norway, both being a mixture of gold and silver in different proportions. Other alloys of silver are the scarce *antimonial silver* from Wolfach in the Black Forest, and the *arsenical silver* from Guadalcanal in Andalusia.—Among the numerous varieties of *native silver* may be particularised the various imitative forms in which it occurs, such as tooth-shaped, wire-shaped, dendritical, moss-like, reticular, &c., many of which are aggregations
of

of minute crystals.—Common *sulphuret of silver*, or vitreous silver; massive, crystallized, and in other external forms, among which are the laminar and capillary.—Brittle vitreous silver, of which some specimens are also deposited in the following glass case.

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(Case 31.)—The ores of silver contained in this case are the dark and light-coloured varieties of *red silver ore*, massive, crystallized, and in combination with various substances; the *black silver ore*, or sooty silver, which has not been analysed;—the *muriate of silver*, called also corneous silver and horn ore, of various colours, amorphous, botryoidal, in laminae, and crystallized in minute cubes and octohedrons;—the very scarce *carbonate of silver* from Alt-Wolfach in Suabia.—In this case begin the numerous copper ores, with *native copper*, which, like the native silver, presents a great variety of forms, besides the crystallized, such as dendritic, filiform, &c.

(Case 32.) Ores of copper continued; common *sulphuret of copper* or vitreous copper, variously crystallized, foliated, compact, &c. To this are also commonly referred the oblong, scaly, secondary fossils, known by the name of *Frankenberg corn ears*, which occur in the bituminous marl-slate of Frankenberg in Hessa, and are principally composed of vitreous and grey copper.—The *variegated copper ore*, easily known by the reddish colour of its fractured planes: among the varieties

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varieties of this species is the foliated from Cornwall.—The *grey copper ore* (fahl-ore), crystallized, massive, and disseminated in various substances.

(Case 33.) Ores of copper continued: *copper pyrites*, the most common of all the ores of this metal: among these is also the pale yellow, fine grained variety, the hematitiform copper pyrites from Cornwall.—*Red* or *ruby copper ore* compact, foliated and fibrous; one of the more remarkable is the bright red capillary variety from Rheinbreitenbach, in Nassau. To these are added a few specimens of what is called tile-red copper, or *tile ore*, a mixture of red copper ore and brown iron ochre.

(Case 34.) Ores of copper continued: *black copper*, massive, and as superficial covering to other copper ores.—*Carbonates of copper*: crystallized radiated *blue* or *azure copper*, from Chessy and the Bannat, with barytes, &c., and earthy varieties of the same, some of which (called mountain blue) have been used as pigments.—The very scarce sky blue *velvet copper ore*.—Crystals passing from the state of blue copper into that of green carbonate (cuivre carbonaté bleu épigène Haiiy.)—Green carbonates of copper; among which are the beautiful varieties of *fibrous malachite* of velvety appearance, in acicular crystals, with carbonate of lead, &c.

(Case 35.) Ores of copper continued: among
 the

the specimens of *compact malachite*, the most beautiful and characteristic are those from the Gumashevsk and Turja mines in the Ural mountains.—In this case is also placed the *copper-green* of Werner, a substance often confounded with common green carbonates of copper, but which contains much silica: a variety of it is the iron shot copper green.—*Diopase*, a very scarce substance from Siberia, also called emerald copper, on account of its pure green colour.—*Phosphate of copper* from Rheinbreitenbach, in Nassau, &c.—*Muriate of copper*, crystallized and laminar: to which also belongs what is called green sand of Peru, or atacamite, from being found in the desert of Atacama, between Chili and Peru, as sand of a small river. The rest of this case is occupied by the principal varieties of the different *arseniates of copper*, namely, the foliated arseniate or copper mica, the lenticular arseniate, and the olive ore of Werner, which are formed into five distinct species by some mineralogists; also the earthy arseniate, or pharmacochalcite of some authors;—to which are added specimens of the *martial arseniate of copper*.

(Case 36.) Contains ores of iron, *viz.* native iron, arsenical pyrites (also called arsenical iron, and mispickel, a variety of which is argentiferous,) and common iron pyrites, with its various crystalline modifications derived from the cube, which is either smooth or striated. The most interesting

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teresting specimens deposited in this case are those of *native iron*, and the stones called *aerolites*, because they have fallen from the atmosphere, or *meteoric stones*, because they are by some supposed to be depositions from meteors. The specimens of the former are,—*native iron* from Gross-kamsdorf, in Saxony;—two small polished pieces of the mass found in Southern Africa, which weighed about 250 pounds, and is now in the cabinet of Haarlem;—fragment of the iron from Senegal;—specimens of the *native iron* from Otumpa, in the Gran Chaco Guallamba, in South America, described by Don Rubin de Celis, who estimated the weight of the mass to be about 300 quintals, or 15 tons;—a large piece detached from the celebrated mass of Siberian *native iron*, which was discovered by Pallas on the summit of a hill between Abakansk and Belskoi Ostrog on the banks of the Jenisey, where it was considered by the Tartars as a sacred relic: the mass originally weighed about 1,680 pounds;—a piece of the large mass from Ellenbogen, in Bohemia, and another of that found on Collina di Brianza, in Milan, which has been described by Chladni and analyzed by Gehlen. Of *meteoric stones* (classed with *native iron*, because they all contain this metal, alloyed with nickle) the following are placed in chronological order;—two small fragments of the stone which fell at Ensisheim, in Alsace, Nov. 7th, 1492, in the presence of the emperor

emperor Maximilian, then king of the Romans, when on the point of engaging with the French army : this mass, which weighed 270 pounds, was preserved in the cathedral of Ensisheim till the beginning of the French revolution, when it was conveyed to the public library of Colmar ;—one of the many stones which fell, July 3d, 1753, at Plaun, in the circle of Bechin, Bohemia, and which contain a great proportion of attractable iron ;—specimens of those that were seen to fall at Roquefort and at Juliac, in the Landes of Gascony, July 24th, 1790 ;—one of a dozen of stones of various weights and dimensions that fell at Sienna, in Tuscany, Jan. 16th, 1794 ;—fragment of the meteoric stone, weighing 56 pounds, which fell near Wold Cottage, in Yorkshire, Dec. 13th, 1795 ;—fragment of a stone of 20 pounds, which fell in the commune of Sales, near Villefranche, in the department of the Rhône, March 12th, 1798 ;—specimens of stones fallen near the city of Benares, in the East-Indies, Dec. 19th, 1798 ;—an entire and a broken specimen of the meteoric stones of which a shower descended at Aigle, in the department of the Orne, April 26th, 1803 ;—fragment of one of those that were seen to fall at Weston, in Connecticut, Dec. 14th, 1807 ;—two meteoric stones with shining black surfaces, fallen May 22d, 1808, at Stannern, in Moravia ;—a fragment of one weighing 66 pounds, which fell August 5th, 1812, near Chantonay, in the Vendée.

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(Case 37.) Ores of iron continued:—*radiated pyrites* of Werner (*fer sulfuré blanc Haiiy*) a substance very subject to decomposition: to this belong most of the varieties of what is called lenticular and coxcomb pyrites, as also the globular pyrites of a radiated texture.—The *hepatic* or *liver pyrites* of Werner, very distinct from what French mineralogists call *fer sulfuré hépatique*, which latter is decomposed common and radiated iron pyrites and sometimes brown iron stone.—*Magnetic pyrites*, which is nearly related to the preceding species; massive and crystallized in six-sided prisms.—Oxides of iron: *magnetic iron stone*, massive, of various grain, compact, crystallized, in serpentine, chlorite, slate, &c.; ore which yields the *wootz*, a very hard kind of iron; magnetic iron sand.

(Case 38.) Oxides of iron continued.—Specimens of *specular iron*, or iron glance, among which those from the island of Elba are remarkable on account of their beautiful iridescence and play of colours; variety in large laminar crystals, appearing like polished steel, from Stromboli, &c.; the *micaceous iron ore* of Werner, belonging partly to this species, partly to the scaly red and brown iron stone; among the most remarkable specimens of which is that in delicate, transparent tables of a blood red colour, from Nassau-Siegen; that in scales coating the cells of lava, &c.—The different

different varieties of *compact red iron stone*, and of *red hematite*.

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(Case 39.) Ores of iron continued:—*hydrous oxides of iron*, comprehending Werner's ochrey and compact brown iron stone, and brown hematite, together with several varieties of argillaceous or clay iron stone, such as common, columnar, pisiform, reniform clay iron stone, meadow ore, &c.—*Carbonate of iron*, or spathose iron ore, the primitive form of which has lately been ascertained, by Dr. Wollaston, to be different from that of carbonate of lime: crystallized, massive, in combination with other substances.

(Case 40.) Contains the remaining ores of iron and those of manganese, a metal which stands in close geognostical relation with iron.—*Arseniate of iron*, which occurs only crystallized, chiefly in cubes, whence Werner's name of cube ore.—*Chromate of iron*, among the specimens of which is one from Baltimore, in which this substance is intermixed with talc coloured purple by chromic acid.—*Muriate of iron*, called pyrosmalite, from Sweden—*Phosphate of iron*, crystallized, massive, and pulverulent: among the specimens of the latter, are, the massive variety from New Jersey, and several earthy varieties, in clay, wood, peat, &c.—The *pitchy iron ore* of Werner, from Limoges, may be referred to phosphate of manganese.—*Ores of manganese*:—radiated grey manganese, from Ihlefeld, &c. some varieties of which

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 NAT. HIST. of their acicular crystals; foliated grey manganese: compact grey manganese of various forms, botryoidal, tubercular, reniform, &c.; earthy grey manganese, a remarkable variety of which is the *black wad* of Derbyshire and Devonshire, which has the property of inflaming spontaneously when mixed with linseed oil.

(Case 41.) In this and the two following cases are contained the ores of lead, the most common and useful of which is the *sulphuret of lead*, or *galena*: the specimens here deposited include various modifications of crystals, detached, and grouped together, in combination with blende, pyrites, and many other substances; galena of various grain, massive and disseminated; galena of corroded appearance, decomposed and regenerated; the compact and specular variety, called slickenside by the Derbyshire miners.—With these is also placed the *antimonial sulphuret of lead*, or triple sulphuret of lead, antimony, and copper: this substance has been called endellion by the Comte de Bournon, and bournonite by Professor Jame-son.

(Case 42.) Ores of lead continued:—the more prominent specimens in this case are those of *carbonate of lead*, or white lead, among which may be particularized the laminar varieties, the beautiful modifications from Siberia, and the crystallized acicular white lead from the Hartz, accompanied
 with

with green and blue carbonates of copper; the fine light blue variety, coloured by copper, &c.;— the *black lead ore* of Werner, which appears to be merely a variety of the white lead ore.—Phosphates of lead, which are divided by Werner into brown lead ore and green lead ore. Among the specimens of the *brown phosphate*, the most remarkable are the large sixsided prisms from Huelgoet in Britany, &c.

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(Case 43.) Ores of lead continued:—*green phosphate*, massive, botryoidal, spicular, &c.; variously crystallized; of various shades of green, passing into greenish white, into yellow and orange; with ferruginous quartz, straight foliated barytes, &c. from Scotland, Freiberg in the Brisgau, &c.; arseniate of lead.—*Molybdate of lead*, or yellow lead ore; massive, lamelliform, and crystallized; on compact limestone, &c. chiefly from Bleyberg in Carinthia.—The specimens of *chromate of lead*, or red lead ore, deposited in this case, are particularly beautiful and instructive; the accompanying substances are green lead ore, and sometimes small greenish brown crystals of a substance, the component parts of which are the oxides of lead and of chrome: the gangue stone, in which the red lead occurs in the gold mines of Beresof, is a kind of micaceous rock mixed with particles of quartz and brown iron stone.—In this case is also placed an interesting suite of crystals, of that most rare substance the *murio-carbonate*
of

SALOON. of lead, or horn lead, analysed by Klaproth, and
NAT. HIST. which has hitherto been observed in Derbyshire
 only.—*Sulphate of lead*, called native lead-vitriol
 by Werner, crystallized and massive.—*Lead
 earth*, indurated and friable, of various colours;
 its different varieties appear to be related to car-
 bonates, phosphates, and sulphates of lead; to
 which latter also the *reniform lead ore* (bleiniere
 of Werner) from Siberia appears to belong: some
 varieties of lead earth are oxides. Near to these
 is also placed the *native minium*, from Hussia,
 first described by Mr. Smithson, and varieties of
 the same from Siberia; all of them probably pro-
 duced by the decay of galena.

(Case 44.) Ores of zinc. Among the many
 varieties of *sulphuret of zinc*, or blende, may be
 particularized those relative to colour, *viz.* the
 yellow, the brown, and the black blende of Wer-
 ner; the first of which is generally most pure,
 while the two others contain a portion of iron;
 the variety called testaceous blende (*schaalen-
 blende*), the most characteristic specimens of
 which are from Geroldseck in the Brisgau, con-
 tains, besides iron, a portion of lead.—The other
 ores of zinc in this case are those of a sparry
 appearance, commonly called *calamine*, which
 constitute three different species, *viz.* the *electric
 or siliceous calamine*; the *common calamine*, or
 native carbonate of zinc; and the *red oxide of
 zinc*: the specimens of the two former species
 include

include various crystalline and other forms, among which are the pseudomorphous crystals of carbonate of zinc, derived from modifications of calcareous spar.

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(Case 45.) Ores of tin, of which we have the sulphuret of tin, or tin pyrites, and the oxides, which are divided into common tin stone, and wood tin:—*tin pyrites*, hitherto only found in Cornwall, nearly pure, mixed with copper pyrites, &c.;—among the specimens of *common tin stone* are, the regular and macled crystals, the aggregations of acicular crystals called needle tin, the massive, the pebble like, and granular tin stone (shoad tin, stream tin, grain tin, &c.); and among the varieties of colour, the greyish white crystals, resembling scheel-ore, or tungstate of lime.—The ores of tungsten, which generally accompany those of tin, are—*wolfram* (schéelin ferugineux *Haiiy*), crystallized and massive, from Bohemia, Cornwall, &c.; and the *tungstate of lime*, scheel ore (schéelin calcaire *Haiiy*), among the crystallized specimens of which is the primitive acute octohedron from Allemont in Dauphiné.—In this case are also placed the specimens of molybdena, or *sulphuret of molybdenum*, which should not be confounded with graphite: the yellow powder on feldspar, from Westmania in Sweden, is *oxide of molybdenum*.

(Case 46.) Part of this case is occupied by the ores of titanium, *viz.* the oxides, called *titanite*,
brown-ore,

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brown-ore, *brunon* (sphère, and titane siliceo-calcaire *Haiiy*), among the varieties of which is that in large flat octohedral crystals from Norway, with epidote, &c.; also the variety called, by Saussure, *rayonnante en gouttière*, from St. Gothard, on feldspar, with chlorite, &c.—*Titan-shorl*, also called rutile; massive, crystallized, and fibrous, to which latter belongs the variety with golden tarnish, from Moutier, near the Mont-blanc; the acicular crystals of rutile in rock crystal, &c.; the *ferriferous oxides*, some varieties of which may be considered as titaniferous oxides of iron, and to which may be referred the black sand called *menachanite*, and the *iserine*, in loose grains and imbedded;—specimens of *anatase*, or octohedrite, from Dauphiné;—the scarce substance called *craitonite* (*crichtonite*), by the Comte de Bournon, likewise from Dauphiné, in very acute octohedral crystals, and in thin laminæ.

The remainder of this glass case contains the ores of antimony: *native antimony*, from Allemont, and from Sala in Sweden, some varieties of which are arseniferous;—*sulphuret of antimony*, or grey antimony, the most common ore of this metal occurs compact, foliated, radiated, and plumose: the more remarkable among them are the specimens of crystallized radiated antimony in fine groups, especially from Transylvania; radiated grey antimony with barytes, realgar, &c.; the plumose grey antimony, some varieties of which, appearing

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colouring matter between the laminae of straight foliated crystallized barytes;—specimens of the native *oxide of arsenic*, shewing the octohedral form of its primitive crystals; near which are placed, on account of their affinity to the other ores of arsenic, the varieties of *pharmacolite*, which is an arseniate of lime and might therefore claim a place among the calcareous salts.

(Case 48.) The contents of this case are:—The ores of nickel, among which may be particularized the *native nickel* from Saxony, which was formerly classed with the ores of iron, under the denomination of capillary pyrites;—the *arsenical nickel*, called copper nickel;—*nickel ochre*, an oxide of this metal, to which the chrysoprase, and the other substances found along with it (the pimelite and razumofskine) owe their green colour.—Ores of bismuth: *native bismuth*, massive, disseminated and dendritic in jasper; to which is added a specimen exhibiting the artificial crystallization of the same, produced by sudden cooling of the melted metal;—*sulphuret of bismuth*, the bismuth glance of Werner, with which is placed the Siberian *needle ore* of the same mineralogist, being a triple sulphuret of bismuth, lead, and copper.—Ores of Uran: the protoxide of uranium, called *pitch ore*, massive, pure and with adhering ochre of the same metal;—the oxide called *uran mica* or micaceous uran, on account of its foliaceous and thin laminar crystals

crystals, in beautiful groups of emerald green and yellow colours. The ores of tellurium or sylvane, which are divided into *native tellurium*, white and yellow (containing gold and iron); the *graphic ore*, so called on account of the disposition of its minute laminar crystals into groups that bear a distant resemblance to written characters; and the black or *Nagyag ore* (commonly alloyed with gold and some lead).—The *cerite* or *cererite* (oxide of cerium) from Bastnaes, in Westmanland, in Sweden.—A specimen of the oxide of chromium, in quartz, discovered by M. Leschevin at Creuzot, in the Department of the Saone and Loire.

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EIGHTH ROOM.

The most interesting part of the collection of birds, serving to exhibit the general arrangement of the animals of that class, is contained in cases round the room. ROOM VIII.

Cases 1 to 3. Accipitres, rapacious birds, or birds of prey; the Californian vulture; a singular variety of the Pondicherry eagle; horned owls, &c.

Case 4. Various species of parrots, mackaws, and woodpeckers.

Case 5. Toucans, barbets, cuckoos, &c.

Cases 6 and 7. Grosbeaks, buntings, orioles, warblers, paradise-birds, king-fishers, pigeons, &c.

Case 8. Small African bustard, pheasants, the

ROOM VIII. jungle cock of India, which some have supposed
 NAT. HIST. to be the original stock from whence our domestic
 fowls have sprung.

Case 9. Horned screamer, wood-grouse, partridges, quails, and a specimen of the common wild pintado of Africa.

Case 10. The ajutant crane, tiger bittern, boat-bill, tufted umber, rose-coloured spoonbill, &c.

Case 11. Scarlet curlew, scarlet flamingo, American avoset, &c.

Case 12. Darters, divers, &c.

Case 13. Contains some curious nests and eggs of birds; the soup-nests formed by a species of swallow; the nest of the taylor bird, &c. In the lowermost shelf is deposited the supposed leg of the Dodo, &c.

Tables 14 to 29. Contain the shells of molluscous animals, &c.* the greatest portion of which were left to the Museum by the Rev. C. M. Cracherode. Amongst these are, 1. *Mollusca gastropoda*, or *univalve shells*; amongst these are, the elongated scutus; Jamaica fissurella; star, black and tortoiseshell limpets; distorted calyptræa, waved mitella; Cracherodian earshell; stircase padollus, wood-veined scaphander, with its testaceous stomach (which has been described as a mulivalve shell); various species of nerita; three-banded bulimulus from the West Indies (which also

* Arranged according to the structure of their inhabitants.

also occurs imbedded in the rock inclosing the fossil skeleton in Room IX.); the grinning tomi-ger; two janthinæ; carrier trochus; murices; harp-shells; ton-shells; volutes; cowries, &c.—

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2. *Mollusca acephala*, or *bivalve shells*, such as oysters, arks, mactræ, &c.

Table 30. Contains specimens of limestone, coral, and wood, perforated by lithodomi, pholades, and by the teredo navalis, or ship-worm; pinna squamosa with its beard, out of which gloves and stockings are manufactured; pearl-shell of commerce, with several varieties of pearls; oysters, and other shells, shewing the disease that produces pearls: various shells whose situation in the system has not yet been in any degree ascertained, such as the argonauts, or paper nautili: two species of nautilus, commonly denominated chamber nautili; water-pot shells, &c.

Table 31. Contains several species of chiton, and a very fine collection of the shells of the class *cirripedes*, or *barnacles*, such as the diadem corona, cancellated and crenated pyrgoma, Savigny's acasta, &c.

Table 32 to 35. Contain various crustacea, limuli or king-crabs; calappæ or crested crabs; land crabs; swamp crabs; parthenope or horrid crab; robber birgus; gigantic palinurus, &c.

Table 36. *Myriapoda* or Juli, scolependræ, &c.; amongst which the gigantic centipied is the most remarkable: *arachnides*, or scorpions, spiders, &c.

Tables 37 and 42. Contain asteriades or star-fish;

ROOM VIII. fish ; ophiuræ ; alectones ; gorgonecephali or Medusa's head star-fish, &c. Echini, spatangi, &c.

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Cases 43 and 45. Corals of various sorts ; as, madrepores, gorgoniæ, &c.

NINTH ROOM.

ROOM IX. In this room are deposited various petrifications together with osseous and other fossil remains. Among the latter the more remarkable are :

A fossil human skeleton, imbedded in limestone from Guadaloupe ;—a very perfect specimen of the skull and horns of the large Irish elk (*Cervus giganteus*) by far the most remarkable of the known fossil remains of ruminant animals ;—a skull of the large extinct Caledonian ox ;—under jaw and other bones of the fossil Siberian elephant (*elephas primigenius*), which is the real mammoth, and of the gigantic North American animal (the *Mastodonte* of Cuvier), which has likewise been called mammoth ;—osseous remains of a huge reptile of the natural order of lizards, being a genus intermediate between the Monitor and Guana, from Maestricht in the Netherlands ;—jaw and other bones of an animal apparently of the same natural order but referred to the fishes by Sir E. Home, from Dorsetshire ;—the impression of part of the skeleton of a species of crocodile from Nottinghamshire, &c.

The contents of the remaining rooms in this Department, viz. X. XI. and XII. are in the course of arrangement.

 DEPARTMENT OF ANTIQUITIES.

FIRST ROOM.

TERRACOTTAS.

All the articles in the following Catalogue of Antiquities, unless where it is otherwise specified, belonged to the collection of the late Charles Towneley, Esq.

Over the door, which fronts the entrance into this room, is a bust of Charles Towneley, Esq., to whose profound knowledge of ancient Sculpture, and zeal in the acquisition of the finest specimens of it, the nation is indebted for the formation of a considerable part of the splendid collection of Terracottas and Marbles contained in this gallery. The bust was presented by his Uncle, John Towneley, Esq. It is executed in marble, by Mr. Nollekens.

ROOM I.

 ANTIQUITIES.

No. 1. A female statue, probably of one of the Muses.

No. 2. An amphora.

No. 3. A terminal head of the bearded Bacchus.

No. 4. A bas-relief, representing a combat between two Amazons and two Griffins.

No. 5. A bas-relief, representing the head of a Triton,

ROOM I. a Triton, on each side of which is a Cupid riding
 ANTIQUITIES. on a dolphin.

No. 6. A bas-relief, representing a group of Silenus and Cupid, before whom is a female Bacchante dancing and playing on the tambourin.

No. 7. Ditto, representing an engagement between one of the Arimaspi and a Griffin; on the left of the combatants is the bust of an athletic figure, armed with a battle-axe.

No. 8. Ditto, intended by the artist as a companion to No. 7, and to be joined to it in the manner in which it is here seen. The subject in both pieces is precisely the same: the bust, however, in this piece is placed on the right of the combatants, and is armed with a sword and shield.

No. 9. Repetition of No. 6.

No. 10. A bas-relief, representing a head of Medusa, on each side of which is an eagle, in the act of seizing, with its talons, one of the snakes which are entwined in the locks of her hair.

No. 11. Ditto, representing a couple of chimæras lapping water out of vessels, held to them by two youths who are attired in Phrygian dresses, and are each kneeling on one knee.

No. 12. Ditto, representing a female, who seems to be overwhelmed with affliction. She is seated, and is resting her head upon her right arm, while her domestics, from the concern which is visible in their countenances, appear to participate

in

in her sorrow. This bas-relief probably represents Penelope dejected at the departure of Ulysses.

No. 13. A bas-relief, imperfect, representing a fragment of Medusa's head, on one side of which is a figure of Minerva.

No. 14. Ditto representing the bearded Bacchus, and a female attendant on Bacchus, each of them holding a thyrsus. *From the collection of Sir Hans Sloane.*

No. 15. Ditto, imperfect, representing a head of Minerva, and a head of Jupiter.

No. 16. Ditto, representing Minerva assisting the Argonauts to build the famous ship Argo.

No. 17. Ditto, imperfect, representing Venus on the ocean, riding upon a sea-horse.

No. 18. Ditto, representing Victory pouring out a libation to Apollo Musagetes. *From the collection of Sir Hans Sloane.*

No. 19. Ditto, representing a candelabrum, lighted for a sacrifice. On each side stands a priestess, who with one hand supports the sacred fillets which decorate the candelabrum, and with the other hand raises a small portion of her robe, like the figure of Hope on coins of the Roman Emperors.

No. 20. Ditto, representing Machaon, after he has been wounded. He is sitting in the tent of Nestor, who is administering a potion to him, as described in the XIth book of the Iliad.

ROOM I. Iliad. The females, who are in attendance, are
 ANTIQUITIES. slaves.

No. 21. A bas-relief, representing Bacchus and a Faun; the former holds a thyrsus in his left hand, the latter carries a torch in his right hand, and an amphora on his left shoulder.

No. 22. Ditto, representing two Fauns kneeling, one of them playing upon the tambourin, the other accompanying him with small musical instruments called crotala. Between them is Ampelus, the lower part of whose figure terminates in branches of the vine.

No. 23. Ditto, representing two of the Seasons, Spring and Summer.

No. 24. Ditto, representing Victory sacrificing a bull before a lighted candelabrum, which is used as an altar.

No. 25. Ditto, imperfect, representing Perseus cutting off the head of Medusa.

No. 26. Ditto, representing Victory sacrificing a bull before a small altar, which is placed upon a tripod table.

No. 27. Ditto, imperfect, representing a female Bacchante offering a basket of figs to the goddess Pudicitia. *From the collection of Sir Hans Sloane.*

No. 28. Ditto, representing two Fauns gathering grapes into baskets.

No. 29. Repetition of No. 21.

No. 30. A bas-relief, representing Bacchus leaning on the shoulders of a Faun. At his feet
 is

is a panther holding up his mouth to receive the wine which is poured from the vase held in the right hand of Bacchus. Before this group is a female attendant on Bacchus, holding a thyrsus in her hand. ROOM I.
ANTIQUITIES.

No. 31. A bas-relief, representing two Fauns, leaning over a large open vessel of wine, as if observing the reflection of their faces on the surface of the liquor.

No. 32. Ditto, imperfect, representing a trophy, before which stands a captive attended by a guard, and secured by a chain fastened round his right wrist.

No. 33. Ditto, representing two Fauns gathering grapes into baskets. *From the collection of Sir Hans Sloane.*

No. 34. Ditto, representing Paris carrying off Helen, in a car drawn by four horses.

No. 35. Ditto, representing Egyptian hieroglyphics.

No. 36. Ditto, representing two persons navigating the Nile in a boat. In the fore-ground is a hippopotamus, two crocodiles, some birds, and several plants of the lotus. In the distance are buildings, on the roofs of which are seen three Ibises. The whole of this scenery is viewed through two arches supported by columns.

No. 37. Ditto, imperfect, representing a vase with two handles, on one side of which is a panther leaping up, a thyrsus, and the letter A.

No. 38. A statue of the Muse Urania: both

ROOM I. the hands are wanting; but, from the position of
 ANTIQUITIES. the arms, it is probable that the figure held a radius
 in the right hand, and a celestial globe in the left
 hand. It is three feet ten inches high, and is one
 of the largest statues which has been found of ter-
 racotta.

No. 39. An Amphora. *From the collection of
 Sir Hans Sloane.*

No. 40. A statue of a Muse, resting her left
 arm upon a pile of writing tablets, which are placed
 upon a square column. The right arm is raised
 towards the neck. The figure, in its present state,
 is three feet four inches high; the head is lost.

No. 41. An Amphora. *From the collection of
 Sir Hans Sloane.*

No. 42. A bas-relief, representing a short naked
 human figure, with a beard; he holds in each hand
 the stem of a plant. On each side of this figure is
 seated a quadruped, whose head is that of an elderly
 man, and whose tail terminates in a flower.

No. 43. Ditto, representing Cupids supporting
 festoons of fruit.

No. 44. Ditto, representing a Faun and a Bac-
 chante dancing, and holding between them the
 infant Bacchus in a basket used for winnowing
 corn.

No. 45. Ditto, representing the head of Pan,
 on each side of which is the head of a Satyr; one
 of the Satyrs is crowned with branches of pine, and
 the other with branches of ivy.

No. 46. Repetition of No. 45.

No. 47.

No. 47. A bas-relief representing the Indian Bacchus received as a guest by Icarus. ROOM I.
ANTIQUITIES

No. 48. Ditto, representing two Fauns riding on panthers. The hinder part of the panthers terminates in vine leaves. Between the panthers is a vase with two handles.

No. 49. Ditto, representing a bull and a lion running in contrary directions. The hind legs of both animals are enveloped in foliage.

No. 50. Ditto, representing a lighted candelabrum, which is composed entirely of a plant. The flames issue from the flower, which grows upon a long stem. On each side stands a priestess, with one hand holding up a small portion of her robe (see Nos. 19 and 54), and with the other hand holding one of the branches of the plant.

No. 51. Ditto, representing two of the Seasons, Autumn and Winter.

No. 52. Ditto, imperfect, representing the Goddess Salus feeding a serpent out of a patera. The serpent is twined round the trunk of a tree, from a branch of which are suspended two cast-off skins of the serpent.

No. 53. Ditto, representing a warrior consulting the oracle of Apollo.

No. 54. Ditto, representing a lighted candelabrum, on each side of which stands a priestess, carrying a patera on her head, and holding up a small portion of her robe with one hand. (See Nos. 19 and 50.)

No. 55. Ditto, representing Theseus slaying a Centaur.

ROOM I.
 —
 ANTIQUITIES.

No. 56. Repetition of No. 18.

No. 57. Repetition of No. 23.

No. 58. Repetition of No. 50.

No. 59. A bas-relief, representing two Fauns treading out the juice of grapes in a wine-press. On one side is a Faun playing upon the double pipe; and on the other side another Faun, somewhat aged in his appearance, loaded with a heavy basket of grapes.

No. 60. A bas-relief, representing a chariot race.

No. 61. Repetition of No. 6.

No. 62. A bas-relief, representing a mask of Bacchus, between those of a young and an old Faun.

No. 63. Repetition of No. 62.

No. 64. Repetition of No. 6.

No. 65. A bas-relief, representing two captives in a car drawn by two horses. The captives have chains fastened round their necks and round their ankles, and the ends of the chains are held by persons walking on each side of the car.

No. 66. Ditto, representing a head of Jupiter Ammon, which rests on a flower. The ends of the fillets, with which the head of Jupiter is crowned, are held on each side by a Faun, who is furnished with wings, and whose figure terminates below in foliage, which curls in such a manner as to give the figure the appearance of a Triton.

No. 67. Ditto, representing two Fauns gathering grapes into baskets.

No. 68.

No. 68. A bas-relief, representing a figure of Victory standing upon a plant, and supporting the branches of it with her hands. ROOM I.
ANTIQUITIES

No. 69. Repetition of No. 33.

No. 70. A bas-relief, representing Victory sacrificing a bull before a tripod altar. II MOOR

No. 71. Ditto, imperfect, representing Theseus riding at full speed, and cutting off the head of an Amazon, whom he has caught by the hair of her head.

No. 72. Ditto, representing Venus carried through the air upon a swan.

No. 73. Ditto, representing Cupid pressing Psyche, in the form of a butterfly, to his breast.

No. 74. Ditto, representing Cupid flying, with a palm-branch in one hand, and a wreath in the other.

No. 75. A terminal head of the bearded Bacchus.

No. 76. A female statue, probably of Thalia, the pastoral muse.

No. 77. An Amphora. *From the collection of Sir Hans Sloane.*

No. 78. A female statue, the character unknown. The head and lower arms are modern.

No. 79. A statue of Juno, crowned with an indented diadem. Part of the arms is wanting.

Nos. 80—83. Amphoræ of various forms.

SECOND ROOM.

GREEK AND ROMAN SCULPTURES.

ROOM II.
—
ANTIQUITIES.

- No. 1. A colossal head of Minerva.
- No. 2. A funeral urn, ornamented with equestrian and pedestrian combatants.
- No. 3. One of the feet, or supports, of an ancient tripod table.
- No. 4. A statue of a canephora, anciently made use of as a column. It was one of the caryatides which supported the portico of a small temple dedicated to Bacchus.
- No. 5. A candelabrum.
- No. 6. The triangular base of a candelabrum, on the sides of which three genii hold each a part of the armour of Mars; namely, his helmet, his shield, and his sword.
- No. 7. A vase, three feet high, with upright massive handles; it is of an oval form, and is ornamented all round with Bacchanalian figures.
- No. 8. A statue of Venus, naked to the waist, and covered with drapery from thence downwards. It was found in the maritime baths of Claudius, at Ostia.
- No. 9. A vase, two feet eight inches high, of an oval form, with two upright double handles, which spring from the necks of swans. The body of the vase in front is enriched with a group of Bacchanalians.

No. 10.

No. 10. A fountain, ornamented with ivy and olive branches. The water was conveyed through a perforation on the back part of this monument to a serpent's head, in which a leaden pipe was introduced, part of which still remains in the mouth.

No. 11. A colossal head of Hercules, dug up at the foot of Mount Vesuvius, where it had been buried by the lava of that volcano. *From the collection of Sir William Hamilton.*

No. 12. A colossal head of Hercules, in a very ancient style of Greek sculpture.

No. 13. A fragment of one of the three supports of a tripod-basin, composed of the head and neck of a lion. On the forehead are the horns of a goat.

No. 14. The capital or upper division of a votive cippus.

No. 15. The key-stone of a triumphal arch, ornamented with a figure of Victory elaborately hollowed out between the two volutes. This fragment is inserted in a modern pedestal.

No. 16. A colossal head of Minerva, a specimen of very early Greek work.

No. 17. A statue of Cupid bending his bow. *Purchased at the sale of the late Right Hon. Edmund Burke's marbles.*

THIRD ROOM.

GREEK AND ROMAN SCULPTURES.

ROOM III.
—
ANTIQUITIES.

No. 1. A bas-relief, representing an old Faun struggling with a nymph.

No. 2. A bas-relief, representing a candelabrum.

No. 3. Ditto, representing a funeral column, near which is a statue of the God of Lampsacus.

No. 4. Ditto, representing Bacchus received as a guest by Icarus.

No. 5. Ditto, representing warriors consulting the oracle of Apollo.

No. 6. Ditto, in the flat early style of Grecian sculpture. It represents Castor managing a horse.

No. 7. Ditto, representing Hercules securing the Mænaliam stag, which, at the command of Eurystheus, he had pursued a whole year in the forests of Arcadia.

No. 8. *Blank.*

No. 9. A bas-relief, divided into three compartments. In the upper division, the infant Bacchus is represented riding on a goat; in the middle, a Triton, in attendance on Venus, is seizing a marine bull by the horns; and in the lower division, is a company of hunters returning home with their spoil.

No. 10. Ditto, representing a festoon of vine branches supported by the skulls of bulls. In the centre,

centre, above the festoon, is a mask of a Faun. ROOM III
It has served as a decoration in the inside of a ANTIQUITIES
circular building.

No. 11. A bas relief, representing the Dioscuri on horseback. *From the collection of Sir William Hamilton.*

No. 12. Ditto, representing a Bacchanalian group, consisting of three figures; the first, a Bacchante playing on the tambourin; the second, a Faun playing on the double pipe; and the third, an intoxicated Faun holding a thyrsus.

No. 13. Ditto, representing Victory offering a libation to Apollo Musagetes. *From the collection of Sir William Hamilton.*

No. 14. Ditto, which has served as an ornament on the outside of a circular building. It consists of a couple of branches issuing from one stem, and curling in opposite directions.

No. 15. Ditto, representing the Centaur Nessus carrying Deianira in his arms.

No. 16. Ditto, representing a cow suckling her calf, and drinking out of a circular vessel.

No. 17. Two terminal heads, joined back to back, one of the bearded Bacchus, the other of Libera.

No. 18. A statue of the Goddess Fortune.

No. 19. A terminal head of the bearded Bacchus, of very early Greek work.

No. 20. A head of Hippocrates.

No. 21. A terminal head of Mercury. *Purchased at the sale of William Chinnery, Esq.*

ROOM III.

ANTIQUITIES.

- No. 22. A statue of Venus.
- No. 23. A head of one of the Homeric heroes. It is highly animated, and is looking upwards, apparently in great agitation.
- No. 24. A statue of a Faun.
- No. 25. A terminal head of Homer, represented in an advanced age, with a sublime and dignified character.
- No. 26. A bust of Sophocles.
- No. 27. A terminal head of the bearded Bacchus.
- No. 28. A statue of a nymph of Diana resting herself after the fatigues of the chase.
- No. 29. An entire terminus of the bearded Bacchus, six feet high.
- No. 30. A terminal head of the bearded Bacchus.
- No. 31. A statue of a youth holding with both hands a part of an arm which he is biting. This statue belonged to a group, originally composed of two boys who had quarrelled at the game of Tali, as appears by one of those bones called *tali*, remaining in the hand of the figure which is lost.
- No. 32. A terminal head of Pericles, helmeted, and inscribed with his name.
- No. 33. A statue of a Faun, inscribed with the name of the artist.
- No. 34. A terminal head of Epicurus.
- No. 35. A terminal statue of Pan playing upon a pipe.
- No. 36.

No. 36. A Greek inscription upon a circular shield, containing the names of the Ephebi of Athens under Alcamenes, when he held the office of Cosmetes.

No. 37. A terminal statue, supposed to be that of Venus Architis.

No. 38. A circular votive patera.

No. 39. An unknown bronze head, supposed to be that of Pindar. *Presented, in 1760, by the Earl of Exeter.*

No. 40. A circular votive patera, with a head of Pan in very high relief.

No. 41. A Greek sepulchral monument. The bas-relief in front represents a trophy, on one side of which stands a warrior, and on the other a female figure feeding a serpent that is twined round the trunk of a tree, on which the trophy is erected. On the right of these figures is the forepart of a horse. An inscription on the top of this monument contains a list of names, probably of those who fell in some engagement. *Presented by the Right Hon. Sir Joseph Banks and the Hon. A. C. Fraser.*

No. 42. A terminal head of Periander.

No. 43. A repetition of No. 33.

No. 44. An unknown terminal head, probably of a Greek poet.

No. 45. A statue of Actæon attacked by his dogs.

No. 46. A terminal head of the young Hercules. It is crowned with the leaves of the poplar.

FOURTH ROOM.

GREEK AND ROMAN SCULPTURES.

- ROOM IV. No. 1. A bust of Trajan with the breast naked.
- ANTIQUITIES, No. 2. A bronze statue of Hercules, carrying away the apples from the garden of the Hesperides.
- No. 3. One of the feet, or supports, of an ancient tripod table.
- No. 4. A head of Apollo of very early Greek work.
- No. 5. A statue of Thalia, found at Ostia, in the maritime baths of the emperor Claudius.
- No. 6. A head of Decebalus.
- No. 7. A bronze statue of Apollo.
- No. 8. One of the feet or supports of an ancient tripod-table, executed in porphyry. It represents the head and leg of a panther.
- No. 9. A colossal head of Marcus Aurelius, who is represented as the Pontifex Maximus in his sacrificing robes.
- No. 10. A colossal bust of Lucius Verus, covered with the Imperial paludamentum.
- No. 11. A group of Bacchus and Ampelus.
- No. 12. A head of the young Hercules.
- No. 13. A head of Juno.
- No. 14. A statue of Diana.
- No. 15. A bust of Hadrian, with the breast naked.

FIFTH

FIFTH ROOM.

ROMAN SEPULCHRAL ANTIQUITIES.

No. 1. A sepulchral urn, with a bas-relief in front; it appears never to have been used, as it is solid, and without any inscription. *Presented by A. Mackinnon, Esq.*

ROOM V.
—
ANTIQUITIES.

No. 2. A sepulchral urn, with an inscription to Atimetus. *Presented by A. Mackinnon, Esq.*

No. 3. A funeral inscription to M. Nævius Proculus. *Presented by Thomas Hollis, Esq.*

No. 4. A sepulchral urn, with an inscription to Vernasia Cyclas.

No. 5. Ditto, with an inscription to L. Lepidius Epaphras. *Presented by A. Mackinnon, Esq.*

No. 6. Two earthen ollæ, placed in the manner of those which contained the ashes of the slaves, and the inferior order of the Roman people. The monumental inscription, in front of them, records the names of Anniolena Maxima and Servilia Irene.

No. 7. A sepulchral urn, with an inscription to Pompeius Justinianus.

No. 8. Ditto, with an inscription to T. Titulenus Isauricus.

No. 9. *Blank.*

No. 10. A sepulchral urn, with an inscription to Fl. Ælius Victor.

No. 11. Ditto, with an inscription to Silia Attica.

No. 12.

ROOM V.

ANTIQUITIES.

No. 12. A sepulchral vase, found in a tomb near Naples.

No. 13. A sarcophagus, on the front of which is represented the lamentation of a family over a corpse.

No. 14. A sepulchral urn with an inscription to Serullia Zosimenes.

No. 15. Ditto, with an inscription to P. Licinius Successus.

No. 16. *Blank.*

No. 17. A sepulchral urn, with an inscription to Cossutia Prima.

No. 18. Ditto, with an inscription to Ti. Claudius Lupercus. *Presented by A. Mackinnon, Esq.*

No. 19. Two earthen ollæ, similar to those described at No. 6. The monumental inscription, placed in front of them, records the names of P. Stenius Rufus and Plosurnia Salvilla.

No. 20. A funeral inscription to Eutychia. *Presented by Thomas Hollis, Esq.*

No. 21. An Etruscan cinerary urn in baked clay. The bas-relief in front represents the hero Echetles fighting with a ploughshare for the Greeks at the battle of Marathon. Upon the cover is a recumbent female figure.

No. 22. A sepulchral urn, with an inscription to Claudia Fortunata. *From the collection of Sir Hans Sloane.*

No. 23. A funeral inscription to Lucretia. *Presented by Thomas Hollis, Esq.*

No. 24. An Etruscan cinerary urn in baked clay. The story of Echetles is represented in front (see No. 21.), and on the cover is a recumbent female figure. The figures on this monument were originally painted. On the upper part of the urn is an Etruscan inscription in red letters. *From the collection of Sir William Hamilton.*

No. 25. A sepulchral urn, with an inscription to T. Sex. Agatha.

No. 26. A sepulchral vase, in alabaster, with an inscription to Flavia Valentina.

No. 27. A sepulchral urn, with an inscription to Junia Pieris.

No. 28. An earthen olla, similar to those described at No. 6. The monumental inscription placed in front of it records the name of Opilia Faustilla.

No. 29. A sepulchral urn, with an inscription to Coelia Asteris. *From the collection of Sir William Hamilton.*

No. 30. Ditto, with an inscription to P. Octavius Secundus.

No. 31. A fragment of a testamentary inscription, cut from a sepulchral cippus.

No. 32. A sepulchral urn, with an inscription to Pompeius Locusto, Attilia Clodia, and Pompeius. *From the collection of Sir William Hamilton.*

No. 33. Ditto, with an inscription to C. Magius Pal. Heraclides.

No. 34. An Etruscan cinerary urn in baked clay. The bas-relief in front represents the single

ROOM V.
 ———
 ANTIQUITIES.

combat between the two brothers, Eteocles and Polynices. The two female figures, who are standing near the combatants, are Furies. An Etruscan inscription is painted in red letters on the upper part of this urn; on the cover is a recumbent female figure. *From the collection of Sir William Hamilton.*

No. 34.* A sepulchral vase, in yellow alabaster.

No. 35. A sarcophagus, on the front of which various figures of Cupid and Psyche are represented.

No. 36. A sepulchral urn, with an inscription to D. Albiccius Licinus.

No. 37. Ditto, with an inscription to Flavia Eunya.

No. 37.* A sepulchral vase, in yellow alabaster.

No. 38. A monumental inscription to Dasumia Soteris.

No. 39. A sepulchral vase, in alabaster. *From the collection of Sir William Hamilton.*

No. 40. A sepulchral urn, with an inscription to Isochryses.

No. 41. An earthen olla, similar to those described at No. 6. The monumental inscription placed in front of it, records the name of Apuleia Tychen.

No. 42. A funeral inscription to Flavia Provincia.

No. 43. A sepulchral urn, with an inscription to Pilia Philtata. *From the collection of Sir William Hamilton.*

No. 44. A funeral inscription to Isidorus. *Presented by Thomas Hollis, Esq.*

No. 45.

No. 45. A mosaic pavement, discovered in **ROOM V.**
digging the foundation for the new buildings at **ANTIQUITIES**
the Bank of England. *Presented by the Directors*
of the Bank.

SIXTH ROOM.

GREEK AND ROMAN SCULPTURES.

No. 1. A medallion, representing in profile **ROOM VI.**
the bust of an unknown Greek philosopher.

No. 2. Part of the front of a sarcophagus,
representing Achilles among the daughters of
Lycomedes.

No. 3. A bas relief, cut from the end of a
sarcophagus; it represents two Fauns punishing a
Satyr.

No. 4. Part of the front of a large sarcopha-
gus, representing a marriage.

No. 5. The front of a sarcophagus, represent-
ing the nine Muses, with their respective attributes.

No. 6. A bas-relief, cut from the end of the
same sarcophagus as No. 3. It represents two
Cupids and a Faun carrying an intoxicated Satyr.

No. 7. Part of a sarcophagus, representing a
carpentum or funeral car, drawn by four horses.

No. 8. A medallion, representing in profile
the bust of an unknown Greek philosopher. It
is similar to No. 1, but of a later time and infe-
rior sculpture.

No. 9. The front of a sarcophagus, repre-
senting

ROOM VI. sending captive Amazons, with their shields and
 ANTIQUITIES. battle-axes.

No. 10. A fragment of a sarcophagus, representing Bacchus with a thyrsus in his left hand, and with his right arm thrown over the shoulders of a Faun.

No. 11. A fragment of a magnificent sarcophagus, representing an elderly man with a manuscript roll in his hand, which he is reading. Before him stands a Muse, holding a mask.

No. 12. The front of a sarcophagus, representing a Bacchanalian procession.

No. 13. Heads of Paris and Helen, in alto-relievo.

No. 14. The front of a sarcophagus, representing Genii supporting various pieces of armour. On a shield, in the centre, is an inscription to Sallustius Iasius.

No. 15. A head of Jupiter.

No. 16. A terminal statue of a youth, who is represented with the attributes of Mercury.

No. 17. A votive altar, sacred to Apollo.

No. 18. A head of Apollo Musagetes, resembling, in the disposition of the hair and in the character of the face, the head of a Muse.

No. 19. A Greek inscription, being a decree of the people of Athens, and of the Piræus, in honour of Callidamas. *Presented by the Dilettanti Society.*

No. 20. A votive statue of Diana triformis, with a dedicatory inscription round the plinth.

No. 21.

No. 21. An altar of Roman work, ornamented with Egyptian figures.

No. 22. A bust, inscribed to the memory of Cl. Olympias, by Epithymetus, her freed-man. *Purchased at the sale of the late Right Hon. Edmund Burke's Marbles.*

No. 23. A funeral monument of Xanthippus, who is represented sitting in a chair, and holding a human foot in his right hand.

No. 24. A statue of a Satyr.

No. 25. An altar, on which various Egyptian figures are represented. It is of Roman work.

No. 26. A head of an Amazon, in the early style of Greek sculpture.

No. 27. A Greek sepulchral monument, with a bas relief, and an inscription to Mousis, who was a native of Miletus, and daughter of Argæus. *Presented by Thomas Hollis, Esq.*

No. 28. A figure of Victory, sacrificing a bull.

No. 29. A bust of Hadrian, with the imperial paludamentum.

No. 30. A foot covered with a sandal.

No. 31. A statue of Diana Lucifera, of which the head and arms are lost. It was found at Woodchester, in the county of Gloucester. *Presented by Samuel Lysons, Esq.*

No. 32. A small statue of Jupiter, sitting. He is represented in his two-fold capacity, as king of the upper and lower regions.

No. 33. A bas-relief, representing Priam in the act of supplicating Achilles to deliver to him the body of his son Hector.

No. 33.* A Greek inscription, anciently placed under a statue of Jupiter Urius, which stood within a temple erected to that deity, at the mouth of the Pontus. *Presented by Miss Mead.*

No. 34. A bust of Severus, with the imperial paludamentum.

No. 35. A bronze statue of a Roman Emperor, probably of Nero when he was young. The figure is represented in armour, which is most beautifully inlaid. It was found near Barking-Hall, in Suffolk, on the estate of the Earl of Ashburnham. *Presented, in 1813, by the Earl of Ashburnham.*

No. 36. A foot, covered with a sandal. This and No. 30 belonged to the same statue.

No. 34*, 35*, 36*. Three tiles, in terracotta, brought from Athens. The fronts are ornamented with a border of the honeysuckle pattern, and in the centre of each is the head of a lion, for carrying off the water. *Purchased in 1815.*

No. 37. A sarcophagus, in the centre of which is the portrait of an elderly man, placed in the inside of a shield, which is supported by two Genii.

No. 38. A colossal foot of Apollo. *Presented by Sir William Hamilton.*

No. 39. A figure of Victory, sacrificing a bull.

No. 40. A head of Faustina, the wife of Marcus Aurelius.

No. 41. A triangular base of a small candelabrum.

No. 42.

No. 42. A sepulchral cippus, with an inscription to Viria Primitiva. ROOM VI
—
ANTIQUITIES

No. 43. A swan, in red marble.

No. 44. A votive altar, dedicated to Silvanus.

No. 45. A head of Tiberius. *Purchased at the sale of the late Right Hon. Edmund Burke's Marbles.*

No. 46. A Greek sepulchral monument, with a bas-relief, and an inscription to Isias, who was a native of Laodicea, and daughter of Metrodorus. Brought from Smyrna. *Presented by Matthew Duane, Esq. and Thomas Tyrwhitt, Esq.*

No. 47. An eagle.

No. 48. A triangular base of a candelabrum, the sides of which are ornamented with the attributes of Apollo; namely, a griffin, a raven, and a tripod.

No. 49. A head of Plautilla.

No. 50. A votive altar, dedicated to Diana.

No. 51. A sepulchral cippus, which appears never to have been used, a blank space being left for the inscription.

No. 52. A statue of Libera, holding a thyrsus over her right shoulder, and a bunch of grapes in her left hand; at her feet is a panther.

No. 53. A head of Atys.

No. 54. A head of an unknown female, the hair elegantly bound with broad fillets.

No. 55. A statue of Ceres, crowned in the manner of Isis.

No. 56. A head of Nero.

No. 57.

ROOM VI.
ANTIQUITIES.

No. 57. A votive statue of a fisherman, who is carrying a round leathern bucket suspended from his left arm. The head is covered with a mariner's bonnet, and a dolphin serves as a support to the figure.

No. 58. A sepulchral cippus, without an inscription. On the front, beneath a festoon which is composed of fruits and foliage, and is suspended from the skulls of bulls, are two birds perched on the edge of a vase, out of which they are drinking.

No. 59. A Greek sepulchral urn, solid, and with a bas-relief in front; it is inscribed with the names of Pytharatus and Herophilus. *From the collection of Sir Hans Sloane.*

No. 60. A Grecian altar. *Presented by Sir William Hamilton.*

No. 61. A head of Augustus. *Purchased at the sale of the late Right Hon. Edmund Burke's Marbles.*

No. 62. A Greek funeral monument of Democles, the son of Democles, with a bas-relief, and an inscription in eight elegiac verses. It was brought from Smyrna. *Presented by Matthew Duane, Esq. and Thomas Tyrwhitt, Esq.*

No. 63. A statue of Bacchus, represented as a boy about five years old. The head is crowned with a wreath of ivy, and the body is partly covered with the skin of a goat.

No. 64. The front of a votive altar, with an inscription for the safe return of Septimius Severus
and

and his family from some expedition. The parts in the inscription which are erased contained the name of Geta, which by a severe edict of Caracalla was ordered to be erased from every inscription throughout the Roman empire.

ROOM VI.
ANTIQUITIES.

No. 65. A bust of Caracalla: the head only is antique.

No. 66. A votive statue of a fisherman, holding a basket of fish in his left hand.

No. 67. A votive altar, sacred to Bacchus. On the front, Silenus is represented riding upon a panther.

No. 68. A group of two dogs, one of which is biting the ear of the other in play.

No. 69. An unknown bust, dressed in the Roman toga.

No. 70. A head of a female child. The hair is divided into plaits, which are twisted into a knot on the back part of the head. Some of the red paint, with which the hair was originally coloured, is still visible.

No. 71. A fragment of a colossal foot.

No. 72. A small statue of a Muse, sitting on a rock, and holding a lyre in her left hand.

No. 73. A small statue of Cupid bending his bow.

No. 73.* A bas-relief, representing a female Bacchante dressed in thin floating drapery, through which the beautiful forms of her body are perfectly apparent. With one hand, which is held somewhat above her head, she holds a knife, and at the same time secures a portion of her robe, which

ROOM VI.

—
ANTIQUITIES.

is blown behind her; with the other hand, which is held downward, she carries the hind quarters of a kid. This piece of sculpture was anciently one of the ornamental figures on the triangular base of a candelabrum.

No. 74. A small statue of Hercules, sitting on a rock.

No. 75. A bust of Gordianus Africanus the elder, dressed in the Roman toga.

No. 76. A colossal hand.

No. 77. A head of a child.

No. 78. The front of the cover of a magnificent sarcophagus. It represents a group of cattle, on one side of which is an old Faun, and on the other a young Faun, both recumbent.

No. 79. A fragment of a mask of Bacchus.—
From the collection of Sir William Hamilton.

No. 80. A votive foot, with a sandal. Round the foot a serpent is twined, with its head resting on the summit, which terminates a little above the ankle.

No. 81. An earthen vase, which has two handles at the neck, and terminates in a point at the bottom, like an amphora. It was found in the baths of Titus, with above seventy others of the same sort; all of them contained the fine African sand, with which, when mixed with oil, the Athletæ rubbed their bodies before they exercised.

No. 82. A votive foot, covered with a sandal, and having a serpent twined round it, in the same manner as is described at No. 80.

No.

No. 83. A mask of Bacchus.

Nos. 82,* 83.* Two tiles of baked clay, from Athens. The fronts of them are ornamented with paintings.

No. 84. A sphinx, which anciently formed part of the base of a superb candelabrum.

No. 85. A head of Sabina.

No. 86. A small figure of a recumbent Satyr.

No. 87. A sepulchral cippus, without an inscription. It is richly ornamented on the four sides with festoons of fruit.

No. 88. An Egyptian tumbler, practising his art on the back of a tame crocodile.

No. 89. A sepulchral cippus, with an inscription to M. Cœlius Superstes.

No. 90. An unknown bust of a middle-aged man. The hair of the head and beard is short and bushy; the left shoulder is covered with part of the chlamys; the right shoulder and breast are uncovered. On the plinth is an inscription, signifying that L. Æmilius Fortunatus dedicates the bust to his friend.

No. 91. A Greek sepulchral monument, with a bas-relief, and an inscription to Exæstes and Metra his wife.

No. 92. A trophy, found on the plains of Marathon. *Presented by John Walker, Esq.*

No. 93. A sepulchral cippus, with an inscription to T. Claudius Epictetus.

No. 94. A head of Domitia.

No. 95. A torso of Hercules.

No. 96. A monumental inscription, cut from

ROOM VI. the front of a sepulchral cippus. It records the
 ANTIQUITIES. name of Claudia Tychen.

No. 97. A statue 3 feet 10 inches high; ending from the waist downwards in a terminus. In the right hand is a bunch of grapes, at which a bird, held under the left arm, is pecking.

No. 98. A votive altar, with a dedicatory inscription to Bona Dea Annianensis.

No. 99. A head of Jupiter Serapis. The paint with which the face was anciently coloured, is still discernible.

Nos. 100, 101. Two bas-reliefs from Persepolis. *Presented, in 1817, by the Earl of Aberdeen.*

SEVENTH ROOM.

ROMAN ANTIQUITIES.

ROOM VII. No. 1. An unknown statue; it is clothed in the Roman toga.

No. 2. A bust of a sleeping child, in alto-relievo.

No. 3. A fragment of a frieze, representing two Cupids running a race, in cars drawn by dogs; they appear to have just started from the carceres of a circus.

No. 4. A pig of lead, with the name of the Emperor Domitian inscribed upon it. It weighs 154 pounds. It was discovered, in the year 1731, under ground, on Hayshaw Moor, in the manor of Dacre, in the West Riding of Yorkshire. *Bequeathed by Sir John Ingilby, Bart.*

No. 5. Ditto, inscribed with the name of L. Aruconius Verecundus. It weighs 81 pounds.

It

It was found near Matlock Bank, in Derbyshire. ROOM VII.
 Presented by Adam Wolley, Esq. ANTIQUEES.

No. 6. A large sepulchral cippus, with an inscription to M. Clodius Herma, Annus Felix, and Tyrannus.

No. 7. A tragic mask.

No. 8. The front of a sarcophagus, with a Greek inscription to M. Sempronius Neicocrates.

No. 9. A pig of lead, with the name of the Emperor Hadrian inscribed upon it. It weighs 191 pounds. It was found, in the year 1796, or 1797, in a farm called Snailbeach, in the parish of Westbury, 10 miles S. W. of Salop. Presented by John Lloyd, Esq.

No. 10. Ditto, also inscribed with the name of the Emperor Hadrian. Its weight is 125 pounds. It was found in Cromford Moor, in Derbyshire. Presented by Peter Nightingale, Esq.

No. 11. A large sepulchral cippus, with an inscription to Agria Agatha.

No. 12. A statue of Septimius Severus, clothed in the Imperial paludamentum.

EIGHTH ROOM.

EGYPTIAN ANTIQUITIES.

No. 1. The coffin of an Egyptian mummy, ROOM VII.
 sent to England by Edward Wortley Montagu, Esq. and presented to the Museum by HIS MAJESTY. In the left hand corner of this case is a conical

ROOM VIII. conical vessel of baked clay, containing an em-
 ANTIQUITIES. balmed Ibis.

No. 2. Two Egyptian mummies. That on the left hand, which has been elaborately and beautifully ornamented with coloured glass beads, some of which still remain, was taken out of the coffin above-mentioned. That on the right hand, the face of which is gilt, and the other parts of the body ornamented with paintings, was taken out of the coffin which will be described in the next number. In the lower part of this case is a small Egyptian coffin of a square form: it contains the mummy of a child. The lid and sides of this coffin are covered with paintings.

No. 3. The coffin of an Egyptian mummy, found in one of the catacombs at Sakkara, about four leagues from Cairo, and sent to England, in the year 1722, by *Col. William Lethieullier*, who bequeathed it to the Museum.

No. 4. A collection of vases, usually known by the names of Canopuses. The lids are severally ornamented, either with a head of Isis, Osiris, a hawk, a wolf, or a baboon.

No. 5. A collection of Egyptian idols, in bronze; among them are three sistrums.

No. 6. A collection of Egyptian idols, in wood; Egyptian idols of Roman work, apparently of the time of Hadrian;—idols and amulets of the Basilidians, who spread their mysterious doctrines, and practised their magical arts, in
 Egypt,

Egypt, from the time of Hadrian to the fifth century;—Egyptian scarabæi, or beetles, found in mummies;—small idols in basalt.

ROOM VIII
—
ANTIQUITIES

No. 7. A collection of Egyptian idols, in porcelain.

No. 8. Various fragments of small statues in basalt, marble, and alabaster. Among them are a few perfect figures, namely two of Harpocrates, one of a baboon, and another of an Apis. At the bottom of this case is a bas-relief, and some large idols in wood.

Opposite the entrance to this Room, and against the wall, is a frame containing the bones of an embalmed Ibis, which was presented by the *Right Hon. Sir Joseph Banks*. Underneath is a manuscript taken from a mummy: it is written on Papyrus, in the Egyptian language, and was presented by *Wm. Hamilton, Esq.* as were also the fragments of another manuscript of the same kind, which are placed near it. On the right hand of the door is a frame, containing an Egyptian painting, taken from the breast of a mummy.

NINTH ROOM.

EGYPTIAN SCULPTURES.

The articles contained in this Room are principally those which were collected by the French in different parts of Egypt, and came into the possession

session of the English army, in consequence of the capitulation of Alexandria, in the month of September, 1801. They were brought to England in February, 1802, under the care of General Turner, and were sent, by order of HIS MAJESTY, to the British Museum. Such articles as did not form part of the above-mentioned collection are particularly specified.

No. 1. A large Egyptian sarcophagus, of breccia, brought from the mosque of Saint Athanasius, at Alexandria. It is covered with hieroglyphics both within and without.

No. 2. Another large Egyptian sarcophagus of black granite, also covered with hieroglyphics, inside and outside. This sarcophagus, which was brought from Grand Cairo, was used by the Turks as a cistern, which they called "The Lover's Fountain."

No. 3. A small mutilated figure of Isis, sitting on the ground, and resting her arms upon her knees. An ear of corn is held in the left hand, and in front of the figure is the head of Orus. *Presented, in 1767, by the Earl of Bute.*

No. 4. A fragment of an Egyptian Deity, similar to No. 10.

No. 5. A sphinx, represented, according to the custom of the Egyptians, without wings. *Presented in 1767, by the Earl of Bute.*

No. 6. A capital of an Egyptian column. *Presented, in 1805, by Earl Spencer.*

No. 7. An Egyptian monument in which are
sunk

sunk two square tablets, one of which is left blank, and in the other are represented two female figures standing side by side. These tablets are surrounded by hieroglyphics. *From the collection of Sir Hans Sloane.*

ROOM IX.
ANTIQUITIES.

No. 8. A figure of Isis, the size of life. She is represented sitting on the ground, resting her arms upon her knees, and holding an ear of corn in her right hand. In the front is the head of Orus.

No. 9. A mutilated Egyptian figure, kneeling on a square plinth, round which is a border of hieroglyphics.

No. 10. A large statue of an Egyptian Deity, sitting in a kind of chair, and resting its arms upon the thighs. In the left hand is held the sacred instrument called the *Tau*. The head of this Deity is that of a lion, the rest of the figure is human. The disc and the erect serpent's head have been knocked off from the upper part of this figure, but in the next statue they are nearly entire.

No. 11. Similar to No. 10.

No. 12. A fragment of a porphyry column.

No. 13. An Egyptian coffin, slightly resembling in its form the human figure. It has a single border of hieroglyphics round the outside.

No. 14. A fragment of a porphyry column.

No. 15. Part of the frieze of an Egyptian temple. It is covered with hieroglyphics on both sides. The upper part of the front of this frieze consisted

ROOM IX. consisted of a row of birds, the legs of which are
 ANTIQUITIES. all that now remain. *Presented by HIS MAJESTY.*

No. 16. An Egyptian obelisk.

No. 17. Part of the frieze of an Egyptian temple. It is covered with hieroglyphics on both sides. The upper part of the front of this frieze consists of a row of serpents. *Presented by HIS MAJESTY.*

No. 18. A small Egyptian figure with a beard, a short apron, and a terrific aspect. He is standing upright, but holding his arms downwards, a little apart from the body. The ornament upon the head is peculiar to the representation of this figure. *From the collection of Charles Towneley, Esq.*

No. 19. A head of an Egyptian sphinx. *From the collection of Charles Towneley, Esq.*

No. 20. A small Egyptian figure kneeling upon a square plinth, and supporting with his hands a kind of altar, in front of which, within a sunk tablet, is a figure of Osiris. *Presented by Matthew Duane, Esq.*

Nos. 21-22. Fragments of an Egyptian Deity, similar to No. 10.

No. 23. The Rosetta stone, containing three inscriptions of the same import, one in hieroglyphics, another in the ancient vernacular language of Egypt, and another in the Greek language. These inscriptions record the services which Ptolemy the Vth had rendered his country,
 and

and were engraved by order of the High Priests, when they were assembled at Memphis, for the purpose of investing him with the royal prerogative. This stone was found near Rosetta.

ROOM. IX.
ANTIQUITIES.

No. 24. A colossal head of Jupiter Ammon, who was represented by the Egyptians with the head of a ram.

No. 25. An Egyptian obelisk.

No. 26. A colossal fist, of very considerable magnitude.

No. 27. A colossal fist, of a much smaller size than the preceding one. *Presented in 1805, by Earl Spencer.*

No. 28. A fragment, covered with hieroglyphics. *Presented in 1805, by Earl Spencer.*

No. 29. A fragment of a large sarcophagus, similar in its structure to Nos. 1 and 2.

No. 30. A fragment which was found at the foot of Pompey's Pillar, and is partly covered with hieroglyphics.

No. 31. An Egyptian bas-relief, consisting of a double range of figures. The upper range is imperfect, half of the figures having been broken off. The lower range represents some priests armed with knives, with which they are sacrificing bulls. It was found near Sakkara, four leagues from Grand Cairo. *Presented in 1767, by the Earl of Bute.*

No. 32. A fragment of a porphyry column.

Nos. 33-34. Statues of Egyptian Deities, similar to No. 10.

ROOM IX. No. 35. A mutilated kneeling figure, support-
 ANTIQUITIES. ing with both its hands an altar, on which a sca-
 rabæus is placed. *Presented in 1805, by Earl
 Spencer.*

No. 35*. The lower part of an Egyptian figure
 kneeling on a square plinth, round which is a
 border of hieroglyphics. *Presented by His Royal
 Highness the Duke of York.*

No. 36. A votive column, on which is an in-
 scription in Greek to the great God Serapis at
 Canopus. It was brought from Aboukir. *Pre-
 sented by Dr. Bancroft, Jun.*

No. 37. A colossal hawk. *Presented by Mr.
 T. Philipe.*

No. 38. A fragment of an Egyptian Deity,
 similar to No. 10.

No. 39. A small mutilated Egyptian figure,
 kneeling on a square plinth.

The fragments of Mosaic pavement (placed for
 the present in this Room), were found at Withing-
 ton in Gloucestershire. *They were presented by
 Henry Brooke, Esq.*

TENTH ROOM.

GREEK AND ROMAN SCULPTURES.

ROOM X. No. 1. A head of Juno, crowned with a broad
 indented diadem.

No. 2. An upright narrow piece of marble,
 ornamented with branches of the olive and the
 vine,

No. 3.

No. 3. A head, apparently of a trumpeter.

No. 4. An unknown female head. The sockets of the eyes are hollow, and have been originally filled with coloured stones, or some other material.

No. 5. A torso of a small statue of Venus.

No. 6. An unknown female head, with a broad fillet across the forehead.

No. 7. A head of a goat.

No. 8. Cupid sleeping upon a lion's skin.

No. 9. An epitaph on a dog. *From the collection of Sir Hans Sloane.*

No. 10. An unknown head.

No. 11. A head of Apollo.

No. 12. A head of a lion, being a fragment of a large sarcophagus.

No. 13. An oblong square basin of granite, similar to such as were used in the temples, to contain the water necessary for the purification of those who sought to gain admittance to the sacrifices.

No. 14. A mask cut from the cover of a large sarcophagus. *From the collection of Sir William Hamilton.*

No. 15. A terminal head of Libera.

No. 16. A head of a female Bacchante.

No. 17. A case containing a collection of antique bronzes.

No. 18. A head of a laughing Faun.

No. 19. Small terminal heads of Bacchus and Libera, joined back to back.

No. 20.

ROOM X. No. 20. A small terminal head of Libera.
 TIRQUITIES. *From the collection of Sir William Hamilton.*

No. 21. Ditto, in yellow marble.

No. 22. Ditto, in red marble.

No. 23. Ditto, in reddish yellow marble, with a necklace composed of ivy leaves.

No. 24. A small terminal head of Libera in white marble, with the breast covered with drapery. *From the collection of Sir William Hamilton.*

No. 25. A small terminal head of the bearded Bacchus. *From the collection of Sir William Hamilton.*

No. 26. A small female head, the hair of which is formed of a distinct piece of marble, and is fitted to the head in the manner of a wig.

No. 27. A small head of a young man, covered with a helmet, which is ornamented with the horns of a ram. *From the collection of Sir William Hamilton.*

No. 28. A small mask of Silenus. *From the collection of Sir William Hamilton.*

No. 29. A cylindrical piece of marble, which appears to have been part of the stem of a candelabrum. It is ornamented with four griffins and two small candelabra.

No. 30. A fragment of a bas-relief, representing the head of an elderly man. It has the beard on the chin and the upper lip, and the hair of the head is short and curly. *From the collection of Sir William Hamilton.*

No. 31.

No. 31. A bas-relief, representing a comic and a tragic mask.

No. 32. A fragment of a bas-relief, representing a head of Antinous. *From the collection of Sir William Hamilton.*

No. 33. A votive barrel sacred to Bacchus.

No. 34. A small terminal head of the bearded Bacchus, in yellow marble. *From the collection of Sir Hans Sloane.*

No. 35. A votive horn, in marble, two feet long.

No. 36. A head of Adonis, covered with the pyramidal hood. The lower part of the face and neck is covered with drapery.

No. 37. A head of Jupiter Serapis, in green basalt.

No. 38. A small statue of a Muse, sitting on a rock, and playing on a lyre.

No. 39. A head of Jupiter Serapis. *From the collection of Sir William Hamilton.*

No. 40. A piece of mosaic pavement, found at Woodchester, in the county of Gloucester. *Presented by Samuel Lysons, Esq.*

No. 41. A statue of a Discobolus, who is represented at that precise moment of time which immediately precedes the delivery of the discus. It is an ancient copy in marble, from the celebrated bronze statue executed by Myro.

No. 42. A small bust of Antoninus Pius; the head only is antique.

ROOM X. No. 43. A small scenic figure, sitting on a
 ANTIQUITIES. square plinth. The face is covered with a comic
 mask.

No. 44. A bust of a child, with the breast
 naked.

No. 45. A bas-relief, representing the arms of
 the Dacians and Sarmatians.

No. 46. A bust of an unknown female, repre-
 sented in the character of Isis. It is gracefully
 terminated by the flower of the *Nymphæa Lotus*,
 on which it appears to rest.

No. 47. A head of a Muse, crowned with a
 wreath of laurel.

No. 48. A case containing a collection of an-
 tique bronzes.

No. 49. A head of one of the Dioscuri.

No. 50. A fragment of a small head of Hercules,
 covered with the skin of a lion. *Presented by
 Thomas Hollis, Esq.*

No. 51. A funeral mask, which was used to
 cover the face of a female corpse. *From the collec-
 tion of Sir William Hamilton.*

No. 52. A small head of Hercules. *Presented
 by Thomas Hollis, Esq.*

No. 53. A small unknown bust, with a military
 garment. The head is of yellow marble. *Pre-
 sented by Thomas Hollis, Esq.*

No. 54. A small head of Hercules, very much
 injured by the decomposition of the marble. *From
 the collection of Sir William Hamilton.*

No. 55.

No. 55. The capital of a small column of the Ionic order. *From the collection of Sir William Hamilton.* ROOM X.
ANTIQUITIES.

No. 56. A small unknown head. *From the collection of Sir William Hamilton.*

No. 57. A small head of Vulcan, covered with a cap. *From the collection of Sir William Hamilton.*

No. 58. A votive mask of a bearded Faun. *Presented by Thomas Hollis, Esq.*

No. 59. A small unknown female head, the hair of which is tied in a knot behind. *From the collection of Sir William Hamilton.*

No. 60. A small head of Juno. *Presented by Thomas Hollis, Esq.*

No. 61. A group representing Venus and two Cupids.

No. 62. One of the handles of a vase. *From the collection of Sir William Hamilton.*

No. 63. A fragment of a bas-relief, representing part of a female figure. *From the collection of Sir William Hamilton.*

No. 64. A bas-relief, representing a mask of a Faun.

No. 65. A left foot, covered with a sandal.

No. 66. The right foot of a child.

No. 67. A hand of a female, holding a lock of hair. This fragment probably belonged to a statue of Venus, who was represented in the act of wringing the water from her hair. *From the collection of Sir William Hamilton.*

ROOM X.
 —
 ANTIQUITIES.

No. 68. The right hand of a female, holding a pipe.

No. 69. A lion's foot, which probably has formed part of a tripod-table.

No. 70. The left hand and part of the arm of a female, probably Psyche, holding a butterfly.

No. 71. A lion's foot, which has been applied to the same purpose as No. 69.

No. 72. The left hand of a female, stretched out upon a fragment of something unknown.

No. 73. The right hand of a youth, holding, apparently, a fragment of a bow. This is probably part of a statue of Cupid bending his bow.

No. 74. The right hand of a child, holding the head of a ram.

No. 75. A left foot, covered apparently with linen, round which bandages are fastened.

No. 76. A large votive patera, with a bas-relief on each side, one representing Silenus, and the other a Satyr. *From the collection of Sir William Hamilton.*

No. 77. A small fragment of a figure holding a bird.

No. 78. The left hand of a child, holding a fragment.

No. 79. A torso of a male figure, the arms of which appear to have been raised above the head.

No. 80. A small mutilated figure. The right breast is naked, the other parts are entirely covered with drapery. It has a necklace, from which a scarabæus is suspended.

No. 81.

No. 81. A head of an eagle, which appears to have served as the hilt of a sword. *From the collection of Sir William Hamilton.* ROOM X.
ANTIQUITIES

No. 82. A votive patera, with a bas-relief on each side, one representing a mask of the bearded Bacchus, and the other a panther. *From the collection of Sir William Hamilton.*

No. 83. A fragment of a serpent.

No. 84. A head of Apollo.

No. 85. A head of Cybele.

No. 86. A head of a lion, which was a part of the same sarcophagus from which No. 12 was taken.

No. 87. A cistern of green basalt, anciently used as a bath. On the sides are carved two rings in imitation of handles, in the centre of which is a leaf of ivy.

No. 88. A head of Minerva.

No. 89. A colossal head of Antinous in the character of Bacchus; it is crowned with a wreath of ivy.

No. 90. A head of Diana, the hair of which is drawn up from the sides, and tied in a knot at the top of the head. *From the collection of Sir William Hamilton.*

No. 91. A fragment of a bas-relief, representing three legs; they have belonged to two figures in powerful action, one of which appears to have been aiming a blow at the other who is falling. *Bequeathed by the late Charles Lambert, Esq.*

ROOM X.
—
ANTIQUITIES.

No. 92. A head of Diana, somewhat similar to

No. 90, but of superior work.

No. 93. A small domestic fountain, of a square form, which was used for sacred purposes.

No. 94. A bust of Minerva; the head only is antique. The helmet and the bust, which are of bronze, are, with some variations, copied from an ancient bust of Minerva which was formerly in the Vatican, but is now at Paris.

No. 95. An upright narrow piece of marble, ornamented with branches of the olive and the pine.

No. 96. A statue of an intoxicated Faun.

No. 97. A statue of Mercury, sleeping upon a rock.

ELEVENTH ROOM.

COINS AND MEDALS.

ROOM XI.

This collection, the basis of which was formed by the cabinets of Sir Hans Sloane and Sir Robert Cotton, has been from time to time enlarged by many valuable purchases and donations, but principally by the munificent bequest of the Rev. C. M. Cracherode. It is comprehended under the three following heads:

1. Ancient Coins.
2. Modern Coins.
3. Medals.

The first of these heads consists of Greek and Roman coins.

The

The Greek coins are arranged in geographical order, and include all those which are struck with Greek characters, in Greece or elsewhere, by kings, states or cities, which were independent of the Romans. With this class are placed likewise the coins of free states and cities, which made use of either the Etruscan, Roman, Punic, Spanish, or other characters.

The Roman coins are placed, as far as it can be ascertained, in chronological order. They consist of the *As* and its divisions: Family or Consular coins; Imperial coins struck in Rome; Imperial coins struck in Egypt; Imperial coins struck with Greek characters, in different states and cities which were subject to the Romans; Imperial coins struck in the Roman colonies; Imperial coins struck with Punic characters; Contorniates.

The second head, comprising modern coins, consists of Anglo-Saxon, English, Anglo-Gallic, Scotch, and Irish coins, and likewise the coins of foreign nations. This class is arranged according to the respective countries to which the coins belong, those of each country being kept separate.

The third head, which comprises a class considerably more modern than either of those which precede it, consists of medals struck in our own country, and of those which have been struck abroad. These are arranged in the same manner as the modern coins.

ANTE-ROOM.

ANTE-ROOM
ANTIQUITIES.

No. 1. In the centre of the Ante-Room, at the head of the stairs, is placed the celebrated Barberini vase, which was for more than two centuries the principal ornament of the Barberini Palace. This vase was purchased of Sir William Hamilton, nearly thirty years ago, by the Duchess of Portland, since which period it has been more generally known by the name of the Portland Vase. It was found about the middle of the sixteenth century, two miles and a half from Rome, in the road leading to Frascati. At the time of its discovery, the vase was inclosed in a marble sarcophagus, within a sepulchral chamber, under the mount called *Monte del Grano*. The material of which the vase is formed is glass; the figures, which are executed in relief, are of a beautiful opaque white; and the ground, which is in perfect harmony with the figures, is of a dark transparent blue. The subject of these figures is extremely obscure, and has not hitherto received a satisfactory elucidation; but the design and the sculpture are both truly admirable.

This superb specimen of Greek art was deposited in the British Museum, in 1810, by his Grace the Duke of Portland.

No. 2. An ancient painting in fresco, representing deer; it was found in a subterraneous chamber at Scrofano, about sixteen miles from
Rome.

Rome. *From the collection of Sir William Hamilton.* ANTE-ROOM
ANTIQUITIES

No. 3. A bas-relief, in stucco, representing a winged boy, or genius, carrying a pedum across his right shoulder. *From the collection of Sir William Hamilton.*

No. 4. An ancient painting in fresco, representing a female figure holding a patera, on which a vase is placed. *Presented, in 1771, by the Earl of Exeter.*

No. 5. An ancient painting in fresco, representing two females seated, in the arabesque style, on the curling branches of a plant; one of them is holding a vase, the other a tambourin. Between these figures is a bas-relief, in stucco, representing a human head surrounded with ivy, and underneath are two birds drinking out of a well. *Presented by Thomas Hollis, Esq.*

TWELFTH ROOM.

COLLECTION OF SIR WILLIAM HAMILTON.

(Cases 1, 2, 3, 4.) Penates, or household gods, ROOM XI
in bronze. In the lower part of these cases are contained some large bronze vessels, one of which, in the form of a round deep patera, is remarkable for the beauty of its handles, which are raised above the edge: they represent two serpents holding an egg in their mouths; underneath the serpents is the ægis of Minerva.

(Case

ROOM XII.
 ANTIQUITIES.

(*Case 5.*) A raven, the size of life, and seven large candelabra, in bronze. The raven was presented, in 1777, by *Lord Seaforth*. It is of the finest workmanship, and has probably accompanied a statue of Apollo.

(*Case 6.*) Specimens of ancient glass. The principal articles are eight cinerary urns. One of them has the leaden covering in which it was preserved; and another contains the burnt bones and the asbestos cloth, which prevented the ashes of the body from mixing with those of the funeral pile. These articles are accompanied by a great number of lachrymatories, and various other vessels, and fragments of vessels, of different forms and colours, the whole of which afford ample proof of the ingenuity of the Ancients, and of the great knowledge they possessed in the art of manufacturing glass, and of imparting to it whatever colour or form they chose.

(*Case 7.*) A large collection of pateræ, upon which are engravings, principally in outline. In this case are also exhibited the umbo of a shield and the scabbard of a parazonium, both of which are ornamented in like manner with engraved figures. The same case likewise contains two bronze arms, executed in a good style; the largest appears to be of very early work.

(*Case 11.*) Necklaces, ear-rings, armillæ, and various other trinkets in gold, several of which are enriched with precious stones. Among the antiquities of gold in this case is a bulla, and a large patera;

patera; the latter is embossed with bulls, and was found at Gergenti in Sicily. This case contains also a large collection of scarabæi and engraved gems, from the collections of Sir William Hamilton, Charles Towneley, Esq. and the Rev. C. M. Cracherode. A piece of small mosaic work, and a few specimens of ancient art executed in silver, are likewise among the articles included in this case.

ROOM XI
ANTIQUITIES

(Case 15.) Fragments in terracotta. They consist chiefly of small heads, some of which are well executed, and some are valuable as exhibiting specimens of the Roman head dresses.

(Case 16.) Small figures, and miscellaneous articles in terracotta.

(Case 17.) Hindu, Chinese, and Japanese idols.

(Case 26.) Ditto.

(Case 27.) Small figures, and miscellaneous articles in terracotta.

(Cases 28, 32, 36.) Fragments of friezes in terracotta.

(Case 37.) Specimens of ancient armour in bronze, consisting of helmets, breast-plates, standards, swords, belts, heads of spears, points of arrows, &c. In the middle division of this case is the Roman helmet which was found at Ribchester, in Lancashire.

(Case 38.) A tripod, a lectisternium, a pair of steelyards, and two very large candelabra, in bronze.

ROOM XII.
ANTIQUITIES.

(Cases 39, 40, 41, 42.) Miscellaneous antiquities in bronze, comprising scales, knives, pateræ, and simpula; mirrors, lamps, bells, and mortars; measures and wine-strainers; large vessels for culinary and other purposes; several small candelabra, and other articles.

(Cases 43, 44, 45.) A large collection of Roman lamps in terracotta.

(Cases 46, 47, 48.) Ditto.

(Cases 49, 50, 51.) Ditto.

(Case 52.) Dice and tali, formed of various substances.

(Case 53.) A great variety of Tesseræ in ivory, bronze, crystal, agate, and terracotta, many of which were tickets of admission to the theatres. In this case also is a considerable number of styles for writing on wax tablets; pins for the hair; bodkins, and needles both for sewing and netting.

(Case 54.) Architectural mouldings in porphyry, part of a frieze in rosso antico; handles of knives, fragments of lectisternia, &c. &c.

(Case 55.) Stamps for sealing casks.

(Case 56.) A large collection of Roman weights.

(Case 57.) Votive offerings in bronze.

(Case 58.) A brick taken out of the ruins of a large city, supposed to have been Babylon, near the town of Hillah, on the river Euphrates; it has an inscription in unknown characters.

(Case 59.)

(Case 59.) Specimens of ancient painting from ROOM XI
Herculaneum. ANTIQUITIES

(Case 60.) A brick similar to the one in Case 58.

(Cases 61, 62, 63.) Specimens of bas-reliefs in stucco, from the walls of Herculaneum.

(Case 64.) Celts.

(Case 65.) Various instruments used by the Ancients.

(Case 66.) Celts.

(Case 67.) A marble patera, fourteen inches in diameter, found in the ruins of Hadrian's Villa: in this case are also contained specimens of Roman enamel, and inlaid work; and likewise some figs and other vegetable substances which were found in a calcined state in the ruins of Herculaneum.

(Case 68.) Armillæ or bracelets, and various unknown ornaments in bronze.

(Case 69.) A large patera of Oriental jasper, cups of crystal, agate, &c.

(Case 70.) Hinges and nails.

(Case 71.) Fibulæ or broaches.

(Case 72.) Buckles used by the Ancients for different purposes.

(Case 73.) Handles and other parts of vases.

(Case 74.) Ditto.

(Case 75.) Specimens of locks and keys.

(Case 76.) Spears, knives, and various instruments in iron.

(Case 77.) Bits, spurs, and ornaments for harness; fragments of chains, &c.

ROOM XII. (Case 78.) Some articles in bronze; the use to
 ANTIQUITIES. which they were applied is unknown.

The intermediate and subsequent cases in this room are filled with Greek vases, of which great numbers were found in sepulchres within those parts of the kingdom of Naples, anciently called Magna Græcia. Most of these vases are ornamented with paintings, representing a variety of subjects, chiefly mythological, the compositions of which are truly elegant. The forms of the vases are much varied, and are equally simple and beautiful.

THIRTEENTH ROOM.

PRINTS AND DRAWINGS.

This room contains an extensive and valuable collection of prints and drawings, the most important part of which was bequeathed by the Rev. C. M. Cracherode.—The contents of this Room, as well as the collection of coins and medals, can be seen only by a few persons at a time, and by particular permission.

FOURTEENTH

FOURTEENTH ROOM.

No. 1—23. Bas-reliefs, representing the battle of the Centaurs and Lapithæ, and the combat between the Greeks and Amazons; they were found in the ruins of the temple of Apollo "*Epicurius*" (or the deliverer) built on mount Cotylion, at a little distance from the ancient city of Phigalia in Arcadia. These bas-reliefs composed the frieze in the interior of the Cella. The battle of the Centaurs and Lapithæ is sculptured on eleven slabs of marble. (1—11). That of the Greeks and Amazons occupies twelve. (12—23). The direction of the slabs belonging to the former subject, was from right to left; that of the latter, from left to right: and it was probably the intention of the sculptor by this contrivance, that the commencement of each contest should meet the eye of the spectator at one point of view on his entrance into the temple, and that the terminations of both combats should be presented to him in like manner, on his departure from the temple.

A circumstance which adds very much to the interest of these marbles, is our knowledge of the precise time when they were executed, for Pausanias, in his description of this temple, informs us that it was built by Ictinus, an architect who was contemporary with Pericles, and who built the Parthenon at Athens.

No. 24. A fragment of a Doric capital of one of the columns of the Peristyle. From the same temple.

No. 25.

ROOM XIV
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ANTIQUITIES

ROOM XIV.
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No. 25. A fragment of an Ionic capital of one of the columns of the Cella. From the same temple.

No. 26—27. Two fragments of the tiles which surmounted the pediments, and formed the superior moulding. From the same temple.

No. 28—38. Fragments of the Metopes found in the porticos of the Pronaos, and Posticum, which were enriched with triglyphs. From the same temple.

No. 39. A small tile, which was used for the purpose of covering the joints of the greater tiles; the ornament in front surmounted the cornice. From the same temple.

No. 40. Another tile used for the same purpose, but on the point of the ridge. From the same temple.

The following articles contained in this Room, form a part of the Collection which belonged to the Earl of Elgin.

No. 41. An Egyptian scarabæus, or beetle, brought from Constantinople.

No. 42. An architectural statue; it was one of the Caryatids which supported the roof, under which the olive tree of Minerva was sheltered, in the temple of Pandrosus, at Athens.

No. 43. A piece of the shaft of an Ionic column.

No. 44. The capital of an Ionic column belonging to the temple of Diana, at Daphne, on the road from Athens to Eleusis.

No. 45. A piece of the shaft of an Ionic column, belonging to the same temple.

No. 46.

No. 46. The base of an Ionic column, likewise ROOM XIV
belonging to the same temple: ANTIQUITIES

No. 47. The capital of an Ionic column, from the portico of the Erectheum, at Athens. The building to which this singularly beautiful piece of architecture belonged, was a double temple, dedicated to Minerva Polias and Pandrosus.

No. 48—49. A portion of the shaft, and the base, of the same column.

No. 50. A solid monumental urn, or cenotaph, with a bas-relief in front, not inscribed.

No. 51. Another monumental urn, of the same kind, inscribed with the name of Phædimus of Naucratis.

No. 52—54. Casts in plaister of three of the metopes of the north side of the temple of Theseus, at Athens. The first represents Theseus killing Creon, King of Thebes; the second has been supposed to represent Hercules killing Antæus, but the action of these combatants is different from that which is usually given to them; and the third Theseus killing the Crommian sow.

No. 55—68. Casts in plaister from the frieze of the Pronaos of the temple of Theseus. The subject of this frieze is a battle fought in the presence of six divinities, who are represented sitting in the midst of the combatants. 7X 1500

No. 69—73. Casts in plaister from the frieze of the posticus of the same temple. The subject of these sculptures is the battle of the Centaurs and Lapithæ.

ROOM XIV. No. 74—88. Casts in plaister of the whole of
 ANTIQUITIES. the frieze at the west end of the Parthenon ;
 these casts are arranged in the order in which the
 original marbles were placed in the temple.

No. 89—97. Casts in plaister of the frieze of
 the Choragic monument of Lysicrates, common-
 ly called the Lantern of Demosthenes. The
 subject of this frieze is the story of Bacchus and
 the Tyrrhenian pirates.

Nos. 98, 99. Casts, in plaister, from one of
 the ends of the celebrated sarcophagus in the
 cathedral church at Agrigentum, which repre-
 sents the story of Phædra and Hippolytus.
 Phædra is here represented surrounded by her
 female domestics, and plunged into grief at the
 refusal of Hippolytus, which has just been com-
 municated to her. The attendants are endea-
 vouring in various ways to console their mistress,
 and some of them attempt to alleviate her distress
 by the sounds of their instruments.

FIFTEENTH ROOM.

*All the Articles contained in this Room belonged to
 the Earl of Elgin.*

ROOM XV. No. 1—14. Fourteen of the metopes belong-
 ing to the Parthenon, which, alternately with the
 triglyphs, ornamented the frieze of the entablature
 surmounting the colonnade : they represent the
 battle between the Centaurs and Lapithæ, or
 rather between the Centaurs and Athenians, who
 under

under Theseús joined the Lapithæ (a people of Thessaly) in this contest. In some of these sculptures the Centaurs are victorious, in others the Athenians have the advantage, while in others again the victory seems doubtful with respect to either of the combatants. These magnificent specimens of ancient art are executed with great spirit, in alto-relievo; they were seen at a height of nearly forty-four feet from the ground.

No. 15—62. The exterior frieze of the Cella of the Parthenon, which embellished the upper part of the walls, within the colonnade, at the height of the frieze of the Pronaos, and which was continued in an uninterrupted series of sculpture entirely round the temple. It is in very low relief. The subject represents the sacred procession which took place at the great Panathenæa, a festival which was celebrated every fifth year at Athens, in honour of Minerva, the patroness of the city. The bas-reliefs which compose this frieze are arranged as nearly as it could be ascertained, and was compatible with the construction of the present room, in the same order as they were originally placed in the Parthenon. Those on the principal front of the temple, namely the east, are placed first, then follow those of the north, and lastly those of the west and south: they are arranged, in short, in the same manner in which they would be seen by the spectator who approached the temple by the east, and walked round it by the north, west, and south.

ROOM XV. No. 15—22. That portion of the above-men-
 ANTIQUITIES. tioned frieze which occupied the east end of the
 temple. On two of the slabs which compose this
 part of the frieze are represented divinities and
 deified heroes, seated; namely, Castor and Pol-
 lux, Ceres and Triptolemus, Jupiter and Juno,
 and Esculapius and Hygeia. There was originally
 a third slab, which represented four other divi-
 nities also seated, but it has disappeared for many
 years. On the right and left of these sacred
 characters, are trains of females with their faces
 directed to the gods, to whom they are carrying
 gifts; we see also directors or regulators of the
 procession, among whom are the officers whose
 duty it was to receive the presents that were
 offered. These females appear to have headed the
 procession, and to have been followed by the victims,
 charioteers, horsemen, &c., both on the north and
 south sides of the temple, which together formed a
 procession up to the same point in two separate
 columns.

No. 23—33. A portion of the same frieze, taken
 from the north side of the temple. No. 23 is a
 fragment of a much larger slab; it represents two
 of the *Metoeeci*, or strangers, that settled at Athens,
 and who were allowed to take part in the pro-
 cession. They carry on their shoulders a kind of
 tray, filled with cakes and other articles. The re-
 mainder of this part of the frieze represents cha-
 riateers and horsemen. Among the latter are
 seven slabs which succeed each other in their ori-
 ginal

ginal order, and which, whether we consider the ROOM XV
elegance of the compositions, or the spirit with ANTIQUITIES
which the figures of the men and horses are executed, present us with the highest effort of the art of sculpture in the class of low relief.

No. 34—38. Five slabs of the frieze from the north side of the temple; they ought to have been introduced, if the room would have permitted it, between Nos. 24 and 25. Three of these represent charioteers, and two of them horsemen.

No. 39. A single slab of the frieze from the west end of the temple. It represents two horsemen, one of whom is riding before the other, and seems to be in the act of urging his companion to quicken his pace. The direction of these figures is the same as that on the north side, namely, from right to left. There is a peculiarity in the frieze of the west end, which distinguishes it from that on the north and south sides of the temple. The subjects represented on the slabs of those two sides run one into another, that is, what was left imperfect in one slab is completed in the next; whereas in the west end the subjects are nearly complete on each piece of marble. The western frieze is likewise distinguished from that of the two sides, by the comparatively few figures which are introduced into it.

The frieze at the west end of the temple originally consisted of fifteen slabs, of which there is a perfect set of plaister casts preserved in this collection. See Room XIV. (No. 74—88.)

ROOM XV.
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 ANTIQUITIES.

No. 40—62. A portion of the same frieze, namely, that portion which enriched the south side of the temple. It represents a procession of victims, charioteers, and horsemen, and is very similar in its general character and appearance to the frieze on the opposite or north side. With respect to the victims, we do not possess any that were on the north side of the temple, but that they formed a part of the procession on that side, as well as on the south, cannot be doubted, since Stuart, in his celebrated work on Athens, has engraved a fragment of one of them.

No. 63. A group of two of the Fates, from the east pediment of the Parthenon, on which was represented the birth of Minerva. Another figure in this collection, (No. 67), is supposed to have been one of the Fates, and to have formed a part of the same group.

No. 64. The upper part of the torso of Neptune, one of the principal figures in the west pediment of the Parthenon. The subject of the sculptures represented on this pediment, was the contest between Minerva and Neptune for the honour of giving name to the city of Athens.

No. 65. The upper part of the figure of Hyperion rising out of the sea. His arms are stretched forward, in the act of holding the reins of his coursers. This figure, which represents the approach of day, is from the east pediment of the Parthenon, where it occupied the angle on the left of the spectator.

No. 66,

No. 66. The heads of two of the horses belonging to the car of Hyperion. They are just emerging from the waves, and seem impatient to run their course. From the east pediment of the Parthenon. ROOM XV
ANTIQUITIES

No. 67. A female figure in a sitting posture, also from the east pediment of the Parthenon. This is supposed to be one of the sister Fates, and to have formed part of the group already described under No. 63.

No. 68. The head of one of the horses belonging to the chariot of Night, which was represented plunging into the ocean on the right angle of the east pediment of the Parthenon, that is to say, the right angle in reference to the spectator. The car of Day has been already described, as it was represented rising out of the waters on the opposite angle of the same pediment, (Nos. 65, 66.)

No. 69. The torso of Victoria Apteros, or Victory without wings, who was represented in this manner by the Athenians, to intimate that they held her gifts in perpetuity, and that she could not desert them. This goddess was represented driving the car of Minerva, on the west pediment of the Parthenon; the car approached Minerva, as if to receive her into it, after her successful contest with Neptune.

No. 70. A recumbent statue, supposed to be of the river-god Ilissus. The Ilissus was a small stream

ROOM XV. stream that ran along the south side of the plain
 ANTIQUITIES. of Athens. This figure, which, with the exception
 of the Theseus, is the finest in the collection,
 occupied the left angle of the west pediment of the
 Parthenon.

No. 71. A statue of Theseus, the Athenian
 hero; he is represented half reclined on a rock,
 which is covered with the skin of a lion. Theseus,
 it is well known, professedly imitated the character
 of Hercules; and it is worthy of remark, that the
 attitude here given to Theseus is very similar to
 that of Hercules on some of the coins of Crotona.
 This wonderfully fine statue originally occupied a
 place in the east pediment of the Parthenon, next
 to the horses of Hyperion.

No. 72. A torso of Victory, from the east
 pediment of the Parthenon. The wings of this
 figure were probably of bronze; the holes in which
 they were fastened to the marble, may still be seen.

No. 73. A fragment of a group which origi-
 nally consisted of Latona, with her two children,
 Apollo and Diana. This group was placed on the
 right side of the west pediment of the Parthenon.
 All that remains in the fragment before us, is
 the lap of Latona, with a small portion of the
 figure of the infant Apollo.

No. 74. A statue of Iris, one of the daughters
 of Oceanus, and the messenger of the celestial
 deities, particularly of Juno. It is from the east
 pediment of the Parthenon. Iris is represented
 in

in quick motion, with her veil inflated, and fluttering behind her; and she appears evidently in haste to execute the mission on which she is sent, that of communicating to the distant regions of the earth the important intelligence of the birth of Minerva.

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No. 75. A fragment of the statue of Minerva, one of the principal figures in the west pediment of the Parthenon, and of nearly the same proportions as the torso of Neptune, from the same pediment. (No. 64.) This fragment consists of a portion only of the chest of the goddess, which is covered, as usual, with the ægis. The angles of the ægis appear to have been ornamented with bronze serpents, and the centre of it to have been studded with a head of Medusa, of the same metal; the holes in which these ornaments were fastened to the marble, are plainly visible. The upper part of the head of this statue is still preserved in the collection. (No. 118.)

No. 76. The torso of a male figure, supposed to be that of Cecrops, the founder of Athens. It is from the west pediment of the Parthenon.

No. 77. A group of two goddesses, probably intended to represent Ceres and her daughter Proserpine; the latter is leaning on the right shoulder of her mother. They are sitting on low seats, which are perfectly alike in their construction, both of them being furnished with cushions, and ornamented with mouldings of a similar style.

This

ROOM XV. This group was in the east pediment of the Parthenon.

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No. 78. A small figure of Telesphorus, completely enveloped in a cloak ; it wants the head.

No. 79. The chest of a female figure, covered with drapery ; it has probably belonged to one of the Metopes of the Parthenon.

No. 80. The capital of an Ionic column, from the temple of Diana, at Daphne.

No. 81. A fragment of a boy, holding a bird under his arm, and feeding it.

No. 82. A bas-relief, representing a young man standing between two goddesses, Vesta and Minerva, who are crowning him.

No. 83. A Greek inscription in the Doric dialect ; it is a dedication to Bacchus, by Alexas the son of Nicon, and Cephisodorus, the son of Aglaophædas, who had both been victorious in the chorusses of men.

No. 84. A fragment of a bas-relief, representing an elderly man before one of the gods, probably Bacchus, who appears to hold a vase in his right hand.

No. 85. A piece of the architrave of the Erectheum, at Athens.

No. 86. A votive Greek inscription of Antisthenes, the priest of Pandion ; he was the son of Antiphates, and belonged to the tribe of Pandionis.

No. 87. Torso of a young male figure, the size of life, found at Epidaurus ; it has a curious belt,
which

which passes over the right shoulder across the chest. ROOM XV.
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No. 88. A Greek inscription from Athens, signifying that certain gifts which are specified had been consecrated to some goddess, probably Venus, by a female who held the office of lighter of the lamps, and interpreter of dreams, in the temple of the goddess. The name of this female, which was no doubt inserted at the beginning of the inscription, is now lost.

No. 89. A fragment of a bas-relief, representing Minerva placing a crown upon a person's head.

No. 90. A small female figure, covered with drapery; it is without a head.

No. 91. A circular votive altar, ornamented with the heads of bulls from which festoons are suspended. The inscription, in Greek, near the bottom, is a prayer for the prosperity and health of a person named Casiniax.

No. 92. A Greek inscription, written in two columns; it contains a list of names arranged in the order of the tribes to which they respectively belonged.

No. 93. An agonistic inscription, in Greek, consisting of the names of those who had conquered in the foot race of the stadium, and double stadium; in wrestling; in boxing; in the *pancratium*, and *pentathlum*.

No. 94. A bas-relief, imperfect, representing

a goddess

ROOM XV. a goddess seated on a chair or throne, behind
 ANTIQUITIES. whom are seven figures, four of which are children; one of the latter is leading a ram to an altar, the rest are in the attitude of devotion.

No. 95. A fragment of the upper part of a sepulchral stéle.

No. 96. A fragment of a bas-relief; it represents the upper parts of two young men, who were probably before an altar; one of them holds an instrument of sacrifice, called by the Romans *Capeduncula*.

No. 97. A bas-relief, representing a votive figure of Cybele seated in a kind of small temple.

No. 98. A fragment of a bas-relief, representing two figures apparently in a car; one of them seems to be holding the reins, the other is in armour.

No. 99. An oblong shallow vessel, for containing holy water. The front is ornamented with a bas-relief representing five figures, one of which, probably Juno, is seated on a throne; of the remaining figures three females are imploring the benediction of the goddess in behalf of their children, whom they are carrying in their arms, and a fourth is bringing oblations. From Cape Sigeum, near the plain of Troy.

No. 100. An unknown bust.

No. 101. A fragment of a bas-relief, representing three figures sacrificing before an altar.

No. 102. A fragment of the capital of a
 Corinthian

Corinthian column; it is ornamented with the leaves of the laurel and acanthus.

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No. 103. A fragment of a bas-relief, representing two of the goddesses, Latona and Diana, in procession. Similar bas-reliefs, in a more perfect state, are preserved in the Albani collection. The temple which is here introduced, is probably that of Apollo, which stood in the street at Athens, called "the Tripods."

No. 104. A fragment of a cinerary urn, on which are represented four figures in bas-relief. The two central figures consist of a young man and woman, who are joining hands, and whose names are inscribed above in Greek characters, Demostrata and Callistus. Two other figures are standing by the side of these, in a pensive attitude.

No. 105. The upper part of the head of an Egyptian idol, in granite; the head is that of a lion, and is remarkable for being ornamented with a crown of serpents, similar to that which is spoken of in the Rosetta inscription.

No. 106. A circular altar, from the island of Delos; it is ornamented with the heads of bulls and festoons, in very bold relief.

No. 107. A fragment of a bas-relief representing a figure standing upright in a dignified attitude; it is probably intended for Bacchus.

No. 108. A bas-relief, imperfect; it represents three goddesses, one of whom is seated on a throne.

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No. 109. A fragment of a bas-relief, representing part of the body and legs of a boy.

No. 110. A solid urn, or cenotaph, in the front of which two figures, a man and woman, are represented joining hands. The former is standing, the latter is seated. The names of both were probably inscribed upon the urn, but that of the woman only is preserved, *Ada*.

No. 111. A sepulchral column of Mysteria; the Greek inscription informs us that she was a native of Miletus, daughter of Dionysius, and wife of Rhaton, who was a native of Thria, a town belonging to the tribe of Oeneis.

No. 112. A fragment of a square altar, which has probably been dedicated to Bacchus. The ornaments on two of the sides only have been preserved; these represent female Bacchantes in dancing attitudes. One of the figures holds a shawl or veil in her hands, the other brandishes a thyrsus.

No. 113. A small tile, in terracotta, which has been used to cover the joints of the larger tiles. The front is enriched with a fleuron, and is also inscribed with the name of the maker, Athenæus.

No. 114. An unknown female head, the hair of which is confined within a close elegantly formed cap. The same style of head-dress is observable on some of the silver coins of Corinth.

No.

No. 115. The head of a laughing figure, executed in the early hard style of Greek sculpture. ROOM 2
ANTIQUE

No. 116. The head of a middle-aged man, with a conical bonnet; it appears to have been without a beard, and is, therefore, most probably the head of a mariner.

No. 117. A head of the bearded Hercules.

No. 118. The upper part of the head of Minerva; the statue to which it belonged, formed one of the principal figures in the west pediment of the Parthenon. This head was originally covered with a bronze helmet, as appears from the holes by which it was fastened to the marble; and the sockets of the eyes, which were originally filled with metal, or coloured stones, are now hollow. This fragment of a head, and the portion of a female chest, already described (No. 75.), have both belonged to the same statue of Minerva.

No. 119. An unknown bearded head, very much mutilated; it is larger than life, and is crowned with a very thick cord-shaped diadem.

No. 120. A head of the bearded Hercules, similar to No. 117, but of smaller dimensions.

No. 121. A fragment of a head, crowned with vine leaves; it appears to have been executed at a declining period of the arts.

No. 122. An unknown female head, the hair of which is concealed within a close head-dress.

No. 123. A fragment of a bas-relief, representing an unknown female head; from the style of the hair

OM XV. hair which is curiously plaited, we may fix the
 ANTIQUITIES. sculpture to about the time of Antoninus Pius.

No. 124. Part of the stem of a candelabrum, ornamented with four female figures, one of which is playing on the lyre, and the others, with joined hands, are leading the dance.

No. 125. A fragment of a statue of Hygeia.

No. 126. One of the feet, and the lower part of the drapery of a female statue.

No. 127—130. Four pieces of the frieze from the temple of Erectheus at Athens; they are enriched with flowers and other ornaments, which are designed with the most perfect taste, and are chiseled with a degree of sharpness and precision truly admirable.

No. 131—147. Fragments of figures, many of which have belonged to some of the metopes of the Parthenon.

No. 148. A cinerary urn, ornamented in front with four standing figures; two of these, in the centre, are joining hands, the other two are in a pensive attitude. The names of all the figures were originally inscribed on the urn; the first name is not legible, the others are Philia, Metrodora, and Meles.

No. 149. A sepulchral column of Thalia, the daughter of Callistratus, of Aexone.

No. 150. A fragment of a sepulchral stèle; the inscription is very imperfect, but records the name of Musonia. The summit is ornamented with the figure of a butterfly on some fruit.

No. 151.

No. 151. A fragment of a statue covered with
 drapery. ROOM X
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 ANTIQUITIES

No. 152. A sepulchral Greek inscription, in ten verses, of which the two first and the two last are in the elegiac measure, and the rest are hexameters. The inscription is in memory of a young lady of extraordinary beauty, named Tryphera, who died at the early age of 25 years.

No. 153. A sepulchral Greek inscription, engraved on a piece of entablature. It consists of two lines in prose, and sixteen in pentameter verse. The name of the deceased was Publius Phædrus, a native of Sunium, the son of Theophilus and Cecropia, and grandson of Pistoteles. The inscription states that he was of noble family, and that his death was followed by the universal regret of the Athenians, on account of his youth, learning, wisdom, and personal accomplishments.

No. 154. A piece of Doric entablature, originally painted.

No. 155. The upper part of a sepulchral stèle, inscribed with the name of Euphrosynus.

No. 156. A fragment of a colossal female statue, from one of the pediments of the Parthenon; it has belonged to a sitting figure, of which the only remaining part is a left thigh, covered with drapery.

No. 157. A fragment of a decree; the beginning is wanting, and what remains is much mutilated. At the conclusion of the decree, it is ordained
 that

ROOM XV. that the people of Hierapytna in Crete shall affix
 ANTIQUITIES. to it the public seal.

No. 158. A fragment of a bas-relief, on which is represented part of the skin of an animal and the branch of a tree.

No. 159. A fragment of a very ancient Greek inscription, from the Acropolis; it contains an account of certain expenses defrayed by those to whom the care of the public games was confided. The name of the Archon under whom the stone was engraved is effaced.

No. 160. A fragment of a bas-relief, representing the fore legs and part of the body of a bull.

No. 161. A fragment of a decree made by a society which is distinguished by a number of epithets, among which are two derived from the names of Hadrian and Antoninus. The society appears to have been formed of musicians, and the decree to have been passed in honour of Bacchus and the Emperor Antoninus Pius. A patera is represented on the upper part of this marble.

No. 162. A fragment of a bas-relief, representing a female figure seated in a chair, with a child standing by her side; the upper part of the woman is wanting. This fragment is probably part of a sepulchral monument.

No. 163. A sepulchral solid urn, ornamented with reeds, and inscribed with the name of Timophon, the son of Timostratus, and a native of Anagyrus,

Anagyrus, whose inhabitants were of the tribe of Erectheis. ROOM XV.
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ANTIQUITIES.

No. 164. A sepulchral column inscribed with the name of Socrates, son of Socrates, and a native of Ancyra, a city of Galatia.

No. 165. A portion of the cornice from the portico of the Erectheum, at Athens.

No. 166. A fragment of a bas-relief, of large dimensions; it represents Hercules preparing to strike Diomed, King of Thrace, whom he has already knocked down, and is holding by the hair of his head.

No. 167. A sepulchral solid urn, having three figures in bas-relief on the front. The first of these is a warrior with a helmet and shield, who is joining hands with an elderly man, dressed in a long tunic; the third figure is a female. The inscription underneath these figures probably contained the names of the parties, but it is too mutilated to admit of being decyphered.

No. 168. A sepulchral column of Menestratus, the son of Thoracides, and a native of Corinth.

No. 169. The upper part of a sepulchral stèle, having the inscription, as well as the arabesque ornament on the summit, perfect. The inscription is to the memory of Asclepiodorus the son of Thraco, and Epicycles the son of Asclepiodorus; both the deceased were natives of Olynthus, a city in Macedon.

ROOM. XV. No. 170. A fragment of a Greek inscription ;
 ANTIQUITIES. it is too imperfect to admit of a full explanation,
 but it seems to have been in honour of a person
 who had distinguished himself on some occasion
 by great humanity.

No. 171. An amphora.

No. 172. A sepulchral stéle, with a Greek in-
 scription, consisting of four lines and a half, part
 of which is written in prose and part in verse. The
 inscription informs us that the monument was
 erected by a mother to the memory of her two
 sons, Diitrephes and Pericles, the former of whom
 was a soldier of Parium ; and also to the memory
 of her daughter, whose name was Agnes, and
 that of her brother, Demophoon, who was a sol-
 dier of Parium.

No. 173. A fleuron, from the temple of Ceres,
 at Eleusis.

No. 174. A capital of a pilaster.

No. 175. A sepulchral stéle, with an orna-
 ment of flowers on the summit. It is inscribed
 with the names of Hippocrates and Baucis.

No. 176. An amphora.

No. 177. A Greek inscription, imperfect, but
 of which fifty-five lines remain. It is written in
 the Bœotian, Æolic dialect, and is a treaty between
 the cities of Orchomenus in Bœotia, and Elataea in
 Phocis, respecting some payments due from the
 Orchomenians to the Elataeans. These payments
 were for the rent of certain pastures which the
 people

people of Elataëa had let out to the Orchome- ROOM XV.
nians. The treaty confirms the payment of the ANTIQUITIES.
stipulated sums, and renews the treaty of pastu-
rage for four years.

No 178—198. Twenty one fragments of Greek inscriptions, so imperfect as not to merit, and indeed scarcely to admit of particular descriptions.

No. 199. The celebrated Sigean inscription, first published by Chishull in his "Antiquitates Asiaticæ," and afterwards more correctly by Chandler in his "Inscriptiones Antiquæ" It is written in the most ancient Greek characters, and in the *bustrophedon* manner, that is to say, the lines follow each other in the same direction as the ox passes from one furrow to another in ploughing. The purport of the inscription is to record the presentation of three vessels, namely, a cup, a saucer or stand, and a strainer, for the use of the Prytaneum, or hall of justice, of the Sigeans. The name of the donor was Phanodicus, the son of Hermocrates, and a native of Proconnesus.

No. 200. A Greek inscription, imperfect, engraved in very ancient characters; it seems to be an inventory of some treasures, probably those contained in the Parthenon, and which the Quæstors acknowledge to have received from their predecessors in the same office. The inscription not only fills one side of the marble, but also the right edge.

No. 201.

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No. 201. The base on which a statue has stood ; the feet which still remain, are very wide apart, and show that the figure must have been in powerful action.

No. 202. A torso of a male figure, probably that of Esculapius.

No. 203. A sepulchral column to the memory of Callis, who was the daughter of Strato, and a native of the city of Gargettus.

No. 204. A base of a column, brought from the plains of Troy.

No. 205. A colossal statue of Bacchus, from the choragic monument of Thrasyllus at Athens. It is a sitting figure, covered with the skin of a lion, and with a broad belt round the waist ; it was originally placed on the summit of the edifice, at a height rather exceeding twenty-seven feet.

No. 206. A capital of a Doric column, from the Propylæa, at Athens.

No. 207. A piece of the shaft of one of the Doric columns of the Parthenon.

No. 208. A small statue of a Muse, without a head ; it was probably intended to represent Polyhymnia.

No. 209. A sepulchral column, inscribed with the name of Callimachus, who was a native of the city of Aexone, and the son of Callistratus.

No. 210. A base of a column, brought from the plains of Troy.

No. 211. An amphora,

No. 212.

No. 212. A sepulchral stèle, with a bas relief representing a man cloathed in a tunic. The inscription over this figure records the name of Erasippus, who was the son of Callinicus, and a native of Oeum in Attica. ROOM XV
ANTIQUITIES

No. 213. A sepulchral stèle, in which an equestrian figure, with an attendant on foot, is represented in bas-relief. Above the figures is an inscription, consisting of three verses, of which the second is a pentameter, and the two others, hexameters; they record the name of the deceased, Aristocles, who was the son of Menon, and a native of Piræus.

No. 214. A sepulchral stèle, with a very ancient inscription to the memory of Aristophosa and others. A peculiarity occurs in this inscription, namely, that the letters *υο* are twice used for *υιου*.

No. 215. An amphora.

No. 216. A Greek inscription, imperfect, containing an account of the treasures of some temple, probably those of the Parthenon. The characters which we see on this marble are of a much more modern form than in the inscription of the same kind (No. 200) which we have lately described.

No. 217. The upper part of a sepulchral column, with an inscription to the memory of a person named Simon, who was the son of Aristus, and a native of Halæ in Attica.

No. 218.

ROOM XV.
—
ANTIQUITIES.

No. 218. A fragment of a sepulchral stèle, from which the bas-relief has been almost entirely broken away ; the inscription is to the memory of Hieroclea, the daughter of Leucius.

No. 219. A votive monument, with two Greek verses, signifying that Horarius had dedicated some lamps, which he won in the games, to Mercury and Hercules. The bas-relief above, which probably represented the two deities here mentioned, is almost entirely broken away ; only the feet of one figure remain.

No. 220. A piece of a frieze, or architectural ornament, from the tomb of Agamemnon, at Mycenæ. The sculpture is exceedingly ancient, and consists of two kinds of scroll work, one of which represents the curling of the waves, and the other a series of pateræ which are perfectly flat and plain. The stone is of a brilliant green colour.

No. 221. Another piece of frieze, or architectural ornament, from the same place as the last mentioned article. It consists of three rows of scroll work, all of which are similar representations of the revolving of the waves. The colour of the stone is bright red.

No. 222. A fragment of a Greek inscription, containing a list of Athenians, with the townships to which they respectively belonged. We read the names of no less than twelve different townships in this small fragment ; namely, according to the

the order in which they occur, Sunium, Ionidæ, ROOM XV.
Alopece, Pallene, Halæ, Ericea, Colonus, Sphettus, ANTIQUITIES.
Ceriadæ, Thoricus, Hephæstia, and Bate.

No. 223. A votive Greek inscription, dedicated by some sailors, as a mark of their gratitude, to Apollo of Tarsus.

No. 224. A votive Greek inscription, dedicated by Gorgias, the Gymnasiarch.

No. 225. A sepulchral column, with an inscription to the memory of Theodotus, who was the son of Diodorus, and a native of Antioch.

No. 226. The upper part of a sepulchral stéle, ornamented with leaves and flowers; the inscription is to the memory of Chabrias.

No. 227. A bas-relief, representing two divinities, namely, Jupiter seated on a throne, and Juno standing before him; the latter is removing the veil from her face, as if to address the king of the gods.

No. 228. A very large funeral urn, solid, and without any inscription. It has three figures in bas-relief; the first of these is cloathed in a tunic and is seated; the second is a warrior, standing up and joining hands with the former; and the third is a boy carrying a large circular shield.

No. 229. A sepulchral stéle. The bas-relief in front, the lower part of which is broken away, represents two females joining hands, one of whom is seated and veiled, the other standing. Between these

ROOM XV. these appears an old man, cloathed in a tunic, and
 ANTIQUITIES. standing in a pensive attitude.

No. 230. A fragment of a Greek inscription ; it is the latter part of a decree in honour of a person who had deserved well of some particular city. It is directed, that the decree shall be engraved on marble, and placed in the temple of Neptune and Amphitrite. It appears, from the inscription immediately following, that the city here alluded to, was that of the island of Tenos. Strabo and Tacitus mention a celebrated temple that was dedicated to Neptune in this island, and it is highly probable that the same temple was dedicated to Amphitrite, as well as to Neptune. Neptune and his symbols frequently occur on the medals of Tenos.

No. 231. A decree of the people of Tenos, in honour of Ammonius, their benefactor ; this decree, like the last, is directed to be engraved on marble, and affixed in the temple of Neptune and Amphitrite.

No. 232. A fragment of a decree of the people of Tenos, in honour of some benefactor, whose name is not preserved on the marble.

No. 233. A fragment of a public act of the Athenians ; it consists of twenty-one imperfect lines, and seems to relate to the repair of the pavements and roads in the neighbourhood of Athens.

No. 234. A fragment of a public act, relating to the people of Athens and Myrina.

No. 235.

No. 235. A bas-relief, representing a Bacchalian group, found among the ruins of the theatre of Bacchus, on the south west of the Acropolis. It consists of four figures, each carrying a thyrsus; one of these is Bacchus, dressed in the Indian costume, who with his right hand is holding out a double-handled vase, into which a female Bacchante is pouring wine from a monota, or vase with one handle. On each side of these figures is an elderly Faun in a dancing attitude, one of whom is glancing his eye at the contents of a large vessel of wine placed on the ground.

No. 236. A bas-relief, imperfect, representing a charioteer driving four horses at full speed; a figure of victory is flying towards him with a crown.

No. 237. A solid funeral urn, of large dimensions. It has a bas-relief in front, representing two figures joining hands; these figures consist of a female who is seated, and a man who is standing before her. The Greek inscription gives us the names of both persons; one is Pamphilus, the son of Mixiades, and a native of Aegilia; and the other is Archigge, the daughter of Mixiades.

No. 238. A bas-relief, representing Hygeia feeding a serpent out of a patera. She is seated on a throne which is covered with a cushion, and her feet are placed upon a footstool. She wears a high ornament, or tutulus, on her head, and she

ROOM XV. has a fan, in the shape of an ivy leaf, in her left
 ANTIQUITIES, hand.

No. 239. A solid sepulchral urn, with a bas-relief representing five figures, executed in a singularly rude style. The first of these figures is a boy carrying a large circular shield, the second is a warrior joining hands with a third person who is seated before him; the group is completed by the introduction of a child, and of a female whose attitude perfectly evinces a dejected state of mind. Over the warrior is the name of Sosippus, in Greek letters.

No. 240. A sepulchral column, inscribed with the name of Anaxicrates, an Athenian, the son of Dexiochus; beneath the inscription is the representation of a sepulchral urn, executed in very low relief.

No. 241. The right knee of a statue, the size of life.

No. 242. A sepulchral inscription, in six elegiac verses, to a young man of the name of Plutarch, who died in Ausonia, at a distance from his native country.

No. 243. An architectural fragment, which has formed one of the ornaments of a roof.

No. 244. A part of a colossal foot, probably belonging to a figure in one of the pediments of the Parthenon.

No. 245—251. Seven bas-reliefs, of small dimensions;

dimensions; they represent various parts of the body, and have been offered up as vows to Jupiter Hypsistos, as prayers for the cure of diseases in those parts. Some of these bas-reliefs appear to have been presented by the parties in gratitude for cures already received. ROOM XV
ANTIQUITIES

No. 252. A fragment of a bas-relief, similar to those just described. The part of the body which had received a cure has been broken off, but the inscription implies, that Syntrophus presents it as a mark of his gratitude to Jupiter Hypsistos.

No. 253. A fragment of a similar bas-relief; the inscription has been broken off, but the part represented is a foot.

No. 254. An architectural fragment, similar to No. 243.

No. 255. A fragment of an unknown female head.

No. 256. The left knee of a colossal statue, of very fine work; it has probably belonged to a figure in one of the pediments of the Parthenon.

No. 257, 258. Two bas-reliefs, which formed part of the frieze of a temple of the Ionic order (near the Propylæa at Athens) and dedicated to Aglauros. The subject represented on them is a combat between the Greeks and Persians.

No. 259, 260. Two bas-reliefs from the same temple; the combatants appear to be all Greeks.

No. 261—273. Fragments of colossal statues,

ROOM XV. probably belonging to figures that have stood in
 ANTIQUITIES. the pediments of the Parthenon.

No. 274. A sepulchral solid urn, with a bas-relief representing three figures, one of which is seated. The inscription presents us with the following names: Archagoras, Pithyllis, and Polystratus.

No. 275. A sepulchral column, with an inscription to the memory of Biottus, who was the son of Philoxenus, and a native of Diradium.

No. 276. A bas-relief, representing a narrow upright vase with one handle; the form of this vase very much resembles that of the solid urns, so often used by the Greeks as sepulchral monuments.

No. 277. A Greek inscription, imperfect, and very much defaced. It seems to be an inventory of valuable articles contained in some temple.

No. 278. A sepulchral column, inscribed with the name of Botrichus, son of Euphanus and a native of Heraclea.

No. 279. A fragment of a bas-relief, representing a female sitting.

No. 280. A fragment of a Greek inscription; it is a decree of the people of Athens in honour of Hosacharas, a Macedonian. This decree was passed in the Archonship of Nicodorus, in the 3d year of the 116th Olympiad.

No. 281. A fragment of a decree of the Athenians, engraved on a very large piece of
 marble.

marble. So much has been broken away from ROOM X
this inscription, that the precise object of it is not ANTIQUITIES
easily collected; it is ordained, however, that the
decree shall be affixed up in the Acropolis.

No. 282. A fragment of a Greek inscription, engraved in very ancient characters. It seems to be a treaty between the Athenians and the people of Rhegium, a town of the Bruttii, in Italy.

No. 283. A Greek inscription, imperfect, engraved in very small characters. It is an enumeration of the sacred dresses which belonged to some temple.

No. 284. A fragment of a bas-relief, representing a procession of three figures, the last of which carries a large basket on his head; they are accompanied by two children.

No. 285. A sundial, with four different dials represented on as many faces. The inscription imports that it is the work of Phædrus the son of Zoilus, a native of Pæania. From the form of the letters of this inscription, the sundial cannot have been made much earlier than the time of the Emperor Severus. It was found at Athens.

No. 286. A fragment of a Greek inscription; it consists of twenty lines of very ancient characters, and seems to be a part of a treaty.

No. 287. A Greek inscription, imperfect.

No. 288. A Greek inscription, relating to the Frythræans; the characters are very ancient.

No. 289. A fragment of a statue, the size of life.

No.

DOM XV.
 INQUIRIES.

No. 290. A very ancient Greek inscription, which has served as an epitaph on the tomb of the Athenian warriors killed at Potidæa. This inscription, which originally consisted of twelve elegiac verses, has suffered from the injuries of time.

No. 291. A piece of the architrave, belonging to the temple of Erectheus, at Athens.

No. 292. A funeral inscription to the memory of Polyllus; it consists of one line in prose, and two in verse. The line in prose gives us only the name and titles of Polyllus, and the verses intimate that Polystratus had erected a statue to the deceased, and had placed it under the protection of Minerva: the marble on which this inscription is cut, formed a part of the base on which the statue stood.

No. 293. A small statue of a boy, imperfect; he is in the attitude of looking up.

No. 294. Blank.

No. 295. The capital of an Ionic column belonging to a temple of Diana, at Daphne, in the road to Eleusis.

No. 296. A female torso, covered with drapery.

No. 297. A piece of the shaft of a small Ionic column, the lower part of which is fluted and reeded.

No. 298. A Greek inscription, engraved on two sides of a large piece of marble. It is an inventory of the sacred treasures belonging to the Parthenon.

No.

No. 299. A piece of the cieling of the temple of Erectheus, at Athens. ROOM XV.
ANTIQUES

No. 300. A bronze urn, very richly wrought. It was found enclosed within the marble vase in which it now stands, in a tumulus on the road that leads from Port Piræus to the Salaminian ferry and Eleusis. At the time of its discovery, this beautiful urn contained a quantity of burnt bones, a lachrymatory of alabaster, and a wreath of myrtle in gold.

No. 301. A large marble vase; it is of an oval form, and within it was found the bronze urn described in the preceding number.

No. 302. A Greek inscription, engraved on two sides of a tablet of marble. It is a decree of the council of Bœotians, ordaining the election of three extraordinary magistrates, who, in concert with the ordinary magistrates, were to take charge of the recasting some articles of gold and silver, belonging to the temple of Amphiaraus, and which had been injured by the effects of time.

No. 303. A piece of the shaft of a column, belonging to the temple of Erectheus, at Athens.

No. 304. A piece of the shaft of a column, also belonging to the temple of Erectheus.

No. 305. A Greek inscription, engraved on two sides of a thick slab of marble. It is an inventory of the valuable articles which were kept in the Opisthodomos of the Parthenon, at Athens.

No. 306. A sepulchral column, of large dimensions;

ROOM XV. Antiquities. mensions; it is inscribed with the name of Aristides, who was the son of Lysimachus, and a native of Estiæa.

No. 307. A circular altar, brought from the island of Delos. It is ornamented with the heads of bulls, from which festoons of fruit and flowers are suspended.

No. 308. A part of a Doric entablature, from the Propylæa, at Athens.

No. 309. A Greek inscription, engraved on three sides of a piece of marble. The characters are extremely ancient, but unfortunately the marble has been very much mutilated, and the letters defaced.

No. 310. The upper part of the shaft of a small Ionic column.

No. 311. A Greek inscription, engraved on two surfaces of a tablet of marble. It is an inventory of articles of gold and silver belonging to the Parthenon, and which the quæstors of the temple acknowledge that they have received from their predecessors.

No. 312. A piece of the shaft of an Ionic column, belonging to the temple of Erectheus, at Athens.



