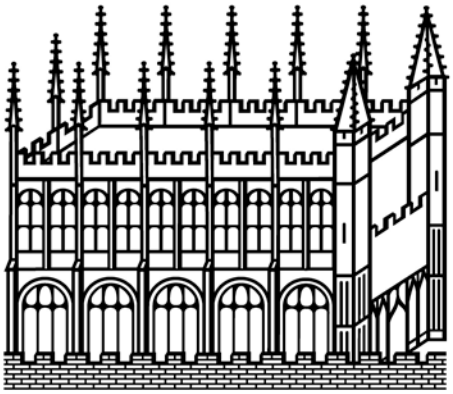

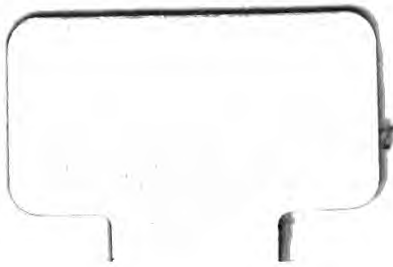

THE

ASHMOLEAN MUSEUM

AS

A HOME OF ARCHÆOLOGY IN OXFORD

An Inaugural Lecture

GIVEN IN

THE ASHMOLEAN MUSEUM

NOVEMBER 20, 1884

BY

ARTHUR J. EVANS, M.A., F.S.A.

KEEPER OF THE ASHMOLEAN MUSEUM

Oxford

PARKER & CO.

AND AT 6 SOUTHAMPTON STREET, LONDON

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One Shilling

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It was the custom of old to reckon amongst the Founders of Institutions not those alone who, in a literal sense, might be said to have laid their very foundations, but whoever in succeeding years endowed, embellished, or in other ways heaped signal benefits on the existing building. And in few Institutions, I imagine, has this time-honoured tribute of respect been better earned by several Founders, than the old Museum in which we are assembled. We remember the Antiquary, famous in his day, and who to Heraldry and Numismatics added occult Sciences not revealed to his successors. But we remember also that Elias Ashmole, for the housing of whose collections was built the Museum that bears his name, although he added coins and treasures of his own, was in the main but handing on a collection formed in the first half of the seventeenth century by those travellers, antiquaries, and naturalists, the two Tradescants, and which had been passed on by the last survivor of them to Ashmole, in trust, as it were, for Science. It becomes indeed successive Keepers to pay the tribute of piety to the Berkshire Antiquary, to whose faithful interpretation of trust the Ashmolean Museum owes its existence and its name. But it behoves them, too, to scatter some roses and some lilies on that tombstone, formerly in Lambeth Church-yard, now deposited in our own basement, which bears upon it the names of 'John Tradescant—father,

grandsire, son,' with the quaint, but not infelicitous record:—

> 'The last dy'd in his Spring, the other two
> Lived till they had travelled Art and Nature thro' . . .
> Whilst they—as Homer's Iliad in a nut—
> A world of wonders in one closet shut.'

For myself I claim to-day the melancholy privilege of adding to the roll of those who by their original benefactions have deserved from us the title of Founders, another name, the name of a citizen of Oxford, whose antiquarian enthusiasm, first kindled by the monuments that we see around us, led him back by a continuous path from our Gothic spires and mediæval bastions to the walls of Servius and the Pomœrium of Romulus. It is something, Gentlemen, to live in a City the historic personality of which has inspired and directed two of its sons, the one, John Richard Green, to rank amongst the creative Architects of History, the other, John Henry Parker, to take his place amongst the most laborious Historians of Architecture. The memory of my predecessor, of his manifold and inexhaustible activity in the field of mediæval English architecture, domestic and ecclesiastical, of his unremitting and successful efforts to raise the study of Gothic architecture to the pinnacle that it now occupies, of his later industry as the uncoverer of the walls and gates of the earliest Rome, is too fresh in the minds of all of you to need any eulogy from me. Amongst archæological explorers Mr. Parker belonged pre-eminently to the practical class. Like Schliemann, he believed and dug. We are not concerned perhaps with all the conclusions of an enthusiastic mind; but the results of that enthusiasm remain, and the materials which Mr. Parker amassed through long years of self-sacrificing toil will out-live the theories of many. Speaking in this room which he himself adorned with the trophies of his investigations, I might almost say, *Si monumentum quæris, circumspice.* The plans of Roman and other architectural antiquities still hanging on these walls, while representing a vast amount of labour and expense,

are themselves but part of a more extensive series, mostly photographs, amounting in all to over four thousand views, presented by Mr. Parker to this Museum, and which together form a treasury, unique of its kind, of antiquarian and architectural reference. It may be that in very truth no she-wolf suckled Romulus; it is certain that the Pontifex, the silent Virgin at his side, has ceased to climb the Capitol; but it is something, still, that the memory of a citizen of Oxford, and a Keeper of the Antiquities of its University, should be inseparably bound up with the monuments of a City which is still, to whoever takes a comprehensive view of History,—

'Prima urbes inter, Divom domus, aurea Roma.'

But over and above the life's toil of our late Keeper in this world-historic field of Archæology, he did not fail in an equally practical manner, by the substantial endowment, namely, of the post which during his own lifetime he held with such distinction, to connect his name with his own Ashmolean Museum, and to add at the same time to the old office of 'Kimeliarch' the new duties of a Lecturer on the Science of Antiquities. Thus if in one respect his successor remains the representative of the oldest Museum in this Country, in another respect I stand before you on a new Foundation, due to the benefaction of one who has won for himself an honourable place among our Founders.

It is no light responsibility, Gentlemen, to be called on to preside over the earliest home of Archæology in England, but it is an even graver task to be placed on a new Foundation, in charge of the Antiquarian Museum of Oxford at a great crisis in the history of our Archæological studies. When I remember that, in a few months' time we may hope to see amongst us a Professor of Classical Archæology; when I witness the zeal of the new Art Delegates, already commissioned by the University to unify its Archæological collections; when I survey the already considerable collection of Casts of the noblest Art Monuments of Greece, and hear of courses of lectures on Epigraphy, on Classical Art, on Hellenic Numismatics, and see a new

Society already busied with the antiquities of Oxford; when over and above these special manifestations of devotion I feel the widespread sympathy existing amongst those whose studies bring them into less direct connexion with our subject, I feel that I should indeed be guilty of dereliction if I did not use my best endeavours to place the Ashmolean Museum in harmony with these more favourable surroundings.

I have therefore felt it my duty to draw up a comprehensive scheme, which, in the form of a Report to the Ashmolean Visitors, now lies before the University, for ensuring alike the security and the harmonious development of our Archæological collections, and for making the Museum in which they are housed of the highest possible utility to students, compatible with the space at our disposal.

To gain complete security from fire, and to check the damp which at present literally oozes up through our basement floor, I have proposed, in place of the existing open fire-places, to heat the Museum with hot-water pipes.

For the full utilization of the space at our disposal much still remains to be done. You are aware, perhaps, that, some years since, a large part of the Museum was diverted to uses little contemplated by its founders. Seventeenth-century Oxford was of opinion that the Museum as it stands was not too large even for the original nucleus of our collections. An Oxford separated from ourselves by a space of time so narrow that it almost seems within earshot, decreed otherwise. Half the building was diverted to the purposes of Examination. With this object a second entrance was obtained by breaking through the wall of what once had been a library, and turning it into a useless lobby. The small room above, traditionally known as Wood's Study, from the greatest of Oxford antiquaries, was depleted of its books, its manuscripts, and its coins, and made a lavatory upon an exhaustive scale. The coins were removed to the Bodleian. The old, original Tradescant

gallery, with which Elias Ashmole had adorned the building that was to bear his name, of portraits of past benefactors, and of historic worthies, including amongst them the works of Vandyke and other masters, which had hung upon our walls since 1683, were packed off to a loft at the top of the Old Clarendon. It was actually proposed, indeed, to clear out the whole of our Antiquarian and Ethnological collections, and to convert the building wholly to other uses! And although from some unknown cause this plan fell through, the Ashmolean marble-room continued to be utilized to within the last few days as a warehouse for odd cases and exotic bulls.

My present proposals include the restoration of these perverted spaces to Museum uses. As regards the entrance lobby I propose, at very moderate expense, to convert it into a strong room in which to house our greatest treasures, and, as I hope, our recovered Coins. Wood's Study, according to my scheme, is to be rescued from the nymphs that preside over *cloacas*, to become a room for the private use of students, and to serve as the depository, not only of the portefolios containing Mr. Parker's plans and photographs, but of the nucleus of an Archæological library. According to my further plans, the noble gallery in which we are assembled, and which served till lately as a Writing School, will be fitted up with exhibition cases to contain not only the smaller Classical antiquities which the University has decided to unite beneath our roof, but, as I still have cause for hoping, a Collection which may claim no unimportant place amongst the art-treasures of Europe.

By the decision of the University to unify the Archæological collections, the smaller antiquarian objects, at present scattered amongst many of our public Institutions, will find a place within our walls. But, on the other hand, it is right to remember that, by the transference of our Anthropological collections to the New Museum, we shall lose many of our oldest and most valuable possessions, and that a large

part of our lower room as well as our spacious staircase, will be stripped of its contents. The measure is one alike of practical convenience and necessity. The specimens will pass into good hands, and many of them by association with kindred types in the rich Pitt-Rivers' collection will better serve the immediate requirements of scientific study. But, while acquiescing in the necessity, I may be at least allowed to give expression to the feeling that the separation of our Archæological and Anthropological specimens and their transfer to different buildings is in some respects a retrograde measure. I will go further, and say that to carry out such a division according to any exact definition of either Science, is an impossible measure. The two studies overlap. No boundary line exists. The same object —to illustrate the laws of Evolution as applied to human arts—is largely shared by both. The Anthropologist will find the same traces of primitive custom and ideas amidst the ruins of the oldest Troy and in existing Polynesian villages. The Archæologist, exploring the early ages of our own quarter of the globe, turns at every step, for living examples of what he discovers, to the savage races of the most distant Continents. Without this key to their solution the most obvious problems of antiquity would be still consigned to the guess-work of a præ-scientific age, and the vague beating of the air of an unsubstantial philosophy. You may go to Wheatley or to Frilford, or to any of those Anglo-Saxon cemeteries in which the neighbourhood of Oxford is so rich, and see the warrior disinterred with his spear at his side and the iron boss of his shield still covering his breast; you may see him as he lies with the tinsel brooch upon his shoulder, and the pots in which he cooked, and the drinking-cups wherewith he wassailed, at his feet; or you may open the grave-mound of an earlier race and earlier time and find the bronze weapons perhaps, and the stone arrow-heads, or even the "paint that warriors love to use";—but will any one, I ask, fully realize the pomp and panoply and circumstance of his forefathers' interment,

or read aright these hieroglyphics of the tomb, who has not vividly before his eyes not only the practice of modern savages, but their living belief in the happy hunting-grounds beyond the Great Water?—that material idea of Death so graphically set forth for instance in Schiller's Indian Dirge?

'Bringet her die letzten Gaben!
Stimmt die Todtenklag'!
Alles sey mit ihm begraben,
Was ihn freuen mag.

Legt ihm unter's Haupt die Beile,
Die er tapfer schwang,
Auch des Bären fette Keule!
Denn der Weg ist lang; . . .

Farben auch, den Leid zu malen,
Steckt ihm in die Hand,
Das er röthlich möge strahlen
In der Seelen Land.'

The intimate connexion between these Sister Sciences has been perhaps more forcibly brought home to me by a discovery that I made whilst recently examining the Archives of the Museum; nothing less namely than the original MS. Catalogue, written in Latin, of the objects actually presented to this Museum by Elias Ashmole in 1683. By means of this interesting document, and by the fortunate fact that the numbers of this original Catalogue answer to certain antique numbers still visible on some of our earliest specimens, but the significance of which had been wholly lost, I have been able to ascertain, in a large number of cases with absolute certainty, what was actually the original nucleus of our Museum. By further comparing this Latin Catalogue of 1683 with the still earlier English Catalogue published by John Tradescant, junr., in 1656, and describing the collection as it existed in its original Lambeth repository, then known as Tradescant's Ark, I have been able to establish the fact that this earliest Ashmolean Catalogue of which Dr. Plot, our first Keeper, was the author, was simply an amplified description of the collection

as it existed a generation before its transference to Oxford. It follows from all this that we have documentary evidence far fuller than has been hitherto suspected, enabling us to trace back a whole series of individual specimens to the truly antediluvian times of old Tradescant's "Ark."

The Catalogue which has thus come to light refers both to antiquarian and ethnological objects, and with its aid I have been enabled to set apart an English Ethnological, or if you prefer the term, Anthropological collection, brought together in the first half of the seventeenth century, and which, as I have high authority for saying, will form, with the exception of a small collection in the Museum at Ulm, the earliest collection of the kind in Europe. Our old Collector had indeed his weaknesses for 'flea chains,' for 'chirurgeous instruments framed upon the points of needles,' or such rarities as 'a cherry-stone holding ten dozen of tortoise-shell combs.' It was not till over two centuries after the date when Tradescant began his collection, that Anthropology was heard of as a branch of scientific study. But the mother-wit of our original Founder had grasped the fact that Like receives illustration from Like all over the World, that the most ancient things smack something of the modern, and that Savagery and Antiquity go ofttimes hand in hand. He put the bronze lances of prehistoric Britain side by side with tomahawks from Virginia, and collected together in groups, as General-Pitt Rivers has done with such success in more recent times, it might be the bows and arrows, or it might be the boots and shoes of all mankind from 'China to Peru.' 'An Indian conjuror's rattle wherewith he calls up spirits' had for him an equal importance with the jet hands given as amulets to Turkish children, or 'Gamaha' charms engraved with Christian names and symbols. Among his curiosities of costume and personal equipment were such heterogeneous objects as 'Anne Boleyn's night-vail,' 'the gold-embroidered vest of the Duke of Muscovy,' and 'King Pohatan of Virginias' habit, all embroidered of shells or roanoke,' that still hangs on the

wall of our entrance-room; 'ventilos' or fans, and an unique specimen of an umbrella.

For those antiquarian and historical relics from old Tradescant's Ark, of which our Museum may still claim the keeping—and amongst them I have found two plaster Masks taken after death, the one from the face of the great Protestant hero, Bethlem Gabor, the other of old John Tradescant himself—I propose to set apart a special Case,—to be a curiosity among Collections and a *Museum in Museo*. For those more purely Anthropological objects derived from the same source, that we are now called on to transfer to the New Museum, we may at least demand, what will certainly be not refused, that their restored unity as part of our Founder's original Collection should be maintained inviolate. And in handing over this unique Collection, not I admit without a pang, to our sister Museum, we may consider ourselves entitled to some liberality on their part. As a working principle for the division of the Archæological and Anthropological objects had after all to be discovered, I have sought to trace it on historical and geographical lines. There is a sense in which the greater part of Archæology may be called Unwritten History; in some cases even it is actually Written; but in one shape or other it is only a form of historic record. And inasmuch as History, at least from our specific European point of view, concerns in the first line the Quarter of the Globe in which we live, and those Mediterranean and Oriental lands that have influenced its destinies, we may find in the remains of this historic area relics to which the Archæologist, in our sense of the word, may be considered to have some priority of claim. The records, unwritten though they be, that concern directly our own history as part of the great European family of peoples, are fairly ours; the relics of more remote and savage quarters of the globe may fairly be resigned to those who treat of Man, the Animal, in his more universal aspect.

But, while admitting the practical necessity of such a

separation in our own case, we must never lose sight of the fact that either study is essential to the right understanding of the other, that both to a great extent cover the same ground, and illustrate the same great laws that govern the development of human arts and institutions. In the earlier Archæological periods, as I have said, the student turns at every step for his enlightenment to the analogies of existing savage life. It is only amongst the remains of a comparatively high civilization that the distinction between the domains of the Archæologist as the illustrator of history from monuments, and the happy hunting-grounds of the Anthropologist becomes more marked. But the separation of the collections illustrating the two kindred Sciences having become a measure of practical convenience, there is the more reason for our Museum to assert its claims to the various scattered objects and collections throughout the University that may fairly find their place within its walls; and there is the more reason for those entrusted with its direction to take a wide and comprehensive view of those extensive fields of study that will still be left to us.

We are no mere relic-worshippers, I trust, and this Museum is not to sink into an 'Old Curiosity Shop,' a dingy receptacle for the odds and ends of antiquity and of those objects of which it has been said 'that they are only now rare because they were always valueless.' But a Museum, as I interpret it, is not unconnected with the Muses, and though Urania has departed to the Parks, we may still lay claim to be a shrine of Clio. Our theme is History,—the history of the rise and succession of human Arts, Institutions, and Beliefs in our historic portion of the globe. There are some periods—like the 'Paper Age' in which we live—in which Archæology may appear the humble handmaid of a book-written History: but there are earlier Ages in which our Science reigns supreme. The unwritten History of Mankind precedes the written, the lore of monuments precedes the lore of books.

Consider for a moment the services rendered within quite recent years by what has been called Præ-historic Archæology, but which in truth was never more Historic, in widening the horizon of our Past. It has drawn aside the curtain, and revealed the dawn. It has dispelled, like the unsubstantial phantoms of a dream, those preconceived notions as to the origin of human arts and institutions at which Epicurus and Lucretius already laughed, before the days of biblical chronology. It has taught us that, at a time when Britain formed still a part of the Continent of Europe with an arctic climate and another fauna; when the Thames was flowing into the Rhine, and the Rhine itself, perchance, was a tributary of 'that ancient river,' the river Solent; when the very valley in which this old historic city stands was only partly excavated, Man was already in existence here, fashioning his flint weapons to aid him in his struggle against the sabre-toothed Tiger, or the woolly-haired Rhinoceros. It has tracked him onwards to his cavern homes, and dragged into the light his bone harpoons and the flint scrapers wherewith he cleaned the shaggy hides that served for his apparel; it has unearthed in the grottoes of Dordogne the earliest known relics of other than the purest utilitarian art—relics beside which the most ancient monuments of Egypt and Assyria are modern,—those spirited and natural sketches of the reindeer and the mammoth, then still inhabitants of Southern France; it has followed him through the later periods of the Age of Stone in Europe, whetting and polishing his tomahawks, or delicately flaking out his arrow-heads and lance-heads. It has dived to the lake bottoms, and reconstructed his pile-dwellings; it has fished out the very clothes he wore, the spindle-whorls that spun their threads, the cereals that he had learnt to cultivate,—nay, the very cakes he ate and the carraway and poppy seeds wherewith he flavoured them. It has shown us the beginnings of metallurgy, characterized in this quarter of the globe by the use of implements of Bronze; and by the discovery of great Præhistoric ceme-

teries, like that of Hallstadt in Upper Austria, it has revealed to us that at the close of this first Age of Metal, ancient lines of commerce were already bringing the Mediterranean shores into direct connexion with the Baltic lands of fur and amber. The winged monsters of Assyria were already rudely imitated by the dwellers on Alpine lakes, and it might with truth be said that her Sacred Tree had shed its leaves upon the Elbe. Of the rarest class of these remains that attest this prehistoric commerce we possess in the Ashmolean Museum an interesting and unique example of a bronze wheeled tripod, found at Lucera in Apulia, and presented to us by Mr. Wylie, representing a primitive Italic manufacture, isolated specimens of which have been found transported so far afield as Transylvania in one direction and Sweden in the other.

Beyond this valuable specimen—which has besides a peculiar interest as tending to show that the ~~Bison~~ Elk and the Aurochs were still inhabitants of the Apennine forests at the time when, as in this instance, these animals were chosen as ornaments of Italian bronze-work—we have as yet too little in our Museum to illustrate these early chapters in the history of human arts. I have grounds indeed for believing that a valuable collection of palæolithic and other stone implements, may shortly find its way within our walls, and we possess already some præhistoric implements from Denmark and Britain, which enable us to trace the gradual and conservative development of implements of bronze from their original prototypes in stone. Of that later chapter in Archæological history, however, which specially connects itself with those Oriental regions where Civilization goes back the furthest we have something more to show. The Egyptian antiquities of our Museum, which date back to the days of Sandys' Journey in 1610, and which have lately received some valuable accessions from Mr. Strachan Davidson and Mr. Greville Chester, contain amongst them some specimens of the highest value; and I need hardly recall the fact that, in the Monument of the Second Dynasty

we have what is probably the earliest dated monument in Europe. In Assyrian remains we are unfortunately weak, but here again we find ourselves face to face with Archæological achievements of recent years that have modified and indeed revolutionized all pre-existing ideas regarding the sources of European civilization. In those morning-lands of Art the Archæological explorer has once more triumphed. In the mounds of Nimroud we have seen uncovered the abounding source that first fertilized the virgin soil of Greece. The field is vast, and Oxford too has performed her part in that far-reaching search. We have amongst us one whose special business it has been to reap year after year in the *terra incognita* of the old Phrygian interior a harvest of inscriptions and archæological observations touching a part of Asia historically and ethnographically inseparable from Europe,—to trace the Royal Road that was the central channel of Asianic intercourse, and to scale the rock-set sanctuaries of the Great Mother. Turning to the site of Troy, looking Westwards still beyond the Ægean, we have seen unearthed for us, beneath the sacred soil of Greece itself, the evidence of this ever present influence moulding the infant arts of the Hellenes and their neighbours. The golden mask that lies before us bears not, perchance, the character of Agamemnon's face, the Treasury of Atreus may be an empty name, and to walk the halls of Priam or to place upon our brows the diadem of Helen, may still for aught we know be an idle fancy. Yet something tangible remains. Who that has stood before the Lion portals of Mykênæ or looked up at the concentric tiers of those primæval domes; that has handled Babylonian goblets, and noted the flounced robes of Belus on the signet ring;—who that has seen the pavements of Tiryns and the graven vaultings of Orkhomenos—can doubt for a moment the Oriental source from whence one and all of them were derived? Like the Lady of the Foam, like Arion on his dolphin, like Hêraclês on his pitcher-buoyed Nile raft, how many, too, of the gods of Hellas were themselves but

wanderers from over sea! What we might suspect from language now stands revealed to us in bodily shape by the inexorable Science of the Spade. The Cow-headed Hera and the Owl-faced Pallas—'these be thy gods'! The old school of criticism which regarded everything Greek—except perhaps the Alphabet—as something self-evolved, the offspring of a miracle and outside the laws that govern the general developement of human culture, finds itself silenced and overwhelmed. That heroic form of scholarship that slumbered, in the security of faith, on the bosom of its Hellenic Dalilah sees the Philistines upon it with a vengeance! Are we to regret this rude awakening? Are we not rather to recognize the justice of the claim, at last put forward, with the appended seal of Archæology, on behalf of those races who have given their Religions to the World, to something more than an emotional influence on our Civilization? The serene dignity of an Egyptian statue, the tragic pathos of the Wounded Lioness from the palace of Kūyūnjik, nay, even the lines of human interest and expression on the face of an Etruscan Lucumo, may warn us, even from the point of view of Art, to hesitate ere we condemn the monuments of non-Hellenic antiquity as common and unclean.

But while the Science of Archæology has thus placed and is still placing the beginnings of Greek Art in their true relation to the civilisation of the Older World, while it has shown the omnipresence of these Oriental influences, and added up in part the long tale of Hellenic indebtedness; on the other hand it has not assuredly done less to redress the balance, by adding to the still greater indebtedness of Mankind to Hellas. It has recovered some at least of the monuments that men deemed irrevocably lost. By the patient collection of first-hand materials, the pure gold of Hellenic workmanship has at last been cleansed and purged from its later alloy. We no longer see the image of the Hellenic genius darkly, as in a Roman mirror, but stand face to face with its undimmed glory. We have learnt—as

we could not learn before, to distinguish the living form of the original from the polished grace of Imperial copies and Renaissance restorations. The German excavations at Olympia, the discovery of the Victory of Pæonios and the Hêrmês of Praxiteles; the earlier excavations of Newton on the site of the Mausoleum which brought to light the rival handiwork of Skopas and his fellows; the recognition by Brunn of the scattered figures from the votive monument set up by Attalos of Pergamon on the Akropolis of Athens to record his Gallic triumphs,—followed by the recovery of the great altar, erected by Eumenês II at Pergamon itself, and of that masterpiece of composition, of muscular harmony, of godlike force and heroic agony, the *Gigantomachia*—these and kindred results of exploring energy have combined to give to the age in which we live what is nothing less than a new Revelation of Hellenic Art.

And I think we have some right to say that Oxford too has felt the inspiration of this new Renascence. A faithful band within our walls has taken the first step to render possible the study and teaching of Hellenic Art by bringing together the nucleus of a Cast Collection of Greek Plastic Monuments, and there are some already of our Archæological students who have turned these new facilities to practical account. And if the Temple of our Muses may never hope to own those great originals, it is surely of infinite advantage to have before our eyes at least the reproduction of what is itself nothing more than the impress left on Matter by the most Divine in human Genius. The creators of our Cast Museum may console themselves with the reflection that the mere possession of the Marbles is too often the privilege of the barbarian.

Der allein besitzt die Musen
Der sie trägt in warmen Busen,
Dem Vandalen sind sie Stein!

But having said this, will it be thought inconsistent to

proceed at once to urge that, in the case of our own Museum of Antiquities, while never neglecting facsimiles when we cannot procure originals, we should yet, so far as our space and means permit, aim before all things at securing the original works of ancient Art. We have already something to illustrate the more purely classical field of Archæology, and when the various objects of this class are united within our walls we shall have yet more. Amongst the Arundel and Pomfret marbles, the larger of which we may soon hope to see united with the casts that illustrate and supplement them, in the Taylor Gallery, there are some beautiful sepulchral reliefs, such as that of Philista in our Basement Room, which has won a tribute of admiration from Michaelis, in addition to that better known bust, at present in the Taylorian Picture Gallery, that has been claimed, too hastily I fear, to come from the workshop of Praxitelês. In the Siemens' Collection of Greek and Græco-Scythian remains from Kertch, the ancient Pantikapæon, we have perhaps the choicest selection, out of Russia, of those interesting relics, which show, on the one hand, the influence of Oriental religion on the Greek settlers, and point in other directions to unmistakable contact with the indigenous arts of the mining races of the Ural. In the Henderson Collection of Greek Vases, though at present buried in one of our ungainly cases, there are some fine specimens of the archaic and late archaic styles; and in the Castellani Collection, now partly at least transferred to this room from its strangely divided domiciles, there is a good illustrative series of Ceramics, including some specimens of considerable beauty. It would be difficult indeed to find a better specimen of that early style of Greek vase painting which derived its motives from the religious and decorative art of Assyria, than in the vase which I have set out for your inspection, and on which is seen a singularly literal rendering of the sacred tree as it is exhibited on the monuments of Kūyūnjik.

Of Hellenic antiquities, as a whole, we have the tolerable

nucleus of a collection: but do not let us deceive ourselves. In its present state our collection is unworthy of a great University. Whole classes of objects, and those not the least important, are almost entirely unrepresented. Fine specimens of the 'perfect style' of Greek vase-painting are sadly lacking. Of a highly interesting and beautiful class of objects, in the discovery of which the last few years have been as prolific as in the excavation of the great monuments of architecture and sculpture—I mean the class of terra-cotta figurines—we have hardly any, and what few we possess are by no means of the finest class. And yet the discovery of those little terra-cottas in widely remote cemeteries, dating back to some of the best periods of Hellenic art, from Tanagra to Cyrênê, from Sicily to Myrrhina and Rhodes, has introduced us to Greek plastic art in a wholly new aspect and under an infinite variety of forms. Some of the figurines thus disentombed are actually miniature copies of celebrated works of sculpture and painting; we light upon the Knidian Aphroditê of Praxitelês, or the sportive *genre* of Boêthos, or watch the Elysian maidens of Polygnôtos' picture, playing at knuckle-bones in the Nether World. Others, again, introduce us to the dress and occupations of every-day life, differing according to local habit, and displaying according to their provenance the costumes of the various climates and conditions of the Hellenic world—the veils of Smyrna or the parasols of Thebes, —but all alike instinct with lightsomeness, and grace, and aërial motion, and not unfrequently preserving brilliant traces of their original colouring. I am able to exhibit here a little figure of a girl from Tanagra, in which the elegance of the drapery and pose will give a good idea of the perfection which this art attained to in Bœotia. Here is another still more interesting figure, which I obtained myself this spring at Taranto. It represents a little Negro slave-boy taking his midday *siesta* beside an amphora, as sketched in clay in the Tarentine Agora by some skilled Koroplast more than two thousand years ago; and those who

care to examine it minutely will gain some idea of the curious felicity of attitude and patient fidelity of feature which it displays. Apart from its high artistic merits, the most exacting Anthropologist will be satisfied with the dolichocephalic skull and proportionally elongated arms of the Negroid type. With it I have laid before you, and purpose to deposit permanently in the Museum, other figures, masks, and so-called antefixes obtained by me from the same locality, showing the transitional developement of form from archaic features, bearded and beardless, which we associate with Dionysos and Apollo, to the perfect outlines of fully developed art,—faces restored to our upper air after over twenty centuries' entombment, still fresh and sparkling as a Venus shell that the last wave has cast upon the beach.

The moderate size as well as the interest and beauty of these figures peculiarly fits them for a Museum of restricted dimensions like the Ashmolean. And here is an instance of the practical application of the principle to which I have already called attention in my Report, that for the welfare of our Archæological studies here it is absolutely necessary for us to have a small annual sum to spend on the development of our Collections. I am well aware indeed that we must always be in the main dependent on the liberality of private benefactors; I have perhaps a not unfounded confidence that such liberality may at no remote date be displayed to you on an unexampled scale. But this I dare say, that it is only by displaying enterprise and interest on our part, that we can hope to secure that welcome co-operation from outside. It does not become a great University like ours to depend on charity alone for the promotion of objects inseparably connected with its central studies. And I am confident of the support of all those most keenly and practically interested in the promotion of our Archæological studies, in saying that we ought ourselves, within certain moderate limits, to be able to foster the development of our Collections, so as to keep pace with the special course of our Archæological and, I may add, of our Classical and of our Historical studies. In

certain directions at least, we ought to be able to control our destinies. Those who regard the Museum in which we are assembled as a mere repository of curiosities may rest content with the accidents of benefaction. Those, and they are I am convinced an increasing number, who look to the Ashmolean as a future home for Archæological research and teaching, will require something more. Confining our view for the present to the more purely classical side of the study, it is surely a first necessity that we should possess at least a moderate fund for completing an illustrative series of Greek ceramics and terra-cottas, and other kindred objects indispensable for the true knowledge of ancient civilisation. At present there are still abundant opportunities of gradually securing such results at no exorbitant cost; and I myself am conscious of having some special facilities in Magna Græcia and elsewhere for promoting our interests in this respect. But a few years hence it may be too late. The Civilized World is scrambling for the spoils of Hellas; her cemeteries are being rapidly exhausted, and Tanagra itself is already exploited. Shiploads of antiquities, all taken from what is, after all, but a small geographical area, are crossing the Atlantic, and opportunities are passing from us which will never return.

And I should be unfaithful to the post I occupy and to the cause of Antiquarian Science if I did not call your special attention to another class of ancient objects which in this instance has actually been taken from us. The two original Founders of our Museum, John Tradescant and Elias Ashmole, were both Numismatists, and down to the most recent times the Ashmolean Museum housed the collection of coins which their industry had put together. In 1858, however, at the time when the other acts were perpetrated which I will not further characterize, the Ashmolean Collection of coins and medals was transferred—without so much as a vote from the University—to the Bodleian Library, and the evil consequences of this unnatural separation of the coins from our other antiquities have abided to

the present day. One of the proposals—and not the least important of the proposals—that I have now laid before the University, is that the Coin collection that was once ours, and with it the other Coin collections belonging to the University, should be placed within our walls in juxtaposition with the objects that they illustrate, and by which in turn they themselves receive illustration.

I may indeed be pardoned if, on the present occasion, I somewhat reiterate what I have written on a subject of such vital importance to all sound Archæological knowledge. Without coins the study of ancient Art and Institutions becomes vague and inexact. On the other hand, without due co-ordination with other branches of antiquities the study of Numismatics suffers in its turn. For dating, localizing, and classifying other contemporary remains a constant reference to coins is indispensable. For tracing the developement of national and local schools of ancient art we have an unbroken series. Inscriptions being in this case combined with representations, we have here a key to the religious and political significance of other uninscribed monuments. The perished works of ancient sculpture have been preserved in medallic records, like the Olympian Zeus of Phidias on the Coins of Elis, and the Aphroditê of Praxitelês on those of Knidos. Fragmentary monuments have been actually restored by reference to the same Numismatic sources. A splendid illustration of this will be found in the case of the colossal statue of Nikê, discovered at Samothrace in 1863, and at present in the Louvre. A representation of this statue rising on the prow of a galley appears on a tetradrachm of Dêmêtrios Poliorkêtês, a fine specimen of which now lies before you, commemorative of the great naval victory won by him over Ptolemy off Cyprus in 306 B.C., and by which Dêmêtrios became master of the seas. With the aid of the coin before us not only has the restoration of the monument been successfully completed, but its date has been approximately fixed, and its historic purport ascertained. For

familiarizing the student with the actual handiwork of ancient artists we have in coins indeed a better material than can be found in some of the most important works of sculpture, where the design indeed has been supplied by a Master, but where the actual execution has often been confided to ordinary workmen. But in coins we have the original works, sometimes with their signatures attached, of ancient artists, who were often gem-engravers as well as die-sinkers. On the noble decadrachms of Syracuse that I have been enabled to place before you, a microscopic examination reveals the names of the ancient engravers, Kimôn and Evænetos, and on a coin of Velia of exquisite fabric set out beside them, may be seen, across the front of the helmet that crowns the head of Pallas, the name of the artist Kleudôros.

Or consider for a moment the coinage of Rome. What inexhaustible illustrations of political history and institutions, of customs and religion, what galleries of portraiture, what early records of the barbarian races with which she came into collision, what trophies of war and monuments of peace, what extension and variety of commerce, what feats of architecture and engineering, are epitomized for us upon these medals! In the Eastern Provinces of the Empire—what revelations of municipal liberties, of local cults, and of the perpetuation of Hellenic traditions! 'Time, that antiquates Antiquity, and hath an art to make dust of all things, hath yet spared these minor monuments;' and 'the triumphs of Ambition' sink into a coin!

> 'A narrow orb each crowded conquest keeps:
> Beneath her palm here sad Judæa weeps.
> Now scantier limits the proud Arch confine,
> And scarce are seen the prostrate Nile or Rhine . . .
> In one short view, subjected to our eye,
> Gods, emperors, heroes, sages, beauties, lie.'

Of the universality of this interest you may find some illustration in the coins before you, which concern nearly every Province of the Roman Empire. Here, beside Africa

with her *modius* and scorpion, and Arabia with her camel, beside the Gaulish trophies of Cæsar, the Dacian of Trajan, the Germanic of Marcus, — beside Raetian and Mauretanian soldiers, Hispania with her olive branch and eponymic rabbit, Italia with her horn of plenty and Achaia with her Olympian urn,—Britannia too is seated on her rock, resigned to bear the Eagle standard of her Conqueror. These types of Antonine and Commodus have for us perhaps a special interest, as being charactered on every penny of Victoria, though free Britannia has exchanged for the legionary eagle the trident of sea dominion.

I will not here go into the question as to how far coins are serviceable and accessible in a Library, or how far a Librarian, however learned in his special branch, is necessarily qualified to superintend and foster the development of our Numismatic collections. It has been my wish to place the question on a broader basis. I have said enough, I trust, to show that the Coin collections of the University find their true place side by side with its other Archæological collections. And in demanding, in the interests of our studies, that the coins should be transferred to our keeping, I have not neglected to propose the measures necessary for their safety and adequate reception. Here it may be sufficient for me to say that, if my scheme is carried out—and, believe me, very much more than the transference of our coins depends upon its execution—we shall possess a coin-room which will be at the same time a fireproof strong-room.

Before we quit the subject of coins there is one aspect of it which I cannot pass unnoticed. Coins share with architectural monuments the quality of representing in a singular degree the unbroken continuity of the history of Art from the dawn of European civilization to the most modern times. From the clumsy electrum lumps first stamped with the Royal badge of Lydia in the seventh century before our Era, to a sovereign of Victoria fresh from the London Mint, there is no break. There is pro-

gress, there is occasional retrogression, but there is no change that cannot be described as gradual. The earliest Asiatic types are Hellenized by a gradual transition, the Greek fit on to the Roman, and the coins of the later Empire take almost imperceptibly the character of the Teutonic conquerors, the mediæval developments of which in their turn yield as gradually to the influence of the Renascence. Coins form thus a direct bridge of connexion between the Græco-Roman arts and the antiquities of our own Island. I might perhaps with some hereditary right, discourse to you on the direct influence of Philip's golden staters, on the Celtic coinage of Gaul, and through it on the earliest coins of Britain; or how, at a later period, Tasciovanus at his court of Verulam, or Cunobelin—our Cymbeline,—at Camulodunum, flattered Augustus with the imitation of his types. I will pass however from these striking illustrations of the unwritten history of Britain and its connexion with the Græco-Roman world to some Old English pieces which, while they but repeat the older story, will have a special local interest in our historic City. In a tray before you I am able to exhibit from my father's cabinet, a series of no less than forty pennies struck in the Oxford Mint by Old English kings, from Alfred — for there can be no reasonable doubt that the coins with 'Orsnaforda' relate to 'Ocsnaforda'—to Harthacnut and the Confessor, and from the Conqueror to Henry III. And here again—though we shall seek in vain for a Roman Oxford—the effigies of many of the Anglo-Saxon kings upon these coins will be seen to be directly borrowed from the effigies of later Roman Emperors.

These Saxon coins of Oxford bring vividly before us that aspect of Antiquarian lore which most closely concerns ourselves as Englishmen. Hitherto I have spoken of our Museum mainly in its relation to the study of these privileged periods which we call Classical. But the Ashmolean Museum has also another function as a treasury of Old English relics, and in a more special way of those

remains which are connected with Oxford as a local centre. And I will ask you never to forget that whatever efforts we may henceforth make to atone for our neglect of other branches, it is to our very considerable collections of Saxon antiquities that we owe what reputation the Ashmolean possesses as a Museum.

King Alfred's jewel, which was one of our earliest donations, is itself an heirloom of the whole Teutonic race, and is known and valued not in our own island alone, but throughout Germany and the Scandinavian lands. The Douglas collection of Saxon antiquities, mostly from the cemeteries near Chatham and Ash, including, together with crystal balls and amethystine pendants, some of the most beautifully designed fibulæ that have been found in this country; the interesting series from the Fairford graves in Gloucestershire, excavated and presented by Mr. W. M. Wylie, with its bronze bowls and buckets, and a thorn-bossed tumbler of amber-coloured glass; the swords in their gold-engrailed sheaths, the silver-mounted daggers and other graceful ornaments found under Mr. Akerman's superintendence at Brighthampton in this county; and finally the interesting contents of the cemetery at Wheatley, the excavation of which, begun by my predecessor, I have myself continued, though with less fortunate results—form together a collection illustrating the heathen period of Saxon occupation in Britain, unsurpassed in any local Museum. Even yet the remains of Saxon heathendom in the ancient sites near this City are by no means exhausted, and a part of any sum that we may henceforth obtain for the development of our collection would be worthily appropriated to the excavation of these ancient cemeteries, as well as to the continued acquisition of such old English relics as are from time to time unearthed in Oxford and its neighbourhood.

As it is, I hope to obtain for our Museum the fine series of Saxon urns and other relics brought to light by the exploring industry of Dr. Rolleston, and, from the Bodleian

Library, at least one Saxon jewel of the greatest local interest, which I recently recognised amongst some miscellaneous coins in one of the drawers of the Coin-room. This is a golden *bulla* or pendant, found at St. Giles's, Oxford, containing the representation of a barbaric head based on the helmeted head of a late Roman emperor, and belonging to a class of ornaments, of not infrequent occurrence in the Scandinavian lands, which bear important evidence to the early trade connexions, through old Pontic routes, between Byzantium and the North-West. Looked at from the point of Art alone, many of these Old English jewels are of extraordinary value. In delicacy of manipulation, in intricacy of ornament, they have never been surpassed; and those of you who care to patiently examine the microscopic knotwork of snaky coils on the golden sword-hilt in the case before you, will be inclined with me to turn their thoughts to that primæval 'cave' on the crest of Ashdown, which, as folks do tell, was once the smithy of Wayland the Wise Smith.

It is something, I venture to believe, in a University where whole periods, and those not the least important, are divorced from our History School, in a Country where knowledge is stereotyped in the interests of conventionalism, and centralised in the interests of cram, that we should have one Institution at least which, as the home of Archæology in in its widest extent, should be a refuge for neglected studies and forgotten arts. Such, Gentlemen, is the place and no other that I would claim for the Ashmolean Museum. Its contents illustrate, however imperfectly as yet, the continuity of civilised Arts. By the new Ashmolean Statute, I observe that I am free to lecture on any part of the wide field of Archæology, and I rejoice at the freedom thus accorded me. By some indeed it may be thought that this is a liberty—akin to that of space and air—too ample for fruition; but to those at least who have known the opposite, it is something, still, to be at large. I am painfully conscious indeed of my own inadequacy to survey so vast

a subject. I feel myself to be somewhat short of breath in the fine and rarified atmosphere of our Parnassus. I have dwelt indeed beside Hellenic seas, nor far removed from Italian forelands, but my own especial studies have rather lain amidst the ruins of Empire and in barbarian camps:—

'Ipse mihi videor jam dedidicisse Latinè,
Jam didici Geticè Sarmaticèque loqui.'

But coming fresh from the border-lands of our civilisation, I have had perhaps exceptional opportunities of bringing home to myself that great doctrine of Evolution, which is the central truth of Archæological as of all other Science. In a land in which the primitive Slavonic House Community is to be seen side by side with the Palace of Diocletian, it is difficult to take with seriousness the arbitrary divisions of chronological periods and the unnatural divorce of styles. In the Zadruga homestead, and the customs of its inmates, we see an intermediate link between the most primitive Teutonic usage, as revealed by Tacitus or Cæsar, and our common Aryan antiquity, and find ourselves to-day amongst our præhistoric forefathers. In the Peristyle of Spalato,—built in a corrupt period, Gentlemen,—a period expunged from the Schools of Oxford,—we see effected for the first time in the history of Architecture the wedding of the two great constructive principles of Greek and Italic art, of the column and its component capital with the arch,—the consummation of that auspicious union of which Romanesque and Gothic were in turn the offspring.

You may put it down, then, to these unfortunate surroundings if I feel it wholly impossible to confine my interest or studies to one period, or even to recognise barriers when they are pointed out to me. And personally I may console myself with the reflection that, however widely I may range and stray, I shall be still far within the limits chalked out for the ideal Keeper of our Archæological Museum. In that capacity, at least, it is my business to be Catholic. The more purely classical aspects of Archæo-

logy will be represented by the new Professor, who will shortly take in hand this much neglected branch of University teaching. The Professor of Celtic, the Professor of Anglo-Saxon and Northern Antiquities will continue to illustrate by the light of our earliest writings the memorials of our own and kindred peoples. I cannot doubt that, as the study of Archæology gains ground here, each several branch, Epigraphy and Numismatics, the History of Art and Architecture, will be represented by Readers and Professors. But it will be my duty to cater for all. And it will, I trust, be also my privilege to put the Ashmolean Museum, as in a special way a treasure-house of our local antiquities, into intimate relations with the Architectural and newly founded Historical Society of Oxford.

It is the function of the Ashmolean Museum to house a representative collection, illustrating the progress of arts and industries in our quarter of the globe, from the rudest palæolithic implement to the most consummate masterpiece of Hellenic and Italian genius. And if I should describe such a collection, in which every object was selected with knowledge and fine taste; in which Ceramic Art was illustrated by a series of objects from such early and almost unique specimens as a blue porcelain libation-vase of Egypt to Greek amphoræ and œnochoæ in the perfect style, to the almost unknown Roman glazed ware, onward to the Majolica of the Saracens in Spain and Sicily, the most exquisite bowls of Gubbio and Castel Durante, and the priceless Medici porcelain; original roundels and reliefs by Della Robbia, by Rossellino, by Pierino da Vinci; if to this I was to add that there were bronze figures from Tyrrhenian workshops, and small masterpieces—like the Aphroditê of Stratonikê—of Greek and Roman toreutic art, supplemented by such an array of bronzes to illustrate the rebirth of the Arts in Italy as can scarcely be seen at Florence,—the handiwork of Desiderio da Settignano, of Riccio of Padua, of Giovanni di Bologna, of Benvenuto Cellini, and wax modelling from the fingers of Michel Angelo; if in

addition to this I were to tell you of Greek, and Roman, and Saracenic glass, of early Christian relics, of golden necklaces of Hellenic fabric, and exquisite Venetian jewelry, of engraved gems, and a collection of ancient rings which surpasses that of the Vatican, and is perhaps unmatched in Europe—a collection in which every object forms a link in the development of civilised Arts, and which embraces the subject of Archæology in its most Catholic and comprehensive aspect,—if I were to enumerate such treasures, you would perhaps accuse me of giving the rein to my imagination. But such a Collection as I have described exists in sober truth, and what will sound incredible to most of you, such a Collection seemed at one time actually within our grasp. Its transference to our Museum was indeed conditional on our placing that Museum in a state to house such treasures in security, and on our fitting out our Upper Gallery with exhibition cases to receive them. More munificent overtures were never made. But the overtures fell through; I do not even know that they were so much as laid before the University. The golden opportunity was passed, and golden opportunities like this are not in the habit of returning. Yet I have ventured to believe that if such signal liberality was not on that occasion met half way, it was perhaps through some mutual misunderstanding, through some misconception of its value, or even some misinterpretation of the mind of the University. And as deeds not words were necessary to heal the breach, I have drawn up, in the form of a Report to the Visitors of the Ashmolean, the comprehensive scheme of which I have spoken for the complete rehabilitation of our old Museum; a scheme for insuring its security as a treasury of valuable objects, against fire or thieves; a scheme for its adequate heating, and for the conversion of its waste spaces into a Strong Room and a Students' Room; a scheme for fitting up with cases the fine Gallery in which we are assembled; and, finally, a proposal for securing in future the liberal stewardship and moderate developement of our Archæological collections. That

scheme is backed by full approval of one who is still not indisposed to make us the depository of the treasures to which I have alluded, should the University, on its side, be at last disposed to do its duty by its Archæological Museum. It has been accepted by the Visitors of the Museum, and it now lies before the University to accept or to reject it—but not, I trust, to mutilate it, for it forms one organic whole. Should it be passed in its entirety, we may still hope to see this fine Upper Gallery of the Museum inseparably connected with a name which would well deserve, along with Tradescant, and Ashmole, and John Henry Parker, to be inscribed in the *libro d'oro* of our Founders.

But let us not deceive ourselves. The arrears of long generations of neglect cannot be atoned for without some sacrifice on our part. We shall need, to carry out the full scheme of rehabilitation and equipment, a preliminary outlay—which may however be spread over two or three years—of £2000; and we shall still need, when this preliminary work is completed, an additional annual grant of not less than £250 as a guarantee for the safe keeping and the scientific development of our collections. I have broken to you the worst. But, even if you regard the pecuniary aspects of the question, all that is asked of the University bears only a small proportion to the value of what we may acquire. There are single objects in the magnificent collection to which I have referred, the mere pecuniary value of which would almost cover the whole preliminary outlay that is required. My part as mediator is concluded. A *locus pœnitentiæ* is offered to you, and I look with not ungrounded confidence for the body of University opinion to support me in my proposals.

I do not doubt, indeed, that my proposals will receive attentive and not unsympathetic hearing in the Conclaves of our Doges and the *Minor Consiglio* of our Most Serene Republic. On the present occasion, however, it is my special duty to enable the voice of the University, in the widest signification of the word, to obtain a hearing, and to

strengthen and encourage all friendly initiative from within by invoking on behalf of this our oldest Museum, and of the Science which it represents, the wholesome action of public opinion from without. And if, in my communications to you on this subject I have been frank to the verge of indiscretion, it is because in that wider constituency I am not doubtful of the support of all who have at heart the cause of Art and Archæology, nay, of History and of Classical learning in Oxford.

Oxford

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