# ARCHAEOLOGIA

OR

# MISCELLANEOUS TRACTS

RELATING TO

ANTIQUITY

# ARCHAEOLOGIA

OR

# MISCELLANEOUS TRACTS

RELATING TO

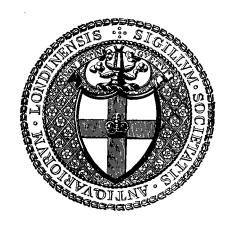
# ANTIQUITY

PUBLISHED BY THE

#### SOCIETY OF ANTIQUARIES OF LONDON

VOLUME LXXXVII

(SECOND SERIES, VOLUME XXXVII)



#### PRINTED AT OXFORD

BY JOHN JOHNSON FOR

THE SOCIETY OF ANTIQUARIES

AND SOLD AT THE SOCIETY'S APARTMENTS IN BURLINGTON HOUSE, LONDON

M CM XXXVIII

PRINTED IN GREAT BRITAIN

### TABLE OF CONTENTS

PAGE	
I	I.—The Egerton Genesis and the M. R. James Memorial MS. By Eric G. Millar, Esq., D.Litt., F.S.A
7	II.—Recent Discoveries at the Church of the Nativity, Bethlehem. By William Harvey, Esq., and John H. Harvey, Esq
19	III.—Medieval Finds at Al Mina in North Syria. By Arthur Lane, Esq
79	IV.—The Sculpture of Visigothic France. By J. B. WARD PERKINS, Esq
129	V.—Two Bronze Age Cairns in South Wales: Simondston and Pond Cairns, Coity Higher Parish, Bridgend. By SIR CYRIL Fox, Vice-President.
181	VI.—Notes on Early Coptic Sculpture. By Ernst Kitzinger
217	VII.—Excavations at Kusura near Afyon Karahisar: II. By Winifred Lamb, M.A., F.S.A
275	VIII.—Colne Priory, Essex, and the Burials of the Earls of Oxford. By F. H. Fairweather, O.B.E., M.D., F.S.A
<sup>2</sup> 97	IX.—The Painted Ceiling in the Nave of Peterborough Cathedral. By C. J. P. Cave, Esq., F.S.A., and Professor Tancred Borenius, F.S.A.
	X.—A Further Account of the Armour preserved in the Sanctuary of the Madonna delle Grazie near Mantua. By James G. Mann, Esq., M.A.,
311	F.S.A

## LIST OF ILLUSTRATIONS

PLAIL						1	PAGE
T	HE EGERTON GENESIS AND THE M. R.	JAMES MEM	iorial N	<b>IS</b> .:			
I.	The Egerton Genesis .				.)		
II.	a and $b$ . The M. R. James Memo	rial MS	•			betwe	en 4
III.	a and b. The M. R. James Memor			•	. }	and	
IV.	The M. R. James Memorial MS.			•	. ]		
	·				ŕ		
R	ECENT DISCOVERIES AT THE CHURCH	OF THE NAT	rivity, E	BETHLEE	IEM:		
	Fig. 1. Diagram showing setting or			_			IO
	Fig. 2. Fragments of roof tiles from						15
V.	I. Mosaic panel with IXOYΣ. 2. M				ze. first	t dis-	-3
	covered		•			icing	8
VI.	Mosaic of octagon			•		cing	9
VII.	Mosaic of original nave .					n 10 an	
VIII.	1. Mosaic panel with cock, after tre						
	of the original atrium from the w				1.		
IX.	1. Threshold of central doorway of		ve from	the no	rth.		
	2. Column of the present nave sho					between	n 12
X.	1. Threshold of north doorway of c	original nav	e aisle.	2. Step	s at	and 1	13
	east end of nave from the north		•				<b>O</b> ,
XI.	1. Capital of angle pier of Justinian	's atrium.	2. Exte	rnal fac	e of .		
	original north wall of nave	•	•	•	. )		
XII.	1. Part of sanctuary mosaic to sh	ow good re	epair. 2	. Anotl	ner par	rt of	
	sanctuary mosaic to show careles	ss repair	•		. fa	cing	14
XIII.	Plan at ground-level				.]	betweei	n 16
XIV.	Ground plan showing remains of the	ie earlier ch	urch	٠	. }	and 1	
XV.	Plan of excavations in central part	•	•	•	. }	and 1	,
ъ.	F A. M N	C					
IVI	EDIEVAL FINDS AT AL MINA IN NORTI	H SYRIA:					_
	Fig. 1. Plan of the medieval levels		•	•	•	•	26
	Fig. 2. Sgraffiato-ware .	•	•	•	٠	•	35
	Fig. 3. Unglazed water-vessels	•	•	•	•	•	39
	Fig. 4. Unglazed water-vessels	•	•	•	•	•	40
•	Fig. 5. Coarse red cooking-ware	·	. 1. 1	·	•	•	41
	Fig. 6. Lamps A-C, coarse red war					•	42
	Fig. 7. Thirteenth-century wares: A	v-в, painted	1 'Atlit'	type; F	-J, By	zan-	
	tine; K, Cypriote		•	•	•	•	44

PLATE		PAGE
	Fig. 8. Local Port St. Symeon sgraffiato-ware	47
	Fig. 9. Egyptian pottery bowl of the Ayyubid period	60
	Fig. 10. Glass: plain, moulded, and cut	63
	Fig. 11. Moulded and stamped glass	67
	Fig. 12. Glass, with tonged decoration (A-F); with diamond-engraving	•
	(G); and moulded (H).	68
•	Fig. 13. Glass, enamelled and gilt (A-D), and with Zwischengold	
	decoration (E)	72
	Fig. 14. Miscellaneous objects: A-L, Coptic, M, Islamic	75
	Fig. 15. Arabic inscriptions	73 77
XVI.	I. Painted lustre-ware, ninth to tenth century. 2. White-glazed	11
11 7 1.	Mesopotamian bowl, ninth century. 3. Syrian bowl with	
	underglaze painting, tenth century	
XVII.	T a Symian agent to the symp	
XVIII.	1. A, Syrian sgraffiato-ware; B, Mesopotamian lustred relief-	en 36
2K V 1111.	ware; C, green-glazed ware; D, Egyptian glazed relief-ware.	37
	2, 3. Syrian sgraffiato-ware bowls	
XIX.	1. Syrian ware with underglaze painting on the clay. 2. A, C,	
M1M.	unglazed water-vessels; B, coarse red ware water-pot	
XX.	1. Byzantine sgraffiato-wares. 2. Fragments of unglazed water-vessels	
$\Lambda\Lambda$ .	· · ·	
vvi	facing	42
XXI.	1, 2. Bowl-rims, local sgraffiato-ware facing	43
XXII.	1. A-F, local sgraffiato-ware; G, Persian or Rakka 'lakabi'-ware;	
	H, I, maiolica from Faenza; J, north Italian sgraffiato-ware.	
3737111	2. Bowl-centres, local sgraffiato-ware facing	46
XXIII.	1, 2. Local sgraffiato-ware, thirteenth century facing	47
XXIV.	0,	
373757	Crusader facing	50
XXV.	1-4. Local sgraffiato-ware bowls, thirteenth century. 5. Painted bowl of	
3737577	'Atlit' type from a church tower at Pisa facing	51
XXVI.	I. Kiln wasters of local sgraffiato-ware, and three fragments from com-	
	pleted bowls (A-C); thirteenth century. 2, 3. Bowls of Port St.	
******	Symeon sgraffiato-ware facing	54
XXVII.	1. A-I, M, local sgraffiato-ware; J, K, L, Cypriote sgraffiato-ware.	
	2. Painted ware of 'Atlit' type facing	55
XXVIII.	1. Byzantine jug. 2. Tile-fragments of local sgraffiato-ware. 3. Syrian	
	glass bottle. 4. Bottle of blue and white glass facing	62
Тин	Sculpture of Visigothic France:	
Int		O
	Fig. 1. The altar of Bishop Rusticus, A.D. 456	81
	Fig. 2. Distribution of decorated altars of the type made at Marseilles	86

PLATE		PAGE
	Fig. 3. Forms of acanthus used on the Visigothic sarcophagi .	94
•	Fig. 4. Distribution of Visigothic sarcophagi	
XXIX.		
	de-Crussol. 4. Tabular altar at Marseilles, no. 11. 5. Tabular	
	altar at Vaison-la-Romaine. 6. Sarcophagus at Marseilles, no. 2.	
•	7. Sarcophagus at Marseilles, no. 3 facing	90
XXX.		
	Béziers 3, and 38, Clairac. 4. No. 112, Toulouse 18. 5. No. 25,	
	Bordeaux 1. 6. No. 52, Martres-Tolosanes 1 facing	91
XXXI.	<u>. ,                                     </u>	
	101 and 102, Toulouse 7 and 8. 5. No. 21, Béziers 2. 6. No. 31,	
	Bordeaux 7. 7. No. 42, Elne 3. 8. No. 25, Bordeaux 1. 9. Nos.	
•	60 and 65, Narbonne 1 and 6 facing	94
XXXII.	1. No. 62, Narbonne 3. 2. No. 64, Narbonne 5. 3. No. 99,	٠.
	Toulouse 5. 4. No. 40, Elne 1. 5. No. 104, Toulouse 10. 6. No.	
	94, Tabanac. 7. No. 41, Elne 2. 8. Romanesque lintel at	
	Cahors facing	95
XXXIII.	I. No. 55, Le Mas-StAntonin. 2. No. 95, Toulouse I. 3. Late	,,,
	fourth-century sarcophagus at Cahors. 4. No. 100, Toulouse 6.	
	5. No. 99, Toulouse 5. 6. No. 97, Toulouse 3. 7. No. 95,	
	Toulouse 1. 8. Third-century Endymion-sarcophagus from St	
	Médard-d'Eyran facing	106
XXXIV.	1. No. 98, Toulouse 4. 2. Sarcophagus at Marseilles, no. 1.	
	3. No. 97, Toulouse 3. 4. No. 95, Toulouse 1. 5. No. 115,	
	Toulouse 21. 6. No. 96, Toulouse 2, and nos. 107-9, Toulouse	
	13-15 facing	107
XXXV.	1-5. No. 72, Narbonne 13. 6. No. 106, Toulouse 12. 7. Romanesque	•
	sarcophagus-front at Toulouse facing	110
XXXVI.	I, 2. No. 123, La Valbonne. 3. Slab at Narbonne, c. 600.	
	4. No. 81, Rodez 1. 5. No. 86, Rodez 6. 6. Sarcophagus, c.	
	550-600, in the Alyscamps at Arles. 7. A column from La	
	Daurade, Toulouse facing	III
XXXVII.	1. No. 28, Bordeaux 4. 2. No. 76, Paris. 3. No. 21, Béziers 2.	
	4. No. 46, Floure. 5. No. 103, Toulouse 9. 6. No. 103, Toulouse	
	9. 7. No. 104, Toulouse 10. 8. Nos. 66 and 69, Narbonne 7	
	and 10 facing	122
XXXVIII.	1. No. 55, Le Mas St. Antonin. 2. No. 96, Toulouse 2. 3. No. 91,	
	StGuilhem-le-Désert. 4. No. 37, Castelnau-de-Guers . facing	123
Two Re	RONZE AGE CAIRNS IN SOUTH WALES:	
, wo Dr		
	Fig. 1. Sketch-map of region showing relation of the cairns to the	T 0.0
VOL. LXXX	topography	130

PLATE		1	PAGE
	Fig. 2. Map of Brackla Hill area, showing the two cairns	•	131
	Fig. 3. Simondston: urns A 1 and A 2	•	132
	Fig. 4. Simondston: urn B I	•	137
	Fig. 5. Pond Cairn: sections of East Pit and Romano-British I Fig. 6. Reconstructed plan, and sections of Pond Cairn at different plans.		151
	periods	-Cow-	155
	bridge district, Glamorgan		161
	Fig. 8. Structures in SW. Britain related to the Coity cairns		163
XXXIX.		ins of facing	130
XI.	Simondston Cairn: the site area contoured		131
XLI.			131
11231.	the urns. 2. The cist cleared externally down to original gr		
		facing	132
XLII.			-5-
		facing	133
XLIII.	1. Simondston Cairn: thrust-block V (double), showing thin	0	00
	placed behind. 2. Simondston: the cairn structure, wester		
	· · · · · · · · · · · · · · · · · · ·	facing	134
XLIV.	1. Simondston Cairn: part of the southern complex, showing: (a)	thrust-	
	blocks III and IV; (b) earth-fast slabs; (c) Trias slabs D-G	prior	
	to investigation. 2. The same, from the west, showing Tria	s slab	
		facing	135
XLV.	<ol> <li>Simondston Cairn: cremation C, in left foreground.</li> <li>Simondston Cairn: the pit under Trias slab E</li> </ol>		
XLVI.			
	4. Urn B I (restored)	between	136
XLVII.	Objects from Simondston Cairn. 1. Flint implements. 2. Urn	and 1	
	fragments. 3. Marcasite cup from cist		
XLVIII.	Simondston: A-D. Photomicrographs of wood charcoal,		
	and coke		
XLIX.		facing	138
L.	Simondston Cairn: the main section, S-S1, and three minor se	_	
<b>.</b> .		facing	140
LI.	1. Pond Cairn: the low mound in a neglected pasture. 2. Pond		
	Cairn: the face of the cut along the centre line, NS., on		
* * * * * * * * * * * * * * * * * * * *	the S. side of the urn-burial	between	144
LII.	Fond Cairn, western nan cleared: from N	and 1	
LIII.	Pond Cairn from SW., showing excavation work completed		
LIV.	1. Pond Cairn: the central stone-heap, covering the urn-burial.		
	2. Pond Cairn: site of urn (B) with stones set around it .		

PLATE		PAGE
LV.	1. Pond Cairn: trench cut to rock-level disclosing a rock-cut pit filled	
	with stones, beside and below the urn-burial. 2. The pit, which	
	contained bones, completely cleared facing	146
LVI.	1. Pond Cairn: the cairn ring from the N. 2. The SW. quadrant of	
	the ring, showing original wall-face facing	147
LVII.	1. Pond Cairn: the N. side of the ring cleared. 2. A 'close-up'	
	photograph of the same area as pl. LVIII, I, cleared facing	150
LVIII.	1. Pond Cairn: a typical talus of fallen stones. 2. The charcoaled	
	floor of the interspace between turf stack and cairn ring . facing	151
LIX.	1. Pond Cairn: the kerb-wall defining the cairn, on the S. side.	
	2. The kerb-wall on the N. side	
LX.	1. Pond Cairn: the eastern side of the cairn ring. 2. The	
T 37 T	east stone-heap from SE. looking across the central area.	n 156
LXI.	1. I old Calli. the east stolle-heap removed, disclosing the	
	east pit cut into the carn ring. 2. The east pit seen from	٠.
LXII.	outside the cairn ring	
LAII.		
LXIII.	circle. 2. Romano-British hearths	158
LXIV.		150
LZXIV.	burial (restored) facing	159
LXV.	Plan and section of Pond Cairn facing	162
LXVI.	Section through centre of cairn, and details facing	164
127X V 1.	Section through centre of carri, and details	104
Notes	ON EARLY COPTIC SCULPTURE:	
LXVII.	1. Niche: two putti and cross. 2. Niche: birth of Venus . facing	186
LXVIII.	1, 2. Capitals from Oxyrhynchus. 3. Capital from the Gethsemane	
	Church, Jerusalem. 4. Capital from Ahnas. 5. Detail of a niche	
	from Ahnas. 6. Capital of the Golden Gate, Istanbul. 7, 8.	
	Capitals from the Church of St. John Baptist, Jerusalem . facing	187
LXIX.	1. Capital from Saqqara. 2. Capital from Ashmunein. 3-5. Details	
	of a porch from Bawit facing	190
LXX.	1. Niche, Baalbeck, Great Court. 2, 3. Niches from Oxyrhynchus.	
	4. Niche: love scene facing	191
LXXI.	1. Detail of silver bowl from Chaource. 2, 3. Fragments of a frieze	
	from Oxyrhynchus. 4, 5. Fragments of friezes from Ahnas.	
	6. Fragment of a frieze from Bawit facing	194
LXXII.	1. Fragment of a cornice from Oxyrhynchus. 2-4. Fragments of	
	friezes from Oxyrhynchus. 5. Fragment of a frieze from Bawit.	
	6. Fragment of a frieze from Oxyrhynchus. 7. Detail of the	
	eastern apse of the White Monastery near Sohag facing	195

PLATE		PAGE
LXXIII.	1. Stucco head from Memphis. 2. Venus Anadyomene. 3. Venus Anadyomene. 4. Leda and the Swan. 5. Leda and the Swan,	
,	from Ahnas. 6. Statuette from Palmyra. 7. Figure relief from	
	Ahnas facing	198
LXXIV.	1. Atargatis as Grain Goddess. 2. Bust in foliage. 3. Zeus-Hadad.	-
	4. Detail of a figure-scene. 5. Bust from Ahnas. 6. Atargatis as	
	Fish Goddess. 7. Female head from Ahnas. 8. Venus Anadyo-	
	mene facing	199
LXXV.	1. Niche: Nereid, from Oxyrhynchus. 2. Niche: Nereid, from	
	Ahnas (?). 3. Door from the church of St. Barbara facing	202
LXXVI.	1, 2. Details from the door of the church of St. Barbara. 3. Detail	
	from the 'Barberini' diptych facing	203
LXXVII.	1. Pilaster from Bawit (?) 2. Archangel. 3. Detail from the chair	
	of Maximian, Ravenna facing	206
17	17	
EXCAV	ATIONS AT KUSURA NEAR AFYON KARAHISAR, II:	
	Fig. 1. Area V, period B, stages 1 and 2	<b>22</b> I
	Fig. 2. Areas V and XI, period B, stage 3	222
	Fig. 3. Areas V and XI, period B, stages 4-6.	224
	Fig. 4. Areas V and XI, period B, final stage	227
	Fig. 5. Human remains in area V, transitional period.	229
	Fig. 6. Plan of the fortification system, period C	231
	Fig. 7. Section of fortification walls and adjacent deposits	233
	Fig. 8. Nos. 1–10. Bowls, period B	238
	Fig. 9. Nos. 1–7. Fragments of bowls, period B	239
	Fig. 10. Pottery: nos. 1-4, 6-8, period B; no. 5, transitional period.	<b>2</b> 4I
	Fig. 11. Miniature vases: nos. 1-4, 6, 7, period B; no. 5 transitional	242
	Fig. 12. Decorated jar, period B	<b>2</b> 43
	Fig. 13. Fragment of incised jar, transitional period	244
•	Fig. 14. Nos. 1–18. Sherds of transitional ware, no. 15 excepted .	245
	Fig. 15. Nos. 1–14. Pottery, period C	247
	Fig. 16. Nos. 1–8. Pottery, period C	249
•	Fig. 17. Nos. 1–9. Terracotta and stone statuettes	251
	Fig. 18. Nos. 1-5. Terracotta and stone stamp-seals	253
	Fig. 19. Nos. 1–9. Various terracotta objects	254
	Fig. 20. Nos. 1–29. Spindle-whorls	255
	Fig. 21. Nos. 1–26. Metal objects	259
	Fig. 22. Nos. 1-8. Flint and stone implements; flint core	261
	Fig. 23. Nos. 1–10. Stone celts and pounder	262
	Fig. 24. Nos. 1–7. Stone axes	264
	Fig. 25. Nos. 1–6. Stone mace-heads	265
	Fig. 26. Nos. 1–16. Various stone objects	267

	LIST OF ILLUSTRATIONS	xiii
PLATE	Fig. og. Nos. 1–10. Bone implements	PAGE
LXXVIII.	Fig. 27. Nos. 1–19. Bone implements	271 272 220
LXXIX. LXXX.	Kusura: sections facing	222 226
LXXXI.	I. Areas V and XI, room 2 in foreground. 2. Walls and paving in area I. 3. Areas V and XI, rooms 8 and 9 in foreground facing	220
LXXXII.	1. The fortifications. 2. The gateway, looking south-west. 3. The buttress by the fortification wall. 4. Walls A, P, and Q. facing	230
LXXXIII. LXXXIV.	I-13. Vases. Nos. 1, 10, period C; the rest, period B . facing Nos. 1-12. Vases, period B; sherds, period B and transitional;	242
	terracotta and stone statuettes facing	<b>2</b> 43
Colne Pr	RIORY, ESSEX, AND THE BURIALS OF THE EARLS OF OXFORD:	
	Colne Priory, Essex: ground plan facing	286
LXXXVI.		
LXXXVII.	1. Probably Robert, 5th Earl of Oxford, ob. 1296. Freestone effigy. 2. Possibly Robert, 6th Earl of Oxford, ob. 1331, and his wife, Margaret Mortimer. Effigies of wood,	
	painted betwee	n 292
LXXXVIII.	wife, Maud Badlesmere, ob. 1365. Alabaster effigies.  2. Richard, 11th Earl of Oxford, ob. 1417, and Alice	293
LXXXIX.	Sergeaux, his wife, ob. 1451. Alabaster	
Tun D	TED CEILING IN THE NAVE OF PETERBOROUGH CATHEDRAL:	
THE PAIN XC.	The ceiling of the nave of Peterborough Cathedral . facing	20g
XC. XCI.	1–5. Details of the ceiling of Peterborough Cathedral . facing	298 299
XCII.	1–9. Details of the ceiling of Peterborough Cathedral . facing	300
XCIII.	1-9. Details of the ceiling of Peterborough Cathedral . facing	301

XCIV. 1-9. Details of the ceiling of Peterborough Cathedral. XCV. Wall-painting, church of Kempley, Glos. 2. Paintings on ceiling of church of Copford, Essex. 3. Painted ornament, Ely Cathedral. 4. Painting on pier, St. Albans Cathedral. XCVI. 1. Detail of wall-paintings, choir of Cologne Cathedral. 2. The Basilisk (British Museum). 3. The Unicorn (British Museum) XCVII. Detail of painted wooden ceiling of the church of Zillis (Grisons) XCVIII. The Hildesheim Ceiling between 306 and 307 XCIX. Painted wooden ceiling of the church of Dädesjö, Sweden . facing 308 A FURTHER ACCOUNT OF THE ARMOUR PRESERVED IN THE SANCTUARY OF THE MADONNA DELLE GRAZIE NEAR MANTUA:  Fig. 1. Armet, with rivets
of church of Copford, Essex. 3. Painted ornament, Ely Cathedral. 4. Painting on pier, St. Albans Cathedral and 305  XCVI. 1. Detail of wall-paintings, choir of Cologne Cathedral. 2. The Basilisk (British Museum). 3. The Unicorn (British Museum)  XCVII. Detail of painted wooden ceiling of the church of Zillis (Grisons)  XCVIII. The Hildesheim Ceiling between 306 and 307 XCIX. Painted wooden ceiling of the church of Dädesjö, Sweden . facing 308  A Further Account of the Armour preserved in the Sanctuary of the Madonna delle Grazie near Mantua:  Fig. 1. Armet, with rivets
Cathedral. 4. Painting on pier, St. Albans Cathedral XCVI. 1. Detail of wall-paintings, choir of Cologne Cathedral. 2. The Basilisk (British Museum). 3. The Unicorn (British Museum) XCVII. Detail of painted wooden ceiling of the church of Zillis (Grisons) XCVIII. The Hildesheim Ceiling between 306 and 307 XCIX. Painted wooden ceiling of the church of Dädesjö, Sweden . facing 308 A Further Account of the Armour preserved in the Sanctuary of the Madonna delle Grazie near Mantua:  Fig. 1. Armet, with rivets
Cathedral. 4. Painting on pier, St. Albans Cathedral XCVI. 1. Detail of wall-paintings, choir of Cologne Cathedral. 2. The Basilisk (British Museum). 3. The Unicorn (British Museum) XCVII. Detail of painted wooden ceiling of the church of Zillis (Grisons) XCVIII. The Hildesheim Ceiling between 306 and 307 XCIX. Painted wooden ceiling of the church of Dädesjö, Sweden . facing 308 A Further Account of the Armour preserved in the Sanctuary of the Madonna delle Grazie near Mantua:  Fig. 1. Armet, with rivets
XCVI. I. Detail of wall-paintings, choir of Cologne Cathedral. 2. The Basilisk (British Museum). 3. The Unicorn (British Museum) XCVII. Detail of painted wooden ceiling of the church of Zillis (Grisons) XCVIII. The Hildesheim Ceiling between 306 and 307 XCIX. Painted wooden ceiling of the church of Dädesjö, Sweden . facing 308 A FURTHER ACCOUNT OF THE ARMOUR PRESERVED IN THE SANCTUARY OF THE MADONNA DELLE GRAZIE NEAR MANTUA:  Fig. 1. Armet, with rivets
Basilisk (British Museum). 3. The Unicorn (British Museum) XCVII. Detail of painted wooden ceiling of the church of Zillis (Grisons) XCVIII. The Hildesheim Ceiling between 306 and 307 XCIX. Painted wooden ceiling of the church of Dadesjö, Sweden . facing 308 A Further Account of the Armour preserved in the Sanctuary of the Madonna delle Grazie near Mantua: Fig. 1. Armet, with rivets
XCVII. Detail of painted wooden ceiling of the church of Zillis (Grisons)  XCVIII. The Hildesheim Ceiling between 306 and 307 XCIX. Painted wooden ceiling of the church of Dädesjö, Sweden . facing 308 A FURTHER ACCOUNT OF THE ARMOUR PRESERVED IN THE SANCTUARY OF THE MADONNA DELLE GRAZIE NEAR MANTUA:  Fig. 1. Armet, with rivets
XCVIII. The Hildesheim Ceiling between 306 and 307 XCIX. Painted wooden ceiling of the church of Dädesjö, Sweden . facing 308 A Further Account of the Armour preserved in the Sanctuary of the Madonna delle Grazie near Mantua:  Fig. 1. Armet, with rivets
A Further Account of the Armour preserved in the Sanctuary of the Madonna delle Grazie near Mantua:  Fig. 1. Armet, with rivets
A Further Account of the Armour preserved in the Sanctuary of the Madonna delle Grazie near Mantua:  Fig. 1. Armet, with rivets
Madonna delle Grazie near Mantua:  Fig. 1. Armet, with rivets
Fig. 1. Armet, with rivets
Fig. 2. Monograms on a capital in the Via Spadari
_ , ,
Fig. 3. Marks used on fifteenth-century armour
Figs. 4–8. Marks on armour
Fig. 9. Marks on armour
Figs. 10-13. Marks on armour
Figs. 14-21. Marks on armour
Figs. 22-32. Marks on armour
Figs. 33-4. Marks on armour
Figs. 35-43. Marks on armour
Figs. 44–9. Marks on armour
Figs. 50-6. Marks on armour
Figs. 57-66. Marks on armour
Figs. 67-71. Marks on armour
Figures showing armourers' marks in the Sanctuary 352
C. 1. The seventeen armoured dummies after removal from the gallery of
the church. 2. The interior of the Sanctuary of the Madonna delle
Grazie with the figures in the galleries facing 312
CI. 1. St. Florian, detail from the painting of the Madonna and Child by
Francesco and Bernardino Zaganelli. 2. Study of a man in armour,
ascribed to Alvise Vivarini. 3. St. George, painted by Andrea
Mantegna facing 313
CII. 1, 2. Two views of the fifteenth-century armour no. 1 in the Sanctuary
facing 312
CIII. 1. Fifteenth-century armour, no. 2 in the Sanctuary. 2. Fifteenth-
century armour, no. 4 in the Sanctuary facing 315
CIV. 1, 2. Two views of the fifteenth-century armour no. 3 in the Sanctuary
facing 316
CV. 1. Armour, c. 1500, no. 6 in the Sanctuary. 2. Armour no. 5 in the
Sanctuary facing 317

PLATE		PAGE
CVI.	Detail of the fresco of Constantine's victory over Maxentius, p by Piero della Francesca	painted facing 318
CVII.	Wall-painting of a battle, removed from the castle of Sabbion	
		facing 319
CVIII.	1. Armet of no. 3. 2. Armet of no. 2. 3. Armet of no. 4.	`
	4. Armet of no. 11. 5. Armet of no. 5. 6. Armet of no. 1	·
CIX.	Armets in the Sanctuary. 1-3. No. 1 armet. 4. No. 5 armet.	
	5-6. No. 2 armet. 7. No. 5 armet. 8-9. No. 3 armet .	between 322
CX.	1-2. Armet of no. 6. 3 and 5. Armet of no. 4. 4. Close-	and 323
	helmet of no. 16. 5. Armet of no. 4. 6. Close-helmet of no. 17.	and 323
	7. Alabaster effigy of Sir John Cressy in Dodford church	
CXI.	I. Inner breast of no. 1. 2. Backplate of no. 1. 3. Super-	
	imposed breast of no. 1. 4. Right cuisse and poleyn of no. 1.	
CXII.	1. Cuirass and tassets of no. 2. 2. Cuirass and tassets of	
CVIII	no. 3. 3. Backplate of no. 2. 4. Backplate of no. 3	
CXIII.	I. Left side of cuirass of no. 2. 2. Cuirass of no. 4. 3.	between 324
CXIV.	Right side of cuirass of no. 2. 4. Backplate of no. 4.	and 325
CAIV.	I. Breast-plate of no. 6. 2. Breast-plate of no. 5. 3. Breast-plate of no. 8. 4. Backplate of no. 8	
CXV.	•	
	1–2. Right and left pauldrons of no. 3. 3–4. Back view of	
011 / 1.	pauldrons of no. 3. 5–6. Back view of pauldrons of no. 2	
CXVII.	1–2. Right and left pauldrons of no. 4. 3–4. Back view of	
	pauldrons of no. 4. 5. Right pauldron of no. 2. 6. Left	
	pauldron of no. 6	between 326
CXVIII.	1-2. Right pauldron of no. 5. 3. Left pauldron of no. 5.	and 327
	4. Reinforcing piece of left pauldron of no. 5. 5. Inside of	and 327
	right pauldron of no. 6. 6. Back view of right pauldron	
ATT 177	of no. 6	
CXIX.	1-2. Right and left vambraces of no. 1. 3-4. Right and	
CVV	left vambraces of no. 2	
CAA.	1-2. Right and left vambraces of no. 3. 3. Inside of left vambraces of no. 3.	
CXXI.	brace of no. 3. 4. Left vambrace of no. 2	
CMMI.	the right hand of no. 3. 4. Gauntlets of no. 6	hetween 228
CXXII.	I. Legs of no. 6. 2. Right leg of no. 2. 3. Legs of no. 1.	_
V	4. Right leg of no. 2.	J <b>-</b> 9
CXXIII.	I. Right leg of no. 5. 2. Right leg of no. 3. 3. Legs of	
	no. 5. 4. Legs of no. 3	
CXXIV.	1-3. Details of the carvings upon the pillars in the courtyard	of the
	Casa Mazzolini Cassotti at Bergamo. 4. Marble relief o	
	Faustino	facing 342

### LIST OF ILLUSTRATIONS

PAGE	1. Portrait of a warrior by Piero di Cosimo. 2. Backplate of no. 7.	PLATE CXXV.
	3. Armour no. 7. 4. Left arm of no. 7. 5. Cuirass of no. 7	•
343	facing	
	1. Armour with etched frieze of saints, Churburg no. 70. 2. Armour	CXXVI.
346	with etched frieze of saints, no. 9. 3. Tassets of no. 3. facing	
	1-2. Back and front views of no. 10. 3. Back of no. 11. 4. Front	CXXVII.
	view of no. 14. 5. Breast and tassets of no. 12. 6. Armour	
347	no. 13 facing	
	1. Armour no. 16. 2. Armour no. 17. 3. Armour no. 15. 4. Armour	CXXVIII.
348	no. 11 facing	
	1. Right arm of no. 6. 2. Right arm of no. 4. 3. Left arm of	CXXIX.
	no. 5. 4. Right arm of no. 12. 5. Left arm of no. 14. 6. Left	
349	arm embossed with volutes on the pauldrons facing	
317	1. Armour of Galeazzo de Arco. 2. Back view of the armour of	CXXX.
352	Roberto di San Severino facing	

xvi