

places; one specimen from Caen is now in the Bibliothèque, **PERFUME POTS.**

Paris. Among the many shaped perfume pots and bottles preserved in women's tombs are small twisted glass sticks, which M. Sanzoy suggests were used for spreading rouge on the cheeks; we know that pots of rouge were found at Herculaneum; another suggestion which appears more likely is that these twisted sticks were used for mixing up the sweet drinks much used in old days; there are several specimens in the British Museum. Two curious sticks, formed of four balls of white cast glass, stuck together, with a letter on each and a point as if meant to be pushed into the ground, were found near the Rhine; no explanation of their use has yet been given. In 1856, at Breauté, Seine Inférieure, a vase was found enclosed in one of clay; on the glass one Orfitus and his wife Constantine have their portraits placed under the protection of Hercules. On another vase is the portrait of a woman in the costume of the lower empire and an inscription: "For thy happiness, drink, live with Donata." In La Vendée in a tomb with other feminine objects was found a large fluted glass basin, and a beautiful dark green cup and saucer with yellow threads, and on the cup in white letters the name "Evtvchia." It is curious to remark how old is the passion for having the owner's name inscribed on personal objects. From Queen Hatasou in ancient Egypt, through pagan, classical, and early Christian times, the custom has been handed down to our days, when it flourishes as freshly as though but recently introduced, with ever renewed interest surrounding each new individuality. On another cup is the name of Demosthenes, with a bust believed to be the god Pan.

#### A CUP FOUND IN A NORMAN TOMB.

has graceful serpentine handles twisted with blue from neck to base, others are ornamented with gold. In the faubourg of Rouen an elegant shaped vase with a handle was taken from a third century tomb, and from a woman's tomb in the same place one with engraving of lines and spots rudely cut; but engraving, always confined to very few hands, was at this time declining, the artist tried to place circles, balls, and lines symmetrically; the large spots or tears, so common in Frankish glass, were first raised and then cut out. During the Roman occupation the art of glass was perpetuated in the farthest and most barbarous provinces, but abandoned to itself it soon began to fade out. The cinerary urns for containing the bones of the dead are common in every Roman settlement; they are sometimes very large, usually square in shape, and have sometimes an inscription denoting simply good wishes for the dead, as Vale, Salve. They were probably procured in haste at the moment of decease, so could not have a special inscription except in the case of royal or important persons. These urns were put into the earth enclosed in a vase of clay or lead, the top covered with a tile.

In Normandy Abbe Cochet thinks that gold preserved the bones of rich people, glass those belonging to middle rank, while the poorer classes were content with clay only. Greenish white glass is the most common, and is found in quantities preserved in French museums; there are also several recovered from Algerian soil; coloured and ornamented funeral urns are rarer, one of gilt glass is shown at Nismes. The museums of that town and also of Arles are rich in

#### ROMAN GLASS.

Indeed every winter flood seems to bring to light still undiscovered treasures buried in the earth of these southern provinces. In the Museum of Practical Geology may be seen a flat bowl found at Nismes, of a mosaic pattern, with a ground of pale rose colour which Mr. Franks is inclined to attribute to the use of gold. A green cup also found at Nismes with figures painted on it in coloured pastes is now in the Louvre. A few years ago some remarkable glass vessels were found in a sepulchre near Hellanges, Luxembourg; some were purple and ribbed bowls similar to those found in London, some brown and grey with white veins imitating agate, and one very beautiful bowl composed of at least six colours, blue, rose, yellow, and transparent and opaque white and purple. The entire bowl is

divided into four rectangular triangles by two bands of rose colour and milk white crossing each other: at the point of intersection in the centre of the bowl is a purple square with five pellets in white, placed in quinconce. The four divisions are filled with bands of different colours, the most remarkable being of transparent glass with spiral lines of opaque white as seen in Venetian glass. Such work, indicating a most delicate and difficult manipulatory process, would most likely be imported from one of the great glass centres, probably Rome. Many writers concur in thinking that the extraordinary beauty, variety, and abundance of glass found all over France prove the greater part of it to have been of native manufacture. With the invasion of the barbarians the art fell into decay, but revived again under the Merovingians. Some of the Frankish tombs contain vases which probably belonged to an earlier period, but being valued by some Frank he would naturally give "them repose with his ashes." Merovingian artists impressed on all their work a seal of bizarre ornamentation which renders it easily recognisable. The large number of vases found in tombs of the first three centuries give the great distinction between them and those of the three following, when Christian emblems begin to mix with pagan. All Merovingian tombs have an empty vase beside the occupant, possibly meant to contain holy water to frighten away demons. Enamel is commonly found about this epoch. Philostratus, writing from Rome in the third century, says: "Barbarians near the ocean have found the art of fixing glass on metal." The Merovingian ornaments are distinguished by having thin gold threads dividing the different coloured incrustations of glass; the art is the same wherever found, and as it only appears to have lasted a short time, would seem to have been imported not indigenous art. This class of ornament is precisely the same in England, France, Spain, or Germany; from this latter country it is believed to have taken its origin, as it is in Frankish tombs it most abounds. At Londiniers in 1847 some fine ornaments of this class were found in a woman's tomb, consisting of little pins presenting the form of a bird, serpent, or other animal in gilt bronze with encrusted glass ornamentation; a round fibula with filagree and glass, some square or crescent shaped decorations, with the ends prolonged to an animal's head, all with glass, which is rarely blue, sometimes green, but generally red; one parrot's head fibula had red glass eyes. In 1855, at Evermeu, an ornament was discovered of red glass cloisonné exactly like those in the tomb of Childeric, A.D. 481. It is now in the Lourve, it was found at the waist of a skeleton, and had been evidently the clasp of a bag or purse; it was formed of two birds' heads joined, and the glass had metal placed behind to enhance its brilliance. A fibula found at Caudebec is made of gold with green paste, and eight tears of red glass exactly like those found in Anglo-Saxon tombs. The sword of Childeric is ornamented in precisely the same manner. Some of these fibulae are encrusted with glass in the form of a cross. It is difficult to prove exactly the religion of their owners; they stood between the fading pagan and the advancing Christian worlds, from the third to about the seventh century.

The most beautiful specimens of this jewellery known are those now in the Museum of Cluny, commonly known as the Tresor de Guarrazar. In 1858 some peasants digging near Toledo, at the Fuente de Guarrazar, unearthed eight votive crowns of gold, ornamented with a profusion of precious stones and glass; the peasants, ignorant of the value of their treasure, commenced dividing it, when fortunately some wiser person purchased the whole, and, starting for Paris, offered them to the government, who promptly secured them at once for the Museum of Cluny. The largest crown is composed of a gold band four inches wide, ornamented with thirty large uncut sapphires, and as many pearls arranged in groups of five; between them the ornamentation is infinitely more rare, it is composed of a sort of repoussé pattern of seven leaves open à jour, and filled in with

#### CLEAR RED GLASS.

Two borders of red glass, cloisonné in circles, finish the pattern, in each circle is a square of green glass. But the most