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UNIVERSITY OF SOUTHAMPTON

Palaeolithic Forms of Religious Life:

A Durkheimian Approach

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Thesis for the degree of Doctor of Philosophy
Department of Archaeology

August 2018

Abstract

This thesis uses Durkheim's theory of effervescence supported by Gamble's discussion of fragmentation, accumulation, consumption and enchainment (FACE) to argue that the fundamental founding principles of Palaeolithic religion began through social cohesion.

The exploration of Durkheim's theory in relation to Palaeolithic religion enables a multidisciplinary approach unifying archaeology not only with its well established partner of anthropology but also branches of sociology and philosophy.

Through the application of Durkheimian theory to three case studies, The Small Blessings Collection at the Pitt River's Museum, Oxford, The Arthur Evans Collection at the Ashmolean Museum, Oxford and The Ice Age art exhibition at the British Museum, London I aim to explore the following themes (a) animism, (b) totemism, (c) naturism, (d) sacred, (e) profane, and finally (f) effervescence to substantiate the argument that Durkheimian effervescence is synonymous with Palaeolithic religion.

These strands come together to provide an insight into how representation through objects can allow us to construct an image of the functions of group solidarity and society which in turn denotes Durkheim's understanding of religion which can be applied to the Palaeolithic.

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Academic Thesis: Declaration Of Authorship

I, Jemma Jones

declare that this thesis and the work presented in it are my own and has been generated by me as the result of my own original research.

Palaeolithic Forms of Religious Life: a Durkheimian Approach

I confirm that:

1. This work was done wholly or mainly while in candidature for a research degree at this University;
2. Where any part of this thesis has previously been submitted for a degree or any other qualification at this University or any other institution, this has been clearly stated;
3. Where I have consulted the published work of others, this is always clearly attributed;
4. Where I have quoted from the work of others, the source is always given. With the exception of such quotations, this thesis is entirely my own work;
5. I have acknowledged all main sources of help;
6. Where the thesis is based on work done by myself jointly with others, I have made clear exactly what was done by others and what I have contributed myself;
7. Either none of this work has been published before submission, or parts of this work have been published as: [please list references below]:

Signed:

Date: 12th July 2017

Acknowledgements

The production of this thesis would not have been possible without the help, support and kindness of a number of people.

Firstly, I wish to give heartfelt thanks to both my supervisors Professor Clive Gamble and Dr William Davies at the University of Southampton for their advice, support and patience. It has been a great privilege to be able to develop and write the thesis under your guidance. Appreciation also goes to Dr Yvonne Marshall and Dr Louise Revell for their advice and clarity during the upgrade process. My gratitude also goes to Dr John McNabb 'Mac' for his inspirational chats and giving me the determination to complete the thesis in a timely manner. Thanks also goes to Professor Alistair Pike and Professor Paul Pettitt for their invitation to attend a workshop Museo de Altamira as their guests, which provided ample research opportunity and discussion.

I am sincerely grateful to all at The Ashmolean Museum, Pitt Rivers Museum and British Museum for allowing me access to such remarkable material. I would like to give special thanks to Dr Alison Roberts (Ashmolean) for her ongoing advice, kindness and friendship throughout the duration of the thesis. Dr Jill Cook (British Museum) who not only gave up her time to discuss ideas and enable the thesis to develop in the initial stages but also supported me in preparing for my first research trip to Les Eyzies, which will stay a fond lifelong memory. Dr Anja Ulbrich (Ashmolean) for providing material for review and sharing her own interpretation of the objects with me. Madeline Ding (Pitt Rivers Museum) for preparing materials for review and giving an insight into the Beatrice Blackwood cataloguing system. Mark Dickerson (Balfour Library, Pitt Rivers Museum) for years of support in sourcing texts from the wonderfully complex and vast Oxford library network.

I also wish to give my gratitude to the following people for their support and encouragement. Dr Harriet Archer for her friendship and words of wisdom, Dr Toby Martin for dedicating his limited time to proof reading and advice. Dr John Hanson for his motivation in the form of inspirational emails. Finally, James Best for not only practical but emotional support.

Chapter 1 Introduction, Aims, Methods and Theories

“The mind is a metaphor of the world of objects.”— Pierre Bourdieu (1977, 91).

Introduction

The acquisition, display, collecting and interpretation of archaeological and ethnographic material have shaped our view of religion in the Palaeolithic age. The present thesis will detail three case studies: the ‘Small Blessings’ collection at the Pitt Rivers Museum, Oxford, the Cycladic material from the Sir Arthur Evans Collection at the Ashmolean Museum, Oxford and the Ice Age Art Exhibition (2013) at the British Museum, London. An analysis of how these collections were retrieved, labelled, used and interpreted, will provide a detailed examination of religiosity (aspects of religious activity) in relation to a study of Palaeolithic cave art. Through analysis of the object’s components and contextual background, I will propose a new approach to the study of objects within archaeological and anthropological case studies. Through viewing the material and considering the relationship between the object and Durkheim’s theory of effervescence (the feeling of accumulated energy) (Durkheim 2008, 157), and Gamble’s FACE theory (*fragmentation, accumulation, consume, enchainment*) (2007) we can begin to form a picture of the earliest examples of religiosity being synonymous with social cohesion and energy.

I will consider how archaeologists began to understand the ‘making of religion’ through an interest in epistemology or ‘knowledge making’ and through the collection of artefacts. This will be discussed through consideration of not only the background to the acquisition of the objects, but how the artefacts have been interpreted and understood over time. In this thesis, I will be investigating the development of religion from the Palaeolithic period, but more importantly what archaeologists have made of this topic and how collections have shaped the way archaeologists view religion within the context of a collection, whether that be a museum, exhibition, sanctuary site or

cave. This will be shown through analysis of some of the earliest Palaeolithic art objects and modern anthropological collections.

In order to investigate this further I have identified two main areas of research which will support my analysis:

1. What are the main 'events' (e.g. excavations at Les Eyzies) in the collection of Palaeolithic objects? And how did these discoveries shape our view of society at the time. What does the acquisition of ideas tell us about society and the changing views of religion? Can we interpret objects through the application of aspects of social life to determine religious qualities present in society?
2. How can the work of sociologists such as Durkheim open our eyes to religion in the Palaeolithic? And why did his findings go unrecognised within archaeology for so long? How can Durkheim's work 'fill a void' within Palaeolithic studies? How did they enable new approaches to the study of religion and sociality?

Using material from the previously mentioned museum collections, I will weave together a picture of how museum objects are acquired, assembled into collections, understood and interpreted, shaping our view of the past and contributing to the creation of knowledge. Small Blessings at the Pitt Rivers museum, Cycladic objects from the Arthur Evans archive at the Ashmolean and Ice Age Art at the British Museum were thoughtfully chosen for analysis, not only because of the composition and relevance of the material, but also due to the significance of the specific collectors' contribution to the disciplines of archaeology and anthropology. Three varied case studies were selected for analysis as they represent the vast spectrum of components relating to human social activity. The initial case study, *The Small Blessings* Collection, offers a wider range of material spanning the globe and offers a wide chronology for analysis, the second case study from the Ashmolean Museum focuses more specifically on one particular time period and region: Minoan Crete. Finally the thesis will conclude with an analysis of the Ice Age Art Exhibition of Palaeolithic material, which enables the body of evidence, methodology and discussion developed within the thesis to be applied with focus to the Palaeolithic (this approach will be explored further in Chapter Three).

The Question of Religion

The world was a very different place in terms of religious thought at the time of the discovery of the Swimming Reindeer (Figure 1.1), a 13,000 year old piece of Magdalenian art discovered in the Dordogne region of France in 1866. I aim to examine how objects from the Palaeolithic period, along with other examples from anthropological collections, have shaped our view of both religion and the capabilities of religious thought in Palaeolithic people since these early discoveries.

To put into context the impact of the major discoveries (such as those at Altamira and Les Eyzies) on the theories surrounding evidence of religion and evolutionary thought such as Darwin, Durkheim, Pitt Rivers and others, it is crucial as an archaeologist to understand what was happening in terms of archaeological interpretation during the late 19th and early 20th centuries. Many discoveries took place which influenced the way people understood not only the Palaeolithic but the understanding of events which shaped the way our human past was viewed and interpreted (Appendix I).



Figure 1.1 The Swimming Reindeer – Montastruc (Source: Cook 2013, 268)

In using methods adopted by academics such as Stephanie Moser, Chris Gosden, Beatrice Blackwood, Tony Bennett, and Dan Hicks I position my methodology by deriving insight from their studies of collecting, display and interpretation in museums.

In order to do this I will examine:

- Archaeological objects: Objects are crucial in creating knowledge of the past, once we know something is archaeological rather than historical or modern do we label this in our modern mind as something archaic and primitive? Or can we appreciate the ancient mind as being equal to the modern?
- Modern collectors: How do modern collections compare with those of the Pitt Rivers Museum, which still uses the original labels and categorisation established by anthropologists such as Beatrice Blackwood? Does our view change if labelling or object selection and exhibition construction is antiquated?
- How heterogeneous collections (i.e. The *Small Blessings* Collection at the Pitt Rivers Museum) can enable us to apply modern Durkheimian thought to objects and break the time barrier of archaic religious ideology.
- The relevance of Durkheim's theory of effervescence in relation to the study of Palaeolithic religion.

Approach

I will apply a deductive research approach during analysis of the three case studies. Deductive reasoning works from the more general questions then uses specific examples to answer the questions posed. I initially want to focus on how religion came to be an aspect of archaeological knowledge. I will then refine the question by looking at the earliest examples and the association between Palaeolithic art, religion and archaeological thought. In order to understand such a wide ranging topic I will argue that it is worth considering not only sociological approaches, which I will touch upon later, but also those of an epistemological nature. It is important to understand how knowledge is acquired and how ideas are formed, in order to comprehend such complex ideas as the understanding of religious thought through the complexity and variety of museum collections. I will be researching the challenges of terming an object 'religious' and how collections of objects act as agents for knowledge making concerning religious ideology: 'As active agents in the production of knowledge, museum displays are increasingly being recognized as documents of significance to the history of scholarly disciplines and the evolution of ideas' (Moser 2010, 22).

I will consult with academics based in the museums featured within the case studies such as Dr Jill Cook (Curator of the Ice Age Art exhibition at the British Museum) (Cook 2013), Dan Hicks & Alison Petch (Curators at the Pitt Rivers Museum), Dr Alison Roberts (Curator of Prehistory, Ashmolean Museum). I will also be referencing established bodies of work through taking a biographical approach to study of objects such as those compiled by Neil MacGregor (British Museum) (MacGregor 2010) & Arthur MacGregor (Ashmolean Museum) (MacGregor 2001). Those works in themselves can offer an insight into why specific objects were selected as the '100 Greatest in History' or chosen to be housed in a museum such as the Ashmolean. In short the biographical accounts will contribute to an understanding of the mentality of collectors and collecting.

By referencing sociological, philosophical and anthropological interpretation, a wider scope is applied, concerning not only the collections themselves but the thought processes behind their construction and use. The way in which the interpretation of objects is sometimes influenced by our present knowledge and experience can enable us to read things in ways which are detrimental or derogative. Examples of this are the Ice Age female figures such as the Venus of Willendorf. Using the term 'Venus' so widely portrays an ideology of female sexuality which is then associated with the object. The term 'Venus' also has many connotations depending on your stance ranging from the sexual and racist exploitation of Sara Baartman (i.e. the 'Hottentot Venus'), to the outstanding work of Botticelli's 'The Birth of Venus' to female beauty products. Accordingly I will refer to the figurines as women rather than 'Venus' throughout the thesis e.g. The Woman of Willendorf.

'It is true between these two authorities (the history of ideas & uninterrupted expanses of effects) , the history of ideas is continuously determining relations; neither analysis is ever found in its pure state; it describes conflicts between the old and the new, the resistance of the acquired, the repression that it exercises over what has so far been said, the coverings by which it masks it, the oblivion to which is sometimes succeeds in confining it; but it also describes that conditions, which, obscurely and at a distance, will facilitate the emergence of future discourses; it describes the repercussions of discoveries, the speed and extent of their diffusion, the slow process of replacement.....' (Foucault 2002, 158)

Models and movements

An understanding of sociological movements in the early-mid 1900's is important when discussing concepts concerning Palaeolithic religion. I believe that fundamental sociological principles such as those of Durkheim's *The Elementary Forms of Religious Life, 1912* (Durkheim 2008) strongly feed into the notions held by archaeologists and collectors at the time such as Pitt Rivers and Arthur Evans. This will be explored through an analysis of how the composition of an object demonstrates themes such as the sacred and the mundane and the overarching premise of social life being a synonym for religion. Ideas concerned with religious thought in the past are often mirrored in museum collections, for instance the sense of 'them and us', 'primitive and modern' and the concept of 'the other' in anthropology. This is evident through the ideas conveyed by Evans-Pritchard in his work on *Theories of Primitive Religion* (1965), which are also seen in anthropological collections, and there is often correlation between the ideas of religion and magic. The mind of 'primitive people' was considered less capable than that of the great thinkers of the 1900's, when scientific thought was king and notions of wizardry and witchcraft were seen as basic and unrefined.

'Lèvy-Bruhl calls 'prelogical' those modes of thought (magico- religious thought, he did not distinguish between, magic in religion) which appear so true to primitive man and so absurd to the European. He means by this word something quite different from what his critics said he meant by it. He does not mean that primitives are incapable thinking coherently, but merely that most of their beliefs are incompatible with a critical and scientific view of the universe' (Evans-Pritchard 1965, 81).

However, what was missing from this argument is what Evans-Pritchard construed as witchcraft and superstition could have functioned as effervescent bonding rituals ergo religion. The main principles of Durkheim's theory of effervescence are concerned with the 'social fizz' of bonding and group cohesion which could be termed as religion and indeed religion could be deemed effervescent. We know from archaeological evidence such as that published as the Social Brain hypothesis (Dunbar, Gamble, and Gowlett 2010) that Neanderthal group sizes were smaller, and therefore there are

more evolutionary pressures during the battle for survival owing to their lack of sociability.

*‘Relying on the general archaeological evidence regarding group sizes and drawing an analogy from historical hunter-gatherer societies, the author argues that Cro-Magnon man probably had large, ‘tribal’, groupings as opposed to the Neanderthal’s small ones. *liter alia* this would have given Homo sapiens sapiens a decisive advantage in warfare’* (Gat 1999, 437).

Viewing religion as a form of social life through a Durkheimian lens enables earlier concepts such as magic and witchcraft within archaeology and anthropology to be understood in terms of their composition as social acts. Magic and witchcraft within anthropology considers many aspects of society such as taboo, connection with the natural world, sacrifice and the treatment and representation of women, to name a few examples evident in the 1890 work of James George Frazer’s *The Golden Bough* (Frazer 2009).

To enable the application of Durkheim’s theories to the investigation into Palaeolithic religion a systematic approach is needed, in order to quantify and substantiate evidence of religion and social life sharing components and values. Gamble’s model of identity entitled FACE (Fragmentation, Accumulation, Consumption, Enchainment) (Gamble 2007, 86) uses material metaphor to explain the world around us; this model applied to collections such as those at the Pitt Rivers, Ashmolean and British Museum’s will not only demonstrate why specific objects were chosen to fit within the titles of their collections, but it will also give substance to my research questions and artefact selection choices.

Fragmentation is significant when studying primarily the Small Blessings collection at the Pitt Rivers and the Cycladic figures at the Ashmolean museum as many of these items are broken or displayed in sets or groups, examples range from body parts to buried pottery shards. Fragmentation is a key theme within anthropology, when discussing both the physical and metaphorical. We often hear people discussing the breaking down of society or the breaking up of family units; a broken heart is often a metaphor for grief, loss and distress. Since the beginning of humanity our entire existence is focussed around a dichotomy of being together or apart. Fragmentation

represents our connection to other people and things and sets our place in a unit or belief system.

Accumulation is not only used in a metaphorical sense in terms of acquiring objects to treat ailments by powering against demons and spirits, but also represents the mentality of collectors in the late 1800's and early 1900's. Acquiring objects was crucial in order to demonstrate a sense of discovery and enquiry into the unknown; this can be seen through the work of Pitt Rivers and others.

Consumption applies to the consumer within the setting of the collection. The acquirer accumulates the material for us as the viewer to then consume the meaning and purpose of the object; and construct mental patterns and rationale to form knowledge.

Enchainment is presented throughout the collections by using the model of sets and nets. We are all individuals as part of a society (set), we are enchainment within a certain group or society based on aspects of social life such as kin, intellect, interests and relationships (net). The artefacts are classified and grouped in a way which was selected by the individual who chose to formulate the collection following a certain rationale or methodology. The knowledge making follows a pattern of enchainment or linkage, the objects are collected and organised in a way to create knowledge, that knowledge will be interpreted, passed on and enable the formation of opinion, bias and judgement. A key question in archaeology is can these judgements, or archaeological baggage, ever be unpacked? Do we still hold early colonialist views when displaying objects in museum collections? Can objects like the 'Venus' figurines ever lose their unfortunate title; once knowledge is created it cannot be destroyed only opinions can change through the application of new forms of progressive interpretation and analysis.

Archaeology, in particular Palaeolithic archaeology, is about formulating patterns and lineages. The Three Age system for example follows a lineage of progression from one material type to the next signifying progression. Chapman discusses the idea of hunting wild animals during the Palaeolithic as an example of FACE. The animal is butchered, therefore fragmented but also consumed by the eating of the animal (Chapman 2000, 40). The concept of enchainment and accumulation in relation to

society can also be seen in Gamble's sets and nets model (Gamble 2007, 144). Gamble's model signifies that Palaeolithic society is made up of sets (the individual) and nets (the networks). Using these theories will demonstrate how archaeologists justify and signify the actions of humans. Human social life is comprised of patterns, sequences, cause and effect chain reactions and of course sociality itself. The need for us to have Fragmentation (the dividing up of spoils), accumulation (wealth and acquisition), consumption (food, knowledge) and enchainment (belonging, membership) are central to human life.

Through consideration of the main research questions and an application of the frameworks such as those of Durkheim and Gamble I will pose the question: how does a consideration of Durkheimian principles shape our understanding of the possible social significance of the earliest forms of Palaeolithic art? For example the Swimming Reindeer at Montastruc. If we are able to apply Durkheimian rationale to Palaeolithic objects, did these art objects form the basis for what archaeologists know as the earliest forms of human society or religious life? Using a more complex model such as that of Durkheim can we begin to ask how art enabled humans to develop socially? How did the sourcing of materials, the creation and usage of these objects develop a sense of both personhood and unity in Palaeolithic society? Subsequent to the development of art objects were they used in a 'religious' setting? How can the term religion be applied to the Palaeolithic when there were no recognisably religious icons, holy texts or buildings such as those we interpret as religious today? Can Durkheim's interpretation of religion as society enable us to answer these and further questions regarding the evolution of not only art, but also religion in the Palaeolithic?

We can see from this and other examples of modern research that our view of religion and its meaning in society has the potential to change. Museum collections such as those at the Pitt Rivers Museum touch upon religion as a term or label for a set of objects however, they do not explore the meaning of religion in a wider context. Beatrice Blackwood used terms such as spiritual magic, totem, and religious object (Appendix III) but there is very little written on the implications of the religion and the people experiencing or practicing it. Museum collections such as those of the Pitt Rivers Museum offer an insight into the human past and allow the formation of ideas through knowledge of both our heritage and that of others. The concept of

understanding the past through the construction of ideas has been present in philosophical literature since the times of Pindar in Ancient Greece who recounted information about groups of people in his Olympian Odes therefore forming ideas through historical narrative. In Greek literature the words history, idea and image are often interchanged showing there has always been a correlation between them (Freidenberg 2006, 276).

Chapter 2 Background & Literature Review

Introduction

A review of published literature and background information will give context surrounding the question of religion and the barriers in applying a wider religious rationale to the interpretation of objects during the pioneering years of the discovery of Palaeolithic material. Durkheim's *Elementary Forms of Religious Life* (1912), as this thesis argues, forms the basis for a new medium of interpretation of the term 'Palaeolithic religion'. Durkheim, although an accepted and acclaimed scholar in many other branches of the arts and humanities, primarily sociology, seems to have been overlooked by archaeologists. Through a review of selected literature I aim to outline some of the major themes within Palaeolithic research and evidence the omission of extensive discussion of Durkheimian theory concerning religiosity and effervescence. A review of selected works by major scholars in the field such as Breuil, Gamble, Renfrew, Whitehouse, Lewis-Williams and Ucko & Rosenfeld among others demonstrates that there is a void in the field of Palaeolithic archaeology which would benefit from the concepts devised by Durkheim to explain behaviours and aspects of humanity which can be deemed religious.

i. Archaeology & Religion: Research context

"A religion is a unified system of beliefs and practices relative to sacred things, that is to say, things set apart and surrounded by prohibitions – beliefs and practices that unite its adherents in a single moral community called a church" Emile Durkheim. (Durkheim 2008, 46)

"The very term 'religion', conceived as a separate or sub- system of the society, could thus prove to be something of a misconception" Colin Renfrew. (Renfrew and Zubrow 1994, 47)

In order to fully understand the background to the problem and understand human participation in religion we first need to review a selection of existing literature and

case studies discussing religious concepts in Palaeolithic art. Durkheim, albeit a pioneer in the field of sociology was gravely overlooked in archaeological studies despite many of his principles and concepts being highly relevant when considering the archaeological record. Before arriving at Durkheim's sociological principles of animism, totemism, naturism, shamanism and the sacred and profane dichotomy (each to be detailed within this chapter), an understanding of the initial interpretation of prehistoric religion in relation to these Durkheimian themes is required. As is evident from the literature the definition of 'religion' was not the only ambiguous term in need of clarification. The nature of what constitutes a human being was also heavily scrutinised, therefore the term prehistory is extremely contentious in the early literature. To enable an understanding of why Durkheim's work on religion was omitted from archaeological studies for so long, a consideration of early religious views will be reviewed within this chapter. In order to fully understand the basis for future research into Palaeolithic religion and society, a review of how Palaeolithic religion is documented within the field of anthropology is required alongside archaeology. The way objects are viewed and interpreted will also play a major part in the investigation into the earliest forms of human sociality through objects. The second section of the literature review will discuss attitudes towards art and objects in relation to concepts relevant to Durkheim and Gamble's interpretation and analysis.

The Palaeolithic has been a period of great interest since the beginnings of archaeology as a discipline in the 19th century. Palaeolithic diet and hunting methods have been scrutinised at length but there is one vital facet of human life which has been unsatisfactorily understood in archaeology: religion. Much has been written on ritual behaviour, however, the term is often used with little explanation or indeed solid archaeological evidence. In order to fill this void in Palaeolithic research I turn to the work of Emile Durkheim. My contention is that Durkheim's seminal work *The Elementary Form of Religious Life* (1912) documents the term 'religion' in a way which is accessible and relevant to Palaeolithic archaeology. Durkheim's view of religion is clear; religion is not just part of human life but an all encompassing theme of our whole evolutionary existence. Religion is social life and the two terms can be used almost interchangeably. Religion to Durkheim is demonstrated not through texts and holy symbolism or deities but through effervescence (exemplified by components such

as animism, totemism and naturism) the feeling of elation human beings experience when creating music, art and movement with others.

‘However, does the key for the recognition of the age of cave art lie in the discovery of the religious and symbolic world of primitive people in the second half of the nineteenth century? Is there a direct correlation between the acceptance of parietal art and the generalization of the concepts of animism, totemism and sympathetic magic? And with the existence of a supposed religion in the ‘Age of Reindeer’, deduced from the discovery of Palaeolithic burials? Were these new revelations really sufficient to look upon the cave paintings in another way?’ (Palacio-Pérez 2010, 2).

These ideas will be explored throughout the thesis in order to demonstrate the changing views of cave art over time and the implications this has for Palaeolithic archaeology. Consideration will also be given to early Palaeolithic art scholars such as Breuil whose early typological and chronological classification paved the way for modern interpretation.

Archaeology of Religion: A Durkheimian Perspective

Archaeology as a discipline developed in order to enable an understanding of our culture in relation to that of the past through material remains. Anthropology however, has enabled us to use this information to develop an understanding of our interaction as a species and the development of cultural practices within society such as religious belief systems. In order to begin to comprehend a topic as large and complex as religion it would be advantageous to examine the constituent parts (such as aspects of ritual systems which we be explored later in the thesis) and therefore the impact characteristics of religion have on society as a whole (Alcorta and Sosis 2005, Atran and Norenzayan 2004, Bering 2005, Bulbulia 2005, Whitehouse 2008). When researching a topic as multifaceted and socially complex as the earliest forms of religious thought, we cannot simply refer to evidence from brain endocasts, prehistoric skeletal remains or use dating techniques to determine the date an object became symbolic which may indicate the ‘beginning’ of religious practice. Firstly, a consideration of what religion is and what it meant to people throughout prehistory is needed. Secondly we need to apply this understanding of what religion was during the

Palaeolithic to the evidence we have for the formation of society, community and kinship. Finally, analysis of the material remains is required to substantiate the evidence for religious thought, understanding and practice during the Palaeolithic. One question which needs to be addressed is how are we going to determine whether there was religious activity during prehistory? In short, we cannot be certain as to whether prehistoric humans worshipped gods, practiced rituals or made symbolic ornaments. However, looking at religion differently, from a sociological Durkheimian viewpoint, we can see how settlement patterns and evidence of relationships between humans through the use of objects, constitute elements of social life ergo an early form of what we might deem to be religious life.

Emile Durkheim's leading work on religion, *The Elementary Forms of Religious Life* (1912), presents a theory of religion, comparing the social and cultural lives of aboriginal and modern societies. Durkheim proposed to study the most primitive and simplest religion currently known, to analyse it and attempt to explain it (Durkheim 2008, viii). Durkheim did this by applying the underlying principle that "If religion generated everything that is essential in society, this is because the idea of society is the soul of religion" (Durkheim 2008, 314). For Durkheim religion *is* society, not a part of it; therefore all of our human acts of ceremony and collaboration with other human beings can be viewed as religious. Durkheim's main principles which underpin the anthropological comparison between religion and social life are naturism, animism and totemism. Naturism 'addresses natural things, whether great cosmic forces like winds, rivers, stars, the sky and plants, animals, rocks etc. For this reason it is called naturism' (Durkheim 2008, 47). Animism implies the existence of 'animated and conscious agents' in the non-human world (ibid., p.47). Totemism, is seen by Durkheim as 'another cult, more fundamental and more primitive, of which animism and naturism are probably derivative forms or particular aspects' (Durkheim 2008, 76-77). This definition comes from Durkheim's interpretation of Tylor's understanding that Totemism is concerned with animal and ancestor worship, and hierarchy within tribal society (Aboriginal Australian cultures, amongst others).

Durkheim's pioneering dichotomy of the sacred and the profane can be interpreted in several ways. However, Durkheim's definition in the *Elementary Forms of Religious Life* is 'The division of the world into two comprehensive domains, one sacred, the other

profane, is the hallmark of religious thought' (Durkheim 2008, 36). Durkheim continues to state that sacred things can be naturally occurring such as rocks or trees which in a sense present as profane, however, sacred representation or systems of representation can be applied to aspects of the natural world (ibid., p.36). The concept of the sacred and the profane demonstrates fundamental principles of dichotomy which are present within society. Durkheim expresses that although things can be sacred, the profane element must be present in order to conceptualise the sacredness.

'Moreover, while it is true that man depends on his gods, the dependence is mutual. The gods also need man; without offerings and sacrifices, they would die. We shall have occasion to show that this dependence of the gods on their faithful is maintained even in the most refined religions' (Durkheim 2008, 38).

The sacred and profane provides a way of viewing the world not only by discussing hierarchy, but also explaining that if religion is synonymous with religious life then society should perhaps not be seen as divided by hierarchy, but linked together through it. Parts of society are linked together or enchained (Gamble 2007) to form a whole, there cannot be gods without people to worship them and there cannot be religion without people to practice it.

Durkheim's theory of religious society is one which can be applied to many modern day religions and indeed society as a whole. However, can Durkheim's theory of 'Religious Life' be applied to the Palaeolithic? If so how can we study 'art' objects to investigate archaeologically a Palaeolithic understanding of religion? And finally we need to ask, what will the study of Palaeolithic religion tell us about the evolution of creativity and social bonding? How did religious understanding enhance us cognitively as a species and will it continue to do so? A pivotal question we can ask ourselves is does religion require a unique kind of cognition? A higher order of thinking and understanding of the world? If so how did this develop and how can we evidence this archaeologically through processes involved in creating, using and sharing objects socially?

Durkheim's dichotomy, despite seldom being referred to directly in the archaeological literature is loosely implied in many discussions of varying archaeological principles. Julian Thomas's discussion of the cognitive aspects of ritual (*The Oxford Handbook of*

Religion and Ritual) bears resemblance to the concepts presented by Durkheim of the sacred and profane. Thomas proceeds to discuss the physical act of ritual practices being the tangible part of ritual which is a metaphysical process (Thomas 2011, 372). This demonstrates that in order for ritual practices to have meaning higher level thinking must be present.

Rituals surrounding death are examples of how an understanding of worship, memory and perhaps progression to the afterlife involve complex thinking. Timothy Taylor directly discusses Durkheim's sacred and profane model in relation to death practices 'Durkheim believed the corpse switched its sacred polarity from malevolent to beneficial during the course of the ceremony' (Taylor 2011, 91). Durkheim's views on using such dichotomies have often been dismissed in the archaeological literature as it does 'just not pass the test of crosscultural comparisons' (Boyer 1994, 46) or is meaningless in many societies (Verhoeven 2011, 118). I argue against these viewpoints as Durkheim's definition of the sacred and profane is already being used cross culturally under many synonyms. Whether the concept of the sacred and profane is referred to as metaphysical and tangible, beneficial and malevolent or function and meaning (ibid., p.118) these variations demonstrate the term does not have a 'one size fits all' universal meaning. However, Durkheim's principles regarding the division and reuniting of a society are the founding principles of religious practice. The error in the interpretation of Durkheim's dichotomy is not that the understanding of the terms are being missed cross culturally but perhaps interpretation of other terms and dichotomy would benefit from Durkheimian analysis or classification.

Religion without 'walls': effervescence in the archaeological literature

As previously discussed Durkheim aimed to investigate the earliest forms of religion using sociological principles and themes such as animism and totemism. Animism, the belief that non humans possess characteristics of spirits or spiritual beings and totemism, a system in which humans believe they have a connection with the totem (a spirit being) which will serve the group, and act as a symbol; are themes which feature strongly in the archaeological literature. Lewis-William's 'Believing and seeing: symbolic meanings in Southern San Rock Painting' discusses elements of symbolism, totemism and adheres to ideas of effervescence (collective euphoria in a group

environment) with reference to the discussion of the trance dance (Lewis-Williams 1981, 76). Despite Lewis-William's publication vividly discussing effervescent practices and concepts such as animism, totemism and shamanism being applied to members of the !Kung and the spiritual nature of eland no direct reference is made to Durkheim or the term effervescence. As shown by the use of the sacred and profane through other synonyms in archaeological literature, there is often apprehension in applying one concept to all scenarios. When conducting ethnographic fieldwork it can only act as an initial point of investigation for the archaeologist as we cannot assume that people firstly always behave in this way without an audience and secondly behaved in a similar way in prehistory. A justification for some of Lewis-William's early work not quoting Durkheim is perhaps because he took care not to apply sociological models directly to ethnographic groups as the subtleties of different interpretations of concepts such as sacred and profane aspects of religious life were not considered at the time of writing. Lewis-William's later work on Palaeolithic Cave art directly discusses the dichotomy used by Durkheim and the use of the terms 'secular and sacred' in relation to Palaeolithic art (Lewis-Williams 2004, 29). Lewis-Williams goes on to conclude that 'As soon as researchers start to draw on a neat Western analogy to explain Upper Palaeolithic art, we should become uneasy' (ibid., p.29).

Durkheim's use of principles such as his definition of the sacred and the profane are vital in understanding religious life; however the emphasis here is society, the sociological implications for religion rather than a prescriptive trait list approach to define religion. Durkheim emphasises the spiritual implications of religion in terms of experience stating human beings 'held experience in life on two planes: one is private, mundane and utilitarian, the other collective, elevated and moral' (Durkheim 2008, xxiii). Religion according to Durkheim is a way of linking individuals to society and each other by sharing their lives with the sacred and powerful symbols including secular examples. Religion by his definition is 'the way of thinking and acting characteristic of society's shared life' (ibid., p.xxiii). Not only was Durkheim concerned with the idea of religion as a symbolic social container which incorporated all elements of life but the emotions evoked by the involvement in religious or spiritual practice "Religion is a way of packaging information" (Finkel, Swartwout, and Sosis 2009, 305). Religion today is used to represent ideals and moral values within society all contained in a unit called a

church or congregation. There are many world religions each 'packaged' differently, however, most encompass the same deep rooted philosophies of deities, sacred texts and group participation in services, prayers or ritual ceremony.

Renfrew, similarly to Lewis-Williams becomes progressively Durkheimian over time, this is evidenced by the inclusion of more detailed references to Durkheim in his later publications (Renfrew 2011, Renfrew and Bahn 2016). Renfrew's earlier work including *Archaeology of Cult: The Sanctuary at Phylakopi* (1985) does reference Durkheim however, suggesting that Durkheim omits the use of the supernatural as not all religions have this component (ibid., p.12). Renfrew favours the definition of religion put forward by Spiro (1966, 96) 'an institution consisting of culturally patterned interaction with culturally postulated superhuman beings' (Renfrew 1985, 12). Renfrew's early work on sanctuary sites (to be further discussed in Chapter Five) was concerned with 'classes of data' (ibid., p.12) which in the context of this thesis is termed as a trait list of characteristics. Renfrew discusses aspects of 'religion' which would be useful to the anthropologist to have at their disposal. These include verbal testimony (either verbal or written), direct observation of cult practices, study of non verbal records, and the study of material remains of cult practice (ibid., p.12). Despite Renfrew discussing some fundamental characteristics to the study of religion, the focus is on the lack of evidence for verbal testimony and direct observation (Renfrew 1985, 13) rather than applying a Durkheimian viewpoint to the analysis.

Renfrew's discussion of Durkheim within the *Archaeology of Cult* appears concerned with the lack of features of religion Renfrew feels should be present, such as a supernatural presence. Such as the overuse of ritual it is often easy to apply terms such as god, worship, shaman and supernatural to aspects of archaeological evidence despite the archaeological record providing us with examples we can only interpret as superhuman. For example, the sorcerer at Trois Frères can be viewed as shamanistic, however, we should focus more on the act of effervescence, group cohesion and sociality this would offer during the Palaeolithic rather than focussing purely on the god like properties the being may have.

Renfrew (2016) *Archaeology: theories, methods and practice*, a recurrent text on undergraduate archaeology reading lists globally, only mentions Durkheim in passing

(Renfrew and Bahn 2016, 10). In the section entitled *Symbols for the Other World: The Archaeology of Religion* Renfrew discusses Durkheim's understanding of the "contribution of religion towards upholding and reaffirming at regular intervals the collective sentiments and the collective ideas which make its [the social group's] unity and personality". The repeated use of the quoted "collective" by Durkheim in Renfrew's work implies that Renfrew, although he was familiar with the importance of Durkheim's social theory, misses the opportunity to discuss collective effervescence (Durkheim 2008, xx).

Similarly, in Renfrew's contribution to *The Oxford Handbook of Ritual and Religion* (2011) there is an obvious omission of more detailed Durkheimian analysis. Renfrew, as with his 1985 publication on cult adheres to Durkheim's view on sociality and shared practice forming part of society, but once again favours the more pragmatic definition of religion by Spiro 'an institution consisting of culturally patterned interaction with culturally postulated human beings' (Renfrew 2011, 684). Renfrew's omission of a solid Durkheimian analysis leaves the discussion of social practices within prehistoric Aegean studies incomplete, especially since there are so many opportunities to use Durkheim's work to enhance the readers understanding of communities within the text. A clear example of this is Renfrew's discussion of Evan's *Mycenaean Tree and Pillar Cult* (ibid., p.683) which I will discuss by applying Durkheimian perspective within Chapter Five.

Renfrew does however employ a discussion of Chapman's theory of fragmentation (2000) which is relevant to my second strand of analysis, Gamble's FACE theory, which comprises of fragmentation, accumulation, consumption and enchainment. Renfrew's discussion of the deliberate breakage of objects to form a process of exchange and 'social linkage' (Renfrew 2011, 685) once again alludes to Durkheimian concepts of the social without fully exploring the connection between Chapman and Durkheim's approach. Religion is society, and the fragments of society can lead us into a discussion of what it means to be religious in society.

Equally in Gamble's *Origins and Revolutions* (2007) there is varied discussion on aspects of human identity and use of objects to form social bonds within society however, no mention of Durkheim or more specifically effervescence.

In light of this, my intention within the thesis is not only to apply the theories of Gamble and Durkheim to three case studies comprising objects of religious and archaeological significance, but to demonstrate how no single methodology can be applied to the study of religion. Each aspect, theme or component must be studied in a wider context, collaboration between disciplines is crucial to fully understand society which comprises many parts and facets.

Religion as part for whole approach

An understanding of the first types of religion and social networking requires an understanding of the very earliest human behaviours (Gamble 2007) as origins research is much older than the academic subject recognisable as archaeology. This approach to the study of religion does not simply provide definition but also understanding of human social and behavioural history. Archaeology and anthropology throughout their history have been battling with conflicting approaches, research methodologies and definitions. This 'Constituent Part' (the individual components of what constitutes a religion, belief in a god, symbols etc) approach emphasises the importance of Durkheim's theory of religion as characteristic of shared life in society, which could be interpreted as religion. This can be viewed as a way to describe many shared characteristics of human life, for example the idea of congregation, common interest, empathy and understanding. Palaeolithic people's relationship with society and art, in relation to religion is extremely complex and detailed. "Explaining religion it is not a matter of accounting for a single trait; it involves explaining a very complex and interconnected repertoire of patterns of thinking and behaviour" (Whitehouse 2008, 19). A detailed insight into the components of the earliest forms of behaviour (which can be construed as religious according to Durkheim) puts forward a more scientific and analytical approach rather than views which can often be stereotyped and tainted by modern uniformitarian views and bias especially of textual sources as these are often deemed as more reliable resources. "Through our acquaintance, in the first instance, with the great religions of the book of (Judaism, Christianity, Islam), all of which proclaim a unitary deity, we undoubtedly begin from a very special viewpoint" (Renfrew and Zubrow 1994, 47).

Many areas of study within archaeology are dominated by the uniformitarian assumption that all aspects of religion throughout our ancestral past were conducted as in modernity, following the same belief systems as our own. In order to begin to understand how Palaeolithic religion may have functioned, an understanding of the different contexts in which religious ceremony and practice could have been conducted is required. I term this religion with walls and religion without walls. Much of the archaeological evidence we have is from sanctuary or caves sites which are contained within walls or structures. There is also the more Durkheimian view of religion as previously discussed which focuses on people making a religious setting in which the congregation acts as the container for religious activity.

Religiosity: A Durkheimian Perspective

Religion is a complex issue with many parts, each having been practiced and understood differently over time. Not only has the barrier of time and discovery hindered the progress of other ways of viewing religion, but also multiple interpretations and labels have been applied.

Harvey Whitehouse, a leading scholar in the field of religiosity and cognitive evolutionary anthropology has discussed religiosity in terms of recurrent themes of religion. In order to construct a new model to incorporate further principles of religion (as is the aim of this thesis) a consideration of existing established models for the study of religion in anthropology requires attention. Whitehouse's model considers traditional components of religion from a cross cultural perspective.

'Explaining religion it is not a matter of accounting for a single trait; it involves explaining a very complex and interconnected repertoire of patterns of thinking and behaviour. Many early attempts to account for the origins and spread of religion (e.g. Freud 1938 [1913]; Durkheim 1964 [1915]; Marx and Engels 1976 [1888]; Tylor 1871) sought the solution in a single core process (repression of guilt, symbolization of the social order, exploitation by a ruling class, intellectual curiosity, etc.), giving rise to theories that were either untestable or, if rendered more precisely, quite easily refuted. Partly as a consequence of this failure, many scholars of religion in recent

decades have abandoned explanatory projects in favour of purely descriptive and interpretive/ hermeneutic activities' (Whitehouse 2008, 35).

Whitehouse understands religion to be part of social life, he considers previous attempts by anthropologists such as Tylor and social theorists such as Durkheim to explain religion as limiting. The cognitive science of religion (CSR) 'offers a fresh approach. Its aim is to fractionate religion into numerous different traits, each of which must be explained on its own account. The CSR proceeds from evidence that human minds develop in fundamentally similar ways the world over, even though cultural settings differ widely; it proposes that these recurrent features of our minds evolved under natural selection to deal with problems that don't necessarily have anything to do with religion; it postulates, however, that these universal features of cognition can help to explain widespread patterns of religious thinking and behaviour' (Whitehouse 2008, 35).

Whitehouse's application of a cognitive science model is instructive to the study of religion however, despite being comprehensive and outlining valuable features to the study of religion (afterlife, beings with special powers, signs and portents, creationism, spirit possession, rituals, ritual exegesis, the sacred, deference, moral obligation, punishment, reward and revelation). I argue the trait list approach is still being applied under the guise of the cognitive sciences. This view is in part shared by Pettitt who acknowledges the difficulty in not applying assumption to discussions of religion within the Palaeolithic 'Searching for religion over the remote time of the Lower and Middle Palaeolithic involves an uneasy mix of baseline projections derived from evolutionary psychology and cognitive science, and the search for material evidence that might plausibly be seen to be indicative of ritual (or ritualized) activities. With such an endeavour it is difficult to avoid the 'checklist' approach' (Pettitt 2011a, 330).

If we are to view religion in a Durkheimian sense, having traits such as those outlined by Whitehouse is a useful basis for enquiry. However, in order to fully justify the argument that religion began in the Palaeolithic as a form of effervescent expression, which enabled social bonding and coalition, we must look deeper and indeed beyond a trait list.

When initially answering the question what is the meaning of religiosity? We must look closely at two main strands, religion and society, and the use of material culture (objects). We cannot apply a trait to something and term it religious without investigating (as will be done within the three case studies presented in the thesis) the wider implications for religious behaviour.

One of the earliest and clearest examples of evidence of religiosity in the Palaeolithic is the concept of shamanism, which incorporates not only many of Durkheim's principles such as animism and totemism but also Whitehouse's CSR concepts. The quest by archaeologists to find spiritual meaning at Palaeolithic cave sites often includes a discussion of potential shamanistic ritual, this can also be viewed by the heavily scrutinised example at Trois Frères (Price 2011, Clottes 1998, Lewis-Williams 2004, Breuil 1952a). Shamanism, although linked to academic interpretation of religion, should perhaps be viewed in a different way. Shamanism is often viewed as a religion and therefore we apply a uniformitarian assumption, assuming simply because modern hunter-gather societies practiced shamanism so did people in the Palaeolithic, ergo they were religious. This however weakens the argument that the acts associated with shamanism, a trance state led by the shaman, connection to the natural world, transportation to another world (to name a few examples) constitutes a behaviour not a religion. Durkheimian values determine that religion as we term it today cannot be followed as dogma, but rather that religion should be viewed as a philosophy, a set of behaviours to survive in everyday life 'Finnish scholar Castrén challenged the idea that shamanism could be described as a religion rather than a pattern of behaviour' (Price 2011, 986).

The notion, as with Shamanism, of being transported into another world is an essential part of religion. The concept of heaven and hell is fundamental in Christian faith and a belief in an afterlife common in the majority of world religions, I also include the notion of reincarnation here as a form of afterlife. The conceptualisation of the afterlife is once again an example of a religious trait which owing to our western knowledge of heaven and hell within the context of the bible can perhaps overlook the Durkheimian behavioural implications of such a concept. Edmond's work on ancient Greek views of the afterlife encapsulates the theory that in some religions the afterlife is not a spiritual event in the way we envisage St Peter at the pearly gates merely an

extension of the person's current life and actions (Edmonds III 2015, 551). This perhaps could be viewed as an act of remembrance, as it is more settling to know that the person is exactly as remembered in life as there is then no worry or doubt about their loved one's future alone without the bereaved 'In many sources, life after death is a lively extension of the life of the living, either a continuation of its activities and social forms, or a compensation for its problems' (ibid., p.551). The concept of an extension of life after death encapsulates Durkheim's discussion of the sacred and profane. Durkheimian concepts such as the sacred can be widely applied to a number of actions such as burials or remembrance of the dead. However, in the case of ancient Greece the mundane aspects of daily life can continue into the afterlife, slightly stripping the notion of its stereotypical sacred religious identity and perhaps understanding the afterlife as a mode of normalised social behaviour.

When discussing religion in archaeological contexts it is noteworthy to consider behaviour before the sacred or holy, as fundamentally religion is synonymous with *communitas* (Olaveson 2001, 89), effervescence and society. European prehistory is often grouped and defined through its religious movements for example Shamanism in the Upper Palaeolithic and the Neolithic with ancestor cults (Insoll 2011a, 1046). However, when comparing shamanism and ancestor cults common Durkheimian traits such as animism and totemism can be seen in both movements. Religion, in the Durkheimian sense, is perhaps to be viewed as a more innate rather than learned behaviour (Harrison 2015, 25), the powers of the shaman and their connection to the natural world seen through animism demonstrate a personal relationship to others within the community.

Ancient Greek practices once again provide evidence to substantiate the argument that religion cannot be viewed prescriptively and wherever large communities form 'religion' is going to be termed and conducted differently. Within ancient Greece there is a range of differing religious practices documented and evidenced through the material remains. The consecration and dedication of objects in various forms to divinities is widely practiced, curses and divination are also themes of ritual practiced both individually and in the wider community (Vlassopoulos 2015, 261). The importance of Durkheim's consideration of community in relation to religion can be seen through the community rituals practiced in ancient Greece, termed the obscure

and spectacular (ibid., p.161). The obscure were rituals undertaken by an appointed person, a priest or magistrate appointed by the community, with minimal participation from the community unlike the spectacular which was openly and widely attended. These examples of ceremony exemplify the significance of the Durkheimian terms sacred, profane and effervescence and its connection to the wider use of the term religion. Further analogies can be made through an exploration of animism and totemism in Durkheimian interpretation of religion.

The Durkheimian Void

Considering Durkheim's analysis of the composite parts which make religion a shared human experience, it is difficult in the present day to understand how his views were overlooked or indeed considered too advanced to apply to Palaeolithic societies. Views surrounding evolution at the end of the 19th century strongly influenced the way in which religious concepts were considered. If Durkheimian views such as animism, totemism and naturism had been developed at this time they would have been dismissed as primitive or magic, certainly not concepts we could apply to the discussion of religious life within our own species. It is not only sceptics of Darwin's theory of evolution which have hindered the comprehension of applying a wider viewpoint to the study of religion but also scepticism in science and dating. Owing to the disbelief that prehistoric humans were capable of producing cave art let alone having aspects of religious significance within their lives, the dating of cave sites, most famously Altamira, was contested for decades. Even the basic (by modern standards) typological method applied to the discipline of geology in order to ascertain a chronology of the cave sites was dismissed as these dates naturally predated the date of the earth, owing to a creationist viewpoint.

Darwin and his Followers

Darwin, Spencer and Huxley all introduced evolutionary religious studies by defining religion as a key characteristic of humanity.

'The belief in God has often been advanced as not only the greatest, but the most complete of all the distinctions between man and the lower animals. It is however impossible, as we have seen, to maintain that this belief is innate or instinctive in man. On the other hand a belief in all-pervading spiritual agencies seems to be universal; and apparently follows from a considerable advance in man's reason, and from a still greater advance in his faculties of imagination, curiosity and wonder' (Darwin 1871, 394).

Darwin's biological approach to the study of humanity spurred many theories in the field of social anthropology. Herbert Spencer sought to apply Darwin's scientific approach to the socio-political arena by discussing Darwin's survival of the fittest theory in terms of social hierarchy and advancement; this was later termed Social Darwinism (Williams 2000) .

Although Darwin decided against publishing any 'direct attacks' on religion his theories were the foundations on which the building blocks of the subject of religion and evolution were to be laid. Many disciplines within the social sciences have adapted theories which are based on and developed from Darwin's biological and evolutionary views. Using Darwin's principles of the evolution of life, archaeologists were beginning to think more about the place of human beings in the world rather than simply following biblical references documenting a rigid and widely believed chronology. The very idea of what we now know as prehistory, the period of time prior to the existence of written records, only became acceptable in the second half of the nineteenth century. Pitt Rivers found himself in a similar position whereby his need to express progressive archaeological views surrounding prehistory were hindered, as people's religious views at the time often outweighed the evidence presented from archaeological excavation.

For a lecture at Whitechapel in 1875 on evolution and the Thames gravels, the general had written a revealing passage on religious systems but then struck it out and presumably it was not read. It affords some insight into his feelings about the Christian church.

As we find in nature that there are some trees which throw their branches upward towards heaven and others the branches of which...droop downwards from the trunk...

so in human institutions there are some which...develop upwards and become more perfect & more complex and others which have a tendency to deteriorate in their evolution. Of this latter class we may include all the religious systems of the world as seen under the influence of ritualistic degeneration...This is true of all religions but as it is always regarded as an act of grace to study the beam that is in our own eye let us test the truth of this observation by a brief survey of Christian ideas..... What then if we do find that religion is subject to the same laws of evolution as all other human ideas. Are we to infer from this that we can see God in nothing, or may we not rather infer that we may see him in everything instead of peeping at him through the narrow chinks & crevices which have been prescribed for us during an ignorant age. (Pitt-Rivers 1875, 42)

It is believed to have been struck out owing to the potential to unsettle the mind of 'Tradesman and working classes of the neighbourhood' (Bowden 1991, 11)

The evidence for the true antiquity of the human race came not from ancient written sources, such as the Bible, but from the very fabric of the earth (Lawson 2012, 17). An example of the belief in the creative abilities of early *Homo* can be seen in the research of Boucher de Perthes during the 1840's. de Perthes collected ancient animal bones and flint implements from the natural deposits of sand and gravel that filled the Somme Valley (ibid., p.19). The evidence, especially that from a commercial pit at Menchecourt near Abbeville, not only proved the coexistence of prehistoric humans and mammals but also demonstrates (owing to the stratigraphic location) that the flint handaxes predate the great biblical flood which prior to this evidence was used as a way of dating archaeological remains. So momentous was the record of the flint implement they witnessed deep within the Somme gravel that the artefact has been called 'the stone that shattered the time barrier' (Gamble and Kruszynski 2009, 461). The evidence of a physical symbolic discovery began to enable questioning around who we are and our place within the fabric of society. Ideas surrounding how we are ordered as society links into Darwin's theory of biological evolution as it soon became apparent that society is divided by much more than a human-animal distinction, but through social order, regulation and group cohesion.

Symbolic classifications of a moral or religious nature can also be seen in the precursor to the *Elementary Forms of Religious Life* entitled *On Some Primitive Forms of Classification: Contribution to the Study of Collective Representations* published in 1903 with Marcel Mauss (1967). Durkheim and Mauss proposed many themes including the idea that the human mind lacks the innate capacity to construct complex systems of classification such as every civilised society possesses, and which are cultural products not to be found in nature, and they therefore ask what could have served as the model for such arrangements of ideas. The first logical categories were social categories. They maintain that the first classes of things were classes of people; not only the external form of classes, but also the relations uniting them to each other, and if the totality of things is conceived as a single system, this is because society itself is seen in the same way, so that logical hierarchy (the way in which a society needs to form in order to function) is only another aspect of social hierarchy (Durkheim and Mauss 1967, xi-xii). The unity of knowledge is nothing else than the very unity of the social collectivity extended to the universe. A common ethnographic example of the aboriginal Australians is often used as a case study when discussing prehistoric social networks, who do not divide the universe between the totems of the tribe with a view to regulating conduct or even to justify practice; it is because the idea of the totem is cardinal, so there is a necessity to place everything else in relation to it (Thompson 2004, 99) .

The idea of classification is not only relevant when discussing people in terms of the social order but to all areas of humanity, Durkheim talks of the sacred and profane as a way of classifying society. Darwin and others were known for the classification of organisms into genus and species by common descent, Mauss and Durkheim had noticed that not only was there an order of things based on biological form but also with regard to way in which human beings conducted social activity. 'They maintain that the first classes of things were classes of men' (ibid., p.xi) but this is not to be read as a comment on either biological evolution or indeed as a discussion on gender equality but as a phrase relating to the social nature of society. The initial 'class' we fall into as humans is merely that: human. We all share common physical, cognitive and social traits, we work better together and problem solve more efficiently in groups. The first classification we encountered in our evolution was either human or animal;

by definition we 'fit' into a category. Anthropology as a discipline which is concerned with the classification of humans whether that be into kinship networks or social classes more generally. We cannot escape that throughout our evolution we have been categorised into orders, species, groups and each one of these groups determines not only our physical but also our social being. Even though many religions share the same fundamental basis, the idea of worship, holy manuscripts and ceremony each is different depending on belief and culture. We are instructed by society to fit into one of these groups. Our social life constantly requires us to classify ourselves whether it is into religious, political, or economic groupings. When considering religion as a concept each aspect of society must be considered with a view of the impact on social life not a merely a tick box exercise to ensure each component is present.

Rocking the Faith

The way of viewing society changed hugely between the time of the discovery of Altamira in 1879 and the publication of *Elementary Forms of Religious Life* in 1912. Society was still viewed in a way which demonstrated classification and dichotomy, however, events such as the authentication of Altamira gave rise to the concept that we may have more in common with each other as human beings than originally thought. The ability to make art and understand concepts such as representation, memorialisation and use of materials are skills which are by their very nature complex, perhaps this is one of the reasons why people at the time had reservations in agreeing these skills were to be accredited to our earlier ancestors.

As the majority of clerics at the time had difficulty attributing the complex and elaborate works of art (such as those at Altamira, Spain) to prehistoric people many discoveries were dismissed as being forgeries completed by modern hand. The main reason for the disbelief is the threat these dates had to the religious faith of people at the time. If people in the Palaeolithic were human then what did that say about the timeline for the creation of the earth? and indeed our standing as a superior species.

The fact that the sites were excavated by people of faith such as Breuil amongst other French clerics, clearly had a bearing on the interpretation of the material. Cave sites

such as those at Altamira have been referred to as the Sistine Chapel (Schabereiter-Gurtner et al. 2002, 7) which clearly shows the imagery present at these sites resonates something of the religious in most people upon viewing this material. However, as with all examples of elaborate and widely viewed examples of art, they come with a pre-text, a kind of 'way to view guide' engrained in our knowledge. Most of us in the 21st century have read articles about the authenticity of Altamira and understand the grandeur which led to its re-evaluation as a genuine Ice Age masterpiece therefore we are expecting to see images which have revolutionised cave art thinking. The fact that cave art was rejected as being genuine and published works banned by the Church means that we perhaps already have the notion the cave sites must have been considered religious in some respects; hence the Church was so keen on silencing archaeologists who were ready to disprove that fact that religion is only as old as the mantras of the Catholic Church in Western Europe.

Similarly to the stratigraphic typology supported by Lartet and Mortillet the interpretation of cave art has developed over centuries with each major discovery opening up a wealth of information about how people view the world. The main arguments hinged around Darwin's evolutionary theory and the argument that if these works were genuine then this would revolutionise evolutionary thought. Prior to Darwin and the new discoveries of the 1880's the earth was considered to only have been created in 4004bc, a date formulated by 17th-century Anglican bishop, James Ussher. Even mid 18th-century scientists like Carolus Linnaeus, who were able to date and classify plants (classification systems still used in botany today), did so under the influence of creationist rationale '*species tot numeramus quot diversae formae in principio sunt creatae*' (Larson 1968, 291).

Until the admission of the authenticity of Altamira prehistory was indeed that, before or lacking historical meaning, it was considered a time before people had a story to tell, as they were deemed incapable of producing art and indeed having any kind of social structure which would allow anything as sacred as religion with themes and aspects which would have been recognisable within their own faith. As with all scientific progress and discovery, time can offer a wealth of new information. Cave art was not the only discovery which would transform understanding of the past but the subsequent discovery of portable art was also a turning point in the study of the

Palaeolithic. Breuil made the discovery of the swimming reindeer a prehistoric masterpiece which offers a new insight today into the idea that totems, amulets and objects of 'religious' significance could have been present at this time. Breuil's work was later re-evaluated as it was not apparent until later interpretation that the object symbolised motion of two animals rather than one.

'It was not until 1904 that a visiting French archaeologist, the abbé Breuil, realised that the two reindeer joined together. The quality of the composition became even more apparent. A male reindeer follows a smaller female. Their heads are up, nostrils flared, ears back and their antlers rest along their backs. The attitude of their heads and the way their legs are extended suggests the animals are swimming.' (Bradshaw Foundation 2010)

The discovery and re-discovery of cave art, although progressive, may have caused doubt to belief as well as authenticating concepts of deeper meaning with Palaeolithic society. Cave art today is widely accepted within the academic and public community. However, during the 1900's the notion of cave art being created by Palaeolithic people was a new concept which leads us to understand why some controversy was still apparent upon new discoveries and dating criteria. People prior to this relied on the bible and clerics to tell them about the creation of the earth and the evolution of man or indeed the creation of human beings. The process of acquiring knowledge is in fact that, a process, however, this is not linear when making such ground breaking discoveries. It is almost as if Breuil and others had to wait for scientific advancement to occur and not to mention the end of the Second World War for cave art to then be universally accepted and given recognition. Post Second World War the speed of discovery occurred and over 100 cave sites had been discovered by 1950 (Lawson 2012, 86).

Breuil's work was compiled in a text entitled *Four Hundred Centuries of Cave Art* published in 1952, this text was a seminal work at this time as the controversy surrounding authenticity was beginning to fade. Breuil, renowned for more documentation of Palaeolithic cave art than any other scholar (Ucko and Rosenfeld 1967, 129) detailed the sites so thoroughly that it was hardly surprising he was a prominent figure when it came to the authentication of cave art debate.

Breuil was allowing knowledge to be formed and understanding to be shaped surrounding these great works by moving away from the antiquated stratigraphic sequencing and comparison to stone tool assemblages but moving towards a framework for the interpretation of art. During the early 1900's Breuil understood there to be independent cycles of dating cave art which was termed Breuil's Chronological Scheme, and without the ability to date the paint, this kind of archaeological interpretation it was pivotal in building understanding of these sites at the time. Breuil's stylistic classificatory system covered both French and Spanish examples of Palaeolithic cave art .

Breuil (1912) details that 'There are several ways to determine with certainty the age of designs painted or engraved on the walls of a cavern evidence was provided by'

- *'...burial of the parietal designs beneath archaeological layers with a quaternary fauna and Palaeolithic tools': Breuil could cite the caves of Pair-non-Pair, La Grèze, Teyjat and Laussel.*
- *'...the presence of designs or frescoes in caves obstructed or made inaccessible at a moment before the Neolithic': Breuil cited La Mouth, Benifal, Gargas, Marsoula, Nieux and Altamira.*
- *Similarities between the decoration of portable objects sealed in the archaeological layers, yet matching designs on the walls: he cited the distinctive engravings from Altamira, El Castillo, and La Pasiega, amongst others.*
- *Instances where decorated parts of the cave wall had fallen off and had become incorporated into archaeological sediments: he noted Cap Blanc, Puyrousseau, and Sergeac.*
- *Engraved blocks incorporated in archaeological deposits that bore designs matching those on cave walls, such as those from La Madeleine and Limeuil.*
- *'Other proof of the Palaeolithic age of the parietal figures ... by the presence... of animals which were extinct or distant before the Neolithic epoch': these included the mammoth, woolly rhino, lion, cave bear, reindeer and bison.*
(Lawson 2012, 67)

Breuil's chronological and typological classification approach to the study of cave art was not uncommon during the twentieth century and although it lacked Durkheimian

interpretation and theoretical substance, it does offer a solid basis for analysis. Ann Sieveking's comprehensive, *The Cave Artists* (1979) offers a detailed description of the cave sites across France and Spain, even detailing at length Leroi-Gourhan's theories of the layout of sanctuaries (ibid., p.55). Despite this intricate examination of Leroi-Gourhan and Breuil's work on sanctuaries include no references to religion, and there are no references to Durkheim or effervescence in the text, despite alluding to the ideas without direct reference: 'When we visit a painted cave, we enter a sanctuary, where, for thousands of years, sacred ceremonies have taken place, directed no doubt by the great initiates of the time, and introducing the novices called to receive in turn the necessary fundamental instruction for the conduct of their lives' (Breuil 1952b, 23).

The work of Leroi-Gourhan shows further progression from a description of objects in terms of classification to a more developed aesthetic viewpoint, however, the Durkheimian void is once again present in his stylistic descriptive accounts. Leroi-Gourhan is another major character in the study of Palaeolithic art as his background as both an anthropologist and expert in aesthetic theory he was concerned with the intricate detail of the paintings as well as their anthropological significance.

'Whether Prehistorians accept or deny the magic or religious character of the designs, or their deliberate or fortuitous placing in different parts of subterranean systems, all authors find themselves very generally agreeing that the images in the caves were the framework for an ideology which is expressed in symbols associated with fertility and the hunt' (Leroi-Gourhan 1982, 8).

Leroi-Gourhan's artistic analysis followed on from Breuil's interpretation that the cave paintings could have been constructed with more in mind than art for art's sake as a further analysis was completed by the pair with regards to the positioning of paintings within the caves. Leroi-Gourhan's work focussed on the engraving, painting and sculpture styles paying attention to the location of each painting within the cave network. He wanted to answer the questions associated with how Palaeolithic cave art was achieved rather than the previously asked question of why (Leroi-Gourhan 1982, 7). The classification models opened up the interpretation of cave art to enable deeper interpretation building upon the early ideas of Breuil and others surrounding

the possibility of some caves presenting as sanctuary sites and offering a glimpse into the earliest forms of religion.

Leroi-Gourhan produced extensive classification models on the theme of aesthetics (Figure 2.1 shown below). However, he was also fascinated by another topic, the topography and positioning of paintings within the caves which sheds light on the idea of religiosity within the context of sanctum (e.g Les Combrelles). Leroi-Gourhan's work detailed the relevance of many aspects of form including positioning of lines and use of materials by the cave artists however, this came under scrutiny, the foremost by the criticisms of Ucko and Rosenfeld. The main objection of Ucko and Rosenfeld is centred around the idea that using Leroi-Gourhan's topographical analyses and detail of animal positioning it is impossible to say whether the images had any relation to breeding and indeed hunting.

"It is important to recognise the two stages of analysis implicit in his work; first, that from a numerical analysis of the topography of decorated caves and the subjects shown in Palaeolithic parietal art it is possible to show that caves were regularly organised with certain animals and signs placed together as meaningful groups" (Ucko and Rosenfeld 1967, 195).

Leroi-Gourhan's work was not only limited to the French cave sites but also the Spanish sites which were examined using similar frameworks and methodology. This can be seen through the aesthetic and compositional analysis of Cueva de La Pasiega.

'Animals and symbols correspond, therefore, to the same basic formulae, logically binary and even defended by the fact that animals of the same species appear frequently in pairs, male and female, though the dispositivo is so complex that we ought not suppose an explanation purely based in the symbolism of fertility; the first element is the presence of two species A-B (horse-bison); confronted with two types of signs, masculine and feminine, an attempt to attribute to the horse and bison the same symbolic value or, at least, a bivalency of the same kind as that of the symbols of the two categories (S1 and S2)' (Leroi-Gourhan 1984)

Font de Gaume	El Castillo
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Stencilled hands	Groups of stencilled hands and associated discs in red.
Red or Black line drawings 'of Aurignacian style'	Groups of fine yellow, red or black line drawings of animal profiles. Often shown with single, rather than pairs of leg, and 'of Aurignacian date'
Brown-Black frescoes of oxen 'of Perigordian style'	Red drawings with thicker, often blotted line- 'naive but vigorous in style'
Shaded black frescoes. Deep engravings	Black drawings (admittedly of different ages), mostly in the deeper part of the cave.
Flat wash frescoes in black, or sometimes in brown, 'of Magdalenian style'	Small quickly sketched black drawings, some related to the 'striated' figures at Altamira
Brown or red frescoes, very slightly polychrome.	Shaded figures, some in black flat wash: 'I fancy these are of old and middle Magdalenian age'. Utilization of natural rock forms.
Polychrome frescoes fully developed, sometimes very deeply engraved. Very fine engravings.	Polychromes, similar to those at Altamira, of late Magdalenian age.

Figure 2.1. Leroi-Gourhan's Sequential style schemes re Plaquettes (Source: Lawson 2012, 87)

The work of Leroi-Gourhan, despite some criticism obviously paved the way for further study into aspects of cave art analysis which moved beyond dating and simple classification into detailed aesthetic analysis and further understanding of the meaning of Palaeolithic cave art beyond merely something which was there but simply unexplainable. Each generation of academic research has been confronted with barriers around whether religion is even a concept appropriate for the Palaeolithic owing to the sacred guardianship over what religion should be and how it should be termed in the western world. Religion, as we have begun to see through the works of Breuil and Leroi-Gourhan is not easily defined however the evidence sought in terms of

positioning of paintings and repeated symbol and metaphor lead to further academic analysis.

Using the theoretical viewpoints of Durkheim supported by the archaeological evidence sought by Breuil and Leroi-Gourhan we can begin to view the changing attitudes towards not only the dating of cave art but also its social significance. Literature detailing the minutiae of cave art style and formation such as Sieveking (1979) and in some respects (Bahn and Vertut 1988) are not discredited within the thesis, as the detail and visual evidence the texts provide has been extremely beneficial to our understanding as prehistorians of the aesthetics of the site which in turn can lead to further analysis.

Ucko and Rosenfeld provide a key example of the combination of Sieveking and Bahn's pragmatic work on the aesthetics of cave art, combined with the application of a theoretical anthropological viewpoint. Ucko and Rosenfeld discuss at length Reinach's interpretation of sympathetic magic: 'Reinach, who had previously regarded Palaeolithic mobile art as a luxury activity devoid of symbolic meaning, put forward for the first time in 1903 detailed reasons for the interpretation of Palaeolithic cave art as evidence for beliefs in the efficiency of magic' (Ucko and Rosenfeld 1967, 123). Comparisons were made between sympathetic magic and Durkheim's principles of totemism and animism 'Durkheim was the first to have a decisive influence on anthropologists moving their interests away from the study of totemism as a self-contained system of beliefs to a consideration of it in relation to social behaviour' (ibid., p.122). Once again we can draw parallels between the rejection of classificatory methodology in Palaeolithic cave art in favour for a more didactic approach incorporating meaning behind the art. This can be evidenced by Durkheim's rejection of Tylor and Frazer's explanatory and classificatory works on totemism, as Durkheim viewed this a fundamental aspect of human religious expression (ibid., p.122). Similarly to the early work of Lewis-Williams (1981) Durkheimian themes such as totemism, animism and naturism, and effervescence are overlooked. It appears within the literature we have moved from the earlier notion that there was no relationship between cave art and religion, to a purely stylistic analysis. Lewis-Williams discussion of Durkheimian principles such as totemism offers evidence and enhances understanding of ritual ceremony and even religion. However, there is still no cohesion

between the congruent parts of Durkheim's *Elementary Forms* and certainly no consideration of how the elementary parts form the whole, effervescence.

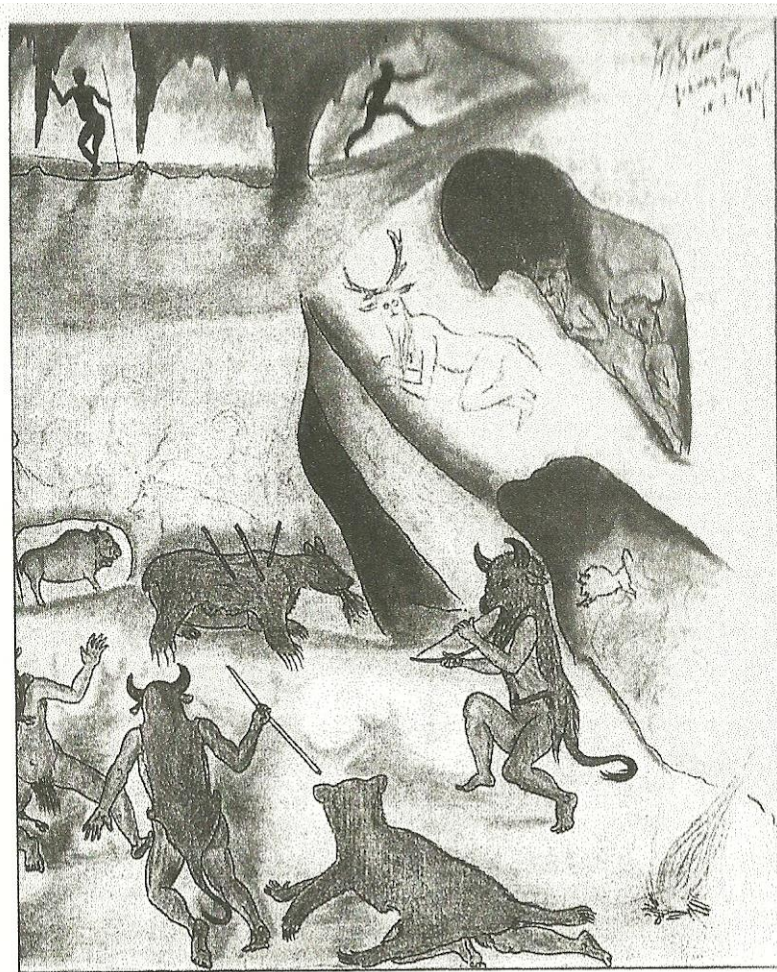


Figure 2.2 Breuil's Illustration of a religious ceremony in the Upper Palaeolithic (Source: Gamble 2013, 130)

The omission of aspects of Durkheimian theory could in part be consequential of interpretation or as discussed within this chapter belief systems and the restriction of dogmatic religious views at the time. Gamble's chapter *Durkheim and the Primitive Mind: An Archaeological Retrospective* in (Hausner 2013) uses the example of Breuil's depiction of religious ceremony in the Palaeolithic (Figure 2.2). Gamble discusses the exclusion of the relationship between collective action and imaginative capacity as this strays away from a rational description of evidence (ibid., p.129). Despite Breuil mentioning magico-religious ceremonies there is still no reference to Durkheim or indeed interpreting these social actions as a *bona fide* form of religious life, the act of effervescence is overlooked as something almost commonplace which has no actual significance to our understanding of the Palaeolithic. Ucko and Rosenfeld (1967, 129)

considered Breuil's creative licence during his interpretation of cave art to be neither original nor well thought out, and this view is echoed by Gamble (2013, 130). Breuil demonstrates through his use of the term sanctuary and magio-religious that he has a desire for religion to be evident with the Palaeolithic, as a common view at the time was that society is not just without religion. However, that aside, a Durkheimian view of religion including effervescence and the absence of a deity would have been unheard of at the time of Breuil's writing.

Breuil alludes to the concept of Durkheim without directly discussing the perhaps non traditional features of western Catholicism such as naturism, animism and totemism. Breuil's attitudes denotes views were changing, however there was still a barrier, a barrier which took the form of socially and cognitively engrained religious belief. Fernand Windel's *The Lascaux Cave Paintings* (1950), which contains a personal note from Breuil, emphasises the point well that religious concepts are socially constructed therefore rigid and hard to adapt. Breuil wanted Palaeolithic people to have religion, just perhaps following the same doctrine as his own faith. Windels discusses the use of animals as totems at Lascaux but cannot make the connection between totems, society and indeed religion owing to no clear structured evidence.

"The bison, horses, mammoths, and so on, according to that theory, would have been animal totems, kingsmen and protectors of the tribe. And there are guides still who say glibly of this or that representation that 'it was a god'. As a matter of fact the theory has been completely abandoned, and it left much unexplained: if the totem of a society is defined as something unique in species, how can the variety of the representations be explained and , in most cases, the absence among them of any fixed hierarchy of types" (Windels: 1950: 53).

It is evident that although Durkheimian principles are alluded to in much of the literature on the Palaeolithic, they are not fully developed as arguments for the presence of a form of religious social life. The problems surrounding lack of interpretation of cave sites hindered the development and progression of the discipline, hence the concept of the presence of any form of religiosity within prehistory being is overdue. Religiosity is not an easy concept to determine

archaeologically especially when views of the past have been so strongly shaped by the present in terms of our understanding of religion.

Religion: The Problem of Belief

When compiling anthropological research, especially concerning religious life, problems will inevitably arise owing to the complex and personal nature of the subject matter. Engelke's work *'The Problem of Belief'* (2002) signifies the difficulties associated with studying religion 'I would wonder if I could only comprehend these phenomena if I shared, in some sense, a belief in the supernatural. This is of course an age-old question for anthropologists of religion, and raises something I will call the 'problem of belief' (Engelke 2002, 3) . In modern society theology or religious studies are concerned with analysing different religious practices, investigating the effects religion has on the political structure of a country and translating holy texts. However, the anthropologist has a different agenda, to view a culture in its purist form and understand how and why people worship. Watanabe & Smuts paper *'Explaining religion without explaining it away'* (1999) 'illustrates how ritual in Rappaport's sense (Rappaport 1971) may indeed intensify cooperation in socially complex but non-linguistic contexts by establishing a behaviourally transparent means of certifying otherwise opaque individual intentions. Thus, not only may ritual sanctify symbolic communication, but it also may have played a crucial role in its evolution' (Watanabe and Smuts 1999, 98).

As previously addressed through the example of Evans-Prichard another problem in analysing religion is applying what we know of our own faith and presuming other faiths including those which could have existed in the Palaeolithic followed the same dogmatic traits. In archaeology this is referred to as uniformitarian assumption. Evans-Prichard (1965) insisted an atheist could not truly understand religion as they would not be able to feel or understand the power of religion within the person practicing that religion (Evans-Prichard 1965, 121). However, we can never fully understand another person's faith no matter how strong our own, just as we can never understand other people's reaction to pain or the way they view an artwork. We can however view faith bringing people together and understand the connection between practising a religion and the evolution of the social brain. This interpretation of religious

understanding is perhaps a clear example of how religion can divide as well as unify; social exclusion will be discussed later in the chapter.

Religion and art are concepts which are always going to be a point of contention during study as there is often the debate concerning how art is defined? And how can we objectively study a religion owing to the impact of religion on our society? I believe Durkheim's understanding and perception of religious belief is particularly relevant to the study of prehistory. As reflected in the views of Durkheim we cannot ever know what people during the Palaeolithic considered both art and religion but we can understand their biology. Religion and art has changed, as any major part of society does over time, yet we still have art and religion in a multitude of different forms. However, the physiology of our brain is no different from people during the Ice Age, we would certainly be able to recognise one another and perform basic functions such as to feel excitement, grief and euphoria. Therefore, the feeling of what we now term as religious, the sense of excitement in a congregation or effervescence is something we can understand about past societies. We do not necessarily require written evidence or objects to speak out to us, but simply an understanding of our own psychology in order to understand what may have been perceived and experienced in past societies.

Historically the time span of the prehistoric period has been scrutinised owing to lack of belief at the advancement of prehistoric *Homo* both in terms of cognition and the ability to adhere to religious beliefs or indeed comprehend the concept of religion or indeed religious symbolism and imagery. 'For a long time after the discovery of Palaeolithic art in Europe - that is the discovery of portable art after 1860 and that of parietal art between 1879 and 1902 - it was believed that, with the exception of a few sites in Siberia, Ice Age art did not exist elsewhere in the world, and thus represented an exclusively European phenomenon' (Bahn 2007, 3). It was not until the end of the nineteenth century that the concept of the Palaeolithic was firmly in place (Lawson 2012, 49). This considered, it is hardly surprising that an acceptance of early *Homo* having the cognitive or emotional capacity for religion is still heavily scrutinised today. One of the main indicators of Palaeolithic religion is of course symbolic art objects, these objects have been analysed not only in terms of when they were created but for what purpose. If we are to discuss the possibility of Palaeolithic religion, academics

first needed to accept that prehistoric *Homo* had the mental capacity to understand fundamental components of religion, ceremonial practices and then symbolic imagery, or as I shall refer to it Palaeolithic art. Mellars (2002) outlines the connection between tool making practices and the link this has to increased brain size and sociality.

“The advancement of tool making and the production of decorative items in Europe around 43,000 to 35,000 years ago coincided with a rise in population densities; an increased sophistication of the procurement of raw materials, including long distance trading; the emergence of musical instruments; and possibly the first burial sites” (Kyriacou 2009, 15) in (de Beaune 2009).

ii. Archaeology & Religion – Interpretation of Objects

Moving on from the concept of archaeological evidence such as burials and musical instruments and their contribution to our understanding of Palaeolithic religiosity, I will now focus on the physical (objects) to support the previous discussion of the sociological (religion). I begin with a clear example, of a statement made by the Archbishop of Canterbury, Rowan Williams in conversation with Neil MacGregor during the BBC Radio 4 adaptation of his book *A History of the World in 100 Objects* (MacGregor 2010). Williams discusses how religious and artistic ideologies can combine which supports the argument that religion and art are two sides of the same coin when it comes to a study of evidence of effervescent social behaviour.

It seems that much of the art made around the world at the time of the Ice Age did have a religious dimension, although we can only guess at any ritual use. This art is part of a tradition still very much alive today, and it's also part of an evolving religious consciousness which still shapes many human societies. Objects like this sculpture of swimming reindeer take us into the minds and imaginations of people like us - into a world unseen but understood. And I think it's that ability to see beyond the functional and the physical - to use our imaginations - that ultimately makes us modern. (Williams 2014).

Within archaeology today, metaphorical analysis of archaeological objects is significant, as archaeologists cannot always determine the exact function, or meanings,

of objects scientifically. Through an understanding of metaphor, symbolism and social cohesion archaeologists and anthropologists can often find patterns and make links between sets of objects (Gamble 2007) to infer meaning or purpose. In this section of the thesis objects take centre stage to demonstrate how an understanding of the deeper meaning and interpretation of objects supports the argument by providing evidence of an effervescent Palaeolithic religious life.

Artefacts and Society

It is evident that the forming of social bonds is crucial to our social evolution and emotional wellbeing therefore marking our place in society must always have been important (Dunbar, Gamble, and Gowlett 2010). The creation of objects in prehistory has often been considered merely practical. Objects were created which were used to hunt, prepare food and survive physically without consideration to mental development and cognitive evolution.

‘This explosion of image making coincided with a number of other developments in human technology, economy and society. New kinds of stone and bone tools and weapons, the invention of fired ceramics and weaving, a far more complex social organisation and even long- distance trade of raw materials are hallmarks of this new cultural world. This coincidence of events suggests a close evolutionary link between artistic and other forms of creativity. Indeed, there is every reason to think that material forms of symbolic representation emerged because they conferred upon humans some considerable evolutionary and adaptive advantages’ (White 2003, 8).

Creating something illustrates a connection to the environment, which can be seen through interpretation of the Swimming Reindeer (Figure 1.1), demonstrates both the animal and it’s relationship with an aquatic environment. Durkheim discusses in *The Elementary Forms of Religious Life* the use of water as a spiritual agent ‘In the course of rain-making, water is sprinkled on a sacred stone that represents the mythic heroes of the Water [sic] clan’ (Durkheim 2008, 246) The reindeer demonstrates an understanding and appreciation of ecology by the group and uses greater cognitive reasoning than a stationary painting of an animal. These objects were created with a

great deal of artistic prowess and show not only an understanding of environments but also the ability to work raw materials into a complex sculpture.

'People in our culture generally think of art as a solitary act of genius, to which the artist is driven by a uniquely human urge to "create"; and that this act of creation is a mystical leap of the imagination that fulfils the innate need to comprehend ourselves and the universe. We also tend to make a sharp distinction between "art" and "craft," which is thought to embody mere mechanical skills' (White 2003, 8).

The creator can carry the objects around offering a constant reminder of a location which perhaps had some significant meaning; the object could hold memories concerning a ceremony, function or group practice which holds dear to the rest of the group. The use of a symbolic totem is not unusual in many societies (Durkheim 2008, Evans-Pritchard 1965, Evans 1901, Evans 1931) and demonstrates a spiritual or emotional connection to a space and place in time. The object itself enables the formation of memory. This is evident in modern life, people often take trinkets away from places they want to remember, emphasised by the use of 'souvenir' or remembrance. The objects could be carried from place to place simply because the creator is proud of their work and wish to keep them or a child could have grown attached as we see in modern society with children latching onto security blankets or toys.

As with Durkheim's dichotomy of the sacred and profane, it is often easy to classify objects as one thing or another. The swimming reindeer for example could have social significance in relation to a water or reindeer clan or could demonstrate a relationship with faith 'The reindeer sculpture may be a prop, prompt or illustration of such a story used to explore and bind communities or even express faith' (Cook 2013, 270).

If humans have evolved to understand and empathise with a set of behaviours involving social bonding and group activity, having an object to represent this or play a part in the proceedings seems the next logical step. Creating a sense of environment and space in which to conduct relations can be done through the use of art, objects and even use of the natural environment. We have considered at the idea of religion with and without walls earlier in the thesis. Through analysing archaeological objects with context as a focus, we can begin to understand how the concept of environment

is linked with human relationships. This leads us to concepts surrounding forms of Palaeolithic religion comparable to Durkheim's animism, totemism and naturism. Renfrew's interpretation of the Neolithic chambered tomb of Quanterness demonstrates the sense of community and level of human relationship present throughout prehistory *'I went on to interpret it as supporting the view that the chambered cairns, like the long barrows of Wessex, provided focal points for the local communities which created them. These monuments were emblematic structures, symbolizing the existence and the land rights of the community of a whole, as well as serving as the place of burial for its members'* (Renfrew 2003, 28). If religion was practiced in a more 'Durkheimian' sense during the Palaeolithic, the landscape could have represented this sense of common 'worship', so how can the objects be interpreted and given a place within 'religious' archaeological contexts?

The Idea of Art

Renfrew makes a series of clear and thought provoking links which can relate wholly to the art objects of the Ice Age (Renfrew 2003). We have to be objective when looking at prehistoric objects, and try not to impose our personal values or understanding of the world onto the interpretation. This can be problematic when viewing objects out of context in a modern museum setting, wherein our interpretations are sometimes influenced. We also need to gain an understanding of the way the prehistoric mind would have functioned when making these objects. We do not have an artist's blog, portfolio notes or indeed the opportunity to interview the creator and ask questions about style choices, influence and so forth, however this information is still unscientific and deeply subjective as people perceive things differently and one person's rationale for creating art may be different from another's. So with that in mind how do we know what these objects were for? Or put another way does it matter what the objects were for? Should more focus be placed on the social cohesion and effervescence of society when using objects rather than composition or a modern Western notion applied to their usage? How do we begin to tackle such in-depth questions, such as how and why prehistoric people produced art, and how they viewed their environment when doing it? And what message did they want taken from it? Using examples of reindeer art, the female figurines and scrimshaw to explore Renfrew's ideas we can see Durkheimian values once again emerging from Renfrew's work, despite not being

referenced directly to Durkheim within the literature these theories can be used to support Durkheim's concept of the importance of effervescent social life.

Renfrew's work demonstrates how modern art objects can be used to exemplify the ideology of prehistoric society. When viewing a collection of Ice Age objects modern society automatically compares them to modern works of art (Cook 2013, 20) rather than a consideration of the ideological principles which went into creating the art during the Ice Age. Our modern minds have evolved to make links, solve puzzles in both everyday life and in our leisure time. We are also increasingly more emotionally 'charged' by things which look good, as a society we are becoming focussed on aesthetics, therefore deeper meaning and understanding can sometimes be missed.

Renfrew's *Figuring it Out* (2003) uses a similar ethnographic comparative method to Durkheim but rather than looking at social formation and religion, he is looking at art. Renfrew's discussion of the 1984 "Primitivism" in 20th- Century Art' exhibition curated by Braque, Max Ernst and Henry Moore (ibid., p.68) demonstrates that art taking non traditional forms, can enable it to be viewed differently and on a more complex level 'they educated the Western avant-garde in the merits of works that lay outside the European tradition of Greece and the Renaissance' (ibid., p.69). Renfrew demonstrates that art has a firm place within the archaeological record and perhaps rather than looking solely at the piece of cave art in question during analysis, we can take evidence in relation to environmental, society and cultural factors from other branches of the arts such as sculpture (Figure 2.3) or installation art (Figure 2.4).



Figure 2.3 Bronze Head of a Woman, 1931-32 by Pablo Picasso (Source: Nasher Sculpture Center 1931)

The work of Richard Long entitled the chalk line discussed by Renfrew emphasises these points once again. Long clearly shows a strong link to the environment and characterises our human position within the landscape. Prehistoric people may have created objects such as the female figurines and the swimming reindeer to do exactly the same, 'make a mark' on the environment and encapsulate the relationship between human, space and place, a type of prehistoric photograph.

'Long made a small intervention- gathering some sticks into a line or circle, or rearranging some stones upon a hillside. This was always done so discretely so that it would not interfere with the location. It was a mark a record, which would in turn be recorded by means of a photograph' (Renfrew 2003, 31).

The relationship with the natural world emphasises spirituality more than some other more prescribed elements of religion such as hymn verses which are written by people and performed at an organised ritual with a stringent religious agenda. One of the fundamental elements of Buddhism is the relationship between people and the environment; people must care for animals and the environment as they will be reincarnated as an animal back into the environment. Art may have changed through the ages incorporating different movements, styles and mediums however, the fundamental principles of art creation is encapsulated in the 'chalk line' the use of natural objects to represent the natural world symbolising mans place in the world 'Everything that Long does is the product of simple human intentionality: it records his presence and his actions. It is the very embodiment of agency' (ibid., p.34). The work

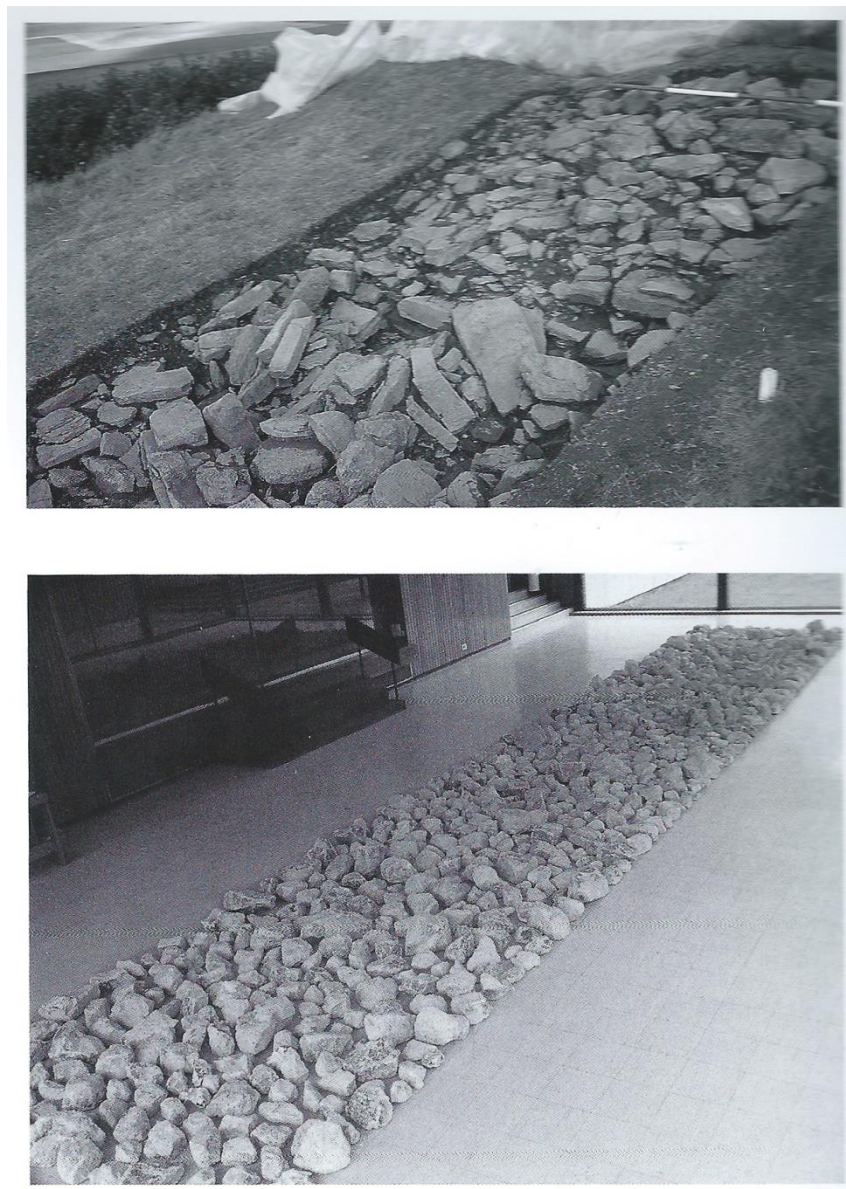


Figure 2.1 Chalk Line, 1979, by Richard Long and exhibited at the University of Southampton
(Source: Personal photograph – reproduced with permission of C Renfrew)

of Long and other artists of our time encapsulate the mindset of the prehistoric artist and the link between people and the environment. Human interaction with the environment and the act of creating in itself creates a spiritual act and in Durkheimian terms the feeling of 'effervescence' which in turn denotes one of the key principles of religion 'I was here and I did this. It may not be much, but this is what I did.' And underlying that is the implication that I was here and that I exist. Not 'Cognito, ergo sum'- 'I think therefore I am' but 'Fingo, ergo sum'- 'I create, therefore I am' (ibid., p.36).

Scrimshaw (Figure 2.5), similarly to the animal imagery previously discussed demonstrates an example of how human relationships with the environment can offer an insight into not only the mindset of prehistoric people but also into the location at the time of production. Scrimshaw is produced by both Whalers, and Inuits who use the same tools and often produce similar graphics, cribbage boards, spoons etc.



Figure 2.2 Scrimshaw, Whale's Tooth (Source: Brooklyn Museum)

However 'In spite of these similarities, there are many striking differences between the craft done on the high seas and the one done in the igloo' (Richie 1972, 35) . Like Long the work of Inuits can teach us to understand the way in which art is created in sometimes non inhabitable conditions and can allow us to recreate the artists inspiration and influences The Inuit's art was much more reminiscent of the Stone Age. Inuits were fonder of carving figures in relief or in the round than sailors were (ibid., p.35).

Personal Adornment or Plaything?

Art, as we have seen can be used to make ethnographic comparisons, demonstrate the link between the human and natural worlds however, within the discussion of prehistoric material there is often reference to the purpose of personal adornment.

Renfrew refers to the shell necklaces of the Upper Palaeolithic as 'a special kind of engagement with the material world, where the accumulation and display of desirable material goods and their conspicuous consumption become one of the motivating forces of human activity' (Renfrew 2003, 157).

When viewing these objects we cannot ever determine their meaning completely. We will never know the exact intention of the artist however, we do know that these objects reflect an engagement with the material world and that is just as exciting to neuroscientists studying human cognitive evolution as to the archaeologist or art historian. The understanding and clear knowledge of the material world shows great advances in our species (Gamble 2007), much more so than making objects for purely functional use.

The objects found at prehistoric cave sites often depict human or animal figurines. These figurines are not life size or even gigantic monumental structures but miniaturised versions of human or animal imagery. Children often create play situations of scenarios they have seen or those of fantasy, these are often recreated using small objects such as Lego, toy animals or dolls. These objects are living proof of the child's perceptive abilities and understanding of both the world around them and fictional worlds. The use of this analogy is intended to show how a child can perceive



Figure 2.3. La Minería de la Nuez (Nut mining) (Source: Santaolalla 2013)

something differently to an adult and how the representation of a scenario can be entirely different depending on the creator and the voyeur.

Modern artist Etienne Clément blends the use of landscape and human form in both typical and atypical settings 'Etienne Clément's intensely alluring but deviously complex photographic works weave these two types of play together. The formal drama of architectural photography abuts the personal and political allegories of his play-mobile-esque narratives. They jar, when Clément wants them to and then merge in a tricky fashion when he wants to entice the viewer into closer communion' (Clement 2016). The play-mobile-esque narratives and idea of the microworld representing aspects of social life can also be seen in the work of David Santaolalla in his piece nut mining (Figure 2.6) which represents miniaturisation in art form representing a political issue. As previously discussed the production of Palaeolithic art objects demonstrates a vast and complex cognitive skill set to produce. This begs the question would this level of effort been used to produce a child's plaything? Older accounts of Palaeolithic society, for example Wilson's *Prehistoric Man, researches into the origin of civilisation* (1862), makes, by modern standards, crude analogies between prehistoric society and ethnographic example. Wilson discusses the use of musical instruments, namely whistles depicting animals by the Chiriqui (Figure 2.7) and

although he states the mental characteristics of the art are similar to those of Native American art still dismisses the objects as 'little more than whistle, and may even possibly been mere children's toys' (ibid., p.107).



Figure 2.7 Chiriqui Musical Instrument (Source: Wilson 1862, 107)

Whichever way the interpretation of the object is viewed, whether a belief that the objects were for children or adults is held we can still use the work of Santaolalla to understand perspective whether than be an adult or child's. A child's sense of environment, although different from an adult, can offer an insight into how objects can be used to create a sense of scene and connection to the environment (Premack and Woodruff 1978). Sets of objects displayed in groups or within a context can often be more easily interpreted in terms of their purpose. Groups of objects such as shells can be interpreted as a necklace but a single shell offers no meaning in the archaeological record, the same can be seen with objects in the Palaeolithic, a single reindeer image can be harder to interpret than a collection of objects in situ hence an understanding of the principles of perception is relevant when viewing these objects. The concept that human perception is selective, is argued by Bloomer (1990) and White (2003). Humans have an innate ability to visualise what they want to see and indeed remember but can also alter negative images to something more welcomed, the mind can often see what it wants to see. The way in which an object is viewed is also not necessarily the way intended by the creator, we do not only put our own bias onto the interpretation of the objects but can often misunderstand why they were created.

'Westerners generally assume that the representational conventions of Western art approximate what the human eye naturally sees. For example, most people in the West

would suppose that differences in the size of objects represented in an image are perceived by all people- regardless of their cultural background- as indicating either differences in their actual size, or their relative distance from the viewer’ (White 2003, 23).

Theory of Mind

The concept of the extended mind can also be applied to an existential situation, that of the afterlife. We know from the evidence seen in Iron & Bronze Age assemblages (Cunliffe 1992, Peatfield 1992, Renfrew, Boyd, and Bronk Ramsey 2012), that the accumulation of objects as grave goods was held in high regard as the concept of an afterlife was held. We know from stone tool typology during the Palaeolithic a clear trajectory was in place from sourcing the raw material to the production, use and further adaptation of tools for purpose that a high order of intentionality was understood. The placing of flowers in the grave at Shandihar Cave and the position of the skeleton at La Chapelle-aux-Saints, France 50,000 years ago (Rendu et al. 2014) illustrates a level of understanding which previously the Neanderthals may not have been given recognition for. It is certainly true that evidence of a belief or at least comprehension of the afterlife is easier to recognise in the archaeological record during later periods in prehistory when pots were used to perhaps enshrine the remains of the dead. However, the evidence we have in both Iraq and France should not be overlooked as we have already ascertained from the material evidence we have that this level of thinking, comprehension and planning was possible during the Palaeolithic.

Dunbar (2004) discusses theory of mind in terms of order of intentionality. He believes that in order for early humans to have grasped and reaped the socio-cultural benefits of religion a third order intentionality would have been present. ‘This, [second order intentionality] is enough to explain the evolution of a religious sense to provide the cognitive underpinnings for the personal sense of religion, my own personal beliefs and transcendental experiences. However, it is still not enough to explain the communal sense of religion, the large-scale phenomena of rituals and public commitment that are so central a part of religion as we practise it’ (Dunbar 2004, 185). Using this principle Dunbar believes fourth or fifth order intentionality is required to

practise and understand the social conventions of religion “ I *suppose* [1] that you *think* [2] that I *believe* [3] that there are gods who *intend* [4] to influence our futures (... because they understand our *desires* [5] (Dunbar 2004, 185).

Not only did groups form social networks incorporating ritual and spiritual activities which by their nature more than likely generated the feeling of effervescence, but they also produced objects which represent the feelings, beliefs and actions of the group. In order for the artefacts found in the archaeological record to have any symbolic purpose or a connection to religiosity an advanced theory of mind would have been present in the brains of our prehistoric ancestors. I believe theory of mind would allow greater knowledge regarding the purpose and function of an object's meaning. The objects would have had strong significance to the people involved in the creation and use. Ice Age people would have potentially been aware of the properties of raw materials and their significance, and possessed the motor skills to create objects in an aesthetically stimulating and symbolic rather than solely a purely functional way “*The result to be obtained in preconceived or thought out before being arrived at. The craftsman knows what he wants to make before he makes it. This foreknowledge is absolutely indispensable to craft: if something; for example stainless steel, is made without such foreknowledge, the making of it is not a case of craft but an accident...If a person sets out to make a table, but conceives the table only vaguely, as somewhere between two by four feet and three by six, and between two and three feet high, and so forth, he is no craftsman*” (Collingwood 1925, 38) The way in which symbols are viewed, interpreted and understood in relation to the rest of the world or ‘extended mind’ hypothesis is a good example of a conceptual meeting point of archaeology, neuroscience and anthropology (Roepstorff 2008, Malafouris and Renfrew 2010).

The link between art and religion can be seen here through personal adornment, connection to the natural world and the placing of human remains in containers. The concept of containing the remains also demonstrates not only an understanding of the temporal nature of preservation but also the idea of a continuation of ideas or enchainment, the concept of preserving and sharing knowledge. We may not know exactly why or even how these objects were created however, we can begin to think about the cognitive processes involved in planning and creating such complex objects and ideologies. In order to understand the role of the human brain throughout human

history it is important to develop a sense of the fundamental principles of philosophy and a deeper understanding of how the mind works and indeed has always worked throughout prehistory. “Historical narrative of the twentieth century was built on a rigid Cartesian distinction between mind and body” (Smail 2007, 111). Descartes’s work discusses axioms which relate to mind and body dualism, the philosophical principle that the mind and the body are disconnected and the brain can work independently from the body. The five axioms are cited as follows

1. Completeness: Principal attributes are complete.
2. Essentiality: If a substance has properties belonging to some principal attribute, then it is essential to that substance that it has properties belonging to that attribute.
3. Uniqueness: If a thing *x* has properties belonging to a principal attribute, and then it has a part *y* which has that principal attribute as its only principal attribute.
4. Comprehensiveness: For each fundamental property of a thing, there is some principal attribute of the thing that it belongs to.
5. Exclusivity: No fundamental property belongs to more than one principal attribute. (Hawthorne 2007, 87)

The principles of human cognition are based on these Cartesian principles. The work of Descartes shows that the brain can be studied independently from the body as it works separately from the body. These Cartesian principles can also be applied to the study of objects as objects are the product of not only the physical body e.g. the use of hands to form artefacts but also the product of the mind. ‘The large human brain evolved over the past 1.7 million years to allow individuals to negotiate the escalating complexities posed by human social living. This is still what we use the brain for today— most of the time, at least. And then there are all the noncognitive features of the brain. Many of the things we do are shaped by behavioral predispositions, moods, emotions, and feelings that have a deep evolutionary history’ (Smail 2007, 113).

Symbol and Metaphor

Therefore, objects such as the swimming reindeer and Ice Age bison imagery from the same period are themselves metaphors for our relationship with the natural world. The reindeer acts as a piece of art which although not quirky, ironic or controversial like many works of art, can still speak volumes to us through the sheer thought process which went into creating something which so succinctly represents the natural world and humanities early relationship with context and space.

The advanced theory of mind hypothesis can be taken further with regards to a material object's symbolic purpose. One of the most striking differences between the religious significance of objects is demonstrated in the opposing archaeological and anthropological literature. Anthropologists such as Clifford Geertz perhaps concern themselves more with symbolic representation. One of the defining features of religion is the incorporation of a set of symbols as discussed by Asad (1983). Geertz defined symbol as a denotation of 'any object, act, event, quality or relation which serves as a vehicle for a conception- the conception is the symbol's "meaning" (Geertz 1973, 205). Whereas archaeology as a discipline concerns itself with not simply how something is represented but why and what are the implications in a wider social context. In order to begin to understand the Palaeolithic mind further investigation into the purpose of the object and the relationship its functionality allows us to understand the artefacts within a social framework. The concept of set and nets is central to Gamble's understanding of the link between sociality and objects (Gamble and Kruszynski 2009, Gamble 2007) whereby an analysis of the use of amber and shell to enchain the body and act as a tool for networking and possibly early trade exemplifies not only physical enchainment but also social enchainment through social connectivity. Gamble's 'container theory' can also be applied to the ideas put forward by Malafouris (2004) and others 'That is, they place much greater emphasis on the fact that the brain is housed in a body that is embedded in a world' (Jordan 2008, 1981).

In conclusion, the combination of both religious theory and archaeological evidence demonstrated by objects, shows that in order to understand a society as a whole an understanding of its constituent parts is necessary. Whether that be the components of the individual according to Durkheim such as animism, totemism, naturism and shamanism or part of the material record which enable an understanding of how material culture reflects the socially effervescent religious life Durkheim discusses

within *The Elementary Forms*. Through uniting aspects of current research on modern art, ethnography, psychology and studies of religion we can analyse the evidence for effervescence or religion within Palaeolithic society. Clerics, antiquated classification and simplistic research methodology make way for modern artistic interpretation. Ice Age Art at the British Museum (2013) exemplifies this shift in archaeological study of the Palaeolithic period.

Chapter 3 Methodology for A Durkheimian

Approach to the Study of Religious Objects

The previous chapter detailed the theoretical and historical background to the study of religion, specifically the concept of religiosity within the field of Palaeolithic archaeology. An outline of the way objects are interpreted and form the fabric of social life in relation to Durkheimian principles, was also outlined in Chapter Two. I have outlined some of the barriers which hindered the development of prehistoric religion as an area for academic study during the late 19th and early 20th centuries. This chapter will now develop the arguments set out in Chapter Two by introducing a new methodology to demonstrate the importance of Durkheim's theory of effervescence by plugging the gap of religiosity in Palaeolithic Archaeology.

Durkheim's discussion of effervescence in *The Elementary Forms of Religious Life* will form the basis of the argument posed in the thesis. However, in order to widen the discussion and clarify the pertinence of Durkheimian theory beyond effervescence, I shall examine throughout the discussion, the relevance of Durkheim's wide ranging work on society through analysing sociological principles (*The Rules of Sociological Method*, 1893). Through considering Durkheim's approach to topics such as the physical (*The Division of Labour in Society*, 1893) and symbolic construction of society (*On Morality and Society*, 1973, published posthumously) this approach will demonstrate that Palaeolithic Religion should be considered through a Durkheimian lens. This approach aims to supersede the overuse of the application of the term ritual to unsubstantiated evidence; often with no consideration of the meaning or importance of the acts taking place. Durkheim's discussion of effervescence demonstrates the fundamental principle that religiosity is a synonym for social cohesion and vibrancy.

'Indeed, we have seen that when collective life reaches a certain degree of intensity it awakens religious thought, because it determines a state of effervescence that changes the conditions of psychic activity' (Durkheim 2008, 317).

Durkheim's description of effervescence in relation to religiosity 'Religion emerges from the cauldron of collective effervescence and that religion is a symbol of the group's collective life' (Durkheim 2008, xx) demonstrates the link between the vivacious social buzz of society and the sacred. Through a combined analysis of Gamble's archaeological FACE model and Durkheim's theory of effervescence and by means of complex study of archaeological and ethnographic objects. I will demonstrate the fundamental principles of religion have always been present within the archaeological record.

By developing the theory of effervescence within Palaeolithic studies, we can begin to form new approaches to address lines of enquiry, such as how can the term religion be applied to the Palaeolithic when there were no recognisable religious icons, holy texts or buildings? Can Durkheim's interpretation of religion as society enable us to answer these and further questions regarding the evolution of not only art, but also religion in the Palaeolithic?

Durkheim discusses effervescence throughout the *Elementary Forms of Religious Life*, and in essence it is the overarching theme of the text. Effervescence is social life, the social cohesion of a society needs effervescence to sustain energy and continue. Durkheim's discussion of the three main components of society, totemism, animism and naturism (as previously discussed) which in turn constitute the overarching theme of effervescence which will form the basis of the forthcoming chapters. Through understanding these principles and applying them to the objects selected for analysis within the thesis, it will become clear how effervescence is created through the use of an object within a space, and how space can contribute to an object's sense of effervescence. In order to investigate an object's religiosity, an understanding of context i.e. a cave site or composition of a religious collection as part of a museum gallery, is vital in deriving meaning. The property, agency or powers of the object can also contribute to the use of space and the way in which it is classified, viewed and used, take for example the museum setting or ceremonial site. A combined approach encompassing archaeological contextual information and sociological theory enables a detailed analysis of archaeological and anthropological material.

This analysis will demonstrate that the most significant component to all religious and social activity is effervescence. Some religious activity such as private prayer conducted alone can still signify a physical connection between the person praying and the object of prayer, whether that be a sorcerer, animal or god-like figure. When analysing the objects selected in my three case studies, the objects will be reviewed in terms of their composition, use and reception. Some objects in the collection, for example the Policeman's Amulet in the Pitt River's *Small Blessings Collection* (to be discussed in Chapter Four), represents the theme of effervescence, as the object acts as a totem or symbol of a hanging, which at the time was often a group spectacle. In order to examine and question Palaeolithic religion, consideration must be given to the concepts of symbol, metaphor and reception associated with the objects.

Using Durkheim's theory of effervescence as a central theme in the analysis of the case study objects, I will argue against the contentious point which arises so often in similar studies, which is the challenge of solidify the link between prehistoric objects, whether they be from Neolithic sanctuary sites or are Ice Age art objects, without resorting to an unsupported 'ritual' explanation. This will be achieved by studying the objects in the three case study collections through an application of Durkheim's principles, to demonstrate the relevance of Durkheim's social theory to the interpretation of a range of objects. I will support this analysis by discussion of effervescence and Gamble's FACE model which will be detailed at length in this chapter.

Durkheim and The Importance of Effervescence in Society.

I will now expand and discuss the relevance of Durkheim's theory to the methodology detailed in the thesis, by further outlining the link between effervescence and the study of prehistoric religion and social relationships. Durkheim's differentiation between the profane and the sacred offers a point of reference with regards to the function of the object in a ritual or ceremonial context. Humans are ceremonial animals. Being together in a group with a general focus or reason for the gathering is a key feature of humanity, we as humans are drawn to this as we are social creatures. The enjoyment humans experience when dancing or exerting energy during celebration or worship has been examined closely in anthropology 'Our love of performance and co-ordinated activity rewards us chemically through opiate surges

and materially through our association with others' (James 2003) suggests Gamble in his chapter *Durkheim and the Primitive Mind* in (Hausner 2013, 136). Developments in modern neuroscience have also enabled us to understand this type of human emotion especially the feeling of euphoria when stimulated by opiates or endorphins. This avenue of psychological research enables the prehistoric archaeologist to perhaps understand why 'religion as effervescence' as Durkheim describes, is so crucial to our cognitive evolution and social history.

Buehler's work *'The Twenty-first Century Study of Collective Effervescence: Expanding the Context of Fieldwork'* details the notion of altered states of consciousness or (ASC) which demonstrates that practical, scientific analysis of effervescent cohesion is required, as the archaic armchair anthropologist cannot take us any further in arguing for evidence of religiosity and group cohesion in past societies (Buehler 2012, 79). We are now able to address taboos and engage with aspects of society such as hallucinogenic trance states and religious practices which would have historically been inaccessible. Progressive developments within the scientific and anthropological community regarding effervescence have given weight to the argument surrounding its relevance in Palaeolithic study.

Durkheim's theory of effervescence can enable us to understand how religion emerged, and how ceremonial and ritual acts evoked such emotion within Palaeolithic communities. Other than making people feel euphoric and connected spiritually to the landscape or totemic figures, what evolutionary advantage did religious congregation give us? The sense of belonging and communality does not only relate to the psychopharmacological factors such as the production of opiates but also enhances mental stability and one's ability to cope with stress occurrences in life (Dunbar 2004, 177). Belonging to a group gives us a sense of power which is not only demonstrated within the group, but the group also gives energy to the individual to act as a driving force, this concept has been explored by Severin Fowles.

The discussion by Severin Fowles in *'The Archaeology of Doings'* on Durkheim's understanding of effervescence and social mechanisms captures the rationale behind the methodology which I will apply to the datasets within each case study. Historically, archaeologists have been concerned with concepts which according to Fowles are

categorised as rational, i.e. objects which support economic or subsistence practices. Anything else which cannot be explained is often cast into another group which is usually entitled 'ritual'.

'The unpleasant reality is that when we as archaeologists- particular, Prehistoric archaeologists- write about religion, we still tend to fall back on some core notion of the irrational' (Fowles 2013, 9).

The Archaeology of Doings, investigates the workings or 'doings' in Pueblo society, and supports the notion that religion is a part of social life for both the group and individual and not merely a prescriptive or limited section of society, which should be used by Prehistorians or to explain the unexplainable. The work of Durkheim and Fowles offers an insight into why understanding human behaviour should not be overlooked when interpreting objects. When analysing collections such as those used in the forthcoming case studies within the thesis, the same methodological approach will be taken as if it were an archaeological site being scrutinised, context is important, along with an understanding of religion as society. An object cannot be studied effectively without consideration of context within archaeology. Durkheim and Fowles both offer a sociological approach to religion as social context, religion acts as a synonym for effervescent society.

Forms of religion, modes of expression and historical contexts were discussed in relation to the Palaeolithic in Chapter Two, outlining the problems in both the understanding and interpretation of what is essentially one of the most powerful and controversial topics for discussion to date: what is religion and when did it begin?. Fowles work gives background to the research question posed in this thesis 'How can the work of sociologists such as Durkheim open our eyes to religion in the Palaeolithic? And why did his findings go unrecognised within archaeology for so long? This is primarily because each movement within sociology and anthropology (particularly during earlier pioneering studies) sets out with an agenda, perhaps political or moral, either for the author or reader. Breaking through this agenda to open up different levels of meaning is commonplace within academia today but during the time of Durkheim's work many preconceived notions of religion were fixed and difficult to argue or dispute.

Durkheim's work on effervescence is often interpreted from a secularist viewpoint of religion as merely a social grouping, a collective spirit or ritual affair. However, Durkheim, a man of Jewish faith would himself have understood the emotion connected with the power of protection from the group or indeed a higher being protecting the unit (ibid., p.140). Darwin himself as discussed in the previous chapter was a student of Theology, which sparked an interest in the connection between humans and the natural world. We can draw from this that a wider cross discipline viewpoint needs to be applied to the study of religion. The model I am presenting in the thesis offers a focussed multidisciplinary viewpoint. Similarly to the work of Fowles which demonstrates components of anthropological, theological and sociological theory must all be considered to form a balanced argument to answer the questions posed in this thesis.

Fowles discusses at length the basic level of interpretation which is often given to Durkheim's explanation of effervescence 'the force which binds the collective' (Fowles 2013, 141). However, Fowles interprets Durkheim's methodology as more than just applicable to the collective as a whole but also considers the individual in part 'Power bubbles upwards... from groups to individuals... the sense they are simultaneously unique agents and also parts of a larger social whole- an oversupply of force' (ibid., p.141). Effervescence is a concept which must be considered in both the ceremonial and more solitary acts of Palaeolithic religion.

The term '*Archaeology of Doings*' is interesting as it truly encompasses the Durkheimian theory that religion is a social action, a doing, rather than terming it religion which provides the mind with a preconceived notion of what religion is, as discussed in the previous chapter. The anthropological research conducted by Whitehouse, detailed in Chapter Two, demonstrates the problems which arise in the study of religion if it is considered using a trait list approach, and if like effervescence it is only interpreted in specific ways. Fowles discusses in his work the issues which arise from earlier debates of definitions of religion (ibid., p.17). Earlier comparisons were made between religion and magic, science and politics with no consideration given to aspects such as effervescence. Anthropologists were more concerned with finding the definition of 'true religion' in a particular place and time which as I will argue in this thesis cannot be done from one academic viewpoint alone.

Effervescence itself is an emotion or 'doing' which is difficult to document in the archaeological record. Performance (which could be termed as effervescence) as an art form is an area of enquiry within the Palaeolithic which we will never be able to definitively acknowledge, as dance and ceremonial performance cannot be determined by, for instance, skeletal evidence. Statements about ritual objects lacking any solid evidence are no longer considered valid within the archaeological community. However, performance art does not have to be about using the object for a ceremony or as a spiritual totem in the traditional sense of worship or prayer. Who is to say that the act in itself of creating the object, showing it to fellow humans, gaining respect and perhaps even applause for their work does not produce the effervescence we experience from dance or socialising with other humans? The artefacts found at cave sites do not need to directly replicate what we understand to be a musical instrument used in an effervescent display, showing all the features we in Western society know to be evident in musical instruments such as strings, keys and songs with lyrics. Dancing to create a sense of display is another example of effervescence in the Palaeolithic, considering humans have the ability to dance and create music as a way of attracting a mate and creating entertainment is not an unfounded concept to be placed early in the human story (Mithen 2006). We must remember that music can be made by humans alone with no object present at all, using only our vocal cords or chests as a drum are just two examples (Morley 2013). The cave sites in which many Ice Age objects have been found offer very little direct evidence from music making (perhaps an occasional flute or pipe) (Conard, Malina, and Munzel 2009). Leading me to believe that like modern artists today the process of creation and the environment in which they create offers a sense of effervescence in itself, a connection with a group or deeper spiritual being. There is evidence of painted stalagmites being struck at cave sites in Germany, which depict human ceremonial interaction with the natural space around them (Mithen 2006, 270). Music making however basic we consider it, was a crucial part of the social world of early *Homo Sapiens*, not only used to establish a sense of self and place within a community but also form social bonds and relationships.

Durkheim and Communitas

The argument that music and ceremonial performance was evident during the Palaeolithic leads on to the discussion of communal gatherings and their importance to our earliest ancestors. Victor Turner, an anthropologist and also an advocate for the notion that religion is a way of socialising communally, sharing sacred bonds and knowledge, coined the phrase 'Communitas.' This explains the feeling of social unity when becoming part of a congregation or 'ritual' practice 'In particular, there is a link between Durkheim's treatment of ritual and his notion of collective effervescence, and Turner's theories of Communitas, a social process. (Olaveson 2001, 89). Turner's work also focuses on ritual in terms of communal actions which stimulate senses 'Ritual to Turner is the 'concentration of custom' (ibid., p.26) it is the place where a society's values, norms, and deep knowledge of itself are reaffirmed and sometimes, created' (ibid., p.93). Many have termed Durkheim's work as one of the pivotal texts in understanding the fundamental elements of human faith and engagement with their own social world through their own beliefs, morals and comprehension of the word religion 'It is our argument that *The Elementary Forms* provides a multidimensional approach towards morality, by understanding the construction of moral orders as mediated by 'collectivities' of embodied individuals both cognitively and emotionally engaged with their social world' (Shilling and Mellor 1998, 194). Both Durkheim and Turner understood religion as something which is real rather than supernatural. They concern their research with the impact of religion on social life and the effects this can have both mentally, in terms of stimulus, opiate production and more physically, the formation of new bonds, social groups, trust and cooperation.

Durkheim's work on effervescence has enabled us to understand the physical effect of religion on some groups, once we can understand the physical and emotional side of religion we can then understand how religion enabled our ancestors to progress to the next level of sociality.

'The effervescence often becomes so intense that it leads to unpredictable behaviour; the passions unleashed are so impetuous they cannot be contained. The ordinary conditions of life are set aside so definitively and so consciously that people feel the need to put themselves above and beyond customary morality' (Durkheim 2008, 163).

Durkheim and the Social Brain.

Earlier studies of religion in anthropology such as those by Evans-Pritchard contradicted the idea that acts similar to those described by Durkheim's term effervescence could be termed religious, owing to anthropological and religious stances popular at the time. As touched upon earlier within the thesis, Evans-Pritchard was of the opinion that religion, in the prescriptive or traditional sense should be studied by someone of faith rather than a 'non believer' or atheist as they are the only people capable of fully understanding the 'inner self' associated with religious life 'If religion is essentially within the inner life it follows that it can only be truly grasped from within. But beyond a doubt this can be better done by one in whose inward consciousness an experience of religion plays a part' (Kunin and Miles-Watson 2006, 205). This is a case in point demonstrating how anthropologists previously applied their own moral, social and spiritual understanding to the lives of the people they were studying. The Durkheimian approach if applied to the study of all religion allows more fluidity in the interpretation of what constitutes religious behaviour. Durkheim's 'religion as social life' approach can lead to greater comprehension of what religion means in Palaeolithic society generally. If we understand how religion can play a part in life, its function, purpose, design, rationale and reasoning, we can begin to understand how it could have enhanced the lives of people in the Palaeolithic through social cohesion and coalition.

Forming coalitions is an essential part of human life in any modern society, and as Durkheim has emphasised religion allows bonds and social networks to be formed. Bloch's research takes this point further by discussing the transactional social dominance achieved in a group by Machiavellian politicking, manipulation, assertions and defeats, and the transcendental social, which is the essentialisation of roles and groups which are not dependant on the features of the transactional social (Bloch 2008, 2056). Human organisation, especially that of a spiritual nature, can exploit and develop both types of social relationships. Durkheim stressed that human sociality is thus double, it has its transactional elements and transcendental elements. Chimpanzee sociality by contrast is single because the transcendental social does not exist among these primates (ibid., p.2057). Bloch's transcendental network hypothesis can also include 'dead ancestors and gods as well as living role holders'. The constituent parts of religion such as the afterlife and the presence of spiritual beings

are crucial to the formation of present social societies and coalition formation. Belief in the afterlife and continual worship to ancestral deities and figures demonstrates how religion contributes to the common functionalist anthropological approach which encompasses the theory that religious beliefs and rituals are useful in governing and regulating various aspects of the social system. Understanding a concept such as an afterlife demonstrates not only evidence of the transcendental social but also a desire to continue being a community after present life.

Gamble's views on the link between cognition, environment, and social cohesion such as those discussed in the Social Brain hypothesis demonstrate the clear need for a link between archaeology and Durkheimian perspective in order to fully understand the connection between human thought, creativity and physical archaeological evidence. Gamble has referred to the need for a Durkheimian viewpoint in archaeology in his recent publication, *Durkheim and the Primitive Mind* in (Hausner 2013). When discussing Foley and Lahr's views on the evolution of culture it is obvious, as with so much of the literature on the Palaeolithic, description is provided but links are not always made between the why and how of certain cognitive traits and functions.

'General proposition that 'human culture, as communities of individuals form when boundaries begin to occur within such communities, and when, through both adaptive and neural mechanisms, the traits of each community- from language to decoration to technology begin to diverge' (Gamble 2013, 129).

Gamble's response highlights the need for a more explanatory stance to be taken when making statements about formation of culture and evolution of society 'These accounts do not, however, relate the sense of collective action and imaginative capacity that brings people, things and landscapes into relation with each other. These archaeological cultures are not societies in Durkheim's sense. Glimpses in the literature are rare and apologetic because the authors know they are straying from the rational description of evidence' (Gamble 2013, 129).

Much of Gamble's work is concerned with taking stratified data and applying a new perspective which combines disciplines, ideology and in turn offers depth to the data. A example of this is expressed through Gamble's analysis of Lane-Fox's (aka. Pitt River's) interpretation of the strata of the mind 'For Lane-Fox there are three strata to

the mind: (1) Primitives (2) children, women and workers (3) socially dominant men like himself' (Gamble 2013, 131). Lane-Fox like Durkheim does classify by using categories of 'people' to explain the progression from simple to complex however, Durkheim dismisses rational and empirical views and believes a viewpoint focussing on social cooperation rather than hierarchy, should be taken in order to fully understand religious behaviour and culture.

Dunbar, Gamble and Gowlett (2010) progress the notion of the stratified brain further in their work *Social Brain Distributed Mind*. Moving from the simple stratification system of the mind documented by Lane-Fox, Dunbar, Gamble & Gowlett compiled the hypothesis aptly named 'theory of mind' which is discussed in detail earlier in the thesis. In short, theory of mind clearly examines the thought processes involved from the basic notion of recognising oneself right through to the complex 'Ego believes that the group understands that another person recognises Ego's own belief states' (Gamble 2013, 137). This theory can also be applied when analysing objects, as when creating an object: an advanced theory of mind demonstrates an intended purpose and interpretation of the object.

The work of Dunbar *et al* is paramount in understanding the concept of our innate human nature in evolutionary anthropology. An understanding of how our earliest ancestors engaged in socially cohesive activity is vital if we are to apply Durkheim's theory of effervescence to the analysis of Palaeolithic religion.

Religion as Social Life

As discussed, Durkheim's theory of religion being synonymous with the effervescent social life is the overarching theme of the thesis. Without society we cannot have religion and without religion (in various forms) can there be societies? As detailed in Chapter Two religion has underpinned social, economic and political histories since their origin. Society and religion have been studied at length, mostly by anthropologists, philosophers and sociologists rather than archaeologists. Dickson's analysis summarises earlier interpretations of religion as a social component. Dickson outlines that the way religion has been historically viewed in academic research depends largely on whether one takes a Marxist, functionalist or realist approach to

the purpose of religion in society. Marxists dismiss religion as an opiate to mask problems in society. Realists of a functional persuasion focus on religion in terms of societal function such as production, social and economic factors. Clifford Geertz supports the idealist definition that religion is a mental template from which ongoing behaviour is derived (Dickson 1990, 6-7).

Dickson later goes on to discuss the need for another, Durkheimian, approach. Dickson quotes Durkheim's definition of religion as 'a unified system of beliefs and practices relative to sacred things, that is to say, things set apart and forbidden-beliefs and practices which unite into one single moral community called a Church, all those who adhere to them' (Dickson 1990, 7-8). Using this interpretation of religion it is clear to see that religion in these terms does not offer restricted barriers when interpreting evidence which burdened archaeologists in the past, but opens up a new way of viewing religion as community, a central part of Palaeolithic society.

Alongside work on the effervescent effects of social cohesion, and the benefits of communities both socially, and cognitively; Durkheim's work on morality and the collective good is evidenced here to strengthen the discussion of religion as a key part of human identity and interaction. Durkheim wanted to study society in a pragmatic, scientific way, this can be seen through the use of the term 'Social facts' which are 'detached from the conscious beings who form their own mental representations of them' (Bowring 2016, 22). Durkheim's 'Social facts' theory is a way to not only classify society but also keep it in order, similarly to the wider concept of religion generally.

'The function of social facts is thus to hold the anti-social tendencies of the individual in check so as to maintain social order. This has been called Durkheim's 'container' model of society. 'Such is any container distinguished from the things it contains' (Stone and Farberman 1967, 150).

Durkheim's classificatory methods can be seen here beyond the sacred/profane dichotomy. Durkheim's discussion of the sense of moral authority enables us to see how he grouped and analysed society based on traits such as good and evil which form the basis for many religious movements 'It is not 'physical constraint', but rather 'moral authority', which is the 'essence of social life' (Durkheim 2008, 156).

Social exclusion

To fully argue the validity of Durkheim's themes of effervescence and social cohesion to the study of Palaeolithic religion and society we must also consider the opposing view of social exclusion. Why do we as modern humans have a need to be social? And why is this, as we have seen, perhaps the most fundamental part of human life?

When beginning to unravel the human mind in terms of our inbuilt mechanism to form social relationships we need to ask why this cognitive device exists. Within the fields of archaeology and anthropology much has been written on social bonding, social coalition and networks (Dunbar, Gamble, and Gowlett 2010, Gamble, Gowlett, and Dunbar 2014, Hill and Dunbar 2003, Dunbar 2004). However, in order to fully understand the human mind in terms of religiosity it is important to understand why humans work better in groups and feel the need for social inclusion. Involvement in social groups and activities whether religious, sporting or participation in social media are an important part of our social world. A sense of belonging and popularity are crucial to our survival as social creatures. The need for social acceptance could come from our need to be liked and desired in order to find a mate or be part of a successful hunting group with access to the best food resources. The feeling of rejection caused by social exclusion has also been compared to the same neurological responses as physical pain 'Inclusion in social groups has been a key to survival for social animals deep into the past, we propose that threats to one's social connections are processed at a basic level as a severe threat to one's safety' (Macdonald and Leary 2005, 202).

Through creating these relationships we are bonding with people not only for resources, breeding purpose or pleasure, but a sense of personal belonging or value. The forming of social groups through what could be termed religious activity according to Durkheim, shows a shift from forming coalitions purely for functional purposes but also in relation to spirituality. Spirituality and the sense of belonging to a group with shared beliefs and practices could have enhanced our evolutionary development not through accumulation of prestige, wealth and networking but also through the physical need for being in groups and relating to others. We can see throughout human evolution that the notion of religion was focussed more around the idea of a god or spiritual being. From what we now know about our neural receptors and the

physical pain felt through the loss of a human being or exclusion from groups could this extend to the human need for a 'god' figure to fill a void, as is echoed by the common themes in Christian doctrine that even if we are physically alone in the world 'god loves us', we are all 'god's children'. The physical pain experienced through loss or feeling alone in the world, emphasises the importance of social bonding to us as a species 'Social pain is analogous in its neurocognitive function to physical pain' (Eisenberger, Lieberman, and Williams 2003, 292).

We know that the feeling of social attachment can spark the feeling of effervescence and excitement, but the fact that social exclusion can cause pain, made it increasingly important for humans to evolve into social beings with social brains. The evolution of cognitive talents such as the ability to produce aesthetically appealing objects does appear to have the potential to have provided an evolutionary advantage. So, the creation of objects or symbols to show belonging to a certain group or 'religion' would have been crucial in forming human identity through social bonding, networking and the formation of socially stratified societies.

It is evident how crucial context is, not only within historical study, but at a time when views about the world were shaping so many facets of human life. The early excavations in the Dordogne shaped the way people viewed the Palaeolithic as the excavations were the first insight into material which would lead to redating and rethinking our human story, both in terms of material culture and cognitive development. Context is vital when building a picture of the past, as it allows reason and sometimes justification for the archaeology theory which follows.

Using sociological theory from scholars such as Durkheim within a discussion of context enables a broader picture of some of the key themes within Palaeolithic research, namely the social brain and social cohesion; these are central themes within my research. Evidencing the initial contexts in which the material for analysis originated provides an understanding of Palaeolithic society. In order to understand an object's true meaning it is vital to understand its origin.

A new approach to the study of Palaeolithic religion.

Durkheim's theory of effervescence and social cohesion has offered a new theoretical model by which to understand the concept of religion in the Palaeolithic. However, in order to examine the concept of the sociality of religion further I will now outline the second theoretical model I will apply to the dataset: Gamble's FACE theory. This theory develops further the fundamental principles of social human life by categorising social actions. This categorisation, alongside Durkheim's theory of effervescence will form the analytical basis of my research and will be applied to the individual objects selected within each case study.

Fragmentation, Accumulation, Consume and Enchainment (FACE)

Gamble's FACE theory was selected as part of my broader research methodology, as a framework in which to apply and discuss the objects in a dataset. Using this model, each component, Fragmentation, Accumulation, Consume and Enchainment can be applied to the selected artefact to emphasise the physical, metaphorical and symbolic aspects of religious life. Gamble also pioneered the theory 'sets and nets' (Gamble and Porr 2005) which allows us to further understand the fragmentation and enchainment aspects of FACE. Gamble's sets and nets model exemplifies the previous discussion of social cohesion and exclusion. The coming together and parting of components within a society is a vital concept if we are to understand the basis for Palaeolithic religion.

Throughout the discussion of FACE within each data chapter I will refer to definitions outlined in (Appendix II). I have differentiated in the table the physical and symbolic associations and given examples for each. Religion as we have seen throughout the literature review cannot be defined purely based on systematic and practical groupings and categories, it cannot be firmly dated or studied using a uniformitarian approach. In order to truly understand religion, a symbolic framework needs to be applied in partnership with more rigid classificatory methods. I have chosen to use the selected manifestations of FACE as a framework as these were examples most prominent over a wide range of archaeological and anthropological literature. The Durkheimian themes discussed previously will facilitate a wider discussion of the relevance of the objects and context in relation to the study of religion.

The FACE methodology set out to answer the questions around how archaeological evidence is patterned. What links can we make between time, space and an

engagement with material culture from the Upper Palaeolithic onwards? In order to fully comprehend how these objects were used to create social meaning and contribute to the concept of effervescence in the Palaeolithic, it is crucial to understand (along with contextual information) not only their construction method and use, but also metaphorical significance. I will now examine each aspect of the FACE model in turn.

Fragmentation is a fundamental aspect when considering objects in the wider context of religious social life. If an object is fragmented, as with society, does it still have the same meaning and significance? When analysing the objects contained within the three datasets I will consider whether the object is representative of a part or whole. Would the object still have the same meaning out of context or if fragmented in some way? Gamble discussed the concept of fragmentation in terms of social actions 'The terms fragmentation and consumption provide connections between people in networks of relationship' (Gamble 2007, 136). Gamble's work on fragmentation is also of interest when considering shared experience. It is highly likely that fragmentation occurred in the Palaeolithic in order to promote sharing and social interaction, especially in the context of butchery sites. An in-depth discussion of fragmentation in the Palaeolithic will be discussed using two heavily substantiated case studies, The Pavlov 'Venuses' (Verpoorte 2000, Farbstein et al. 2012b) and the Lion man of Hohlenstein Stadel (Cook 2013, Kind et al. 2014, Hahn 1970).

The concept of fragmentation is crucial when evaluating how groups interact and behave. When analysing the objects within the datasets the theme of fragmentation will be just as relevant as enchainment when discussing social groups. The link between fragmentation and enchainment has been introduced and recognised as concepts within archaeological literature (Brittain and Harris 2010). Fragmentation and enchainment are concepts within this methodology which often occur together when discussing themes relating to social systems. Chapman and Gaydarska 'explicitly recognise, the connection between enchainment and fragmentation emerges through social practice, and the challenge faced by archaeologists 'is to refine the links between persons and things for each specific cultural context' (Chapman and Gaydarska 2007, 203, in Brittain and Harris 2010, 582). In conjunction with cultural context, semantics and perspective also play a part in the interpretation of whether

something is accumulated/enchainment or fragmented. In some cases for example rosary beads, an understanding of whether we are viewing part or whole, or applying the concept of set or net is required. Brittain and Harris state 'the aim must be to avoid turning fragmentation into a black box term, in which it is both process and explanation' (2010, 589). This can be achieved through an understanding of Gamble's sets and nets model which demonstrates not only the place of objects within a context but also the links between object, environment and personhood.

Gamble's theory of sets and nets considers Chapman's theory of physical fragmentation in the archaeological record. In Chapman's theory the physical act of butchery is used as a metaphor for sets and nets within social practice in the Palaeolithic (Gamble 2007, 163).

'Ever since the butchering of dead animal, whether killed by humans or by animal predators, became a common Palaeolithic practice, it is possible to argue that the fragmentation of a carcass could have acted as an analogy for enchained human relations at an early stage of human development. The division of a carcass of a hunted animal provides an archetypal instance of a fractal resource, where each portion carries its own value as well as the symbolic value of the whole animal and the successful hunt' (Chapman 2000, 40).

Accumulation, is described by Gamble as: 'relations achieved by production and reproduction' (Gamble 2007, 137). To accumulate in the context of this thesis is primarily concerned with the accumulation of objects or people with a social or religious significance. The accumulation of sets of objects offering a power, totem or protection can be discussed according to Gamble's model. Following on from this interpretation of accumulation widespread worship of specific Saints could also be included using the sets and nets model. In this respect accumulation is termed as an group of people following a uniform concept which has been accumulated within a set of objects distributed globally each with the same message to convey. A group of people coming together in Durkheim's metaphorical effervescent 'church' could be termed as accumulation. Analysis of how sets of objects came together to form part of the case study collections will be undertaken. An area for consideration within the thesis is does accumulation at this level offer any information in terms of the preferred

function and meaning of the object at the time of use? In order to present different dimensions to the thesis I will discuss both the physical act of accumulation alongside the metaphorical or symbolic examples.

Place is also of great significance when analysing recurrent features relating to the theory of accumulation. A sanctuary or cave site houses the accumulation of not only the objects being discussed but also the people using them. Accumulation could be considered in itself a metaphor for effervescence. Throughout the discussion of each dataset I will discuss the difficulties of applying frameworks without sufficient context, or indeed applying frameworks which employ more symbolic rather than physical concepts. Despite the difficulties here, accumulation should be explored beyond the physical (deposition, organisation, placement) in order to enable a broader interpretation as to why people throughout human history have felt the need to acquire, use and display objects. This can be seen in the work of Gamble and others 'Gamble observes the creation of 'nets' of distributed fragments, and their accumulation into 'sets', and he argues that this is to be expected in 'all hominin societies' (2007, 144, Knappett 2006, in Brittain and Harris 2010, 583).

Consumption is a theme which is commonplace within archaeology, most however will think of the consumption of food during ritual feasting. Consumption in relation to the thesis is concerned with both themes which are present in the work of Gamble and Frank Trentmann (2016).

Gamble terms consumption as 'to embody for the purposes of creating relationships either through accumulation or enchainment' (Gamble 2007, 137). Whereas Trentmann quotes 'the acquisition, flow and use of things- in short, consumption- has become a defining feature of our lives' (Trentmann 2016, 1). The flow and use of things will be a recurrent theme when addressing the case study material. In order to fully support the argument that Durkheim's theory of effervescence has significance to the study of past societies, a consideration of the way objects flow in terms of their production and life cycle as objects is crucial in our understanding of the object's significance.

Consumption can also relate to the object being part of a consumer society. I am not suggesting that Palaeolithic societies were engaged in a mass market however, the

value, worth and desirability of objects may resemble similar, recognisable features of our own society. Consumer behaviour today demonstrates status, wealth and in some respects power. My analysis will not be able to determine exact emotional or financial implications which we can attribute to modern consumerism. However, consideration can be given to the idea of communal gift and exchange networks which are essential to archaeology. Marcel Mauss, nephew of Durkheim, echoes the view that objects are and always have been a key component of social function. This is explained in his 1954 work *The Gift* 'In the systems of the past we do not find simple exchange of goods, wealth and produce through markets established among individuals. For it is groups not individuals which carry on exchange' (Mauss 2011, 3). Trentmann discusses two main processes with regards to the concept of consumption 'One is how institutions and ideas shaped consumption over time; the other is how consumption, in turn, transformed power, social relations and value systems' (2016, 6).

The concept of consumption is perhaps one of the most complex aspects of FACE analysis as too often consumption is seen as an end point in archaeology, and frequently referred to in the discussions of dietary habits within the archaeological record. Mullins explores the connection between consumption and the flow of goods throughout the social world (Mullins 2011, 134). This approach combined with an examination of methods of acquisition, construction/assembly and use will provide a full and varied analysis of the use and purpose of objects.

The social can also be determined by quantifiable data and such discussions of symbolism and metaphorical analysis should not be omitted from archaeological interpretation. The work of Michael Dietler discusses four fundamental principles relating to consumption 'context of consumption (i.e., where objects are found, the contexts in which they are recovered); patterns of association (i.e., goods associated with each other; relative quantitative representation within sites and across regions; and spatial distribution of specific goods (i.e., examining their distribution patterns across space) (2005, 57). The concepts discussed here by Dietler can also strengthen dialogue around accumulation and enchainment. As discussed consumption is often described as a process rather than a destination for objects.

Enchainment can refer to both the chain of social links made through the use and exchange of the objects (Gamble 2007, 137) and the chain of events or processes (*chaîne opératoire*) involved in creating the object. The objects chosen for analysis within the datasets have been selected owing to their aesthetic and functional attributes alongside the historical narrative which accompanies them. In order to understand a chain of events in terms of production, use and ownership in turn lends itself to the creation of an object's history. Understanding how an object has been understood and used in the past will offer new interpretation to the study of religiosity and sociality, which I will then combine with current Palaeolithic research to deduce reoccurring features which are commonplace in religion since its origins- which I interpret to be in the Palaeolithic.

Fowles' discussion of Durkheim's 'Growing avalanche of collective interactions' (Fowles 2013, 140) also resounds with the theme of enchainment. A collective or expanding group is often made through relationships, trade links and social interaction. Through analysing the object's route into the collections, conclusions can be made about their place in society.

Gosden has also discussed the pertinence of enchainment as a concept within material culture analysis. Fragmentation and accumulation can be firmly linked to enchainment, which can be seen through the process of creation initially and subsequently throughout an objects lifecycle people and materials bring out each other's character through 'webs of connection' in particular cultural contexts (Gosden 2009, in Brittain and Harris 2010, 589).

Connection of parts to form a whole (as discussed previously with emphasis on Gamble : 2007) can relate to discussion in archaeology beyond solely ceramic analysis but also support wider discussion of social networks. Gaydarska states that 'Enchainment is the best, and sometimes the only, explanation for deliberate fragmentation' (2007, 188, in Brittain and Harris 2010, 585). Deliberate fragmentation will be discussed at length within the datasets, this concept is one which spans the entire chronology of the data beginning in the Palaeolithic with firing and perhaps intentional exploding of female figures (Farbstein et al. 2012b, Verpoorte 2000).

Enchainment must also be examined beyond the scope of archaeology as a discussion of religion within this context is not merely concerned with the construction of objects and amulets but the symbolic representations they hold. The *Small Blessing's* data set ranges in themes and ideologies however, many of these themes have common roots, which can be extrapolated through discussion of accumulation and enchainment. Examples such as the Bloodstone of Morocco demonstrate how important the body is as a physical system (flow of blood, individual organs/bones as part of a wider system or construct). This can be seen through the symbolism of blood as a means to enchain (transfer to another), consume (physically ingest or receive as part of a transfer) or accumulate (blend two concepts, blood and stone into one main object 'bloodstone'). Floyd- Wilson and Sullivan (2007) discuss the concept of external flow and forces in relation to the body that stem from the Medieval period into the Early Modern literature.

As is evident from the wide scope of FACE theory a solid overarching theoretical framework is needed to bring together the contextual data which historical and archaeological sources provide. Durkheim's work on the organisation of society provides foundations on which to base more in-depth analysis of objects. As previously stated Gamble has referred to the need for a Durkheimian viewpoint in archaeology in his recent publication, *Durkheim and the Primitive Mind*. Gamble's response to the value of Durkheimian perspective in archaeology highlights the need for a more explanatory stance to be taken when making statements about formation of culture and evolution of society 'These accounts do not, however, relate the sense of collective action and imaginative capacity that brings people, things and landscapes into relation with each other. These archaeological cultures are not societies in Durkheim's sense. Glimpses in the literature are rare and apologetic because the authors know they are straying from the rational description of evidence' (Gamble 2013, 129). Much of Gamble's work is concerned with taking stratified data and applying a new perspective which combines disciplines, ideology and in turn offers depth to the data.

Symbol and Metaphor

In order to combine the work of Durkheim and Gamble an understanding of symbolism and metaphor requires discussion. As previously mentioned a merely physical or pragmatic analysis of Gamble's FACE concepts will provide limited discussion of the scope of the material. The de Mortillet Collection in particular will benefit from a wider discussion as the contextual information is not as rich as that of the Palaeolithic and Minoan material.

The way in which objects were used and displayed is often evident within an archaeological context. This can lead to a greater understanding of how the object was intended to be understood and offers an insight not only into the Palaeolithic world but the mind of Palaeolithic people.

As previously discussed there are distinctions between with the way in which the disciplines of archaeology and anthropology have evolved. Anthropology is concerned with the social element of humanity, interaction, hierarchy and structure and archaeology, with the material remains which give evidence concerning past societies relationship with the world. This is also evident in the way in which symbolic analysis (Geertz 1973) applies to the study of anthropology, the labelling of an object, ritual or group of people in a wider context and the more detailed metaphoric approach (Gamble 2007) which is applied to archaeology. Symbols are a crucial point of reference when considering Palaeolithic religion as they are the initial point of reference on which to develop meaning and function. Symbolism however, cannot always give answers as the reader cannot always apply meaning to a symbol without its context or purpose being revealed 'Symbols only function as such when both a writer and a reader are in accord. In archaeology, one tends to focus on the writer' (Pettitt 2011b, 145).

An understanding of metaphor as seen in the work of Gamble (2007) is crucial in supporting the analysis of the data presented in the thesis. A symbol or sign simply offers an image, an object with which to place into the world, a metaphor however, gives a context 'Metaphor opens out the possibility that some of the properties of an object may be given a new status and meaning in language' (Tilley 1991, 123). The use of metaphor can also create the 'universal grammar' (Alcorta 2006, Bloom 2006,

Bulbulia 2005) for religion as it puts the objects in context. Words are less meaningful placed outside the context of a sentence.

Material engagement theory (MET) a subject within the research field of 'Neuroarchaeology' enables us as social scientists to make sense of objects, art and their purpose within the evolution of humanity which was introduced in Chapter Two of the thesis (Malafouris and Renfrew 2010). Alfred Gell's work on object and agency (Gell 1998), although a pinnacle work in the field of anthropology fails to consider the links between mind, consciousness and material culture. Early anthropological and archaeological studies bring about the animate character of a profane artefact and in helping us understand 'what objects want' (Gosden 2005). Using Material engagement theory a vital connection between brain, mind, and body can be formed enabling a greater understanding of the purpose of these objects to prehistoric people and in turn allow an insight into Palaeolithic society.

Using Durkheim's theory of effervescence along with Gamble's work on symbol and metaphor, artefacts which were previously understood as religious in the traditional sense of the term adopting classical ideology can now be interpreted within a wider context, in terms of sociability which demonstrates the evolution of culture. The sites of La Chapelle-aux Saints, a Neanderthal burial site dated to between 40,000-60,000 years ago and the double burial site at Sungir, Russia dated between 23,000 and 27,000 years ago, discussed throughout by Pettitt (2011b) are not examples of Palaeolithic religion, in the doctrinaire sense, but instances of sociability based on co-operation which created collective representations of the relations between all elements of their worlds; people things, materials and places (Gamble 2010, 136). Artefacts such as the heavily contentious female figurines are often viewed as symbolic in terms of religion owing to their interpretation as representation of a 'goddess'. If the aforementioned sites have been interpreted in terms of human sociability and not purely as religious or 'ritual' sites then surely the female figurines could be understood in this way.

Archaeologists have previously attributed religious symbolism to burial sites following modern conventions of how we view burial today, as having a strong religious and ceremonial purpose. However, as we have seen from Gamble's interpretation of

evidence of sociability during this period, the female figurines could easily offer other interpretations rather than those solely focussed on the idea of representation of female deities.

However, the historical period in which objects were discovered may affect interpretation especially regarding objects such as the female figurines which offer scope for many trends in archaeology such as feminist theory. The Venus of Brassempouy figurine as termed at its discovery in 1892 which evidently means it has been subjected to wide ranging archaeological interpretation 'the figurines emerged from the ground into a colonial intellectual and socio-political context nearly obsessed with matters of race' (White 2006, 251). Owing to our present knowledge of human physiology in past societies we now understand that the figures do not represent any human characteristics of people who lived at the time of their creation, they were purely a representation or a type of metaphor relating to humanity rather than an apt depiction. Therefore, the concept of the objects offering direct evidence into the physical anthropology of the period is flawed. This evidence opened up a new line of enquiry, which is the common interpretation of the objects representing womanhood in particular fertility. The explanation of these objects as fertility symbols could be feasible using Durkheim's theory. If groups of people were to join for a ritual ceremonial expression of sociability then the topic of fertility or growing and enhancing group size thereby increasing the amount of effervescence seems conceivable.

By considering the context in which the most prominent Palaeolithic material was sourced, the pioneers responsible for the initial influential research, and the issues surrounding Palaeolithic interpretation, it is evident a different approach is required. There is a void within Palaeolithic research concerning early religious and social practices, and that void is Durkheimian theory. A trajectory is beginning to emerge from the implications of the forgery at Altamira to a metaphorical interpretation of art objects. As the Secular world is emerging, art studies feature within archaeology. The Palaeolithic is no longer considered to be a time in history whereby classification of stone tools is the only means by which to shape our understanding of the past.

Combining Durkheim's theory of effervescence with Gamble's FACE theory (a symbolic and metaphorical analysis) a more substantiated evaluation of Palaeolithic religion can be argued. Durkheim's classificatory models can offer new insight into the grouping and discussion of society. Durkheim can be termed as an 'Action theorist, for whom social reality is an emergent property of collective practices' (Rawls 1996, 2001, 2003, 2012). Durkheim's work on morality in society clearly demonstrates how concepts such as 'collective morality', which have a strong basis in religious society run through varying societal constructs regardless of level of technological advancement 'The transformation from simple, segmental or traditional society to advanced, differentiated or modern society does not remove society from the constraint of morality: rather, it creates a new collective morality- organic solidarity' (Markse: 1987: 2) Links can also be made between Durkheim's classificatory models and those of Gamble (FACE). Durkheim's work details aspects of accumulation (Collective effervescence and morality) and fragmentation (Division of labour) in the sense that all societies are made up of constituent parts to form a whole '...society... is a whole composed of parts. But isn't it the first problem for the sociologist to decompose this whole, to enumerate its parts, to describe and class them, to seek how they are grouped and divided (Durkheim 1885, 632).

Gamble's work on accumulation and enchainment is also echoed in the work of Durkheim beyond *The Elementary Forms of Religious Life* and discussion of effervescence. Even when discussing the individual Durkheim makes observations about the place of single entities within a collective society 'Individualism, defined as a modern "cult" of respect for the individual, of personal dignity, is a morally collectively created, collectively shared, and collectively inferred' (Marske 1987, 3). Durkheim's avant-garde, humanist approach to religion offers a new insight into the way in which religion could be studied, with more focus on the collective. Alongside accumulation, enchainment and is also relevant here as people exemplifying links between personhood and morality. Common sets of moral behaviour are being followed, collectively in order to form a society which to Durkheim is synonymous with religion. Consumption when viewed in a symbolic manner can also be used as a concept which makes links between the work of Gamble and Durkheim. Consumption, as previously mentioned can take many forms which can include physical consumption, however,

when referring to the work of Trentmann (2016) consumption can be seen in terms of a process or in terms of choice and selection (consumer behaviour). These concepts do not need to be taken at face value as it is apparent that capitalist consumer culture cannot be recognised in the Palaeolithic. However, the idea of making choices whether this be objects, aspects of faith or modes of behaviour we choose to adopt, can be mirrored through modern consumer behaviour, do we buy things to live, or live to buy things?

To conclude, many aspects of Durkheim and Gamble's theories have been discussed to provide an overview beyond the point of the central theme of effervescence as outlined in '*The Elementary Forms of Religious Life*'. However, in order to ensure clear interpretation of the wide ranging data the following points will form the basis for analysis.

- The nuanced aspects of Gamble's FACE theory as outlined in the table (Appendix II) will be applied to all three datasets. Alongside this to provide evidence regarding the importance of context in archaeological and anthropological analysis I have also applied FACE attributes to the entire de Mortillet collection (from which the smaller subset of *The Small Blessings* Collection is taken), the full *Small Blessings* collection (from which the subset was taken) and the full Ashmolean catalogue of material from Petsofas and Psychro (from which the subset was taken).
- Concepts relating to Durkheim's *Elementary Forms of Religious Life* beyond effervescence (*Co-operation, animism, totemism, sacred, profane, group solidarity and formation of society*) will be explored in the selected subsets of data, with substantial contextual information.
- Durkheim's work beyond effervescence (*Collective morality, the cult of the individual, division of labour in society*) will be examined using reference to other prominent works to enable a wider scope for analysis and firmly exemplify the relevance of Durkheim to archaeology.

Chapter 4 Dataset One: The Small Blessings

Collection at the Pitt Rivers Museum, Oxford

Introduction

This chapter will detail the first case study in the thesis, the *Small Blessings Collection* at the Pitt Rivers Museum, Oxford. This collection will form the basis for applying the methodology outlined in Chapter Three to answer the main research questions posed in Chapter One- What does the acquisition of ideas tell us about society and the changing views of religion in relation to the Palaeolithic? How can the work of sociologists such as Durkheim offer a new perspective on religion in the Palaeolithic? And how did his work go unrecognised within the discipline for so long?

Through using a collection as heterogeneous and diverse as Small Blessings I aim to detail how objects such as these shape our view of Palaeolithic religion and why some objects have inherited the title of 'Blessing'. I will investigate how objects with both a sociological and theological label change the way religion is represented in society. Through a study of the fundamental principles of what forms the basis for religiosity, I will apply the theories of archaeologists and sociologists such as Gamble and Durkheim to develop the argument that Durkheimian effervescence is crucial to an understanding of Palaeolithic religiosity and social life.

Why Small Blessings?

As I have outlined in previous chapters the Pitt Rivers Museum is not a typical ethnology museum. According to museum databases and researchers the museum holds approximately 238,517 objects to which curators, researchers and the general public are continually adding. There are 24,006 objects classified under the title of religion. One of my main areas of interest as a researcher in this topic is the diversity of theme within the 'religion' groupings which began at the time of Blackwood's classification in 1964. Under Blackwood's categories of religion there are entries such as 'cakes, etc. ceremonial and festival', religious documents, phallic objects, religious

furniture to name a few (Appendix III). This list indicates that not only were Blackwood and others at the Pitt Rivers Museum beginning to accept that religion does not have to conform with the symbolism and ritual practices of Church of England to constitute a religion, but they were also beginning to accept that aspects of daily life such as furniture and food can also form part of a spiritual social life. However, the list detailing what constitutes 'religion' can be exhaustive therefore focussing the analysis on a smaller subset of *'The Small Blessings'* collection, enables clearer focus and application of the methodology. Viewing Durkheimian religion too widely in terms of context can revert back to meaningless classifications and attributing ritual to everything. The subset of the de Mortillet collection *'Small Blessings'* was selected for analysis by the Pitt River's Museum owing to the 'scope of the collection, show a range of different types of amulets which represent different areas of the world/cultural groups, the objects have a known history' (M.Ding *Pers Comm*). The latter is of paramount important to the research conducted within the thesis as we can see from the wider material that attributing aspects of Durkheimian or FACE theory to an object merely from description is problematic, context is key when analysing amulets as many similar objects can be described in a variety of ways, one persons talisman could be another's curse.

Adrien de Mortillet & The Small Blessings Collection

Adrien de Mortillet, along with his father Gabriel, have a strong connection to the subject of Palaeolithic studies. Adrien, son of Palaeolithic archaeologist Gabriel de Mortillet, gave rise in many respects to organisation and classification in anthropological collections. Adrien de Mortillet's work is representative of my main objectives which is to use the earlier classificatory methodology of Christy and Lartet as a platform from which to develop Palaeolithic themes further. Adrien's father Gabriel published *Le Préhistorique: Antiquité de L'Homme or The Prehistoric: Man's Antiquity*, published in 1883, which was a key text for using advances in stone tool technologies to determine periods within prehistory such as the Magdalenian. Adrien however, appears to be inspired by this approach and took classification methodology a step further by looking at what people created and used, now termed material culture. A. de Mortillet was concerned with how people interacted with objects and how these objects would be used to demonstrate actions in comparative

anthropology: 'de Mortillet's work focused on comparing prehistoric societies with existing tribal societies and cultures. He did this by studying the objects that he collected, from tools and weapons, to jewellery, clothing and ceramics' (Pitt Rivers Museum 2012a). De Mortillet sold his amulet collection to the Wellcome Collection, London in 1931 shortly before his death and the collection was then transferred to the Pitt Rivers Museum in 1985. The de Mortillet collection is still held at the Pitt Rivers Museum today a selection of the material was shown in 2012 as part of a funded project under the heading of *Small Blessings* which is the focus of this chapter. The Pitt River's Museum still has strong links with the Wellcome Collection and in 2016 loaned some of the amulets back for an exhibition entitled 'Charmed Life by Felicity Powell' (M.Ding *Pers comm*).

My interest in the collection not only stems from the variety of objects which reflect aspects of social life but another point of interest was the link between the collection being held by both the Wellcome collection and the Pitt Rivers Museum. The Wellcome Collection pays homage to Henry Wellcome a philanthropist and pharmacist who collected medical objects. Wellcome wanted to use the objects to make a link between medicine, life and art (Wellcome-Collection 2016). The link between aspects of health, religion and social life encapsulate Durkheim's view of religion being a term synonymous with life as detailed in *The Elementary Forms of Religious Life*.

'The objects in de Mortillet's collection of amulets come from five continents and were made during different periods, from antiquity to the early 20th century. They reflect different beliefs, religions and folklores. Many of the amulets would have been worn on the body, but the collection also includes other protective and ritual objects, including ex-votos, icons, pottery, and stones.

Often completely unique and personal, utilizing auspicious materials and symbolism, amulets were (and continue to be) made for various purposes, e.g., to avert evil or disease, or to bring good luck in harvests, journeys, or war. Yet a theme that unites them, and one which this thesis will seek to explore, is that the people who created and used them believed they had the power to alter or affect the world around them. In this sense amulets can help us understand the human need for well-being and the universal concepts of hope and belief' (Pitt Rivers Museum 2012b).

When viewing the objects at the Pitt Rivers Museum it was the final words of the sentence written on the case description 'Hope and belief' which enabled me to make the connection between the objects in front of me and religiosity as a part of the human condition. The universal concepts of hope and belief are ones which have been widely discussed throughout the thesis and will be explored further within the description of the data.

What's in a name? Amulet, Charm, Talisman or Fetish?

Before discussing the data and classification systems used within the museum I would first like to clarify definitions of some of the object types discussed within this chapter.

- 1) Amulet- is a device, the purpose of which is to protect, but by magical and not physical means- a lump of meteorite worn against gunfire is an amulet, a bullet proof vest is not.
- 2) Charm- is something believed to bring good luck, health and happiness, in doing so it might also be expected to protect from bad luck, sickness and misery, but protection is not its primary function.
- 3) Talisman- is something thought to be imbued with some magical property. It can both protect, and radiate power, and is often used in ritual.
- 4) Fetish is somewhat different. The origin of the fetish was as a West African amulet but the word now describes an object believed to contain a spirit. (Paine 2004, 10).

As is evident from this description of amulets, charms and talismans shown further clarification is required before embarking on the study of amulets in relation to the FACE and Durkheimian models discussed within the methodology chapter. Throughout the chapter I will refer to the nuanced FACE framework (Appendix II) and explain why they are applicable to my data selection, and how they can be applied with ambiguity without contextual information (Appendix VII).

Data Selection

Amulets, charms and totems are plentiful within the Pitt River's Museum, so in order to narrow my selection of objects within the *Small Blessings Collection* I investigated how and why the collection was constructed under that title. Out of the 24,006 objects (under the heading of religion) almost 6,000 of those objects are amulets and charms listed under the following categories.

Case nos. C26A, C27A, C28A - Amulets and Charms

Case no. C29A - Amulets, Charms, and Divination

Case no. C30A - Charms against the Evil Eye

Case no. C30B - Amulets, Cures, and Charms

Case no. C31A - Magic and Trial by Ordeal

Case no. C31B - Amulets and Charms for Animals

There are 51 Small Blessings objects featured on the museum website (the full list of objects in the de Mortillet Collection in Appendix VII). 23 of the objects are on display in the museum in a case together and I have selected 16 for analysis and interpretation. Through analysis of the objects I aim to compile a description of the features in line with the concepts outlined by Durkheim and Gamble in the previous chapter. The full 51 objects were analysed using this methodology however, 16 were selected for detailed analysis in the thesis as they are exemplary of the Durkheimian themes discussed in the previous chapter.

The objects, albeit not prehistoric (in the instance of this case study) will demonstrate Durkheim's concepts of animism, totemism and naturism which in turn contribute to a discussion of Durkheim's effervescence. I will discuss each item in terms of Palaeolithic religiosity through applying Durkheimian themes and Gamble's FACE theory to argue that despite the objects not being from the Palaeolithic period, these themes are fundamental concepts applicable to the notion of religiosity and are deeply engrained within humanity.

This heterogeneous collection of objects from different times and spaces came to the Pitt River's Museum purely on the basis that it was a collection of amulets donated by

a prominent archaeologist. However, through deeper analysis it will become evident that Durkheim's theories are relevant to all aspects of life, death, experience, sacrifice and ceremony. These objects which were categorised by museum staff purely on the basis of the myths or folklore behind the object i.e. the Policeman's amulet or the obvious connection to religion through documentary evidence (The Sacred Heart). When examining these objects in detail it becomes apparent that Durkheim's themes encompass all forms of social life and 'religious experience' therefore this collection acts as a strong initial case study to consolidate the concept before moving into more specific and earlier periods of human history, such as the Bronze Age and Palaeolithic.

The Pitt Rivers Museum decided as part of the cataloguing project to use subsets or subcategories as the material donated much like other archaeological troves of the era were donated to museums often boxed in bulk and unlabelled. Each subcategory was a way of the museum making sense of the objects and also exemplifies the diversity and range of objects which feature in the collection. I have chosen not to use the museum subheadings (*luck and protection, miracles and offerings, saints and sinners, keys and cures and tooth and claw*) as part of my analysis as I wish to demonstrate a unique Durkheimian interpretation of the objects, with no preceding interpretation or 'baggage' shaping the way the data is viewed. The data grids I have produced outline the category to which each object belongs and the attributes pertaining to the objects according to my analysis of the research of Gamble and Durkheim.

*Full descriptions of the complete Small Blessings Collection as featured on the Small Blessings website can be found in Appendix VI.

Horned Hand, Corsica



The Horned Hand, Corsica (Source: Pitt Rivers Museum 2012b) is protection from evil. As with many examples of religious iconography the object preys on people's fear of the unknown. The concept of protection from the evil eye is one of the oldest in religious folklore, and its power is evident by the number of believers in these concepts especially within the Mediterranean. Many religious concepts do not preach about what is good but rather warn against what is harmful to us unless we conform to rules and rituals for protection. The themes of ritual, the sacred and moral obligation often coexist owing to the structure of religious teachings. These often go hand in hand with a sign or portent as a physical representation of the doctrine. Different materials have been used such as bright coral to divert the attention of evil away from a person. The horned hand has also become synonymous with rock concerts as a means of group appreciation for the band playing. The sign is also common in neopaganism as a symbol of protection.

Hand gestures are recognised globally and can therefore be universally understood, even as standalone artefacts only showing one section of the body. The purpose of using the body to represent protection from evil is not uncommon, as we often see the fragmentation of the body as a symbol for either protection or cure from an ailment effecting a specific body part.

The hand is a complex object to discuss within amulet or charm studies as there are so many different meanings globally that often the significance of reference can be diluted down into a common sense 'it wards off evil' approach with little understanding of more complex meanings which surround the selection of a hand as a motif in daily life. Trentmann's notion of consumption is relevant here as multiple value systems have been attributed to the acquisition, display and accumulation of the hand in society. Within material culture studies, hands and ex-voto limbs are often given huge weight within publications and exhibitions owing to the vast number of manifestations evident besides protection 'Many other powers lie in the hand: raised in supplication and benediction, grasping others in a seal of friendship or alliance, or holding the tools of intellectual and artistic expression' (Paine 2004, 164). The global breadth and multiple uses of the hand as an amulet would in itself be another thesis however, it is important to understand the wide ranging significance of the object not only geographically but spiritually. The image of the hand whether in amulet or printed form is found in Egyptian, Etruscan and Phoenician graves, and in the tombs of Scythian nomads (ibid.). The work of Paine details the multiple meanings of the hand across many faiths and continents. In Islam for example the fingers are said to pierce the evil eye, whereas in Japan a printed hand motive is used to ward off robbers. In Europe 'The hand of glory' rendered assailants motionless. This was a hand cut from a man hung from the gibbet, however, thieves were known to acquire the hand and place on the kitchen table of people they were robbing in order to ensure they would not stir during the robbery.

As discussed in Chapter Three, I am also interpreting the term 'consume' in relation to the context of FACE as a person, animal or object being consumed by emotion, power, spirits or the emotion of ceremony. Other body parts are often used as a sign of protection, such as ex-voto eyes to protect from blindness and so forth. The concepts of consumption and enchainment are linked, as the idea of one being consumed by evil is present, therefore enchainment in a pendant which will protect is vital for survival. The group are also consumed by fear of the evil glance. Group solidarity is an important concept, as the group need to form a tight social bond in order to protect and understand one another. The concept of the evil eye and the purpose of the horned hand as a means of protection would need to be communicated throughout

the group. The horned hand could be interpreted as a totem or emblem which serves the group, perhaps as a symbol of protection against harm to the group members or livestock.

Furthermore, in relation to Durkheimian religiosity the symbol of the hand does not only represent the power of the sacred and evil but also group solidarity and effervescence, this symbol is universally understood and has been altered in terms of form and function over time. The contrast between good and evil can also be reflected in Durkheim's discussion of the sacred and profane. Durkheim understood good and evil as being '*opposite species of the same genus*' (Durkheim 2008, 38). This concept to Durkheim is logical as he understood both aspects of religion as a way of governing society. Good is the sacred and evil is the profane concept to Durkheim, both concepts encourage people to live in a certain way through fear of the unknown.

The themes evident through analysis of the object symbolise the way in which groups of people can experience group solidarity for example warding off the evil spirits or a sense of community, farming communities protecting each other from 'evil' killing livestock, as it is said children and domestic animals are most at risk from the evil eye. Durkheim discusses evil and spirit possession at length in the *Elementary Forms of Religious Life*. Durkheim's discussion of spirits details societies, construct of good and evil as a way of explaining the world for example nightmares, illnesses storms and hurricanes are a religious principle, as religion is considered the source of life in many societies today and in the past '*a religious principle was considered the source of life; it was therefore logical to relate all events that disturb or destroy life to a principle of the same kind*' (Durkheim 2008, 208).

Bronze Bird, North Ossetia



Figure 4.2 Bronze Bird, North Ossetia (Source: Pitt Rivers Museum 2012b)

The Bronze Bird of Ossetia is representative of a funerary Bronze Age archaeological object, which is a symbol or totem of luck and protection. This object represents the afterlife as it was found at archaeological burial sites which relate to the Koban culture. The object represents people possessing advantageous animal characteristics such as agility and speed. Like the horned hand, the object evidences links to rituals, the sacred and moral obligation as the object is related to totemic cult practice. Implying all members of the group would understand the intended use and believe in the powers of this object, in order for it to have meaning and substance within the culture.

In relation to Gamble's theory it is socially significant that the animal figures were accumulated at burial sites as a symbol that perhaps these qualities will be taken into the afterlife. Here I feel Gamble's model of consumption comes from the animism theme present in the object, as human beings understand they will possess animal qualities through the enchainment or wearing of the animal charm. Enchainment is also relevant as the object was intended to be worn around the neck, this demonstrates the beliefs associated with animism are to always be present with the wearer of the totem during life and beyond. From a Durkheimian perspective the

communal tribal use of these animals symbolises cooperation, group solidarity and society, as the objects form part of a culture system. Animism is also present as the spirits of the animals is understood to be present within the wearer of the charm.

Durkheim's discussion of central totemic beliefs outlines the importance not only of the totem itself, in this case the bird, but also human relationship with the animal. Concepts surrounding totemism and human-animals relationships can also be seen in Becker's work on the significance of birds within the Bronze Age (Becker 2014). The concept of being at one with nature and worshipping creatures is something which is fundamental and at the core of most religions today 'Totemic images are not the only sacred things. There are real beings who are also the object of rites because of their relationship to the totem. These are primarily creatures of the totemic species and members of the clan' (Durkheim 2008, 101).

The notion of animals possessing certain powers or totemic properties is not a modern concept. Bestiaries represent a documented often moral tale and they formed a strong basis for Medieval faith and religiosity. Animals do not always need to be represented in a formal documented context such as bestiaries to harness symbolism relating to religiosity. Representations of doves and ravens are examples of the juxtaposition between good and evil, sacred and profane.

Stone Llama, Bolivia



The Stone Llama again provides evidence of the value of animals within the realm of

Figure 4.3 Stone Llama, Bolivia (Source: Pitt Rivers Museum 2012b)

religion and spirituality. Animals are often representative of religion, spirituality and morality throughout time, spanning from the Paleolithic to the modern age. The llama is not only a sign of fertility and protection but also prosperity to herders. This is an example of an object addressed in terms of deference as the artefact, or at least its representation, deserves respect from herders. Beings with special powers, rituals and the sacred are themes which reoccur along with solidarity and society which are often prominent within Durkheimian analysis. A common theme observed when analysing the Stone Llama, as with the Bronze Bird, is totemism. The Llama could represent a leader or head of the clan as well as offering powers of fertility or, like the bronze bird, powers or skills such as agility and speed 'as for the animal, it protects the man and functions as a kind of patron. It warns him of possible dangers and the means to escape them; it is said to be his friend. And since it is often thought to have magical powers, it transfers those powers to its human partner' (Durkheim 2008, 122).

The concept of an animal object to represent fertility is common throughout history and is not uncommon in an archaeological context. There is a wealth of evidence of animal symbolism cited in the cuneiform literature from the Near East 'Ain Ghazal assemblage 'Bulls, rams, and stags are frequently cited in the cuneiform literature of the 3rd to 1st millennium BC as symbols of various concepts and personifications: Zodiacal constellations, Gods and Virility' (Schmandt-Besserat 1997, 55).

The idea of animals having mystical powers or properties which resemble religiosity is a longstanding concept and one many scholars such as Leroi-Gourhan and Lewis-Williams support in their work (Lewis-Williams 1981, Leroi-Gourhan 1982). Animals still intrigue, excite and are used as totems today. Totemism is not an alien concept to us in modern society. Considering animism as a feature within the analysis of animal representations enables a deeper understanding of Durkheimian religiosity 'Perhaps early people were overawed by the superior natural abilities of other creatures. The animals featured, whether by frequency or by placement, in prehistoric paintings were usually large mammals of impressive speed and strength - horses, bulls, deer, mammoths, lions, bears, rhinoceroses. But animals may also have been preferred as gods simply because they were so unlike us, and therefore filled with mystery' (Sax 1994, 167).

The perception of an animal's speed, agility and reproductive ability being passed on to an individual or group signifies the importance of effervescence as a concept when studying animal representations in the context of religiosity. The themes of movement, life and the group increasing in size all demonstrate social cohesion.

Through applying the FACE theory to this object it is evidence that objects such as this represent fragmentation as the object is contained within another object (a bag made of coca leaves) which has significance to the group. The object itself is enchained within a bag of leaves and physically enchains the person carrying the object with protection. Accumulation is represented through the symbol of fertility in the sense that the object is representative of the accumulation of more animals to the herd. People want to accumulate the totems to be consumed with luck and power to increase wealth and prosperity in their daily life.

We can see from the evidence in the text and the data grid that the Durkheimian attributes represented by the object show the power of the sacred and group solidarity are the strongest themes. The owner of the object is relying on the spiritual power to allow the herd to grow rather than relying on scientific environmental or biological factors. The animals are held in high regard and the objects are given animism. The significance of the animal in society especially within herding rituals demonstrates the importance of giving an inanimate object special powers.

Magatama, Japan



Figure 4.4 Magatama, Japan (Source: Pitt Rivers Museum 2012b)

This object has a name that literally translates as ‘curved precious stone’, and dates back to the Neolithic. The Magatama is representative of a funerary object and as a piece of personal adornment. From a Durkheimian perspective this represents the effervescence and sociality through being used in ceremony but also group solidarity and cooperation as the object must have meaning within a collective group to either be symbolic at a ceremony or a representative funerary piece. In Japanese mythology these objects were hung on trees outside of caves, worn in hair and acted as funerary objects. The myth or story behind this object as detailed by researchers at the Pitt River’s Museum is ‘According to the Kojiki, a collection of myths dating from the early 8th century, the storm god Susano-o terrorised his sister, the sun goddess Amaterasu, so much that she hid in a cave. Without Amaterasu the world became dark. In order to lure her out, the other gods hung a mirror, pieces of cloth, and many magatama jewels on a sacred evergreen sakaki tree outside the cave. Amaterasu looked out to see what the gods were doing, and as she emerged the world became light again’ (Pitt Rivers Museum 2012a).

This use of objects and myths associated with them is reminiscent of themes represented in Palaeolithic art, the idea of the iconic sorcerer in the cave offering a form of magical experience is one which we can see resonating here. Naturism is a Durkheimian concept present, as the object represents a battle of the elements of storm and sun and the metaphor this holds for perhaps Durkheim's sacred and profane. Good overcoming evil is a common message in many world religions, and in this myth good is represented by the sun, giving light, hope and visibility to people by rescuing them from darkness.

Naturism according to Durkheim is one of the earliest forms of religious experience as being at one with the natural world ignites the greatest sense of spiritual well-being and religious feeling. Durkheim talks of the Sanskrit 'Dyaus' meaning bright sky 'Now, Dyaus means 'the bright sky'. These facts and others like them seem to prove that for these peoples, the body and the forces of nature were the first sources of religious feeling, the first things to be defined' (Durkheim 2008, 65).

The object is a sign or symbol of not only light, but also light in the afterlife as it presents as a funerary object. The Magatama also features in written mythology and is deemed an object by which deference is held as it is worthy of being taken into the afterlife. The goddess is symbolic of a being with special powers and ritual is demonstrated not only through her presence causing light but also the symbolic burial of the objects for future use in an afterlife. The story of the Magatama resembles revelations from the Bible as the story denotes a moral.

The Magatama can also be discussed in relation to the FACE hypothesis. Accumulation is evident as the objects were collected for ceremonial and burial purposes so in effect were accumulated in both life and death. The Magatama holds properties which consume others, especially the mythological sun goddess as the powers of Magatama encouraged her to leave the darkness. The object is also an example of enchainment, as it is worn on the body, placed in shrines and hung on trees outside cave sites. The object is used to enchain both the wearer and the surrounding environment.

Sacred Heart Ex-Voto, France



Figure 4.5 Sacred Heart Ex-Voto, France (Source: Pitt Rivers Museum 2012b)

The sacred heart (*Sacré Coeur*) is not only a sign and portent of an emblem which protects against evil spirits and danger, but also a symbol of social or political movement. The Sacred Heart was worn by patriotic Catholics as an emblem for protection during the conflict of the French Revolution. The emblem became a symbol for those who opposed the Republic and today there is a basilica in Paris named *Sacré Coeur* which stands over the city as a giant 'ex-voto'. The basilica monuments Catholicism and acts as a symbol of national identity (Pitt Rivers Museum 2012b).

The cult of the Sacred Heart can be traced back to the 11th century, and it was made famous by Marguerite-Marie Alacoque, a French nun. The tale reads that Alacoque spoke with Jesus, who showed her his heart, entwined with thorns and flames surmounted by a cross. The sacred heart represents her devotion to her country and the veneration of the heart, a feast day was established in honour of Alacoque. (Pitt Rivers Museum 2012b).

The object incorporates aspects of Durkheim's theory by showing that the imagery of the piece can represent protection in a spiritual and a political sense, both relating heavily to our place in society, and in a sense being governed by religious beings or

powers. The sacred heart is a symbol of cooperation and effervescence owing to the way in which it has been used to represent two unique social movements.

The power or religiosity was widely understood, creating a sense of social excitement surrounding the spiritual power and connectivity with Jesus it provides. Alacoque wrote to a nun at another Visitationist convent detailing how suffering is pleasurable when belief in the heart is present 'There is no more suffering for those who ardently love the Sacred Heart of our lovable Jesus. To suffer was to draw close to the beloved: Sorrow, humiliation, contempt, contradiction, everything most bitter to nature, is changed into love in this adorable heart' (Morgan 2008, 7).

When analysing the object there is evidence of both the traditional religious themes such as ritual exegesis, devotion to Christ and deference but also social Durkheimian aspects such as ritual, moral obligation and the sacred. It is not unusual for objects to have both a traditional doctrinal form, following aspects of the Bible for example and encompassing aspects of the social. Objects such as the sacred heart demonstrate Durkheim's theory of religion as effervescence well as we can clearly see how a sacred object can also be used and interpreted within secular society. The emblem represents the shared history of a nation and brings people together to the basilica to either share the viewpoint the emblem signifies or merely as an historical symbol of a national conflict.

Gamble's model is also relevant when discussing aspects of social cohesion represented by the Sacred Heart. The accumulation of the object as a popular totem today is evidence of people's historical and social connection with the object as French citizens. The heart is accumulated by the people as a symbol of national identity. The accumulation or acquisition of this object represents two of the most powerful aspects crucial to human life, religious or spiritual guidance and political stance. People come together to vote, prey, revolt, riot and protest. Group cohesion and solidarity is at the heart of these objects.

Consumption is also relevant when considering the latter use of the Sacred Heart as a mechanism to ward off the plague sweeping Europe. When the nation recovered people did not look logically to reasons behind the plague's conclusion, using it as an opportunity to believe in healing properties of medicine or science, but instead wore

the Sacred Heart as an emblem for protection against danger and disease. The public were consumed by the notion that the Sacred Heart offered protection in the same way Alacoque was consumed by the strength and spiritual power Jesus gave her through the symbolic medium of the heart.

Ex-Voto Limbs, Algeria and Ex-Voto Eyes, France



Figure 4.6 Ex-Voto Limbs, Algeria (Source: Pitt Rivers Museum 2012b)



Figure 4.7 Ex-Voto Eyes, France (Source: Pitt Rivers Museum 2012b)

Similarly, as with the Sacred Heart we can see the French influence of blending the two social concepts of politics and religion. The ex-voto limbs from Algeria symbolise the presence of Christianity in a Muslim land. The objects were designed to be hung in a Shrine and perhaps depict the fragment of Christianity (being represented by a limb) that one cannot leave behind. Using representation of body parts such as hearts, eyes,

and limbs stresses the importance of religiosity to people at the time. In times of war and hardship there is always time set aside for worship at shrines. In comparison to the Sacred Heart a large cathedral - *Notre Dame d-Afrique* (Our Lady of Africa) was built overlooking the Bay of Algiers (Pitt Rivers Museum 2012b). This once again signifies the importance of Durkheimian principles of religiosity relating to effervescence in terms of group worship and political strength in numbers. The religious buildings not only represented the physical presence of the French in Algeria but also the strength of their faith which can define and shape a nation. French Catholicism was synonymous with French identity.

However, as we have seen from the example of the Horned Hand from Corsica, amulets cannot always be interpreted similarly. This is especially true of amulets which represent colonialism. Whether one views the object as symbolic in the sense of nations coming together during French rule of Algeria (1830–1962), a mixing of cultures within French society or the dilution of individual cultures under colonial power, the amulet has strong significance within a discussion of Durkheimian religion.

Feet, along with hands have huge significance globally in terms of representing typical properties commonplace within amulet accumulations, namely aversion from the evil eye, drive out ghosts and protect from spells. Foot imagery within the context of the French Rule of Algeria however, has equally conflicting and complex association. The term '*Pied-Noir*' (Black foot) was commonplace shortly before the end of the Algerian War (1962), the term mainly refers to people of European, mostly of French origin, who were born in Algeria during the period (Cook 2001). The semantics of the term itself demonstrates how conflict (fragmentation) and cohesion (enchainment) can be viewed differently depending on the stance taken, whether that be geographical or political. Eldridge has discussed this term in a volume entitled 'From Empire to Exile' which once again demonstrates dichotomy. Eldridge discusses the change in the way the term *pied-noir* has been used 'Today *pied-noir* is primarily associated with the postcolonial incarnation of the settler community. Although initially perceived as pejorative, it has been progressively reclaimed by the settlers and used as a positive marker of their cultural and historical specificity, even if the phrase has never fully shed its negative connotations among the wider French population' (Eldridge 2016, 20).

It is evident that the ex-voto limbs are a prime example of Gamble's attributes of fragmentation and accumulation as part of the FACE theory. The fragmentation aspect is evident in the literal sense as the limbs are taken from a whole body and represented in part. The accumulation aspect of Gamble's theory is represented through the story of the coming together of not only the objects but the two religious groups: Christians and Muslims. However, as previously discussed this object has colonial associations which could indeed represent fragmentation, social tension and segregation of society. The theme of enchainment is also relevant as the limbs are worn as pendants enchainning and protecting the body. The fragmentary limbs coming together in one place offers both symbolism and metaphor for group solidarity, cooperation and society.

Similarly the ex-voto eyes represent symbolism of spiritual beings blessing objects with healing powers. The body parts are fragmented in many cases as the object is said to heal the body part represented. Ex votos are given in thanks for miracles sought, this implies that there is common understanding and group solidarity when using the objects. Meaning is understood universally and the object is a symbol of a behaviour taking place. The accumulation of knowledge around the healing properties and spiritual meaning of the objects can also be used as an example of FACE theory.

Being consumed or enchainned by religion is evident when viewing these two items, as religion is not only able to represent our place in a new land, signify our power in that land, offer comfort and protection but also heal from ailments. These objects and other symbols associated with French Catholicism demonstrate that having a strong faith which is widely accepted and followed in society can protect from a multitude of evils, misdemeanors and misfortune as is also represented in the next item, the Pocket Shrine.

Pocket Shrine, France



Figure 4.8 Pocket Shrine, France (Source: Pitt Rivers Museum 2012b)

The pocket shrine is another intriguing object in terms of religiosity, as the shrine demonstrates protection through ritual and belief in the sacred. Soldiers carried objects in their breast pockets to protect them from bullets, some carried bibles. The shrine is shaped like a bullet and contains a religious scene which signifies both the spiritual presence at a time of war. The use of imagery and symbolism combined with the way the object was carried by the soldiers signifies protection, the object is acting as a totem, as it signifies powers evident from a higher being or agent.

Real bullets were also used to house the religious icons which shows a connection to the danger from which the soldiers needed protection. The object is an all encompassing representation of social life, as it represents protection from harm using a mundane or profane material to represent a deeper function and belief in the sacred. The object blends the sacred and profane, although the material and composition of the shrine is made from something mundane to soldiers, it represents a meaningful holy image or scene.

The soldiers would also make these objects into cigarette lighters which shows a connection between religion and everyday vice. The practice of producing these objects was a universally understood artistic medium in the trenches, enabling group solidarity through means of a common practice to protect them from danger which they would all have feared and experienced. People often associate effervescent practice with positive action such as social ceremonies. However, a group of soldiers in the trenches all sharing similar feelings of fear, sadness and anxiety is also strong evidence of Durkheim's theory. One of the main features of Durkheim's religion or religiosity is a common or shared belief 'The individuals who make up this group feel bound to one another by their common beliefs. A society whose members are united because they share a common conception of the sacred world and its relation to the profane world, and who translate this common conception into identical practices, it is what we call a church' (Durkheim 2008, 42-43).

The bullets symbolise fragmentation as they are fragments themselves which are fired often with the intent to fragment or injure people or animals. The objects are accumulated and constructed by combining two aspects the sacred and the profane in order to form a protective barrier against danger or harm.

Pocket shrines have also been used a symbol of protection during times of migration. *The Copp Collection* housed at The National Museum of American History contains mundane household objects and textiles from the Copp Family of Connecticut which represents their place in the story of The Great Puritan Migration from England to Boston during the late 19th Century. A pocket shrine represents John Brenton Copps conversion to Catholicism during the migration. (The National Museum of American History).

Bloodstone, Morocco



Figure 4.9 Bloodstone, Morocco (Source: Pitt Rivers Museum 2012b)

The bloodstone represents both totemism and naturism according to Durkheimian theory. Totemism is an evident concept as the object represents aspects relevant to both God and society. Rituals and the sacred are important when considering this object, as the spiritual powers of the blood and stone form part of the ceremonial act of performing medical miracle cures.

The accumulation of blood and stone is symbolic of religious practice but also links the physical to the natural (naturism). The theme of blood in relation to religious imagery has been common throughout history beginning with Hippocrates and the concept of humorism which detailed the changes in a person's mood owing to the amount of bodily fluids such as blood, phlegm or bile they had present in their bodies. Evidence of blood transfer was also a common theme at a time when people believed in the powers of the humours. Beliefs in the humours were documented not only biblically but also through the medium of poetry at the time, as seen in John Donne's *The Flea* 'It sucked me first, and now sucks thee, And in this flea our two bloods mingled be' (Donne 1633).

Blood has been used to present the transfer of power and devotion throughout religious history, and this was evident in the imagery of the bleeding Sacred Heart pricked by thorns which gave spiritual power and guidance to Alacoque. The stone represents enchainment as it links the wearer to Christ not only through the powers of the blood present in the stone but also physically enchains the person wearing the amulet.

The bloodstone shows a mutual understanding and community solidarity over the belief in the healing properties of the stone. The person being treated believed being consumed by the powers present in the stone would aid the cessation of their ailments.

This is evidence of blind faith taking hold through society and community spreading the gospel, the powers of the stone and people understanding it to have healing properties without any evidence or reason. This demonstrates that even without texts and doctrine the same concepts can be shared and faith spreads through community by social interaction.

The concept of blood and totemism are both documented within *The Elementary Forms of Religious Life* during a discussion of a ceremony conducted by the Churinga, Nurtunja and Waninga tribes of Central Australia detailing the drawing of an emblem on the ground which is then saturated with human blood before ritual commences 'Once the image has been executed, the faithful remain seated on the ground before it and attitude of utter devotion' (Durkheim 2008, 99).

Policeman's Amulet, France



Figure 4.10 Policeman's Amulet, France (Source: Pitt Rivers Museum 2012b)

The Policeman's amulet, which is a section of hangman's rope and a small piece of skin from a sadistic murderer named Campi (Pitt Rivers Museum 2012b) provides further evidence for Durkheim's themes, the sacred and the profane. Which can be understood in this context as good vs. evil. Many religious tales or fables include people being punished for sins, to perhaps set an example to a congregation or as a representation of the power of forgiveness. Saints offer moral and spiritual guidance, an advocate for good. Role models dominate our society and perhaps this is one of the earliest examples of role models who were created to shape the moral fabric of society.

The amulet demonstrates fragmentation in two ways, the physical and most obvious being the fragments which make up the amulet (a section of hangman's rope and a small piece of skin) and the fragmentation of society through criminal activity. Campi, the murderer, was himself fragmented and pieces of him were used for brain experimentation and his skin was even used to bind the postmortem report (Pitt Rivers Museum 2012b).

The public felt that they could be linked or enchained to the criminal in some way as he died at the hands of justice, this was deemed to bring good luck and caused large congregations at the executions, demonstrating the recurring theme of group solidarity and society. As seen previously through analysis of the Pocket Shrine, an object which signifies protection from death during times of war, Durkheim's effervescence can be present in a context which has less than joyful connotations. People joined together to see Campi brought to justice but still feel a God like or omnipresent power could save him in some way, forgiveness is used as a way of eradicating evil and perhaps mentally burying the issues associated with such heinous crimes.

Moral obligation also plays a huge role in this tale of justice living on through the corpse of Campi. A belief in the afterlife could also be significant as crowds at the execution seemed to believe he had powers even after death. The concept of worshipping criminals or giving saint status to martyrs echoes the cult acts discussed by Durkheim. Durkheim interprets the idea of connecting with someone as a way of sharing religious experience, perhaps connecting with the criminal in the gallows will connect them to a higher being (the one who will grant forgiveness) by the death stroke from the deadman's hand (Pitt Rivers Museum 2012b) . Durkheim discusses the idea of saints and communal practice (combined rites) in the *Elementary Forms of Religious Life* which echoes the tale of the touch from the 'Deadman'. Could the shared experience of watching the execution actually bring peace and forgiveness to spectators? 'They are so closely allied that among certain peoples, the ceremonies in which the worshipper enters for the first time into communication with his protective spirit are combined the rites of an undeniably public character, that is, with initiation rites' (Durkheim 2008, 45). Durkheim was not only concerned with effervescence being synonymous with religious society, but also morality as a term synonymous with society 'On Morality and Society' (1973). The link between moral guidance and religious life are widely understood as we can see from passages in the bible. However, this physical example of morality as part of social life does not only act as a warning to others regarding how to live their lives morally but demonstrating penance by Campi.

The crowd have faith that the criminal will be protected by God as God forgives all sins, this a common theme which runs through the bible. 'But now God has shown us a way

to be made right with him without keeping the requirements of the law', we are made right with God by placing our faith in Jesus Christ. And this is true for everyone who believes, no matter who we are' (Romans 3:21, 22).

Faith, Hope and Charity Charm, France



Figure 4.11 Faith, Hope and Charity Charm, France (Source: Pitt Rivers Museum 2012b)

The Faith, Hope and Charity charm portrays themes of Durkheim's religiosity in the sense these attributes are features of everyday life as well as being given religious connotations. The child martyrs (Faith, Hope and Charity), signify, similarly to the tale behind the Policeman's amulet, tales of saints and martyrdom. The sacred is interpreted through their martyr status by revelation and ritual exegesis from the fable or narrative element to the story. This exemplifies how themes of saints and martyrs can be used in a different context, this time the child martyrs died for their beliefs, not a crime. This demonstrates that regardless of the circumstances surrounding death, the central focus for society is protection, forgiveness and connection with a God or agent. A day is given to remember the martyrs in the Eastern Orthodox Church, the purpose of the day is to congregate and remember the dead. Similarly to the *La Chiesa delle Anime dei Corpi Decollati* ('the Church of the Souls of the Beheaded Bodies') in Palermo being a site of congregation to view pictures of miracles performed by

criminals. Both the Faith, Hope and Charity amulet and the Policeman's locket suggest the importance of the connection between space (whether this is a physical space such as a public execution or a shrine, a temporal space such as memory or understanding of forgiveness in the afterlife) and object when discussing effervescence. Without the spectacle of the execution or sanctuary to visit, the objects lose meaning and vice versa.

Gamble's fragmentation model can be applied to the ideology of the charms being presented as a trio, each with meaning relevant to the other. If the charms were to be split the meaning would be lost in this context. The material here is presented as a set which is also pertinent to Gamble's sets and nets model, if the objects were taken out of a set or fragmented the same message regarding the cohesion of the three sisters as a unit would be misinterpreted and not bare resemblance to the spiritual representation of the object.

The unity of the sisters, Faith, Hope and Charity is symbolic in relation to Durkheim's theory as the women all represent an aspect of social life, some may say the most crucial factors in social wellbeing, faith, hope and charity. The combination of blending three qualities is symptomatic of the human condition, faith, hope and charity signifies a broad range of features common in religious discussion. Faith in the unknown is what forms the basis of many religions, blind faith is to some illogical but to others acts as the glue which binds a society. Hope supports faith in the sense that with faith there will be hope that life will be prosperous perhaps in the case of crop yield or reproductive success. Charity, signifies the act of putting others before oneself and perhaps being prosperous enough through the faith you have practiced to provide for others. The connection between faith and naturism is an crucial concept here as early religions seemed to attribute success in the natural world, crop growing for example to the Gods, as Gods control everything, including the weather. Durkheim, although considering the blind faith in an agent irrational, makes the link between the concepts of early religiosity and naturism in attributing an agent to something which otherwise cannot be explained owing to a lack of scientific knowledge 'Yet it will be said that no matter how religions are explained, they are certainly mistaken about the true nature of things- this has been proven by science...illnesses are not cured through purifying rituals, nor do crops grow because of chants and sacrifices' (Durkheim 2008, 72).

The unity of not only attributes but also people is evident through the object. Durkheim's concept of effervescence is exemplified through the memorial day which brings people together in congregation and group solidarity.

Qur'anic Amulet, Algeria



Figure 4.12 Qur'anic Amulet, Algeria (Source: Pitt Rivers Museum 2012b)

The amulet is another example of a blending of religious and social cultures associated with French Algeria. The amulet, said to cure diseases was collected in Sidi-bel-Abbes, Algeria, by a French-Algerian zoologist Paul Maurice Pallary (1869-1942) (Pitt Rivers Museum 2012b). The fundamental principles of the object are very similar to those representing Catholic faith for example the image of the Madonna enshrined in a bullet shares sentiment with the verses of text enshrined in a textile pouch. The concept of curing ailments and disease is one which features in many of the objects irrelevant of the faith they represent. The most crucial part of human nature is being well and alive, fear of death and illness is something which is intrinsic to our species regardless of time period, religion or country of origin. This aspect of humanity featuring in so many religious amulets exemplifies Durkheim's message of religiosity and social life being synonymous.

Enchainment and fragmentation can be discussed in relation to this object owing to the container which holds the medicinal substance wrapped in religious verse. The holy verse can literally be digested as the text is blended with water and consumed. The accumulation of a mixture of herbs, oils, ornaments, verses and honey shows an amassing of materials with specific properties relevant to the healing and protection of the Qur'an. The amulet can be consumed, applied or worn in close contact with the body, Islam is the state religion of Algeria and it permeates many aspects of everyday life (Pitt Rivers Museum 2012b). Durkheimian interpretation of the object is evident through the consumption of the materials, as religion is literally a part of people as the totem is within the human being both physically and mentally.

The amulet itself is a sign for the power of the Qur'an, through the administering of the herbal medicine by a Shaman, sorcerer or being with special power. This is comparable to the themes presented in the description of Breuil's sorcerer. Totemism is also relevant when considering a leader such as a Shaman who is given special powers during the ceremony and has the power to give spiritual guidance and power to others. Rituals and the sacred are evident here through the use of the terms recite and shaman, this would imply a ceremony or practice during which the healing would take place.

The use of a Shaman-led or Sorcerer-led ceremony often sets the scene for a social congregation in which effervescence would play a major part. In order for a prescribed religion of this nature to be universally agreed, rules and regulations need to be understood by society and group cooperation must be evident 'As for the notion of a high god, it is entirely owing to a feeling we have already observed operating in the genesis of the most specifically totemic beliefs: the tribal feeling' (Durkheim 2008, 217).

Milk Grotto Tablets, Palestine



Figure 4.13 Milk Grotto Tablets, Palestine (Source: Pitt Rivers Museum 2012b)

The milk grotto tablets are similar in theme to the bloodstone, as the permeation of a holy fluid into a natural raw material is said to give spiritual significance. Another comparison can be made between the milk grotto tablets with the stone llama as the milk tablets signify fertility symbolism. Gamble's model is also relevant to the Milk Grotto tablets as consumption, similarly to the Qur'anic amulet, is key to understanding the objects religious connotations. The physical digestion of both the Qur'anic amulet and the milk grotto tablets merges both the natural, totemic with the physical through consumption. The concepts, meanings and religiosity is literally taken into the body, giving strength, power and a connection to a spiritual agent.

The fragmentation of the materials such as dust and clay each have their own purpose within the fertility ritual. The powder must be accumulated and consumed for nine days whilst reciting a prayer. This is comparable to a course of medication, it seems in some respects the taking in of the potion was regarded with such authority. This demonstrates not only consumption of a material but also enchainment in terms of a series of events being completed in order to reach a desired outcome. The process of the amalgamation of 'nature's milk' with a naturally found compound in itself demonstrates an enchainment of one component within another.

The connection between a being with special powers and creationism is of interest when analysing this object. Creationism is a theme we have rarely seen throughout the

analysis of this collection but here we see the notion of miraculous conception, which is shown through the blind faith of consuming the powder from the grotto. However, we have seen throughout the dataset many items such as the blood stone and the ex voto limbs which convey the same principle of overcoming a medical problem through faith alone. As is fundamental within the concept of creationism, a lack of scientific understanding combined with devout faith in the unknown, objects such as totems and amulets offer comfort, support and guidance in life to the masses.

The theme of naturism is prominent when considering the significance of space when discussing the social or communal use of the object. The use of cave sites as a centre for sanctuary, ceremony and communal gathering is one central to the thesis. The grotto or cave evidence in both the analysis of the magatama and the milk tablets bares resemblance to the practices of Breuil's sorcerer.

The concept of fertilization is discussed by Durkheim through contemplation of Frazer's work on the totemism of the Arunta '*The Beginnings of Religion and Totemism among the Australian Aborigines*' (1905). Frazer's work on Primitive totemism details both a link between conception and the ancestors of the tribe being reborn and the totem forming a central part of the group. Both actions signify components of effervescence and social cohesion, as the social unit is growing, celebrating new life and worshipping a totem as a group or unit. Each totem is given a locality which is central to understanding. Place and ancestry is more important to the group than the act of conception 'In effect, each totem has it's centre in a definite place. This is supposed to be where, at the beginnings of time, the souls of the first ancestors who formed the totemic group had their preferred residence' (Durkheim 2008, 135).

Textual Amulet, France



Figure 4.14 Textual Amulet, France (Source: Pitt Rivers Museum 2012b)

The textual amulet is a fragmented amulet which was sanctioned and produced by the Church, containing pieces of verse contained in a fabric pouch, with the origin of similar amulets spanning back to the Middle Ages (Pitt Rivers Museum 2012b). The object represents enchainment, similarly to the Qur'anic amulet, as the fragments are not only enshrouded in fabric but also worn to enchain the body. The wearer of the amulet is consumed by blessing which in turn is believed to lead to protection. The blessings offer protection including financial and medicinal which are core elements for survival. The accumulation of many prayers for different ailments shows a faith in the process and a consideration that a spiritual being will help protect the carrier of the amulet in all aspects of daily life.

The holy gospel is recited as part of the ritual process which demonstrates traditional moral obligation through reciting and practicing doctrine. The amulets were sanctioned by the Church which symbolises group solidarity and social cohesion. The use of an object such as this implies a group understanding as the meaning of the prayers need to be understood by the group in order to form meaning and have purpose to the owner of the amulet. The Church as a unit, is clear evidence of

Durkheim's theory of effervescence, as the Church sanctioned objects communicating shared understanding through the widespread reading of religious texts. Spreading the word of God through communal and extensive interpretation of religious texts is one of the founding principles of religious practice throughout history.

The textual amulet represents totemic themes not only through the object being a pocket-sized portable trinket but also through the use of text to convey a common, shared meaning. A totem must represent something which is universally understood by the group. The concepts here are expressed through written prayer 'It is obvious that for any kind of group an emblem is a useful rallying point. Expressing social unity in a material form makes it more tangible to everyone... Moreover, this idea must have sprung spontaneously from the conditions of common life' (Durkheim 2008, 175). Durkheim goes on to discuss the fact that the symbol is not only a way for society to identify itself but it actually creates a feeling of society. This evidences my argument that aspects of social life whether traditionally religious or symbolism representing a group all share the same fundamental principles of religiosity, ergo effervescence.

Tongue Stone, France



Figure 4.15 Tongue Stone, France (Source: Pitt Rivers Museum 2012b)

The Tongue Stones are named owing to the myth and legend that the stones are in fact serpent's tongues. The idea that Saint Paul cursed all snakes and gave protection is a sign of a being with special powers working to protect others. The amulet itself then acts as a sign of that protection continuing. As is a common theme with all amulets, its meaning needs to be understood by the group in order to give it meaning and substance, and to fulfill its role as a protective amulet.

Despite the teeth being used to cure cramps, rheumatism and headaches the discovery of the teeth allowed further scientific advancement. 'Danish scientist Nicolas Steno (1638–1686) saw that the shark's teeth looked remarkably like the *glossopetrae* found in rocks, and he began to construct a new theory of their origin. By showing that *glossopetrae* were actually fossils from a previous geological era' (Pitt Rivers Museum 2012b). It is perhaps discoveries such as this which show that although people may continue to believe in the medicinal properties of objects with no scientific grounding an understanding of the creation of the universe was beginning to unfold owing to a deeper consideration of the natural world.

The use of a protective amulet worn by a person shows that they are consumed not only by fear but want to be consumed by protection. The fragmentation of the animal to offer protection or a medicinal cure shows that many people want to own a part of the animal, the animal must be shared to ensure the group has protection as a whole.

Durkheim's previously mentioned definition of central totemic beliefs in relation to animals and humans is essential here as we can see the animal has significance in the sense of providing body parts which act as a physical symbol. However, the truly totemic aspect is the understanding of the myth and tales surrounding the shark which have shaped meaning and understanding.

Peccary Tooth, Venezuela



Figure 4.16 Peccary Tooth, Venezuela (Source: Pitt Rivers Museum 2012b)

Similarly to the Shark's Tooth the Peccary Tooth has symbolic meaning attached to it not through the understanding of myth but in this instance through the understanding of ceremonial practices. The Peccary tooth is a symbol of group cooperation and solidarity, as the tool was used as a hunting weapon and a utensil used in initiation rites and scarification practices. These ritual practices represent a part, or single entity becoming at one with the group making it whole. The inclusion of a member into the group, clan, or tribe through initiation ceremonies is a fundamental part of anthropological study as it represents a person having purpose, status and belonging as part of a larger group.

Durkheim's discussion of initiation rites makes parallels with the concepts of the sacred and the profane as the young person is leaving one realm and entering another 'The initiation is a long series of ceremonies whose purpose is to introduce the young man to religious life' (Durkheim 2008, 38). Fragmentation and enchainment are themes evident through the extraction of the teeth from the animal in a sense, offering part of the animal to the larger group to consolidate them as a unit. The concept of teeth extraction does not fall solely to the misfortune of the peccary but also the member of the group being initiated. Along with evidence of the peccary teeth being fashioned as a tool for scarification, human teeth extraction formed part of the initiation ceremony for the Arunta: 'Conceivably, the most common practice of pulling a young man's two front teeth when he reaches puberty may be to imitate the form of

the totem' (Durkheim 2008, 95). The example of teeth extraction as part of ceremonies conducted by the Arunta is only conducted in the clan of rain and water. Once again we can see a link between naturism and effervescence, which is not only evident in the case of objects such as the stone llama which take animal form.

The peccary tooth is a clear depiction of an object representing important features of religiosity, group solidarity and totemic concepts. In turn, an appreciation of these principles leads to clear evidence that animism, totemism and naturism clearly form part of Durkheim's discussion of effervescence in relation to religion. By breaking down some of the fundamental principles of what makes us human examples being engagement with the natural world, a fear of dying and the concept of belonging it is clear to see why these objects fit within the analytical framework applied. Paine's discussion of teeth outlines the function of teeth as a talisman or deterrent to evil 'Animal teeth are among the most powerful amulets...the range of teeth considered amuletic is vast particularly those animals with strength, lions etc. Pigs teeth have been associated with Christianity, the Neolithic period and Gallic and Frankish Bronze Age' Paine: 108-9.

Conclusion

By using the Small Blessings Collection at the Pitt River's Museum and applying the methodology constructed using Durkheim's theory of effervescence and Gamble's FACE theory, I have demonstrated that patterns can be found when discussing religious and social attributes in relation to this collection. This has been quantified using a graph (Appendix V) and data grid (Appendix IV).

In order to show a full range of data and ensure transparency I have applied the FACE methodology to the entire de Mortillet collection and the full *Small Blessings* Collection. This enables a wider scope of thought regarding classification and description of artifacts. This also strengthens the argument that FACE can potentially be found in any object without appropriate contextual background or classification. In order to give substance discussion I have selected specific reoccurring phrases and terms to help guide the analysis (Appendix II). Without some kind of classification system or patterned analysis, FACE would not only be applied to every object through

symbolic associations being made but also weaken the term, comparable to the misuse of the term ritual in place of contextual information or analysis.

Despite the de Mortillet not having adequate contextual description, offering only a physical (not contextual) description (2.9% of the collection was described insufficiently for any analysis); this data can be used however to widen discussion of themes such as enchainment through understanding the importance of suspended amulets or use of saints iconography.

Using Gamble's FACE model and my interpretation of the objects enchainment is the most prominent theme representing 2542 objects (88.1%) of the entire de Mortillet collection, and 49 (100%) of the whole *Small Blessings* collection. This is also representative of the *Small Blessings* subset I have selected for analysis which shows 16 (100%) occurrences of enchainment. The idea of enchainment either in terms of the object physically being chained in relation to a necklace or amulet for suspension is the most common reoccurring theme within the dataset, appearing in 1347 object descriptions (47.4%) of the total dataset. Suspension has the physical connotation of the necklace or charm to be hung as discussed but also a symbolic or metaphorical interpretation. The concept of suspending an amulet, perhaps hung in the home or in a sanctuary to ward off evil also enables a connection to be made between person and place; Gamble's sets and nets model is particularly useful to this analogy.

Accumulation is the next largest portion of the dataset, representing 2475 objects (85.8%) of the entire de Mortillet collection, 45 (91.8%) within the full *Small Blessings* Collection and 15 (93.8%) occurrences within the *Small Blessings subset*. The main themes I used for analysis here were physical accumulation of natural components such as teeth, claws and limestone. Which not only offers an insight into the purpose and acquisition of raw material but also the cumulated wealth, (literal or metaphorical) possession of these objects provides. We can also see elements of Durkheim's naturism and animism themes present in this form of collecting and the type of material. It is evident throughout the three datasets presented within the thesis that time and space connection within the natural world is apparent. Accumulation can also relate to consumption in the sense of the human need to acquire something of benefit to us with universally recognised connotation, the notion of saints is applicable here.

Material exhibiting images of saints are universally understood and are generally uniform across time and space. The accumulation of images of the Virgin Mary as an example are often attributed to a holy context and are instantly recognisable as a religious object. The accumulation of objects depicting such clearly understood scenes creates meaning, understanding and value. In relation to Durkheimian theory, symbolism here relates to totemism, the concept of attributing meaning to an object which is displayed or used to create power and status within a specific context (c.f the totem pole).

Consumption is another area of FACE theory which can attribute multiple meanings both physical and literal. Owing to the lack of contextual information within the de Mortillet dataset as a whole, consumption was ambiguous when discussing animal amulets. It was unclear whether the animals were physically consumed, possessed or gave power to the person eating or wearing the iconographic imagery of animals. Consumption represented 2270 (78.7%) of the whole de Mortillet collection, 44 (89.9% of the full *Small Blessings* Collection and 13 (81.3%) occurrences within the *Small Blessings* subset.

Fragmentation represents 1846 (64%) of the total de Mortillet collection, 35 (71.4%) of objects within the full *Small Blessings* Collection and 13 (81.3%) objects within the *Small Blessings* subset. Fragmentation, as a term was taken literally when analysing the wider body of data, without taking this approach anything can be classed as fragmented, as everything (including ourselves) is made up of parts. Perforation of items in order to give meaning and purpose was a common theme within this material. The concept of using one item to represent two meaning was another, take for example the miniature rotating chapels made from bullets or two faces-sided amulets. Fragmentation here, despite having a literal and practical reading can also enable thought and discussion around the accumulation of two themes or ideologies.

In relation to Durkheim, as predicted, group solidarity and society dominate the data themes. In order for an object to have meaning and purpose it is to be understood by the wider community, an object is only as spiritual as the classification and interpretation it is given. Animism, totemism and naturism are repeated themes which run through the dataset strengthening the argument that the earliest religiosity began

through an understanding and practice of these basic human components of social life or as Durkheim terms it effervescence.

Through quantifying the data in this way we can clearly see the most dominant themes in each collection of objects which will enable the ability to analyse traits and patterns for all three datasets. The main issues regarding lack of wider contextual information here need not necessarily cause barriers to the research. There will always be ambiguity within the interpretation of archaeological data for example is something fragmented or accumulated? Do we look at something as a part or a whole? Gamble's model with my emphasis will enable a clearer understanding of how artefacts can be viewed, offering levels of interpretation with guidance in the form of new ways of viewing FACE (Appendix II). The fact that many central themes such as the use of animal remains, reliquary's, and use of raw materials have been discussed will form a solid foundation for analysis for the forthcoming material. This analysis will then form the basis for the wider discussion and conclusion of the thesis.

Chapter 5 Dataset Two: Sanctuaries: Religion with

Walls

Following on from the heterogeneous Small Blessings collection, the next dataset for analysis will provide a different platform for the discussion of Palaeolithic religion. The Aegean Collection, which forms part of The Sir Arthur Evans Archive at the Ashmolean Museum Oxford, contains material which will enable a different angle to the argument of the relevance of Durkheimian theory to the study of Palaeolithic Religion.

The Aegean Collection at the Ashmolean Museum was selected for analysis owing to two of the sites featured in the collection, Psychro or Dictean Cave (excavated by A.J. Evans) and The Petsophas (Petsofas) Peak Sanctuary (excavated by J.L. Myres). The Ashmolean Museum itself also has huge significance not only as the first public museum, but also home to the most comprehensive collection of Aegean material outside of Greece (The Ashmolean Museum 2012).

Arthur Evans and The Ashmolean.

Arthur Evans as an excavator of Psychro and pioneer of Aegean archaeological collections in Britain, enabled vital data to come to the forefront of Bronze Age research. He was appointed keeper of the Ashmolean Museum in 1884, but is best known for the excavations at Knossos. My main interest in Evans in relation to this thesis however, is his involvement with the extensive Aegean collections at the Ashmolean Museum. Evans was a leading figure within the study of Middle Minoan sanctuaries, responsible for amassing archaeological material from his excavations at Psychro in addition to Knossos. He coined relevant terms specific to cult and sanctuary practice such as the 'Horns of Consecration' which relates to the theme of animism and symbolism within Minoan religion. Alongside an analysis of Durkheim's work on naturism, animism and totemism a key text by Evans, *'The Mycenaean Tree and Pillar Cult, and its Mediterranean relations'* (1901) will be referred to within this chapter.

In order to consolidate the argument presented within the thesis that Durkheim's interpretation of effervescent social cohesion is central to the concept of religion, an eclectic range of objects are presented in order to show the diversity of present themes. The Ashmolean Aegean collection, the largest outside of Greece, is central to the ethos of the Ashmolean, which houses predominately classical collections and art. The museum is ordered by specific region, rather than by period or object type as with the British Museum and Pitt Rivers Museum. The Ashmolean although focussing on region of the collections, also details at great length the significance of individual donors and collectors such as Arthur Evans.

The Arthur Evans Collection was formed at a time where not only expertise was sought from experienced scholars and archaeologists (in terms of gathering the material) but financiers, bankers and other wealthy gentry also played a role in the formation of early British museums. The formation of the Ashmolean collections similarly to those at the British Museum relied on financial input from an outside party; in the case of the British Museum this was Christy (who will be discussed in the following chapter). However, with regards to the Ashmolean, Evan's relationship with C.D.E Fortum provided invaluable in developing the collections with which we are familiar today.

Evans pioneered the concept of the Ashmolean being a centre of excellence celebrating the interest in prehistory which his father John Evans had instigated. Fortum supported the notion that the Ashmolean had to expand to be an institution which celebrated 'our human history through objects rather than manuscripts alone, prehistory was to have a voice, despite a written record' (Evans 1943, 270). Evan's collection is not only of significance to the thesis because the concept of sanctuary is prominent in many aspects of the Aegean collection, but also because of the way in which the collection was formed and interpreted. Similarly to the Small Blessing's collection and the paternal relationship between de Mortillet senior and junior, a ground-breaking interest in prehistory led to the development of a collection and subsequent interpretation on themes of religion were to follow a generation later. The purpose of the thesis is to develop these concepts and apply a Durkheimian interpretation arguing how religion can be seen from a different perspective.

This chapter will introduce the idea of place in relation to the argument posed in this thesis of the presence of Durkheim's principles within Palaeolithic religion. Religion with walls is a concept relevant to this chapter. The notion not only encapsulates the importance of context in terms of understanding the complexities of religious social life, but also demonstrates that religion can take many forms and be practiced in a range of settings. Evans, through his discoveries on Crete was in no doubt that the form and context of the caves set the scene for early forms of religion: 'The great caves, such as are found in the Cretan limestone districts, provided, moreover, in their stalagmatic pillars cult objects within what themselves were natural shrines of primitive religion' (Evans 1931, 5).

The sanctuary within Cretan culture has many uses and values attached to it. Peak sanctuaries are open air mountain spaces attributed to the Minoan or Bronze Age period. The term sanctuary conjures up images of atypical religious ceremonial practices; however modern scholars have more recently been concerned with the multifaceted nature of sanctuaries. Renfrew's description of monuments during the Neolithic and Bronze Age periods in his paper *'The sanctuary at Keros: Questions of materiality and monumentality'* (2013) describes the very earliest monuments of humankind as 'centres of congregation' (Renfrew 2013, 192). Renfrew's view that the sites should be viewed as a snapshot into prehistoric people's contemplation of the cosmos or world view at the time, clearly outlines the need to look beyond evidence of deities alone when understanding the use of prehistoric ceremonial sites. Similar views are held by Insoll (2011) outlining the open-minded approach we should have when viewing sanctuaries in modern scholarship.

'The tendency has been for scholarship to move away from a conception of the sanctuary and its contents as a static uniform place, as collections of structures performing single functions, with a fixed role within a wider landscape. Instead, it has moved towards the conception of a much more flexible, multidimensional, and polyvalent sacred space, with architectural spaces undertaking multiple simultaneous role, and being perceived and experienced in many different ways by different users and different times' (Insoll 2011b, 229).

Emerson also echoes the notion that sanctuaries are to be considered a place of refuge within a marked 'sacred area' (*temenos*), the sanctuary complex as a whole could be used for more social rather than spiritual activity 'Rituals varied more than we would expect, including not only religious ceremonies, but also cultural activities such as sport, music events and drama festivals' (Emerson 2013, 4). The role of the sanctuary does not exclusively stretch to spiritual or social activities but also as a place of refuge within society 'sheltering people seeking asylum was one of the everyday responsibilities of the sanctuaries' (Sinn 1993, 88).

Problems in the Interpretation of Ritual Material

As discussed in Chapter Two, the problem of collecting, especially around the turn of the century, gave rise to a more analytical rather than stylistic approach to the study of classical collections, which was often hindered by the logistics and legalities of collecting. Joan Myres, sibling of John Myres, documents in her publication 'When my half brother, Sir Arthur Evans died in July 1941, his house was at once requisitioned by a government department and a lifetime's accumulation of papers had to be sorted in haste' (Evans 1943, vii). This as with the earlier examples of the hurried excavations and recovery taken at sites in the Dordogne demonstrates the problematic nature of the archaic archaeological data we have today. As archaeologists we will never be able to give exact answers surrounding meaning or intensity of religious actions however, we can use the solid contextual evidence we have to support the theoretical work concerning the assemblages. After all, some written records may be lost and even some artefacts moved or destroyed but the location and context of the sites is still relevant in our analysis today.

The second problem surrounding interpretation is concerned with definitions of contexts themselves, sites such as that of a sanctuary are open to varying levels of interpretation. Research has been conducted by Rutkowski (1972) & Peatfield (1983) surrounding the topography of peak sanctuaries, this contextual basis gives a starting point from which to analyse the assemblages within the sites. Peatfield stresses the importance of both topography and artefacts when interpreting a peak sanctuary and concludes that the topographic criteria may be summarised as:

1. Prominence and visibility of the peak from the area from which the worshippers came;
2. Good view down to the same area;
3. Can 'see' and be 'seen' from other peak sanctuaries;
4. Accessible.
5. Proximity to areas of human habitation and exploitation. (Peatfield 1992, 60)

Nilsson discusses the importance of a strong hypothesis when understanding the origins of a concept such as early religion. This is present in his work which discusses the links between the survival of aspects of Minoan and Mycenaean religion in later Greek Religion. Nilsson compares the Minoan assemblages to a picture book without the text, and a hypothesis is needed to interpret them (Nilsson 1950, 7). Despite Nilsson's scholarship detailing the strong links between the earlier Minoan foundations of religion and its later Greek influence. There is, however a slight risk of determining the actions of the past using modern information of religious practice. Using later examples of religion can also enable Durkheim's interpretation of religion as social life to be lost and modern religious baggage and interpretation to be attributed to the past. Context, therefore is a more concrete framework on which to base analysis and interpretation of evidence which supports the notion of religion beginning in the Palaeolithic.

Camilla Briault however, outlines the benefits of analysing patterns of kits of ritual objects in the sanctuary material of the Aegean rather than simply checking off what was found at each site and making loose comparison. This method of classification pioneered by David Clarke in 1968 avoids taxonomic definitions and allows 'sharedness' by which differences across sites can be accessed (Briault 2007, 124).

Cult is a major theme of this chapter in relation to the context of the sanctuary and 'sharedness'. Both cult practices and the symbolism attached exemplify effervescence. The concept of cult is also discussed by Renfrew in *'The Archaeology of Cult'* (1985) which will also be discussed in this chapter alongside the work of Arthur Evans. Renfrew's work on Phylakopi clearly demonstrates a link between the concept of the 'new archaeology' and age of theoretical interpretation alongside detailed and experienced excavation. In order to apply Durkheimian principles to objects excavated

and collected throughout space and time a solid understanding of the principles of his interpretation of religion is crucial. This chapter is concerned with context and the idea of sanctum, therefore the evidence for cult practices is vital in understanding how Durkheim's theory of effervescence bears resemblance to a Middle Minoan setting.

Cult, like religion is notoriously difficult to define. However, Insoll has attempted to make the differentiation between the two concepts: 'Cult might be fairly easy to define in that it is focussed around religious ceremonies though also has connotations of something marginal, 'freakish' and occasional, but 'religion' is far less straightforward to define' (Insoll 2011b, 45). However, Durkheim discusses the concept of Cult in more detail which is specific to the collective: 'Every homogeneous group of sacred things or indeed every sacred thing of any importance, constitutes a centre of organisation around which a group of beliefs and rites, a particular cult gravitates' (Durkheim 2008, 40). Archaeologists and anthropologists such as Renfrew and Insoll discuss cult and ritual in terms of frameworks. However, Durkheim discusses actions in terms of social practice. Through using both models of inference frameworks (Renfrew) and social theory (Durkheim) I argue that we will come closer to an accurate definition of cult.

In considering the themes of sanctuary and cult we can begin to 'unpack' the connotations associated with these terms within the Middle Minoan period. I am arguing that we cannot merely attribute modern interpretation of religious practice to the Middle Minoan but we can, through a wealth of archaeological evidence, examine features of daily life which clearly include aspects of cult or communal effervescent practice.

'The archaeologist has no direct access to the cult practices of early times: his knowledge of them must come, by a process of inference, from the study of material remains' (Renfrew 1985, 11).

Renfrew's work at Phylakopi gives a framework in which to analyse material and classify whether or not material is deemed as cult or religion. Renfrew stated in his publication of the excavation at Phylakopi that the work of Evans and Nilsson offers certain frameworks for studying prehistoric religion however, his work will enable inferential structure to be applied to the existing groundwork (ibid.,p 11).

Renfrew's 'Framework of Inference' sets the following criteria for evidence of ritual practice.

- The focussing of attention
- The boundary zone between this world, and the next
- The presence of the deity
- Participation and offering (ibid., p11.)

Like Renfrew, whose aim was to build upon the existing foundation of the work conducted by Evans and Nilsson, I will use the arguments and data set out within this thesis to develop the passing reference to Durkheim's theories set out by Renfrew and others. Renfrew discusses Durkheim in relation to the presence of the supernatural within all religions. As evidenced in the previous chapter Durkheim discusses at length the concepts of both the natural and supernatural within religion, and this has been echoed within the work of Lewis-Williams (2002) alongside Renfrew. Renfrew discusses Durkheim's definition of religion 'One unified system of beliefs and practices relative to sacred things... which unite into one single moral community called a church.' However, he does not expand on this point, nor does he discuss the significance of effervescence within the realm of cult (Renfrew 1985, 12).

The Sites

Petsophas (Petsofas)

Petsophas, a Minoan Peak Sanctuary on Crete excavated by John Myres in 1901, initiated an interest in such settlements across the Aegean. Similarly to the work of Christy and Lartet in the Dordogne, the work was revolutionary in terms of investigation. However, further decades of scholarship have increased our understanding of the relevance of Peak Sanctuaries within the history of Greece. The excavation at Petsophas conducted by Myres did not last long and his accounts of what were found were not always clear, for example there are some ambiguous accounts recorded documenting wall patterns surrounding parts of the sanctuary (Rutkowski 1991, 11-12). Myre's account of the votive objects also leaves room for further

scholarship as although he describes the main types of votive terracotta objects, only 'a few are discussed in a more detailed manner' (ibid., p.12).

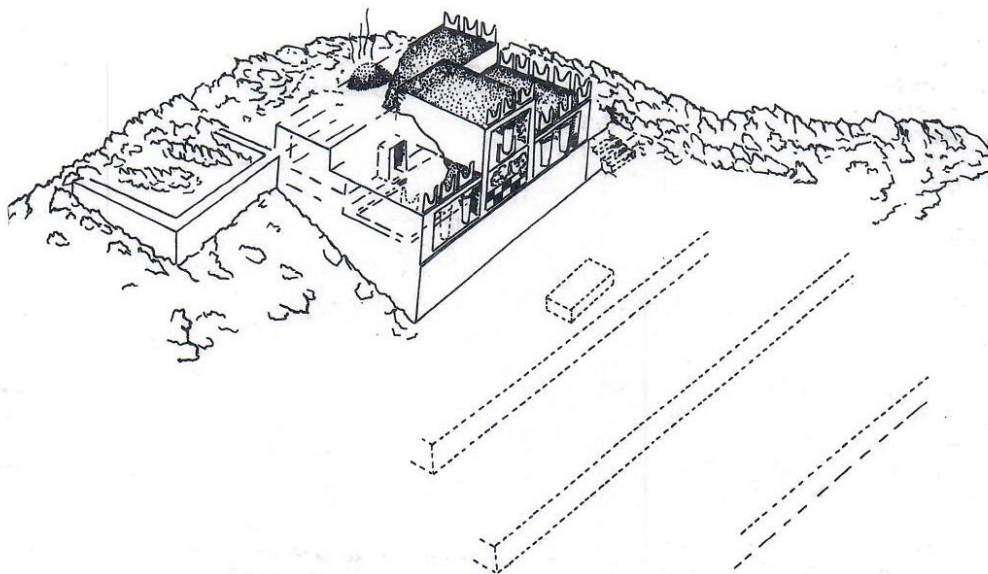


Figure 5.1 Complex at Hill Summit, Petsophas. (Source: Rutkowski 1991, 19)

The topography of the site of Petsophas (Figure 5.1) is of great interest to archaeologists and is heavily documented in the work of Rutkowski. The sacred part of the complex occupies the hill summit, whilst the city spreads at the foothill. The complex has a comfortable access which leads up from the north-east. Amongst the rock crevices skirting to the North-West Minoans would place votive offerings (Rutkowski 1991, 17).

Rutkowski's interpretation of the site clearly details not only the location of the site but also the physical (walled) divisions within the buildings which in turn leads to symbolic analysis about the use of space for secular and ritual aspects of daily life. In the introduction to Rutkowski's volume on the excavations at Petsophas the concept of common traits within Cretan mountain sanctuaries is explored. The main points for discussion relevant to the thesis are:

- 1) Mountain summits are the abode for the gods or a place of theophany.
- 2) Mountains, hills, fields and artificial hills (mounds or towers) are dedicated to gods (e.g. sky gods bearing rain).

- 3) The cult places on mountain summits do not have identical features among various people and depend on topographical points of view.
- 4) Natural features prevail within the peak sanctuary, protruding rocks and crevices alongside areas of large open space.
- 5) Demonstration of religious offerings which can take the form of 'constructed' alters or from using accumulated masses of ash. (Rutkowski 1991, 13).

My aim in this chapter is to use themes detailed here alongside analysis of the artefacts to construct a Durkheimian interpretation of religion at this period. Supported by Gamble's FACE analysis a broader picture of religion across time and space will be discussed.

Psychro (Dictean Cave)

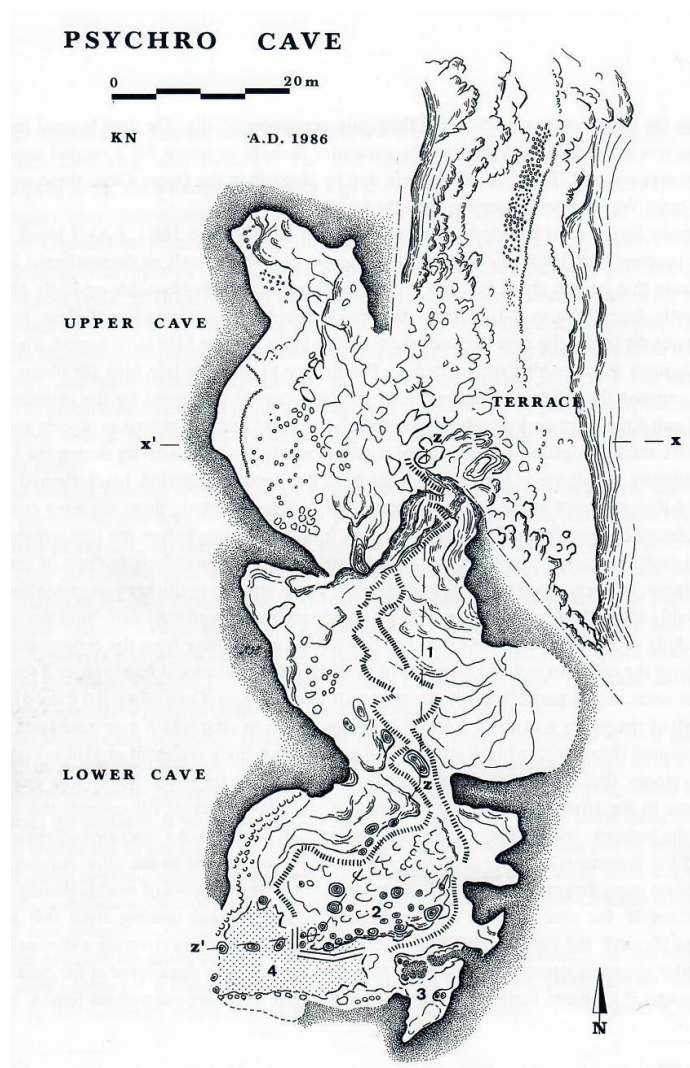


Figure 5.2 Plan of Psychro Cave. (Source: Rutkowski and Nowicki 1996, 12)

Psychro or Dictean Cave (Figure 5.2), as it is sometimes referred, was chosen as a main site for discussion owing to the significance the space has to the questions regarding the origin and interpretation of religion posed within the thesis.

Similarly to the example of Petsophas I will outline the main features of the cave sanctuary which will be explored within this chapter.

According to Rutkowski,

- 1) Caves, grottoes and rock shelters were used for temporary and permanent habitation or for burials.
- 2) The caves are on rocky slopes separated from other parts of society (i.e. towns, villages).
- 3) Caves were viewed as 'holes' leading into the interior of the earth as places inhabited or visited by gods.
- 4) Respect to the gods is demonstrated through offerings.
- 5) Long and narrow corridors often lead visitors to a place of seclusion often colder in temperature and including water features such as 'drip pools'
- 6) Use of stalagmites and stalactites (often linked to Evans 'Horns of Consecration').

The cave is organised into three areas: a broad terrace outside the cave's mouth, an upper chamber (Hogarth's "Upper Grot") and a lower cave (his "lower Grot") (Watrous 1996, 17). The organisation, alongside Hogarth's classification of the space at Psychro, supports the argument posed that the site has strong religious significance. The altar and 'storeroom' discussed during Hogarth's analysis supports the notion that the site was of spiritual significance to those frequenting it, through evidence of storing and using objects in designated spaces. The cave was excavated by a number of archaeologists and antiquarians during the 19th century including Hazzidakis and Halbherr, who excavated the entrance in 1886, Arthur Evans who excavated the rear of the upper chamber in 1896, followed by Demargne in 1897. Hogarth was the first to systematically explore the whole cave site in 1899 with the help of many local residents from the village of Psychro (ibid., p.13). Despite Hogarth attempting perhaps the most complete effort at excavation at this time, the site of Psychro was never fully excavated. However, Evans agreed that after the investigations carried out by Hogarth

at the British School at Athens, there is conclusive evidence that the site of Psychro can be attributed to the Cretan Zeus 'The thorough exploration of this cave, now carried out by Mr D.G Hogarth on behalf of the British School at Athens has conclusively proved that the old traditions of the birth-place and oracular shrine of the Cretan Zeus attached themselves to this spot' (Evans 1901, 2).

The analysis of archaeological material owing to the following of classical archaeological sources often leads to discrepancy due to the emphasis of interpretation and subjectivity which comes from the reading of literary sources. Hellenistic literary resources placed the birthplace of Zeus over to the East of Crete causing ambiguity regarding the significance of the site. Evidence presented by Watrous believes a clearer explanation to be: 'The Psychro shrine was probably one of many sanctuaries dedicated to the youthful Cretan Zeus' (Watrous 1996, 19).

The combination of both human and animal votive figurines alongside interest from academics of their geographical significance is of interest to the thesis. Following on from the discussion in the previous chapter, Durkheimian themes of naturism, animism and totemism are relevant to the discussion of Minoan Peak sanctuaries alongside the importance of space and human interaction. Effervescence is also present as there are many examples documented through figurative forms of praying, dancing and ritual gathering.

Data Selection

The material from Petsophas Peak Sanctuary and Psychro Cave may not offer the heterogeneous array of objects present in the *Small Blessings Collection*. However, the context here provides an important backdrop to the understanding of Durkheim's effervescence and Gamble's accumulation and enchainment. The objects also solidify themes discussed in the previous chapter: animism, totemism and naturism. Alongside emphasising not only the spiritual factors associated with a sanctuary such as offerings to gods and ritual placing of objects, the space had a more open meaning as a place of sanctum to a wide spectrum of society as previously addressed in this chapter.

The Arthur Evans Collection currently holds 18,014 objects according to the Ashmolean Museum database, and 15,893 of those objects were donated by Arthur Evans himself.

Within the Aegean collection, a further 5,293 items are recorded from sources not listed and another 1,804 are recorded with no entry for source. A further 2,466 objects have no formal affiliation to Evans. However, it is likely he was involved in some respect with the retrieval or collecting of the objects (A.Roberts, Pers Comms, 22nd August 2016). From this data, I have selected objects from the Petsophas site for discussion, spanning a range of representations and object classes including human and animal figurines, ceramics and votive items. In considering the material from Psychro Cave I have chosen objects for discussion which incorporate many of the themes present at Petsophas with the addition of evidence of bronze objects for personal adornment, lamps and weaponry.

Human Form- Figurines



Figure 5.1 Clay Figure-male, Petsophas (Source: The Ashmolean Museum 2012)



Figure 5.2 Hands raised, Psychro (Source: The Ashmolean Museum 2012)



Figure 5.3 Male Figure, Psychro (Source: The Ashmolean Museum 2012)

This male figurine from the Middle Minoan I Period (c. 2100 -c. 1900 BC) incorporates several values which are related to Durkheimian principles. The hand gesture of the figurine and others at the site could have a connection to either a collective ritual or praying motion. Whether or not this can be proven the fact that all the male figurines are holding this stance would suggest some kind of group activity or collective understanding. The dagger which is displayed on the torso of the figurine could indicate membership of a clan or group. Weaponary in the form of double headed axes are also cited by Evans as part of cult ritual in his interpretation of Psychro Cave. Therefore, we have documentary evidence that daggers have been interpreted as an attribute of the gods within Minoan Cretan culture: 'These double axes, as we shall see, may have actually embodied the presence of God himself. His actual image in anthropomorphic shape was not needed by religion at that time' (Evans 1901, 2). As we saw in the previous chapter placing attributes onto a human figure is not unusual within the realms of spirituality and belief in powers. The notion of bearing an axe could symbolise power or strength within battle or protection against other groups. The figurine represents not only the themes it depicts through the holding of an axe or particular stance but also the whole person, whether he is praying or in battle as opposed to the votive limbs which present part.

Out of the 21 figurines found at the site only 6 were found intact or almost intact (Rutkowski 1991, 22). The majority of the figurines were not recovered whole possibly owing to the position of the objects on a steep slope at the site. The situation of the objects cannot definitively tell us about religion at the site but supports Durkheim's idea of the sacred. If an object is not in immediate reach or view and has been strategically placed at a site, it can perhaps lead us to conclusions of sacred ritual or pilgrimage to place the object in a special location. Parallels can be seen here between Petsophas and Morwood's work conducted on the cave art of Central Queensland in which he describes hand stencils which can only be viewed from a distance, alongside decorated panels in crevices and tunnels not in immediate view (Morwood and Hobbs 2002, 225).

The figures from Psychro are interpreted in a similar way and hand gesture and stance are both worthy of consideration as these differ slightly from those at Petsophas. The minor difference in hand gesture and form of the figures at Psychro implies a

salutation, perhaps a form of worship. The joining of hands and the display of weaponry on the figures at Petsophas clearly depict symbolism which is relatable to modern religious practice today. However, the figures from Psychro, despite being presented in a range of materials such as bronze and wood, have unclear interpretations. The use of a raised arm in the figures at Psychro could imply a greeting, salutation or revelation by something which is seen in the distance or an idea which has come to mind. The objects could represent a contemplation of a god above or indeed looking into the distance for guidance. The truth is that we will never really know exactly what the stances symbolised. However, we can draw upon evidence from other religions' cultural practices 'Anthropological fieldwork has also shown that religions have certain basic aspects that are similar across culture and through time'. Watrous then goes onto discuss how Marinatos and Burkert have approached ancient religion by focussing on the patterns apparent in the archaeological data and by attempting to understand them through analysis of cross-cultural data from the second millennium Near East and Egypt, and from Classical Greece' (Watrous 1996, 28).

In order to contemplate the possible meaning of the gestures at both Petsophas and Psychro it is valuable to use anthropological analogy with respect to religion being about the gathering of people. If following the Durkheimian principle of religion as sociality then aspects of humanity such as hand gestures and symbolism using the human body would have been acquired, used and passed through generations over time. Prayer, worship, revelation, offerings to gods and religious effervescent congregation take place using a range of gestures and form, each being learned, developed and universally accepted over time, as shown below through an example of Islamic prayer stances.



Figure 3.2 The positions of prayer

The Human Form and Votive Limbs.



Figure 5.4 Votive Arm, Petsophas (Source: The Ashmolean Museum 2012)



Figure 5.5 Votive Limb, Petsophas (Source: The Ashmolean Museum 2012)



Figure 5.6 Votive Arm, Psychro (Source: The Ashmolean Museum 2012)

The concept of votive limbs was explored in Chapter Four and is identified as a prevalent theme within this thesis. Gamble's FACE model was also examined using the rich and varied dataset presented in Chapter Four. Fragmentation and accumulation are essential themes within cult practice and indeed within the context of the sanctuary. It is evident from the placing of objects around the sanctuary crevices that fragmentation and accumulation are important themes in Minoan society. Evidence of breaking, sharing and placing material in significant locations demonstrates a unity between people, we know within Minoan culture that group identity is an important part of life; this is evident through pottery and figurine styles. Durkheim's theory of social cohesion can be echoed through the accumulation and fragmentation principles

evident in many aspects of material culture within the archaeological record, 'Breaking and sharing material culture establishes affiliation between people. Similarly the act of accumulating objects and the act of creating composites out of distinct fragments harnesses the relations established in sharing through cementing and articulating together shared social bonds, and thereby re-articulating a new set of social relations (Jones 2002, 101). Myres noticed in his examination of the objects that the human figurines were often made using 'one or two pieces of clay' and then assembled (Rutkowski 1991, 23). This could be either simply a modelling technique to enable more complex pieces to be easily constructed or to ease a break or disassembly for a significant ritual or practical purpose.

Fragmentation occurs at this site not only in the form of votive limbs but also portions of figurines standing and sitting which demonstrates the figurines present at the site came in various forms and designs representing different actions and motions. Similarly to the votive objects of the *Small Blessings Collection* the themes of protection, miracles and cures are also relevant to the Minoan collections. Myres, interpretation of the site discusses the themes of illness and disease: 'Several examples occur of ordinary male figures with the garment painted, usually the loin-cloth and the necklace, bisected from crown to groin by a clean cut' (Rutkowski 1991, 34). Myres took this to be evidence of showing the 'seat of an internal disease'.

The votive objects are often perforated for suspension which could signify the use of totemic identity practices within cult groups. Wearing or suspending the limb either on a person or within the sanctuary symbolises a relationship between the votive and society. The use of a totem as a way of signifying aspects of importance to cult groups is a prominent theme within Durkheimian religious interpretation: 'A clans totem is wholly sacred only for that clan' (Durkheim 2008, 145). Understanding the prominent features of the votives enables an understanding of what is important to specific groups, whether that be medical cures or the roles of men and women, for example fertility or warrior totems. In addition to Durkheim's statement that groups often have a recognisable symbol, he also outlines the point that in order to understand the meaning of themes such as totems or symbols we must associate it with a common root: 'In every society, then, there are a certain number of rites distinguished by their homogeneity and their generality. Such a remarkable concordance could only be

explained; it seems, by a common origin' (Durkheim 2008, 210). This concept is one which is also relevant to the next set of objects prominent at Petsophas, animal representations.

Animal Representation



Figure 5.7 Quadruped Animal figurine, Petsophas (Source: The Ashmolean Museum 2012)



Figure 5.8 Animal Figure in flight, Petsophas (Source: The Ashmolean Museum 2012)



Figure 5.9 Animal Figure Clay, Petsophas (Source: The Ashmolean Museum 2012)



Figure 5.10 Bull Figure, Psychro (Source: The Ashmolean Museum 2012)

Coined by Arthur Evans, 'Horns of Consecration' is a term used to detail the religious significance of the sacred, sacrificial bull. Bulls are commonplace in Minoan society and usually take the form of pink clay models or in this case bronze figurines. Iconographic horns were placed on tombs and shrines such as those at Knossos and are also seen on seals throughout the Minoan period. The tombs associated with the sacred double axe have also been attributed to bull sacrifice: 'The meaning of the double-axe is not known. Possibly it was the weapon used for sacrificing the bulls. On Minoan pottery, the double axe is sometimes painted over a bull's head' (Castleden 1992, 135). Despite the pragmatic approach from Rutkowski that the popularity of oxen and sheep figurines was to ensure fertility of the land and livestock, it is evident from Evan's definition that the bull had sacred significance across the Minoan world. The term

'consecration' has many religious connotations and is normally associated with making something sacred, whether that be a building, a person or representing something spiritual through an action, such as bread represents the body of Christ. The horns acting as such a religious metaphor enable a clear understanding of the importance of fragmentation where animals are concerned in prehistoric societies. The horns have a meaning which would have been known and understood through sanctuary culture, the representation of the bull and the power it possesses. Metaphors of course need to be understood in context, hence the context of the sanctuary itself has significance. It would be difficult to determine the spiritual or cult significance of the bull if the horns only formed part of the assemblage, but there is a wealth of supporting evidence of the bull's significance on other items such as pottery and frescos. Whether Minoans understood the bull to represent a soul, or to give power will never fully be known as the classical world lends itself to complex myths, accounts and archaic academic schools which follow trends or fashion rather following rational analysis. However, following Durkheim we can ascertain that cults often use animals as a way of representing these themes and the world around them for example the 'Kangaroo cult' which exemplifies ancestor worship' (Durkheim 2008, 191).

Themes of animism and totemism explored throughout all three case studies within the thesis, evidences Durkheim's point in relation to group understanding with respect to object interpretation. The animals depicted here are a selection from the site of Petsophas, and I selected these examples for analysis because the aim is to represent not only common animal imagery from the site but also a range of the commonly depicted species throughout archaeological periods. Horse and deer figures, bulls which are greatly significant within Minoan culture and a bird which symbolises an understanding of different realms of nature, land, air and water are all relevant when considering Durkheim's principles of animism and naturism. Rutowski himself documented that he understands the animal figurines to be 'sacrificed to the divinities worshipped in peak sanctuaries' (Rutkowski 1991, 35). Animals play a huge role in ancient Greek culture for example the consumption of animals during feasting, the use of animals for agricultural endeavours, the use of animals as pest control e.g. domesticated weasels as a form of deterrent to mice plaguing the home (Rutkowski 1991, 36) and most importantly here the spiritual significance of the animal. In the

Elementary Forms of Religious Life, Durkheim documents his interpretation of the combined views of Spencer and Tylor in their partly complementary views on the meaning of animism:

‘Three conditions must be met for animistic beliefs and practices to be seen as the primitive form of religious life: (1) Since according to this hypothesis the idea of the soul is the cardinal notion of religion, one must demonstrate how it is formed without borrowing any elements from earlier religion; (2) it must be shown how souls became the object of the cult and were transformed into spirits; (3) finally, since the cult of spirits is not all there is to any religion, how the cult of nature was derived from that cult must be explained’ (Durkheim 2008, 48).

As we know from the archaeological record very rarely is evidence documented in the level of detail required to deduce such specifics regarding the practicalities of a cult’s engagement with animism. However, we can see a unique way of demonstrating a connection with the animal kingdom within each example of early religious life discussed in this thesis. Whether it be drawing representations of animals in caves or placing votive representations around the place of sanctuary we can see a unique approach to a mutual understanding of the natural world. Durkheim’s main premise is that early religion is synonymous with effervescence, celebrating animals in various forms has always played a part in not only formalised world religions but also our everyday social world. While I am in agreement with Tylor and Spencer that we cannot merely borrow religious concepts from earlier religions and apply them to those present in Minoan culture, I feel that Durkheim’s idea that religion is synonymous with social life lends itself to the concept that there will be overlap and repetition in some of the central themes of religion such as the connection between the human and animal worlds. In *The Elementary Forms of Religious Life* Durkheim discusses Spencer and Gillen’s interpretation of the Arunta of Australia and their belief in reincarnation of souls in another life or realm: ‘A moment came when terrestrial life ended. Separately or by groups, they vanished into the ground. Their bodies changed into trees and rocks’ (Durkheim 2008, 187). Durkheim proceeds to discuss the sacred nature of the place where the bodies vanished, which Durkheim terms a sanctuary or centre of the totemic cult. The concept that the immortal soul lives on demonstrates in itself that there is a blurred line between religion, spirituality and daily life. To the Arunta, a soul

lives forever through nature and the body escapes to another world. These concepts concerning Durkheim's theory of naturism echo themes within the Buddhist religion such as reincarnation and a connection to the natural world. Similarly an underworld or alternative place to live a second life is common in many religions. The most obvious example is Christianity with the clear distinction between heaven and hell, depending on your actions in the present life.

The next object selection demonstrates how Durkheim's theory of the sacred and profane, merge to signify the use of everyday objects in a deeper, perhaps spiritual context.

Ceramics



Figure 5.11 Miniature Vase Clay, Petsophas (Left) and Terracota Sherd, Petsophas (Right) (Source: The Ashmolean Museum 2012)

Ceramics, either depicting a pattern, symbol or in miniature form indicate significance beyond merely daily use. Miniaturisation and its function in creating another world is discussed in Chapter Two and is also significant within this chapter. Evans considered the significance of miniature household objects within his interpretation of ancient Greek religion generally: 'The miniature libation jugs associated with the Temple Tomb, identical with those of the domestic snake-room above referred to, in fact emphasised the maternal character of the Goddess...she is still essentially the 'house mother' (Evans 1931, 25). Evans' interpretation leads to an understanding that he denotes female figures to be the most powerful within Minoan religion, evidenced

through his reference to multiple Goddess's, by which comparisons are made and echoed throughout various regions and religions. It appears that through use of everyday objects such as ceramics there is evidence of two realms, as Durkheim would term the sacred and profane. Evans contemplates the notion of recurring themes involving animals within two different realms using the 'The Lady of Sports' at Knossos to exemplify his point: 'She is associated, as are the Hellenic divinities, with different living animals...both as a sign of domestic motherhood and of the awesome power of the Underworld-snakes, both harmless and noxious' (ibid., p.40).

The use of miniature ceramic items is not discussed in detail during the analysis of Petsophas. However, other Minoan sites such as the Peak Sanctuary at Kythera have also produced a wealth of miniature items, the outcomes of the analysis is useful when examining Petsophas.

'In the Kythera peak sanctuary, the numbers of miniatures compared to the numbers of extant nonminiature specimens contradict their use as cheap, mass-produced alternatives to large vessels. The small numbers attested and the wide variety of vessel forms produced suggest that the most critical factor might have been personal choice. The scaling down of canonical pottery vessels, despite the concomitant loss of function, could also be perceived as a multiplier of the ideological properties of these vessels, whatever these properties may have been. The detailed analysis of the data from the peak sanctuary at Kythera, if nothing else, has in fact confirmed, beyond reasonable doubt, that size did make a difference and was deliberately manipulated for specific ritual purposes' (Tournavitou 2009, 230).

The concept of combining both the pragmatic use of ceramics such as a container for food and an offering to gods with deeper spiritual significance demonstrates how religion is incorporated as part of everyday experience. Gamble's theory of consumption is crucial here in two ways, firstly the larger ceramic items offer evidence of food preparation potentially for 'fertility associated cult ceremonies' (Rutkowski 1991, 53). Secondly, the notion explored in the previous chapter whereby consumption relates to a person being consumed by a higher spiritual power, either in a trance state or belief in reincarnation or possession by an animal's spirit. In terms of fragmentation, there is evidence from Petsophas that ceramic votives were thrown by

worshippers into a lit fire in a ceremonial fashion (ibid., p.54). This evidence of fragmentation cannot decisively conclude whether the items were thrown into the fire as part of a ritual which offers answers to the question of the manner or level of religious belief. However, it does offer an insight into effervescent practices which were happening at the sanctuary. The act of physically creating an object to be worshipped or offered to Gods, then exploding it enables a sense of theatre which in itself is a definition of effervescence.

Female Figures, Dress and Jewellery.



Figure 5.12 Female Figure, Psychro (Left) and Female Figure, Petsophas (Right) (Source: The Ashmolean Museum 2012)



Figure 5.13 Bronze Bracelet (Left) and Blue Glass Bead (Right), Psychro (Source: The Ashmolean Museum 2012)

Female figurines are vital in understanding the ritual or symbolic practices taking place within Petsophas. According to Rutkowski only 6 or 7 statues remain intact from the excavation. However, there is enough material evidence to document the significance of these objects: 'The Minoan artist preferred to portray "normal" standing, but sometimes represented pregnant women' (Rutkowski 1991, 32). The male figurines at Petsophas have been scrutinised owing to the range of hand gestures which are normally interpreted as being praying gestures, whereas the female figurines have their arms folded, stretched forwards and remain at chest level. Rutkowski proceeds to comment that at Mavro Spilio because there is evidence of a female figurine in a

similar stance holding a child, therefore implications of the figurines being a fertility totem is commonplace (ibid., p. 55).



Figure 5.14 Bronze Ring, Psychro (Source: The Ashmolean Museum 2012)

However, the role of women in the Minoan period is not merely consumed by household or domestic offerings and fertility. Women have an important role within society which was analysed in-depth by Evans in his work on female snake cults and 'Lady of Sports' at Knossos to name two. Jewellery items have been discussed at length during the analysis of Psychro and a few conclusions have been drawn, and it is understood that most of the personal possessions, pins, rings, earrings, beads were dedicated by women to the gods (Watrous 1996, 49). Garment ornaments such as clothing pins and fibulae, as well as later belt buckles may have been offered because of their association with the loss of virginity at marriage and with childbearing (ibid., p49). These conclusions have been drawn owing to the evidence of jewellery items forming part of the female figurines and to a certain degree the female centric connotations which come with the study of jewellery items.

More of interest to the study of religion within a Durkheimian context is the sense of accumulation that jewellery provides, whether that be through the physical accumulation of items or the sense of accumulation during the ceremonies at which it is worn. The act of creating an object itself leads to the theme of enchainment, the process or series which needs to be followed to form a construction process. At Psychro there is archaeological evidence of craft making through the remnants of

tools, pottery wheels and jewellery casts (Watrous 1996, 51). The notion that crafts are made within, or near the cave give more value to the items, as they can be given the same religious significance as the shrine itself by affiliation. Watrous discusses two ideas surrounding the significance of craft activity at the sanctuary. 'Firstly, they may be a sign that craftsmen worked near the cave... Second, the Psychro objects may have been given as valued possessions, quite possibly by artisans. Elsewhere in the Aegean, it has been noted that artisans' workshops were often linked to a shrine' (Watrous 1996, 51). Many of the objects of personal adornment were placed in or around the pool area where stalactites rise. This may have significance following Evans's premise of the natural formation of the cave lending itself to religious iconography through furniture such as alters (Evans 1931, 11).

The work of Durkheim on religious rites of passage and effervescent ceremony details the significance of personal adornment but from another viewpoint. The importance of the act of removal of personal items during ceremonies of the Australian Warramunga Tribe in order to show purity and sole affiliation to a cause without vanity or distraction: 'Not only are sacred beings separated from profane ones, but nothing that directly or indirectly concerns profane life must be mingled with religious life. Complete nudity is often required of the native as a prerequisite for being allowed to participate in this rite; he is required to shed all his usual adornments, even those most precious to him and from which he is reluctant to part because of the protective powers he attributes to them' (Durkheim 2008, 227). This analogy from Durkheim demonstrates the value of votive jewellery items to their creators and others wearing items which may offer protection. Those items produced at Psychro could have been affiliated to the powers of the sanctuary. The notion of enchainment not only comes from the physical enchainment of wearing the jewellery but also enchainment in the sense that the wearer is protected by a divinity when possessing the object. Fragmentation is significant here as we can see the parting from the object offers equal significance as part of a ritual or ceremonial act. The accumulation of objects together within a specific section of the cave such as the pool, demonstrates consideration and significance of the placing of ritual objects within the sanctuary complex.

Weaponry



Figure 5.15 Blade, Psychro (Source: The Ashmolean Museum 2012)



Figure 5.16 Dagger Blade, Psychro (Source: The Ashmolean Museum 2012)



Figure 5.17 Spearhead, Psychro (Source: The Ashmolean Museum 2012)

Amongst the artefacts found at Psychro there is a wealth of varying weapon types, including blades and spearheads. When considering warfare amongst cult communities it is easy to discuss the obvious notion of 'tribal' warfare between groups. However, evidence of weaponry in a sacred sanctuary context is substantiated by the previously discussed sacrificial bull. Watrous considers the weaponry assemblages at Psychro to be evidence of socioeconomic status owing to the range of material types present at Psychro compared with Petsophas (Watrous 1996, 65). The wider range of material at Psychro does suggest a more eclectic way of displaying religious and social ideas. Durkheim's theory of religion as an all encompassing part of daily life can be seen through a wide range of objects spanning pottery and jewellery to weaponry as well as votive figurines. Owning and using objects which are made of valuable and precious materials has obvious implications within socioeconomic

studies. However, more of interest here is the demonstration of social complexity in terms of the meaning of sacrifice and religious worship in relation to the objects. Durkheim's response to William Robertson Smith's (1907) analysis of sacrifice in *Lectures on Religion of the Semites* encapsulates the argument posed within the thesis concerning the relevance of both Durkheim's theory of effervescence and Gamble's FACE theory: 'Man is sanctified not only because he eats, as it were, at the same table as the god, but above all because the food he consumes at this ritual meal has a sacred character. We have shown, indeed, how, in sacrifice, a whole series of preliminary operations- washings, anointings, prayers, and so on' (Durkheim 2008, 249).

Consumption and enchainment have been detailed here by Durkheim but it is also evident from his analysis of the *chaîne opératoire* process of sacrifice that fragmentation or individual parts of the process are vital. In order for the sacrifice to achieve full ritual significance and importance each part of the chain must be complete. Equally, in order for the tools and weapons to be fit for purpose they also need to follow an assembly process, the construction of weaponry, consumption of material and connection to the gods are all relevant parts of the process and cannot be fragmented. The accumulation of weaponry therefore signifies status and wealth but also a stronger connection to the gods. At sites whereby sacrifice and worship took place a stronger ritual and spiritual significance is evident. It is apparent through the enchainment analogy that weaponry can be symbolic of a coming together or merging of beliefs and concepts as much as to represent warfare and destruction. That is not to say that within cult practice there is no evidence of harm or violence in fact the violation of religious prohibitions is often regarded as the cause of physical disorders from which the guilty will suffer (Durkheim 2008, 222). Effervescence is not always experienced through positive actions, the disobeying of the gods or disregard for religious practice can also see people being cursed, disfigured or dismembered; perhaps this is evidenced by the partial limbs found in Minoan sanctuary contexts. Effervescence can be considered as both positive and negative shared experience and we cannot take for granted that elation is synonymous with effervescence.

Naturism & the Natural World



Figure 5.18 Stone Bowl or Lamp, Psychro (Source: The Ashmolean Museum 2012)

As evidenced by the significance of the use of different materials seen through bronzes, coloured clays and even wooden items, it is valuable to understand how different properties relate to the significance of the sanctuary as a whole. Durkheim's concept of animism has been explored in detail owing to the wide array of animal representation at both Psychro and Petsophas. Naturism is a theme which is commonplace in the work of Evans as he discusses not only snake worship but also stone worship (Evans 1901). The formation of the sanctuaries in general offers a canvass on which to place religious status items such as alters, and crevices naturally lend themselves to storage devices for precious objects. Place and naturism coincide, as often the connection to nature is what makes a space such as a cave or tree sacred. The use of caves as sanctuaries is not merely owing to the fact they are away from the busier public domain but also owing to the fact that caves have a natural formation which can be used to explore ritual concepts and ideologies such as the notion of the underworld. Durkheim's consideration of Australian cult practice exemplifies the complex significance of the power of a seemingly inanimate object such as stone 'Ancestral souls reside in trees or rocks that are considered sacred. Similarly, amongst the Euahlayi, the spirit of the animal that serves as an individual totem is thought to inhabit a tree or stone. This tree or stone is sacred, no one but the one whose totem it is can touch it; and when it is a stone or rock, this prohibition is absolute. As a result, these are true places of refuge' (Durkheim 2008, 207).

As well as a connection to the concept of stone worship discussed as a theme by Evan's in *The Mycenaean Tree and Pillar Cult* (1901), this stone lamp also exemplifies a

concept discussed in the previous chapter: light. As with the Magatama from the *Small Blessings collection* light forms a central part of many religions and spiritual practices. Evans details the concept of rays of light in relation to pillar or stone worship which is evident in the case of the Egyptian Uraeus Pillar and Cypro-Mycenaean examples: 'The radiation in itself connects them with divinities of light' (Evans 1901, 53). Evans has also documented the combination of light and stone using evidence from ceremonies conducted in upper Macedonia.

'The pillar consisted of a upright stone of square section...supporting another smaller and somewhat irregular block. Both were black and greasy from secular anointing, recalling the time-honoured practice of pouring oil on sacred stone as Jacob did at Bethel. On one side of this...is a kind of sunken hearth-stone, upon which are set candle-sticks of antique form for the nightly illumination of the stone, a distant reminiscence of the Phoenician candlestick the votary stands for his prayers and ritual observances' (Evans 1931, 20-21).

Evans' work exemplifies the significance of light throughout many ages of documented or witnessed religious practice. Although we must be cautious when making assumptions about past religious practice and comparing them to modern practice we must not overlook time honoured traditions and firm constructs of religious practice such as the use of light, incense and physical worship. The use of these senses goes hand in hand with the principles of naturism as a physical connection with nature is what spurs the spiritual connection.

Conclusion

The discussion of Bronze Age material in this chapter has emphasised that Durkheim's theory of religion can be applied to wide ranging material spanning all regions of the globe and timeframes. I have chosen a larger subset of material for this case study 21 items in order to ensure both sites Psychro and Petsophas were adequately represented and analysed. The catalogue data from the Ashmolean was limited (very little contextual information beyond the case study material discussed here) and repetitive in theme, figurines, terracotta bulls and jewellery).

Gamble's FACE model alongside Durkheim's notion of the sacred and profane are shown here not only through analysis of objects but on an even wider scale which incorporates context. The nature of both sanctuary and cave sites enable a clear argument surrounding potential spiritual or sacrificial use. However, by their very structure they enable wide ranging discussion surrounding the subterranean world of the afterlife. The cave network at Psychro also depicts fragmentation in terms of the different sections and sanctums within the cave. Enchainment and accumulation are also relevant themes here as both object and locale have been carefully selected and linked together to form meaning. All of the items within the dataset fall within these categories as I propose that objects were purposefully placed within different sections of the cave to denote different purposes or meanings of varying levels of offering to the gods. Hogarth's excavation data 'revealed most of the finds in vertical slits and crevices of the stalactites, and in the pool itself. Some of the vertical crevices contained many bone objects: model blades, fibula, and on occasion votive double ax...the bronze objects stood up edgewise in the slits and in many cases could not be extracted without smashing the stalactites' (Rutkowski 1972, 17).

Continuing on the theme of the sites themselves, context is not only important within the cave or sanctuary structure but also the location of the site in relation to other points, for example agricultural settlements or other sites of worship: 'It may be suggested that within the agricultural landscapes, such as those of Crete during the Neolithic and Bronze Age, the very act of travelling to and conducting activity in a cave served itself as a form of ritualisation' (Tomkins 2012, 73). The concept of positioning objects, networks within the complexes and the situation of the site in relation to other aspects of nature all support the argument that Durkheimian theory is relevant to the study of Bronze Age material. The location of the site enables a complexity of information to be analysed including not only the relationships people had with gods and the spirit world but also sacred and profane aspects of their own world.

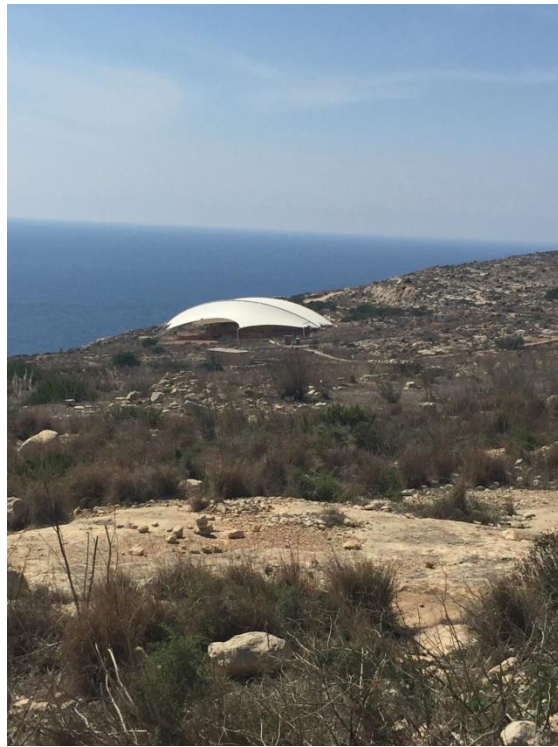


Figure 5.22 View of Mnajdra Site (Source: Personal Photograph)

Megalithic sites such as the Maltese Hagar Qin and Mnajdra (Figure 5.22) also demonstrate how vital location is not only to other sites (these two temple complexes were constructed as neighbouring sites) but also in connection with the natural world. The sites of Hagar Qin and Mnajdra were constructed next to the sea and their layout and structure allows sunlight to shine directly through the temples, implying perhaps a connection to not only the spiritual world but also a connection reminiscent of naturism to the cosmic forces (Grima 2001). Examples such as those at Malta and Gozo demonstrate the connection between the natural world (water sources) and human ritual activity at the time. The use of water at Psychro offers another level of interpretation into a connection to nature. Durkheimian naturism is evident through these examples as an understanding of the earth's matter was obviously relevant in contemporary Neolithic and Bronze Age sites globally.

In contrast to accumulation, fragmentation is also a prominent theme within this case study (66.7%) of the subset and consumption at (61.9%). The use of votive limbs within Minoan society, as evidenced within the *Small Blessings* data holds significance either as a talisman or offering to gods. Fragmentation and consumption are often grouped together within Gamble's model as often there is not enough evidence surrounding

whether animals were physically consumed or metaphysically consumed through use of spirit analogy. Regardless of whether we have substantial data regarding the level of bull worship or sacrifice which may have taken place, the placing of the fragments within rock crevices and water pools is perhaps of more interest within a Durkheimian interpretation of religion. The votive offerings were obviously assembled with purpose, the objects carefully chosen and stored in order to create meaning and sentiment. Beyond effervescence, these practices reflect perhaps more solitary worship, still demonstrate an understanding of totemic concepts and practices.

As discussed, interpretation and social attitudes at the time of excavation and discovery hindered and perhaps delayed the introduction of a 21st-century Durkheimian approach in understanding the complexities of the sites. Similarly to the Christian ideals which stifled the interpretation of the French and Spanish Palaeolithic sites. Likewise problems were also encountered on Crete owing to multiple sites claiming the title of the birthplace of a Zeus. This could arguably be a misinterpretation of early data such as maps, interpretations of images and subsequent classical studies or indeed could imply that many sanctuaries and spaces were indeed used to worship gods or possibly even the same god. If the latter is the case then the argument towards prehistoric religion beginning as a set of principles being initiated, including a sacred space and the coming together of people through the construction, use and worship of objects can be evidenced through multiple sites across Europe.

Alongside the evident importance of context, we have perhaps not seen the range of objects detailed in the previous chapter. However, a wealth of Durkheimian effervescence can be argued through the social constructions formed by the use of both sacred and profane components. A bronze weapon for example alone signifies warfare and divide but placed in the context of the sacred sanctum provides evidence of spiritual sacrifice and adjoining with another world, realm or concept to form a unity, or a shared collective belief.

Chapter 6 Dataset Three: Ice Age Art: Distant

Communication, Religion Without Walls

The final case study in the thesis focuses on a selection of material from the *Ice Age art exhibition* at the British Museum. The sell out exhibition which was subtitled ‘arrival of the modern mind’ ran from 7 February – 2 June 2013 and housed objects spanning Europe dating to the Ice Age, or between 40,000 and 10,000 years ago. The exhibition was curated by Jill Cook, Head of Prehistory at the British Museum and comprised a carefully selected group of artworks ranging from musical instruments to human and animal figures. The objects were grouped not only by function or type but also theme such as performance art, abstraction and imagination (The British Museum 2013). The artefacts I have selected for analysis consolidate the argument posed in the thesis that religion began as early as the Upper Palaeolithic if we are to take the Durkheimian viewpoint which has so often been lost within origins research. Religion is about people as much as objects and one cannot be considered in the archaeological record without the other. In order to validate points made during the discussion of the exhibition material I will also include comparisons with two examples of parietal art, namely ‘The Bison Feline’ of Chauvet Cave and ‘The Bison woman’ of Peche Merle.

Similarly to the Arthur Evans Collection examined in the previous chapter, I have selected objects which embody the main themes which feature in not only Palaeolithic European art such as animal representation, human form and context, but also their Durkheimian counterparts of, animism, totemism and naturism. Over 250 objects feature in the exhibition catalogue. The subset of material selected for analysis was chosen owing to not only the relevance to Durkheimian theory, but also the significance to other objects and themes outlined in the thesis. Material with detailed context such as the Pavlov Venuses and the Lion man from Stadel Cave will form the focus of the discussion to demonstrate not only recurrent themes across material in all three datasets but the benefit of having a widely researched body of Palaeolithic material. I will demonstrate the importance of having strong archaeological context when applying the FACE methodology. The material I have selected will form my ‘with

context' dataset and the other items will analysed purely on the basis of description (without context). This will demonstrate the benefit of archaeological research regarding context to themes such as fragmentation and accumulation which can often be applied in haste to material without consideration to the physical processes of accumulation and fragmentation.

By using a range of Palaeolithic material for analysis I hope to demonstrate the importance of context within archaeological analysis, whilst also considering the symbolic manifestations object take. However, I feel these approaches need to be applied in tandem otherwise symbolic FACE could apply to just about any object imaginable. Palaeolithic art according to Verpoorte offers an 'insight into behavioural and cognitive changes through evidence of symbolic thinking and an understanding of space and time displacement...art has an adaptive function. It is taken as an instrument towards more complex societal structures or as a medium of communication (Verpoorte 2000, 16). The view that Palaeolithic societies used symbolism within objects to create meaning whether than be social, economic or as a way of emphasising shared identity is supported by Gamble (2007) as emphasised in *Origins and Revolutions*. If contextual material is studied in isolation the nuances surrounding cultural identity and widespread cultural patterns would be missed in the archaeological record, presenting a rather narrow view of such a culturally rich period.

The title of this chapter, *Ice Age Art: Distant Communication* references the recurrent themes such as the use of animal and human representation, which appears over time and space. The aim of the thesis is to demonstrate how a wide variety of objects from different collections, time periods and corners of the globe all share the same message concerning a Durkheimian view of effervescence being synonymous with religion. The *Ice Age art exhibition* solidifies not only the main themes discussed by Durkheim and within Gamble's FACE theory but also demonstrates that despite the differing regions or archaeological period the same fundamental principles concerning effervescence are evident. Introduced in Chapter Two I will now expand on previous evidence and background surrounding Palaeolithic cave art research.

Background to the Study of Palaeolithic Material

Christy & Lartet

Christy and Lartet published the famous work *Reliquiae Aquitanae* (1875) which set the scene as a text cataloguing and describing the finds from the excavations in the Dordogne. The work of Christy and Lartet also aided the progression of the authentication of cave art debate, as their work focussed on establishing a dating chronology which gave evidence to the argument that cave art was produced at the same time as mammoth roamed the Dordogne had once lived, owing to the discovery of animal bones at the excavation sites: "In a study in which they accepted as proven that Palaeolithic man had lived contemporaneously with several extinct animals, had known only the use of stone tools and had relied entirely upon hunting, Lartet and Christy attempted to explain the phenomenon of Palaeolithic art in terms of exceptionally rich environmental conditions" (Ucko and Rosenfeld 1967, 117).

Christy and Lartet were also significant figures in the field of early Palaeolithic discovery. Although responsible for the term *L'âge du renne*, (The Reindeer Age or later Magdalenian) they were not able at this early stage of discovery to provide evidence about the Magdalenian's as people, much beyond the idea that they were reindeer hunters. However basic we deem it now, the relative chronology used by dating the age of the caves began to establish the concept that there were different periods of settlement at the sites. The chronologies were formulated using stone tools and caves and a dating methodology rather than the technology and dating systems we have in archaeology today. However, in the late 1800's Christy and Lartet were saying 'there is more out there to be discovered' and acknowledged there were different 'periods' or ages within prehistory. Christy himself was devoted to ethnography and building up collections to demonstrate his worldly finds. Christy's funding contributed to the discovery of Cro-Magnon man by Lartet in 1868 at a cave site in Les Eyzies. Therefore, despite the rigidity of the dating strategy, grand discoveries were being made which greatly contributed to the study of human origins, and indeed our understanding of the past.

Christy used his wealth as a London stock broker to fund the excavations at Les Eyzies, and he had a strong academic interest in anthropological research. Thomas Hodgkin, an eminent Quaker physician, abolitionist and social reformer, urged Christy to support

his work and partake in an expedition to Brazil in the 1830's to support the Aborigines Protection Society (APS). 'The aim of the society was to save aborigines in British colonies from possible extinction and ruthless exploitation, as well as studying them for evidence about the early history of humanity' (Cook 2012, 178).

Theories of religion at the time were not the only barriers in the interpretation of prehistoric material, but there were also limitations based on chronological. Archaeology is a process and contributes to the acquisition of knowledge. The excavations carried out and documented in the Dordogne by Christy and Lartet (Lartet, Christy, and Janes 1875) allowed a large amount of objects to be seen for the first time therefore offering the potential of a world of discovery surrounding the capability of Palaeolithic people. This work now offers archaeologists a catalogue of material to study. However, there was little interpretation surrounding the meaning of the objects whilst plenty was provided regarding function. This pragmatic approach was characteristic at the time and can be seen in the nature of early museum displays such as those organised by Beatrice Blackwood at the Pitt Rivers Museum, Oxford (Blackwood and Jones 1991), whereby an object was labelled, dated and catalogued but rarely interpreted or explained. Likewise, Gabriel de Mortillet, a prominent French anthropologist, was concerned with classification and he formulated the first chronological classification of the epochs of prehistoric cultural development. His ordering of the Palaeolithic (Stone Age) epochs into Chellean, Acheulian, Mousterian, Solutrean, Magdalenian, and so on continued into the 20th-century as the basis for anthropological classification. Mortillet's framework was key in establishing a timeframe for the Palaeolithic as it later allowed interpretation of the different cultures which present at the time. Art styles for example were distinguished, rather than categorising everything under the title prehistory.

De Mortillet's, and indeed Lartet's, rigid stratigraphic approach to classification (perhaps owing to their training as natural scientists, classifying fossils and geological specimens) (Trigger 1989) also contributed to the view of Sautuola's discovery of the cave painting of Altamira as being a forgery. De Mortillet was not able to envisage the work being achieved by Palaeolithic people's capabilities owing to the rigidity of what fell within which period of his newly formed chronology. (Pitt Rivers Museum 2012a). Mortillet and Emile Cartailhac doubted the authenticity of the paintings owing to their

professional quality. When the paintings were originally discovered at Altamira by Sautuola there was great interest in the work. Sautuola wrote to his professor Juan Vilanova y Piera at the Universidad Central de Madrid who in turn announced the find therefore supported its authenticity. This is supported by a quote from German archaeologist Herbert Kühn in his account of the discovery and scepticism at Altamira. (Lawson 2012, 51).

'Very soon after he (Piera) got my father's letter the professor came here to visit us. He himself did some digging in the cave, found some artefacts, turned up a few cave bear bones... and saw the paintings. He, too, was compelled to agree that these could not be anything else but Prehistoric' (Kühn 1955, 41-42).

The Data

Animal Representation

The Lion Man- Stadel Cave on the Hohlenstein.



Figure 6.1 The Lion Man, Stadel Cave (Source: Cook 2013, 30)

This object was selected for analysis owing to not only its complex construction but also the symbolic representation. This archetypal piece is evidence of not only the earliest sculpture, but also the capability of the mind to comprehend composite concepts such as the piece representing both human and animal forms. The Lion Man (**Error! Reference source not found.**) was excavated from the back of the Stadel Cave in 1939 by Professor Robert Wetzel, an anatomist from the University of Tübingen and

Dr Otto Völzing. Thirty years after the excavation and the outbreak of war the 200 fragments of the sculpture were then pieced together, later its age was determined through radio carbon dating to be around 40,000 years old (Cook 2013, 28). The Lion Man encapsulates power and motion, the figure stands upright with a forward gaze displaying horizontal grooves on the body which suggest body paint or tattooing (ibid., p.30). These adornments or imprints on the body can also be seen on other big cat sculptures across Germany during the Palaeolithic, for example the carved lion of Vogelherd cave. The incisions on the figures may not represent actual mutilation of the skin or being rather represent the painted lines on the body during ritual or ceremony. As outlined in Durkheim's *Elementary Forms* drawings can be as representative as scarification: 'The tattoos made through mutilation or scarring do not always have a totemic meaning, but the simple drawings made on the body are a different matter: they are usually representations of the totem. True, the native does not wear them in daily life' (Durkheim 2008, 96).

The dynamic features of the Lion Man encapsulate Durkheim's discussion of effervescence. The lion by its very nature incorporates themes of power, speed and strength. However, the depiction of the anthropomorphic structure implies beyond reasonable doubt that those characteristics were shared by both humans and animals metaphorically or during a ceremony or act of effervescence: 'Shoulder blades are pulled toward each other. This implies a dynamic movement that stands in contrast to the static position of the arms, whose form is, however, predetermined by the natural dimensions of the tusk. This could be confirmed by the position of the ears, which supposedly shows an alert animal' (Kind et al. 2014, 138). The concept of anthropomorphism is a common theme within the *Elementary Forms of Religious Life* as animal and human spirits often merge. Take for example the kangaroo cult previously discussed. Durkheim reflects on the concept of the advanced level of cognition required to conceptualise anthropomorphism 'Now, far from being primitive, anthropomorphism is rather the mark of a relatively advanced civilisation...Dionysus is often encountered in the form of a bull, or at least with the horns of a bull' (Durkheim 2008, 60).

Gamble's FACE model is exemplified by the Lion Man's qualities. Firstly, fragmentation is vital when discussing the figure, owing to fragmentation not only on retrieval of the

object, but also the concept of constructing the figure in fragments initially. Evidence of purposeful breaking of Palaeolithic portable art through means of intentional explosion has been discussed in relation to Pavlovian ceramics (Farbstein et al. 2012a, 9) but could this be applied to other bone and antler items? Despite discussion around whether or not the object was intentionally fragmented or indeed broken and discarded as debitage (Hahn 1986, 143, 1971, 14) it is now 'current knowledge that the figurine was intentionally deposited in the small chamber of Stadel Cave and that over the course of thousands of years it fell apart in the sediment into numerous fragments' (Kind et al. 2014, 140).

The anthropomorphic nature of the figure depicts the importance of having both animal and human representation. If the two representations were depicted alone then the figure would have an entirely different meaning. The head of a lion figurine from Vogelherd cave also symbolises part for whole representation, as the piece was found possibly purposefully fragmented owing to the notched incisions near the neck of the animal. The lion was found near the east passage of the cave with other deposits which were left over a long period of time (Cook 2013, 50). The incisions on the animals have been discussed in terms of perhaps a type of writing or perhaps label which could have been understood by others (ibid., p50). We will never fully understand what communication devices were used during the Palaeolithic. However, the accumulation of objects at Vogelherd along with the fragmentation of figures is significant and was also evident in the previous case study of Psychro Cave and Petsofas where objects were placed within the cave or sanctuary structure and human figures were occasionally fragmented.



Figure 6.2 The restoration of the Lion Man in 2013. State Office for the Cultural Heritage Baden-Wurttemberg. Photo by Yvonne Muehleis (Source: Kind et al. 2014, 138)

Fragmentation and indeed accumulation can be seen here in a very literal sense as not only was the lion man fragmented physically (Figure 6.2), regardless of whether one follows the school of thought surrounding intentional breaking, the lion man was still carved and constructed from mammoth ivory which in essence is a part (fragment) to create a whole (object). Owing to the extensive excavations of Stadel Cave it is evident that from the patterns of accumulated material that habitation occurred at the entry area of the cave (Hahn 1986, Schmid, Hahn, and Wolf 1989). Schmid documented 58 artefacts present in the cave including functional items such as projectile points, awls, smoothers, retouching tools and personal ornaments (Kind et al. 2014, 143).

With detailed contextual information regarding the deposition of other material at the site we can begin to understand how the lion man was regarded in context rather than attributing assumptions regarding usage and function based on uniformitarian assumption or material analysis alone. It is clear from having contextual background that the lion man was placed purposefully in a secluded chamber that there were two parts to the cave, a secular space separated from 'a place chosen for cult- like or religious purposes, a sanctuary, in which the lion man played a special role. The Lion Man would in this case represent the oldest proof known to date for a numinous belief system among the first Anatomically Modern Humans in Europe' (ibid., p144).

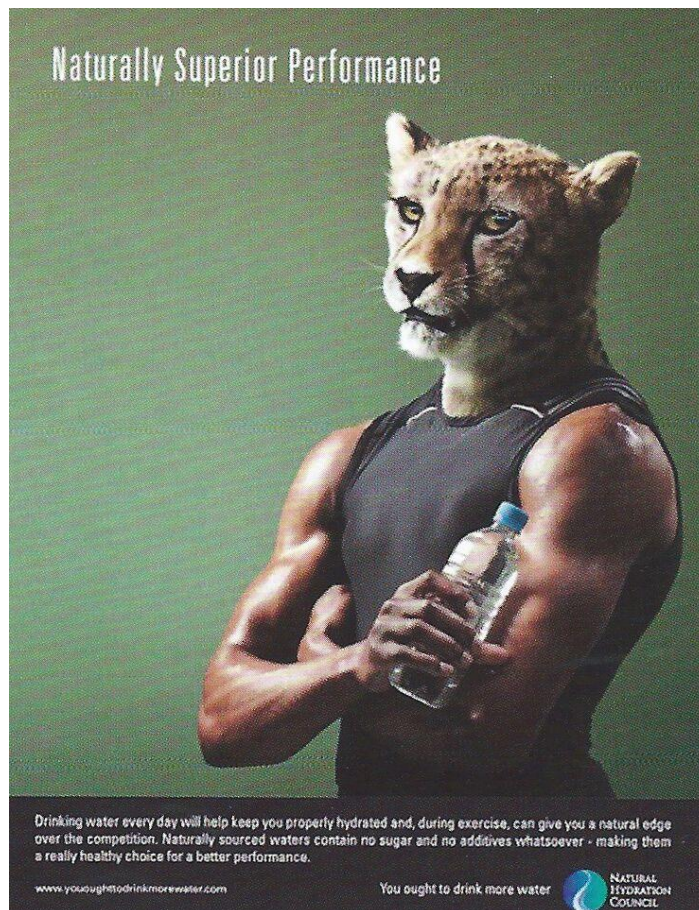


Figure 6.3 Bottled Water Advert (Source: Cook 2013, 34)

The symbolic accumulation of the big cat image at various sites across Europe denotes a definite affiliation with Ice Age people. These physically strong and mentally sharp creatures clearly symbolise strength and power which is shown through a comparative image of an anthropomorphic representation of a cheetah's head on an athlete's body which was used to advertise bottled water during the 2012 Olympic games (Figure 6.3). This contemporary comparison was on display within the *Ice Age art exhibition* to exemplify the Durkheimian themes which are so poignant within anthropomorphic imagery. Durkheim's views on animism demonstrate that the connection between animals and people, especially ancestors, is something which dominates many aspects of religious life. The use of this imagery in a sporting context also signifies the importance of both animals and effervescence. The cheetah, a notoriously fast animal, is also a representation of power, strength and glory, all positive attributes in both religious and daily life.

As we have seen from the wide range of animal imagery present in the previous chapters, the link between the supernatural and spiritual is depicted mostly via animal

imagery. People are either consumed by the spirit of an animal; an animal is consumed by the spirit of an ancestor or qualities and traits for survival in the world are depicted through animals. The lion man presents both the sacred and profane as he is a representation of two powers, human and animal: 'The Lion Man is a being caught between two natures that exist simultaneously in one body capable of offering a unique perspective on relationships between the human and animal kingdoms'(Cook 2013, 35).

Cook continues to detail the possibility that the Lion Man represents the capability of moving between kingdoms and species in a shamanistic state (ibid., p35). Although the Durkheimian concepts of animism and naturism cannot be proven and only adhered to through the archaeological evidence, the time and labour spent to produce these items shows a clear determination to represent the link between the animal and human worlds and the power, luck and perhaps comfort this will bring.

The concept of enchainment is vital in understanding the link between the human and animal worlds. An understanding of animals within different contexts such as air or water shows an interest and indeed connection to the natural world. The figure of the water bird in flight or diving (Figure 6.18) demonstrates not only the significance of a particular animal owing to the qualities it possesses but also the importance of movement from the animal, perhaps from the human to supernatural worlds (Cook 2013, 37). The elements, such as water and air, play a large part in anthropological ritual. Durkheim discusses the use of water in terms of totem and also a vitalizing agent: 'In several cases, the main vitalizing agent is the same substance they are trying to produce. Among the Kaitish, in the course of a rain-making, water is sprinkled on a sacred stone that represents the mythic heroes of the Water clan. It is clear by this means that people believe they are increasing the productive powers of the stone, just as is done with blood for the same reasons' (Durkheim 2008, 246). Durkheim continues to discuss the Mara who also use water as a signifier of sacred power by drinking water from the sacred hole and spitting it in all directions (ibid., p246).

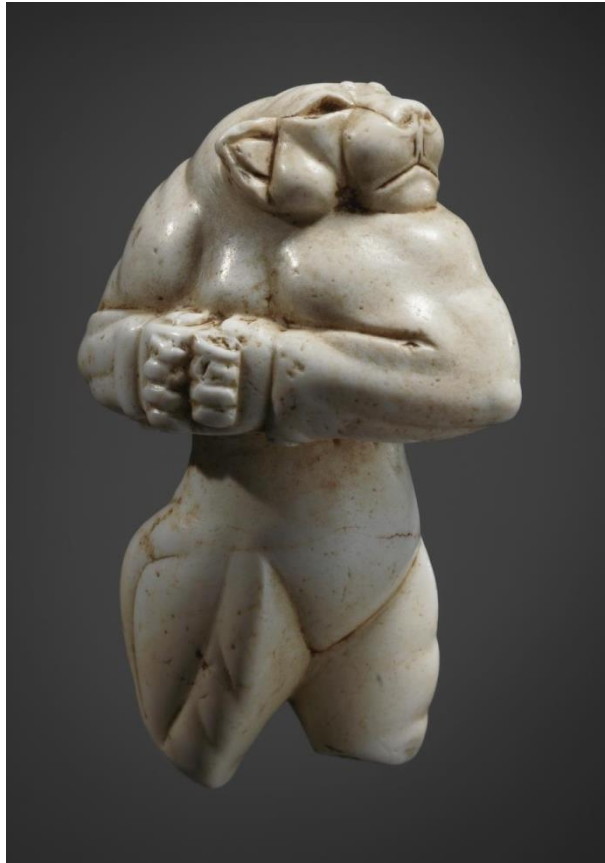


Figure 6.2 Guennol Lioness, Baghdad, Iraq (Source: Sotheby's 2007)

The prominence of lion imagery depicts that during prehistory the lion was a significant feature within society. We can see the obvious depiction of power, strength and transition between animal and human realms. The example of the water bird and to some degree the swimming reindeer demonstrate not only the transition between human and the supernatural worlds but a much more tangible link between environments.

The title of this chapter- *Distant Communication* denotes the recurrent ideology which is taking place contemporaneously across Palaeolithic Europe and later across Mesopotamia. Alongside the Lions depicted at Hohle Fels Cave, Stadel and indeed the famous 'Hunting Cave Lions' wall scene from Chauvet we also have evidence of anthropomorphic lion-human hybrids across Mesopotamia. The Guennol Lioness, a 5,000 year old anthropomorphic figure from Baghdad (Figure 6.4) depicts that the ideology surrounding this style of anthropomorphic image had significance and continued being important to people throughout prehistory and indeed today owing to

the sculpture being the most expensive purchased at Sotheby's to date, representing a modern desire to accumulate and represent wealth (Osborne 2014, 1). It is important not to dispute Durkheim's theories surrounding animism and naturism on the grounds of uniformitarian assumptions being weak analogies when studying the Palaeolithic. However, it is important to understand that messages regarding form and style of objects especially anthropomorphic figures were being conveyed across Europe which in turn signifies the importance of the objects meaning and interpretation across various locales.

The Human Form- Female Figures

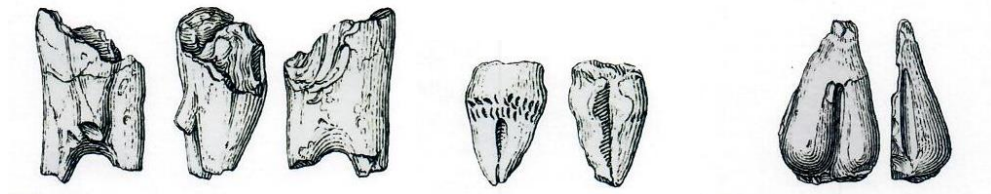


Figure 6.5 Pavlov material. (Left to Right) Middle part, Legs, Breasts. Anthropomorph (Source: Verpoorte 2000, 45,46)

In order to place emphasis on the importance of FACE theory in Palaeolithic research I have chosen to discuss aspects of the Pavlovian material owing to not only quantity of contextual material available for analysis but also the geographical scope in which it covers, demonstrating the importance of symbolism represented in the figurines during the Palaeolithic. The use of the Pavlov material as an example here also consolidates the importance of the arguments surrounding symbolic versus practical interpretation of objects. Verpoorte (2000) outlines there are two approaches to meaning when discussing the Venus of Dolní Věstonice; the first being symbolic, does the figure represent a 'human female' or a mother goddess? The second level of meaning can be constructed surrounding its use and purpose.

Once again it is evident that fragmentation and accumulation should be reviewed in tandem, as with the Lion Man figurine. Klima's work (1963) at Dolní Věstonice shows 'the presence of four dwelling structures, a large central hearth and mammoth bone accumulation, probably surrounded by a fence' (Verpoorte 2000, 54). The division of the site into sections demonstrates fragmentation of the physical environment into

sacred and secular space. The use of a hearth here does not only show a connection to the environment and understanding of the elements (use of wood and flint to produce fire, the use of heat and light) but also perhaps a symbolic aspect in relation to fire as a centre piece for congregation. Verpoorte continues the analysis of the site plan by detailing the 'burial of a female located within the limits of the 'dwelling structure' with five hearths. Klima's 'first settlement object'. The burial was covered by two mammoth scapulae (ibid.).

The concept of fragmentation is one which is evident not only in the site formations but also in the physical objects (Figure 6.5). The material from Dolní Věstonice I offers an insight into fragmentation and purposeful deposition. Verpoorte's research details the fragments of anthropomorphs found at the site, deposited with patches of ash, charcoal and burnt bone fragments. Parts appear to be separated namely legs, breasts and torso. The reason for the fragmentation and accumulation of similar characteristics can be seen in the work of Gamble. Gamble's discussion of 'The appearance of items showing widespread stylistic similarity is thought to correspond with stylised environments that required open interaction networks' (Gamble 1982, 92).

Verpoorte's analysis of fragmentation offers other explanations into the frequency of fragmentation at the site.

- 1) Fragmentations are kiln waste and we would expect to find larger collections of more or less complete objects, also on other sites and away from hearths.
- 2) The fragments are only accidentally burned on in the course of drying near fire.
- 3) The fragments are due to intentional destruction by thermal shock, thereby producing a loud noise (Soffer et al. 1993).
- 4) The objects in the fire were discarded after their use life. (Verpoorte 2000, 99)

It is of value to consider all interpretation of fragmentation and accumulation of the material. Verpoorte goes on to argue that context is vital within analysis as some objects would not have been subject to intentional thermal shock as they would have dried naturally therefore breakage would be caused by freeze-thaw weather cycles. Also the question of intentional discard of waste poses the question of is this is the waste where is the rest of the material? (ibid.).



The notion of widely communicating messages through ideological representation

Figure 6.3 'Venus' of Dolní Věstonice (Source: Cook 2013, 65)

across Europe is also evidenced by the copious amount of female figurines which are commonplace throughout the Palaeolithic. There are various interpretations of the significance of these objects 'Delporte, for example, listed five possible areas for interpretation of female figurines. He noted that (1) the statuettes might be realistic depictions of actual women, (2) they might be ideal representations of female beauty, (3) they could represent fertility symbols, (4) they might have religious significance and be depictions of priestesses, and (5) they could represent images of ancestors. Some have suggested that figurines also constitute evidence of the occurrence of obesity in Palaeolithic times, given that the majority are depictions of corpulent women. Russell points out that some of the variability in these figurines may reflect the individual styles and preferences of those who crafted the objects and that styles may have changed throughout time. She draws some interesting parallels between Palaeolithic

art and stylistic changes in modern artistic representations of the female form' (Dixson and Dixson 2011, 1).

Open air campsites dating to around 30,000 years ago began to be excavated during the nineteenth century (Cook 2013, 62) which revealed material representing the female form, one of the most famous being the 'Venus' of Dolní Věstonice (Figure 6.6). The figure was discovered in two individual pieces, which represents the notion of fragmentation, the figure was also blackened by fire, symbolic perhaps of effervescent pyrotechnic display. Similarly to the lion figures, incisions were used not particularly to convey a written message but more to represent the natural lines of the female form. The figure also has three indentations on the top of the head which denotes possibly a decorative pattern or as discussed by Cook possibly holes for jewels, seeds or hairs (ibid., p62). In her analysis Cook goes on to discuss the representation of the female form through the work of Eric Trinkaus (2006) an eminent physical anthropologist. Trinkaus's analysis of human remains and contextual analysis details that owing to walking vast distances and conducting labour intensive activity the likelihood of obesity at this time in human history was very slim. Therefore the female form depicted is not something familiar or could be easily imagined, more likely to be that mature women, perhaps of status within the group were allowed to stay behind and produce textile objects which is a much more sedentary pursuit (Cook 2013, 67).



Figure 6.7 The Celebrated Head of a Young Woman, Brassempouy (Source: Cook 2013, 90)

Cook's notion of the importance of textile production as an activity conducted by women of status to create objects for ritual ceremony is pertinent to my analysis. We can see evidence of clothing and hair braiding on female figures across Europe (Figure 6.7), posing the question of the significance of personal adornment at this time. The position and status of women can also be considered when viewing the elaborate decoration feature on the figures: 'What was important and 'talked about' some 29,000 to 20,000 (uncalibrated) years ago across Europe was woven and plaited clothing and headgear made of plant materials which were associated with one category of Upper Palaeolithic women' (Soffer, Adovasio, and Hyland 2000, 522). Alongside the notion that the figures have significance in terms of form it is also significant that the concept of enchaining the body in textiles is relevant to the sets and nets model discussed in Chapter Four. Clothing the body can be viewed as a metaphor for shrouding the body, resembling the concept of nets, basketry and containment.

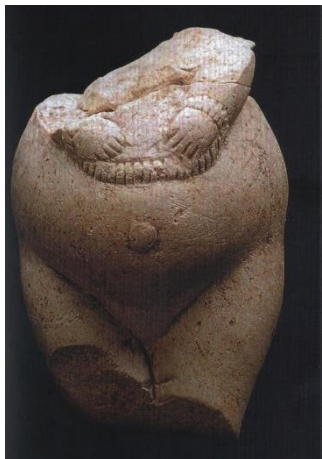


Figure 6.4 A Heavily Pregnant Woman, Kotienki (Source: Cook 2013, 81)

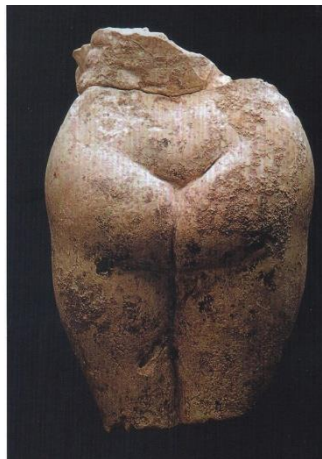


Figure 6.5 Woman of Willendorf, Germany (Source: Cook 2013, 60)

The theme of consumption is also relevant when discussing the various interpretations of the female form across Europe. Female figures with large curves and protruding stomachs, as previously discussed, have been viewed as representing aspects of pregnancy, fertility and sexuality (Figure 6.8). The notion of consumption as previously stated is often concerned with food production and indeed some of the figures such as the woman of Willendorf (Figure 6.9) could be depicting middle aged weight gain rather than a connection to pregnancy or fertility ritual. Another argument following a Durkheimian premise is that the figures represent pregnancy and there are

implications for the meaning this has to others in society. Durkheim discusses the concept of pregnancy and its significance to the Central Australian Tlinkit tribe discussed in the *Elementary Forms of Religious Life*: 'Souls of the departed are thought to return to the earth to enter the bodies of pregnant women in their family' (Durkheim 2008, 191). Durkheim also states that the Shaman reveals the identity of the relative who is reincarnated through the pregnancy; common beliefs are also shared with the Haida tribe (ibid., p.191).

The notion of consumption and enchainment can also be viewed another way through Durkheim's analysis of pregnancy in tribal society as detailed in Frazer's analysis of the Arunta tribe. Frazer explains that at the exact moment a woman feels she is pregnant a spirit possesses her, this could be the spirit of a plant for example a yam or an animal such as an emu. Once this has taken place the animal or plant is represented by the child, and the mother is prohibited, out of respect, from eating the plant or animal present (Durkheim 2008, 135). Effervescence can be attributed to the act of a spirit whether that be an animal, ancestor or plant entering the body of another human. The presence of a shaman, as discussed in the example of Trois Freres earlier in the thesis, exemplifies the concept of ceremony and cohesion. The various stages of pregnancy depicted in the female figures in particular from Kostienki 1 (Figure 6.8) and Avdeevo demonstrate the concept of being pregnant was extremely significant beyond the purpose of reproduction and breeding. The figures show a range of positions such as kneeling to give birth and looking down holding the stomach which gives a sense of motion when viewing the objects.



Figure 6.10 Breast Shaped beads from Dolní Věstonice (Source: Cook 2013, 70)



Figure 6.11 Breasts sculpted on a rod from Dolní Věstonice (Source: Cook 2013, 69)

The variation between female figures across the Ice Age varies greatly and not all female figures represent pregnancy and childbirth. The body part pendants from Dolní Věstonice represent female sexuality rather than childbearing. Despite the beads being viewed as female by Absolon, others have suggested representation of a male phallus (Cook 2013, 70). However, the horizontal band across the back of the object has influenced a consensus that the beads represent female breasts rather than male genitalia, similar deductions have been made by (Kehoe 1991). The breast sculpted on a rod from Dolní Věstonice (Figure 6.11) argue that the artist's focus was primarily on sexual body parts rather than the woman as a whole (Cook 2013, 68). The rods also depict the incisions we have seen on previous examples which demonstrate a message or perhaps symbol is connected to the objects. Both the rods and the breast shaped beads (Figure 6.10) have holes for suspension which represent they were worn on the body. The concept of enchaining the body through personal adornment has been detailed throughout the thesis and is significant if we are to understand the link between sacred and profane worlds. To wear an object which has such powerful significance either to protect, act as an *aide memoire* or show status in a group, is demonstrating the sacred being with Ice Age people during their more mundane daily

tasks: 'Whether they represented real or symbolic beings, the female figures described probably had important occult, or shamanic, functions influential on family life' (Cook 2013, 107).

Absolon's work outlines clearly demonstrates the importance of understanding context, and more importantly here, accumulation. Before assumptions can be made regarding the mystical or symbolic qualities of the female figurines we must first understand the context in which the objects were found, which is easy with hindsight, as excavations and analysis have naturally evolved since the 1930's analysis conducted by Absolon. It is easy to get lost in discussions of shamanism and mystical beings when discussing the Palaeolithic. However, what is important here is to understand the links between person and place 'In the year 1933 in particular, we found a place where, under similar circumstances, the animal figures had been grouped together with numerous flints' (Absolon 1938, 94).

Through viewing the range of female figures from different sites we can see that there is variation in form. However, the fundamental principles and themes are repeated, the concept of childbearing, sexuality and 'the Goddess' are repeated over space and time. Effervescence is a central concept here whether through the physical act of childbirth, or the ceremonial act of the shaman declaring the name of the ancestral spirit we can see evidence of motion represented in the objects.

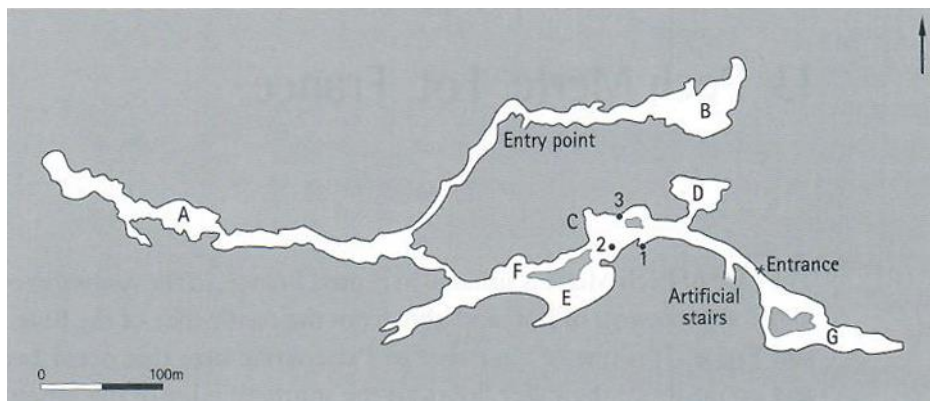


Figure 6.12 Top:- Pech Merle: niche with red spots and woman-bison symbols (left). A red negative hand stencil and spots mark its entrance (right).

Bottom:- Pech Merle: plan of the cave: A. Salle Rouge; B. Salle Blanche; C. Salle Préhistorique; D. Salle de l'Ossuaire; E. Salle des Disques; F. Couloir de l'Ours; G. Le Combel. Selected panels: 1. Chapel of Mammoths; 2. Ceiling of Hieroglyphs; 3. Panel of Spotted Horses. After Lemozi *et al.* 1969 (Source: Lawson 2012, 378, 374)

The study of sexuality within the female representations is important for our understanding of cave art however, using these interpretations in isolation can cause the same limitations and difficulties as with the use of 'ritual' or 'shamanism'. Using the example of the Bison-Woman of Pech Merle (Figure 6.12) and Leroi Gourhan's interpretation of sexual imagery I will explore the limitation of reverting back to using simple dichotomies when discussing the broad social themes seen in the Palaeolithic. Leroi Gourhan, as previously discussed in the thesis has produced substantial work regarding classification and potential understanding of the symbols used in cave art

analysis. However, using the example of Pech Merle here I am in agreement with Bahn that using simple dichotomies in this case use of male/female as grounds for understanding complex cave art is severely limiting. Leroi Gourhan uses Freudian analogy to detail how imagery within the cave art could be divided into male (phallic) and female (vulvar), these theories are now understood to represent a narrow viewpoint as we understand there to be greater diversity in the symbolism of cave art beyond focus on whether something is subjectively represented as male or female (Bahn, Bahn, and Vertut 1997, 193). Leroi Gourhan's work, however develops beyond simple dichotomy and demonstrates the concept of transformation between human and animal species as seen in the *Panneau des Femmes-bisons* (Figure 6.13). The symbolism seen here solidifies ideology regarding the connection between animals and humans seen through time, as evidenced throughout the thesis.

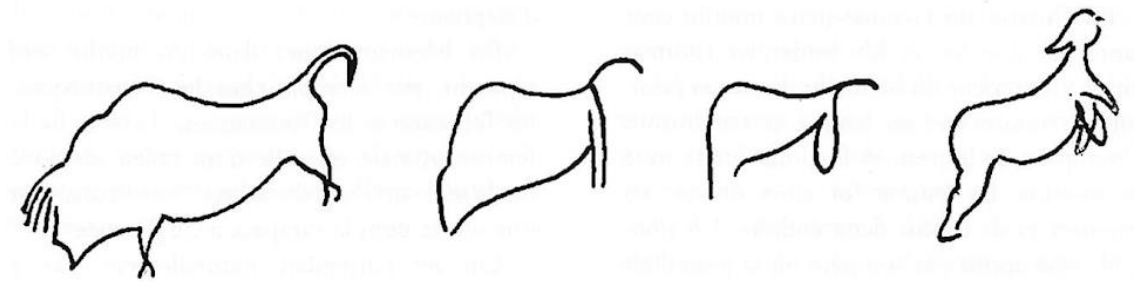


Figure 6.13 Leroi Gourhan's Stylistic *Panneau de Femmes-bisons* (Source: Leroi-Gourhan 1992)

Lawson's discussion of the location of the panel (a discrete alcove in the centre of the main gallery) (Lawson 2012, 377), once again signifies purposeful accumulation not only in the physical sense of choosing space and creating imagery there but also producing a sanctum for the expression of universally understood concepts. The concepts signify links through symbols (totemism) to the natural and animal worlds (naturism and animism) obviously were understood *en-masse*, therefore acquiring the title of religion (effervescence).



Figure 6.6 'Fanny The Dancer', Galgenberg. H. 7.2cm (Source: Cook 2013, 43)

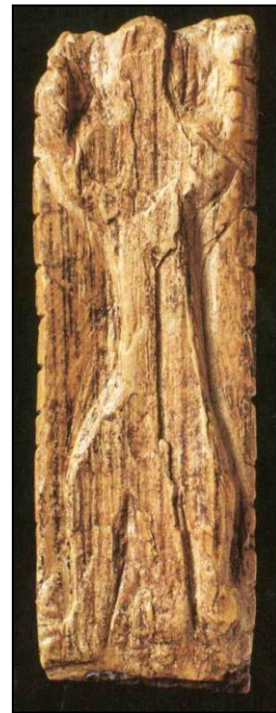


Figure 6.7 The 'Adornant' or worshipper figure, Geissenklösterle H. 3.8cm (Source: Cook 2013, 43)

Effervescence is a theme which features heavily not only through representation of the aforementioned curved female figurines representing childbirth and pregnancy or human-bison transitioning. 'Fanny' The Dancer (Figure 6.14) a 32, 000 year old fragmented figure found at Galgenburg, Austria depicts a woman with her arm in the air which is commonly compared with Fanny Elssler (Cook 2013, 44), an Austrian ballerina from the romantic period. Cook's description of the figure supports the notion that 'Fanny' was used as part of a ceremony or ritual, because the base is unstable, the figure would have either been placed in mud, passed around, suspended or mounted (ibid., p44). The link in themes between objects found at Ice Age European sites supports Durkheim's notion that effervescence and spirituality are closely linked recurrent themes appear throughout the array of objects which is significant of shared meaning and communication. The 'Adornant' (Figure 6.15) or worshipper figure from Geissenklösterle, a 40,000 year old image is carved on a tablet made from mammoth tusk, is another example of a figure with extended arms (c.f male figures at Psychro) and incision marks which were also present on the lion man figurine demonstrating common stylistic devices between objects. Cook's analysis of the worshipper details a conceptualisation of the artist's comprehension in mathematics and an understanding

of a seven day phase lunar calendar (Cook 2013, 45). The cognitive process involved in deciphering patterns is often applied in mathematics, art and spacial awareness.

An understanding of space and the 'other world' have been commonplace throughout the discussion of all of the case studies. Thoughtfully using the space within the cave or sanctuary to evoke atmosphere was evidence throughout the Aegean material, especially depicted through Evan's analysis of the Stone Pillar Cult (Evans 1901). Evident is the cave artist's *mise en scène* in inducing a sense of cosmic power through not only the location of the site in relation to the cosmology of the sun, moon and stars but also the potential to produce a Palaeolithic 'calendar', to understand the concept of space and time and interact fully with the natural world. The sites were chosen perhaps not only for their acoustics, as it has been evidenced that some kind of music or rhythmic activity took place at Palaeolithic cave sites (Lewis-Williams 2004, 225); but also owing to the physical features within the cave as a means of creating artistic expression. Evidence from Předmostí exemplifies the common error most make when considering Palaeolithic art: if it is not parietal it must be portable. However, large statues constructed from mammoth bone at the site would once again imply that Palaeolithic cave artists were aware of their surroundings and the implications for producing a spiritual space (Farbstein 2017, 696).



Figure 6.16 Painted Lower Torso and Legs of a Bison-woman (Left) (Source: Cook 2013, 41). Chauvet: plan of the cave, showing the principal sectors: A. The Sacristy; B. End Chamber; C. Belvedere Gallery; D. Megaloceros Gallery; E. Gallery of the Crosshatching; F. The Skull Chamber; G. Hillaire Chamber; H. Candle Gallery; I. Rouzaud Chamber; J. Red Panels Gallery; K. Cactus Gallery; L. Chamber of the Bear Hollows; M. Brunel Chamber; N. Entrance Chamber; O. Morel Chamber. After Clottes 2003 (Right) (Source: Lawson 2012, 294)

In order to understand the connection between humans, animals and space, interpretation beyond the scope of portable art from the Ice Age art exhibition is required. I now turn once again to an example of parietal art 'The Bison Woman of Chauvet Cave' (Figure 6.16). The image is the most renowned of the non-sculptural depictions (Cook 2013, 41), found at the end chamber of Chauvet cave which validates previous inferences throughout the thesis that use of space is a worthy line of enquiry within the study of early religion. The imagery depicted shows a human-bison transformation which has earned the unfortunate title 'Sorcerer' (ibid.). The reliance on shamanism as explanation for the purpose of creating these images detracts from more worthy discussion concerning use of space and engagement with the natural world, which we can see is evident within Palaeolithic society by repeated use of animal imagery, remains and hunting paraphernalia. I do however, feel there is weight to the argument presented by Cook regarding the significance of bull imagery. Cook discusses the link to Classical mythology and the tale of Zeus transforming himself into a bull to seduce Europa. Throughout the previous chapter we have seen links to bull imagery and cave sanctuary sites throughout the Minoan which could have been initiated within the Palaeolithic.

Gamble's concept of accumulation is evident here as we cannot only see a symbolic accumulation of relevant themes for example the accumulation of both animal and human but the physical accumulation of imagery surrounding the image. The Bison-Feline as the image is also termed was created using a natural rock formation to depict the figure standing upright. The image is surrounded by images of cave lions (amongst other animals namely other bison, rhinoceros, mammoth and horse see (Lawson 2012, 308), perhaps this symbolises protection by the lions or the purpose of lions as part of the ritual experience as already discussed through the example of the Lion Man).

Fragmentation is also relevant here as we can view not only the formation of the image as a whole (Bison-Woman) but also in parts. Conkey (1980) and Gamble (2007) both discuss using components of symbols to convey and share information about the natural and social environment. Verpoorte interprets this as using the physical construction of art as a kind of group therapy to relieve pressures (Verpoorte 2000, 126).

Combining the themes of using space and creating identity, another branch of interpretation is the 'creation' and special identity of the place, possibly in terms of mythical geography, a *genius loci* which forms a symbolic resource (ibid.). Gamble's theories of both enchainment and sets and nets are relevant here as we can see the link (enchainment) between society, animals and culture. Consumption as discussed throughout the thesis is often concerned with economic exchange, however here we see art as a mode of exchange, whether that be of ideas or a way to relieve the pressures of the formation of social groups. Durkheimian theories can be fully applied to this unique example of Palaeolithic art. Totemism and animism are linked by the symbols represented through use of the Bison and female imagery to create a strong sense of identity and place with this 'sanctuary' setting. Expanding on Gamble and Conkey's theories the use of space to relieve social pressures focuses on the concept that effervescence can be seen as a means of group cohesion, exemplified by the physical production of art.

Through using the aforementioned lines of investigation shown through examples of portable and parietal art, there is now a new basis for interpretation, the concept of means of relieving social pressures through linked experience, symbolism and artistic expression is beneficial to the study of Palaeolithic material. The concepts of rhythm both relating to music and time, shows that once again Durkheimian effervescence can be applied to the discussion. Motion, whether that be from ceremonial congregation or the physical passing of time, it appears rhythmic constructs are important within prehistoric spiritual life.

'We know that the positive cult naturally tends to take periodic forms, that is one of its distinctive characteristics. Of course, there are rites that man celebrates occasionally; to deal with transient situations...The essence of cult is the cycle of festivals, that regularly occur in fixed periods. We are now able to understand the source of this periodicity; the rhythm religious life obeys merely expresses the rhythm of social life and results from it. Society can revive its sense of itself only by assembling. But it cannot remain perpetually in session' (Durkheim 2008, 259).

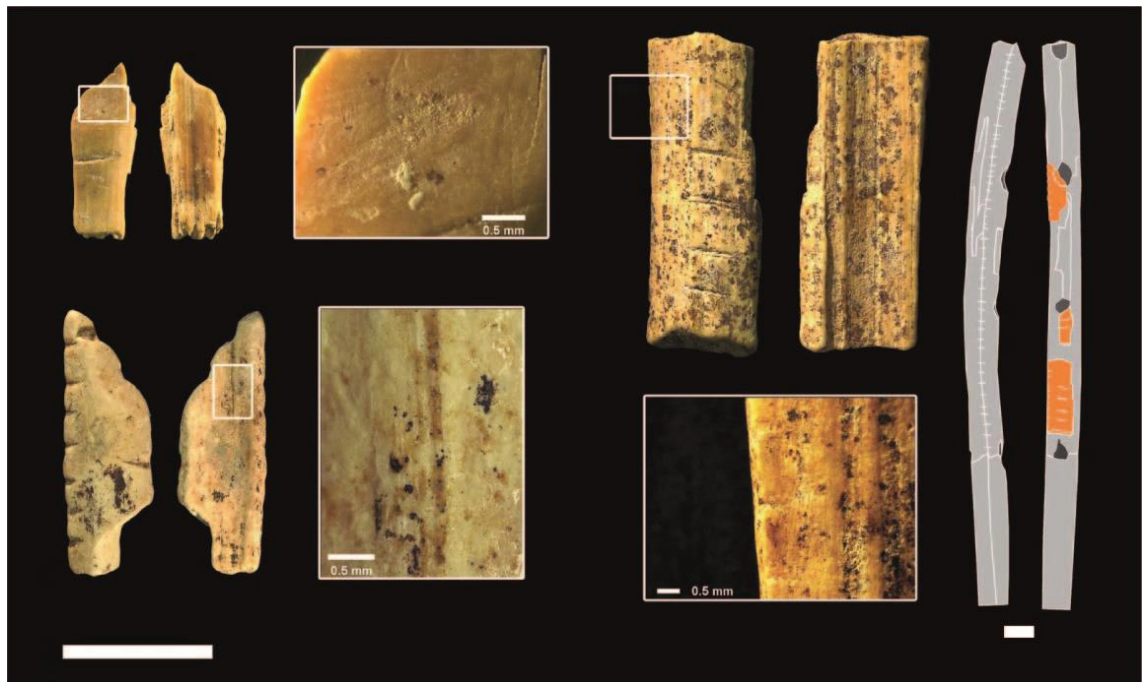


Figure 6.17 Selection of Fragments of the Geissenklosterle Flutes (Source: Conard, Malina, and Munzel 2009, 2)



Figure 6.18 Water Bird, Hohle Fels (Source: Cook 2013, 37)

Not only are the concepts of spacial and environmental perception communicated widely through prehistoric Europe, but a consideration of the implications for evidence of music sheds new light on the concept of a different form of communication. Material from Hohle Fels and Vogelherd in Germany produced new evidence for Palaeolithic music (Figure 6.17) in the form of the remains of one nearly complete bone flute and isolated small fragments of three ivory flutes (Conard, Malina, and Munzel 2009, 1). The flutes act as an exemplar of not only a crucial part of Durkheim's effervescent ceremony, producing rhythmic music to evoke movement and elation. Concerning Durkheim's principles of naturism, the flutes made from bird bone and ivory (Cook 2013, 45) signifies once more the connection between creating rhythm through the natural environment. The construction of flutes using bird bone as raw

material exhibits not only a connection with the natural world but also once again a connection to animism. Whether the flutes were created to produce bird sounds, to replicate the call of the animal, as part of a ceremony or to utilise animal remains to create a functional item, there is evidently strong emphasis on human and animal interaction.

Conclusion

As we have seen throughout this case study the use of space is crucial in Palaeolithic life. Whether this is discussed in terms of sacred areas for deposition or display as with The Lion Man and the Bison Feline respectively we can see the importance of context not only to use as modern day voyeurs but also to Palaeolithic communities. La grande sagaie de Lascaux is another example of how symbolism meets practical function (providing for the group). La grande sagaie, a spear made of reindeer antler found in a sanctuary context within Lascaux by Breuil and Blanc between 1947 and 1949 demonstrates not only how hunting practices form a part of social life but how imagery is often transferable between portable and parietal art. Engraved signs present on the spear are also replicated on the cave walls. (Musée national de Préhistoire 2018). Langley also discusses the sagaie as a medium to demonstrate the flow of information through stylistic choices 'style observed in the archaeological record can be used as a proxy for the amount of information which flowed across the landscape in prehistory' (Langley 2018, 3). The sagaie may not be a work of art or ornament comparable in form to the portable or parietal art examples discussed however, information can be deduced regarding the stylistic choices accumulated in and enchainé to societies, 'style' is the vehicle by which information about the identity of the maker/owner of an artefact is transmitted to observers, with the amount of style invested into artefacts and their increased deposition into the archaeological record indicating the quantity of information being communicated between groups in a social network (Gamble 1980, 1982, Weissner 1983, 1984, 1985, Wobst 1977, in Langley 2018).

I argue that this final case study featuring a range of Palaeolithic material has not only demonstrated visually (through the use of maps, plans and images) but also through symbolic interpretation and functional object analysis the importance of the discussion

of religion in relation to Palaeolithic material. By interpreting and understanding the way in which the world's earliest objects and spaces were used to create meaning and power within society enables strong foundations to be laid for analysis of later case studies, also demonstrating a continuation of this type of Durkheimian and FACE analysis through space and time.

The objects displayed in the exhibition (and additional examples of portable and parietal art included) incorporate all strands of Durkheim's religious life, ranging from the creation of items for personal adornment, which is a theme we see recurrently in the archaeological record, to ceremonial pyrotechnic displays. As seen through the data analysis it is clear that society, effervescence, animism and totemism form the basis of what Durkheim constituted as religion. I will now discuss the three case studies together to further consolidate the argument for the presence of Durkheimian religion within the Palaeolithic.

Fragmentation is represented heavily within the Palaeolithic chapter accounting for (98.1%) of the entire Ice Age art catalogue of data and (66.7%) of the Palaeolithic subset. Many objects within the Palaeolithic are fragmented, as we have seen throughout discussion within this chapter. Fragmentation is a point to consider, whether this be deliberate breaking or considering the accumulation of individual parts to form a whole they are concepts worthy of contemplation within Palaeolithic studies. It is beyond the scope of the thesis to fully elaborate on multiple Palaeolithic sites, hence choosing a select few objects for analysis ranging from animal figurines to the representation of species in parietal art. As with the *Small Blessings Collection* using a broad dataset then focussing in on a smaller subset allows a strong contextual foundation on which to build and develop the argument set out within the thesis. Without this level of analysis we would be limited to textual description alone. Accumulation (90.5% of the catalogue data and 100% of the subset) is perhaps the most pertinent aspect here as the context of the find spots within cave sites (as also seen within Minoan examples) gives greater depth to the concepts surrounding the acquisition and usage of the objects as a process within Palaeolithic culture.

Chapter 7 Discussion & Conclusion

Introduction

This thesis set out to determine whether Durkheim's approach to religious life was applicable to the study of the Palaeolithic. Through examination of three case studies, it has been demonstrated that there is a Durkheimian void within the archaeological literature. The omission of Durkheim in the discussion of object analysis within archaeology has hindered the dissemination of knowledge making. This is evident in the overuse of the term ritual within Palaeolithic studies (as discussed in Chapter Two, (Renfrew 1985, Renfrew and Bahn 2016, Thomas 2011, Verhoeven 2011) with no substantive explanation of how religion could have formed or be interpreted. This chapter will now discuss the findings of the three case studies analysed using the application of Gamble's FACE model (Gamble 2007) and Durkheim's *Elementary Forms of Religious Life* (Durkheim 2008). Through examining the benefit a Durkheimian approach gives to archaeological data, future implications of such methodology will be explored.

Durkheimian religion: a comparative study

Methodology which combined both the work of Durkheim and Gamble was selected in order to give a multifaceted approach to the study of Palaeolithic religion. archaeological and sociological models provided clarity in terms of cohesion between archaeology, a study of behaviour through material culture, and aspects of religious life which are often confined to the work of anthropologists, sociologists and theologians. Analysing material using theories from two disciplines demonstrates that archaeologists cannot work alone to determine cultural practices within the archaeological record, to do so simply returns us to the notions of 'ritual', 'sacred' and uniformitarian comparison to modern day societies.

The aim of my methodology is to understand constituent parts of both Gamble and Durkheim's theories and apply them to the objects using both written descriptions of the objects in publication, to support my own analysis. Breaking down the study into themes such as Gamble's fragmentation, accumulation, consumption and enchainment provides a framework to answer an initial question posed in the thesis; can we interpret objects through the application of aspects of social life to determine religious qualities present in Palaeolithic society? Equally themes taken from the *Elementary Forms of Religious Life*, effervescence, co-operation, animism, totemism, naturism, the sacred and profane, group solidarity and society all support the argument that sociality is a synonym for religious life.

During analysis of the data presented in Chapters Four, Five and Six it became evident that there is a 'Durkheimian void' within the archaeological record. Through applying aspects of Durkheim's theory, patterns began to emerge demonstrating that there is indeed a place for Durkheim within archaeology, in particular Palaeolithic studies. This approach will enable us to unpack and enhance some of the concepts surrounding ritual and ceremony (*i.e.* Renfrew). I selected three varying case studies spanning various time periods and geographic locations to substantiate the argument that the Durkheim-Gamble approach is a truly comparative model, which can be applied to a wide range of material encompassing all aspects of society and culture.

The initial case study presented in the thesis, the *Small Blessings Collection*, was selected owing to its heterogeneous composition. I chose a dataset as large and varied as *Small Blessings* to initiate the data section, to demonstrate the range and breadth of objects to which Durkheim and Gamble's theories can be applied. I decided to include the entire de Mortillet database to demonstrate the complexity and wealth of data available. This also enabled a clearer outline of common themes present in the data, such as the occurrence of animal imagery, fragmentation and the use of double sided pendants depicting saints to name a few. Using the whole data set for analysis enables a clearer perspective regarding some of the common issues which arise with museum classification. As we can see from earlier Blackwood classification systems, terms can sometimes be attributed to objects with no real understanding of meaning. Evidenced in the alabaster hands from Peru (Figure 7.1) similar objects can represent opposing

meanings. The hand in the centre protects from financial problems whereas the one on the left is a talisman which causes financial problems (Paine 2004, 10).



Figure 7.1 Alabaster hands, South America (Source: Paine 2004, 10)

The objects presented within this collection range from the more familiar such as the Stone Llama ‘fertility’ charm to the somewhat gruesome Policeman’s amulet. The range of objects is varied; however, there are strong recurrent themes present during analysis of the collection. Gamble’s fragmentation, accumulation and enchainment are repeated themes within the dataset. Fragmentation is not only present as a theme evident in objects such as the ex-voto limbs and animal tooth fragments, but also symbolic of the way the collection is rather disjointed in terms of themes and objects type. Yet the group of objects has been formed as a whole by a collector and given the title *Small Blessings*.

The concept of accumulation is also relevant to this point as the collection was formed under the title of *Small Blessings* using objects previously acquired by de Mortillet. The acquisition and interpretation of objects is central to the thesis, collectors such as Pitt Rivers and de Mortillet acquired large volumes of objects often with little understanding, or indeed subsequent description past mere classification. The objects within the collection were initially categorised as detailed within the appendix, I chose not to include these subheadings as part of the analysis. When applying the newly constructed Durkheim-Gamble model, using existing headings would not allow a fresh viewpoint incorporating Durkheimian principles, but simply tell us this object is connected to previously conceived interpretations around religious concepts such as miracles or cures. Gamble’s concept of enchainment was prevalent within the collection owing to the notion of many of the items being worn or carried. Owing to the nature of amulets, charms and shrines it is clear that what is being represented by the object must be with the wearer or user at all times, either for luck, protection,

spiritual guidance or superstition. I argue that Gamble's concept of enchainment is also representative of *Chaîne opératoire*, a process by which something, whether that is physical or metaphorical is created. The objects are created using raw materials to then be attributed a power or function, the object is then worn and the element of protection or power is then linked to the owner. Gamble's enchainment theory is also echoed in the work of Durkheim, as Durkheim's sociological principles bind together all aspects of social life such as effervescence and cohesion. Which are also mirrored when analysing the fundamental principles of religious practice.

The *Small Blessings Collection* provided a vast range of data to consolidate the points made by Durkheim that religion is social life. Traditional aspects of religion are evident within objects such as the sacred heart and textual amulet. However, the social implications connected with the objects such as effervescent practices associated with congregation and worship is perhaps more relevant when arguing that Durkheimian theory offers an insight into the basis of early religion. Effervescence is the overarching theme of the collection, throughout discussions of objects demonstrating traits of animism, totemism, sacred or profane effervescence is always at the forefront. Whether the objects symbolise a gathering to witness a hanging (Policeman's amulet), the unity of the child martyrs (Faith, Hope and Charity charm) or objects such as the ex-voto limbs which denote the French rule of Algeria (1830–1962), and signify the presence of Christianity in a Muslim land (The Pitt Rivers Museum 2012), it is evident that cohesion within society is at the heart of the collection.

The sites of Petsofas and Psychro, from the Arthur Evans Collection at the Ashmolean Museum, Oxford were selected to provide a different angle to the application of the Durkheim-Gamble model. *Small Blessings* is predominantly about collectors and objects, the formation of subject specific museum collections (*Small Blessings*) formed from fragments of a wider collection (de Mortillet). The Cycladic material demonstrates that the concepts surrounding the work of Gamble and Durkheim can be applied to more specific case studies, in this instance, Bronze Age Crete. The objects selected from the excavations at Psychro and Petsofas demonstrate the ideas previously discussed in the relatively modern *Small Blessings* collection, are relevant in earlier periods. The Durkheim-Gamble model travels well throughout time and context; ideas surrounding fragmentation, accumulation, consumption and

enchainment are evident through an extensive range of objects. Fragmented limbs once again demonstrate the importance of partial offerings and the significance of particular body parts perhaps in ceremonies or as offerings to gods for cure or medicinal healing.

Consumption, similarly to the *Small Blessings* collection denotes a relationship between animal and human worlds. The sites can perhaps be discussed in a similar manner to Knossos in terms of a sanctuary site concerned with bull worship and sacrifice (Evans 1931, Evans 1901). Evidence of miniature pottery items and animal objects denotes something of an imagined world, similarly to the childhood concepts discussed by Renfrew (2003). Whether the relationship between animals and humans is that of hunting, portals for power or Durkheimian totemism or animism, animals arguably play a crucial part within human society. Consumption, as discussed within the conclusions to the datasets must be viewed more widely than merely the physical consumption of animals. As Trentmann's work outlined consumption should be viewed as a process rather than a conclusion. Objects were made to have a purpose and perhaps be used within an exchange or trade network. Regardless of what information we can deduce regarding value of objects it is clearly evident through purposeful construction and placing that objects hold value whether that is physical (trade, exchange) or symbolic (spiritual).

Accumulation of objects is interesting at the Cretan sites, as discussed within Chapter Five objects were strategically placed around the sanctuary sites, demonstrating a sense of worship or significance of placing of the objects. The theme of accumulation in archaeology can often be overused without substantial interpretation, anything can be accumulated and without context this classification is redundant. However, through using the nuanced FACE methodology outlined in (Appendix II) it is clear that contextual information can enable wider interpretation and discussion within the FACE framework. The Minoan case studies demonstrate that purposeful placing of objects in the crevices of rocks is a key part of ceremonial life. The selection of not only the objects for placing but the choosing of sites based on the physical attributes of rock formations and water sources demonstrates the rationale behind accumulating the objects was considered to form purposeful context. The use of natural space in this

way is also evident at Pech Merle and Chauvet, hence discussing these examples alongside the Ice Age Art exhibition data.

The concept of enchainment (as with the *Small Blessings* Collection) enables comparisons to be drawn between Gamble and Durkheim's theories. Enchainment within this case study relates more to physical context and the relationship between not only the objects and people, but also the sanctuary site and society as a whole. The physical nature of the sanctuary as a walled complex enables a sense of enchainment and it surrounds people and objects. Artefacts found at Psychro such as jewellery items (bracelets and beads) signify evidence of adornment which within itself signifies a type of enchainment. The variety of material depicting movement and motion of both animals (bird in flight, Petsofas) and human figurines (figures hand raised, Petsofas and Psychro) can be interpreted as effervescent. Durkheim's reference to a church (ibid.), meaning a congregation rather than applying any specific religious affiliation to the term, is evident here through the use of Cretan Sanctuaries. The nature of the sanctuary as a place of varied social and cultural activity (Sinn 1993) demonstrates multiple ways in which Durkheim's theories of effervescence and social cohesion can be interpreted. Group solidarity and cohesion are topics which dominate the Durkheimian interpretation of this dataset. As discussed in Chapter Five evidence of jewellery and craft making centres signifies production possibly for trade. Whether these items were widely traded or not, it is still evidence of people at the sites working together to produce items which symbolise a group style whether that be pottery or textiles. The use of different pottery styles can be seen through the varying hand gestures and stances evident in the male figurines at Psychro and Petsofas (Figure 5.3, 5.4 and 5.5).

The data analysed within Chapters Four and Five clearly demonstrates not only relevance of the Durkheim-Gamble model to the study of various objects and contexts, but also the importance of using a wide variety of data for such frameworks. As outlined within Chapter Two, one of the greatest frustrations when reviewing current literature was the omission of Durkheim in many studies, where it would have been of benefit for example the earlier works of Lewis-Williams (1981) and Renfrew (1985). Later works do allude to Durkheimian principles, however, do not expand or elaborate to use Durkheim to substantiate points on topics such as religion and society. Through

examining two different case studies one object and one context based, I will now discuss the findings from the last case study, *The Ice Age art exhibition*, which I argue, enables discussion of both objects and context to detail the relevance of the Durkheim-Gamble model to the study of the Palaeolithic.

Palaeolithic Forms of religious life?

Prior to the Ice Age art exhibition, this range of objects spanning the globe and varying themes had never before been seen together in entirety. At first glance the Ice Age art material does not offer the same heterogeneity as *Small Blessings*; however, analysis within Chapter Six demonstrates that there are complex Durkheimian themes represented throughout Palaeolithic material.



Figure 7.2 Upper Palaeolithic Europe with location of sites of “Venus” figurines: 1. Brassempouy; 2. Lespugue; 3. Laus-sel; 4. Grimaldi Caves; 5. Dolní Věstonice; 6. Pavlov I; 7. Willendorf; 8. Avdeevo; 9. Kostenki I; 10. Gagarino (Source: Soffer, Adovasio, and Hyland 2000, 512)

When initially presented with the list of objects from the exhibition, it reads similarly to the objects from the Cretan Bronze Age, there are animal and human figures, and weaponry such as harpoons. However, through the application of Gamble and Durkheim’s models links are made to both *Small Blessings* and the Cretan examples. Gamble’s concepts of accumulation, consumption and enchainment are present in the

early material. The accumulation of such a variety of objects including female figurines, various animal depictions and musical instruments shows that society during the Ice Age was socially complex. Here, Gamble's concept of consumption could relate to the physical consumption of animals or be linked to the notion of humans being consumed by the power the animals offer; whether that be through acts of animism or shamanism. Enchainment is relevant to the Palaeolithic data through not only the physical (as seen in both the *Small Blessings* and Cretan case studies) though personal adornment (breast beads) but also the concept that common ideas enchain or link society. An example of this is the widespread global appearance of the female figurines. Chapter six, was named *Distant Communication* owing to the concept of female figurines, albeit different in terms of local style yet sharing common traits (Figure 7.2). This can be seen through the imagery of female figures with large protruding stomachs and perhaps unrealistic proportions of an average woman during the Ice Age. Not only does this widespread phenomenon show the notion of shared ideology, but as I argue concepts pertaining to social or Durkheimian religious life becoming prevalent during the Palaeolithic. If concepts surrounding fertility, spirituality and 'goddesses' were emerging globally, I argue this demonstrates that these concepts are not merely 'ritual' but part of human life. Society must have had a need for the objects as they represent part of a wider society rather than only offer relevance to a smaller group at a ritual gathering.

Durkheimian effervescence dominates the Ice Age art material, a notable example is the Geisenklösterle flutes. Evidence of music has been discussed in other academic works (Morley 2013, Mithen 2006, Conard, Malina, and Munzel 2009) however; once again Durkheim was omitted from the discussion of the connection between music, ceremony and the social bonds created through effervescent musical ceremony during the Palaeolithic. The flutes, constructed from bird bone also symbolise connectivity between the animal and sounds the animals were making. The connection between humans and animals is clearly shown throughout the Palaeolithic material and represents one of Durkheim's most crucial aspects of religious life, animism.

Effervescence, as we have seen through the data presented in Chapter Four, does not always have to signify elation or joy. Effervescence can be used as a synonym for shared experiences relating to mourning, remembering or respect. Mourning the dead

and conducting ceremonies to honour life and the relationship we have with a person in society is a fundamental aspect of human life. Often the lines are blurred between showing respect or mourning and expressing religious tendencies for example various acts of burial, cremation and preparation of the body are closely linked to various faiths. Pettitt's publication *The Palaeolithic Origins of Human Burial* (2010) discusses the development of a model from Boesch and Boesch-Achermann (2000) detailing aspects of core morbidity and mortuary practice relating to chimpanzees. Understanding the very earliest examples of social practices from our primate cousins solidifies the argument that aspects of religious social practice have always been relevant throughout our evolution. The model here details both life and death spheres and the various acts which take place in both preparing and burying the body. Durkheimian themes concerning effervescence also relate to acts of chimpanzee communication such as gathering calls to bring the group together to mourn. Group focussed 'social theatre' including acts of dominance relating to hierarchy demonstrates a Durkheimian sense of social group organisation and cohesion. Aggressive displays of dominance amongst the group could also be termed as effervescent. Gamble's FACE model can also be applied to this very early example of expression of religious life. (Fernández -Jalvo et al. 1999) offers a discussion of processing a body as part of mortuary practice relevant to archaic *Homo* groups. The removal of soft tissues and detachment of bones, either for burial or consumption (extraction of bone marrow) demonstrates the relevance of Gamble's model to both the death and life processes of our earliest ancestors. Social Durkheimian themes such as the sacred and profane, effervescence and social cohesion are not only evident throughout the Palaeolithic but as we can see through the work of Pettitt much further back into our past.

Future implications for research

The importance of applying a new methodology such as the Durkheim-Gamble model is evidenced throughout the analysis of various collections, spanning a range of acquisition methods (collecting, excavating), time frames and locales. As documented throughout the thesis the work of archaeologists such as Renfrew (1985) and anthropologists such as Whitehouse would have benefited from a wider Durkheimian approach, rather than simply applying models or trait lists with no further discussion of

the implications of religious action on social life. Whitehouse's model of cognitive science of religion (CSR) (Whitehouse 2008) outlines features of religion (afterlife, beings with special powers, signs and portents, creationism, spirit possession, rituals, ritual exegesis, the sacred, deference, moral obligation, punishment and reward, and revelation). Whitehouse is concerned with the cognition in relation to religious traits however, does not view religion in the same way as Durkheim; synonymous with social life. Little consideration is also given to the definition of religion and sole focus seems to be on the cognitive basis for 'religious' traits. A footnote in Whitehouse's paper '*Cognitive Evolution and Religion; Cognition and Religious Evolution*' (ibid.) states that: 'Problems of defining 'religion' can be set aside here – what matters is that we find an explanation for specific traits; whether or not those traits happen to be classified as 'religious' at certain times and places is of little importance for explanatory purposes' (ibid., p36). The Durkheim-Gamble model enables not only a full explanation of religious social life but also offers viewpoints from archaeological, anthropological and sociological models. A cohesive, multidisciplinary viewpoint is needed to enable a broad understanding of what is meant by terms such as religiosity.

In using models which combine disciplines we can develop pre-existing concepts to enable a clearer understanding of aspects of human behaviour which contribute in part to the concept of religion as a whole.

'We are dealing with a topic, complex and many sided. It comprises the deliverances of the understanding as it harmonises our deepest intuitions. It comprises emotional responses to formulations of thought and to modes of behaviour. It comprises the direction of purposes and the modifications of behaviour. It cuts into every aspect of human existence. So far as concerns religious problems, simple solutions are bogus solutions' (Grassie 2010, 200)

Whitehouse's complex analysis of cognitive and behavioural models may be of benefit to anthropologists and behavioural scientists. However, studies of the Palaeolithic requires a different approach, one which uses data to determine aspects of behaviour rather than making comparisons and analogies to modern groups and societies. An object based approach, which also includes sociological models such as Durkheim,

widens the scope of archaeology beyond weak anthropological analogy or interpretation.

Whitehousian traitlist models may at first appear to offer a solid basis for analysis with a clear set of guidelines to follow when defining religion. However, when using such rigid models combined with ethnographic analogy, uniformitarian assumptions can be made regarding the presence of stringent recurrent features in all religions. In using this approach there is significant risk of labelling a religion and assuming that religion is constructed in a certain way with specific themes and values present. As is evident from the case studies presented within the thesis evidence concerning the origins of religion cannot be quantified and applied to 'fit' major religions, instead an approach whereby religion is viewed as a set of behaviours through the use of objects. Through understanding objects in archaeology we understand people. Society is made up of people using material culture to denote behaviours, trends, preferences and beliefs. The Durkheim-Gamble model enables the use of object analysis and apply it to a wider model encompassing wide and varying features of religious and social life. Through using a framework which focuses on components of objects and an application of a solid sociological model ambiguity surrounding religious traits is lost.

The model constructed and discussed within the thesis can be applied to not only bodies of data, such as those featured in the behavioural and cognitive case studies conducted by scholars such as Whitehouse. Object focussed museum collections from all time periods and regions, I argue, would benefit from a combined Gamble Durkheim approach. It is evident through the discussion that the wide ranging, yet logical approach Durkheim takes to the synchronicity between religion and social life. Durkheim's unity of social life and religion breaks the barriers which have often been oppressive in theological scholarship. Durkheim's *Elementary Forms of Religious Life* demonstrates that religion is life, aspects present in religion such as effervescence are also present in our daily lives, it covers both the sacred and profane aspects of human activity. Durkheim himself rejected 17th and 18th century rationalist viewpoints, which through classical Graeco-Roman and Christian influences conceived human society in an 'abstract and generalised fashion' (Jones 1999, 81). According to Jones, Durkheim felt 'the French needed a new conception of human nature itself- i.e., one which acknowledged it's "irreducibly diverse" variations and their social causes' (ibid., p81).

As evidenced throughout the thesis applying a multidisciplinary approach combining a sociological and archaeology model with object interpretation benefits disciplines within archaeology which are rich in material culture or by their nature are concerned with aspects of religiosity such as burial, grave goods and the afterlife. A Durkheimian approach, as evidenced in Chapter Two lends itself well to the study of social aspects of classical society however, (Toynbee 1996) on *Death and Burial in the Roman World* could also benefit from the multifaceted approach Durkheimian interpretation provides. Aspects of scholarship within classical archaeology can often replicate some of the issues evident in the earlier work of Palaeolithic archaeologists such as Renfrew and Lewis-Williams. Approaches which are reliant on frameworks and descriptive analysis leave little room for interpretation or multidisciplinary collaboration.

Conclusion

Themes such as those featured in Gamble's FACE model (2007), especially fragmentation and accumulation are widely established concepts within the field of Palaeolithic archaeology (Chapman 2000, Pettitt 2010, Farbstein et al. 2012a). Combining Gamble's concepts with an established sociological model of religion enabled not only a discussion of the universal nature of religiosity within society but also its earliest origins within the Palaeolithic.

Gamble's unique approach to object analysis enables artefacts to move beyond the rigid classification apparent in the work of Pitt Rivers and Blackwood. FACE theory enables an in-depth discussion of not only the constituent parts of artefacts but also consider objects as part of wider society. Through expanding Gamble's FACE model (Appendix II) a more detailed use of Gamble's FACE attributes can be applied providing multiple levels of analysis of objects, in varying archaeological and anthropological collections.

Durkheim's progressive ideas concerning the connection between religiosity and social cohesion, has enlightened archaeological study, especially that of Palaeolithic human origins research. *Durkheim's Elementary Forms of Religious Life* revolutionises Palaeolithic studies as it develops ideas pioneered by Frazer that ancient societies were capable of practicing magic but not religion: 'the rudest savages as to whom we

posses accurate information, magic is universally practised, whereas religion in the sense of a propitiation or conciliation of the higher powers seems to be nearly unknown' (Sharpe 1975, 92). Durkheim's approach places effervescence at the heart of both religion and social life which is not only relatable to us in society today, but also more relevant to the study of social life than attributing all ceremonial or religious action as magic. Durkheimian effervescence moves anthropological analysis away from a 'them and us' approach and more toward an understanding of the fundamental cohesiveness present in early Palaeolithic society. Durkheim's repeatedly uses terms relating to social cohesion and society the amongst the most frequent 'being', 'collective being', 'social being', 'personality', 'collective personality' and 'individuality' (Lehmann 1993, 30). This demonstrates not only the importance of Durkheim's forward thinking within sociology but also the impact this has on human origins studies. Moving towards an ideology that prehistoric religion is synonymous with social life rather than magic and witchcraft enables a complex understanding of prehistoric social life.

In conclusion, I argue that through the application of a combined viewpoint from Gamble's FACE model and *Durkheim's Elementary Forms of Religious Life* a clear analysis of the origins of religiosity can be seen within this thesis. The three case studies represent material encompassing many aspects of social life, as well as a wide variety as offering extensive chronological and regional variation on which to base analysis. Through applying a Durkheimian 'back to basics' approach to the work of some of the most prominent archaeologists of the 21st century (Gamble, Renfrew, Bahn, Pettitt, Lewis Williams and Cook). We can begin to unravel our Palaeolithic past and look beyond archaic classificatory models and begin to understand the earliest aspect of human society, religion: 'The collective assembly charged with effervescence was held by Durkheim to be the locus of religious vitality and force, and therefore to be the source of religion itself' (Pickering 1984).

The wide range of material spanning multiple periods and contexts demonstrates not only the variety of aspects within religious social life but also the important of applying methodology to multiple contexts to test its validity. Problems arose during the analysis when contextual information was limited, however the de Mortillet catalogue still provided broad scope regarding the types of material for analysis and enabled

foundations to be laid for analysis to be carried out using the two archaeological case studies (Minoan and Palaeolithic). The material from Petsofas and Psychro again was not always detailed in terms of description however, using the contextual information from the archaeological literature it was evident that FACE theory and Durkheimian principles are relevant frameworks for analysis.

I argue that a new model is applied to the study of Palaeolithic religion incorporating both Gamble and Durkheim, namely REFACED, Religiosity, Effervescence, Fragmentation, Accumulation, Consumption, Enchainment and Durkheim. I have also shown that a Durkheimian approach to Palaeolithic religion can be successfully applied to other periods and indeed the present (*Small Blessings*), demonstrating the Palaeolithic does not need a unique set of methods and concepts to form understanding and analysis.

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Appendix I. Timeline of Archaeological Events

Significant to Palaeolithic Research

- 1823 *'Red Lady of Paviland'* Buckland- evidence of coexistence with mammoths.
- 1848? Neanderthal skull discovered but not identified. Gibraltar.
- 1856 First Neanderthal discovered in Germany.
- 1859- Darwin on the Origin of Species.
- 1860 Lartet discovers stone tools at Aurignac. Evans and Prestwich also publish on stone tool assemblages.
- 1862- E.B Tylor publishes ethnography (People of Mexico).
- 1863 Lartet and Christy begin explorations at Les Eyzies. Copeland excavates prehistoric site Cornwall.
- 1864 *Revue archéologique*
- 1865 E.B Tylor publishes *Researches into the Early History of Mankind and the Development of Civilization*. Lubbock coins term *Palaeolithic* publishes *Pre-historic Times*.
- 1867 Pitt Rivers first excavation Cissbury Ring West Sussex
- 1868- Cro Magnon site Les Eyzies
- 1870- Lepic and De Lubac excavations France.
- 1871- EB Tylor *Primitive Culture*
- 1879- Bison painting discovered at Altamira.
- 1881- Pitt Rivers Stone Tools Thebes.

- *1882- Le Préhistorique: Antiquité de L'Homme or The Prehistoric: Man's antiquity- de Mortillet*
- *1884- Pitt Rivers Museum collections established.*
- *1901- Font de Gaume Cave was "rediscovered" on September 12, by the archaeologists Denis Peyrony, Louis Capitan and Abbé Breuil.*
- Cave art at Les Combarelles discovered by the owner Mr. Berniche. The cave entrance was excavated by Emile Riviere in 1892.*
- *1902 Cave Painting at Altamira accepted as authentic.*
- *1903 Primitive Classification –Durkheim with Mauss*
- *1904 Breuil- Swimming Reindeer*
- *1911 First objects found at Dolni Věstonice*
- *1912 Elementary Forms of Religious Life- Durkheim*
- *1929 Gabriel de Mortillet made Chair of Prehistoric Anthropology.*
- *1933 Leroi Gourhan- Rise of Aesthetic theory.*

Appendix II. Attributes of FACE Theory

<i>Attribute of FACE Theory</i>	<i>Manifestations</i>	<i>Associations and Examples</i>
Fragmentation	<ul style="list-style-type: none"> • Perforation (P) • Multiple stage construction process (P) • Bi-face/Bi-function/multi purpose (P) • Additive moulding (P) • Refitting (P) • Breaking/exploding (P & S) • Sharing (P & S) • Part (as opposed to whole) (P) • Subtractive carving (P) • Dispersal (P & S)/Distribution (P) 	<p>Holes for suspension</p> <p>Amulets (use of printing, weaving, engraving)</p> <p>Amulets with two sides/faces</p> <p>Body parts (human figures)</p> <p>Assembling/reassembling objects from parts</p> <p>Ceramics, purposeful for placing or ceremony</p> <p>Symbolic exchange (Gamble: 1982), broken amulets</p> <p>Breaks, bones, teeth, truncation</p> <p>Incisions</p> <p>Recurrence of iconography or theme i.e. talisman/saints</p> <p>Location of objects/repetition of patterns across locations</p>
Accumulation	<ul style="list-style-type: none"> • Location/situation/placement/deposition (P) • Association/attachment (P & S) 	<p>Crevices, sanctuaries, burials</p> <p>Placement of materials in specific</p>

	<ul style="list-style-type: none"> • Acquisition (P) • Patterns (repetition of objects/styles)/materials (P & S) • Sets (P & S) 	<p>locations i.e. back of cave</p> <p>Creation/receiving of material (purpose/shared iconography)</p> <p>Stones (soapstone, limestone)</p> <p>Saints, relics, beads</p>
	<ul style="list-style-type: none"> • Whole (as opposed to part) (P & S) • Context (P) 	<p>Objects put together from parts</p> <p>Natural environment, association with natural world etc.</p>
Consumption	<ul style="list-style-type: none"> • Exchange (P & S) • Power systems (S) • Value systems (S) • Ownership (P & S) • Economic commodity (P & S) • Needs/wants/selection choices (P & S) • Trade (P) • Physical (P) 	<p>Trade of items with value (commercial or iconographic)</p> <p>Totemic emblems , animism.</p> <p>Coins, rosary</p> <p>Totemic, symbolism</p> <p>Value</p> <p>Consumerism, acquisition of good for status, power, authority</p> <p>Exchange, distribution</p> <p>Eating, ingesting, digesting, inhaling</p>
Enchainment	<ul style="list-style-type: none"> • Process of construction or object within an object (P) • Physical (P) 	<p>Firing, fusing, chapels, boxes</p> <p>Suspension, placing in crevices/ water</p>

	<ul style="list-style-type: none"> • Metaphorical/symbolic enchainment (P & S) 	Saints, totems, connection to place or location (i.e. sanctuary)
	<ul style="list-style-type: none"> • Shared stylistic connections (P & S) 	Carving, weaving, signs and symbols
	<ul style="list-style-type: none"> • Raw materials (P & S) 	Links between materials, ceramics
	<ul style="list-style-type: none"> • Interrelated objects (P & S) 	Meaning, symbolism, aesthetics
	<ul style="list-style-type: none"> • 'Dividual' (S) 	Personhood, relationship to society/objects
	<ul style="list-style-type: none"> • Deliberate fragmentation (P & S) 	Dividing objects to share/dismantle
	<ul style="list-style-type: none"> • Bounded individual (S) 	Saints, dogma, texts
	<ul style="list-style-type: none"> • Containers (P & S) 	Pots, chambers, caves, boxes, reliquary, vessels
	<ul style="list-style-type: none"> • Attachment (P & S) 	Embodied, threaded
	<ul style="list-style-type: none"> • Ideology (S) 	Patterns, repetition of designs, symbols.
	<ul style="list-style-type: none"> • Nets (P & S) 	Links made between material, themes which group sets i.e worship., social interaction

*(P) denotes Physical, (S) Symbolic

Appendix III. Pitt Rivers Museum Catalogue-
Beatrice Blackwood 1964.

P I T T R I V E R S M U S E U M

NOTES ON THE CATALOGUES OF ACCESSIONS	1 - xii
HANDLIST OF SUBJECT HEADINGS AND SUB-HEADINGS	1 - 95
INDEX TO HANDLIST	96 - 147

Compiled by B.M. Blackwood
1964

THE CARD INDEXES

Besides the Accessions Books described on the preceding pages of these notes, there are three main card indexes:-

REGIONAL

SUBJECT

DONORS, SELLERS & LENDERS
with an Appendix on EXCHANGES

Every object entered in the Accessions Books has a card in both the Regional and the Subject Index, and every donor, seller and lender has a card in the appropriate section of the Donors Index.

The information on the card is identical with the entry in the Accessions Book, except where that entry is very long, in which case a note refers to the Accessions Book. On cards bearing dates between 1960 and 1962 an abbreviated entry may have been made without notification, so that it may be necessary to consult the Accessions Book to see if it gives additional information, if such is needed.

The Roman numeral at the top right hand corner of each card gives the number of the Accessions Book, and the Arabic numeral the page. The letter B in front of the Roman numeral indicates that the reference is to a Purchase Book, and the letter L refers to a Loans Book. Where there is no preceding letter, the specimen is a gift and is entered in the relevant Donations Book. A name in place of a number refers to a volume in the series of Special Collections (see p. v of these notes).

The Guide Cards

These indexes were started during the Second World War, when coloured guide cards were difficult to get. It was therefore decided to use cards of colours at one end of the spectrum for Regions and at the other end for Subjects. Accordingly

RED, PINK, ORANGE and YELLOW cards indicate localities
MAUVE and BLUE (various shades) indicate subjects.

In some cases where a number of tribes have only a few cards each, alphabetical guide cards have been used, only tribes with a number of cards being given separate guides. This arrangement holds for both Regional and Subject Indexes.

THE SUBJECT INDEX

The SUBJECT INDEX (on cards measuring 5" x 3") is designed to enable anyone interested in one of the series of arts and industries represented in the Museum to ascertain quickly what specimens we have in that series and where they came from.

The arrangement follows, in the main, that of the Museum. Sub-divisions have been introduced as seemed necessary, so that any particular card can be found without thumbing through more than a few.

Where they are not obvious, the divisions are arbitrary, as they must be decided upon by the individual responsible for the Index. In cases where there is doubt as to the category in which a given card may best be placed, cross-references to other relevant sections have been given. Where it has seemed desirable for some special reason, (e.g. to show all that we have in a series,) to classify an object in more than one section, duplicate cards have been put in, with a note stating that they are duplicates and referring to the other card or cards, in the top left hand corner.

Within each subject, or division of a subject, cards are arranged geographically, with red guide cards.

Tribes (red or buff cards) are treated as in the Regional Index.

It is hoped that the HANDLIST and its index, following these notes, will help in locating or placing any card in its appropriate section.

PLANTS

Classified geographically only

POTTERY

Accessories

Carrying-rings: see under LAND TRANSPORT

Pot-stands

Apparatus for making pottery: ancient

Apparatus for making pottery: modern

Potter's Wheels
Materials for making pottery
 Pottery, specimens of: ancient
 Arranged chronologically where possible

Pottery: modern
 Arranged geographically only

RELIGION

Religious accessories

Amulets and Charms: see under separate major
 heading AMULETS & CHARMS

Religious Buildings and parts of buildings

Cakes, etc. ceremonial and festival

Religious documents

Religious emblems: see under Religious symbols

RELIGION (continued)

Religious figures

Religious furniture

Incense and incense-burners

Offerings made to spirits etc.

See also under Sacrifice
Votive Offerings

Phallic objects

Religious pictures

Pilgrims' clothing and accessories

Pilgrims' stamps and badges

Prayer: objects associated with
For Rosaries see separate heading
Prayer sticks

Priests' and medicine men's clothing and
accessories

Rain-making apparatus

Reliquaries and relics — *Christy collection*

Ritual Objects

Brahmanic ritual

Agnistoma (Fire ritual) see special heading
Fire Ritual (below)

Buddhist ritual

Devil-dancers' paraphernalia

Fertility rites

Fire ritual

RELIGION (continued)

Ritual objects (continued)

Fishing ritual

Hindu ritual

Hunting ritual

Bear ceremonial

Initiation

Milk ritual

Moslem ritual

Ritual objects not otherwise classifiable

Rosaries

Sacrifice, objects connected with

Scapularies

Shrines and their accessories

Dedicated objects connected with shrines

Descriptive material

Mementoes of shrines

Religious symbols

Torture as religious rite

Vessels used for religious purposes only

Vestments

See under Priests' Clothing

Votive Offerings

Appendix IV. Data Grid

Pitt Rivers Museum: Small Blessings Collection

<i>Gamble</i>				
	Attributes			
Object	Fragmentation	Accumulation	Consume	Enchainment
Policeman's Amulet, France (SS)	•	•	•	•
Faith, Hope and Charity Charm, France (SS)	•	•	•	•
Textual Amulet, France (KC)	•	•	•	•
Qur'anic Amulet, Algeria (KC)	•	•	•	•
Milk Grotto Tablets, Palestine (KC)	•	•	•	•
Tongue Stone, France (TC)	•	•	•	•
Peccary Tooth, Venezuela (TC)	•	•	•	•
Sacred Heart Ex-Voto, France (MO)		•		•
Ex-Voto Limbs, Algeria (MO)	•	•	•	•
Ex-Voto Eyes, France (MO)	•	•		•
Pocket Shrine, France (MO)	•	•		•
Bloodstone, Morocco (MO)	•	•	•	•

Magatama, Japan (LP)		•	•	•
Horned Hand, Corsica (LP)	•		•	•
Bronze Bird, North Ossetia (LP)		•	•	•
Stone Llama, Bolivia (LP)	•	•	•	•

Key (SS) Saints and Sinners.

(KC) Keys and Cures.

(TC) Tooth and Claw.

(MO) Miracles and Offerings.

(LP) Luck and Protection.

<i>Durkheim</i>									
	Attributes								
Object	Effervescence	Co-operation	Animism	Totemism	Naturism	Sacred	Profane	Group solidarity	Society
Policeman's Amulet, France (SS)	•	•					•	•	•
Faith, Hope and Charity Charm, France (SS)	•	•				•		•	•
Textual Amulet, France (KC)		•				•		•	•
Qur'anic Amulet, Algeria (KC)	•	•		•		•		•	•
Milk Grotto Tablets, Palestine (KC)		•			•	•		•	•
Tongue Stone, France (TC)			•				•	•	•
Peccary Tooth, Venezuela (TC)	•	•			•	•		•	•
Sacred Heart Ex-Voto, France (MO)	•	•				•		•	•
Ex-Voto Limbs, Algeria (MO)	•	•				•		•	•
Ex-Voto Eyes, France (MO)	•	•				•		•	•
Pocket Shrine, France (MO)	•					•	•	•	•
Bloodstone, Morocco (MO)		•	•		•	•		•	•
Magatama, Japan (LP)	•	•	•		•	•		•	•
Horned Hand, Corsica (LP)	•	•				•		•	•

Bronze Bird, North Ossetia (LP)		•	•		•	•		•	•
Stone Llama, Bolivia (LP)		•	•		•	•		•	•

- Key** (SS) Saints and Sinners.
- (KC) Keys and Cures.
- (TC) Tooth and Claw.
- (MO) Miracles and Offerings.
- (LP) Luck and Protection.

Ashmolean Museum: Arthur Evans Cycladic Collection

<i>Gamble</i>				
	Attributes			
Object	Fragmentation	Accumulation	Consume	Enchainment
Clay Figure-male, Petsophas	•	•		•
Votive Arm, Petsophas	•	•		•
Votive Limbs, Petsophas	•	•		•
Quadruped Animal figurine, Petsophas		•	•	•
Animal Figure in flight, Petsophas		•	•	•
Animal Figure Clay, Petsophas		•	•	•
Miniature Vase Clay, Petsophas	•	•	•	•
Terracota Sherd, Petsophas	•	•	•	•
Female Figure, Petsophas		•		•
Figure with hands raised, Psychro		•		•
Male Figure, Psychro		•		•

Votive Arm, Psychro	•	•		•
Bull Figure, Psychro		•	•	•
Female Figure, Psychro		•		•
Bronze Ring, Psychro		•	•	•
Bronze Bracelet, Psychro		•	•	•
Blue Glass Bead, Psychro	•	•	•	•
Blade, Psychro	•	•	•	•
Dagger Blade, Psychro	•	•	•	•
Spearhead, Psychro	•	•	•	•
Stone Bowl or Lamp, Psychro	•	•	•	•

Durkheim								
	Attributes							
Object	Effervescence	Co-operation	Animism	Totemism	Sacred	Profane	Group solidarity	Society
Clay Figure-male, Petsophas	•	•		•	•	•	•	•
Votive Arm, Petsophas	•	•		•	•		•	•
Votive Limbs, Petsophas	•	•		•	•		•	•
Quadruped Animal figurine, Petsophas	•	•	•	•	•	•	•	•
Animal Figure in flight, Petsophas	•	•	•	•	•	•	•	•
Animal Figure Clay, Petsophas	•	•	•	•	•	•	•	•
Miniature Vase Clay, Petsophas	•	•		•	•	•	•	•
Terracota Sherd, Petsophas	•	•		•	•	•	•	•
Female Figure, Petsophas	•	•		•	•	•	•	•
Figure with hands raised, Psychro	•	•		•	•	•	•	•
Male Figure, Psychro	•	•		•	•	•	•	•
Votive Arm, Psychro		•		•	•	•	•	•

	•							
Bull Figure, Psychro	•	•	•	•	•	•	•	•
Female Figure, Psychro	•	•		•	•	•	•	•
Bronze Ring, Psychro	•	•		•	•	•	•	•
Bronze Bracelet, Psychro	•	•		•	•	•	•	•
Blue Glass Bead, Psychro	•	•		•	•	•	•	•
Blade, Psychro	•	•		•	•	•	•	•
Dagger Blade, Psychro	•	•		•	•	•	•	•
Spearhead, Psychro	•	•		•	•	•	•	•
Stone Bowl or Lamp, Psychro	•	•	•	•	•	•	•	•

British Museum: Ice Age Art exhibition

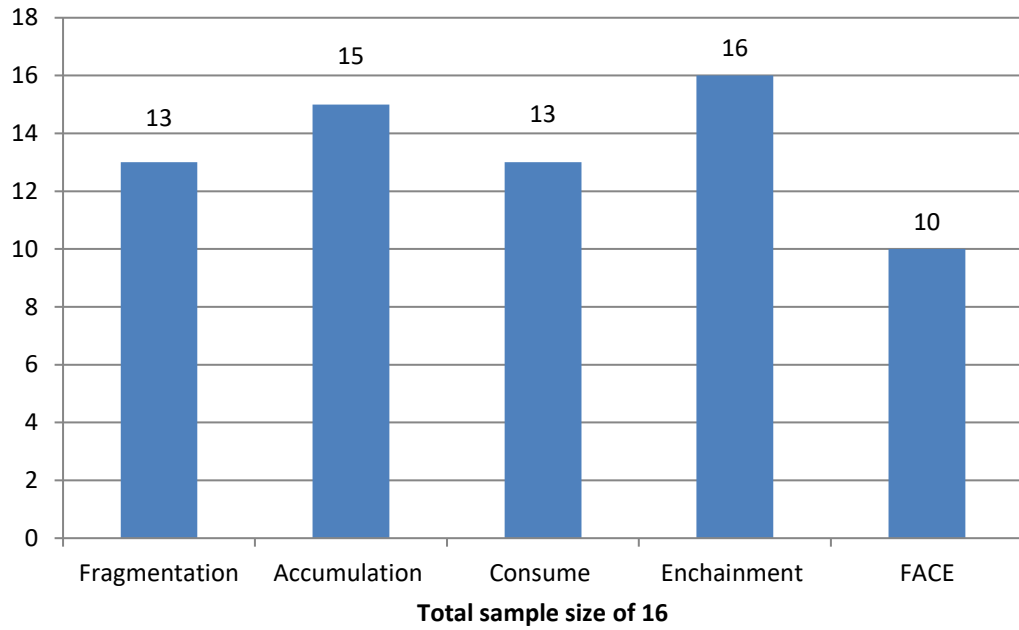
<i>Gamble</i>				
	Attributes			
Object	Fragmentation	Accumulation	Consume	Enchainment
The Lion Man, Städel Cave	•	•	•	
Head of a Lion, Vogelherd	•	•	•	
Decorated sculpture of a headless animal, probably a cave lion, Vogelherd Cave	•	•	•	•
Water Bird in Flight or Diving, Hohle Fels Cave		•	•	•
Swimming Reindeer, Montastruc, France	•	•	•	•
The woman of Dolní Věstonice.	•	•	•	
Willendorf Woman, Willendorf Germany		•	•	
Painted Lower Torso and Legs of a Woman with a Bison	•	•	•	
‘Fanny the Dancer’ Galgenberg, Austria		•	•	
The Geisenklösterle Flute	•	•	•	•
The Worshipper, Geisenklösterle	•	•	•	
Schwabian Eve, Hohle Fels Cave		•	•	

Durkheim								
	Attributes							
Object	Effervescence	Co-operation	Animism	Totemism	Sacred	Profane	Group solidarity	Society
The Lion Man, Städel Cave	•	•	•	•	•	•	•	•
Head of a Lion, Vogelherd	•	•	•	•	•	•	•	•
Decorated sculpture of a headless animal, probably a cave lion, Vogelherd Cave	•	•	•	•	•	•	•	•
Water Bird in Flight or Diving, Hohle Fels Cave	•	•	•	•	•	•	•	•
Swimming Reindeer, Montastruc, France	•	•	•	•	•	•	•	•
The woman of Dolní Věstonice.	•	•		•	•	•	•	•
Willendorf Woman, Willendorf Germany	•	•		•	•	•	•	•
Painted Lower Torso and Legs of a Woman with a Bison	•	•		•	•	•	•	•
‘Fanny the Dancer’ Galgenberg, Austria	•	•		•	•	•	•	•
The Geisenklösterle Flute	•	•	•	•	•	•	•	•
The Worshipper, Geisenklösterle	•	•		•	•	•	•	•
Schwabian Eve, Hohle Fels Cave	•	•		•	•	•	•	•

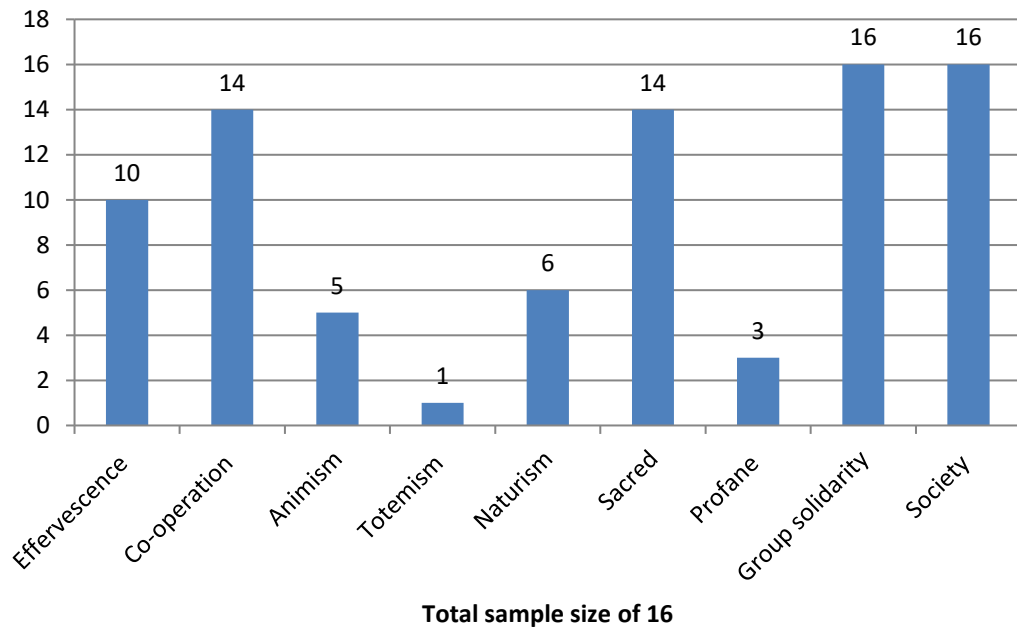
Appendix V. Graphs from Theoretical Models

Pitt Rivers Museum: subset of Small Blessing Collection

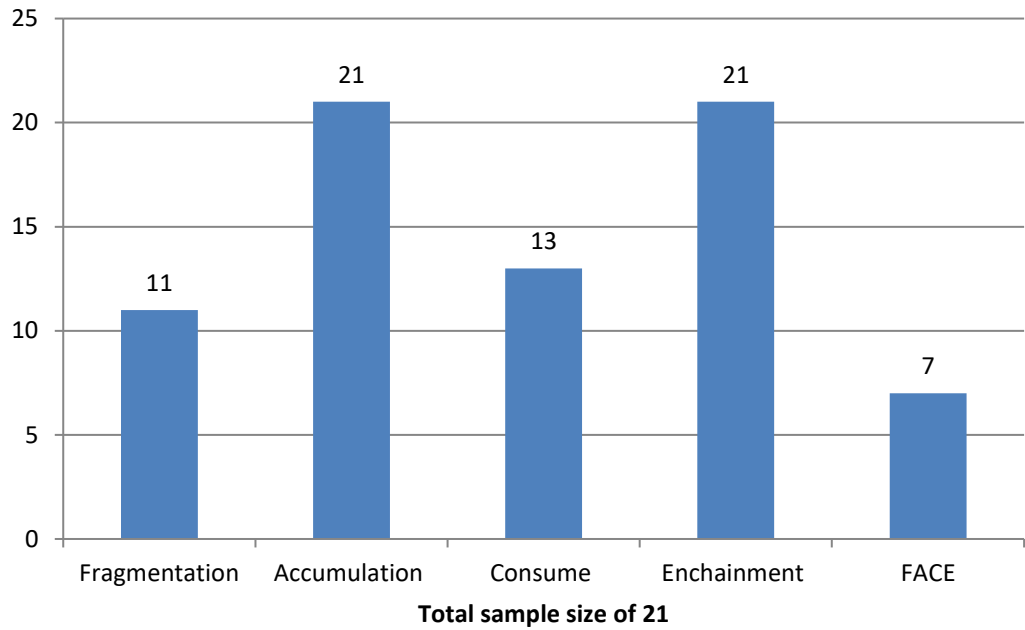
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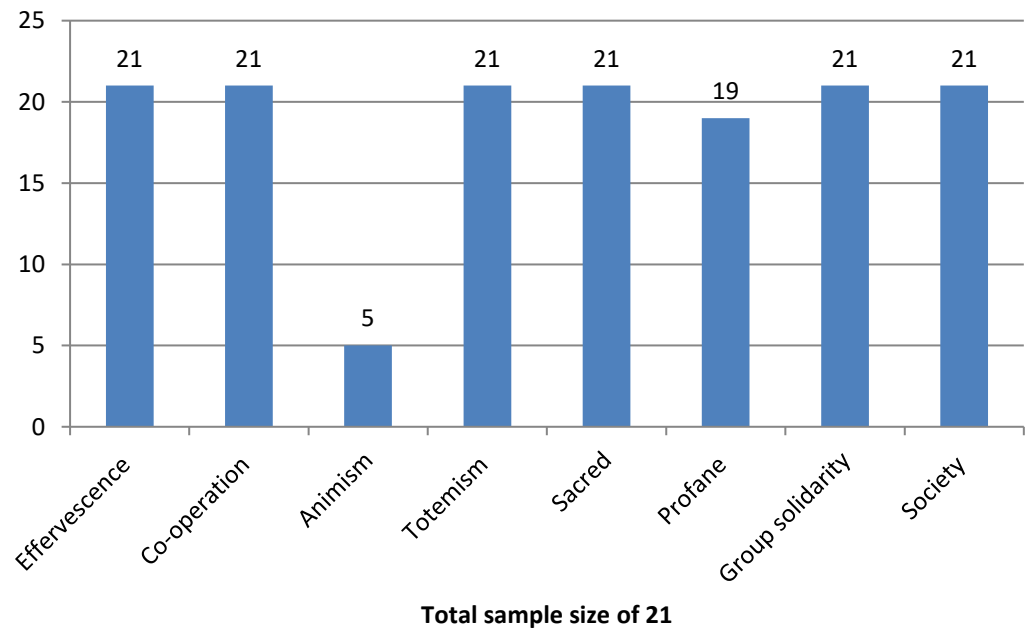
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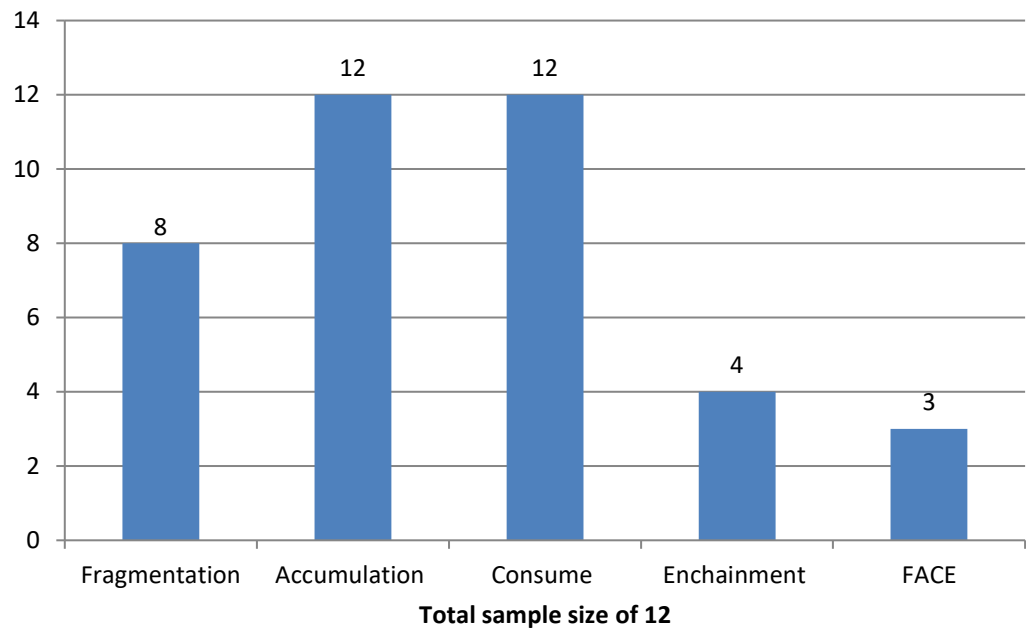
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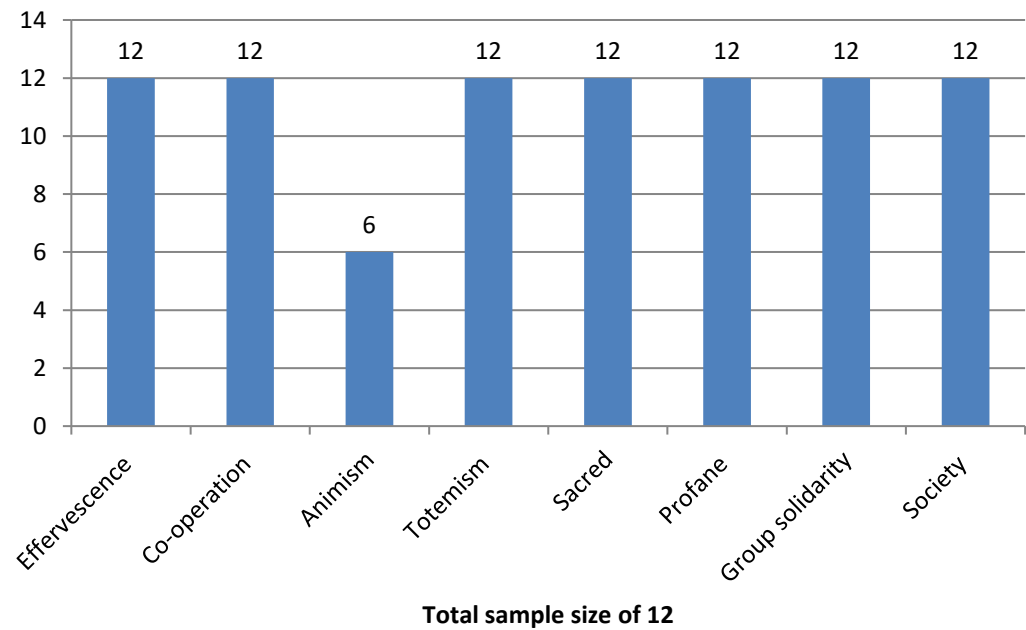
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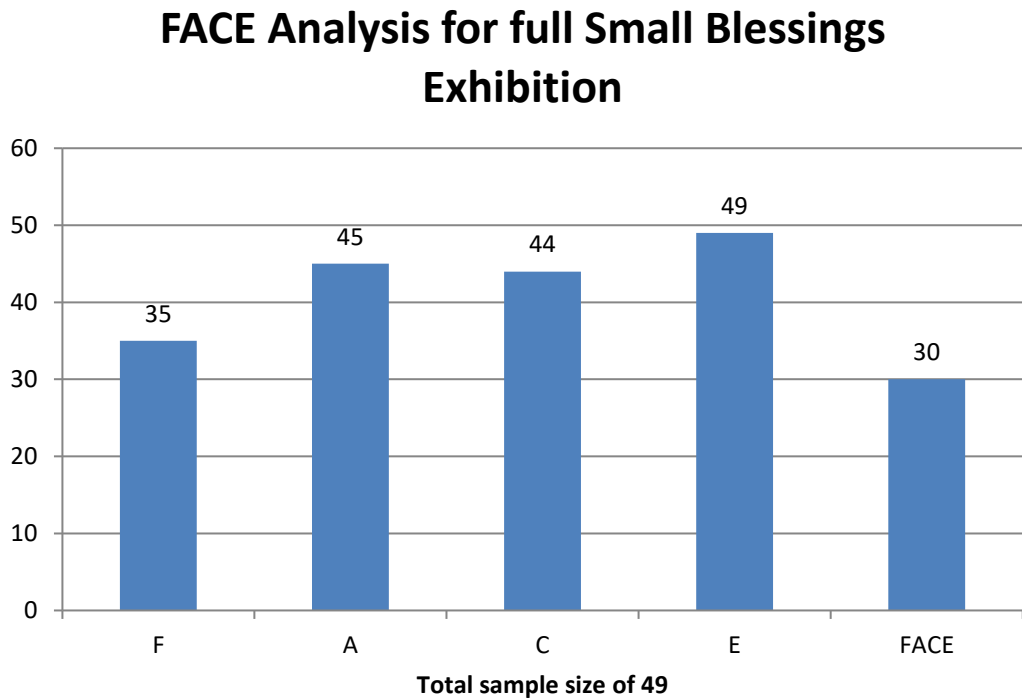
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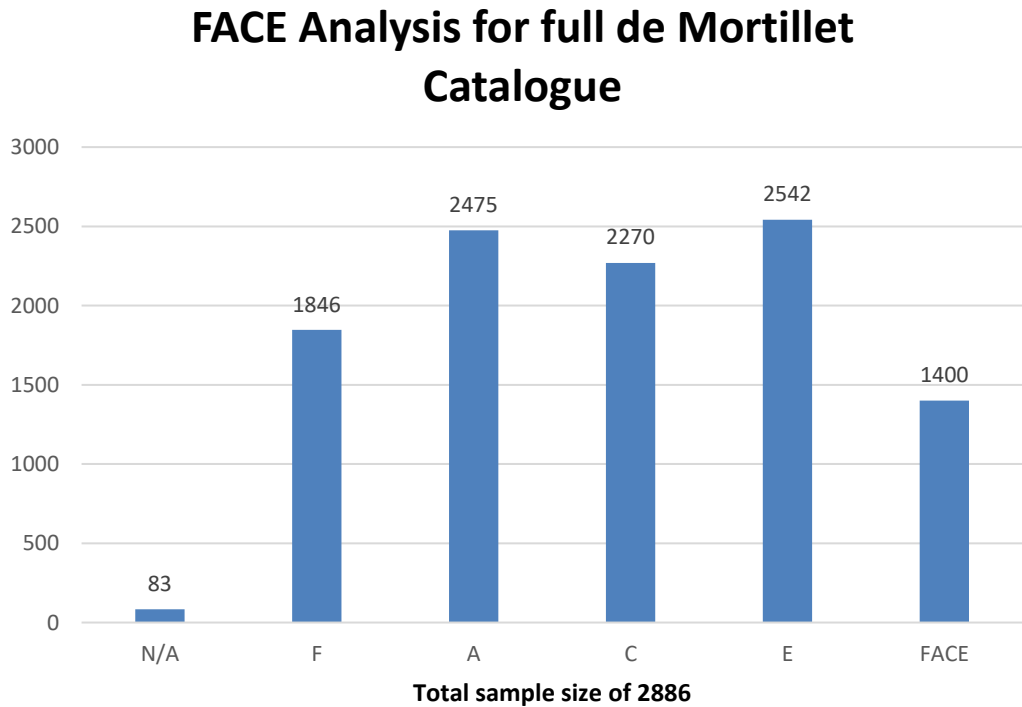
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Pitt Rivers Museum: Full Small Blessings exhibition

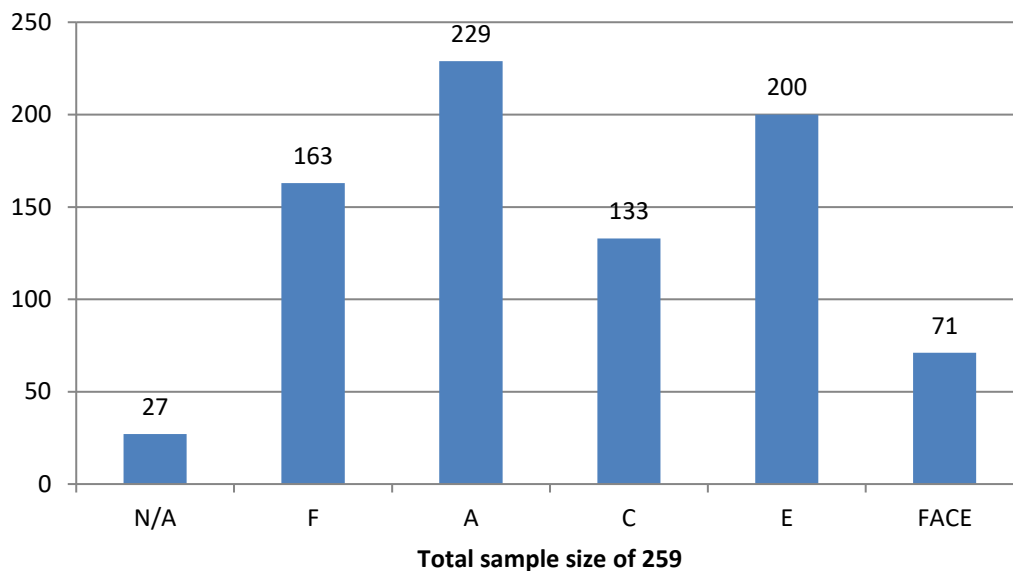


Pitt Rivers Museum: Full de Mortillet Collection



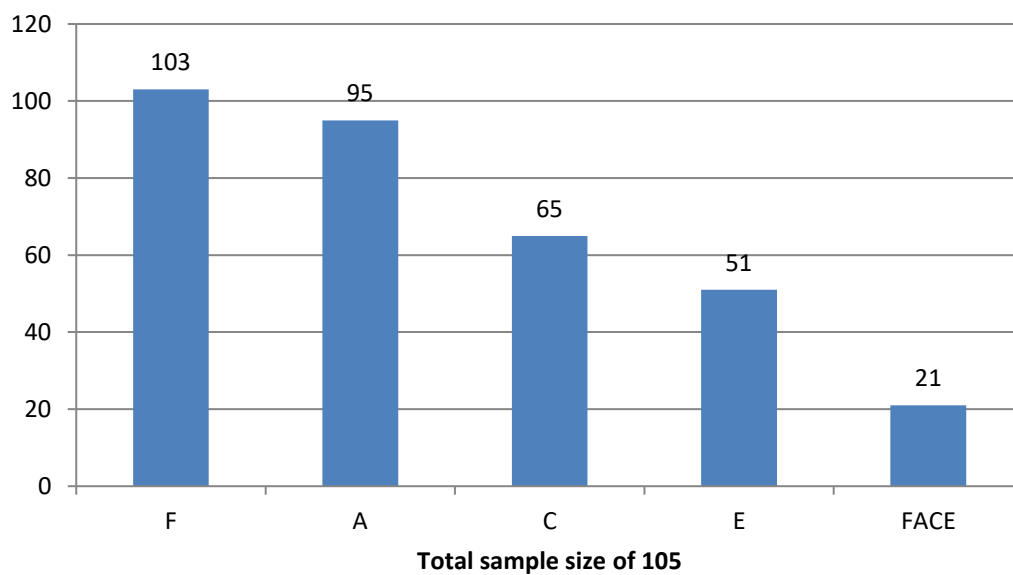
Ashmolean Museum: Full Arthur Evans Cycladic Collection

**FACE Analysis for Full Arthur Evans
Cycladic Collection**




British Museum: Full Ice Age Art Exhibition

**FACE Analysis for Full Ice Age Art
Exhibition**



Appendix VI.Small Blessings

Title of object	Accession number	Description	Image
<i>Luck and Protection</i>			
Death's Head, Italy	1985.52.43	<p>Death's head amulets were once used to decorate rosaries – strings of beads used to count the recitation of prayers. This one is from Naples, and is made of lava stone from nearby Mount Vesuvius, but they could also be made of shell or ivory.</p> <p>The use of skulls as rosary decorations and beads dates back to the 14th century, and was especially popular in Italy and Germany between the 16th and 18th centuries. Often accompanied with Latin inscriptions meaning 'think on death' and 'this is what you will be', they were designed to remind people of their mortality and of the fragility of human life in the face of God and nature.</p> <p><i>Memento mori</i> (meaning 'remember death') symbolism was also popular in art and in fashion at this time. Portraits and sculptures often featured skulls, as well as equally symbolic hour-glasses, clocks, extinguished candles, fruit, and flowers. Rings, earrings and pendants were fashioned as skulls, skeletons and coffins.</p>	

**Eiffel Tower
Mascot,
France**



1985.52.150




Commemorative and lucky mascots such as this - this one is just 3.5 cm tall - were purchased soon after the Eiffel Tower was built in 1889, and are still sold as souvenirs in Paris today. During construction, people also collected iron nuts found at the base of the Tower as keepsakes and to bring good luck.


The Eiffel Tower was designed by and named after the French civil engineer and architect Gustave Eiffel, who later became known as *le Magicien du Fer* (the Iron Magician). It was built as the entrance to the Paris Exposition, a celebration of the 100th anniversary of the French Revolution, and took two years to complete.

Initial reactions to the wrought iron Tower were mixed. Many prominent Parisians, including Alexander Dumas, Guy de Maupassant and Emile Zola, thought it was monstrous and useless, and petitioned against its construction. Offering panoramic views of Paris, it has since become a favourite icon and universal symbol of the city.



Crescent Moon, Italy	1985.52.408	<p>This copper charm was purchased in Rome, Italy. It is one of many charms and amulets once worn for protection against the Evil Eye – the power to inflict malady or misfortune with a glance that certain people are feared to possess.</p> <p>Like <i>manu cornuta</i> (horned hands) and animal horns, the crescent moon, or horned moon, was thought to be powerful against the Evil Eye because it is shaped like a horn, which is an emblem of the Roman goddess Diana. Worn by children and adults, hung on animal harnesses, or nailed over the doors of buildings, these emblems were thought to secure the goddess's protection. The inclusion of the unlucky number thirteen in this charm was thought to counteract the greater misfortune that might result from the glance of an Evil Eye.</p>	
Stanhope Peep Pipe, France	1985.52.756	<p>Stanhope Peeps were popular novelty items with travellers and tourists in the 19th and early 20th centuries. Made in a variety of guises, from smoking pipes to pens, knives, perfume bottles and crucifixes, each Stanhope Peep contains a tiny lens or peep hole through which, when held to the light, a miniature photographic image can be seen.</p> <p>The Stanhope lens was invented by the British scientist and politician Lord Charles Stanhope (1753–1816), but it was a Frenchman named René Dagron (1819–1900) who developed the microphotographic lens and commercialised the Stanhope Peep. In 1862, Dagron established a small factory to make Stanhope Peeps, which he sold in Europe and America.</p> <p>This miniature smoking pipe contains the text 'SOUVENIR DE LONGPONT' and an image of the 13th century Gothic abbey church at Longpont-sur-Orge, a place of pilgrimage in France. Other photographs in Stanhope Peeps include portraits of famous people and tourist attractions such as Niagara Falls</p>	

		and the Eiffel Tower.	
Lucky Pig, Europe	1985.52.1370	<p>During the late 19th and early 20th centuries the pig was a popular lucky charm in France, England and Ireland, as well as Germany and Austria, where it was – and still is – known as <i>Glücksschwein</i> ('good luck pig'). This little pig is made of painted enamel, but lucky pig charms were often made of silver or gold. Expressions such as 'happy as a pig in the mire', 'a pig in clover', and 'you lucky pig', reflect the association of pigs with happiness, financial prosperity and good luck.</p>	
Four-Leaf Clover, France	1985.52.1411	<p>This circular gilded plaque is imprinted with the words 'PORTE BONHEUR' ('bearing happiness') and an image of a four-leaf clover, a traditional emblem of good luck.</p> <p>Lucky charms were hugely popular during the late 19th and early 20th centuries. In France women wore four-leaf clovers and other <i>porte bonheur</i>, or good luck charms, on bracelets and necklaces. <i>Le Langage de Porte Bonheur</i> ('the language of good luck charms') included ten charms: an elephant (happiness), a heart (love), a four-leaf clover (luck), a horseshoe magnet (money), a die (gambler's luck), the number 13 (joy), a pig (prosperity), a hamsa hand (riches), a horseshoe (fidelity), and a pansy (remembrance).</p>	
Hunch-back Charm, Italy	1985.52.1442	<p><i>Il gobbo</i>, the hunchback, was once a popular charm in Italy. He was typically depicted as a dapper little man wearing a dress suit and a top hat. This little <i>gobbetti</i> is carved from mother of pearl shell, but others were made of red coral or silver. He would have been worn on a watch chain or in a bunch with other charms, and was believed to banish malevolent forces and bring good luck. During the 19th and early 20th centuries a person with spinal curvature was also considered a good omen, and gamblers believed that touching their back would bring luck.</p>	

<p>Talhakimt, Senegal</p>	<p>1985.52.1700</p>	<p>Shaped like an arrowhead fixed to a ring, this talhakimt was purchased in Dakar, the capital city of Senegal, West Africa. Talhakimt are derived from Indian carnelian finger rings. In the early 20th century they were mass produced in factories in India, Germany, France, Italy, and Czechoslovakia and exported to West Africa, where they were sold at street markets.</p> <p>This one is made of pressed glass, but talhakimt were also made of agate and celluloid plastic, and came in red, green, yellow, and white as well as blue. They were used as protective amulets and fertility charms, and were worn on necklaces and as hair ornaments.</p>	
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**Horned
Hand,
Corsica**


1985.52.2

Mano cornuta, or 'horned hand' amulets are thought to be of ancient Italian origin and are worn as protection against the harmful glance of the Evil Eye. *Mano cornuta* is one of two hand gestures that are commonly used for this purpose, the second being the *mano fica*, or 'fig hand'. The horned hand, which resembles a horned animal, is made by extending the index and little finger while clenching the other two fingers and thumb, while the fig hand is made by placing the thumb between the index and second finger.

This minute *mani cornute* is from Ajaccio, Corsica, and is made of coral. Coral horned hands were especially popular in the Mediterranean, but they could also be made of mother-of-pearl, silver, gold, amber, or lava. Sparkling and brightly coloured, their striking appearance was thought to divert attention away from the wearer so that she or he could escape from the dangerous glance of the Evil Eye unharmed.

The glance itself is thought to be caused by excessive admiration or envy, and children and domestic animals are believed to be most at risk. Belief in the Evil Eye – the power of certain people and animals to inflict (often unwittingly) malady or misfortune on anything they look at – is one of the world's oldest and most widespread superstitions.



Bronze Bird, North Ossetia	1985.52.220	<p>In 1879 and 1881 the French archaeologist and anthropologist Ernest Chantre (1843–1924) conducted archaeological excavations at a Koban cemetery in North Ossetia, in the Caucasus. The excavations unearthed hundreds of Bronze Age objects that had been made by metalsmiths during the first millennium BC, including this bird-like figurine. It has an animal's head with pricked ears or horns, a long neck, and a bird's body and tail, with a hole through the centre for suspension.</p> <p>Animal figurines were popular in Koban culture. They were connected with local mythology and religion, and were used as protective amulets and funerary objects. Birds were especially favoured, but figurines resembling deer, sheep, goats, bulls, cows, horses, and dogs have also been found. It is thought that the Koban people believed in divine animal spirits, and that they wore these little animals to help them possess animal</p>	
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**Stone
Llama,
Bolivia**

1985.52.223

In 1903 the French government organized a scientific expedition to Tiahuanaco, a pre-Columbian archaeological site in western Bolivia. The principal archaeologist on the expedition was Adrien de Mortillet and, although de Mortillet returned to France early due to ill health, he brought several stone amulets, known as *ill*as, home with him.

This *ill*a resembles a llama. It is carved from huamanga, an alabaster stone found in the Andes, and would have been carried in this traditional sacred coca bag together with some coca leaves. *Ill*as were, and still are, carried to protect the herds of animals that they represent from harm, and to bring fertility to the animals and prosperity to the herders. They are treasured as guardians of the herd and passed down from generation to generation by Andean herders.



Magatama Japan	1985.52.957	<p>This comma-shaped stone jewel from Japan is called a magatama (勾玉 or 曲玉). 'Maga' means curved or bent, and 'tama' means precious stone or gem. Magatama date back to the Neolithic period, and are typically made of stone, glass or jade. Their curved shape is thought to represent animal teeth and claws.</p> <p>Magatama are both personal ornaments and highly valued ceremonial objects. Women once wore magatama in their hair, and as decorative arm and ankle bracelets. They were also attached to sacred bows, mirrors and swords, placed at temple shrines, and used as funerary objects. A source of spiritual power and good fortune, magatama can still be bought in Japan today.</p> <p>Magatama also feature in Japanese mythology. According to the Kojiki, a collection of myths dating from the early 8th century, the storm god Susano-o terrorised his sister, the sun goddess Amaterasu, so much that she hid in a cave. Without Amaterasu the world became dark. In order to lure her out, the other gods hung a mirror, pieces of cloth, and many magatama jewels on a sacred evergreen sakaki tree outside the cave. Amaterasu looked out to see what the gods were doing, and as she emerged the world became light again.</p>	
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Miracles and Offerings

**Loreto Bell,
Italy**


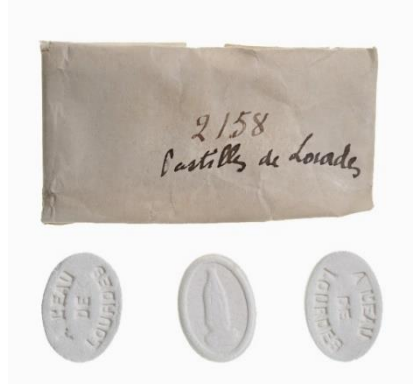
1985.52.783

White and brass metal hand bells like this one were sold in the famous Marian pilgrimage town of Loreto in Italy. The main attraction in this hill town is the *Santa Casa*, a holy house that is believed to be the home in which the Virgin Mary raised Jesus. The *Santa Casa* is thought to have been brought from Nazareth to Loreto, via Croatia, in 1294. According to legend, the house was borne through the air by angels and it is from this tradition that Our Lady of Loreto is venerated as a patron saint of aviation today. An alternative, perhaps more credible, explanation is that crusaders moved the house brick by brick. In 1469 the *Basilica della Santa Casa* was built around the small, holy house, and in 1510 the Church approved Loreto as an official place of pilgrimage. Today it is one of the most popular pilgrimage destinations in Europe, attracting more than four million visitors a year.


Between 1750 and 1754 a large bell tower designed by the Italian architect Luigi Vanvitelli was built next to the basilica, and miniature Loreto hand bells became popular religious souvenirs. The tower, which still stands today, houses a carillon of nine bells that sing the Litany of Loreto. An even bigger bell tower, with thirty bells said to have been playing on the hour since 15 August 1695, stands in the Loreto Palace in Prague. The palace is named after the Italian pilgrimage town, and was built in the 17th century as part of a campaign to promote Catholicism.


Loreto bells also became popular in parts of Poland, where they were used in magico-religious rituals to protect homes, land and crops from lightning and thunderstorms. When storms threatened, consecrated Loreto bell towers were rung to protect land for as far as the sound of the bell could be heard, and Loreto hand bells, together with a rosary and sometimes a candle, were carried round homes three times. The bell was rung, and the rosary was used with the words, 'God save us' and 'Holy Mother, be our





		mediator'.	
St Geneviève Reliquary, France	1985.52.909	<p>This Roman Catholic reliquary would have been worn as a pendant. It contains what is said to be a saint's relic – in this instance, a small fragment of bone mounted on a piece of textile. Below this is the saint's name, 'SE. GENEVIÈVE, VIERGE' ('Saint Geneviève Virgin'). On the back there is an image of the Virgin Mary and Child along with the words, 'MARIE A ÉTÉ CONÇUE SANS PÉCHÉ' ('Mary who was conceived without sin').</p> <p>Geneviève was born in the village of Nanterre near Paris in AD 422. She made a vow of chastity when she was just seven years old, after Saint Germain passed through her village and predicted her future sanctity. Following the death of her parents, Geneviève left her life as a country shepherdess and moved to the city.</p> <p>After a lifetime of austerity, prayer and good works, she eventually became the patron saint of Paris. She is believed to have performed many miracles for the city, both while she was alive and, through her relics, after her death. In 1129, for instance, a pestilence broke out in Paris killing thousands of people. The procession of Saint Geneviève's relics through the city is believed to have ended the epidemic.</p>	
Lourdes Pastilles, France	1985.52.108 4	<p>Nestled in the foothills of the Pyrenees, the town of Lourdes is one of the most famous pilgrimage sites in the Christian world. Lourdes became famous in 1858 after a local girl named Bernadette Soubirous claimed the Virgin Mary had appeared to her eighteen times at the Grotto of Massabielle, where she had gone to fetch some firewood. During one of these apparitions the Virgin Mary instructed Bernadette to drink and wash at the spring. Bernadette could not see a spring, but she dug in the muddy ground and found the source, which soon formed into a pool of water. As news of the apparitions spread pilgrims began to visit the grotto, and the spring became renowned for its curative powers.</p>	


		<p>In 1873 the Church made Lourdes a national pilgrimage site, and the town quickly developed into a modern tourist city. Alongside traditional religious objects such as rosaries, statues and medals, shops began to sell new kinds of devotional objects and bottled water from the spring. Amongst this array of Lourdes souvenirs were <i>Pastilles de Lourdes</i>, white oval lozenges made from sugar and spring water. The pastilles, which were imprinted with a figure of the Virgin Mary on one side and 'A L'EAU DE LOURDES' ('contains Lourdes water') on the other, were manufactured at a nearby factory by F. Valette & Company and sold in tins decorated with images of the spring and the figure of the Virgin. According to a promotional leaflet, one single drop of water contained in a pastille was 'powerful enough to cure both suffering body and soul'.</p>	
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Chartres Tunic, France	1985.52.230 2	<p>This tiny white metal pilgrim's souvenir from Chartres, France, is imprinted with the words 'CETTE STE CHEMISETTE BENITE A CHARTRES A TOUCHE LE PRECIEUX VETEMENT DE LA STE VIERGE' ('this holy tunic blessed at Chartres has touched the precious clothing of the Virgin Mary') on the reverse.</p> <p>According to legend, Charles the Bald (823–877) gave a tunic to Chartres Cathedral in 876. The tunic was said to be the <i>Sancta Camisa</i>, a holy relic worn by the Virgin Mary when she gave birth to Jesus. It became associated with many miracles at Chartres, and pilgrims travelled from afar to venerate the tunic and the Virgin Mary.</p> <p>The production of metal pilgrim's souvenirs began in the Middle Ages, when pilgrimage was at its height. At Chartres, little medals and badges made of lead or tin were stamped with the image of the holy tunic and sold in the Cathedral cloister. Vendors were allocated a stall and cupboard, for which they</p>	
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		paid an annual sum	
Paschal Lamb, France	1985.52.219 0	<p>This gold pendant has an image of the Paschal Lamb (also known as <i>Agnus Dei</i> or Lamb of God) etched on one side and a heart and chalice on the other. It was worn as an amulet by a soldier who died in a military hospital in Nantes, France, during the First World War.</p> <p>The Paschal Lamb (from the Hebrew word <i>Pesach</i>, meaning 'Passover') is associated with the Jewish Passover festival and the Old Testament story of the Exodus. According to this story, God helped the Israelites escape slavery in Egypt by inflicting ten plagues upon the Egyptians. To ensure their protection from the tenth plague, God instructed the Israelites to slaughter a lamb and mark their doorposts with the lamb's blood. The plague passed over the homes that had been marked, and the Israelites were saved.</p> <p>Amulets bearing the image of the Lamb have been worn since the Middle Ages. They were originally small moulded wax discs, known as <i>Agnus Dei</i>, and were made in Rome from the wax of Paschal candles, which were lit at Easter. Sanctified by the Pope and encased in silver or gold, <i>Agnus Dei</i> were worn as amulets against evil and for protection during pregnancy and childbirth.</p>	

<p>Sacred Heart Ex-Voto, France</p>	<p>1985.52.33</p>	<p>This gilded metal <i>Sacré Coeur</i> or Sacred Heart is a Roman Catholic ex-voto from France.</p> <p>Ex-votos (from the Latin phrase <i>ex-voto suscepto</i>, meaning 'from the vow made') were – and still are – carried as devotional objects and to give thanks for granted wishes, prayers and intentions.</p> <p>The cult of the Sacred Heart can be traced to the 11th century. It gained popularity in the 17th century when a French nun named Marguerite-Marie Alacoque experienced visions of Jesus Christ, in which he spoke to her and showed her his heart, entwined with thorns and flames and surmounted by a cross. She devoted herself and her country to the veneration of his heart, and established a Sacred Heart feast day.</p> <p>In 1720, thirty years after Marguerite's death, the bishop of Marseilles consecrated his diocese to the Sacred Heart in an attempt to spare the district from a plague that was sweeping across Europe. The city quickly recovered from the outbreak, and the Sacred Heart became a popular emblem worn for protection against danger and disease.</p> <p>During the French Revolution (1789–1799), patriotic Catholics again wore the Sacred Heart emblem for protection by stitching it to their clothing. It became the symbol of royalist counter-revolution for those who opposed the Republic. Today, the <i>Sacré Coeur</i> basilica in Paris, completed in 1914, stands over the city as a giant 'ex-voto': a monument to Catholicism and a symbol of national identity.</p>	
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<p>Ex-Voto Limbs, Algeria</p>	<p>1985.52.274 and 1985.52.275</p>	<p>Cast in a white metal and perforated so that they could be hung at a shrine, these two limbs are Roman Catholic ex-votos. They were acquired sometime during the French rule of Algeria (1830–1962), and signify the presence of Christianity in a Muslim land.</p> <p>Christianity first arrived in North Africa in the 1st or early 2nd century AD. It was eclipsed by Islam during the 7th century, and was not reintroduced in Algeria until 1838. As part of the process of French colonisation a diocese was established in Algiers, the capital of Algeria. Immigrants from France, Italy and Spain soon arrived in the country, and a large cathedral named <i>Notre Dame d-Afrique</i> (Our Lady of Africa) was built overlooking the Bay of Algiers.</p>	
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<p>Ex-Voto Eyes, France</p>	<p>1985.52.393</p>	<p>These Roman Catholic ex-voto eyes were acquired in Saumur, France in 1890. Votive offerings are symbols of devotion and gratitude and can take many different forms, such as placing lit candles, placing flowers, pictures or notes before icons, or hanging little tokens like these eyes at a shrine. They can be homemade, specially commissioned, or bought from religious vendors, and are made from many different materials, including paper, wax, bone, wood, silver, tin, copper, bronze, and gold. These eyes are made from a white metal, and would have been hammered into shape over a mould by a silversmith.</p> <p>Ex-votos are offered when miracles are sought and also given in thanks for recovery. They commonly take the shape of human body parts, hearts and animals, and are made to represent the part or creature affected by illness or healed by divine intervention. Eyes represent ocular diseases and blindness, ears are offered for deafness and infections, and limbs are given for broken bones, gangrene and paralysis.</p>	
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<p>Pocket Shrine, France</p>	<p>1985.52.1510</p>	<p>This portable shrine from Clermont-Ferrand in France twists around to reveal a statuette of the Virgin Mary. It is shaped like a bullet cartridge and might have been carried by a soldier during the First World War. Sainly female intercessors such as the Virgin Mary and Joan of Arc were popular among French Catholic soldiers. Many carried small religious items such as pocket shrines, crucifixes, <i>agnus dei</i>, medals, and coins for protection and comfort. Others placed a Bible in their breast pocket, in the hope that it might stop a bullet.</p> <p>Real cartridge cases were hollowed out and used to house religious icons and were also fashioned into items like cigarette lighters but they were highly individual items made by soldiers. Objects such as this are not 'trench art' in this genuine sense but are rather in the trench art 'style', made of a thinner (and more workable) metal for commercial sale both during and after the War.</p>	
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<p>Bloodstone, Morocco</p>	<p>1985.52.1544</p>	<p>This dark green jasper stone flecked with red iron oxide forms the mineral heliotrope, and is commonly known as a 'bloodstone'. Bloodstones were popular in the Middle Ages. It was thought that they had originated at the crucifixion of Christ, when drops of Christ's blood fell on a piece of green jasper and became infused in the stone.</p> <p>Bloodstones were believed to cure nosebleeds and control haemorrhaging. Their power to stop the flow of blood could be invoked by wearing the stone around the neck on a cord, or, for a better effect, by dipping the stone in cold water and then holding it in the right hand.</p>	
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Saints and Sinners

**St Blandine
Pendant,
France**


1985.52.329


One side of this heart-shaped copper pendant depicts the visitation of the Blessed Virgin Mary with her cousin Elizabeth when they were both pregnant, as recorded in the Gospel of Luke. The other side depicts Saint Blandine holding a feather quill. The image is surrounded by the inscriptions 'JE SUIS SAINTE' ('I am holy') and 'CHRETIENNE BLANDINE' ('Christian Blandine').

Blandine was a slave girl from Lyon in France. She became a Christian martyr during the reign of the Roman Emperor Marcus Aurelius (AD 121–180) and is one of a number of 2nd-century martyrs from the region. Although the Roman Empire was generally tolerant of other religions, belief in Christianity was considered to be superstitious and even sinful. Many early Christians were accused of incest and cannibalism (possibly arising from a confusion about the meaning of 'eating Christ's flesh'), and were tortured and killed for their beliefs.


Her death was recounted in a letter written by the Christian community of Lyon, which was recorded by the 4th century Roman historian Eusebius in his *Historia Ecclesiastica*. According to the letter, Blandine was tortured but refused to renounce her





		<p>faith. She was then taken to the amphitheatre in Lyon where she was tied to a stake and left to the lions, but the animals would not touch her. Finally, she was enclosed in a net and thrown before a bull that tossed and killed her. Her body was burned and her ashes were scattered in the Rhone. Saint Blandine is the patron of young girls and her feast day is 2 June.</p>	
<p>Black Madonna, France</p>	<p>1985.52.352</p>	<p>This enamel painting depicts the Black Madonna and Child of Chartres. Like the enamel painting of the Virgin Mary and Child, it would have been sold as a religious souvenir.</p> <p>The town of Chartres, France, has been a pilgrimage destination since the Middle Ages and is famous for its gothic cathedral and Black Madonna statues. The Madonna of the Pillar is located on a six-foot high pillar in the main church, and it is believed that an ancient female earth power rises up through her from a well. The Madonna <i>Sous Terre</i> (Under the Earth) is located in the crypt directly below, and is a popular prayer and offering shrine.</p> <p>There are hundreds of Black Madonna statues across Europe, including at shrines in Einsiedeln, Switzerland, Montserrat, Spain, and Loreto, Italy. Black Madonnas are especially associated with healing miracles and magical powers, and are often</p>	

		connected with pagan earth goddesses.	
Virgin Mary and Child, Europe	1985.52.353	<p>This enamel painting depicts the Black Madonna and Child of Chartres. Like the enamel painting of the Virgin Mary and Child, it would have been sold as a religious souvenir.</p> <p>The town of Chartres, France, has been a pilgrimage destination since the Middle Ages and is famous for its gothic cathedral and Black Madonna statues. The Madonna of the Pillar is located on a six-foot high pillar in the main church, and it is believed that an ancient female earth power rises up through her from a well. The Madonna <i>Sous Terre</i> (Under the Earth) is located in the crypt directly below, and is a popular prayer and offering shrine.</p> <p>There are hundreds of Black Madonna statues across Europe, including at shrines in Einsiedeln, Switzerland, Montserrat, Spain, and Loreto, Italy. Black Madonnas are especially associated with healing miracles and magical powers, and are often connected with pagan earth goddesses.</p>	

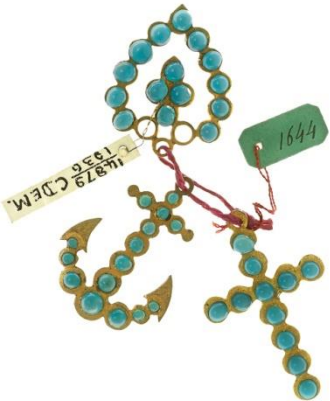
St James Pendant, Spain	1985.52.367	<p>Both sides of this enamel pendant are decorated with images of religious figures. One side depicts the Virgin Mary, and the other Saint James, one of the twelve apostles of Jesus and the Patron Saint of Spain, where he is known as Santiago. He is dressed in armour, seated on a horse, and carrying a banner, with a castle in the background. Around the figure is written 'SANTIAGO PATRON DE ESPANA Y DE LAS INDIAS' ('Saint James patron of Spain and the Indies').</p> <p>According to legend, Saint James travelled across the Mediterranean to preach Christianity in Spain. He later returned to Jerusalem, and was martyred in AD 44. After his death his remains were returned to northwest Spain, where they lay undiscovered in a tomb until AD 819. In the 10th century pilgrims began to visit the shrine, and by the Middle Ages the town of Compostela had become Santiago de Compostela and a major place of pilgrimage.</p> <p>Today, <i>El Camino de Santiago</i> (The Way of Saint James) is a world famous pilgrimage route. Every year thousands of pilgrims and travellers journey along the 650-mile Camino by foot, bicycle, horseback or donkey in search of spiritual fulfilment and adventure.</p>	
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<p>St Hubert Bugle, Belgium</p>	<p>1985.52.599</p>	<p>This metal pendant in the shape of a bugle horn is decorated on both sides. One side depicts a key in relief with the inscription 'CLEF DE ST. HUBERT' ('key of Saint Hubert') above it, while the other side depicts Saint Hubert kneeling in front of a deer, accompanied by a dog and a horse.</p> <p>Hubert was born in AD 656 and died in AD 727 or 728. As the grandson of the King of Toulouse he spent his youth in the court of Neustria, a region that once covered most of northern France. According to legend, Hubert was out hunting in the Ardennes forest on a Good Friday morning when a magnificent stag with a crucifix between its antlers appeared. At the same moment Hubert heard a voice telling him that if he did not begin to lead a holy life he would quickly go to hell.</p> <p>Heeding the vision, Hubert renounced his noble title and all his wealth and travelled to Maastricht to study for the priesthood under the guidance of Saint Lambert. He was ordained, and later became the bishop of Liège in Belgium. Hubert devoted his life to preaching, helping the poor, and converting pagans still living in the forest. He was widely venerated in the Middle Ages, and because of his association with hunting he became a popular patron saint of hunters. His feast day, which is celebrated on 3</p>	
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		November, coincides with the opening of the hunting season in many parts of Europe.	
St Tryphon Medallion, Russia	1985.52.762	<p>Orthodox icon medallions were popular amongst travellers and soldiers in 19th and early 20th century Russia. They were often worn on a chain or leather cord around the neck together with a baptismal cross, or pinned to a shirt, and sometimes depicted the wearer's patron saint. The painting on this medallion depicts the Martyr Tryphon riding a white horse with a falcon resting on his hand.</p> <p>Tryphon was born in Phrygia, a district in Asia Minor (modern Turkey). He was believed to have been blessed with holy powers which could cast out evil spirits and heal people. Like other early Christians in the Roman Empire he was tortured and killed for his faith, and his death is recorded in the city of Nicea in AD 250. Saint Tryphon is venerated in the Russian Orthodox Church as the heavenly protector of Moscow. He is believed to have saved crops from a plague of locusts, and is invoked to protect gardens from insects and pests. Saint Tryphon is also the patron saint of birds and is often depicted holding a falcon, in reference to a story in which he saves the life of a falconer.</p> <p>According to this story, Tsar Ivan the Terrible was out hunting one day when his</p>	



		<p>favourite falcon flew away. His falconer, Tryphon Patrikeiev, was threatened with death and ordered to find the bird within three days. Tryphon searched the forest but he could not find the falcon. Exhausted, he lay down and prayed to his patron saint, Tryphon, for help. The falconer fell asleep and he dreamt of a man on a white horse, holding the Tsar's falcon on his hand. When he woke, Tryphon spotted the falcon in a pine tree nearby, and both man and bird returned home safely.</p>	
<p>Policeman's Amulet, France</p>	1985.52.69	<p>Acquired in Paris in 1889, this amulet is made from a perforated <i>sou</i> (low-value coin), a section of hangman's rope and a small piece of skin from a sadistic murderer named Campi. Campi reportedly murdered one Monsieur Ducros de Sixt in the Rue du Regard on 10th August 1883 and was sentenced to death by the Paris law courts.</p> <p>In the 19th century the bodies of executed criminals were often used for medical teaching and research. Campi's severed head was delivered to Dr Jean-Baptiste Vincent Laborde, one of the first physicians to experiment with isolated brain research. Laborde attempted to revive the head by pumping blood into it. The experiment failed, but subsequent experiments by Laborde and other scientists were successful in temporarily reactivating severed heads. Campi's skin, meanwhile, was removed from his body and used to bind the copies of his postmortem</p>	


		<p>examination. A small piece must have been taken to make this amulet.</p> <p>Belief in the curative powers of criminals who had died at the hands of justice was common at this time. Public executions attracted large crowds, and people would congregate around the gallows in order to be cured by a 'death stroke' from the dead man's hand. The rope from which the criminal had been hanged was also believed to cure disease and bring good luck. The French expression <i>avoir de la corde de pendu</i> ('to have the hangman's rope in one's pocket') dates from the 19th century and echoes this belief.</p> <p>Belief that executed criminals could intercede on behalf of the living was evident elsewhere in 19th century Europe. In Sicily, for example, murderers and other criminals who had been executed by state authorities attained saint-like status and were called on to protect people from being robbed or murdered. The local priests permitted this popular belief and <i>La Chiesa delle Anime dei Corpi Decollati</i> ('the Church of the Souls of the Beheaded Bodies') in Palermo contains many pictures of the miracles performed by these criminals.</p>	
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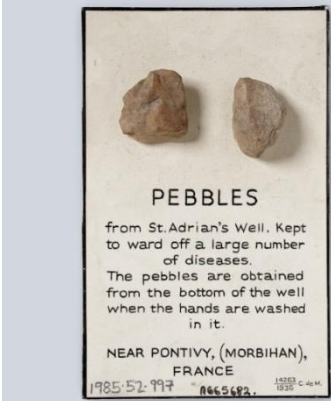


<p>Faith, Hope and Charity Charm, France</p>	<p>1985.52.844</p>	<p>The turquoise beaded cross, anchor and heart on this charm from Brittany symbolise the Christian virtues of faith, hope and charity, which are mentioned in Paul the Apostle's <i>First Epistle to the Corinthians</i>, the seventh book of the New Testament of the Bible.</p> <p>According to <i>The Catholic Encyclopedia</i>, Faith, Hope and Charity were also the names of three noble sisters who lived in Italy during the reign of the Roman Emperor Hadrian (AD 117–138). Raised by their mother Sophia (meaning Wisdom) to be pious and devout Christians, Pistis, Elpis and Agape (Faith, Hope and Charity in Greek) were brought before the Emperor when they were just twelve, ten and nine years old. They were tortured and killed for their faith, and their bodies were buried on the <i>Via Aurelia</i>, a Roman road that ran from Rome to Pisa. Sophia wept over their graves for three days, before joining them in death. The memories of these child martyrs and their mother are celebrated on 17 September in the Eastern Orthodox Church.</p>	
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Keys and Cures



St Valentine Key, Italy	1985.52.459	<p>Cast in white metal, this Saint Valentine's key was purchased in the province of Padua in northern Italy. Popularly recognised as the patron saint of love and marriage, Valentine was a Roman priest who was caught marrying couples and martyred for refusing to give up his Christian faith. He was executed on 14 February, AD 269. The date was first marked as his feast day in AD 496, although it was not until the 14th century that it became a celebration of romantic love.</p> <p>While Saint Valentine's keys are traditionally gifted as a romantic symbol and an invitation to unlock the giver's heart, Saint Valentine is also a patron saint of epilepsy. The belief that he could perform miraculous cures and heal the condition – also known as 'Saint Valentine's illness' or 'Saint Valentine's affliction' – was once common in southern Germany, eastern Switzerland, Austria, and northern Italy. To this day, a special ceremony where children are given small golden keys to ward off epilepsy is held at the Oratorio di San Giorgio, a small chapel in Monselice, Padua, on 14 February each year.</p>	
St Hubert Key, Belgium	1985.52.615 and 1985.52.230 5	<p>Hubert was the first bishop of Liège in Belgium. According to legend he was visited by Saint Peter, one of the twelve apostles of Jesus, on his consecration. Saint Peter gave Hubert a golden key and told him that God had given him a special power against evil spirits. Angels from heaven also appeared and presented him with a stole. Soon afterwards, Hubert is said to have miraculously cured a man who had been bitten by a rabid dog, and he became known as a protector against the deadly disease.</p> <p>After his death people began to make pilgrimages to Saint Hubert's shrine in the hope that he would protect them from rabies. Those who were unable to make the pilgrimage turned to the monks at Saint Hubert's abbey, who issued pieces of iron known as the keys of Saint Hubert. These 'keys', which were more often shaped like a</p>	



		<p>nail, cross, or cone, were often hung on the walls of houses for protection against the disease. They were also heated until they were red hot and then placed directly on the body where the bite had occurred.</p> <p>This treatment was often applied by priests, who also performed an operation known as 'cutting'. Making a tiny incision on the person's forehead, they would insert a thread said to have been taken from Saint Hubert's stole. The forehead was then bound with a black bandage for nine days. Saint Hubert's keys and the threads from his stole were used throughout Europe to treat bites from rabid animals until the beginning of the 20th century.</p>	
Snake Stone, France	1985.52.705	<p>Variolites are green and white crystalline rocks, and are commonly found in the region of the Durance river in southeastern France, near the Italian border. The mottled markings resemble those on the skin of a snake, and may be why they became known as a 'snake stones', 'venom stones', or 'poison stones'.</p> <p>The belief in snake stones, which were thought to have magical properties that could act as an antidote to poison and cure snake bites, was once common in many parts of western Europe where venomous adders and vipers are native. The stones, which were highly sought and expensive to purchase, were dipped in water, which was then given to the afflicted person or animal to drink.</p> <p>The spots on variolites were also thought to resemble smallpox pustules, and the stones were used throughout the Middle Ages as a cure for smallpox, which is called <i>variola</i> in Latin (from <i>varius</i>, meaning 'spotted'). They were collected from the Durance river bed and distributed throughout Europe.</p> <p>The healing powers of stones were first recorded by the Roman author Pliny the Elder in his famous encyclopedia, <i>The Natural History of Pliny</i>, in the first century</p>	

		<p>AD. According to Pliny, marbles were worn as amulets to cure headaches as well as snake bites. Green marbles are also mentioned for their healing powers in Thomas Nicol's <i>Lapidary</i>, a catalogue of the physical and medicinal properties of stones published in 1652. According to Nicol, green marbles were worn for protection from the 'stings of serpents', plagues and pox.</p>	
<p>Galvanic Battery, France</p>	<p>1985.52.777</p>	<p>This circular galvanic battery is composed of concentric bands of different types of metal, with a cross in the centre. The inscription 'BTE S.G.D.G' stands for <i>Breveté Sans Garantie Du Gouvernement</i> ('patented without government guarantee'), while 'FERD. DE BOYÈRES' refers to Ferdinand de Boyères, the inventor of the device.</p> <p>Galvanic batteries (known as <i>médailles électriques</i> in French), were marketed in France, England and America in the late 19th century, when electricity was still a novelty and medical quackery was rife. In London, J.C. Boyd claimed that his battery could cure nearly all diseases, and in New York A.M. Richardson urged men, women and children to wear the device. In France, galvanic batteries could be purchased from Ferdinand de Boyères for the price of 5 Francs.</p> <p>According to these inventors, the battery should be worn on a cord around the neck so as to allow the device to hang on the chest, next to the skin. The combination of different metals (usually copper, brass and nickel) in contact with the natural humidity of the skin was said to produce a beneficial electric current that would purify the blood and safely cure any number of conditions, including headaches, rheumatism and toothache.</p>	

Holy Well Pebbles, France	1985.52.997	<p>These two pebbles were collected from Saint Adrian's Well, near Pontivy in the Morbihan region of Brittany, France. Brittany is famous for its holy wells and sacred springs, many of which are named after the Celtic saints who travelled to Brittany from Cornwall, Wales and Ireland as Christian missionaries in the 5th and 6th centuries.</p> <p>Each Breton holy well was once believed to have its own special curative powers. Water from Saint Mériadek's well was drunk to cure headaches, while drops of water from Saint Cadoc's well were used to treat deafness. Sick cattle were taken to Saint Herbot's well to drink the water, and some wells were large enough to take curative baths in. As stated on the card, the pebbles from Saint Adrian's well were 'obtained from the bottom of the well when the hands are washed in it' and 'kept to ward off a large number of diseases'.</p>	
Hangman Locket, France	1985.52.135 9	<p>This macabre glass locket was purchased in Paris in 1899. It contains a miniature skeleton hanging from an execution gallows and a twisted piece of rope. Belief in the curative powers of dead criminals and the tools of their execution was popular in the 19th century. Chips of wood from the gallows were believed to be effective against the ague (a fever) and toothache, while pieces of the rope were sold by hangmen as cures for headaches and sore throats. The rope was also popular with card players, who carried it as a good luck charm. Even today, the saying 'you carry a rope in your pocket' refers to someone who is lucky at cards.</p>	
Cholera Pendant, Russia	1985.52.202 6	<p>This brass pendant, acquired in 1909, is stamped with a scene of people kneeling before a floating guardian angel and the words 'GUARDIAN AGAINST CHOLERA', in Russian letters. Six cholera pandemics struck Russia during the 19th and early 20th centuries, claiming millions of lives.</p> <p>In Russia and across Europe, people wore amulets to protect themselves from the condition, which infects the small intestine and causes severe diarrhoea, vomiting, and dehydration. In Austria, Germany, and Italy, plain circular copper amulets were worn at</p>	

		<p>the pit of the stomach in contact with the skin, while in Russia brass and copper amulets were stamped with images of guardian angels or engraved with a cross and worn around the neck. Old copper coins, rusted green, were also believed to be efficacious, and were made into belts and worn around the waist, in close contact with the affected area of the body.</p>	
<p>Steel Ball, France</p>	<p>1985.52.235 1.1-3</p>	<p>The Carthusian Order was founded by Saint Bruno in AD 1084 at <i>La Grande Chartreuse</i>, a monastery in a remote area of the French Alps. In 1737 the Carthusian monks began making a herbal liqueur which they sold as a medicinal 'elixir of long life'. Chartreuse liqueur is still made today following the ancient recipe, and is known around the world.</p> <p>Between 1826 and 1920 the Carthusian monks also made steel balls like this one (known as a <i>boule d'acier</i> or <i>boule minérale</i> in French), which they sold as medicinal treatments for a wide range of problems. According to the printed instructions that accompanied the steel balls, flakes could be soaked in <i>l'eau-de-vie</i> (a clear, colourless fruit brandy) and applied to compresses to treat cuts, bruises, sprains and fractures, or dissolved in water to make an eyewash to treat eye infections. Added to herbal tea or chicken broth, the remedy could be drunk as a treatment for almost any ailment, from headaches and stomach complaints to hysteria and hypochondria.</p> <p>The monks' recipe for the steel balls included 50 pounds of iron or steel filings, 30 pounds of tartar, and 2 oz of pulverised amber (these quantities made approximately 25 steel balls). These ingredients were heated on a stove, stirred, and moistened with wine spirits. Once the mixture was black and dry it was pulverised and passed through a sieve. Aromatic and balsamic resins were then added, and the mixture was again put on a hot stove, moistened with <i>l'eau-de-vie</i>, and stirred well. It was then worked a little in the hands and put in moulds. Using a small instrument, the monks made a hole at the top of each ball, and inserted a small ribbon.</p>	

		<p>Once set, the balls were removed from the moulds, cleaned, polished, and left to dry for two or three days before being stored in a cabinet. This recipe was kept a guarded secret until 1993, when Brother Marie-Bernard, an archivist at <i>La Grande Chartreuse</i>, was authorised to make it public.</p>	
<p>Qur'anic Amulet, Algeria</p>	1985.52.254	<p>This Qur'anic amulet, made from a striped textile pouch stitched closed and sealed with a metal pin, contains a medicinal substance wrapped in paper printed with religious verses. It is said to cure contagious diseases and was collected in Sidi-bel-Abbes, Algeria, by the French-Algerian zoologist Paul Maurice Pallary (1869-1942).</p> <p>Islam is the state religion of Algeria and it permeates many aspects of everyday life. Traditional Islamic medicine combines the healing powers of the Qur'an with natural remedies, and is particularly important in rural areas where people have limited access to modern medicine.</p> <p>Traditional healers, sometimes called 'sorcerers' or 'shamans', use a mixture of Qur'anic verses, water, herbs, ornaments, oil, and honey to treat and protect against illness and disease. Verses of the Qur'an may be recited, written with ink that can be dissolved in water and drunk as a holy tonic, or placed in amulets like this one.</p>	
<p>Milk Grotto Tablets, Palestine</p>	1985.52.938	<p>These two circular tablets are made of white clay from the milk grotto in Bethlehem. One side of the tablets is impressed with a geometric motif, and the other side shows a faint figure of the Virgin Mary holding the baby Jesus.</p> <p>According to legend, Mary was nursing Jesus in the grotto when a drop of milk spilled onto the ground and turned it white. This miracle led to the belief that dust and clay from the grotto, which is made of limestone, can enhance fertility and improve a mother's milk. Although tablets of clay like these ones are no longer sold, the Franciscans who oversee the shrine still prepare small packets of limestone powder to give in return for a small donation. They instruct that both husband and wife should drink the powder mixed with milk or water for nine days, and recite the prayer for the Third Joyful Mystery of the Rosary which recalls the birth of Jesus,</p>	

		known as the Nativity.	
Textual Amulet, France	1985.52.1001. 1-4	<p>Amulets containing handwritten or printed texts on sheets and scraps of parchment or paper have been used since the Middle Ages. Worn around the neck or carried on the body, they were thought to drive away evil spirits, bring good fortune, offer protection, and heal afflictions.</p> <p>Many amulets like this one contained religious texts, and were sanctioned and produced by the Church. Unlike other religious objects with brief devotional inscriptions, textual amulets afforded the capacity to carry entire prayers and long passages in small rolls and folded sheets of paper. Enclosed in capsules, pouches and purses, they were also relatively inexpensive, lightweight, portable, and concealable.</p> <p>This blue triangular fabric pouch was acquired in Paris. It contained five pieces of folded paper, with Latin and French prayers and inscriptions printed in black ink. The Latin text was printed in Marseilles in 1883, and is a reprint of a 17th century Franciscan text. It includes several passages and prayers asking for protection and blessing, including the beginning of the holy Gospel according to John and <i>Si quaeris miracula</i> ('If Thou Seekest Miracles'), which was once a popular devotion to Saint Anthony of Padua.</p>	

Tooth and Claw

**Deer
Teeth,
Germany**


1985.52.21



This pendant is made from a pair of stag's canine teeth, which have been mounted in silver. Jewellery set with *hirschgrandln* (deer teeth) was very popular in 19th century Germany, and is still being made today. It is possible that this one was made in Schwäbisch Gmünd, a small town in southern Germany that was the main centre of silver craft and jewellery production in the region in the 19th century.


One of the most famous pieces of deer teeth jewellery is the gold and enamel necklace that Prince Albert, who was born in Bavaria in southeastern Germany, gave to Queen Victoria in 1860. It contains 44 teeth from stags that he had hunted on the royal estate at Balmoral, each one inscribed with the date on which the animal had been shot.


Deer teeth are also part of traditional Bavarian dress. Together with other small hunting trophies made of animal horns, bones, and paws, as well as coins and amulets decorated with pictures of saints, they are hung on a *charivari* (a chain) and worn by men and women around the waist, or hung on a hat to bring good luck in hunting.





<p>Fish Otolith, Spain</p>	<p>1985.52.78</p>	<p>The pearly white stone in this silver pendant is actually a fish otolith. Otoliths are calcium carbonate structures found in the heads of all fish species except sharks and rays, and are used for hearing and balance. Just like the rings in a tree trunk, the grooves in an otolith indicate the age of the fish that it came from. According to collectors these grooves, which are shaped like the letters 'J' and 'L', are also said to represent joy and love, or luck.</p> <p>Sometimes known as lucky stones or fish pearls, otoliths have been carried in the pockets of fishermen and sailors to keep them safe from storms, and found at ancient archaeological sites, suggesting that they have been of ritual use for millennia. They have also been used to treat many different medical conditions throughout the ages, from malaria and jaundice to urinary infections, kidney and bladder stones, and even nosebleeds.</p> <p>Otoliths continue to be used as treatments in some parts of the world today. In Brazil, fishermen boil these lucky stones to make a tea, which they drink in the belief that it will protect them from being stung by a fish. They also carry the stones in their pockets to ward off back pain. In Spain, otolith amulets are worn to protect against fever.</p>	
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<p>Wolf Tooth, France</p>	<p>1985.52.105</p>	<p>This wolf's canine, mounted in gold, was worn by a child as a remedy for convulsions. Convulsions can be caused by a high temperature, and may occur when a child is teething. The wolf's tooth would have been hung around the child's neck so he or she could chew on it and rub their gums with it, in much the same way that plastic teething toys are used today.</p> <p>Wolves' teeth have been used as charms and remedies against evil and disease since the Stone Age, and have been found in prehistoric graves. The practice of using a wolf's tooth as a remedy for teething was recorded by the Roman author Pliny the Elder in his famous encyclopedia <i>The Natural History of Pliny</i>. According to Pliny, a wolf's tooth could also prevent a child from being startled.</p> <p>This tooth was acquired sometime before 1931, and is from the Haute-Marne region in northeastern France. Wolf hunting was popular in 19th century France, with a single animal fetching a month's pay. Hundreds of wolves were killed each year, and by the end of the century the wolf population had been hunted almost to extinction. Today, wolves are an endangered species in France, and killing them is illegal.</p>	
<p>Panther Claw, France</p>	<p>1985.52.290</p>	<p>This feline claw is mounted in gold filigree with a loop for suspension. It was sold to a collector as a panther's claw in the port city of Marseilles, France.</p> <p>Feline claws have been used as amulets for luck, protection and courage in many different cultures and traditions. According to Iranian folklore, panther claws – as well as pieces of deer horn, deerskin, and dried sheep's eyes – can ward off the Evil Eye, while in Chinese folklore tiger claws are</p>	

		<p>thought to provide protection from sudden frights.</p> <p>Feline claw jewellery was also very popular in the past, and it is possible that this claw was a decorative pendant. During the British colonisation of India (1858–1947) tigers were hunted for bounty and sport, and tiger claw pendants, brooches and earrings were worn by many British Victorians. Between 1875 and 1925 over 80,000 tigers were killed by hunters, leading to a huge decline in India's tiger population.</p>	
Crab Claw, Italy	1985.52.417	<p>This crab claw pendant was purchased in Verona, Italy. Crab claws were once popular in the Mediterranean where, together with other amulets such as blue beads, red ribbons, keys, and crescent moons, they were worn by children as amulets against the Evil Eye – the power to inflict malady or misfortune with a glance that certain people are feared to possess.</p> <p>Amulets against the Evil Eye were also worn by adults, hung on animal harnesses, and nailed to the doors of buildings, but children were considered to be especially vulnerable. The effects of poor living conditions and disease, which contributed to high infant mortality rates, were commonly attributed to a glance from the Evil Eye.</p>	

<p>Snail, France</p>	<p>1985.52.833</p>	<p>The snails in these linen bags were collected from the walls of a small chapel in Brittany, France. According to local folklore they were gathered in the month of May and used as a cure for fever. For this cure to be effective, those affected had to visit the chapel and gather the snails for themselves. Once collected, the snails were sewn into small linen bags and worn around the neck, where they remained until the fever had passed. Then, the person who had been cured would return to the chapel and bury the snails at the foot of the walls of the chapel. It was believed that if this ceremony was not performed correctly, the fever would return.</p> <p>Snails have been put to a variety of uses in folk medicine. According to North American folklore a snail soaked in vinegar, rolled in meal, and worn around the neck – in a similar fashion to the Brittany snails – had the power to cure rheumatism. Snails have also been used to treat warts, made into broth to cure consumption, and snail slime was once thought to help straighten deformed limbs.</p> <p>The chapel in Brittany where these snails were gathered was built by Charles of Blois in the 14th century. Charles was the Duke of Brittany and he fought in the Breton War of Succession, part of the Hundred Years War between France and England. During the war he was taken prisoner by the English and held captive in the Tower of London for nine years. Charles was a devout Catholic and after his release he returned to Brittany and built the chapel, which he dedicated to St Léonard, the patron saint of prisoners.</p>	
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<p>Tongue Stone, France</p>	<p>1985.52.774</p>	<p>When fossilised shark teeth were first discovered embedded in rocks their origin was a mystery. The Roman naturalist and author Pliny the Elder (AD 23–79) speculated that the curious triangular objects were meteorites that rained from the sky during lunar eclipses, while in the Middle Ages people believed that they were the tongues of serpents that had been turned to stone by Saint Paul. According to this story, Saint Paul was shipwrecked on Malta and bitten by an adder. He shook the snake off and cast a curse on all the snakes on the island, turning their forked tongues to stone. As a result, the triangular objects came to be called <i>glossopetrae</i>, or 'tongue stones'.</p> <p>Tongue stones were widely believed to have medicinal properties, and were highly valued objects. The finest were thought to come from Malta, and they were exported from the island in large quantities. Tongue stones were thought to act as an antidote to snakebites and poisons if touched to a bite or dipped in a poisoned drink. They might be mounted in silver and worn as pendants like this one, carried, or sewn into pockets. They were also powdered and sold as remedies for plagues, fevers, poxes, labour pains, epilepsy, and even bad breath.</p> <p>In 1666 Italian fishermen caught a great white shark off the Tuscan coast. The shark's head was transported to Florence and dissected by the Danish scientist Nicolas Steno (1638–1686). Steno saw that the shark's teeth looked remarkably like the <i>glossopetrae</i> found in rocks, and he began to construct a new theory of their origin. By showing that <i>glossopetrae</i> were actually fossils from a previous geological era, Steno pioneered a new science of the earth's history, which until that point had been based on the Bible.</p> <p>Despite Steno's discovery, <i>glossopetrae</i> continued to be used as amulets in Europe until the early 20th century. In parts of rural Britain they became known as cramp stones, and were carried to ward off cramp,</p>	
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		rheumatism and toothache.	
Peccary Tooth, Venezuel a.	1985.52.1583	<p>Peccaries are pig-like mammals with stocky bodies, large heads, and short thin legs. They are found in North, Central and South America and are hunted by several indigenous tribes for their meat and hides, and for their teeth and bones, which are made into tools and decorations.</p> <p>In some of these places, peccary teeth are connected with initiation rites and scarification practices, and fashioned into knives and mouthpieces for blowguns. They are also worked, or decorated, and strung on cotton threads to make necklaces, used as children's ornaments, and carried by hunters as charms for protection and good luck in hunting. Decorated peccary teeth have been found at several Mayan archaeological sites, suggesting that they have been used as amulets and charms for hundreds of years.</p>	

Complete Small Blessings Collection data with FACE attributes

Accession Number	Object Title	FACE
1985.52.43	Death's Head, Italy	FAE
1985.52.150	Eiffle Tower Mascot, France	CE
1985.52.408	Crescent Moon, Italy	FACE
1985.52.756	Stanhope Peep Pipe, France	CE
1985.52.1370	Lucky Pig, Europe	ACE
1985.52.1411	Four-Leaf Clover, France	ACE
1985.52.1442	Hunchback Charm, Italy	CE
1985.52.1700	Talhakimt, Senegal	ACE
1985.52.2	Horned Hand, Corsica	FCE
1985.52.220	Bronze Bird, North Ossetia	ACE
1985.52.223	Stone Llama, Bolivia	FACE
1985.52.957	Magatama, Japan	ACE
1985.52.783	Loreto Bell, Italy	ACE
1985.52.909	St Geneviève Reliquary, France	FACE
1985.52.1084	Lourdes Pastilles, France	FACE
1985.52.2302	Chartres Tunic, France	ACE

1985.52.2190	Paschal Lamb, France	FACE
1985.52.33	Sacred Heart Ex-Voto, France	AE
1985.52.274 and 1985.52.275	Ex-Voto Limbs, Algeria	FACE
1985.52.393	Ex-Voto Eyes, France	FACE
1985.52.1510	Pocket Shrine, France	FAE
1985.52.1544	Bloodstone, Morocco	FACE
1985.52.329	St Blandine Pendant, France	FACE
1985.52.352	Black Madonna, France	ACE
1985.52.353	Virgin Mary and Child, Europe	ACE
1985.52.367	St James Pendant, Spain	FACE
1985.52.599	St Hubert Bugle, Belgium	FACE
1985.52.762	St Tryphon Medallion, Russia	FACE
1985.52.69	Policeman's Amulet, France	FACE
1985.52.844	Faith, Hope and Charity Charm, France	FACE
1985.52.459	St Valentine Key, Italy	FAE
1985.52.615 and 1985.52.2305	St Hubert Key, Belgium	FAE
1985.52.705	Snake Stone, France	FACE

1985.52.777	Galvanic Battery, France	ACE
1985.52.997	Holy Well Pebbles, France	FACE
1985.52.1359	Hangman Locket, France	FACE
1985.52.2026	Cholera Pendant, Russia	FACE
1985.52.2351.1-3	Steel Ball, France	FACE
1985.52.254	Qur'anic Amulet, Algeria	FACE
1985.52.938	Milk Grotto Tablets, Palestine	FACE
1985.52.1001.1-4	Textual Amulet, France	FACE
1985.52.21	Deer Teeth, Germany	FACE
1985.52.78	Fish Otolith, Spain	FACE
1985.52.105	Wolf Tooth, France	FACE
1985.52.290	Panther Claw, France	FACE
1985.52.417	Crab Claw, France	FACE
1985.52.833	Snail, France	FACE
1985.52.774	Tongue Stone, France	FACE
1985.52.1583	Peccary Tooth, Venezuela	FACE

Appendix VII.Complete de Mortillet Collection data at the Pitt Rivers Museum

Accession number	Description	Classification	FACE
1985.52.1	Amulet, pendant in the shape of a fish. Carved mother of pearl, incised and perforated twice for suspension. [ACA 13/02/2012]	Figure Religion Ornament Figure	FACE
1985.52.2	Amulet, pendant in the shape of a hand carved from coral, with a metal loop for suspension. [ACA 13/02/2012]	Figure Religion Ornament	ACE
1985.52.3	Amulet, pendant in the shape of horned hand carved in mother of pearl with turquoise bead, set in metal with a loop for suspension. [ACA 13/02/2012]	Figure Religion Ornament	ACE
1985.52.4	Amulet, pendant in the shape of a horned hand, cast in gold metal, with a loop for suspension. [ACA 13/02/2012]	Figure Religion Ornament	ACE
1985.52.5	Amulet, horn pendant made of gold metal used against the Evil Eye, with a loop for suspension. [RB 13/02/2012]	Figure Religion Ornament	ACE
1985.52.6	Amulet, horn pendant made of coral. Perforated for suspension, and used against the Evil Eye. [RB 13/02/2012]	Figure Religion Ornament	FACE
1985.52.7	Amulet, pendant in the shape of a wheel, cast in bronze. [RB 13/02/2012]	Religion Ornament?	N/A
1985.52.8	Amulet, pig figure made of metal, with loop for suspension. [RB 08/02/2012]	Religion Figure Ornament	ACE
1985.52.9	Amulet, four-leaf clover set in a circular glass locket, with metal mount and a loop for suspension. [ACA 13/02/2012]	Religion Ornament Specimen Plant	ACE
1985.52.10	Amulet, pendant in the shape of a ram's head, in bronze with a loop for suspension. [ACA 15/02/2012]	Religion Figure Ornament	ACE
1985.52.11	Amulet, pendant in the shape of a ram's head, in bronze with incised detail and a loop for suspension. [ACA 15/02/2012]	Religion Figure Ornament	ACE

1985.52.12	Amulet, elephant figure carved in ivory. With inlaid eyes and a metal loop for suspension. [ACA 13/02/2012]	Religion Figure Ornament	ACE
1985.52.13 .1 1985.52.13 .2	Amulet, pair of earrings, carved in amber and perforated for suspension. [ACA 14/02/2012]	Religion Ornament	FACE
1985.52.14	Amulet, cowrie shell mounted in silver. A loop at the top for suspension as formally attached to a rosary. [ACA 10/02/2012]	Religion Ornament Animalia	FACE
1985.52.15	Amulet, operculum shell pendant. Inset in silver and perforated for suspension. [ACA 10/02/2012]	Religion Ornament Animalia	FCE
1985.52.16	Amulet, green stone pendant in white metal, with an incised floral motif on the back. Perforated and with a loop for suspension. [RB 13/02/2012]	Religion Ornament	FCE
1985.52.17	Amulet, cowrie shell mounted in gold, with figure of St. Quintin in relief on the reverse. Perforated at both ends for suspension. [ACA 14/02/2012]	Religion Figure Animalia Ornament	FACE
1985.52.18	Amulet, cowrie shell, mounted in silver, with the Virgin Mary in relief on the reverse. Perforated with a metal loop for suspension. [ACA 10/02/2012]	Religion Figure Ornament Animalia	FACE
1985.52.19	Amulet, canine tooth mounted in metal, with a loop for suspension. [ACA 14/02/2012]	Religion Animalia Ornament	FACE
1985.52.20	Amulet, the tip of a reindeer antler mounted in silver with a loop for suspension. [RB 14/02/2012]	Religion Animalia Ornament	FACE
1985.52.21	Amulet, pair of stag's canine teeth mounted in silver, with a loop for suspension. [RB 14/02/2012]	Religion Animalia Ornament	FACE
1985.52.22	Amulet, pair of stag's canine teeth mounted in silver, with a loop for suspension. [RB 14/02/2012]	Religion Animalia Ornament	FACE
1985.52.23	Stone bead or ball mounted in bronze for suspension	Religion Ornament	N/A
1985.52.24	Amulet, stitched leather wallet, with pyroen graved pokerwork on front. [ACA 08/02/2012]	Religion Bag	FAE
1985.52.25	Amulet, medicine man's wallet in red leather for hanging from wrist. There is an incised geometric design on one side. [RB	Religion Ornament Bag	FCE

	10/02/2012]		
1985.52.26	Amulet, imitation of a leather amulet case. Carved from cornelian and incised with cross-hatched designs, perforated for suspension. [ACA 13/02/2012]	Religion Ornament Reproduction	FAE
1985.52.27	Amulet, carved ivory disc, perforated with two holes. [ACA 09/02/2012]	Religion Animalia Ornament?	F
1985.52.28	Amulet, bracelet formed of coral and metal beads with metal hands attached. [RB 15/02/2012]	Religion Ornament Figure	FE
1985.52.29	Stone pendant	Religion Ornament	N/A
1985.52.30	Amulet, dagger cast in iron, with the handle depicting the Virgin Mary. [ACA 15/02/2012]	Religion Weapon	FACE
1985.52.31	Amulet, girdle of the Virgin Mary made of white wool with two tassels. [RB 15/02/2012]	Religion Ornament	ACE
1985.52.32	Amulet, girdle of St Anna made of blue and white wool with four tassels. [RB 15/02/2012]	Religion Ornament	ACE
1985.52.33	Amulet, gilded ex-voto Sacred Heart locket, with flames and incised with cross detail, with loop for suspension. [ACA 08/02/2012]	Religion Ornament?	FACE
1985.52.34	Amulet, crab claw pendant, with silver mounting and a loop for suspension. [RB 14/02/2012]	Religion Animalia Ornament	FACE
1985.52.35	Amulet, mother of pearl elephant pendant, with inlaid bead eye. With metal loop for suspension. [ACA 08/02/2012]	Religion Figure Ornament	ACE
1985.52.36	Amulet, acorn with white metal medal of St Vincent-de-Paul attached, with a metal loop for suspension. [RB 14/02/2012]	Religion Ornament Insignia Figure Plant	FACE
1985.52.37	Amulet, reliquary containing relics of 'S. Francisei' and 'S. Joan', with metal casing and a wax seal on the reverse. [RB 14/02/2012]	Religion Ornament Physical Anthropology	FACE
1985.52.38	Amulet, metal reliquary, with red wax seal on back and glass front. Containing a fragment of bone? and an inscription on a strip of paper. [RB 08/02/2012]	Religion Ornament Physical Anthropology?	FACE
1985.52.39	Amulet, imitation of stag antlers carved from bone, in silver mounting with a loop	Religion Ornament Reproduction	FACE

	for suspension. [ACA 14/02/2012]		
1985.52.40	Amulet, animal horn and fur in silver mount, with loop at top for suspension. [ACA 08/02/2012]	Religion Animalia Ornament	FACE
1985.52.41	Amulet, imitation of canine teeth of a stag, with a metal mount and loop for suspension. [ACA 08/02/2012]	Religion Reproduction Animalia Ornament	FACE
1985.52.42	Amulet in the form of a human skull carved from coral/shell? With a metal loop at the top for suspension. [RB 06/02/2012]	Religion Figure Ornament	FCE
1985.52.43	Amulet in the form of a human skull carved in white lava from Vesuvius. Attached to the top of the skull is a metal loop for suspension. [RB 06/02/2012]	Religion Figure Ornament	FACE
1985.52.44	Amulet, human skull made from lava from Vesuvius, with perforations through both sides of jaw and a metal loop for suspension. [RB 07/02/2012]	Religion Figure Ornament	FACE
1985.52.45	Amulet, pendant in the form of a human skull, carved from lava from Vesuvius, perforated through the jaw, and has a metal loop for suspension. [ACA 07/02/2012]	Religion Figure Ornament	FACE
1985.52.46	Amulet, triangle of white metal with large loop at the top and possible crucifix design in the centre. [MJD 06/02/2012]	Religion Ornament	FACE
1985.52.47	Amulet, silver medal with cross and flower motif, with a loop for suspension. [ACA 08/02/2012]	Religion Ornament Insignia	ACE
1985.52.48	Amulet, reliquary in the form of a robe, made from silver, with a loop for suspension and religious figures in relief. [RB 15/02/2012]	Religion Ornament Writing Figure	FACE
1985.52.49	Amulet, boar tusks forming crescent in a white metal mount, with a loop for suspension. [RB 15/02/2012]	Religion Animalia Ornament	FACE
1985.52.50	Amulet, reliquary with paintings on both sides depicting the Crucifixion and a seated figure, in gilded copper with a loop for suspension. [ACA 14/02/2012]	Religion Ornament Figure	FACE
1985.52.51	Amulet, reliquary containing a relic of 'S. Caecil. V. M.' It is made of copper, with a loop for suspension. [RB 15/02/2012]	Religion Ornament Writing Physical Anthropology	FACE

1985.52.52	Amulet, heart shape brown stone, carved, polished and perforated for suspension. [ACA 15/02/2012]	Religion Ornament	FCE
1985.52.53	Amulet, pale green stone pendant, with Arabic inscription on one side, perforated and with a white metal pin looped to a suspension cord. [RB 03/02/2012]	Religion Ornament	FACE
1985.52.54	Amulet, Koran boxes in iron, with painted gold decoration and Arabic inscriptions. With metal loops and green cord attached for suspension. [ACA 15/02/2012]	Religion Ornament	FACE
1985.52.55	Amulet, Virgin Mary figure, cast in metal, perforated for suspension. [ACA 15/02/2012]	Religion Figure Ornament	FACE
1985.52.56	Bronze pendant in the form of a wheel	Religion Ornament ?	N/A
1985.52.57	Amulet, pendant in the shape of a clenched fist. Cast in bronze and perforated for suspension, used against the evil eye. [ACA 09/02/2012]	Religion Ornament	FCE
1985.52.58	Amulet, pendant in the shape of a clenched fist, cast in bronze and perforated for suspension. [ACA 09/02/2012]	Religion Ornament	FCE
1985.52.59	Amulet, pendant in the shape of a clenched fist, with one finger extended. Cast in bronze and perforated for suspension. [ACA 10/02/2012]	Religion Ornament	FCE
1985.52.60	Amulet, pendant in the shape of a boot, cast in bronze, perforated for suspension. [ACA 10/02/2012]	Religion Ornament	FCE
1985.52.61	Amulet, pendant in the shape of a boot, cast in bronze and perforated twice for suspension. [RB 10/02/2012]	Religion Ornament	FCE
1985.52.62	Amulet, bird figure cast in bronze and perforated for suspension. [RB 14/02/2012]	Religion Figure Ornament	FACE
1985.52.63	Amulet, flat metal disc, with loop for suspension and incised with three circles on one side. [RB 08/02/2012]	Religion Ornament Insignia?	AE
1985.52.64	Amulet, pendant in the shape of a teardrop, cast in bronze and perforated for suspension. [ACA 16/02/2012]	Religion Ornament	FAE
1985.52.65	Amulet, bronze pig with loop for suspension. [RB 07/02/2012]	Religion Figure Ornament	ACE

1985.52.66	Amulet, pendant in the form of a wild boar. Made of bronze with a metal loop for suspension. [RB 09/02/2012]	Religion Figure Ornament	AE
1985.52.67	Amulet, elephant figure pendant, of metal, with a loop for suspension. [RB 09/02/2012]	Religion Figure Ornament	ACE
1985.52.68	Amulet, hunchback figure pendant cast in bronze, with a loop for suspension. [RB 13/02/2012]	Religion Figure Ornament	ACE
1985.52.69	Policeman's amulet, made from a hangman's rope, a piece of human skin, and a perforated metal coin attached by a red ribbon. [ACA 16/02/2012]	Religion Physical Anthropology Currency	FACE
1985.52.70	Amulet, textile satchel containing religious pictures carried by policeman. 'IHS' is stitched on to the front. [RB 15/02/2012]	Religion Ornament	FACE
1985.52.71	Amulet, images of religious figures and text. Printed on paper, and glued in a folded booklet. [ACA 16/02/2012]	Religion Writing Picture	FACE
1985.52.72	Amulet, carved figure of St James of Compostella, in jet stone, perforated for suspension. [ACA 16/02/2012]	Religion Figure Ornament?	FACE
1985.52.73	Amulet, pendant in the form of a human skull carved out lava. It is perforated through the jaw, and has a metal loop for suspension. [RB 16/02/2012]	Religion Figure Ornament	FACE
1985.52.74	Amulet, pendant in the form of a human skull carved from lava. It is perforated through the jaw and there is a metal loop for suspension [RB 16/02/2012].	Religion Figure Ornament	FACE
1985.52.75	Amulet in the form of a fish made from lava from Vesuvius. [RB 06/02/2012]	Religion Figure Ornament	ACE
1985.52.77	Amulet, lamp, padlock and holy water stoop carved from lava from Vesuvius. All perforated for suspension and attached to a metal ring. [MdeA 09/02/2012]	Religion Ornament	FACE
1985.52.76	Amulet in the form of a sword/dagger made from lava from Vesuvius. [RB 06/02/2012]	Religion Weapon Ornament	ACE
1985.52.80	Amulet, fragments of wood of the True Cross in glass vial with cork stopper. [RB 13/02/2012]	Religion Specimen	FACE
1985.52.81 .1	Amulet, two silver discs in a glass vial with	Religion Insignia?	AE

1985.52.81 .2	a cork stopper. [RB 14/02/2012]		
1985.52.82	Amulet, glass vial containing a leaf of the hazel nut tree, where Our Lord appeared to the Blessed Margaret Mary Alacoque. [ACA 10/02/2012]	Religion Plant Specimen	FACE
1985.52.83	Amulet, glass vial of earth. [ACA 06/02/2012]	Religion Specimen	AE
1985.52.84 .1 1985.52.84 .2 1985.52.84 .3 1985.52.84 .4 1985.52.84 .5	Amulet, five cross stones from St Barbara's Chapel in a glass vial. These stones are also called staurolites. [RB 16/02/2012]	Religion	ACE
1985.52.85	Amulet, hunchback figure carved in lava from Vesuvius, with a loop for suspension. [ACA 10/02/2012]	Religion Figure Ornament	ACE
1985.52.86	Amulet, animal canine tooth mounted in silver metal, with a loop for suspension. [RB 17/02/2012]	Religion Animalia Ornament	FACE
1985.52.87	Amulet, pendant, cornelian stone with silver mounting ornamented with filigree and with a loop for suspension. [RB 15/02/2012]	Religion Ornament	ACE
1985.52.88	Amulet, filigree pendant in silver, with six turquoise stones and one malachite imitation. There is a loop for suspension. [RB 17/02/2012]	Religion Ornament Reproduction	FACE
1985.52.89	Amulet, flat silver medal with crest design, perforated for suspension. [ACA 06/02/2012]	Religion Ornament Insignia	FCE
1985.52.90	Amulet, silver medal with flower motif, perforated for suspension. [ACA 08/02/2012]	Religion Ornament Insignia	FE
1985.52.91	Amulet, flat jade pendant, with Arabic inscription on both sides, perforated for suspension. [ACA 03/02/2012]	Religion Ornament?	FACE
1985.52.92	Amulet, pendant in the shape of a fish in white metal, with loops for suspension, and star, crescent, and disc shapes suspended below. [RB 17/02/2012]	Religion Figure Ornament	FACE
1985.52.93	Amulet, animal teeth in white metal mount with a loop for suspension. [RB 09/02/2012]	Religion Ornament Animalia	FACE
1985.52.94	Amulet, three leather triangular cases attached to a textile cord, and embellished	Religio Ornament	ACE

	with beads and metal. [RB 17/02/2012]		
1985.52.95	Amulet, three leather cases and three leather domes attached to a leather cord. [RB 17/02/2012]	Religion Ornament	ACE
1985.52.96	Amulet, figure of monkey carved from stone, with multiple perforations. [RB 10/02/2012]	Religion Figure Ornament	FACE
1985.52.97	Amulet, pedant carved from bone, with incised details, painted designs in black pigment, and a metal loop for suspension. [RB 17/02/2012]	Religion Ornament Animalia?	FACE
1985.52.98	Amulet, metal pendant with Arabic inscriptions and an etched human face. Perforated, with a loop for suspension. [RB 10/02/2012]	Religion Ornament Writing	FACE
1985.52.99	Amulet, animal tooth mounted in silver, with loop at top for suspension. [ACA 07/02/2012]	Religion Animalia	FACE
1985.52.100	Amulet, pendant, a piece of goat horn mounted in silver with a loop for suspension. [RB 17/02/2012]	Religion Ornament Animalia	FACE
1985.52.101	Amulet, pendant depicting the Virgin Mary in silver, perforated for suspension. [RB 17/02/2012]	Religion Figure Ornament	FACE
1985.52.102	Amulet, diptych in carved wood depicting religious figures on two panels, with painted details and hinged by metal loops. [RB 17/02/2012]	Religion Writing	FACE
1985.52.103	Amulet, pendant in the shape of a phallus, cast in bronze and perforated for suspension. [RB 13/02/2012]	Religion Ornament Figure	FACE
1985.52.104	Amulet, pedant with a face representing the moon on both sides. Carved in stone and mounted in gold, with a loop for a suspension. [RB 17/02/2012]	Religion Ornament Figure	FACE
1985.52.105	Amulet, canine tooth of wolf mounted in metal at both sides, with two perforations for suspension, worn by children to prevent convulsions. [RB 10/02/2012]	Religion Ornament Animalia Children	FACE
1985.52.106	Amulet, silver box with chain ornamented with Christian motifs and two figures in relief on the front, with loops for suspension either side. [RB 17/02/2012]	Religion Box Figure Ornament	FACE

1985.52.107	Amulet, plaque made of green stone with inscriptions, in imitation of Muslim jade amulets. It is perforated for suspension. [RB 16/02/2012]	Religion Ornament Writing Reproduction	FACE
1985.52.108	Amulet, plaque of light green stone, perforated for suspension. With rough inscription. Imitation of Muslim amulet. [ACA 03/02/2012]	Religion Ornament? Reproduction?	FACE
1985.52.109	Amulet, double sided reliquary in horn and silver. Containing fragments of bone and Saint's names. [ACA 17/02/2012]	Religion Ornament Physical Anthropology	FACE
1985.52.110	Amulet, figure of a green three-legged toad. Hollow ceramic mascot with an aperture at the top. [ACA 09/02/2012]	Religion Figure Pottery	FACE
1985.52.111 .1 1985.52.111 .2	Amulet, cylindrical wooden relic box containing relics [.1] with carved lid [.2]. [ACA 06/02/2012]	Religion Box Physical Anthropology	ACE
1985.52.112	Amulet, five leather cases threaded on leather string. [ACA 07/02/2012]	Religion Ornament	FAE
1985.52.113	Amulet, glass vial containing stones from river shrimps. The glass vial is stoppered with a cork. [RB 10/02/2012]	Religion Animalia Specimen	ACE
1985.52.114	Amulet, figure of the Virgin Mary carved and incised in bone. [ACA 09/02/2012]	Religion Figure	FACE
1985.52.115	Amulet, flat pottery figure of women and child, gilded and painted. [MJD 06/02/2012]	Religion Figure Pottery	ACE
1985.52.116	Amulet, pottery figure of women and child, gilded and painted. [MJD 06/02/2012]	Religion Figure Pottery	ACE
1985.52.117	Amulet, pottery figure of women and child, gilded and painted. [MJD 06/02/2012]	Religion Figure Pottery	ACE
1985.52.118	Amulet, flat pottery figure of women and child, gilded and painted. [MJD 06/02/2012]	Religion Figure Pottery	ACE
1985.52.119	Amulet, pottery figure of women and child, gilded and painted. [MJD 06/02/2012]	Religion Figure Pottery	ACE
1985.52.120	Amulet, bronze? plaque, with religious figures in relief and a loop on the back for suspension. [RB 03/02/2012]	Religion Ornament	FACE
1985.52.121	Amulet, pendant with figure of the Virgin Mary, and Christ on reverse. Cast in copper and perforated for suspension.	Religion Ornament	FACE

	[ACA 17/02/2012]		
1985.52.122	Amulet, pendant, with a figure of the Virgin Mary. Cast in white metal, with a loop for suspension. [ACA 17/02/2012]	Religion Ornament	FACE
1985.52.123	Amulet, silver ring with heart and two entwined hands. [RB 06/02/2012]	Religion Ornament	ACE
1985.52.124	Amulet, bottom of a bottle, in green glass, wrapped in strips of iron and string. Carried by Marabout beggars from the oases. [ACA 17/02/2012]	Religion	FACE
1985.52.125	Amulet consisting of a gazelle horn mounted in metal. [RB 06/02/2012]	Religion Ornament	FCE
1985.52.126	Amulet, tip of gazelle horn. [RB 06/02/2012]	Religion	FC
1985.52.127	Amulet, two keys, cast in iron and linked by a rope. Carried by Marabout beggars from the oases. [ACA 17/02/2012]	Religion Lock	FACE
1985.52.128	Amulet, perforated shell. [RB 06/02/2012]	Religion Ornament? Animalia	F
1985.52.129	Amulet, perforated shell. [RB 06/02/2012]	Religion Ornament? Animalia	F
1985.52.130	Amulet, perforated shell. [RB 06/02/2012]	Religion Ornament? Animalia	F
1985.52.131	Amulet, carved and incised bone figure of St Anthony of Padua. [RB 09/02/2012]	Religion Figure Ornament?	FACE
1985.52.132	Amulet, white metal pendant frame, with a glass front, containing a printed Hebrew inscription. [RB 03/02/2012]	Religion Ornament Writing	ACE
1985.52.133	Amulet, metal effigy of St Mathurin attached to a textile head ornament which would have been attached to a child's hat. [RB 20/02/2012]	Religion Figure Ornament Clothing Headgear	FACE
1985.52.134	Amulet, metal watch key with figure and inscription. With loop at top for suspension. [RB 07/02/2012]	Religion Time Ornament	FACE
1985.52.135	Amulet, finger ring inset with blue bead. [RB 20/02/2012]	Religion Ornament	CE
1985.52.136	Amulet, finger ring made of metal, with green bead inset at the top. [RB 15/02/2012]	Religion Ornament	CE
1985.52.137	Amulet, reliquary of horn containing fragments of saints' bone on one side and with painting on the other. There is a metal	Religion Ornament Physical Anthropology	FACE

	loop for suspension. [RB 20/02/2012]	Writing Figure	
1985.52.138	Amulet, flat hand from recycled iron, perforated for suspension, to protect doors, shops and carts. [ACA 03/02/2012]	Religion	FACE
1985.52.139	Amulet, flat hand, of recycled iron, perforated for suspension, to protect doors, shops and carts. [ACA 03/02/2012]	Religion	FACE
1985.52.140	Amulet, flat hand, of recycled iron, perforated for suspension, to protect doors, shops and carts. [ACA 03/02/2012]	Religion	FACE
1985.52.141	Amulet, metal bracelet with medal depicting the Eiffel tower attached by loop. [RB 07/02/2012]	Religion Ornament	ACE
1985.52.142	Amulet, metal bracelet with suspended Eiffel Tower model. [ACA 06/02/2012]	Religion Ornament Model	ACE
1985.52.143	Amulet, ?fossilised sea urchin. There is a silk cord threaded through two perforations from which it would have been suspended. [RB 20/02/2012]	Religion Ornament Animalia	FACE
1985.52.144	Amulet, perforated shell pendant. [MJD 06/02/2012]	Religion Ornament	F
1985.52.145	Amulet, metal inscribed crescent on two metal chains. [RB 06/02/2012]	Religion Ornament	ACE
1985.52.146	Amulet, animal tooth, perforated for suspension and mounted in silver. [ACA 17/02/2012]	Religion Ornament Animalia	FACE
1985.52.147	Amulet, white and blue glazed ceramic pig figure. [ACA 09/02/2012]	Religion Figure Pottery	FACE
1985.52.148	Amulet, nut attached to metal bracelet by a metal loop, used as a mascot. [RB 10/02/2012]	Religion Ornament	FACE
1985.52.149	Amulet, model Eiffel Tower with hanging loop at the top. [MJD 06/02/2012]	Religion Model	ACE
1985.52.150	Amulet, model Eiffel Tower with hanging loop at the top. [MJD 06/02/2012]	Religion Model	ACE
1985.52.151	Amulet, model Eiffel Tower with hanging loop at the top. [ACA 06/02/2012]	Religion Model Ornament	ACE
1985.52.152	Amulet, model Eiffel Tower, golden in colour, with hanging loop at the top. [ACA 06/02/2012]	Religion Model Ornament	ACE

1985.52.153	Amulet, model Eiffel Tower, with hanging loop at the top. [ACA 06/02/2012]	Religion Model Ornament	ACE
1985.52.154	Amulet, camel teeth mounted in iron with a loop for suspension. [RB 20/02/2012]	Religion Animalia Ornament	FACE
1985.52.155	Amulet, finger ring with a rolled pebble set in a metal mount. [ACA 15/02/2012]	Religion Ornament	ACE
1985.52.156	Amulet, copper ring with fossil set in a metal mount. [MJD 06/02/2012]	Religion Ornament	ACE
1985.52.157	Amulet, finger ring with a fossil of an urchin, mounted in metal. [ACA 15/02/2012]	Religion Ornament	ACE
1985.52.158	Amulet, finger ring with a shell, mounted in metal. [ACA 15/02/2012]	Religion Ornament	FACE
1985.52.159	Amulet, finger ring with a shell set in a metal mount. [ACA 15/02/2012]	Religion Ornament	FACE
1985.52.160	Amulet in the form of a metal finger ring with crystallised stone, set in metal mount. The stone is golden in colour. [RB 06/02/2012]	Religion Ornament	ACE
1985.52.161 .1 1985.52.161 .2 1985.52.161 .3 1985.52.161 .4 1985.52.161 .5 1985.52.161 .6	Amulet, six iron nuts and bolts picked up at the base of the Eiffel Tower. These used to be collected to bring good luck. [RB 20/02/2012]	Religion	FACE
1985.52.162	Amulet, canine tooth of a bear mounted in white metal. The mounting is tipped with a piece of dark wood, which is perforated for suspension. [RB 17/02/2012]	Religion Ornament Animalia	FACE
1985.52.163	Amulet, pendant carved in stone, with crude carvings of a human head and on the reverse an animal. Perforated for suspension. [ACA 17/02/2012]	Religion Ornament	FACE
1985.52.164	Amulet, mother of pearl pendant in the shape of a fish, incised detail of scales on both sides, with perforation for suspension. [RB 08/02/2012]	Religion Figure Ornament	FACE
1985.52.165	Amulet, pendant in the shape of a fish. Made of mother of pearl. Incised to depict scales and perforated for suspension. [ACA 09/02/2012]	Religion Figure Ornament	FACE
1985.52.166	Amulet, animal tooth. The area where it would have been perforated is now broken.	Religion Ornament Animalia	FACE

	[ACA 17/02/2012]		
1985.52.167	Amulet, fruit stone pendant, carved and incised with decoration. Perforated for suspension, with red and green string, and beads attached. [RB 10/02/2012]	Religion Ornament	FACE
1985.52.168	Amulet, pendant in the shape of a fish, with red and green string, with beads attached. Perforated and incised. [RB 08/02/2012]	Religion Ornament	FACE
1985.52.169	Amulet, pendant in the shape of a fish. ?Bone, carved stained pink and inlaid black beads eyes. Perforated with a metal loop for suspension. [RB 10/02/2012]	Religion Figure Ornament	FACE
1985.52.170	Amulet consisting of a pink coral hand mounted in silver? metal mount with loop attached to top. [RB 06/02/2012]	Religion Ornament	ACE
1985.52.171	Amulet, pink coral ?dolphin, with metal loop for suspension. [ACA 07/02/2012]	Religion Figure Ornament	ACE
1985.52.172	Amulet, pendant in the shape of a horn carved from lava, with a metal loop for suspension. [RB 21/02/2012]	Religion Ornament	ACE
1985.52.173	Amulet, a piece of flint in a glass vial with a cork stopper, which was meant to be stuck to the forehead of pilgrims to the shrine of St Mauxus. [RB 22/02/2012]	Religion	FACE
1985.52.174	Amulet, a cylindrical shaped portable 'chapel' carved in bone, with a figure of the ?Virgin Mary and an image of the Eiffel Tower. [RB 22/02/2012]	Religion Figure	FACE
1985.52.175	Amulet, clenched hand carved in stone. [RB 22/02/2012]	Religion Figure	N/A
1985.52.176	Amulet, animal figure carved in stone. [RB 22/02/2012]	Religion Figure	AC
1985.52.177	Amulet carved in stone, with three points incised with concentric rings. [RB 22/02/2012]	Religion	ACE
1985.52.178	Amulet, white metal mount with a loop for suspension. There would have been an imitation of a claw attached to it, which is now missing. [RB 22/02/2012]	Religion Ornament	FACE
1985.52.179	Amulet, pendant in the shape of a crescent made of metal, perforated for suspension. [RB 22/02/2012]	Religion Ornament	FACE

1985.52.180	Amulet, concave bronze disc, with with three perforations and incised details on the inside. [RB 22/02/2012]	Religion	FACE
1985.52.181	Amulet, two leather square cases with pyroengraved details on one side. The cases are different sizes and attached to a leather cord. [RB 22/02/2012]	Religion Ornament	ACE
1985.52.182	Amulet, tip of a gazelle horn, which is hollow and perforated for suspension. [RB 22/02/2012]	Religion Ornament	FACE
1985.52.183	Amulet, human skull carved from wood, perforated for suspension. [RB 22/02/2012]	Religion Ornament	F
1985.52.184	Amulet, human skull carved from wood, perforated for suspension. [RB 22/02/2012]	Religion Ornament	F
1985.52.185	Amulet, reliquary locket containing relics. Made of metal, with incised detail and initials 'IHS' and on the reverse 'AM', with a loop for suspension. [ACA 22/02/2012]	Religion Ornament Physical Anthropology	ACE
1985.52.186	Amulet, triangular in shape, with three points incised with concentric rings, carved in stone. [ACA 22/02/2012]	Religion	ACE
1985.52.187	Amulet, white coral pendant, in the shape of a branch, with a gold loop for suspension. [ACA 22/02/2012]	Religion Ornament	ACE
1985.52.188	Amulet, pendant in the form of a human skull, carved from shell, perfrated through the jaw, and has a metal loop for suspension. [ACA 22/02/2012]	Religion Figure Ornament	FACE
1985.52.189	Amulet, pendant in silver filigree, with blue beads and a loop for suspension. The central bead is missing. [ACA 22/02/2012]	Religion Ornament	FACE
1985.52.190 .1 1985.52.190 .2 1985.52.190 .3 1985.52.190 .4 1985.52.190 .5 1985.52.190 .6 1985.52.190 .7	Amulet, seven fragments of shell, in a glass vial with cork stopper. [ACA 22/02/2012]	Religion Animalia Specimen	FAE
1985.52.191	Bone amulet, possibly a ?palatine bone, which would have been used by Jews to cure headaches by rubbing them on the forehead. [ACA 22/02/2012]	Religion?Physical Anthropology ?Animalia	FACE
1985.52.192	Amulet, growth from an elephant tusk, mounted in white metal. There are two loops which would have attached the	Religion Ornament	FACE

	amulet to a turban. [ACA 22/02/2012]		
1985.52.193	Amulet, three yellow amber stones and one white stone, varying in size, perforated and strung together on a cord. [ACA 23/02/2012]	Religion Ornament	FACE
1985.52.194	Amulet, pendant, painted with religious figures on both sides and incised. Made of metal, with a loop for suspension. [ACA 23/02/2012]	Religion Ornament Figure	FACE
1985.52.195	Amulet, jade pendant, carved and mounted in silver, with a red stone at each end, with two loops for suspension. [ACA 23/02/2012]	Religion Ornament	FACE
1985.52.196	Amulet, ex-voto in the shape of an eye, in white metal and perforated for suspension. [ACA 23/02/2012]	Religion Ornament	FACE
1985.52.197	Amulet, insect cocoon, used to prevent headaches. [ACA 23/02/2012]	Religion Animalia Specimen	ACE
1985.52.198	Amulet, plaited leather necklace, with two rectangular pendants, incised with lines, with a triangular stone mounted in leather fastening. [ACA 23/02/2012]	Religion Ornament	ACE
1985.52.199	Amulet necklace, with one tooth, two gazelle horns, and four pieces of wood, perforated and suspended on thin rope. [ACA 23/02/2012]	Religion Ornament Animalia	FACE
1985.52.200	Amulet, ovine animal figure carved in green stone. [RB 23/02/2012]	Religion Figure Ornament	FAC
1985.52.201	Amulet, pendant of St James of Compostella carved in jet, perforated through the centre of the figure for suspension. [RB 23/02/2012]	Religion Figure Ornament	FACE
1985.52.202	Amulet, necklace composed of six leather satchels, seven leather balls, and three shell fragments attached to a twisted leather cord. [RB 23/02/2012]	Religion Ornament	FACE
1985.52.203	Amulet, haliotis shell. [RB 23/02/2012]	Religion Animalia	F
1985.52.204 .1 1985.52.204 .2 1985.52.204 .3 1985.52.204 .4	Amulet, four pins mounted in a row on a piece of paper that has been adhered to a rectangular piece of glass. [RB 23/02/2012]	Religion	ACE
1985.52.205 .1 1985.52.205 .2	Amulet, two cotton belts, dyed purple and white, and woven with Cyrillic script. One belt has a two rows of text. [ACA	Religion Clothing Writing Ornament	ACE

	24/02/2012]		
1985.52.206	Amulet, textile heart shape pendant containing pieces of 'yrtos' [Easter Bread], with a cross motif on one side, and a loop for suspension. [RB 23/02/2012]	Religion Food Ornament	FACE
1985.52.207	Amulet, textile heart shape pendant containing pieces of 'yrtos' [Easter Bread], with a cross motif and a loop for suspension. [RB 23/02/2012]	Religion Food Ornament	FACE
1985.52.208	Amulet, textile heart shape pendant containing pieces of 'yrtos' [Easter Bread], with a cross motif and a loop for suspension. [RB 23/02/2012]	Religion Food Ornament	FACE
1985.52.209 .1 1985.52.209 .2	Amulet, a pair of amber earrings, perforated for suspension. [RB 23/02/2012]	Religion Ornament	FACE
1985.52.210	Amulet, painted enamel pendant depicting the Virgin Mary on one side, with Cyrillic script on the other. There is a metal loop for suspension. [RB 23/02/2012]	Religion Ornament Figure Writing	FACE
1985.52.211	Amulet, painted enamel pendant depicting St Alexis on one side, with Cyrillic script on the other. There is a metal loop for suspension. [RB 23/02/2012]	Religion Ornament Writing Figure	FACE
1985.52.212	Amulet, silver finger ring, with inscriptions on the interior of the band in ?Cyrillic script. [RB 23/02/2012]	Religion Ornament Writing	ACE
1985.52.213	Amulet, metal finger ring with inscriptions in Cyrillic script on the outside of the band. [RB 24/02/2012]	Religion Ornament Writing	ACE
1985.52.214	Amulet, metal finger ring with letters around the outside of the band. These letter are: 'C B M X B A P B A P ~'. [RB 24/02/2012]	Religion Ornament Writing	ACE
1985.52.215	Amulet, painted enamel pendant depicting religious figures on both sides. Mounted in metal, with a loop for suspension. [ACA 24/02/2012]	Religion Ornament Figure	FACE
1985.52.216	Amulet, pendant depicting St Anthony, painted on enamel, set in gold gilding, and The Cross on the reverse. With a loop for suspension. [ACA 24/02/2012]	Religion Ornament Figure	ACE
1985.52.217	Amulet, a cross stone, in a glass vial, stoppered with cotton wool. [ACA 24/02/2012]	Religion	ACE

1985.52.218	Amulet, fish otolith bone mounted in white metal, with a loop for suspension. [RB 27/02/2012]	Religion Ornament Animalia	FACE
1985.52.219	Amulet, a piece of hollow cylindrical bone with incised geometric designs, with two perforations for suspension. [RB 27/02/2012]	Religion Animalia Ornament	FACE
1985.52.220	Amulet, bronze pendant in the shape of a bird, perforated through the body for suspension. [RB 27/02/2012]	Religion Ornament Figure	FACE
1985.52.221	Amulet, pendant in the shape of a crescent in gilded metal, with a floral glass mosaic and a loop for suspension. [RB 27/02/2012]	Religion Ornament	FACE
1985.52.222	Amulet, human skull carved from bone, with multiple perforations including a large hole in the top of the skull. [RB 27/02/2012]	Religion Figure Ornament	FACE
1985.52.223	Amulet, figure of a llama carved in stone. [RB 27/02/2012]	Religion Figure	AC
1985.52.224	Amulet, two hands carved in stone, clenched together around a rectangular object with incised details. [RB 27/02/2012]	Religion Figure	ACE
1985.52.225	Amulet, a clenched hand carved in stone, with a disc shape incised in to the palm. [RB 27/02/2012]	Religion Figure	ACE
1985.52.226	Amulet shaped like a triangle joined to a ring, made of red glass in imitation of cornelian, with a circular hole for suspension. [RB 21/05/2012]	Religion Ornament Trade Bead Reproduction	FACE
1985.52.227	Amulet in the shape of a ring with a triangular point, made of white glass, with a circular hole for suspension. [RB 21/05/2012]	Religion Ornament Trade Bead Reproduction	FACE
1985.52.228	Amulet, pendant in the shape of a clenched hand made of red celluloid to imitate coral, perforated for suspension and worn against the Evil Eye. [RB 27/02/2012]	Religion Figure Ornament	FACE
1985.52.229	Amulet, pendant with images of religious figures in red wax, and painted on paper on the reverse. Mounted in iron and with a loop for suspension. [ACA 27/02/2012]	Religion Ornament Figure	FACE
1985.52.230	Amulet, double sided reliquary pendant mounted in iron, with textile and inscribed paper, and on the reverse fragments of	Religion Ornament Physical Anthropology	FACE

	bone and Saint's names. [ACA 27/02/2012]		
1985.52.231	Amulet, double sided pendant, with religious pictures painted on paper. Mounted in silver, incised and with a loop for suspension. [ACA 27/02/2012]	Religion Ornament Figure	FACE
1985.52.232	Amulet, a cylindrical portable 'chapel' carved in bone, with a base which twists round to reveal a figure of the Virgin Mary in a painted red niche. [ACA 27/02/2012]	Religion Figure	FACE
1985.52.233	Amulet, pendant with a figure of the Virgin Mary, cast in silver. There would have been a loop for suspension but this is now broken. [ACA 27/02/2012]	Religion Figure Ornament	FACE
1985.52.234	Amulet, amber pendant, perforated and suspended on a brown cotton cord. Would have been worn by women to ensure a white complexion. [ACA 27/02/2012]	Religion Ornament	FACE
1985.52.235	Amulet, a piece of red sealing wax, perforated and suspended on brown cotton cord, worn to prevent inflammation of the gums. [ACA 27/02/2012]	Religion	FACE
1985.52.236	Amulet, textile grey bag containing grass snake skin, attached to a multicoloured cotton cord. [RB 27/02/2012]	Religion Animalia Ornament Bag	ACE
1985.52.237	Amulet, pink and white cotton ribbon with a textile pouch attached. [RB 27/02/2012]	Religion Ornament	ACE
1985.52.238	Amulet, eight cowrie shells perforated and attached to a pink cotton ribbon, worn around a child's neck to assist with teething. [RB 27/02/2012]	Religion Ornament Animalia	FACE
1985.52.239	Amulet, loop earring made of white metal, decorated with a cross shape, worn by men to cure hernias. [RB 27/02/2012]	Religion Ornament	FACE
1985.52.240	Amulet, pendant carved from cornelian, with a metal loop for suspension. [RB 27/02/2012]	Religion Ornament	ACE
1985.52.241	Amulet, silver ex-voto in the shape of an arm. [RB 27/02/2012]	Religion Figure	FACE
1985.52.242	Amulet, pendant with two faces carved from bone, one side depicts Christ and the other depicts Death, perforated for suspension. [ACA 28/02/2012]	Religion Figure Ornament	FACE
1985.52.243	Amulet, pendant in the shape of a pig, cast in metal with a loop for suspension. [ACA	Religion Figure Ornament	ACE

	28/02/2012]		
1985.52.244	Amulet, two iron keys, a perforated stone, and a metal tag inscribed with "LILY. PERKINS 5 CROZIER ST. LAMBETH", all attached to a metal ring. [ACA 28/02/2012]	Religion Lock Writing	FACE
1985.52.245	Amulet, a human vertebra sewn onto a green cushion with gold sequins and metal wire. Attached is a piece of paper with writing in red ink. [ACA 28/02/2012]	ReligionPhysical Anthropology Writing	FACE
1985.52.246	Amulet, textile ?reliquary with a ceramic figure of Jesus, fronted with glass and with a blue ribbon for suspension. [RB 29/02/2012]	Religion Figure Writing	ACE
1985.52.247	Amulet, ?reliquary, iron hinged case with a ceramic figure of the Virgin Mary and Child within. [RB 29/02/2012]	Religion FigurePottery	ACE
1985.52.248	Amulet, fragment of a shell, perforated for suspension. [ACA 28/02/2012]	Religion ecimen Ornament Animalia	FCE
1985.52.249	Amulet, multicoloured striped cotton pouch, woven and stitched closed. [ACA 28/02/2012]	ReligionBag	ACE
1985.52.250	Amulet, a piece of leather, folded in half. With perforation holes along the sides from where the object was previously stitched together. [ACA 28/02/2012]	Religion	FACE
1985.52.251	Amulet, stitched rectangular leather pouch, with an cross shape impressed into the leather on one side. [RB 29/02/2012]	ReligionBag	ACE
1985.52.252	Amulet cover, three textile pouches which slot within each other. The outer cover is green silk embroidered with a red flower. [ACA 29/02/2012]	ReligionBag	FACE
1985.52.253	Amulet, pink, blue and white textile satchel, stitched closed, containing a substance, with a thread handle. [ACA 29/02/2012]	ReligionBag	FACE
1985.52.254	Amulet, striped textile pouch, containing folded paper. There is a metal pin sealing one side of the pouch, the rest is stitched closed. [ACA 29/02/2012]	ReligionBag	ACE
1985.52.255	Amulet cover, green silk pouch, folded and stitched closed on one side. [ACA 29/02/2012]	ReligionBag	FACE
1985.52.256	Amulet, a patterned textile pouch, stitched closed, containing a substance. [ACA	ReligionBag	FACE

	29/02/2012]		
1985.52.257	Amulet, three sealed patterned textile pouches, and one leather cover impressed with a design, all are attached on to string. [ACA 29/02/2012]	ReligionBag Ornament	ACE
1985.52.258	Linen amulet case, stitched on three sides with an opening at the top. [ACA 01/03/2012]	ReligionBag	ACE
1985.52.259	Amulet, leather case, stitched closed with an impressed design, said to contain an amulet. [ACA 01/03/2012]	ReligionBag	ACE
1985.52.260	Amulet, yellow textile pouch containing earth from the grave of the Marabout Muley-Abd-el-Kader, fastened at the top with rope. [ACA 01/03/2012]	ReligionBag Specimen	ACE
1985.52.261	Amulet, leather necklace. Two rectangular, one cylindrical and three oval cases, stitched and attached on to a twisted leather cord. [ACA 01/03/2012]	Religion Ornament	ACE
1985.52.262	Amulet, leather and wood ?necklace. One leather pouch with a drawstring, two wooden pendants and a leather ball, attached on to a leather cord. [ACA 01/03/2012]	Religion Ornament Bag	ACE
1985.52.263	Amulet, red leather case, embroidered with metal thread and impressed designs. With green cotton stitching sealing the case. [ACA 01/03/2012]	ReligionBag Ornament	ACE
1985.52.264	Amulet, leather necklace, with one square case embroidered with metal and cotton thread, four rectangular cases impressed with lines. [ACA 01/03/2012]	Religion Ornament	ACE
1985.52.265	Amulet, three rectangular leather cases, that have an impressed design on one side, attached to a cotton cord. [RB 01/03/2012]	Religion Ornament	ACE
1985.52.266	Square iron amulet case containing amulet. The case is folded at the sides to seal it, and scrolled at the top for suspension. [RB 01/03/2012]	Religion Ornament	ACE
1985.52.267	Two iron amulet cases containing paper, attached to a multicoloured cotton cord. [RB 01/03/2012]	Religion Ornament?	ACE
1985.52.268	Two rectangular iron amulet cases. Each case is folded and sealed at the sides, and	Religion Ornament?	ACE

	both are attached to a piece of string. [RB 01/03/2012]		
1985.52.269 .1 1985.52.269 .2	Six rectangular iron amulets. Five are strung onto a piece of string [.1], and the sixth [.2] is strung onto a separate piece of rope. [RB 06/07/2012]	Religion Ornament	FACE
1985.52.270	Amulet, a rectangular piece of iron in a textile cover, which is attached to another cylindrical piece of iron by a leather cord. [RB 01/03/2012]	Religion Ornament?	ACE
1985.52.271	Amulet, a cylindrical piece of wood, carved and incised, covered in red, and yellow textile, black velvet and strips of leather. [RB 01/03/2012]	Religion	FACE
1985.52.272	Amulet, red felt satchel with black ink designs, containing folded paper and suspended from a cotton cord. [ACA 01/03/2012]	ReligionBag Ornament	ACE
1985.52.273	Amulet, purple and green textile case, with tassels. There is a red felt loop for suspension, which is painted with diagonal black lines. [ACA 01/03/2012]	ReligionBag	FACE
1985.52.274	Amulet, ex-voto in the shape of a leg, cast in white metal, perforated for suspension. [ACA 01/03/2012]	Religion Figure	FACE
1985.52.275	Amulet, ex-voto in the shape of an arm, cast in white metal, perforated for suspension. [ACA 01/03/2012]	Religion Figure	FACE
1985.52.276	Amulet, ex-voto in the shape of an ear, cast in white metal, perforated for suspension. [ACA 01/03/2012]	Religion Figure	FACE
1985.52.277	Amulet, M ^u cle stone. [RB 02/03/2012]	Religion Geology Specimen	N/A
1985.52.278	Amulet, boar tusks forming a crescent shape, with a copper thread wound around the centre to create a loop for suspension. [RB 02/03/2012]	Religion Ornament Animalia	FACE
1985.52.279	Amulet, boar tusks forming a crescent shape, with a metal loop for suspension. [RB 02/03/2012]	Religion Ornament Animalia	FACE
1985.52.280	Amulet, double sided reliquary in horn, containing saints relics, and perforated for suspension. [RB 02/03/2012]	Religion Ornament Writing	FACE
1985.52.281	Amulet necklace, a crescent shaped silver box and a green Jasper stone in a silver	Religion Ornament	FACE

	mount with a serrated edge, both are attached to a silver chain. [RB 02/03/2012]		
1985.52.282	Amulet, cowrie shell mounted on a metal pin, used as a tie pin. [RB 02/03/2012]	Religion Animalia Ornament	FCE
1985.52.283	Amulet, shell, perforated for suspension. [RB 02/03/2012]	Religion Animalia Ornament	FE
1985.52.284	Amulet, animal tooth in iron mounting, with a loop for suspension. [RB 02/03/2012]	Religion Animalia Ornament	FACE
1985.52.285 .1 1985.52.285 .2 1985.52.285 .3	Amulet, three perforated cowrie shells, individually strung with glass beads. [.1- .2] have blue and white beads, [.3] also has black and red beads. [RB 02/03/2012]	Religion Ornament Animalia	FACE
1985.52.286	Amulet, perforated cowrie shell. [RB 02/03/2012]	Religion Animalia	FE
1985.52.287	Amulet, pendant made of coral, perforated for suspension. [RB 02/03/2012]	Religion Ornament	FE
1985.52.288	Amulet, bead pendant strung on on a cotton cord with white and blue glass beads. [RB 02/03/2012]	Religion Ornament	ACE
1985.52.289	Amulet, sheep bone, a hollow cross section. [RB 02/03/2012]	Religion Animalia	FA
1985.52.290	Amulet, feline claw in a gold filigree mount, with a loop for suspension. [RB 02/03/2012]	Religion Animalia Ornament	FACE
1985.52.291	Amulet, pendant made of horn imitating a claw, mounted in white metal, with a loop for suspension. [RB 02/03/2012]	Religion Ornament Animalia	FACE
1985.52.292	Amulet, a cockspur mounted in white metal, with a loop for suspension. [RB 02/03/2012]	Religion Animalia Ornament	CE
1985.52.293	Ammonite fossil with perforation to form a pendant; from a dolmen site	Religion SpecimenOrnament Geology	ACE
1985.52.294	Amulet, consisting of five amulets, held together on a length of green ribbon. [ACA 02/03/2012]	Religion WritingInsigniaOrnament Figure	ACE
1985.52.295	Amulet, pendant depicting St Anthony of Padua, carved and incised in bone, perforated for suspension, as it would have been hung on a rosary. [ACA 02/03/2012]	Religion Figure Ornament	FACE
1985.52.296	Amulet, pendant in the form of a human skull, carved in bone, perforated for suspension. There is also a perforation	Religion Figure Ornament	FACE

	through the temples. [ACA 02/03/2012]		
1985.52.297	Amulet, pendant in the form of a human skull, carved in wood, perforated for suspension. [ACA 02/03/2012]	Religion Figure Ornament	FACE
1985.52.298	Amulet, pendant in the form of a human skull, cast in bronze, with a loop for suspension. [ACA 02/03/2012]	Religion Figure Ornament	FACE
1985.52.299	Amulet, pendant in the shape of a hand holding a fish, carved in red coral. With a silver mount and loop for suspension. [ACA 02/03/2012]	Religion Figure Ornament	ACE
1985.52.300	Amulet, pendant in the shape of a fish, carved and incised in red coral, perforated for suspension. [ACA 02/03/2012]	Religion Figure Ornament	FACE
1985.52.301	Stone plaque	Religion Ornament?	N/A
1985.52.302	Amulet, stone plaque, perforated for suspension. [RB 05/03/2012]	Religion Ornament	FE
1985.52.303	Amulet, stone pendant, perforated for suspension. [RB 05/03/2012]	Religion Ornament	FE
1985.52.304	Amulet, pendant made out of a sperm whale tooth, sawn in half, with two perforations for suspension. [RB 05/03/2012]	Religion Ornament Animalia	FACE
1985.52.305	Amulet, iron pendant with Hebrew inscriptions printed in black ink on paper, with a glass front and a loop for suspension. [RB 05/03/2012]	Religion Writing Ornament	ACE
1985.52.306	Amulet, metal reliquary locket containing a strip of linen, with a glass front. [RB 05/03/2012]	Religion Ornament	ACE
1985.52.307 .1 1985.52.307 .2	Amulet, two finger ring rosaries made of bronze, with ten spheres around the band and a crucifix at the top. [RB 05/03/2012]	Religion Ornament	ACE
1985.52.308	Amulet, eight amulet pendants of various materials, all mounted in white metal and suspended from a red textile ring. [RB 05/03/2012]	Religion Ornament	ACE
1985.52.309	Amulet necklace, five pendants made of silver and four made of coral suspended from a silver chain. [RB 05/03/2012]	Religion Ornament	ACE
1985.52.310	Amulet, imitation of a Venetian coin in gilt metal, with a loop for suspension. [RB	Religion Currency Reproduction Ornament	ACE

	05/03/2012]		
1985.52.311	Amulet, cowrie shell mounted in strips of iron, with a loop for suspension. [RB 05/03/2012]	Religion Ornament	FAE
1985.52.312	Amulet, cowrie shell mounted in strips of iron, with a loop for suspension. [RB 05/03/2012]	Religion Ornament	FAE
1985.52.313	Amulet, white metal reliquary pendant containing saints' relics, with a figure in relief on the reverse, a glass front, and a loop for suspension. [RB 23/04/2012]	Religion Ornament Writing Figure	ACE
1985.52.314	Amulet, pendant in the shape of a heart, carved and perforated for suspension. With a cross incised in the centre and inlaid with metallic paper. [ACA 05/03/2012]	Religion Ornament	FACE
1985.52.315	Amulet, metal pendant in the shape of the hand of Fatima, incised with detail and perforated for suspension. [ACA 06/03/2012]	Religion Ornament Figure	FACE
1985.52.316	Amulet, pendant in the form of a hand, carved in red coral, with a metal mount and loop for suspension. [ACA 06/03/2012]	Religion Ornament Figure	ACE
1985.52.317	Amulet, silver pendant in the shape of the hand of Fatima, incised with detail and perforated for suspension. [ACA 06/03/2012]	Religion Ornament Figure	FACE
1985.52.318	Amulet, crab claw pendant, mounted in silver, with a loop for suspension. [ACA 06/03/2012]	Religion Ornament Animalia	FACE
1985.52.319	Amulet, gazelle horn pendant, perforated with a metal loop for suspension. [ACA 06/03/2012]	Religion Animalia Ornament	FACE
1985.52.320	Amulet, cornelian pendant, carved in the shape of a heart and perforated for suspension. [ACA 06/03/2012]	Religion Ornament	FCE
1985.52.321	Amulet, circular relic box pendant, cast in silver, with a loop for suspension. [ACA 06/03/2012]	Religion Ornament	ACE
1985.52.322	Amulet, fish otolith bone pendant, mounted in white metal with a loop for suspension. [ACA 06/03/2012]	Religion Animalia Ornament	FACE
1985.52.323	Amulet, pendant, painted enamel with a religious figure on one side and a metal disc with an angel on the other, with a loop	Religion Ornament Figure	FACE

	for suspension. [ACA 06/03/2012]		
1985.52.324	Amulet, pendant, figure of St Anne carved in bone, with a metal loop for suspension. [RB 06/03/2012]	Religion Figure Ornament	ACE
1985.52.325	Amulet, white metal pendant in the shape of a hand holding a heart, perforated for suspension. [RB 06/03/2012]	Religion Ornament Figure	FACE
1985.52.326	Amulet, silver reliquary pendant containing wood of the True Cross, with a glass front and a loop that would have suspended it from a rosary. [RB 06/03/2012]	Religion Ornament	FACE
1985.52.327	Amulet, pendant in the shape of hand, carved from coral, mounted in gold, and with a loop for suspension. [RB 06/03/2012]	Religion Ornament Figure	ACE
1985.52.328	Amulet, double sided silver pendant in the shape of a heart, with a loop for suspension. [RB 06/03/2012]	Religion Ornament Figure Writing	ACE
1985.52.329	Amulet, copper pendant in the shape of a heart with images of religious figures on both sides, with a loop for suspension. [RB 06/03/2012]	Religion Ornament Figure Writing	FACE
1985.52.330 .1 1985.52.330 .2	Amulet, [.1] a necklace comprising of white metal, coral and glass beads, and [.2] a silver relic box with two metal hands of Fatima. [RB 06/03/2012]	Religion Ornament Box	FACE
1985.52.331	Amulet, bronze diptych hinged pendant, with images of religious figures in low relief on both interior panels, and two loops for suspension. [RB 06/03/2012]	Religion Ornament Figure	FACE
1985.52.332	Amulet, bronze plaque pendant, with figures in relief, an inscription, and a loop for suspension. [RB 06/03/2012]	Religion Ornament Figure Writing	ACE
1985.52.333	Amulet, bronze triptych hinged pendant, with religious figures in relief, and inscriptions, on the interior panels. There is a loop for suspension. [RB 06/03/2012]	Religion Ornament Figure Writing	ACE
1985.52.334	Amulet, iron triptych hinged pendant, with religious figures on the interior panels, which are fronted with glass. There is a loop for suspension. [RB 06/03/2012]	Religion Ornament Figure	ACE
1985.52.335	Amulet, pendant in the shape of a heart made of ebony wood, with inlaid mother of pearl shell, and perforated for suspension.	Religion Ornament	FACE

	[RB 06/03/2012]		
1985.52.336	Amulet, pendant cast in bronze, with the Virgin Mary on one side and the Sacred Heart on the other, perforated for suspension. [RB 07/03/2012]	Religion Ornament Figure	FACE
[1985.52.337]	Amulet.	Religion	N/A
1985.52.338	Amulet, finger ring made in copper, incised with a cross and the initial 'M'. [ACA 07/03/2012]	Religion Ornament	ACE
1985.52.339	Amulet, pendant, figure of the Child Jesus cast in bronze and perforated for suspension. [RB 07/03/2012]	Religion Figure Ornament	FACE
1985.52.340	Amulet, pendant, figure of the Virgin Mary with Child, cast in bronze, with a loop for suspension. [ACA 07/03/2012]	Religion Figure Ornament	ACE
1985.52.341	Amulet, pendant, figure of the Virgin Mary cast in bronze, and perforated for suspension. [RB 07/03/2012]	Religion Figure Ornament	FACE
1985.52.342	Amulet, pendant, figure of 'Our Lady of Pontoise', cast in ?brass, with a loop for suspension. [ACA 07/03/2012]	Religion Figure Ornament	FACE
1985.52.343	Amulet, three pendants in the shape of a cross, an anchor, and a heart, all made of metal, and perforated for suspension. [RB 07/03/2012]	Religion Ornament	FACE
1985.52.344	Amulet, painted enamel pendant of the Virgin Mary with Child, surrounded by white metal filigree, with a loop for suspension. [ACA 07/03/2012]	Religion Ornament Figure	FACE
1985.52.345	Amulet, metal pendant with a figure in relief mounted on mother of pearl shell on one side, Sacred Hearts on the other, and a loop for suspension. [RB 07/03/2012]	Religion Ornament Figure	FACE
1985.52.346	Amulet, pendant with a figure of St Anne and an inscription, stamped in metal foil, surrounded in metal with a loop for suspension. [ACA 07/03/2012]	Religion Ornament Figure Writing	FACE
1985.52.347	Amulet, metal medallion pendant, with Jesus on the Cross and two angels in low relief on one side, and a loop for suspension. [RB 07/03/2012]	Religion Ornament Figure	FACE
1985.52.348	Amulet, textile pendant, with 'Agnus Dei' written on paper in black ink on one side, embroidery, and a metal loop for	Religion Ornament Writing	ACE

	suspension. [RB 07/03/2012]		
1985.52.349 .1	Amulet comprising perforated 15 shells of marine gastropods strung on cotton cord [SM (Verve) 10/2/2016]	Religion Animalia	FAE
1985.52.350	Amulet, green variolite stone pebble from the Durance River. [RB 07/03/2012]	Religion	N/A
1985.52.351	Amulet, pendant, figure of St. Mathurin in lead, with a perforation for suspension. [RB 07/03/2012]	Religion Figure Ornament	FACE
1985.52.352	Amulet, painting of the Black Virgin Mary and Child of Chartres, in a metal mount with a glass front. [ACA 07/03/2012]	Religion Picture	FACE
1985.52.353	Amulet, painting of the Virgin Mary and Child in a metal mount with a glass front. [RB 07/03/2012]	Religion Picture	FACE
1985.52.354	Amulet, ?reliquary pendant in white metal, with the Virgin Mary in relief on the reverse, and with a loop for suspension. [RB 07/03/2012]	Religion Ornament Figure	FACE
1985.52.355	Amulet, a circular pendant made in metal. With a figure of St Anne on one side and the Sacred Heart on the other, with a loop for suspension. [ACA 07/03/2012]	Religion Ornament Figure	FACE
1985.52.356	Amulet, double sided pendant, with images of religious figures on paper, mounted in lead, fronted with glass, and perforated for suspension. [RB 07/03/2012]	Religion Ornament Figure	FACE
1985.52.357 .1 1985.52.357 .2	Amulet, cylindrical wooden relic box [.1] with lid [.2], containing a figure of the Virgin Mary and saint's names written on paper. [ACA 07/03/2012]	Religion Box Writing Figure	FACE
1985.52.358 .1 1985.52.358 .2	Amulet, relic box [.1] and lid [.2] made of boxwood, containing saint's relics and a figure of the Virgin Mary. [RB 07/03/2012]	Religion Box Figure	FACE
1985.52.359	Amulet, cylindrical wooden relic box, containing scrolls of paper with saint's names written in black ink, with a glass front. [ACA 07/03/2012]	Religion Box Writing	FACE
1985.52.360	Amulet, pendant with two faces carved from bone, one side depicts Christ and the other depicts 'Death'. [RB 07/03/2012]	Religion Ornament Figure	FACE
1985.52.361	Amulet, pendant with two faces carved from bone, one side depicts Christ and the	Religion Ornament Figure	FACE

	other depicts 'Death'. [RB 07/03/2012]		
1985.52.362	Amulet, silver ?reliquary hinged locket, with religious figures. The locket opens, but is empty, and there is a loop for suspension. [RB 07/03/2012]	Religion Ornament Figure	FACE
1985.52.363	Amulet, metal reliquary pendant, containing a saint's name and relic on one side and a religious figure on the reverse, with a loop for suspension. [ACA 07/03/2012]	Religion Ornament Writing Figure	FACE
1985.52.364	Amulet, silver reliquary pendant containing a relic of St Vincent de Paul, with a glass front and a loop for suspension. [RB 09/03/2012]	Religion Ornament Writing Figure Physical Anthropology?	ACE
1985.52.365	Amulet, metal reliquary pendant, containing the relics of four saints, with a loop for suspension. [RB 09/03/2012]	Religion Ornament Writing Physical Anthropology?	FACE
1985.52.366	Amulet, metal reliquary, with beads, a relic, and a Saint's name on paper, on the reverse there is a red wax seal and cotton thread. [ACA 09/03/2012]	Religion Writing Figure	FACE
1985.52.367	Amulet, metal pendant with images of religious figures on both sides, and with a loop for suspension. [RB 09/03/2012]	Religion Ornament Figure Writing	FACE
1985.52.368 .1 1985.52.368 .2 1985.52.368 .3 1985.52.368 .4 1985.52.368 .5	Amulet, a piece of boar tusk, broken into five fragments. [RB 09/03/2012]	Religion Animalia	F
1985.52.369 .1 1985.52.369 .2	Amulet, boar tusk, broken in two. When complete it would have been a perforated for suspension. [ACA 09/03/2012]	Religion Animalia	FAE
1985.52.370	Amulet, a slice of boar tusk, with notches for suspension. [ACA 09/03/2012]	Religion Animalia	FE
1985.52.371	Amulet, bronze statuette of St Anne d'Auray and the ?Virgin Mary as a child, in a green cardboard box. [RB 09/03/2012]	Religion Figure	FACE
1985.52.372	Amulet, a white metal cylindrical portable 'chapel', with a base which twists round to reveal a gold coloured metal figure of St Genevieve. [ACA 09/03/2012]	Religion Figure	ACE
1985.52.373	Amulet, a metal cylindrical shaped portable 'chapel', which rotates to reveal a metal figure of Our Lady of Pontoise [Virgin	Religion Figure	FACE

	Mary]. [RB 09/03/2012]		
1985.52.374	Amulet, a metal cylindrical shaped portable 'chapel', which rotates to reveal a metal figure that represents the Sacred Heart of Jesus. [RB 09/03/2012]	Religion Figure	FACE
1985.52.375	Amulet, a metal cylindrical portable 'chapel', with a base which twists round to reveal a silver coloured metal figure. [ACA 09/03/2012]	Religion Figure Writing	ACE
1985.52.376	Amulet, white metal cylindrical portable 'chapel', with a base which twists round to reveal a gold coloured metal figure of St Genevieve. [ACA 09/03/2012]	Religion Figure Writing	ACE
1985.52.377	Amulet, carved stone figure of Our Lady of Pontoise [Virgin Mary]. [RB 09/03/2012]	Religion Figure	ACE
1985.52.378 .1 1985.52.378 .2 1985.52.378 .3	Amulet, figure of St Joseph [.1] made of white metal, which fits inside a lead box [.2] with a lid [.3] that opens. [RB 09/03/2012]	Religion FigureBox	ACE
1985.52.379 .1 1985.52.379 .2 1985.52.379 .3	Amulet, a religious figure [.1] made of white metal, which fits inside a lead box [.2] with a detachable lid [.3]. [ACA 09/03/2012]	Religion FigureBox	ACE
1985.52.380 .1 1985.52.380 .2 1985.52.380 .3	Amulet, a figure of the Virgin Mary [.1] cast in white metal, which fits inside a white metal box [.2] with a detachable lid [.3]. [ACA 12/03/2012]	Religion FigureBox	ACE
1985.52.381 .1 1985.52.381 .2 1985.52.381 .3	Amulet, figure of The Virgin Mary [.1] made of copper metal, which fits inside a lead box [.2] with a lid [.3] that opens. [RB 09/03/2012]	Religion FigureBox	ACE
1985.52.382 .1 1985.52.382 .2 1985.52.382 .3	Amulet, a figure of the Virgin Mary [.1] cast in copper alloy metal, which fits inside a white metal box [.2] with a detachable lid [.3]. [ACA 12/03/2012]	Religion FigureBox	ACE
1985.52.383 .1 1985.52.383 .2 1985.52.383 .3	Amulet, a figure of St Anne [.1] cast in white metal, which fits inside a white metal box [.2] with a detachable lid [.3]. [ACA 12/03/2012]	Religion FigureBox	ACE
1985.52.384 .1 1985.52.384 .2 1985.52.384 .3	Amulet, a figure of the Virgin Mary [.1] cast in white metal, which fits inside a lead box [.2] with a detachable lid [.3]. [ACA 12/03/2012]	Religion FigureBox	ACE
1985.52.385 .1 1985.52.385 .2	Amulet, a figure of the Sacred Heart of Jesus [.1] cast in white metal, which fits	Religion FigureBox	FACE

1985.52.385 .3	inside a lead box [.2] with a detachable lid [.3]. [ACA 12/03/2012]		
1985.52.386 .1 1985.52.386 .2 1985.52.386 .3	Amulet, a figure of the Virgin Mary [.1] cast in white metal, which fits inside a lead box [.2] with a detachable lid [.3]. [ACA 12/03/2012]	Religion FigureBox	FACE
1985.52.387 .1 1985.52.387 .2 1985.52.387 .3	Amulet, a figure of the Virgin Mary [.1] cast in copper alloy metal, which fits inside a lead box [.2] with a detachable lid [.3]. [ACA 12/03/2012]	Religion FigureBox	FACE
1985.52.388	Amulet, a ?white metal cylindrical portable 'chapel', with a base which twists round to reveal a gold coloured metal figure of 'Our Lady of Lourdes'. [ACA 09/03/2012]	Religion Figure	FACE
1985.52.389	Amulet, ex-voto in the shape of a pair of eyes, in white metal and perforated for suspension. [ACA 12/03/2012]	Religion Figure	FACE
1985.52.390	Amulet, canine tooth of a tiger. [ACA 12/03/2012]	Religion Animalia	AC
1985.52.391	Amulet, horseshoe mascot, cast in iron. [ACA 12/03/2012]	Religion Animal Gear	AE
1985.52.392 .1 1985.52.392 .2 1985.52.392 .3	Amulet, insect larvae [.1] [.2] and a ?wooden stick or ?reed with a larva naturally adhered to it [.3], in a glass vial with a metal lid. [ACA 12/03/2012]	Religion Animalia Specimen	ACE
1985.52.393	Amulet, ex-voto in the shape of a pair of eyes, cast in white metal and perforated for suspension. [ACA 12/03/2012]	Religion Figure Ornament?	FACE
1985.52.394	Amulet, ex-voto in the shape of a pair of eyes, cast in white metal and perforated for suspension. [ACA 12/03/2012]	Religion Figure Ornament?	FACE
1985.52.395	Amulet, ex-voto in the shape of a pair of eyes, cast in metal and perforated for suspension. [ACA 12/03/2012]	Religion Figure Ornament?	FACE
1985.52.396	Amulet, ex-voto in the shape of a pair of eyes, cast in white metal and perforated for suspension. [ACA 12/03/2012]	Religion Figure Ornament?	FACE
1985.52.397	Amulet, ex-voto in the shape of an eye, carved and incised in bone, perforated twice for suspension. [ACA 12/03/2012]	Religion Figure	FACE
1985.52.398	Amulet, chain, made in metal with a cross and a loop, this is a replica of the chain St Peter was shackled with when imprisoned.	Religion Ornament Reproduction	FACE

	[ACA 12/03/2012]		
1985.52.399	Amulet, pendant in the shape of a hand, carved in red coral, with a metal mount and loop for suspension. [ACA 12/03/2012]	Religion Figure Ornament	FACE
1985.52.400	Amulet, badger hairs in silver mounting, with a loop for suspension. [RB 13/03/2012]	Religion Ornament Animalia	FAE
1985.52.401	Amulet, key, with a quatrefoil design at the top, made in white metal. [ACA 13/03/2012]	Religion Lock	FACE
1985.52.402	Amulet, silver pendant in the shape of a horned hand, perforated for suspension. [RB 13/03/2012]	Religion Ornament Figure	FACE
1985.52.403	Amulet, key, with a loop at the top, made in white metal. [ACA 13/03/2012]	Religion Lock	FACE
1985.52.404	Amulet, pendant in the shape of a human skull carved from green stone and perforated through the jaw, with a metal loop for suspension. [RB 13/03/2012]	Religion Ornament Figure	FACE
1985.52.405	Amulet, grey and white stone, perforated, mounted in silver, with a loop at either end for suspension. [ACA 13/03/2012]	Religion Ornament	FACE
1985.52.406	Amulet, pendant in the shape of a horned hand carved from tortoiseshell, perforated for suspension. [RB 13/03/2012]	Religion Ornament Figure	FACE
1985.52.407	Amulet, bronze pendant with a loop for suspension, known as a 'bulla', an amulet worn by male children in Ancient Rome. [RB 13/03/2012]	Religion Ornament	ACE
1985.52.408	Amulet, metal pendant in the shape of a crescent and the number thirteen, with a loop for suspension. [RB 13/03/2012]	Religion Ornament	ACE
1985.52.409	Amulet, reliquary pendant made of lead, containing a relic, with a loop for suspension and a red wax seal on the reverse. [RB 13/03/2012]	Religion Ornament Writing	ACE
1985.52.410	Amulet, pendant in the shape of a human skull, ?cast in metal, with a loop for suspension. [ACA 13/03/2012]	Religion Ornament Figure	CE
1985.52.411	Amulet, imitation of a canine tooth pendant, with a white metal mount, and loop for suspension. [ACA 13/03/2012]	Religion Ornament Reproduction	FACE

1985.52.412	Amulet, pendant in the shape of a horned hand, carved from bone and perforated for suspension. [RB 13/03/2012]	Religion Ornament Figure	FACE
1985.52.413	Amulet, three pendants carved from bone, all perforated for suspension and attached to a metal ring with metal loops. [RB 13/03/2012]	Religion Ornament Figure	FACE
1985.52.414	Amulet, pendant in the shape of a hand, cast in silver, with a loop for suspension. [ACA 13/03/2012]	Religion Ornament Figure	FACE
1985.52.415	Amulet, canine tooth of a bear, perforated for ?suspension. [ACA 13/03/2012]	Religion Animalia Ornament	FACE
1985.52.416	Amulet, pendant, figure of the Virgin Mary holding a adult ?Jesus across her knees, carved from bone and perforated for suspension. [RB 13/03/2012]	Religion Ornament Figure	FACE
1985.52.417	Amulet, a crab claw pendant, with a silver mount and loop for suspension. [ACA 13/03/2012]	Religion Animalia Ornament	FACE
1985.52.418	Amulet, an iris root mounted in silver, with a loop for suspension, used for teething children. [RB 13/03/2012]	Religion Ornament Plant Children	FCE
1985.52.419	Amulet, metal pendant with the Virgin Mary and Child in relief, a loop for suspension, and a glass front. There is an inscription around the figures. [RB 13/03/2012]	Religion Ornament Figure Writing	ACE
1985.52.420	Amulet, a flat key, made in silver and perforated. [ACA 13/03/2012]	Religion Lock	FCE
1985.52.421	Amulet, necklace comprised of white and blue beads strung on red silk thread, with a metal disc with religious figures in relief attached. [RB 13/03/2012]	Religion Children Ornament Figure Writing	ACE
1985.52.422	Amulet, stone statuette, carved and incised on both sides with the same figure. [ACA 13/03/2012]	Religion Figure	FACE
1985.52.423	Amulet, a crab claw in a white metal mount, with a loop for suspension. [RB 14/03/2012]	Religion Ornament Animalia	FACE
1985.52.424	Amulet, a crab claw in a copper mount, with a loop for suspension. [RB 14/03/2012]	Religion Ornament Animalia	FACE
1985.52.425	Amulet, a boar tusk in a white metal mount, with a loop for suspension. [RB	Religion Ornament Animalia	FCE

	14/03/2012]		
1985.52.426	Amulet, a crab claw in a silver mount, with a loop for suspension. [RB 14/03/2012]	Religion Ornament Animalia	FACE
1985.52.427	Amulet, a cockspur in a silver mount, with a loop for suspension. [RB 14/03/2012]	Religion Ornament Animalia	FACE
1985.52.428	Amulet, silver reliquary pendant, containing saints relics, with a red wax seal on the reverse, a glass front, and a loop for suspension. [RB 14/03/2012]	Religion Ornament Writing Physical Anthropology?	ACE
1985.52.429	Amulet, silver reliquary pendant, containing a relic, with a red wax seal on the reverse, a glass front, and a loop for suspension. [RB 14/03/2012]	Religion Ornament Writing Physical Anthropology?	ACE
1985.52.430	Amulet, pendant, a piece of ?stone in a silver mount edged with coiled metal wire, with glass on both sides and a loop for suspension. [RB 14/03/2012]	Religion Ornament	FACE
1985.52.431	Amulet, pendant, the figure of a hunchback cast in white metal, with a loop for suspension. [RB 14/03/2012]	Religion Figure Ornament	CE
1985.52.432	Amulet, pendant, a piece of quartz stone in a white metal mount, with a loop for suspension. [RB 14/03/2012]	Religion Ornament	ACE
1985.52.433	Amulet, pendant, a lead disc with inscriptions in relief on both sides, and with a perforated loop for suspension. [RB 14/03/2012]	Religion Ornament Writing	FACE
1985.52.434	Amulet, pendant, a bronze disc with inscriptions in relief on both sides, and with a perforated loop for suspension. [RB 14/03/2012]	Religion Ornament Writing	FACE
1985.52.435	Amulet, enamel pendant with a painted figure on both sides, mounted in white metal, and with a loop for suspension. [RB 14/03/2012]	Religion Ornament Figure	FACE
1985.52.436	Amulet, silver ex-voto in the shape of an arm, perforated for suspension. [RB 14/03/2012]	Religion Ornament Figure	FACE
1985.52.437	Amulet, silver ex-voto in the shape of a pair of eyes, perforated for suspension. [RB 14/03/2012]	Religion Ornament Figure	FACE
1985.52.438	Amulet, silver ex-voto in the shape of a pair of breasts, perforated for suspension.	Religion Ornament Figure	FACE

	[RB 14/03/2012]		
1985.52.439	Amulet, pendant in the shape of a fish, carved in mother of pearl, incised, and perforated, with a white metal loop for suspension. [RB 14/03/2012]	Religion Figure Ornament	FACE
1985.52.440	Amulet, pendant, a bronze figure of 'Our Lady of the Seven Dolors' [Virgin Mary], with remnants of ?gilt metal and a loop for suspension. [RB 14/03/2012]	Religion Figure Ornament	ACE
1985.52.441	Amulet, pendant in the shape of a human skull, carved from coral and perforated through the top for suspension. [RB 14/03/2012]	Religion Figure Ornament	FACE
1985.52.442	Amulet, pendant in the shape of a fish. Carved mother of pearl, incised and perforated for suspension. [ACA 15/03/2012]	Religion Figure Ornament	FACE
1985.52.443	Amulet, pendant with images of religious figures on both sides, in a silver mount with glass fronts, and with a loop for suspension. [RB 15/03/2012]	Religion Ornament Figure	FACE
1985.52.444	Amulet, boar tusk, with an incised silver mount, and a loop for suspension. [ACA 15/03/2012]	Religion Ornament Animalia	FCE
1985.52.445	Amulet, a fragment of cowrie shell mounted in silver, with a diamond shaped loop for suspension. [RB 15/03/2012]	Religion Ornament Animalia	FACE
1985.52.446	Amulet, animal canine tooth, with silver mount, and a heart shaped loop for ?suspension. [ACA 15/03/2012]	Religion Ornament? Animalia	FACE
1985.52.447	Amulet, ?reliquary, a figure of the Virgin Mary in clay, in a silver mount with incised details, and with a loop for suspension. [RB 15/03/2012]	Religion Ornament Figure	ACE
1985.52.448	Amulet, double sided pendant depicting religious figures, with silver filigree mount and a loop for suspension. [ACA 15/03/2012]	Religion Ornament Figure	FACE
1985.52.449	Amulet, a copper disc imitation of a Venetian coin attached to a red ribbon, with inscriptions and a loop for suspension. [RB 15/03/2012]	Religion Ornament Reproduction Currency Writing	CE
1985.52.450	Amulet, boar tusk, with an incised silver mount, and a loop for suspension. [ACA	Religion Animalia Ornament	FACE

	15/03/2012]		
1985.52.451	Amulet, a dog's canine tooth mounted in silver, with a perforated loop for suspension. [RB 15/03/2012]	Religion Ornament Animalia	FACE
1985.52.452	Amulet, carved figure of the Virgin Mary in wood, with a religious picture stuck on the back, attached to a metal mount, with red wax at the base. [ACA 15/03/2012]	Religion Figure	ACE
1985.52.453	Amulet, pendant in the shape of a hand with an extended index finger, carved in bone, and perforated for suspension. [RB 15/03/2012]	Religion Ornament Figure	FACE
1985.52.454	Amulet, pendant in the shape of a foot or boot, carved in bone, and perforated for suspension. [RB 15/03/2012]	Religion Ornament Figure	FACE
1985.52.455	Amulet, pendant in the shape of a hand with an extended index finger, carved in bone, and perforated for suspension. [ACA 15/03/2012]	Religion Ornament Figure	FACE
1985.52.456	Amulet, pendant in the shape of a hand with an extended index finger, carved in bone, with a green line around the top and a loop for suspension. [RB 15/03/2012]	Religion Ornament Figure	FACE
1985.52.457	Amulet, key of St Valentine, made in silver, and incised with a cross, with three loops at the top. [ACA 15/03/2012]	Religion Lock	FACE
1985.52.458	Amulet, a metal cylindrical shaped portable 'chapel', that rotates to reveal a metal figure of St Anthony behind a glass panel. [RB 15/03/2012]	Religion Figure	FACE
1985.52.459	Amulet, key of St Valentine, cast in white metal, with a cross cut out at the tip and three loops at the top. [ACA 15/03/2012]	Religion Lock	FACE
1985.52.460	Amulet, key of St Valentine, cast in white metal, with a cross cut out at the tip and three loops at the top. [ACA 15/03/2012]	Religion Lock	FACE
1985.52.461	Amulet, a key of St Valentine made of white metal. [RB 15/03/2012]	Religion Lock	ACE
1985.52.462	Amulet, a key of St Valentine made of white metal. [RB 15/03/2012]	Religion Lock	ACE
1985.52.463	Amulet, bone pendant of the figure St Anthony of Padua. Carved, incised and painted with red and blue lines, perforated	Religion Figure Ornament	FACE

	for suspension. [ACA 15/03/2012]		
1985.52.464	Amulet, bone pendant of the figure St Anthony of Padua. Carved, incised and painted with red and blue lines, perforated for suspension. [ACA 15/03/2012]	Religion Figure Ornament	FACE
1985.52.465	Amulet, bone pendant of the figure St Anthony of Padua. Carved, incised and painted with red and blue lines, perforated for suspension. [ACA 15/03/2012]	Religion Figure Ornament	FACE
1985.52.466	Amulet, bone pendant of the figure St Anthony of Padua. Carved, incised and painted with red and blue lines, perforated for suspension. [ACA 15/03/2012]	Religion Figure Ornament	FACE
1985.52.467	Amulet, bone pendant of the figure St Anthony of Padua. Carved, incised and painted with red and blue lines, perforated for suspension. [ACA 15/03/2012]	Religion Figure Ornament	FACE
1985.52.468	Amulet, bone pendant of the figure St Anthony of Padua. Carved, incised and painted with red and blue lines, perforated for suspension. [ACA 15/03/2012]	Religion Figure Ornament	FACE
1985.52.469	Amulet, bone pendant of the figure St Anthony of Padua. Carved, incised and painted with red and blue lines, perforated for suspension. [ACA 15/03/2012]	Religion Figure Ornament	FACE
1985.52.470	Amulet, a figure of St Anthony of Padua, carved in wood, and perforated for suspension. [RB 15/03/2012]	Religion Figure Ornament	FACE
1985.52.471	Amulet, a figure of St Anthony of Padua, carved in wood, and perforated for suspension. [RB 15/03/2012]	Religion Figure Ornament	FACE
1985.52.472	Amulet, a figure of St Anthony of Padua, carved in wood, and perforated for suspension. [RB 15/03/2012]	Religion Figure Ornament	FACE
1985.52.473	Amulet, a figure of St Anthony of Padua, carved in wood, and perforated for suspension. [RB 15/03/2012]	Religion Figure Ornament	FACE
1985.52.474	Amulet, pendant in the shape of a heart, carved from wood, incised with a cross on one side, and perforated for suspension. [RB 15/03/2012]	Religion Ornament	FCE
1985.52.475	Amulet, pendant in the shape of a heart, carved from wood, incised with a cross motif on both sides, and perforated for	Religion Ornament	FACE

	suspension. [RB 15/03/2012]		
1985.52.476	Amulet, pendant in the shape of a heart, carved from wood, incised with a cross on one side, and perforated for suspension. [RB 15/03/2012]	Religion Ornament	FCE
1985.52.477	Amulet, double sided pendant with religious figures painted on paper. With glass fronting and a white metal mount, perforated for suspension. [ACA 15/03/2012]	Religion Ornament Figure	FACE
1985.52.478	Amulet, double sided pendant with religious figures painted on paper. With glass fronting and a white metal mount, perforated for suspension. [ACA 15/03/2012]	Religion Ornament Figure	FACE
1985.52.479 .1 1985.85.479 .2	Amulet, a rosary with a metal disc attached [.1] and broken section which is no longer attached [.2]. [RB 15/03/2012]	Religion Ornament Figure Writing	FACE
1985.52.480	Amulet, shell, carved in the shape of a fist, with a loop and two mother of pearl pendants suspended from it, perforated for suspension. [ACA 15/03/2012]	Religion Figure Ornament	FACE
1985.52.481	Amulet, a rosary, consisting of carved and incised wood beads, joined with metal links, with a metal disc attached. [ACA 16/03/2012]	Religion Bead	FACE
1985.52.482	Amulet, pendant in the shape of a human skull, carved, perforated, and incised ?stone or ?shell, with a metal loop for suspension. [ACA 16/03/2012]	Religion Figure Ornament	FACE
1985.52.483	Amulet, pendant in the shape of a human skull carved in bone, perforated with a white metal loop for suspension. [RB 19/03/2012]	Religion Figure Ornament	FACE
1985.52.484	Amulet, carved bone figure of St Anthony of Padua, on a pink textile background, with a silver mount, glass front and a loop for suspension. [ACA 19/03/2012]	Religion Figure	FACE
1985.52.485	Amulet, a metal cylindrical portable 'chapel', with a base which twists round to reveal a cast metal figure of 'Our Lady of the Port'. [ACA 19/03/2012]	Religion Figure Writing	FACE
1985.52.486 .1 1985.52.486 .2 1985.52.486 .3	Amulet, [1.-.2] two glass reliquaries containing relics, with gold mounts and loops for suspension, in a [.3] hinged case.	Religion Ornament Writing	FACE

	[RB 19/03/2012]		
1985.52.487	Amulet, a cylindrical portable 'chapel' carved in bone, with a figure of the Virgin Mary in a painted red niche, with a cork top and a wooden base. [ACA 19/03/2012]	Religion Figure	FACE
1985.52.488	Amulet, figure of the Virgin Mary, carved and incised in bone, perforated for suspension. [ACA 19/03/2012]	Religion Figure	FACE
1985.52.489	Amulet, white metal Loreto bell with a purple ribbon tied to the perforated handle. [ACA 08/03/2012]	Religion Music	FACE
1985.52.490	Amulet, a metal Loreto bell with a perforated handle. [RB 19/03/2012]	Religion Music	F
1985.52.491	Amulet, ceramic figure of the Black Madonna of Loreto, with gilding and black paint. Encased in a cardboard container with pink stained glass. [ACA 19/03/2012]	Religion FigurePottery	FACE
1985.52.492	Amulet, ceramic figure of the Black Madonna of Loreto, with gilding and black paint. Encased in a cardboard container with glass. [ACA 19/03/2012]	Religion FigurePottery	FACE
1985.52.493	Amulet, pendant in the shape of a bear's head, cast in bronze, and perforated for suspension. [RB 19/03/2012]	Religion Figure Ornament	FCE
1985.52.494	Amulet, gilded silver filigree pendant in the shape of a heart, with two loops for suspension. [RB 19/03/2012]	Religion Ornament	CE
1985.52.495	Amulet, metal pendant with Our Lady of Loreto and a bell in relief, with a white metal loop for suspension. [RB 19/03/2012]	Religion Ornament Figure Writing	CE
1985.52.496	Amulet, a metal cylindrical shaped portable 'chapel' which rotates to reveal a metal figure of the Virgin Mary inside, with a cross at the top. [RB 19/03/2012]	Religion Figure	FACE
1985.52.497	Amulet, metal pendant with a figure of Our Lady of Loreto in relief in red foil metal, with a glass front and a perforated loop for suspension. [RB 19/03/2012]	Religion Figure Ornament Writing	FCE
1985.52.498	Tooth pendant, mounted in silver. Recorded as a fetish of a Secret Society.	Religion Animalia Ornament	FACE
1985.52.499	Amulet, an animal canine tooth, perforated for suspension. [RB 19/03/2012]	Religion Ornament Animalia	FAC

1985.52.500	Amulet, pendant of the Virgin Mary with Child, mounted in metal and red beads, with a loop for suspension. [ACA 20/03/2012]	Religion Ornament Figure	ACE
1985.52.501	Amulet, metal pendant with a figure of Our Lady of Caravaggio in relief in blue foil metal, with a perforated loop for suspension. [RB 19/03/2012]	Religion Ornament Figure	FCE
1985.52.502	Amulet, bone figure of St Anthony of Padua, carved and incised, with red and blue painted lines. Perforated for suspension, and attached to a cord. [ACA 19/03/2012]	Religion Figure Ornament	FACE
1985.52.503	Amulet, cord of St. Francis. [RB 19/03/2012]	Religion Cordage	ACE
1985.52.504	Amulet, green textile scapular, embroidered with metal thread, with a heart shape in the centre and the Virgin Mary printed on textile. [ACA 19/03/2012]	Religion Figure Ornament	ACE
1985.52.505	Amulet, a scapular. Two square embroidered textile panels attached to a ribbon. [RB 19/03/2012]	Religion Figure Ornament	FACE
1985.52.506	Amulet, pendant in the shape of a crescent moon with a face, cast in brass, with a loop for suspension for a horse ornament. [ACA 19/03/2012]	Religion Animal GearOrnament Figure	ACE
1985.52.507	Amulet, metal pendant in the shape of a crescent, with a leather strap to attach it to a horse's forehead. [RB 19/03/2012]	Religion Ornament Animal Gear	ACE
1985.52.508	Amulet, metal crescent and star pendant, cast in bronze, perforated for suspension. [ACA 19/03/2012]	Religion Ornament	FCE
1985.52.509	Amulet, a figure of a ram carved in stone. [RB 19/03/2012]	Religion Figure	N/A
1985.52.510	Amulet, figure of a ram, carved and incised in stone. [ACA 19/03/2012]	Religion Figure	A
1985.52.511	Amulet, a boar tusk mounted in bronze, with a loop for suspension. [RB 19/03/2012]	Religion Animalia Ornament	E
1985.52.512	Amulet, a scapular, with religious figures printed on linen, stitched with pink thread and brown felt backing, with a brown linen cord. [ACA 19/03/2012]	Religion Ornament Figure	FACE

1985.52.513	Amulet, a scapular. A rectangular textile panel with religious images printed in black ink onto both sides, attached to a cord for suspension. [RB 19/03/2012]	Religion Figure Ornament Writing	FACE
1985.52.514	Amulet, a scapular. A rectangular textile panel with religious images printed in black ink onto both sides, with a cord for suspension. [RB 20/03/2012]	Religion Ornament Figure	FACE
1985.52.515	Amulet, a scapular. A oval shaped textile panel with an image of the Sacred Heart and an inscription on one side, with a loop for suspension. [RB 20/03/2012]	Religion Ornament Writing	FACE
1985.52.516	Amulet, silver reliquary locket, with an oval gold metal centre which has a religious figure and inscription "DE SALES PRIEZ POUR VOUS". [ACA 20/03/2012]	Religion Ornament Figure Writing	ACE
1985.52.517	Amulet, three silver pendants in the shape of a cross, an anchor, and a heart, all are perforated and attached to a loop for suspension. [RB 20/03/2012]	Religion Ornament	FACE
1985.52.518	Amulet, an iron finger ring rosary, with ten ridges around the outside of the band, a cross at the top, and an incised inscription on one side. [RB 20/03/2012]	Religion Ornament Writing	FACE
1985.52.519	Amulet, bronze cup-shaped disc, cast and perforated for ?suspension, with a faded pattern on the inside. This was used to protect against smallpox. [ACA 20/03/2012]	Religion Ornament	FACE
1985.52.520	Amulet, silver crescent with a face, incised and perforated for suspension. On the reverse there is an incised figure said to represent St Januarius. [ACA 20/03/2012]	Religion Ornament Figure	FACE
1985.52.521	Amulet, pendant consisting of a cowrie shell in a silver mount, with a loop for suspension. [RB 20/03/2012]	Religion Ornament Animalia	FCE
1985.52.522	Amulet, cowrie shell pendant, perforated with a silver loop for suspension. [ACA 20/03/2012]	Religion Animalia Ornament	FCE
1985.52.523	Amulet, pendant consisting of a cowrie shell in a silver mount, with a loop for suspension. [RB 20/03/2012]	Religion Ornament Animalia	FCE
1985.52.524	Amulet, shark tooth pendant, mounted in silver with a loop for suspension. [ACA 20/03/2012]	Religion Animalia Ornament	FACE

1985.52.525	Amulet, pendant consisting of an animal claw in a silver mount, with a copper loop for suspension. [RB 20/03/2012]	Religion Ornament Animalia	FACE
1985.52.526	Amulet, pendant in the shape of a human skull, carved and incised in bone, perforated and with a metal loop for suspension. [ACA 20/03/2012]	Religion Figure Ornament	FCE
1985.52.527	Amulet, pendant in the shape of a horned hand ['mano cornuto'] carved from horn, in a silver mount with a loop for suspension. [RB 20/03/2012]	Religion Ornament Figure	ACE
1985.52.528	Amulet, boar tusk pendant, mounted in metal with a loop for suspension. [ACA 20/03/2012]	Religion Animalia Ornament	FACE
1985.52.529	Amulet, pendant in the shape of a fish, carved and incised mother of pearl, perforated for suspension. [ACA 20/03/2012]	Religion Figure Ornament	FACE
1985.52.530	Amulet, pendant in the shape of a horned hand ['mano cornuto'] carved from bone, with a perforated loop for suspension. [RB 20/03/2012]	Religion Ornament Figure	FACE
1985.52.531	Amulet, pendant in the shape of a horn, carved, incised, and perforated bone, with a metal loop for suspension. [ACA 20/03/2012]	Religion Ornament	FACE
1985.52.532	Amulet, pendant in the shape of a hand, with a heart shaped pendant suspended from the forefinger, carved in bone and stained red. [ACA 20/03/2012]	Religion Ornament Figure	FACE
1985.52.533	Amulet, pendant in the shape of a horned hand ['mano cornuto'] carved in bone, stained yellow, and perforated, with a metal loop for suspension. [RB 20/03/2012]	Religion Ornament Figure	FACE
1985.52.534	Amulet, pendant in the shape of a hand, carved and incised in bone, stained red, perforated and with a loop for suspension. [ACA 20/03/2012]	Religion Ornament Figure	FACE
1985.52.535	Amulet, pendant in the shape of a hand ['mano fica'] carved in bone, perforated, and with a metal loop for suspension. [RB 20/03/2012]	Religion Ornament Figure	FACE
1985.52.536	Amulet, oval reliquary ?cast in metal, containing hair and a piece of paper with "ST Luciv[illegible] V.M." inscribed in black ink.	Religion Physical Anthropology Writing	FACE

	[ACA 20/03/2012]		
1985.52.537	Amulet, metal reliquary pendant containing a relic of 'S. Stephani', with a glass front and a loop for suspension. [RB 20/03/2012]	Religion Ornament Writing Physical Anthropology?	ACE
1985.52.538	Amulet, copper disc, perforated for ?suspension. With three crosses and the inscription "SALUS * OMNIUM" and "1865" in the centre. [ACA 20/03/2012]	Religion Ornament? Writing	FCE
1985.52.539	Amulet, silver ex-voto in the shape of breasts and protruding stomach indicating pregnancy, perforated for suspension. [RB 20/03/2012]	Religion Figure Ornament	FACE
1985.52.540	Amulet, pendant in the shape of a crescent moon with a face on both sides, cast in brass, with a loop for suspension for a horse ornament. [ACA 20/03/2012]	Religion Animal GearOrnament Figure	FACE
1985.52.541	Amulet, metal pendant in the shape of a crescent with a face on both sides, with a loop for suspension, used to ornament horses. [RB 20/03/2012]	Religion Animal GearOrnament Figure	FACE
1985.52.542	Amulet, ?reliquary pendant with images of religious figures printed on paper on both sides, with glass fronts and a loop for suspension. [RB 21/03/2012]	Religion Ornament Figure	FACE
1985.52.543	Amulet, bronze figure of a man with phallus. The metal extends from the back of the head to join the body forming a loop for ?suspension. [ACA 21/03/2012]	Religion Figure Ornament?	ACE
1985.52.544	Amulet, metal reliquary containing a relic of St. Rose[?], with a red wax seal on the reverse and a pink ribbon tied to the loop for suspension. [RB 21/03/2012]	Religion Ornament Writing	ACE
1985.52.545	Amulet, double sided metal reliquary, containing fragments of ?relics and a scroll of paper inscribed with "PORFIR[?]M", with a loop for suspension. [ACA 21/03/2012]	Religion Ornament Physical Anthropology?	FACE
1985.52.546	Amulet, metal Loreto bell with a pink ribbon tied to the perforated handle, attached to which is a broken red wax seal. [ACA 21/03/2012]	Religion Music	FACE
1985.52.547	Amulet, bronze pendant with a loop for suspension, known as a 'bulla', an amulet worn by male children in Ancient Rome. [RB 21/03/2012]	Religion Ornament	ACE

1985.52.548	Amulet, three sided nut. [ACA 21/03/2012]	Religion Specimen Plant	N/A
1985.52.549	Amulet, bronze pendant in the shape of a cowrie shell, with a perforated loop for suspension. [RB 21/03/2012]	Religion Ornament	FACE
1985.52.550	Amulet, silver key used to prevent children from having convulsions. [RB 21/03/2012]	Religion Lock Ornament?Children	FACE
1985.52.551	Amulet, silver pendant in the shape of a frog, incised and perforated for suspension. [RB 21/03/2012]	Religion Figure Ornament	FACE
1985.52.552	Amulet, a flint arrow-head in a silver mount, with a loop for suspension. [RB 21/03/2012]	ReligionArchery Weapon Ornament	CE
1985.52.553	Amulet, an opal stone in a gilded silver mount, with a loop for suspension. [RB 21/03/2012]	Religion Ornament	CE
1985.52.554	Amulet, square shaped piece of cornelian, carved and polished. [ACA 21/03/2012]	Religion Geology	N/A
1985.52.555	Amulet, pendant in the shape of a cross made of metal, wood and ?bone, with a loop for suspension. [RB 21/03/2012]	Religion Ornament	ACE
1985.52.556	Amulet, red coral pendant, mounted in silver and with a loop for suspension. Worn to protect against the Evil Eye. [ACA 21/03/2012]	Religion Ornament	FACE
1985.52.557	Amulet, a plaque made of black glass with incised with ?Arabic inscriptions of both sides, perforated for suspension. [RB 21/03/2012]	Religion Ornament Writing	FACE
1985.52.558	Amulet, a plaque made of green glass, imitating jade, incised with ?Arabic inscriptions on both sides, perforated for ?suspension. [ACA 21/03/2012]	Religion Ornament Writing	FACE
1985.52.559	Amulet, a rectangular shaped ex-voto with the figure of a child in relief, made of silver and perforated for suspension. [RB 21/03/2012]	Religion Ornament Figure	FACE
1985.52.560	Amulet, rectangular shaped ex-voto, embossed in silver, with a figure of a kneeling man praying, perforated for suspension. [ACA 21/03/2012]	Religion Figure	FACE
1985.52.561	Amulet, a rectangular shaped ex-voto with a leg in relief, made of silver and perforated for suspension. [RB 21/03/2012]	Religion Ornament Figure	FACE

1985.52.562	Amulet, rectangular shaped ex-voto, embossed in silver, with the shape of an arm, perforated for suspension. [ACA 21/03/2012]	Religion Figure	FACE
1985.52.563	Amulet, a rectangular shaped ex-voto with a woman's head in relief, made of silver and perforated for suspension. [RB 21/03/2012]	Religion Ornament Figure	FACE
1985.52.564	Amulet, ex-voto, stamped in silver, in the shape of the Sacred Heart, with a figure of the Virgin Mary pinned to the front, perforated for suspension. [ACA 21/03/2012]	Religion Figure	FACE
1985.52.565	Amulet, ex-voto in the shape of a leg, made from forged iron, with a linen ribbon attached through a perforation for suspension. [RB 21/03/2012]	Religion Ornament Figure	FACE
1985.52.566	Amulet, ex-voto in the shape of a leg, made from iron, perforated for suspension. From the chapel of St Maurus. [ACA 21/03/2012]	Religion Figure	FACE
1985.52.567	Amulet, ex-voto in the shape of a leg, made of wood and perforated for suspension. [RB 21/03/2012]	Religion Figure Ornament	FACE
1985.52.568	Amulet, textile pouch, stitched closed, embroidered with a Sacred Heart on one side and plain red textile on the reverse, with a loop for suspension. [ACA 21/03/2012]	ReligionBag Ornament?	ACE
1985.52.569	Amulet, a stick of burnt wood from St John's fire, used as protection against lightning. [RB 21/03/2012]	Religion Plant	FACE
1985.52.570	Amulet, seven hands, in blue and yellow glass, perforated for suspension and strung together. [ACA 21/03/2012]	Religion Figure Ornament	FACE
1985.52.571	Obsidian pendant in the form of a hook or claw	Religion Ornament	AC
1985.52.572	Carved shell pendant in the form of a bird's head	Religion Figure Ornament	FAC
1985.52.573	Amulet, leather and red textile pouch, stitched closed, and attached to a leather bracelet. [ACA 22/03/2012]	Religion Ornament	ACE
1985.52.574	Amulet, double ear of ?wheat, in a glass vial, stoppered with cotton wool. Known as a St Giles' Ear, worn in the hat to bring	Religion Specimen Plant	FACE

	good luck to the finder. [ACA 22/03/2012]		
1985.52.575	Amulet, a pink rose made of paper. Paper roses were distributed during the 'Fete des Roses' on the first Sunday in October. [RB 22/03/2012]	Religion	FACE
1985.52.576	Amulet, a glass vial of liquid mercury. [RB 31/08/2012]	Religion	N/A
1985.52.577	Amulet, metal pendant in the shape of a horse and the head of it's rider, with a perforated loop for suspension. [RB 22/03/2012]	Religion Figure Ornament	FACE
1985.52.578	Amulet, model wheel, in glazed blue faience. Used as an ornament for people or harnesses. [ACA 22/03/2012]	Religion Ornament ModelPottery	FACE
1985.52.579	Amulet, model wheel, in glazed blue faience. Used as an ornament for people or harnesses. [ACA 22/03/2012]	Religion Ornament ModelPottery	FACE
1985.52.580	Amulet, silver ex-voto, the figure of a man, with embossed details including a cross. [RB 22/03/2012]	Religion Figure	ACE
1985.52.581	Amulet, silver ex-voto, the figure of a man, with embossed details including a cross. [RB 22/03/2012]	Religion Figure	ACE
1985.52.582	Amulet, silver ex-voto in the shape of a hand, with embossed details, and perforated for suspension. [RB 22/03/2012]	Religion Figure Ornament	FACE
1985.52.583	Amulet, silver ex-voto in the shape of an eye, with embossed details, and perforated for suspension. [RB 22/03/2012]	Religion Figure Ornament	FACE
1985.52.584	Amulet, silver ex-voto in the shape of an ear, with embossed details, and perforated for suspension. [RB 22/03/2012]	Religion Figure Ornament	FACE
1985.52.585	Amulet, a piece of flint, knapped to a point, with a natural perforation. [ACA 22/03/2012]	ReligionTool?	FACE
1985.52.586	Amulet, an iron thatcher's nail in a glass vial stoppered with cotton wool. [RB 22/03/2012]	ReligionTool	E
1985.52.587	Amulet, double sided reliquary in white metal, containing a stone from Saint Anne's chamber and a inscription, with a loop for suspension. [ACA 22/03/2012]	Religion Ornament Writing Figure	FACE

1985.52.588	Amulet, neck ornament in the shape of a bag, covered in blue beads, which was worn by women. [RB 22/03/2012]	Religion Ornament	ACE
1985.52.589	Amulet, perforated shell, with a metal rod with a loop at each end for ?suspension. [ACA 22/03/2012]	Religion Ornament	FCE
1985.52.590 .1 1985.52.590 .2	Amulet, cylindrical portable 'chapel' [.1] carved in bone, with a twistable base which reveals a niche which contains a figure of the Virgin Mary [.2]. [ACA 22/03/2012]	Religion Figure	FACE
1985.52.591	Amulet, iron ex-voto in the shape of a leg, which is tubular and hollow, and has a perforation for suspension. [RB 22/03/2012]	Religion Figure Ornament	FACE
1985.52.592	Amulet, two ex-voto pendants in the shape of an arm and leg, in iron. Perforated and suspended together on brown cotton cord. [ACA 22/03/2012]	Religion Ornament Figure	FACE
1985.52.593	Amulet, metal pendant in the shape of a bugle horn, with a figure of St. Hubert and a stag in the centre, with a loop for suspension. [ACA 23/03/2012]	Religion Ornament Figure	ACE
1985.52.594	Amulet, metal pendant in the shape of a bugle horn, with a figure of St. Hubert and a stag in the centre, and a loop for suspension. [RB 22/03/2012]	Religion Ornament Figure	ACE
1985.52.595	Amulet, metal pendant in the shape of a bugle horn, with a figure of St. Hubert, a stag, and a horse in the centre, and a loop for suspension. [RB 22/03/2012]	Religion Ornament Figure	ACE
1985.52.596	Amulet, metal pendant in the shape of a bugle horn, with a figure of St. Hubert, a stag and a horse in the centre, with a loop for suspension. [ACA 23/03/2012]	Religion Ornament Figure	ACE
1985.52.597	Amulet, metal pendant in the shape of a bugle horn, with a figure of St. Hubert, a stag, a horse and a dog in the centre, with a loop for suspension. [ACA 23/03/2012]	Religion Ornament Figure	ACE
1985.52.598	Amulet, metal pendant in the shape of a bugle horn, with a figure of St. Hubert and a stag in the centre, and a loop for suspension. [RB 23/03/2012]	Religion Ornament Figure	ACE
1985.52.599	Amulet, metal pendant in the shape of a bugle horn, with figures on one side, a key and an inscription on the other, with a loop	Religion Ornament Figure Writing	FACE

	for suspension. [ACA 23/03/2012]		
1985.52.600	Amulet, metal pendant in the shape of a bugle horn, with a figure of a stag in the centre, and a loop for suspension. A hunting horn of St. Hubert. [RB 23/03/2012]	Religion Ornament Figure	ACE
1985.52.601	Amulet, metal pendant in the shape of a bugle horn, with a figure of St. Hubert, a stag, and an angel in relief, and a loop for suspension. [RB 23/03/2012]	Religion Ornament Figure Writing	ACE
1985.52.602	Amulet, metal pendant in the shape of a bugle horn, with figures on one side, a key and an inscription on the other, with a loop for suspension. [ACA 23/03/2012]	Religion Ornament Figure Writing	FACE
1985.52.603	Amulet, metal pendant in the shape of a bugle horn, with a figure of St. Hubert and a stag in relief, and a loop for suspension. [RB 23/03/2012]	Religion Ornament Figure Writing	ACE
1985.52.604	Amulet, metal pendant in the shape of a bugle horn, with a figure of a stag in the centre, and a loop for suspension. [ACA 23/03/2012]	Religion Ornament Figure	CE
1985.52.605	Amulet, metal pendant in the shape of a bugle horn, with a figure of a stag in the centre, and a loop for suspension. A hunting horn of St. Hubert. [RB 23/03/2012]	Religion Ornament Figure	ACE
1985.52.606	Amulet, metal pendant in the shape of a bugle horn, with a figure of a stag with a cross between it's antlers, and a loop for suspension. [RB 23/03/2012]	Religion Ornament Figure	CE
1985.52.607	Amulet, metal pendant in the shape of a bugle horn, with figures on one side, a key and an inscription on the other, with a loop for suspension. [ACA 23/03/2012]	Religion Ornament Figure Writing	FACE
1985.52.608	Amulet, metal pendant in the shape of a bugle horn, with figures on one side, a key and an inscription on the other, with a loop for suspension. [ACA 23/03/2012]	Religion Ornament Figure Writing	FACE
1985.52.609	Amulet, metal pendant in the shape of a bugle horn, with figures on one side, a key and an inscription on the other, and a loop for suspension. [RB 23/03/2012]	Religion Ornament Figure Writing	FACE
1985.52.610	Amulet, linen satchel containing a metal medal, stitched closed, with a brown cotton cord which originally would have formed a	ReligionBag Insignia	CE

	loop for suspension. [ACA 23/03/2012]		
1985.52.611 .1 1985.52.611 .2 1985.52.611 .3	Amulet, figure of St Hubert [.1] made of white metal, which fits inside a lead box [.2] with a detachable lid [.3]. [ACA 23/03/2012]	Religion FigureBox	ACE
1985.52.612	Amulet, a metal cylindrical shaped portable 'chapel', that rotates to reveal a metal figure of St. Hubert, and is inscribed. [RB 23/03/2012]	Religion Figure Writing	FACE
1985.52.613	Amulet, silver pendant in the shape of a key, with a loop for suspension, known as a St. Hubert's Key. [RB 26/03/2012]	Religion Ornament Lock	FACE
1985.52.614	Amulet, key cast in brass, known as St Hubert's Key, with a loop for suspension. [ACA 26/03/2012]	Religion Lock	FACE
1985.52.615	Amulet, brass key, known as a St. Hubert's Key. [RB 26/03/2012]	Religion Lock Ornament?	FACE
1985.52.616	Amulet, four metal keys attacheD to a metal ring. [RB 26/03/2012]	Religion Lock Ornament?	FA
1985.52.617	Amulet, model Eiffel Tower, with loop at the top for suspension, cast in white metal. [ACA 26/03/2012]	ReligionModelOrnament	E
1985.52.618	Amulet, metal pendant, with a figure of St. Hubert, a stag, a horse and a dog, with a loop for suspension. The pendant has a ?cardboard backing. [ACA 26/03/2012]	Religion Ornament Figure	ACE
1985.52.619	Amulet, double sided pendant with religious figures on both sides, in a gold mount, with a loop for suspension. [RB 26/03/2012]	Religion Ornament Figure Writing	FACE
1985.52.620	Amulet, double sided pendant with religious figures on both sides, in a gold mount, with a loop for suspension. [ACA 26/03/2012]	Religion Ornament Figure Writing	FACE
1985.52.621	Amulet, double sided metal pendant, with Saint Hubert and a stag on one side and a dove with two Sacred Hearts on the other. [ACA 26/03/2012]	Religion Ornament Figure Writing	FACE
1985.52.622	Amulet, metal pendant with a figure of St. Hubert and a stag on one side, and Sacred Hearts and a dove on the other, with a loop for suspension. [RB 26/03/2012]	Religion Ornament Figure	FACE
1985.52.623	Amulet, stone figure of an ox, carved and	Religion Figure	A

	incised. [ACA 26/03/2012]		
1985.52.624	Amulet, stone figure of a ram, carved and incised. [ACA 26/03/2012]	Religion Figure	A
1985.52.625	Amulet, stone figure of a lama, carved and incised with details to depict the face. [RB 26/03/2012]	Religion Figure	A
1985.52.626	Amulet, square piece of stone, carved and incised with circles and rectangles, said to represent a fully laid table. [ACA 26/03/2012]	Religion	A
1985.52.627	Amulet, square piece of stone, carved and incised with circles and lines, said to represent a fully laid table. [ACA 26/03/2012]	Religion	FE
1985.52.628	Amulet, metal pendant in the shape the a boy urinating, also known as a 'Manneken Pis', with a loop or suspension. [RB 26/03/2012]	Religion Figure Ornament	FACE
1985.52.629	Amulet, circular reliquary pendant, with a hinge on either side, and a loop at the top for suspension, cast in bronze. [ACA 26/03/2012]	Religion Ornament	AE
1985.52.630	Amulet, metal finger ring depicting a figure of St. Hubert kneeling before a stag, with an inscription that reads: 'SOUVENIR DE ST HUBERT'. [RB 26/03/2012]	Religion Ornament Figure Writing	ACE
1985.52.631	Amulet, metal finger ring depicting a figure of St. Hubert kneeling before a stag, with an inscription that reads: 'S. HUBERT P.P.N'. [ACA 26/03/2012]	Religion Ornament Figure Writing	ACE
1985.52.632	Amulet, metal finger ring depicting a figure of St. Hubert kneeling before a stag, with an inscription that reads: 'SOUVENIR DE ST HUBERT'. [ACA 26/03/2012]	Religion Ornament Figure Writing	ACE
1985.52.633	Amulet, metal finger ring depicting a figure of St. Hubert kneeling before a stag, with an inscription that reads: 'SOUVENIR DE S HUBERT'. [RB 26/03/2012]	Religion Ornament Figure Writing	ACE
1985.52.634	Amulet, metal finger ring with an inscription on the outside of the band that reads: 'SOUVENIR DE ST HUBERT'. [RB 26/03/2012]	Religion Ornament Writing	ACE
1985.52.635	Amulet, metal finger ring, with the letters 'PT' which is possibly a hallmark. [ACA	Religion Ornament	CE

	26/03/2012]		
1985.52.636 .1 1985.52.636 .2 1985.52.636 .3 1985.52.636 .4 1985.52.636 .5 1985.52.636 .6 1985.52.636 .7 1985.52.636 .8 1985.52.636 .9 1985.52.636 .10 1985.52.636 .11 1985.52.636 .12	Amulet, [.1] metal spherical box that opens and is fastened by a [.2] screw, containing [.3-.12] ten metal coins, with a loop for suspension. [RB 26/03/2012]	Religion Ornament Currency	ACE
1985.52.637	Amulet, a pendant with a figure of St. Hubert kneeling before a stag, a horse, and the initials 'S ?T H' cast in metal, with a loop for suspension. [ACA 26/03/2012]	Religion Ornament Figure	ACE
1985.52.638	Amulet, pendant in the shape of a human skull, carved from ivory, and perforated for suspension. [RB 26/03/2012]	Religion Figure Ornament	FCE
1985.52.639 .1 1985.52.639 .2 1985.52.639 .3 1985.52.639 .4	Amulet, painted bone egg with initials 'I H S' on the base [.3- .4] containing rosary beads [.1] and a conical piece of painted bone [.2]. [ACA 27/03/2012]	Religion FigureBead	FACE
1985.52.640	Amulet, a human tooth mounted in silver, with a loop for suspension. [RB 26/03/2012]	ReligionP hysical Anthropology Ornament	FACE
1985.52.641	Amulet, a metal cylindrical shaped portable 'chapel', which rotates to reveal a metal figure of a 'Our Lady of Fourvi\@re'. [RB 26/03/2012]	Religion Figure	FACE
1985.52.642	Amulet, a ?fossilised tooth, perforated, and with a white metal loop for suspension. [RB 26/03/2012]	Religion Ornament Animalia?	FACE
1985.52.643	Amulet, serpentine pendant, mounted in silver with a scalloped edge, with a loop for suspension. [ACA 26/03/2012]	Religion Ornament	CE
1985.52.644	Amulet, oval shaped pendant made of iron ore, stamped with a hallmark, with a white metal loop for suspension. [RB 27/03/2012]	Religion Ornament Metallurgy	CE
1985.52.645	Amulet, bronze hinged triptych pendant, with religious figures in relief and inscriptions on the interior panels, with a	Religion Ornament Figure Writing	CE

	loop for suspension. [RB 27/03/2012]		
1985.52.646	Amulet, an iron nail. A reproduction of a 'Nail of the Passion' with a paper stamp of authenticity attached by a red ribbon through a perforation. [RB 27/03/2012]	Religion Tool Reproduction	CE
1985.52.647	Amulet, double sided fish otolith pendant, mounted in silver with serrated edging, with a loop for suspension. [ACA 27/03/2012]	Religion Ornament Animalia	FACE
1985.52.648	Amulet, mole paw, with a silver mount, which is incised with triangles and crosshatching, with a loop for suspension. [ACA 27/03/2012]	Religion Ornament Animalia	FCE
1985.52.649	Amulet, pendant in the shape of a hand ['mano fica'] made of wood, mounted in silver, with a loop for suspension. [RB 27/03/2012]	Religion Ornament Figure	FCE
1985.52.650	Amulet, metal pendant in the shape of a heart, with inscriptions on both sides, and a perforation for suspension. [RB 27/03/2012]	Religion Ornament Writing	FACE
1985.52.651	Amulet, a rosary, carved and polished bloodstone beads, strung on brown cotton cord. [ACA 27/03/2012]	Religion Bead	FACE
1985.52.652	Amulet, reliquary containing saints' relic's, made out of a plant seed and fronted with glass, with a ribbon for suspension. [RB 27/03/2012]	Religion Ornament Figure Writing	FACE
1985.52.653 .1 1985.52.653 .2	Amulet, cylindrical wooden relic box [.1] and lid [.2] containing wood of St Radegonda's laurel. [RB 27/03/2012]	Religion Box Writing	FACE
1985.52.654 .1 1985.52.654 .2	Amulet, cylindrical wooden relic box [.1] and lid [.2] containing wood of St Radegonda's laurel. [ACA 27/03/2012]	Religion Box Writing	FACE
1985.52.655	Amulet, a child's necklace, with blue beads and a metal pendant in the shape of a cross, strung on a linen cord. [ACA 27/03/2012]	Religion Ornament ChildrenBead	ACE
1985.52.656	Amulet, a cylindrical shaped portable 'chapel', with a religious figure in a painted red niche, carved in bone. [ACA 27/03/2012]	Religion Figure	FACE
1985.52.657	Amulet, a cylindrical shaped portable 'chapel' made from bone, that rotates to reveal a figure of the Virgin Mary in a niche	Religion Figure	FACE

	which is painted red. [RB 27/03/2012]		
1985.52.658	Amulet, pendant in the shape of a heart, carved in stone, possibly ?yellow jasper, and perforated for suspension. [ACA 27/03/2012]	Religion Ornament	FCE
1985.52.659	Amulet, a rosary bracelet of white beads on a metal chain, with a metal medallion depicting the Virgin Mary attached to it by a perforated loop. [RB 27/03/2012]	Religion Ornament Writing	FACE
1985.52.660	Amulet, linen pouch with the Sacred Heart printed in red, contains a prayer on folded paper and stitched closed, with a loop for suspension. [ACA 27/03/2012]	ReligionBag	FACE
1985.52.661	Amulet, the operculum of a shell, mounted in gold, with a loop for suspension. [RB 27/03/2012]	Religion Animalia Ornament	FCE
1985.52.662	Amulet, textile pouch, embroidered with metal thread, a sequin and a bead, with coiled metal wire around the edge, attached to a ribbon. [ACA 27/03/2012]	ReligionBag	FACE
1985.52.663	Amulet, a piece of St. William's 'Blessed Bread' in a glass vial with a cork stopper. [RB 27/03/2012]	ReligionFood	ACE
1985.52.664	Amulet, amber pendant, perforated and suspended from a red cotton cord. [ACA 27/03/2012]	Religion Ornament	FACE
1985.52.665	Amulet, metal pendant with images of religious figures on paper on both sides, framed behind glass panels, with a loop for suspension. [RB 27/03/2012]	Religion Ornament Figure	FACE
1985.52.666	Amulet, metal pendant with a Star of David and inscriptions on one side and two hands and inscriptions on the other, perforated for suspension. [ACA 27/03/2012]	Religion Ornament Writing	FACE
1985.52.667	Amulet, copper hinged locket pendant, containing an image of St. Fulcran printed on paper and framed behind glass, with a loop for suspension. [RB 27/03/2012]	Religion Figure Ornament Writing	FACE
1985.52.668	Amulet, a pendant with two faces, one side depicting Christ, the other Death, carved in bone and perforated for suspension. [ACA 27/03/2012]	Religion Figure Ornament	FACE
1985.52.669	Amulet, wooden pendant with two faces, Christ on one side and 'Death' on the	Religion Figure Ornament	FACE

	other, perforated through the top of the head for suspension. [RB 27/03/2012]		
1985.52.670	Amulet, carved stone figure of the Virgin Mary. [RB 27/03/2012]	Religion Figure	ACE
1985.52.671	Amulet, statuette of the Virgin Mary and Child, cast in plaster. [ACA 28/03/2012]	Religion Figure	ACE
1985.52.672	Amulet, figure of the Virgin Mary holding the Sacred Heart of Jesus, cast in plaster. [RB 28/03/2012]	Religion Figure	ACE
1985.52.673	Amulet, metal double sided pendant, with a figure of the Virgin Mary on one side and an image of a church on the other, with a loop for suspension. [ACA 28/03/2012]	Religion Figure Ornament Writing	FACE
1985.52.674	Amulet, metal finger ring rosary, with ten ridges around the outside of the band, and a cross at the top. [RB 28/03/2012]	Religion Ornament	FACE
1985.52.675 .1 1985.52.675 .2 1985.52.675 .3	Amulet, metal figure of Jesus holding the Sacred Heart [.1], which fits inside a lead box [.2] with a detachable lid [.3]. [RB 28/03/2012]	Religion FigureBox	FACE
1985.52.676 .1 1985.52.676 .2 1985.52.676 .3	Amulet, a religious figure [.1] made of copper alloy, which fits inside a lead box [.2] with a detachable lid [.3]. [ACA 28/03/2012]	Religion FigureBox	FACE
1985.52.677 .1 1985.52.677 .2 1985.52.677 .3	Amulet, metal figure of Our Lady of Lourdes [.1], which fits inside a lead box [.2] with a detachable lid [.3]. [RB 28/03/2012]	Religion FigureBox	FACE
1985.52.678 .1 1985.52.678 .2 1985.52.678 .3	Amulet, a religious figure [.1] made of copper alloy, which fits inside a lead box [.2] with a detachable lid [.3]. [ACA 28/03/2012]	Religion FigureBox	FACE
1985.52.679	Amulet, figure of the Virgin Mary and Child, cast in a gold coloured metal. [RB 28/03/2012]	Religion Figure	CE
1985.52.680	Amulet, three white glass pendants in the shape of a cross, an anchor, and a heart, all are perforated and attached to a loop for suspension. [ACA 28/03/2012]	Religion Ornament	FACE
1985.52.681 .1 1985.52.681 .2 1985.52.681 .3	Amulet, metal figure of Our Lady of Orcival [.1] with a Latin inscription, which fits inside a lead box [.2] with a detachable lid [.3]. [RB 28/03/2012]	Religion FigureBox Writing	FACE

1985.52.682	Amulet, gold pendant with a figure of St Joseph, cast in copper alloy, with an inscription on the other side, with a loop for suspension. [ACA 28/03/2012]	Religion Figure Ornament Writing	FACE
1985.52.683	Amulet, circular metal pendant, with St. Joseph and Child mounted on mother of pearl and an inscription on the back, with a loop for suspension. [RB 28/03/2012]	Religion Children Ornament Figure Writing	ACE
1985.52.684	Amulet, pendant of the Virgin Mary, cast in metal, with a loop for suspension. [ACA 28/03/2012]	Religion Figure Ornament	ACE
1985.52.685	Amulet, metal finger ring rosary, with ten ridges around the outside of the band, and a cross at the top. [ACA 28/03/2012]	Religion Ornament	FACE
1985.52.686	Amulet, heart shaped metal pendant with inlaid green glass beads, with a perforation for suspension. [RB 28/03/2012]	Religion Ornament	FCE
1985.52.687	Amulet, silver pendant with the Virgin Mary on one side and an image of the crypt of Notre-Dame du Port on the other, suspended on black cord. [ACA 28/03/2012]	Religion Ornament Writing Figure	FACE
1985.52.688	Amulet, metal cylindrical shaped portable 'chapel', which rotates to reveal a gold coloured metal figure of Our Lady of the Port. [RB 28/03/2012]	Religion Figure Writing	FACE
1985.52.689	Amulet, metal cylindrical shaped portable 'chapel', which rotates to reveal a metal figure of Our Lady of Orcival, and incised with a Marian cross. [RB 28/03/2012]	Religion Figure	FACE
1985.52.690	Amulet, silver finger ring, with a stone mounted in silver. [ACA 28/03/2012]	Religion Ornament	CE
1985.52.691	Amulet, silver finger ring, with one stone mounted in silver. [RB 28/03/2012]	Religion Ornament	CE
1985.52.692	Amulet, silver finger ring, with a stone mounted in silver. [ACA 28/03/2012]	Religion Ornament	CE
1985.52.693	Amulet, silver finger ring, with one stone mounted in silver. [RB 28/03/2012]	Religion Ornament	CE
1985.52.694	Amulet, pendant, figure of the Virgin Mary cast in lead, with a perforated loop for suspension. [RB 28/03/2012]	Religion Figure Ornament	FACE
1985.52.695	Amulet, rectangular leather box, with two leather loops for suspension, with pyroengraved designs and a conical	Religion Box	FACE

	shaped aperture. [ACA 28/03/2012]		
1985.52.696	Amulet, metal finger ring rosary, with ten ridges on the outside of the band and a cross at the top. [RB 28/03/2012]	Religion Ornament	FACE
1985.52.697	Amulet, metal finger ring rosary, with ten ridges on the outside of the band and a cross at the top. [ACA 28/03/2012]	Religion Ornament	FACE
1985.52.698	Amulet, metal finger ring rosary, with ten ridges on the outside of the band and a cross at the top. [RB 28/03/2012]	Religion Ornament	FACE
1985.52.699	Amulet, metal reliquary pendant containing saints' relics and names on paper, fronted with glass, with a metal loop and ribbon for suspension. [RB 28/03/2012]	Religion Ornament Writing Physical Anthropology?	FACE
1985.52.700 .1 1985.52.700 .2 1985.52.700 .3 1985.52.700 .4 1985.52.700 .5 1985.52.700 .6 1985.52.700 .7	Amulet, seven fragments of star-shaped fossilised Pentacrinite stems, in a glass vial, stoppered with cotton wool. [ACA 29/03/2012]	Religion Ornament Geology	FA
1985.52.701 .1 1985.52.701 .2 1985.52.701 .3 1985.52.701 .4 1985.52.701 .5 1985.52.701 .6 1985.52.701 .7 1985.52.701 .8 1985.52.701 .9 1985.52.701 .10 1985.52.701 .11 1985.52.701 .12 1985.52.701 .13 1985.52.701 .14 1985.52.701 .15 1985.52.701 .16 1985.52.701 .17 1985.52.701 .18 1985.52.701 .19 1985.52.701	Amulet, twenty-one fragments of star-shaped fossilised Pentacrinite stems, in a glass vial, stoppered with cotton wool. [ACA 29/03/2012]	Religion Ornament Geology	FA

.20 1985.52.701 .21			
1985.52.702	Amulet, a piece of black stone, in the shape of a hexagonal prism with rounded ends, that each have an hole incised into the surface. [RB 29/03/2012]	Religion	FE
1985.52.703	Amulet, girdle of St. Cornelius worn by horned animals, made of plant fibre. [RB 29/03/2012]	Religion Cordage Animal Gear	FACE
1985.52.704	Amulet, figure of an angel, carved in bone, with incised details, and perforated twice for ?suspension. The figure appears to be missing an arm. [RB 29/03/2012]	Religion Figure Ornament?	FCE
1985.52.705	Amulet, a variolite pebble, green with a pockmarked appearance. [RB 29/03/2012]	Religion	N/A
1985.52.706	Amulet, a variolite pebble, green with a pockmarked appearance, known as a 'thunderstone'. [ACA 29/03/2012]	Religion	N/A
1985.52.707	Amulet, oval shaped stone pendant with incised metal mounts at both ends, suspended from a striped multicoloured cord by a metal loop. [RB 29/03/2012]	Religion Ornament	ACE
1985.52.708	Amulet, oval insect shell pendant, mounted in silver with a serrated edge, five chains suspended from the bottom, and with loops for suspension. [ACA 29/03/2012]	Religion Ornament Animalia	FACE
1985.52.709	Amulet, teardrop shaped stone pendant, mounted in silver, with five suspended filigree discs with red beads, perforated for suspension. [ACA 29/03/2012]	Religion Ornament	FAE
1985.52.710	Amulet, silver pendant in the shape of a spider, with a coin, other oval pendants, and red beads attached, with a metal loop for suspension. [RB 29/03/2012]	Religion Currency Ornament Figure	AE
1985.52.711	Amulet, silver pendant with four ?turquoise stones, a crab claw and other pendants suspended below, and with metal loops for suspension. [ACA 29/03/2012]	Religion Ornament Animalia	FACE
1985.52.712	Amulet, perforated plant seed ?pod containing a ?seed which is lose inside and rattles when moved, with a loop of string for suspension. [RB 29/03/2012]	Religion Ornament Plant	FE
1985.52.713	Amulet, amber pendant, possibly in the shape of an ?animal figure, with two	Religion Ornament Figure?	FACE

	perforations on the underside and another one for suspension. [RB 25/07/2012]		
1985.52.714	Amulet, unpolished amber pendant, rectangular in shape and perforated for suspension. [RB 29/03/2012]	Religion Ornament	FE
1985.52.715	Amulet, unpolished amber pendant, perforated for suspension. [ACA 29/03/2012]	Religion Ornament	FE
1985.52.716	Amulet, unpolished amber pendant, rectangular in shape and with multiple perforations for suspension. [RB 29/03/2012]	Religion Ornament	FE
1985.52.717	Amulet, unpolished amber pendant, perforations for suspension. [ACA 29/03/2012]	Religion Ornament	FE
1985.52.718	Amulet, unpolished amber pendant, rectangular in shape and perforated for suspension. [RB 29/03/2012]	Religion Ornament	FE
1985.52.719	Amulet, unpolished amber pendant, perforated for suspension. [ACA 29/03/2012]	Religion Ornament	FE
1985.52.720	Amulet, unpolished amber pendant, oval in shape, and perforated for suspension. [RB 29/03/2012]	Religion Ornament	FE
1985.52.721	Amulet, unpolished oval shaped amber pendant, perforated for suspension. [ACA 29/03/2012]	Religion Ornament	FE
1985.52.722 .1 1985.52.722 .2	Amulet, unpolished amber pendant, broken into two fragments, and perforated for suspension. [RB 29/03/2012]	Religion Ornament	FE
1985.52.723	Amulet, unpolished rectangular shaped amber pendant, perforated for suspension. [ACA 29/03/2012]	Religion Ornament	FE
1985.52.724 .1 1985.52.724 .2 1985.52.724 .3	Amulet, unpolished amber pendant, broken into three fragments. It was perforated for suspension, but this is the broken part of the pendant. [RB 29/03/2012]	Religion Ornament	FE
1985.52.725 .1 1985.52.725 .2 1985.52.725 .3	Amulet, red linen heart shaped satchel [.1], embroidered, with a blue cotton backing, with a pink linen loop for suspension, with fragments [.2- .3]. [ACA 29/03/2012]	ReligionBag	FAE
1985.52.726	Amulet, enamel pendant with a painting of St John on one side and a ?Cyrillic inscription on the other, in a metal mount,	Religion Ornament Writing Figure	FACE

	with a loop for suspension. [RB 29/03/2012]		
1985.52.727	Amulet, bronze pendant in the shape of a pig, with a loop for suspension. [RB 29/03/2012]	Religion Figure Ornament	ACE
1985.52.728	Amulet, side profile figure of a horse, with only the front legs, carved in bone, incised with circles and perforated for suspension. [ACA 29/03/2012]	Religion Figure Ornament	FACE
1985.52.729	Amulet, gilded figure of a saint, carved in wood with a loop on the back for suspension. [ACA 30/03/2012]	Religion Figure Ornament	ACE
1985.52.730	Amulet, a necklace consisting of circular shell beads, perforated and strung together, with a horn shaped ivory pendant and eight bone pendants. [ACA 30/03/2012]	Religion Ornament Animalia	FACE
1985.52.731	Amulet, heads of Christ and 'Death' carved in bone, with perforations through the temple and the top of the skull, and hollow in the centre. [RB 30/03/2012]	Religion Figure Ornament	FACE
1985.52.732	Amulet, pendant in the shape of a human skull, carved and incised in stone, perforated for suspension. [ACA 30/03/2012]	Religion Figure Ornament	FACE
1985.52.733	Amulet, metal reliquary pendant containing the relics of twelve saints, with a glass front, and a loop for suspension. [RB 30/03/2012]	Religion Ornament Writing Physical Anthropology?	FACE
1985.52.734	Amulet, red coral pendant in the shape of a ?horn or a ?branch, with a silver mount and a loop for suspension. [ACA 30/03/2012]	Religion Ornament	FACE
1985.52.735	Amulet, silver reliquary pendant containing relics, with an image and inscription in relief of St Vincent on the reverse, with a loop for suspension. [ACA 30/03/2012]	Religion Ornament Figure Writing	FACE
1985.52.736	Amulet, silver reliquary pendant containing relics of St. Chantal and St. J.M. Viannay, with a glass front, and a loop for suspension. [RB 30/03/2012]	Religion Ornament Writing	FACE
1985.52.737	Amulet, silver reliquary pendant containing a relic of St. Joseph, with a glass front, and a loop for suspension. [RB 30/03/2012]	Religion Ornament Writing Physical Anthropology?	FACE

1985.52.738	Amulet, double sided glass and textile reliquary, containing saints' relics, 'Agnus Dei', and a plaque in the centre, with a textile loop for suspension. [RB 02/04/2012]	Religion Ornament Writing Figure	FACE
1985.52.739	Amulet, a teardrop shaped piece of mirror mounted in coiled metal wire frame decorated with blue cotton yarn and a piece of blue cotton textile. [RB 02/04/2012]	Religion Toilet ? Ornament ?	ACE
1985.52.740	Amulet, a teardrop shaped piece of mirror mounted in coiled metal wire frame decorated with green and brown cotton yarn. [RB 02/04/2012]	Religion Toilet ? Ornament ?	ACE
1985.52.741	Amulet, a teardrop shaped piece of mirror mounted in coiled metal wire frame decorated with dyed cotton yarn and a piece of green cotton textile. [RB 02/04/2012]	Religion Toilet ? Ornament ?	ACE
1985.52.742	Amulet, a piece of mirror mounted in coiled metal wire frame decorated with orange and red yarn, and a piece of red cotton textile. [RB 02/04/2012]	Religion Toilet ? Ornament ?	AC
1985.52.743	Amulet, a polished green Jadeite stone axe head, perforated for suspension. [RB 02/04/2012]	Religion Tool Weapon Ornament	F
1985.52.78	Amulet, a fish otolith bone in a silver mount, with a loop for suspension. [RB 02/04/2012]	Religion Ornament Animalia	FAC
1985.52.79	Amulet, metal pendant in the shape of a hand, perforated for suspension. [RB 03/04/2012]	Religion Ornament Figure	FCE
1985.52.744	Amulet, pendant in the shape of an elephant carved from ivory. The eyes are depicted by two black dots, and there is a metal loop for suspension. [RB 03/04/2012]	Religion Figure Ornament	ACE
1985.52.745	Amulet, a metal pendant in the shape of a banner depicting a figure of Our Lady of Folgo ^v t, suspended from a pin with a cross shape on it. [RB 03/04/2012]	Religion Figure Ornament Writing	FCE
1985.52.746	Amulet, pendant in the shape of a human skull, carved from bone and incised with zigzag lines, perforated through the skull for suspension. [RB 03/04/2012]	Religion Figure Ornament	FCE

1985.52.747	Amulet, ?silver finger ring with two white metal balls attached by a loop. Inscribed with 'SOUVENIR DES STES MARIE'. [RB 03/04/2012]	Religion Ornament Writing	ACE
1985.52.748	Amulet, metal pendant in the shape of a fish, with a 'Stanhope Peep' lens where the eyes are, an articulated tail, and a loop for suspension. [RB 03/04/2012]	Religion Figure Ornament	FACE
1985.52.749	Amulet, metal pendant in the shape of a fish, with a 'Stanhope Peep' lens through the eyes, and a loop for suspension. [RB 03/04/2012]	Religion Figure Ornament	FACE
1985.52.750	Amulet, pendant in the shape of a heart, carved from colourless quartz and incised with diagonal lines on one side, perforated for suspension. [RB 03/04/2012]	Religion Ornament	FCE
1985.52.751	Amulet, teardrop shaped pendant, carved from a piece of translucent quartz with yellow coloured veins, perforated for suspension. [RB 03/04/2012]	Religion Ornament	FCE
1985.52.752	Amulet, rectangular shaped silver ex-voto with a leg in relief, perforated for suspension. [RB 03/04/2012]	Religion Figure Ornament	FACE
1985.52.753	Amulet, rectangular shaped silver ex-voto with an ear in relief, perforated for suspension. [RB 03/04/2012]	Religion Figure Ornament	FACE
1985.52.754	Amulet, silver ex-voto in the shape of a pair of eyes, perforated for suspension. [RB 03/04/2012]	Religion Figure Ornament	FACE
1985.52.755	Amulet, an ivory rectangular box, which is said to contain a figure of the Virgin Mary, however the box does not open. [RB 03/04/2012]	Religion Box Ornament?Figure?	FACE
1985.52.756	Amulet, silver pendant in the shape of a pipe with a 'Stanhope Peep' lens in the pipe bowl, with a loop for suspension. [RB 03/04/2012]	Religion Ornament	FACE
1985.52.757	Amulet, bronze pendant in the shape of an acorn, with a loop for suspension. [RB 04/04/2012]	Religion Ornament	E
1985.52.758	Bronze pendant in the form of a human figure	Religion Figure Ornament	N/A
1985.52.759	Bronze pendant in the form of 2 birds' heads	Religion Figure Ornament	ACE

1985.52.760	Bronze pendant in the form of 2 birds	Religion Figure Ornament	ACE
1985.52.761	Bronze pendant in the form of a horse	Religion Figure Ornament	AC
1985.52.762	Amulet, enamel pendant with a painted figure on a horse holding a bird and an inscription on reverse, in a metal frame with a loop for suspension. [RB 04/04/2012]	Religion Ornament Figure Writing	ACE
1985.52.763	Amulet, enamel pendant with a painted figure holding a cross and an inscription on the reverse, in a metal frame with a loop for suspension. [RB 04/04/2012]	Religion Ornament Figure Writing	CE
1985.52.764	Amulet, enamel pendant with a painted religious figure, and an Orthodox style cross on the reverse, in a metal frame with a loop for suspension. [RB 04/04/2012]	Religion Ornament Figure	ACE
1985.52.765	Amulet, enamel pendant with painted religious figures one one side, and an inscription on the other, in a metal frame with a loop for suspension. [RB 04/04/2012]	Religion Ornament Figure Writing	FACE
1985.52.766	Amulet, enamel pendant with painted religious figures on one side, and an inscription on the other, in a metal frame with a loop for suspension. [RB 04/04/2012]	Religion Ornament Figure Writing	FACE
1985.52.767	Amulet, enamel pendant with a painted religious figure, and an Orthodox style cross on the reverse, in a metal frame with a loop for suspension. [RB 04/04/2012]	Religion Ornament Figure	ACE
1985.52.768	Amulet, enamel pendant with painted religious figures, in a metal frame with a loop for suspension. [RB 04/04/2012]	Religion Ornament Figure	CE
1985.52.769	Amulet, enamel pendant with a painting of the Crucifixion, and an inscription on the other, in a metal frame with a loop for suspension. [RB 04/04/2012]	Religion Ornament Figure Writing	ACE
1985.52.770	Amulet, enamel pendant with painted religious figures on one side, and an inscription on the other, in a metal frame with a loop for suspension. [RB 04/04/2012]	Religion Ornament Figure Writing	FACE
1985.52.771	Amulet, enamel pendant with a painted religious figure on one side, and a 'Calvary Cross' on the other, in a metal frame with a loop for suspension. [RB 04/04/2012]	Religion Ornament Figure	FACE

1985.52.772	Amulet, oval shaped pendant made of onyx stone, with a metal loop for suspension. [RB 04/04/2012]	Religion Ornament	E
1985.52.773 .1 1985.52.773 .2	Amulet, a circular ivory reliquary box [.2] containing a figure of the Virgin Mary and relics, with a lid [.2] that unscrews to open. [RB 04/04/2012]	Religion Box Figure Physical Anthropology?	FACE
1985.52.774	Amulet, a fossilised shark's tooth in an incised silver mount with a serrated edge, with a loop for suspension. [RB 04/04/2012]	Religion Ornament Animalia	FACE
1985.52.775	Amulet, metal reliquary pendant containing relics, with a figure of the Virgin Mary on the reverse, a glass front, and a loop for suspension. [RB 04/04/2012]	Religion Ornament Writing Figure Physical Anthropology?	FACE
1985.52.776	Amulet, silver finger ring, with one stone mounted in silver. [RB 04/04/2012]	Religion Ornament	E
1985.52.777	Amulet, a circular electric plaque, comprised of concentric bands of different types of metal, with a cross in the centre and an inscription. [RB 04/04/2012]	Religion Ornament?Medicine?Writing	ACE
1985.52.778	Amulet, textile reliquary, a heart shaped pendant containing a relic and 'agnus dei' written on a piece of paper, with a green ribbon for suspension. [RB 10/04/2012]	Religion Ornament Writing	ACE
1985.52.779	Amulet, an oval shaped green textile reliquary pendant, embroidered with metal thread, containing a relic, 'Agnus dei' written on a piece of paper. [ACA 10/04/2012]	Religion Ornament Writing	ACE
1985.52.780	Amulet, metal pendant in the shape of a hand of Fatima, enamelled in red on both sides with green star in centre, with a loop for suspension. [RB 03/08/2012]	Religion Ornament Figure	FACE
1985.52.781	Amulet, metal pendant in the shape of the hand of Fatima, ?cast with a star, crescent and inscription, with a loop for suspension. [ACA 10/04/2012]	Religion Ornament Figure	ACE
1985.52.782	Amulet, three metal pendants in the shape of a cross, an anchor, and a heart, all are perforated and attached to a loop for suspension. [RB 10/04/2012]	Religion Ornament	FACE
1985.52.783	Amulet, metal Loreto bell with a red ribbon tied to the perforated handle, attached to which is a broken red wax seal. [RB	Religion Music	FACE

	29/02/2012]		
1985.52.784	Amulet, a fish otolith bone in a silver mount with serrated edging, with a loop for suspension. [RB 10/04/2012]	Religion Ornament Animalia	FACE
1985.52.785	Amulet, an arch shaped reliquary box, made from red velvet, containing a figure and an inscription, with a cord for suspension. [ACA 10/04/2012]	Religion Figure Writing	ACE
1985.52.786	Amulet, silver finger ring, inlaid with green and red ?stones either side of a square central mount with a gold coloured 'IHS' on a red background. [RB 10/04/2012]	Religion Ornament	ACE
1985.52.787	Amulet, silver finger ring, with an oval shaped tooth mounted on the top. [ACA 10/04/2012]	Religion Ornament	FACE
1985.52.788 .1 1985.52.788 .2	Amulet, wooden relic box [.1] and lid [.2], which unscrews to open, containing saints' relics and 'Agnus Dei'. [RB 10/04/2012]	Religion Box Writing Physical Anthropology?	FACE
1985.52.789 .1 1985.52.789 .2	Amulet, cylindrical portable bone 'chapel' [.1], with a twistable base which reveals a painted red niche containing a figure of the Virgin Mary [.2]. [ACA 10/04/2012]	Religion Figure	FACE
1985.52.790	Amulet, silver pendant in the shape of the hand of Fatima, incised and perforated for suspension. [ACA 10/04/2012]	Religion Ornament Figure	FACE
1985.52.791	Amulet, a feline claw in a white metal mount with incised lines and a serrated edge, with a loop or suspension. [RB 10/04/2012]	Religion Ornament Animalia	FACE
1985.52.792	Amulet, bone cylindrical shaped portable 'chapel', which rotates to reveal a carved bone figure in a painted in niche painted red. [RB 10/04/2012]	Religion Figure Writing	FACE
1985.52.793	Amulet, metal reliquary pendant, with a piece of paper inscribed with "B.se M. M. Alacoque" on red textile background, with a loop for suspension. [ACA 10/04/2012]	Religion	FACE
1985.52.794 .1 1985.52.794 .2	Amulet, a textile arch shaped portable 'chapel' [.1], containing a painted ?plaster figure of the Virgin Mary, with a removable textile lid [.2]. [RB 10/04/2012]	Religion FigureBox	FACE
1985.52.795 .1 1985.52.795 .2	Amulet, a textile oval shaped reliquary, containing fragments of ?bone and ?wood [.1], with a detachable textile lid [.2]. [ACA	Religion Writing Physical Anthropology?	FACE

	10/04/2012]		
1985.52.796	Amulet, a triangular shaped textile pendant with a metallic yarn border, sequins, and coiled metal wire, and attached to a ribbon for suspension. [RB 10/04/2012]	Religion Ornament	ACE
1985.52.797	Amulet, silver reliquary containing a relic of 'S. Ioannis. Bap.', with a broken red wax seal on the reverse, and with a glass front. [RB 10/04/2012]	Religion Ornament Writing Physical Anthropology?	FACE
1985.52.798	Amulet, necklace with coral, amber and red, blue, green, and yellow glass beads, with two Spanish coins and a metal horseshoe shaped pendant. [ACA 10/04/2012]	Religion Ornament Currency Bead	FACE
1985.52.799 .1 1985.52.799 .2	Amulet, two silk ribbons, yellow in colour in places, which once would have been attached to a scapular. [RB 12/04/2012]	Religion Ornament? Textile	FACE
1985.52.800	Amulet, a teardrop shaped piece of stone, in a silver mount with a serrated edge and incised lines, and with a loop for suspension. [RB 10/04/2012]	Religion Ornament	E
1985.52.801	Amulet, gilded bronze pendant with a bell in relief on one side and 'BARNABITES 1791' on the other, with a loop for suspension. [RB 11/04/2012]	Religion Insignia Ornament	FACE
1985.52.802 .1 1985.52.802 .2 1985.52.802 .3	Amulet, a figure of St Joseph [.1] made of white metal, which fits inside a cylindrical wooden box [.2] with a detachable lid [.3]. [ACA 11/04/2012]	Religion FigureBox	FACE
1985.52.803 .1 1985.52.803 .2 1985.52.803 .3	Amulet, a ceramic figure of the Virgin Mary [.1] inside a cylindrical wooden box [.2] with a removable lid [.3]. [RB 11/04/2012]	Religion FigureBox Pottery	FACE
1985.52.804 .1 1985.52.804 .2 1985.52.804 .3	Amulet, a figure of the Virgin Mary [.1] made of white china, which fits inside a cylindrical wooden box [.2] with a detachable lid [.3]. [ACA 11/04/2012]	Religion FigureBox Pottery	FACE
1985.52.805	Amulet, figure of St Joseph holding a child, cast in metal and gilded, perforated for suspension. [ACA 11/04/2012]	Religion Figure Ornament	FACE
1985.52.806	Amulet, a metal figure of St Joseph holding a child, with a perforated loop for suspension. [RB 11/04/2012]	Religion Figure Ornament	FACE
1985.52.807	Amulet, a figure of St Joseph holding a child, cast in white metal, perforated loop	Religion Figure Ornament	FACE

	for suspension. [ACA 11/04/2012]		
1985.52.808	Amulet, a figure of the Virgin Mary holding a child, cast in metal, perforated, and with a metal loop for suspension. [RB 11/04/2012]	Religion Ornament Figure	FACE
1985.52.809	Amulet, figure of the Virgin Mary with Child, cast in metal and gilded, perforated for suspension. [ACA 11/04/2012]	Religion Figure Ornament	FACE
1985.52.810	Amulet, a figure of the Virgin Mary holding a child, cast in metal, and perforated for suspension. [RB 11/04/2012]	Religion Ornament Figure	FACE
1985.52.811	Amulet, figure of the Virgin Mary, cast in metal, perforated for suspension. [ACA 11/04/2012]	Religion Figure Ornament	FACE
1985.52.812	Amulet, figure of the Virgin Mary, cast in metal, perforated with a loop for suspension. [ACA 11/04/2012]	Religion Figure Ornament	FACE
1985.52.813	Amulet, a figure of the Virgin Mary, cast in metal, and perforated for suspension. [RB 11/04/2012]	Religion Ornament Figure	FACE
1985.52.814	Amulet, metal pendant in the shape of an anchor, with a heart and cross on either side of the anchor, perforated for suspension. [ACA 11/04/2012]	Religion Ornament	FACE
1985.52.815	Amulet, an iron silver gilded medallion, and ten blue and yellow beads, all strung on a red cotton thread for suspension, worn by children. [RB 11/04/2012]	Religion Children Ornament Insignia Writing Figure	ACE
1985.52.816	Amulet, an iron silver gilded medallion, and eleven red and colourless beads, all strung on a red cotton thread for suspension, worn by children. [RB 11/04/2012]	Religion Children Ornament Insignia Writing Figure	ACE
1985.52.817	Amulet, metal pendant in the shape of a cross, suspended via a metal loop on brown cotton cord, a necklace worn by children. [ACA 11/04/2012]	Religion Children Ornament	ACE
1985.52.818	Amulet, an iron silver gilded medallion, and eleven white and yellow beads, all strung on a pink cotton ribbon for suspension, worn by children. [RB 11/04/2012]	Religion Children Ornament Insignia Writing Figure	ACE
1985.52.819	Amulet, double sided pendant in the shape of a cross, perforated and suspended on pink cotton cord, with eight blue and two black beads. [ACA 11/04/2012]	Religion Children Ornament Figure	FACE

1985.52.820	Amulet, a double sided iron medallion, and eight blue and two black beads, strung together on a pink cotton cord for suspension, worn by children. [ACA 11/04/2012]	Religion Children Ornament Insignia Writing Figure	FACE
1985.52.821	Amulet, a metal medallion, and twenty-two blue and colourless beads, strung on a piece of metal wire and suspended from a pink cotton cord. [RB 11/04/2012]	Religion Children Ornament Insignia Writing Figure	ACE
1985.52.822	Amulet, a double sided iron medallion, and ten red beads, strung together on a red string cord for suspension, worn by children. [ACA 11/04/2012]	Religion Children Ornament Writing	FACE
1985.52.823	Amulet, a metal cross perforated and inlaid with turquoise coloured beads, and nine blue glass beads strung on a brown cotton cord for suspension. [RB 11/04/2012]	Religion Children Ornament	FACE
1985.52.824	Amulet, a metal medallion, six white, and one colourless, beads all strung on a pink cotton cord for suspension, worn by children. [RB 11/04/2012]	Religion Children Ornament Insignia Figure Writing	ACE
1985.52.825	Amulet, a perforated iron medallion, and nine white beads, strung on a pink cotton cord for suspension, worn by children. [RB 11/04/2012]	Religion Children Ornament Insignia Figure Writing	FACE
1985.52.826	Amulet, a double sided iron medallion, and ten blue beads, strung together on a cotton cord for suspension, worn by children. [ACA 11/04/2012]	Religion Children Ornament Writing	FACE
1985.52.827	Amulet, a rosary with black ?plastic beads, and three green wool tassels bound by strips of foil metal, strung on a green cotton cord for suspension. [RB 11/04/2012]	Religion Ornament	FACE
1985.52.828	Amulet, an oval shaped metal reliquary pendant containing saints' relics, with a figure of the Virgin Mary on the reverse, and a loop for suspension. [RB 11/04/2012]	Religion Ornament Figure Writing	FACE
1985.52.829	Amulet, square shaped linen pouch containing earth, stitched closed with cotton thread. [ACA 11/04/2012]	ReligionBag Specimen	A
1985.52.830	Amulet, square shaped linen pouch containing earth, stitched closed, with two strips of cotton cord, knotted to form a loop for suspension. [ACA 11/04/2012]	ReligionBag Specimen	ACE

1985.52.831	Amulet, linen pouch, with brown thread wrapped round the centre and stitched closed, said to contain a snail from St Leonard's Chapel. [ACA 09/03/2012]	Religion Animalia	FACE
1985.52.832	Amulet, a piece of linen, with brown thread and red string wrapped round the centre, said to have once contained a snail from St Leonard's Chapel. [ACA 11/04/2012]	Religion	FACE
1985.52.833	Amulet, snail-shell covered in linen that has been stitched with brown cotton thread. [RB 29/02/2012]	Religion Animalia	FA
1985.52.834	Amulet, linen satchel, stitched closed with brown thread, with a thread loop for suspension. Said to contain a snail from St Leonard's Chapel. [ACA 09/03/2012]	Religion Animalia	FACE
1985.52.835	Amulet, linen pouch, stitched closed with brown thread, said to contain a snail from St Leonard's Chapel. [ACA 09/03/2012]	Religion Animalia	FACE
1985.52.836	Amulet, a linen pouch with cotton stitching, containing earth from the Chapel of St Leonard. [RB 11/04/2012]	ReligionBag Specimen	FACE
1985.52.837	Amulet, strips of linen, knotted together, said to have been tied to bushes surrounding St Leonard's Chapel. [ACA 11/04/2012]	Religion	FACE
1985.52.838	Amulet, a strip of cloth, said to have been tied to bushes surrounding St Leonard's Chapel. [ACA 12/04/2012]	Religion	FACE
1985.52.839	Amulet, a strip of pink and white chequered cloth, knotted, said to have been tied to bushes surrounding St Leonard's Chapel. [ACA 12/04/2012]	Religion	FACE
1985.52.840	Amulet, a metal figure of 'St Anna of the Rock' seated with child standing in front of her, perforated and there is a loop for suspension. [RB 12/04/2012]	Religion Figure Ornament	FACE
1985.52.841 .1 1985.52.841 .2 1985.52.841 .3	Amulet, a figure of 'Our Lady of Rumengol' [.1] cast in metal, which fits inside a lead box [.2] with a detachable lid [.3]. [ACA 12/03/2012]	Religion FigureBox	FACE
1985.52.842	Amulet, a cylindrical shaped portable metal 'chapel' with a cross at the top, with ?embossed details on the outside. [RB 12/04/2012]	Religion	FACE

1985.52.843	Amulet, figure of 'Our Lady of Good Help', cast in silver, with a loop for suspension. [ACA 12/04/2012]	Religion Figure Ornament	ACE
1985.52.844 .1 1985.52.844 .2 1985.52.844 .3	Amulet, [.1] a cross, [.2] an anchor, and [.3] a heart, all made of metal, decorated with turquoise coloured beads, and perforated for suspension. [RB 29/02/2012]	Religion Ornament	FACE
1985.52.845 .1 1985.52.845 .2 1985.52.845 .3	Amulet, [.1] a cross, [.2] an anchor, and [.3] a heart, all made of metal, decorated with coloured beads, and perforated for suspension. [ACA 09/03/2012]	Religion Ornament	FACE
1985.52.846	Amulet, bronze ex-voto in the shape of a fingertip with a nail, perforated for suspension. [RB 12/04/2012]	Religion Figure Ornament	FACE
1985.52.847	Amulet, bronze pendant in the shape of a horn, worn by horses, with a perforated loop for suspension. [RB 17/04/2012]	Religion Ornament Animal Gear	FACE
1985.52.848	Amulet, bronze pendant with the figure of a lion in relief, with two perforations and a loop for suspension. [RB 12/04/2012]	Religion Figure Ornament	FACE
1985.52.849	Amulet, bronze pendant in the shape of a ?horse, with a perforated loop for suspension. [RB 12/04/2012]	Religion Figure Ornament	FACE
1985.52.850	Amulet, bronze pendant in the shape of a four legged animal, with a perforated loop for suspension. [RB 12/04/2012]	Religion Figure Ornament	FACE
1985.52.851	Amulet, bronze pendant in the shape of a human figure, with a perforated loop for suspension. [RB 12/04/2012]	Religion Figure Ornament	FACE
1985.52.852	Amulet, a bronze human figure and rod, both perforated and linked by a loop for suspension. [RB 12/04/2012]	Religion Figure Ornament	FACE
1985.52.853	Amulet, a bronze ex-voto in the shape of a leg. [RB 12/04/2012]	Religion Figure	FACE
1985.52.854	Amulet, oval shaped stone pendant, perforated for suspension. [RB 12/04/2012]	Religion Ornament	FCE
1985.52.855	Amulet, beige silk ribbon of 'Our Lady of Delivery', with an oval shaped ink stamp with a 'Sacred Heart' and an inscription on it, worn as a belt. [RB 12/04/2012]	ReligionClothing	FACE
1985.52.856	Amulet, blue silk ribbon of 'Our Lady of Delivery', with an oval shaped ink stamp with a figure and an inscription on it, worn	ReligionClothing	FACE

	as a belt. [RB 12/04/2012]		
1985.52.857	Amulet, white cotton ribbon with blue edging, with an oval shaped blue ink stamp with a figure and an inscription on it, worn as a belt. [RB 12/04/2012]	ReligionClothing	FACE
1985.52.858	Amulet, a fragment of cowrie shell mounted in silver, with a loop for suspension, worn around the neck by children. [RB 12/04/2012]	Religion Children Ornament Animalia	FCE
1985.52.859	Amulet, a silver bell with incised horizontal lines and a loop for suspension, worn around the neck by children. [RB 12/04/2012]	Religion Children Ornament Music	FCE
1985.52.860	Amulet, a piece of coral in a silver mount with incised lines and a scalloped edge, with a loop for suspension, worn around the neck by children. [RB 13/04/2012]	Religion Children Ornament	FCE
1985.52.861	Amulet, pendant with a painting of a 'Black Virgin' and Child on a gold coloured background, in a silver mount with a loop for suspension. [RB 13/04/2012]	Religion Figure Ornament	FACE
1985.52.862	Amulet, a square red silk bag said to contain ?three snakes heads, stitched closed and attached to a silk red ribbon for suspension. [RB 13/04/2012]	ReligionBag Animalia Ornament	FACE
1985.52.863 .1 1985.52.863 .2 1985.52.863 .3 1985.52.863 .4	Amulet, a bone cylindrical shaped portable 'chapel' [.1] with a base [.2] and two bone statuettes of the Virgin Mary [.3] and a Calvary scene [.4]. [RB 13/04/2012]	Religion Figure	FACE
1985.52.864	Amulet, a bone cylindrical portable 'chapel' which rotates to reveal a bone figure of the Virgin Mary in a niche painted red. [RB 13/04/2012]	Religion Figure	FACE
1985.52.865	Amulet, a blue and white wool cord tied into a looped bundle. One of the loops is broken. [RB 13/04/2012]	Religion Children Cordage	FACE
1985.52.866	Amulet necklace, beads made from ivy wood perforated and strung on a cotton cord. [RB 13/04/2012]	Religion Children Ornament	FCE
1985.52.867	Amulet, ex-voto in the shape of a male figure with hands clasped for prayer, made of plaster with an outer wax coating, and is hollow. [RB 13/04/2012]	Religion Figure	FACE
1985.52.868	Amulet, ex-voto in the shape of a female figure with hands clasped for prayer, made	Religion Figure	FACE

	of plaster with an outer wax coating, and is hollow. [RB 13/04/2012]		
1985.52.869	Amulet, ex-voto in the shape of a female figure with hands clasped for prayer, made of plaster with an outer wax coating, and is hollow. [RB 13/04/2012]	Religion Figure	FACE
1985.52.870	Amulet, ex-voto in the shape of a figure of a child, made of plaster with an outer wax coating, and is hollow. [RB 13/04/2012]	Religion Figure	FACE
1985.52.871	Amulet, ex-voto in the shape of a human head and shoulders, made of plaster with an outer wax coating, and is hollow. [RB 13/04/2012]	Religion Figure	FACE
1985.52.872	Amulet, ex-voto in the shape of an arm, made of plaster with an outer wax coating, and is hollow. [RB 13/04/2012]	Religion Figure	FACE
1985.52.873	Amulet, ex-voto in the shape of a leg, made of plaster with an outer wax coating, and is partially hollow. [RB 13/04/2012]	Religion Figure	FACE
1985.52.874 .1 1985.52.874 .2	Amulet, an oval shaped textile relic box [.1] and detachable lid [.2], both are lined with purple silk, crudely perforated for ?suspension. [RB 13/04/2012]	Religion Box	FACE
1985.52.875	Carved stone figure in the form of a ?bird. A 'Zuni hunting fetish'.	Religion Figure	FAC
1985.52.876	Amulet, double sided oval shaped medal, struck on metal, with a figure of the Virgin Mary, an inscription and cross. Perforated for suspension. [ACA 16/04/2012]	Religion Ornament Insignia Figure Writing	FACE
1985.52.877	Amulet, painted portrait miniature of St Jeanne Francois de Chantal, holding the Sacred Heart and a model crucifix. In an oval metal mount. [ACA 17/04/2012]	Religion Figure	FACE
1985.52.878	Amulet, silver pendant in the shape of a heart with a figure and an inscription in relief on both sides, and a loop for suspension. [RB 17/04/2012]	Religion Ornament Writing Figure	FACE
1985.52.879	Amulet, fragment of a Holy water stoup, in lead, with the figure of the Virgin Mary with Child, with a loop at the top for suspension. [ACA 17/04/2012]	Religion Figure	FACE
1985.52.880	Amulet, metal rectangular relic box in the shape of a shrine. With a hinged lid with a cross on top and a circular base and stand.	Religion Box	ACE

	[ACA 17/04/2012]		
1985.52.881 .1 1985.52.881 .2 1985.52.881 .3 1985.52.881 .4 1985.52.881 .5 1985.52.881 .6 1985.52.881 .7 1985.52.881 .8 1985.52.881 .9 1985.52.881 .10 1985.52.881 .11 1985.52.881 .12 1985.52.881 .13 1985.52.881 .14 1985.52.881 .15 1985.52.881 .16 1985.52.881 .17	Amulet, seventeen white metal finger rings, with either a red or green dot painted at the top of the ring in imitation of a stone or gem, for children. [RB 17/04/2012]	Religion Ornament Children	FACE
1985.52.882 .1 1985.52.882 .2 1985.52.882 .3	Amulet, a figure of the Virgin Mary [.1] made of white metal, which fits inside a silver cylindrical box [.2] with a detachable lid [.3]. [ACA 17/04/2012]	Religion FigureBox	FACE
1985.52.883	Amulet, white metal cylindrical shaped portable 'chapel', which rotates to reveal a ?brass figure, with 'SOUVNIR DE PELERINAGE' incised on the top. [RB 17/04/2012]	Religion Figure	FACE
1985.52.884	Amulet, white metal cylindrical portable 'chapel', containing a gold coloured metal figure of the Virgin Mary, with a 'Stanhope Peep' lens at the top. [ACA 17/04/2012]	Religion Figure	FACE
1985.52.885 .1 1985.52.885 .2 1985.52.885 .3	Amulet, a white metal figure of St. Martin [.1], inside a cylindrical lead box [.2] with a detachable lid [.3]. [RB 17/04/2012]	Religion FigureBox	FACE
1985.52.886	Amulet, a square silver ex-voto with a head in relief, perforated for suspension. [RB 17/04/2012]	Religion Figure Ornament	FACE
1985.52.887	Amulet, imitation of a Venetian coin, in gilt metal, with inscriptions and designs on either side, with a loop for suspension. [ACA 17/04/2012]	Religion InsigniaReproduction Ornament Currency Writing	FACE

1985.52.888	Amulet, double-sided circular pewter pendant, cast with a bell and 'BARNABITES. 1791' in relief on one side, and with a loop for suspension. [RB 17/04/2012]	Religion Ornament	FACE
1985.52.889	Amulet, a star shaped pendant, carved and incised with the seal of Solomon on one side and inscriptions on the other, perforated for suspension. [ACA 17/04/2012]	Religion Ornament Writing	FACE
1985.52.890	Amulet, metal figure of a ?Buddhist monk holding a staff, with a perforated loop for suspension. [RB 17/04/2012]	Religion Figure Ornament	FACE
1985.52.891	Amulet, pendant in the shape of a fish, carved from bone and painted to depict the eyes and scales, perforated with a metal loop for suspension. [RB 18/04/2012]	Religion Figure Ornament	FACE
1985.52.892	Amulet, silver reliquary pendant, with a painting of a mother and child on one side and a boy on the other, with a loop for suspension. [ACA 18/04/2012]	ReligionP hysical Anthropology?Ornament Figure	FACE
1985.52.893	Amulet, silver ex-voto in the shape of a leg, with a perforated loop for suspension. [RB 18/04/2012]	Religion Figure Ornament	FACE
1985.52.894	Amulet, a teardrop shaped purple amethyst stone in a silver mount with serrated edging on one side, with a perforated loop for suspension. [RB 18/04/2012]	Religion Ornament	FCE
1985.52.895	Amulet, silver ex-voto, in the shape of a head with a facial features on one side, perforated and with a loop for suspension. [ACA 18/04/2012]	Religion Figure Ornament	FACE
1985.52.896	Amulet, silver ex-voto in the shape of a foot, perforated and with a loop for suspension. [RB 18/04/2012]	Religion Figure Ornament	FACE
1985.52.897	Amulet, silver ex-voto in the shape of a finger tip with a finger nail, with a loop for suspension. [ACA 18/04/2012]	Religion Figure Ornament	FACE
1985.52.898	Amulet, white metal ex-voto in the shape of a premolar tooth, incised with a cross and perforated, with two metal loops for suspension. [RB 18/04/2012]	Religion Ornament	FACE
1985.52.899	Amulet, copper reliquary pendant containing saints' relics, with a cross on the reverse, a glass panel at the front, and a	Religion Ornament Writing Physical Anthropology?	FACE

	loop for suspension. [RB 18/04/2012]		
1985.52.900	Amulet, reliquary, containing a relic and paper inscribed with 'N. Dame de Boulogne', with inscriptions on the reverse, with a loop for suspension. [ACA 18/04/2012]	Religion Ornament Writing Figure	FACE
1985.52.901	Amulet, oval metal reliquary pendant containing a relic, with a glass front, a figure of the Virgin Mary on the reverse, and a loop for suspension. [RB 18/04/2012]	Religion Ornament Writing Figure	FACE
1985.52.902 .1 1985.52.902 .2	Amulet, circular white metal pocket Holy water container [.1] with a detachable lid [.2] that screws onto the base. [ACA 18/04/2012]	Religion Vessel Box	FACE
1985.52.903	Amulet, square hinged triptych pendant, cast in bronze, with religious figures and inscriptions on the interior panels, and a loop for suspension. [RB 18/04/2012]	Religion Figure Ornament	FACE
1985.52.904	Amulet, heart shaped metal pendant, with a figure of the Virgin Mary and Child in relief, with multiple perforations, including one for suspension. [RB 18/04/2012]	Religion Ornament Figure	FACE
1985.52.905	Amulet, pendant in the shape of an arm, known as 'mano fica', made of carved ?horn, with a ?plastic mount, perforated for suspension. [ACA 18/04/2012]	Religion Figure Ornament	FACE
1985.52.906	Amulet, a pendant with two faces, one side depicting Christ, the other Death, carved in bone and perforated for suspension. [ACA 18/04/2012]	Religion Figure Ornament	FACE
1985.52.907	Amulet, rosary with carved wooden beads and eight metal medallions depicting religious scenes and one has 'SACRI CUORI' [Sacred Hearts] on it. [RB 18/04/2012]	Religion Bead Insignia Figure Writing	FACE
1985.52.908	Amulet, rosary comprised of black beads with metallic dots, a silver heart with a dove on both sides, and a silver cross with a figure on both sides. [RB 18/04/2012]	Religion Bead	FACE
1985.52.909	Amulet, reliquary pendant with a saint's relic and the Virgin Mary on the reverse. Made of metal, with a glass front and a loop for suspension. [RB 29/02/2012]	Religion Ornament Physical Anthropology?Figure Writing	ACE
1985.52.910	Amulet, gold medallion pendant, with a painted figure of the Black Virgin Mary with	Religion Ornament Figure	ACE

	Child, with a loop for suspension. [ACA 18/04/2012]		
1985.52.911 .1 1985.52.911 .2 1985.52.911 .3 1985.52.911 .4	Amulet, a wooden box [.1] and removable lid [.2] containing a relic of the Holy Thorn [.3] [from the Crown of Thorns] and a red wax seal [.4]. [RB 18/04/2012]	Religion Box	FACE
1985.52.912	Amulet, pendant in the shape of a clenched hand, made of carved ?shell or ?bone, with a silver mount and loop for suspension. [ACA 18/04/2012]	Religion Ornament Figure	FACE
1985.52.913	Amulet, metal finger ring of the Crucifix, depicting Jesus on The Cross, with 'INRI' [Iesus Nazarenus, Rex Iudaeorum] above the figure. [RB 18/04/2012]	Religion Ornament Figure	ACE
1985.52.914	Amulet, lead medallion with a figure of St Joseph holding flowers, painted on paper, with 'St Joseph' written below, with a loop for suspension. [ACA 18/04/2012]	Religion Ornament Figure	ACE
1985.52.915	Amulet, lead medallion, with a figure of St Ad\@le holding a cross, painted in ink on paper, with 'Ste Ad\@le' written below, with a loop for suspension. [ACA 18/04/2012]	Religion Ornament Figure	ACE
1985.52.916	Amulet, lead medallion, with a figure of St Maria, painted on paper in ink, with 'Sta Maria' written below. [ACA 18/04/2012]	Religion Ornament Figure	ACE
1985.52.917	Amulet, white metal pendant in the shape of a horseshoe with incised decorative motifs, with a copper metal backing and loop for suspension. [RB 18/04/2012]	Religion Ornament	CE
1985.52.918	Amulet, statuette of the Virgin Mary, carved and incised in bone. [ACA 18/04/2012]	Religion Figure	FACE
1985.52.919	Amulet, a circular stone in a silver mount with scalloped edging on one side, and with a loop for suspension. [RB 18/04/2012]	Religion Ornament	CE
1985.52.920	Amulet, pendant in the shape of a heart, carved in mother of pearl, with a silver mount with serrated edges, with a loop for suspension. [ACA 18/04/2012]	Religion Ornament	CE
1985.52.921	Amulet, silver filigree pendant with an enamel painting with the letters 'IHS' in the centre on one side, and a loop for suspension. [RB 18/04/2012]	Religion Ornament	CE

1985.52.922	Amulet, double-sided gilded bronze pendant comprised of three parts, including paintings and an inlaid red jewel, with a loop for suspension. [RB 19/04/2012]	Religion Ornament Figure	FACE
1985.52.923 .1 1985.52.923 .2	Amulet, cylindrical painted wooden relic box containing fragments of bone and saint's names [.1] with a decorated lid [.2]. [ACA 19/04/2012]	Religion Physical Anthropology Box	FACE
1985.52.924	Amulet, square textile pendant, with a Sacred Heart crowned with thorns printed on one side, and with a textile loop for suspension. [RB 19/04/2012]	Religion Ornament Bag?	FACE
1985.52.925	Amulet, oval purple silk pouch, stitched together with white thread, with printed paper on one side, with a textile loop for suspension. [ACA 20/04/2012]	Religion Bag? Ornament	FACE
1985.52.926	Amulet, oval floral textile pouch, stitched together with green thread, with printed paper on one side, with a textile loop for suspension. [ACA 19/04/2012]	Religion Bag? Ornament	FACE
1985.52.927	Amulet, fossilised sea urchin. [ACA 19/04/2012]	Religion Animalia	N/A
1985.52.928 .1 1985.52.928 .2 1985.52.928 .3	Amulet, a figure of St Anthony [.1] cast in white metal, which fits inside a lead rectangular box [.2] with a detachable lid [.3]. [ACA 19/04/2012]	Religion Figure Box	FACE
1985.52.929	Deer tooth, perforated for suspension	Religion Ornament Animalia	FACE
1985.52.930 .1 1985.52.930 .2 1985.52.930 .3	Amulet, a figure of the Virgin Mary [.1] cast in white metal, which fits inside a lead rectangular box [.2] with a detachable lid [.3]. [ACA 19/04/2012]	Religion Figure Box	FACE
1985.52.931 .1 1985.52.931 .2 1985.52.931 .3	Amulet, a ?painted metal figure of 'Our Lady of France' holding a child [.1] inside a lead box [.2] with a detachable lid. [.3] [RB 19/04/2012]	Religion Box Figure	FACE
1985.52.932	Amulet, pendant in the shape of a hand known as 'mano fica', made of bone, carved, incised and perforated for suspension. [ACA 19/04/2012]	Religion Figure Ornament	FACE
1985.52.933	Amulet, a variolite pebble, with a pockmarked appearance, known as a 'thunderstone'. [ACA 19/04/2012]	Religion	CE
1985.52.934	Stone axe; polished.	Religion Tool Weapon	N/A

1985.52.935	Amulet, metal finger ring rosary with ten ridges on the outside of the band and a cross at the top. [RB 19/04/2012]	Religion Ornament	FACE
1985.52.936	Amulet, oval silver pendant, void of contents, on the reverse there is a figure of the Virgin Mary and an inscription, with a loop for suspension. [ACA 19/04/2012]	Religion Ornament Writing	ACE
1985.52.937	Amulet, a cowrie shell, perforated with a metal loop for suspension. [RB 19/04/2012]	Religion Animalia Ornament	FCE
1985.52.938 .1 1985.52.938 .2	Amulet, two circular tablets made of white clay, with a figure of a nursing woman on one side, and a geometric motif on the other, in a box. [RB 19/04/2012]	ReligionPottery	FACE
1985.52.939	Amulet, ex-voto in the shape of a female figure holding a cross, cast in plaster and coated in wax. [ACA 19/04/2012]	Religion Figure	ACE
1985.52.941 .1 1985.52.941 .2	Amulet, two flat circular metal coins with ?Hebrew inscriptions on both sides. [RB 19/04/2012]	Religion Currency	FACE
1985.52.942	Amulet, black stone pendant, rectangular in shape and perforated for suspension. [ACA 19/04/2012]	Religion Geology Ornament	FC
1985.52.943	Amulet, bone pendant with two faces, one side Christ and the other Death, perforated with a metal rod with a loop at each end for suspension. [ACA 19/04/2012]	Religion Figure Ornament	FACE
1985.52.944	Amulet, bronze ex-voto in the shape of a foot, with a loop for suspension. [RB 19/04/2012]	Religion Figure Ornament	FACE
1985.52.945	Amulet, two circular blessed bread of St. Benedict still joined together, each with an imprint of a figure on one side. [RB 20/04/2012]	ReligionFood	FACE
1985.52.946	Amulet, a spur from a bird, possibly an ?eagle, in a silver mount, with a loop for suspension. [ACA 20/04/2012]	Religion Animalia Animalia Ornament	FACE
1985.52.947	Amulet, the claw of a feline animal, in a white metal mount that has been ?cast with a pattern, with a loop for suspension. [RB 20/04/2012]	Religion Animalia Ornament	FACE
1985.52.948	Amulet, oval shaped silver reliquary pendant, containing a textile relic belonging to St. Vincent de Paul, with a	Religion Ornament Writing	FACE

	loop for suspension. [RB 20/04/2012]		
1985.52.949	Amulet, folded paper from a scapular, which unfolds to reveal paper with etchings of Saints, religious figures and inscriptions. [ACA 20/04/2012]	Religion Figure Writing	ACE
1985.52.950	Amulet, a cylindrical shaped portable 'chapel', carved from bone. It may once have rotated to reveal a carved ?figure inside but it no longer turns. [RB 20/04/2012]	Religion	FACE
1985.52.951 .1 1985.52.951 .2	Amulet, a cylindrical portable 'chapel' made in two parts: an inner cylinder with a crucifix [.1], which fits inside an outer case [.2] carved in bone. [ACA 20/04/2012]	Religion Figure	FACE
1985.52.952	Amulet, an oval shaped textile reliquary, with a figure of the Virgin Mary and seven relics inside, with a glass front, and a loop for suspension. [RB 20/04/2012]	Religion Ornament Figure Writing Physical Anthropology?	FACE
1985.52.953	Amulet, double sided fish otolith pendant, mounted in silver with serrated edging, with a loop for suspension. [ACA 20/04/2012]	Religion Ornament Animalia	FACE
1985.52.954	Amulet, white metal figure of the Virgin Mary holding a child, the body of the figure is triangular in shape, with a perforated loop for suspension. [RB 20/04/2012]	Religion Ornament Figure	FACE
1985.52.955	Amulet, pendant made of green stone, circular in shape with two pointed corners and a ridge where there is a perforation for suspension. [RB 20/04/2012]	Religion Ornament	FCE
1985.52.956	Amulet, a yellow stone with a pockmarked appearance, perforated for suspension. [ACA 20/04/2012]	Religion Geology Ornament	F
1985.52.957	Amulet, a curved, comma-shaped stone bead, perforated at the thicker end for suspension, known as a 'Magatama' or 'jewels'. [RB 20/04/2012]	Religion Ornament	FACE
1985.52.958	Amulet, a curved, comma-shaped stone bead ?painted green, perforated at one end for suspension, known as a 'Magatama' or 'jewels'. [RB 20/04/2012]	Religion Ornament	FACE
1985.52.959	Amulet, bone pendant in the shape of a cross, with seven circular indents which would have been inlaid. Perforated for suspension. [ACA 20/04/2012]	Religion Ornament	FACE

1985.52.960	Amulet, gazelle horn, appears to have been perforated however the hole is broken. [ACA 20/04/2012]	Religion Animalia Ornament	FAC
1985.52.961	Amulet, a gazelle horn, perforated at the tip end for suspension. [RB 20/04/2012]	Religion Animalia Ornament	FAC
1985.52.962	Amulet, a gazelle horn, perforated at the tip end for suspension. [RB 20/04/2012]	Religion Animalia Ornament	FAC
1985.52.963	Amulet, a gazelle horn, perforated at the tip for suspension. [ACA 20/04/2012]	Religion Animalia Ornament	FAC
1985.52.964	Amulet, a gazelle horn, perforated for suspension. [RB 20/04/2012]	Religion Animalia Ornament	FAC
1985.52.965	Amulet, a gazelle horn, perforated at the tip and with a metal loop for suspension. [ACA 20/04/2012]	Religion Animalia Ornament	FAC
1985.52.966	Amulet, a gazelle horn, perforated at the tip and with a metal loop for suspension. [ACA 23/04/2012]	Religion Animalia Ornament	FAC
1985.52.967	Amulet, perforated gazelle horn, with a metal loop for suspension. [RB 23/04/2012]	Religion Animalia Ornament	FAC
1985.52.968	Amulet, leather purse containing a double nut, with a cotton draw string that has two cowrie shells attached to it. [RB 01/03/2012]	Currency ReligionBag	FCE
1985.52.969	Amulet, double sided pendant, cast in metal, with religious figures on one side and the orthodox cross on the other, perforated for suspension. [ACA 23/04/2012]	Religion Ornament Figure	FACE
1985.52.970	Amulet, double sided pendant, cast in metal, with religious figures on one side and a floral motif on the other, perforated for suspension. [RB 23/04/2012]	Religion Ornament Figure	FACE
1985.52.971	Amulet, two keys, cast in white metal, tied together with blue wool, with the letter "S" and "T" on either side of both keys. [ACA 23/04/2012]	Religion Lock	FACE
1985.52.972	Amulet, metal pendant in the shape of a 'hand of Fatima', incised with designs, and perforated for suspension. [RB 23/04/2012]	Religion Ornament Figure	FACE
1985.52.973	Amulet, flat hand cast in metal, known as a 'hand of Fatima', incised with floral designs and ?eyes, perforated for suspension.	Religion Ornament Figure	FACE

	[ACA 23/04/2012]		
1985.52.974	Amulet, pendant in the shape of the Virgin Mary holding a child and wearing a crown, cast in white metal, with a loop for suspension. [RB 23/04/2012]	Religion Figure Ornament	ACE
1985.52.975	Amulet, double sided fish otolith pendant, mounted in silver with serrated edging, with a loop for suspension. [ACA 23/04/2012]	Religion Ornament Animalia	FACE
1985.52.976	Amulet, circular pendant with religious figures on one side, cast in ?brass, with a loop for suspension. [RB 23/04/2012]	Religion Ornament Figure	CE
1985.52.977	Amulet, square stone, carved and incised with animals on one side and a checkered pattern on the other, with three circular apertures on the top. [ACA 23/04/2012]	Religion Figure	FACE
1985.52.978	Amulet, pendant in the shape of a bugle horn, with the figure of stag in the centre, and with a loop for suspension. Known as a 'horn of St Hubert'. [RB 23/04/2012]	Religion Ornament Figure	FACE
1985.52.979	Amulet, circular pendant, inscribed with the Jewish Chai symbol, ?cast in metal, with a loop for suspension. [ACA 23/04/2012]	Religion Ornament Writing	ACE
1985.52.980	Amulet, strips of palm leaf folded and interlaced into a three dimensional concertinaed conical shape, made for Easter. [RB 23/04/2012]	Religion Ornament?	ACE
1985.52.985	Amulet, wooden ?heart shaped pendant, carved, incised with a cross on both sides and perforated for suspension. [ACA 06/03/2012]	Religion Ornament	FACE
1985.52.986	Amulet, bone pendant depicting the figure St Anthony of Padua. Carved and incised, with painted red and blue lines, perforated for suspension. [ACA 06/03/2012]	Religion Figure Ornament	FACE
1985.52.987	Amulet, wooden pendant depicting the figure of St Anthony of Padua, carved, incised and perforated for suspension. [ACA 06/03/2012]	Religion Figure Ornament	FACE
1985.52.981	Amulet, fish otolith pendant, mounted in silver, with an incised design on the reverse, with a loop for suspension. [ACA 23/04/2012]	Religion Ornament Animalia	ACE
1985.52.982	Amulet, reliquary pendant carved from an apricot stone, containing 'Agnus Dei' and a	Religion Ornament Figure Writing	FACE

	saint's relic, with a glass front and perforated for suspension. [RB 23/04/2012]		
1985.52.983	Amulet, a JuJu man's leather case, incised with lines and zigzags. [ACA 23/04/2012]	Religion Ornament	CE
1985.52.984	Amulet, boar tusk, perforated for suspension. [ACA 23/04/2012]	Religion Animalia Ornament	F
1985.52.988	Amulet, a cylindrical portable 'chapel' carved in bone, with a base which twist round to reveal an empty niche. [ACA 23/04/2012]	Religion	FACE
1985.52.989	Amulet, a cylindrical portable 'chapel' carved in bone, with a base which twist round to reveal two figures in a painted red niche. [ACA 23/04/2012]	Religion Figure	FACE
1985.52.990	Amulet, rectangular pink felt scapular with religious figures printed in pink on linen, with a red cotton cord for suspension which is now broken. [RB 23/04/2012]	Religion Ornament Figure	FACE
1985.52.991	Amulet, circular wooden relic box. It is no longer possible to unscrew the lid and open the box. [RB 23/04/2012]	Religion Box	ACE
1985.52.992	Amulet, red silk thread, said to have touched the relic of the Holy Blood, wound onto a cardboard bobbin. [ACA 23/04/2012]	ReligionTextile	ACE
1985.52.993	Amulet, opaque stone bead, perforated through the centre for suspension. [RB 23/04/2012]	Religion Bead	F
1985.52.994	Amulet, pendant in the shape of the Virgin Mary, cast in brass, with a loop for suspension. [ACA 23/04/2012]	Religion Figure Ornament	ACE
1985.52.995 .1 1985.52.995 .2	Amulet, a pair of earrings, each with two oblong shaped pendants, one yellow and one amber in colour, perforated and attached to a metal loop. [RB 24/04/2012]	Religion Ornament	FCE
1985.52.996	Amulet, double sided medallion pendant, with an image of the Holy Redeemer on one side and St Nicholas on the other, with a loop for suspension. [ACA 23/04/2012]	Religion Ornament	FACE
1985.52.997	Amulet, two pebbles from St. Adrian's Well, glued to a paper and glass mount. [RB 23/04/2012]	Religion	FACE
1985.52.998 .1	Amulet, two strips of red silk ribbon, with the following inscriptions: [.1] "NOTRE -	ReligionTextile	ACE

1985.52.998 .2	DAME D'EYGURANDE PRIEZ" and [.2] "NDE PRIEZ POUR NOUS". [ACA 23/04/2012]		
1985.52.999 .1 1985.52.999 .2	Amulet, two strips of yellow silk ribbon, with the following inscriptions: [.1] "NOTRE - DAME - D'ORCIVAL" and [.2] "PRIEZ POUR NOUS!". [ACA 23/04/2012]	ReligionTextile	ACE
1985.52.1000	Amulet, a key made of lead, with a 'S' on one side and a 'T' the other [St. Tugen?]. [RB 23/04/2012]	Religion Lock	FACE
1985.52.1003	Amulet, a wooden curved arch shaped portable 'chapel', which contains a figure of the Virgin Mary, and has a metal loop for suspension. [RB 24/04/2012]	Religion Figure Ornament	FACE
1985.52.1004	Amulet, circular agate stone bead, perforated through the centre for suspension. [RB 24/04/2012]	Religion Bead Ornament	FC
1985.52.1005	Amulet, rectangular wooden reliquary containing two textile relics framed behind two square glass panels, with an iron loop for suspension. [RB 24/04/2012]	Religion Writing	ACE
1985.52.1001 .1 1985.52.1001 .2 1985.52.1001 .3 1985.52.1001 .4 1985.52.1001 .5 1985.52.1001 .6	Amulet, textile and linen pouch [.1] with pieces of folded paper printed in black ink in Latin and French [.2- .6]. [ACA 23/04/2012]	ReligionBag Writing	ACE
1985.52.1002 .1 1985.52.1002 .2 1985.52.1002 .3	Amulet, wooden hinged relic box [.1], inlaid with mother of pearl, containing numerous stone relics, a wooden lid [.2] and a paper document [.3]. [RB 23/04/2012]	Religion Box Writing	FACE
1985.52.1006	Amulet, octagonal shaped textile reliquary, containing a relic and inscription, with a paper backing and red wax seal, with a loop for suspension. [ACA 24/04/2012]	Religion Ornament Writing	ACE
1985.52.1007	Amulet, metal heart shaped hinged locket pendant, with two bird figures on the front and a crown on the back, with a loop for suspension. [RB 24/04/2012]	Religion Ornament Figure	ACE

1985.52.1008	Amulet, two rectangular embroidered silk scapulars, attached to two pieces of cotton cord for suspension. [RB 24/04/2012]	Religion Ornament	CE
1985.52.1009	Amulet, silver ex-voto in the shape of a hand, with a loop for suspension. [ACA 24/04/2012]	Religion Ornament? Figure	FACE
1985.52.1010	Amulet, silver ex-voto in the shape of a man with no arms, with a loop for suspension. [ACA 24/04/2012]	Religion Figure Ornament?	FACE
1985.52.1011	Amulet, silver ex-voto in the shape of a horse, with a loop for suspension. [RB 24/04/2012]	Religion Figure Ornament	ACE
1985.52.1012	Amulet, calcrite stone fragments and powder in a glass vial with a cork stopper. [RB 24/04/2012]	Religion	FACE
1985.52.1013	Amulet, a branch with thorns, said to be from the Tree of the Passion, which was supposedly used to make the Crown of Thorns. [ACA 24/04/2012]	Religion Specimen Plant	FACE
1985.52.1014	Amulet, a white metal cylindrical portable 'chapel', with a base which twists round to reveal a gold coloured metal figure of St Genoveva. [ACA 24/04/2012]	Religion Figure	FACE
1985.52.1015 .1 1985.52.1015 .2	Amulet, octagonal shaped textile reliquary [.1] and removable embroidered textile lid [.2]. [RB 24/04/2012]	Religion Ornament?Box?Figure	FACE
1985.52.1016	Amulet, feline tooth pendant, mounted in silver, with a loop for suspension. [ACA 24/04/2012]	Religion Animalia Ornament	FACE
1985.52.1017	Amulet, a cylindrical portable 'chapel' carved in bone, with a base which twists round to reveal a figure of the ?Virgin Mary in a painted red niche. [ACA 24/04/2012]	Religion Figure	FACE
1985.52.1018 .1 1985.52.1018 .2 1985.52.1018 .3	Amulet, a white metal figure of the Virgin Mary [.1], inside a cylindrical box [.2] with a removable lid [.3] carved from vegetable ivory [corozo]. [RB 24/04/2012]	Religion FigureBox Writing	FACE
1985.52.1019	Amulet, a white metal cylindrical portable 'chapel', with a base which twists round to reveal a gold coloured metal figure of the ?Virgin Mary. [ACA 24/04/2012]	Religion Figure	FACE

1985.52.1020 .1 1985.52.1020 .2 1985.52.1020 .3	Amulet, a figure of the Virgin Mary [.1] cast in white metal, which fits inside an iron rectangular box [.2] with a detachable lid [.3]. [ACA 24/04/2012]	Religion FigureBox	FACE
1985.52.1021	Amulet, pendant in the shape of the Virgin Mary, cast in white metal, with 'D'ÂLIVRANDE' on the front, and a loop for suspension. [RB 24/04/2012]	Religion Ornament Figure	ACE
1985.52.1022	Amulet, silver necklace with three pendants attached to it, two are cylindrical with filigree decoration, and the third is a flower shape. [RB 24/04/2012]	Religion Ornament	AC
1985.52.1023	Amulet, metal necklace with three metal cases attached to it, two cylindrical and one triangular, all with filigree decoration. [ACA 25/04/2012]	Religion Ornament Box	AC
1985.52.1024	Amulet, cowrie shell, which would have been worn in a woman's head-dress. [RB 25/04/2012]	ReligionClothing HeadgearOrnament Animalia	FCE
1985.52.1025	Amulet, rosary, perforated mother of pearl beads strung on a cotton cord for suspension. The beads are circular, apart from three rectangular ones. [RB 26/04/2012]	Religion Ornament	FACE
1985.52.1026	Amulet, a metal cylindrical portable 'chapel', with a lattice style outer casing and a niche which has a cast metal religious figure in. [ACA 26/04/2012]	Religion Figure	FACE
1985.52.1027	Amulet, an oval stone mounted in strips of white metal, with a loop for suspension. [RB 26/04/2012]	Religion Ornament Music?	AE
1985.52.1028	Amulet, circular wooden ?relic box, carved in wood. It is no longer possible to unscrew the lid and open the box. [ACA 26/04/2012]	Religion Box	ACE
1985.52.1029	Amulet, metal curved arch shaped reliquary pendant, containing saints' relics, with a glass front, and a loop for suspension. [RB 26/04/2012]	Religion Ornament Writing	ACE
1985.52.1030	Amulet, necklace with amber, silver and stone pendants, attached via a cotton cord. [ACA 26/04/2012]	Religion Ornament Reproduction	CE
1985.52.1031	Amulet, a metal pendant in the shape of a banner depicting a figure of Our Lady of Folgo√t, suspended from a pin with a	Religion Ornament Figure Writing	ACE

	cross shape on it. [RB 26/04/2012]		
1985.52.1032	Amulet, metal pendant of the figure of St Joseph, with a loop for suspension. [ACA 26/04/2012]	Religion Figure Ornament	ACE
1985.52.1033	Amulet, the tip of a stag antler in a metal mount with floral ornamentation around the edge, and with a loop for suspension. [RB 26/04/2012]	Religion Animalia Ornament	FE
1985.52.1034	Amulet, a bust of St John Vianney, who was also known as the Curv© d'Ars, cast in metal. [ACA 26/04/2012]	Religion Figure	ACE
1985.52.1035	Amulet, double sided oval reliquary pendant containing relics, made from horn, with a glass front, and a white metal loop for suspension. [RB 26/04/2012]	Religion Ornament Writing	FACE
1985.52.1036	Amulet, ?stone finger ring rosary, with ten ridges around the outside of the band, and a cross at the top. [ACA 26/04/2012]	Religion Ornament	FACE
1985.52.1037	Amulet, silk heart shaped pendant, with metal thread edging and a loop for suspension, with a pattern drawn on both sides to imitate embroidery. [RB 26/04/2012]	Religion Ornament	CE
1985.52.1038	Amulet, pendant in the shape of an arrowhead or triangle, cast in bronze, with a loop for suspension. [RB 26/04/2012]	Religion Ornament	CE
1985.52.1039	Amulet, circular textile pendant, embroidered with a Sacred Heart, with a metal loop for suspension. [ACA 26/04/2012]	Religion Ornament	FE
1985.52.1040	Amulet, animal claw, with a metal mount and loop for suspension. [ACA 26/04/2012]	Religion Ornament Animalia	FACE
1985.52.1041	Amulet, a feline claw in a white metal mount that has been incised with a decorative pattern, with a loop for suspension. [RB 26/04/2012]	Religion Ornament Animalia	FACE
1985.52.1042	Amulet, a figure of the Virgin Mary holding a child, standing on a plinth, carved in bone. There are remnants of red wax on the base of the figure. [RB 26/04/2012]	Religion Figure	FACE
1985.52.1043	Amulet, cylindrical wooden ?reliquary box. The box may once have contained a relic, but is now empty, and the flat lid appears to be missing. [RB 26/04/2012]	Religion Box	FACE

1985.52.1044 .1 1985.52.1044 .2	Amulet, circular wooden relic box [.1], containing a textile relic, surrounded by blue stones and gold and green piping, with a detachable lid [.2]. [ACA 26/04/2012]	Religion Box	FACE
1985.52.1045	Amulet, circular wooden reliquary box which does not open, containing a textile relic, with a circular glass panel in the top. [RB 26/04/2012]	Religion Box	FACE
1985.52.1046	Amulet, oval shaped metal pendant depicting St Michael holding a sword and shield whilst treading on a serpent, with a loop for suspension. [ACA 26/04/2012]	Religion Ornament Figure	ACE
1985.52.1047 .1 1985.52.1047 .2	Amulet, two stone pebbles from the Well of St Adrian, in a glass vial with a cork stopper. The base of the glass vial is broken. [RB 26/04/2012]	Religion	FACE
1985.52.1048 .1 1985.52.1048 .2	Amulet, a cylindrical portable bone 'chapel' [.1], with a base which twists round to reveal a figure of the Virgin Mary [.2] in a painted red niche. [ACA 27/04/2012]	Religion Figure	FACE
1985.52.1049	Amulet, heart shaped textile pendant, with an oval image on paper of 'Blessed Margaret Mary Alacoque', with a yellow ribbon loop for suspension. [RB 27/04/2012]	Religion Ornament Figure	ACE
1985.52.1050	Amulet, a textile arch shaped reliquary, containing a figure of the ?Virgin Mary and a fragment of wax, with a removable textile lid. [ACA 27/04/2012]	Religion Figure Writing	FACE
1985.52.1051 .1 1985.52.1051 .2	Amulet, oval shaped textile reliquary [.1] containing four relics, with a glass front, and removable lid [.2] with a painting of the Sacred Heart inside. [RB 27/04/2012]	Religion Box? Figure Writing	FACE
1985.52.1052 .1 1985.52.1052 .2 1985.52.1052 .3	Amulet, white metal figure of the Virgin Mary [.1], inside a rectangular lead box [.2], with a detachable lid [.3]. [RB 27/04/2012]	Religion FigureBox	FACE
1985.52.1053	Amulet, a bird spur in a silver mount with a loop for suspension. [RB 27/04/2012]	Religion Animalia Ornament	FACE
1985.52.1054	Amulet, imitation of a Venetian coin, in metal, with inscriptions and designs on either side, with a loop for suspension. [ACA 27/04/2012]	Religion Currency Ornament Reproduction Writing	CE

1985.52.1055	Amulet, metal finger ring rosary, with ten ridges around the outside of the band, and a cross at the top. [ACA 27/04/2012]	Religion Ornament	FACE
1985.52.1056	Amulet, pendant in the shape of a human skull, carved from mother of pearl, perforated through the jaw, with a white metal loop for suspension. [RB 27/04/2012]	Religion Figure Ornament	FCE
1985.52.1057 .1 1985.52.1057 .2	Amulet, oval textile reliquary [.1] containing relics, with a glass front, and with a detachable lid [.2], both parts have a textile loop for suspension. [RB 27/04/2012]	Religion FigureBox WritingOrnament?	FACE
1985.52.1058	Amulet, silver finger ring, set with a square cornelian stone. [ACA 27/04/2012]	Religion Ornament	CE
1985.52.1059	Amulet, cylindrical wooden relic box, containing a figure of the Virgin Mary, relics and inscriptions printed on paper. [ACA 27/04/2012]	Religion Figure	FACE
1985.52.1060 .1 1985.52.1060 .2	Amulet, an arch shaped textile ?reliquary pendant [.1], with a metal loop for suspension, and a knotted piece of cotton ribbon [.2]. [RB 27/04/2012]	Religion Ornament Figure	ACE
1985.52.1061	Amulet, an oval shaped metal pendant, with a figure of the Virgin Mary on one side and a crucifix on the other, with a loop for suspension. [ACA 27/04/2012]	Religion Ornament Figure	FACE
1985.52.1062	Amulet, double sided oval metal pendant, with a figure of the Virgin Mary on one side and The Crucifixion on the other, with a loop for suspension. [RB 27/04/2012]	Religion Ornament Figure	FACE
1985.52.1063	Amulet, a circular metal pendant, with a figure of the Virgin Mary on one side and the initial "M" on the other, with a loop for suspension. [ACA 27/04/2012]	Religion Ornament Figure	FACE
1985.52.1064	Amulet, clay disc, with five symbols in relief on one side, and one on the other, in a cardboard liquorice paste box with a lid. [RB 27/04/2012]	Religion	FAE
1985.52.1065	Amulet, a scapular, rectangular yellow textile panels with religious images and inscriptions printed in black, with a cord for suspension. [ACA 27/04/2012]	Religion Figure Ornament Writing	FACE
1985.52.1066 .1 1985.52.1066 .2	Amulet, an urn shaped rosary box with a base [.1] and lid [.2], carved and incised in bone, containing a rosary [.3]. [ACA 27/04/2012]	Religion Bead Box	FACE

1985.52.1066 .3	27/04/2012]		
1985.52.1067	Amulet, oval textile reliquary box and lid, joined by a green ribbon for suspension, containing saints' relics, and with a red wax seal on paper. [RB 27/04/2012]	Religion Ornament BoxPhysical Anthropology?	FACE
1985.52.1068	Amulet, glass bottle containing water from the Spring of the Precious Blood at F√@camp, with a metal lid and red label glued to the bottle. [ACA 30/04/2012]	Religion Vessel Writing	FACE
1985.52.1069	Amulet, a strip of white ?waxed linen, said to have touched the Relic of the Precious Blood of F√@camp. [ACA 30/04/2012]	ReligionTextile	FACE
1985.52.1070	Amulet, ex-voto, a piece of paper inscribed in black ink, mounted in a blue velvet picture frame, with a loop at the back for suspension. [ACA 01/05/2012]	Religion Writing	ACE
1985.52.1071	Amulet, a rectangular block of wood, containing a crucifix beneath glass, with a painted red frame, perforated with a cotton loop for suspension. [ACA 30/04/2012]	Religion Figure	FACE
1985.52.1072 .1 1985.52.1072 .2	Amulet, an urn shaped rosary box with a base [.1] and lid [.2] which screws onto the base, carved and incised in wood and ?bone. [ACA 30/04/2012]	Religion Box	FACE
1985.52.1073	Amulet, metal reliquary pendant, containing a textile relic of St Fedilis, and paper inscribed in ink, with a loop for suspension. [ACA 30/04/2012]	Religion Ornament Writing	FACE
1985.52.1074 .1 1985.52.1074 .2	Amulet, circular relic box [1.] with a lid [.2], containing ?relics, carved and incised in horn. [ACA 30/04/2012]	Religion Box	FACE
1985.52.1075 .1 1985.52.1075 .2	Amulet, an urn shaped rosary box with a base [.1] and lid [.2] which screws onto the base, carved and incised in wood and bone. [ACA 30/04/2012]	Religion Box	FACE
1985.52.1076	Amulet, ceramic figure of the Virgin Mary, with scrolls of gold edged paper, in an arched shaped cardboard box, with a loop for suspension. [ACA 30/04/2012]	Religion FigureBox	FACE
1985.52.1077 .1 1985.52.1077 .2	Amulet, metal circular relic box, with a base [.1] and a lid [.2] with a border in the shape of the Crown of Thorns, with a loop for suspension. [ACA 30/04/2012]	Religion Ornament Box	FACE

1985.52.1078 .1 1985.52.1078 .2	Amulet, metal oval relic box, with a base [.1] and a lid [.2] with a border of green ?glass gemstones, with a loop for suspension. [ACA 30/04/2012]	Religion Ornament Box	FACE
1985.52.1079 .1 1985.52.1079 .2	Amulet, cylindrical wooden relic box [.1] with lid [.2], containing a figure of the Virgin Mary and saint's names written on paper. [ACA 30/04/2012]	Religion Box	FACE
1985.52.1080 .1 1985.52.1080 .2	Amulet, cylindrical wooden relic box [.1] with lid [.2], containing a relic and a saint's name written on paper. [ACA 01/05/2012]	Religion WritingBox	FACE
1985.52.1081	Amulet, circular wooden relic box. It is no longer possible to unscrew the lid and open the box. [ACA 01/05/2012]	Religion Box	ACE
1985.52.1082	Amulet, rectangular textile pouch, with a Sacred Heart printed on one side, and green textile on the other, with a textile loop for suspension. [ACA 01/05/2012]	ReligionChildrenBag Ornament	FACE
1985.52.1083	Amulet, a necklace with a red leather conical pendant with yellow and black strips of leather, and a leather cord for suspension. [ACA 01/05/2012]	Religion Ornament	AE
1985.52.1084 .1 1985.52.1084 .2 1985.52.1084 .3	Amulet, three white oval sweets, with a figure of the Virgin Mary on one side and "A L'EAU DE LOURDES" on the other, wrapped together in paper. [ACA 01/05/2012]	ReligionMedicine FoodFigure	FACE
1985.52.1085	Amulet, rectangular textile panel printed with a Sacred Heart and an inscription, attached to a fragment of textile with a cross stitched onto it. [ACA 01/05/2012]	Religion	FACE
1985.52.1086	Amulet, a ram horn, perforated at the tip with a metal loop, mounted in leather with a leather strap and button to form a loop for suspension. [ACA 01/05/2012]	Religion Ornament Animalia	FE
1985.52.1087	Amulet, cylindrical bone relic box, containing a figure of the Virgin Mary, fragments of ?bone and saint's names printed on paper. [ACA 01/05/2012]	Religion FigureBox Physical Anthropology?Writing	FACE
1985.52.1088	Amulet, metal "Faith, Hope and Charity" pendants, consisting of a crucifix, heart, and an anchor, attached to a metal ring for suspension. [ACA 01/05/2012]	Religion Ornament Figure	FACE

1985.52.1089	Amulet, metal statuette of St Anthony of Padua, with the inscription "SIR DES GROTTES DE BRIVE" around the base, in a blue cardboard box. [ACA 03/05/2012]	Religion Figure	ACE
1985.52.1090	Amulet, a metal cylindrical portable 'chapel', with a base which twists round to reveal a white metal figure, possibly of St Anthony of Padua. [ACA 03/05/2012]	Religion Figure	FACE
1985.52.1091	Amulet, statuette of the Virgin Mary, with the inscription "ND Verdelais", hollowed inside and ?cast in metal. [ACA 01/05/2012]	Religion Figure Writing	ACE
1985.52.1092	Amulet, metal figure of the Virgin Mary holding a child, with 'N.D. DE VERDELAIS' inscribed in a plaque shape below the figure. [RB 02/05/2012]	Religion Figure Writing	ACE
1985.52.1093 .1 1985.52.1093 .2 1985.52.1093 .3	Amulet, a figure of the Virgin Mary [.1] cast in white metal, which fits inside a lead rectangular box [.2] with a detachable lid [.3]. [ACA 02/05/2012]	Religion FigureBox	FACE
1985.52.1094 .1 1985.52.1094 .2 1985.52.1094 .3	Amulet, white metal figure of St. Anthony [.1], inside a cylindrical lead box [.2], with a detachable lid [.3]. [RB 02/05/2012]	Religion Box Figure	FACE
1985.52.1095	Amulet, a Sacred Heart printed on white linen and stitched onto a blue silk pouch, containing a prayer, with two red textile loops for suspension. [ACA 02/05/2012]	ReligionBag	ACE
1985.52.1096	Amulet, pendant in the shape of a bell, carved from bone, with a 'Stanhope Peep' lens, and a metal loop for suspension. [RB 02/05/2012]	Religion Ornament Writing Reproduction	FCE
1985.52.1097	Amulet, metal Loreto bell with a blue ribbon tied with a red wax seal attached to the perforated handle. [ACA 02/05/2012]	Religion Music Figure Writing	FACE
1985.52.1098 .1 1985.52.1098 .2 1985.52.1098 .3	Amulet, a painted clay figure of the Buddha [.1], in a curved arch shaped metal box [.2] with a flat lid [.3], and a loop for suspension. [RB 02/05/2012]	Religion Box Figure Ornament	FACE
1985.52.1099	Amulet, a fossilised ammonite, with metal wire twisted through the centre, providing a	Religion Animalia Ornament?	E

	loop for suspension. [ACA 02/05/2012]		
1985.52.1100	Amulet, a green variolite pebble. [ACA 02/05/2012]	Religion	N/A
1985.52.1101 .1 1985.52.1101 .2	Amulet, pendant in the shape of a chapel [.1] with a hinged door, which opens to reveal a figure of the Virgin Mary [.2], with a loop for suspension. [ACA 02/05/2012]	Religion Ornament Figure	FACE
1985.52.1102 .1 1985.52.1102 .2	Amulet, an oval urn shaped box with a base [.1] and a lid with a cross on top [.2] which unscrews to open, carved from bone. [RB 02/05/2012]	Religion Box	FACE
1985.52.1103 .1 1985.52.1103 .2 1985.52.1103 .3	Amulet, an oval urn shaped box with a base [.1] and a lid [.2] which unscrews to open, carved from bone, containing a rosary [.3]. [RB 02/05/2012]	Religion Bead Ornament Box	FACE
1985.52.1104	Amulet, a cylindrical portable 'chapel' carved in bone, containing a figure of the Virgin Mary, the base no longer twists round to reveal the figure. [ACA 02/05/2012]	Religion Figure	FACE
1985.52.1105	Amulet, pendant in the shape of a bugle horn, with St. Hubert, a stag, a horse, and a dog depicted on one side, with a loop for suspension. [RB 02/05/2012]	Religion Ornament Figure Writing	FACE
1985.52.1106 .1 1985.52.1106 .2	Amulet, bone cylindrical portable 'chapel' [.1], with a base which twists round to reveal a figure of the Virgin Mary [.2] in a painted red niche. [ACA 02/05/2012]	Religion Figure	FACE
1985.52.1107	Amulet, metal ex-voto in the shape of a pair of eyes, perforated for suspension. [RB 02/05/2012]	Religion Ornament Figure	FACE
1985.52.1108	Amulet, an imitation of a horseshoe, made in lead, perforated five times to replicate where the nails would go. [ACA 02/05/2012]	Religion Animal GearReproduction Ornament?	FAC
1985.52.1109	Amulet, pendant made from a brown and orange stone with a marbled appearance, with a flat bottom, curved sides, and perforated for suspension. [RB 02/05/2012]	Religion Ornament	F
1985.52.1110	Amulet, diamond shaped purple velvet pendant, edged with gold thread and metal wire, with a green silk tassel, with a loop for suspension. [ACA 02/05/2012]	Religion Ornament	E

1985.52.1111	Amulet, diamond shaped grey and pink textile pendant, with a copper metal loop for suspension. [RB 02/05/2012]	Religion Ornament	E
1985.52.1112 .1 1985.52.1112 .2	Amulet, a cylindrical shaped portable 'chapel' with a figure, carved from bone, comprised of two parts [.1 and .2] that fit inside one another. [RB 02/05/2012]	Religion Figure	FACE
1985.52.1113 .1 1985.52.1113 .2	Amulet, oval-shaped silk brocade reliquary, with a base [.1] containing a figure of the Virgin Mary, textile relics and saint names, and a lid [.2]. [ACA 02/05/2012]	Religion Box Figure Writing	FACE
1985.52.1114	Amulet, circular wooden box containing saints' relics, with a glass panel on top, and which may once have had a screw on lid. [RB 02/05/2012]	Religion Box Writing Figure?	FACE
1985.52.1115	Amulet, brass figure of the Virgin Mary with Child. [ACA 02/05/2012]	Religion Figure	ACE
1985.52.1116	Amulet, imitation of a shark tooth, carved in ?bone, with a metal mount, incised with floral detail and with a loop for suspension. [ACA 02/05/2012]	Religion Ornament Reproduction	FACE
1985.52.1117	Amulet, a circular piece of bread, known as a blessed loaf of 'St. William of the Desert'. [RB 02/05/2012]	ReligionFood	FACE
1985.52.1118	Amulet, pendant with two faces carved from ?bone, and painted brown, one side depicts Christ, and the other, Death, perforated for suspension. [ACA 02/05/2012]	Religion Figure Ornament	FACE
1985.52.1119	Amulet, oval textile ?reliquary, with a figure of the Virgin Mary cast in plaster, with a glass front, and ?perforated for suspension. [RB 03/05/2012]	Religion Figure Ornament	FACE
1985.52.1120 .1 1985.52.1120 .2	Amulet, oval horn reliquary [.1], containing a fragment of a saint's bone, with a detached glass panel [.2], and a metal loop for suspension. [RB 06/07/2012]	Religion Ornament Writing Physical Anthropology?	FACE
1985.52.1121	Amulet, double sided pendant with a painting of a saint on one side, in a metal frame with glass panels on both sides, and a loop for suspension. [RB 03/05/2012]	Religion Ornament Figure Writing	FACE
1985.52.1122	Amulet, black textile cord, said to be the Cord of Cadouin. [ACA 03/05/2012]	Religion	CE
1985.52.1123 .1	Amulet, a cylindrical portable 'chapel' [.1-.2] containing a figure of St Peter [.3],	Religion Figure Writing	FACE

1985.52.1123 .2 1985.52.1123 .3	carved and incised in bone. [ACA 03/05/2012]		
1985.52.1124	Amulet, silver finger ring with a stone inset on the top. [RB 03/05/2012]	Religion Ornament	CE
1985.52.1125	Amulet, octagonal silver pendant, with a figure painted on a piece of metal on one side, and a loop for suspension. [RB 03/05/2012]	Religion Ornament Figure	AE
1985.52.1126	Amulet, double sided pendant, with gold leaf backgrounds and religious images on both sides, with a silver mount, and a loop for suspension. [ACA 03/05/2012]	Religion Ornament Figure	FAE
1985.52.1127	Amulet, oval metal hinged locket pendant, with Jesus' face on one side and a figure of the Virgin Mary on the other, with a loop for suspension. [RB 03/05/2012]	Religion Ornament Figure	FACE
1985.52.1128	Amulet, pendant, figure of the Virgin Mary, ?cast in bronze and perforated for suspension. [ACA 03/05/2012]	Religion Figure Ornament	FACE
1985.52.1129	Amulet, a ?lead figure of St. Barbara, depicted standing next to a tower, and holding a palm branch and a chalice. [RB 03/05/2012]	Religion Figure Ornament?	ACE
1985.52.1130	Amulet, bronze pilgrim badge, depicting an ?angel, a ?skeleton and another ?religious figure, with a loop on the back for suspension. [ACA 03/05/2012]	Religion Insignia Ornament Figure	ACE
1985.52.1131 .1 1985.52.1131 .2	Amulet, circular wooden relic box [.1], containing fragments of ?human bone and saints' names on strips of paper, with a removable lid [.2]. [RB 03/05/2012]	Religion Box Writing Physical Anthropology?	FACE
1985.52.1132 .1 1985.52.1132 .2 1985.52.1132 .3 1985.52.1132 .4	Amulet, cylindrical wooden relic box [.1] containing relics and Saint names, with a lid [.2], and a black textile fragment [.3] and green cord [.4]. [ACA 04/05/2012]	Religion Writing Physical Anthropology?	FACE
1985.52.1133 .1 1985.52.1133 .2 1985.52.1133 .3	Amulet, circular wooden relic box [.1] and lid which unscrews to open [.2], with a strip of textile [.3], a stone [.4], and a fragment of wood [.5]. [RB 04/05/2012]	Religion Box Writing	FACE

1985.52.1133 .4 1985.52.1133 .5			
1985.52.1134	Amulet, pendant with two faces carved from bone, one side depicts Christ, and the other, Death, perforated for suspension. [ACA 04/05/2012]	Religion Figure Ornament	FACE
1985.52.1135	Amulet, textile scapular, embroidered with a monogram of the following letters: "M A R A", on a red background, with an embroidered border. [ACA 04/05/2012]	Religion Ornament	E
1985.52.1136	Amulet, rectangular hinged wooden relic box, inlaid with mother of pearl to ornament the lid and the middle section, with an iron catch to fasten it. [RB 04/05/2012]	Religion Box Writing	AE
1985.52.1137	Amulet, rectangular hinged wooden relic box, inlaid with mother of pearl, containing paper with religious place names printed in black ink. [ACA 04/05/2012]	Religion Box Writing	AE
1985.52.1138 .1 1985.52.1138 .2 1985.52.1138 .3	Amulet, a box [.1] and lid [.2] in the shape of an acorn, carved from ivory, containing a red bead and white metal rosary [.3]. [RB 04/05/2012]	Religion Bead Box Figure	FACE
1985.52.1139	Amulet, pendant in the shape of a clenched hand, carved and incised in bone, and perforated for suspension. [ACA 04/05/2012]	Religion Ornament Figure	FACE
1985.52.1140	Amulet, oval silver reliquary pendant, containing a relic, with an image of The Crucifix in relief on the reverse, and a loop for suspension. [RB 04/05/2012]	Religion Ornament Figure Writing	ACE
1985.52.1141	Amulet, oval silver reliquary pendant, containing relics and Saint names inscribed on paper, with an image of a cross, and a loop for suspension. [ACA 04/05/2012]	Religion Writing Ornament Physical Anthropology?	ACE
1985.52.1142	Amulet, circular silver reliquary pendant, containing a relic, with 'IHS' incised on the reverse, and with a loop for suspension. [RB 04/05/2012]	Religion Ornament Writing	ACE
1985.52.1143	Amulet, double sided silver ?reliquary pendant, with a painted enamel image of a religious figure on one side, with a loop for	Religion Ornament Figure	FACE

	suspension. [ACA 04/05/2012]		
1985.52.1144	Amulet, silver hinged locket pendant, containing a ?relic with 'IHS' on it, with a hook and loop fastening, and a loop for suspension. [RB 04/05/2012]	Religion Ornament	ACE
1985.52.1145	Amulet, double sided silver reliquary pendant, with a figure painted on enamel on one side and a relic on the other, with a loop for suspension. [ACA 04/05/2012]	Religion Ornament Physical Anthropology? Writing Figure	FACE
1985.52.1146	Amulet, double sided metal pendant, with a painted religious figure on one side, and 'CHARITAS' [love] on the other, with a loop for suspension. [RB 04/05/2012]	Religion Ornament Figure Writing	FACE
1985.52.1147	Amulet, copper reliquary pendant, with a relic and "Restes p ^r o ^u cieux du V. P ^r o ^u re" inscribed on paper, with a loop for suspension. [ACA 04/05/2012]	Religion Ornament Physical Anthropology? Writing	ACE
1985.52.1148	Amulet, white metal oval reliquary pendant, with a painting of the ?Virgin Mary on one side, and relics on the other, with a loop for suspension. [RB 04/05/2012]	Religion Ornament Figure Writing Physical Anthropology?	FACE
1985.52.1149	Amulet, a portable 'shrine' of the Virgin Mary with Child, with an inscription, ?cast in lead, with a loop for suspension. [ACA 04/05/2012]	Religion Figure Writing	FACE
1985.52.1150	Amulet, pendant in the shape of a bugle horn, cast in lead, with St. Hubert and a stag on one side, a key on the other, with a loop for suspension. [RB 04/05/2012]	Religion Ornament Figure	FACE
1985.52.1151	Amulet, white metal double sided hinged locket, with St. Anna holding the Child Jesus on both sides, with a loop for suspension. [RB 04/05/2012]	Religion Ornament Figure	FACE
1985.52.1152	Amulet, cowrie shell pendant, in a silver mount with serrated edges, with a loop at either end for suspension. [ACA 04/05/2012]	Religion Animalia Ornament	FE
1985.52.1153	Amulet, a shark tooth fossil in a silver mount, with a loop for suspension. [RB 08/05/2012]	Religion Ornament Animalia	FACE
1985.52.1154	Amulet, metal pendant with an operculum shell on one side, and paper printed with a German inscription on the other, with a loop for suspension. [ACA 04/05/2012]	Religion Ornament Animalia Writing	FACE

1985.52.1155	Amulet, an iron cross with spiked points across the surface on one side, and with perforated loops at all four ends for ?suspension. [RB 04/05/2012]	Religion Ornament?Punishment and Torture	FACE
1985.52.1156	Amulet, diamond shaped lead pendant, with printed images of religious figures on both sides, fronted with glass, and with a loop for suspension. [RB 04/05/2012]	Religion Ornament Figure	FACE
1985.52.1157	Amulet, a silver Jerusalem cross pendant, consisting of a large cross surrounded by four crosses, inscribed and with a loop for suspension. [ACA 04/05/2012]	Religion Ornament Writing	ACE
1985.52.1158	Amulet, oval shaped metal reliquary, containing a fragment of ?bone, and paper with Latin inscriptions, glued to a gold textile background. [ACA 04/05/2012]	ReligionP hysical Anthropology?Writing	FACE
1985.52.1159	Amulet, silver reliquary, with a textile fragment and "S. Vincent de ?Paul" printed in black ink on gold edged paper, with a loop for suspension. [ACA 08/05/2012]	Religion Ornament Writing	ACE
1985.52.1160	Amulet, a plant seed known as a 'horse-eye' in a silver mount with serrated edging, cast and incised, and with a loop for suspension. [RB 08/05/2012]	Religion Ornament	ACE
1985.52.1161	Amulet, metal rosary finger ring, with ten ridges on the outside of the band and a crucifix at the top. [ACA 08/05/2012]	Religion Ornament	FACE
1985.52.1162	Amulet, a metal replica of the "La Savoyarde" Bell from the Basilica of the Sacred Heart of Paris, with a loop for suspension. [ACA 08/05/2012]	Religion MusicModelOrnament Reproduction	ACE
1985.52.1163	Amulet, pendant in the shape of a tear, cast in silver, perforated and with a loop for suspension. Known as the 'Holy Tear of Vend\¥me'. [RB 08/05/2012]	Religion Ornament	FACE
1985.52.1164 .1 1985.52.1164 .2	Amulet, oval textile reliquary box [.1] containing relics and a ?plaster figure of the Virgin Mary, with a detachable lid [.2] and a loop for suspension. [RB 08/05/2012]	Religion FigureBox Ornament Physical Anthropology?	FACE
1985.52.1165	Amulet, metal pendant with two phalluses and a hand known as 'mano fica', perforated at the top forming a loop for suspension. [ACA 08/05/2012]	Religion Ornament Figure	FACE
1985.52.1166 .1	Amulet, a dried seahorse [.1] and it's tail [.2] which has broken away from the main	Religion Animalia Specimen	FCE

1985.52.1166 .2	body, mounted on cottonwool in a cardboard box. [RB 08/05/2012]		
1985.52.1167	Amulet, two necklaces tied together, one with a cross pendant and blue beads and the other with an oval inscribed medallion and white beads. [ACA 08/05/2012]	Religion Ornament Ornament Writing	ACE
1985.52.1168	Amulet, a piece of black ?clay painted with a brown glaze, coiled into a loop. [RB 08/05/2012]	Religion	E
1985.52.1169 .1 1985.52.1169 .2	Amulet, lead pendant in the shape of a pig, in two parts; the head [.1] and body [.2] with remnants of copper gilding, and a loop for suspension. [ACA 08/05/2012]	Religion Music Figure Ornament	FACE
1985.52.1170	Amulet, lead statuette of the Virgin Mary, with 'EGO DILIGENTES ME DILIGO' inscribed on the base below the figure, and traces of ?silver gilding. [RB 08/05/2012]	Religion Figure Writing	ACE
1985.52.1171 .1 1985.52.1171 .2 1985.52.1171 .3	Amulet, a figure of the Virgin Mary [.1] cast in white metal, inside a rectangular lead box [.2], with a detachable white metal lid [.3]. [RB 08/05/2012]	Religion FigureBox	FACE
1985.52.1172 .1 1985.52.1172 .2 1985.52.1172 .3	Amulet, a figure of St Joseph [.1] cast in white metal, which fits inside a lead rectangular box [.2] with a detachable lid [.3]. [ACA 08/05/2012]	Religion FigureBox	FACE
1985.52.1173 .1 1985.52.1173 .2 1985.52.1173 .3	Amulet, a figure of the Jesus [.1] cast in white metal, inside a rectangular lead box [.2], with a detachable lid [.3]. [RB 08/05/2012]	Religion FigureBox	FACE
1985.52.1174	Amulet, oval textile pendant, with a cross embroidered with metal thread, with a floral textile on the other side, with a metal loop for suspension. [ACA 08/05/2012]	Religion Ornament	AE
1985.52.1175	Amulet, oval leather hinged reliquary case containing relics and a ?plaster plaque on both sides, with a white metal catch and loop for suspension. [RB 08/05/2012]	Religion Ornament Writing Physical Anthropology? Figure	FAE
1985.52.1176	Amulet, a pendant in the shape of a heart, ?cast in black glass and perforated for suspension. [ACA 08/05/2012]	Religion Ornament	F

1985.52.1177	Amulet, a sea urchin fossil, heart shaped. [RB 08/05/2012]	Religion Animalia Specimen	N/A
1985.52.1178	Amulet, fossilised heart-shaped sea urchin. [ACA 08/05/2012]	Religion Animalia Specimen	N/A
1985.52.1179	Amulet, a metal bell with 'La Savoyarde' incised on it, with a female bust flanked by two flags on top which functions as the bell's handle. [RB 08/05/2012]	Religion MusicWriting FigureReproduction	ACE
1985.52.1180	Amulet, a wooden frame, painted green, containing a figure of the Black Madonna and paper inscribed with the following: "O. L. V. v. Hal.". [ACA 08/05/2012]	Religion Figure	ACE
1985.52.1181	Amulet, double layered rectangular brown and blue felt textile scapular, attached to a brown and blue cotton cord for suspension. [RB 08/05/2012]	Religion Ornament Figure	FACE
1985.52.1182	Amulet, a ?fish exostosis bone pendant, mounted in silver with a loop for suspension. [ACA 08/05/2012]	Religion Ornament Animalia	FACE
1985.52.1183	Amulet, pendant in the form of a human skull, missing the lower jaw, carved in amber, perforated for suspension through the top of the head. [ACA 08/05/2012]	Religion Ornament Figure	FAE
1985.52.1184	Amulet, circular silver reliquary hinged locket, which opens and contains a ?relic, incised with Christian motifs, and with a loop for suspension. [RB 08/05/2012]	Religion Ornament	FACE
1985.52.1185	Amulet, a rectangular textile scapular, embroidered with "MA" and a floral design on one side and a brown textile on the other. [ACA 09/05/2012]	Religion Ornament Writing	FAE
1985.52.1186	Amulet, rosary comprised of shells, blue and red beads, strung together with metal loops. [RB 09/05/2012]	Religion Bead Ornament	FACE
1985.52.1187	Amulet, finger ring in the form of a human skull, representing Death, ?cast in metal with the remains of ?silver gilt. [ACA 09/05/2012]	Religion Ornament Figure	ACE
1985.52.1188	Amulet, a teardrop shaped semitransparent crystal encased in a copper wire frame with a loop for suspension. [RB 09/05/2012]	Religion Ornament	AE
1985.52.1189	Amulet, animal tooth, perforated and with a metal loop for suspension. [ACA	Religion Ornament Animalia	FACE

	09/05/2012]		
1985.52.1190	Amulet, double sided oval reliquary, with a painting of the Virgin Mary and Child on one side, and relics on the other, with a loop for suspension. [RB 09/05/2012]	Religion Ornament Figure Physical Anthropology?	FACE
1985.52.1191	Amulet, pendant in the shape of a clenched hand, carved in bone and perforated through the hand, with a metal mount and loop for suspension. [ACA 09/05/2012]	Religion Figure Ornament	FACE
1985.52.1192	Amulet, bronze statuette of 'St. Genoveva' [St. Genevieve?] holding a cross to her chest, and standing next the figure of a sheep. [RB 09/05/2012]	Religion Figure	ACE
1985.52.1193 .1 1985.52.1193 .2	Amulet, an oblong shaped ivory box [.1] containing a bone figure of a Guardian Angel and child, with a lid [.2] which slides off. [ACA 09/05/2012]	Religion Box Figure	FACE
1985.52.1194	Amulet, metal pendant in the shape of a 'fleurs-de-lys' with an incised figure of 'Our Lady of Victories', perforated, Fand with a loop for suspension. [RB 09/05/2012]	Religion Ornament Figure	FACE
1985.52.1195	Amulet, double sided oval reliquary with 'Agnus Dei' ?wax mounted behind glass on both sides, in a cast silver frame with a loop for suspension. [RB 09/05/2012]	Religion Ornament	FAE
1985.52.1196	Amulet, heart-shaped textile pouch, with a bird and flowers embroidered with cotton thread, with a blue and white border and loop for suspension. [ACA 09/05/2012]	ReligionBag Ornament?	FACE
1985.52.1197	Amulet, a passion rosary, made up of blue and white glass beads, four metal oval medallions, a heart-shaped medallion and a crucifix. [ACA 09/05/2012]	Religion Bead Figure Writing	FACE
1985.52.1198	Amulet, wax ex-voto in the shape of a breast, it is circular with a raised nipple in the centre. [RB 01/06/2012]	Religion Figure	FAE
1985.52.1199	Amulet, wax ex-voto in the shape of an eye, perforated for suspension. [RB 09/05/2012]	Religion Figure Ornament?	FACE
1985.52.1200	Amulet, wax ex-voto in the shape of a pair of eyes. [RB 09/05/2012]	Religion Figure	AC
1985.52.1201	Amulet, wax ex-voto of the shape of a child [the baby Jesus?]. [RB 09/05/2012]	Religion Figure	ACE

1985.52.1202	Amulet, ex-voto in the shape of a pig, cast in orange and brown wax. [ACA 09/05/2012]	Religion Figure	AC
1985.52.1203	Amulet, wax ex-voto in the shape of a horse. [RB 01/06/2012]	Religion Figure	ACE
1985.52.1204	Amulet, wax ex-voto in the shape of a sheep, with raised points on the surface of the body representing the ?wool. [RB 09/05/2012]	Religion Figure	ACE
1985.52.1205	Amulet, rectangular shaped ex-voto, embossed with dots and the shape of a nose in silver, perforated for suspension. [ACA 09/05/2012]	Religion Figure Ornament	FACE
1985.52.1206	Amulet, white metal pendant in the shape of a boy urinating ['Manneken Pis'], with traces of ?copper gilding, and a loop for suspension. [RB 09/05/2012]	Religion Figure Ornament Reproduction	ACE
1985.52.1207	Amulet, white metal pendant in the shape of a boy urinating ['Manneken Pis'], with traces of gold coloured gilding, and a loop for suspension. [RB 09/05/2012]	Religion Figure Ornament Reproduction	ACE
1985.52.1208	Amulet, metal pendant, with a figure of a boy urinating, known as the 'Manneken Pis', and an inscription, on both sides, with a loop for suspension. [ACA 09/05/2012]	Religion Ornament Figure Writing	FACE
1985.52.1209	Amulet, double sided circular white metal pendant, with a figure of a boy urinating ['Manneken Pis'] in relief on one side, with a loop for suspension. [RB 09/05/2012]	Religion Ornament Figure Writing	FACE
1985.52.1210 .1 1985.52.1210 .2 1985.52.1210 .3	Amulet, a statuette of the Holy Family [.1] ?cast in metal, which fits inside a lead rectangular box [.2] with a detachable lid [.3]. [ACA 10/05/2012]	Religion FigureBox Writing	FACE
1985.52.1211 .1 1985.52.1211 .2 1985.52.1211 .3	Amulet, white metal figure of 'Our Lady of Hal' [.1], inside a rectangular iron box [.2] with a detachable lid [.3]. [RB 10/05/2012]	Religion FigureBox	FACE
1985.52.1212	Amulet, white metal cylindrical portable 'chapel', which rotates to reveal a gold coloured foil metal figure of 'Our Lady of Hal' inside. [RB 10/05/2012]	Religion Figure	FACE

1985.52.1213	Amulet, metal cylindrical portable 'chapel', which rotates to reveal a white metal figure of 'Our Lady of Hal' mounted inside behind a glass panel. [RB 10/05/2012]	Religion Figure	FACE
1985.52.1214 .1 1985.52.1214 .2	Amulet, rectangular linen reliquary [.1], with a figure in the centre, and two metal crucifixes, one is detached [.2], with a loop for suspension. [ACA 10/05/2012]	Religion Figure	FACE
1985.52.1215	Amulet, a teardrop shaped piece of red and grey Jasper stone carved to look like a crystal, in an incised silver mount, with a loop for suspension. [RB 10/05/2012]	Religion Ornament	FE
1985.52.1216	Amulet, doubled sided silver pendant, with painted religious figures on both sides, with a ribbon tied into a bow through the loop for suspension. [RB 10/05/2012]	Religion Ornament Figure	FAE
1985.52.1217	Amulet, silver ex-voto in the shape of a standing figure with incised facial features, perforated, and with a loop for suspension. [RB 10/05/2012]	Religion Figure Ornament	FACE
1985.52.1218	Amulet, silver ?ex-voto pendant, with a hand, known as 'mano fica', and an oval loop for suspension, at either end of the stem. [ACA 10/05/2012]	Religion Ornament Figure	FAE
1985.52.1219	Amulet, square metal pendant with an incised cross on the base representing a human molar tooth, with a loop for suspension, used as an ex-voto. [RB 10/05/2012]	Religion Ornament Figure	FACE
1985.52.1220	Amulet, metal ex-voto pendant of a horse hoof, with a loop for suspension. [ACA 10/05/2012]	Religion Figure Ornament	FACE
1985.52.1221	Amulet, bronze teardrop shaped pendant with inscriptions and ?animal figures on both sides, with a loop for suspension. [RB 10/05/2012]	Religion Ornament Writing Figure?	FACE
1985.52.1222	Amulet, metal pendant in the form of an animal, possibly a ?cat, incised with detail and perforated for suspension. [ACA 10/05/2012]	Religion Figure Ornament	FACE
1985.52.1223	Amulet, oval metal reliquary pendant, with an inscription on one side and relics on the other, with glass fronts, and a loop for suspension. [RB 10/05/2012]	Religion Ornament Writing Physical Anthropology?	FACE
1985.52.1224	Amulet, double sided reliquary pendant, containing relics, in an iron frame and	Religion Ornament Physical	FACE

	glass on either side, with ribbon tied through a loop for suspension. [ACA 10/05/2012]	Anthropology?	
1985.52.1225	Amulet, a scapular consisting of two blue embroidered textile panels, with two strips of ribbon joining the two together. [ACA 11/05/2012]	Religion Ornament	ACE
1985.52.1226	Amulet, a double sided arch shaped metal pendant, with religious symbols and traces of enamel decoration, and with a loop for suspension. [RB 11/05/2012]	Religion Ornament	FACE
1985.52.1227	Amulet, cowrie shell, mounted in silver with a silver heart pendant attached to one end, and a loop for suspension at the other end. [ACA 11/05/2012]	Religion Animalia Ornament	FE
1985.52.1228	Amulet, crescent shaped metal pendant, with a ?face in relief, with loops at either side and at the top for suspension. [ACA 11/05/2012]	Religion Figure?Ornament	E
1985.52.1229	Antler fragment, perforated for suspension	Religion Animalia Ornament	F
1985.52.1230	Carved bone animal head	Religion Figure?	FAC
1985.52.1231	Carved bone animal figure	Religion Figure?	FAC
1985.52.1232	Amulet, 'horse-eye' plant seed in a silver mount with scalloped edging and a loop for suspension. [RB 11/05/2012]	Religion Ornament	FACE
1985.52.1233	Amulet, rectangular marble plaque ex-voto, with an incised and gilded inscription that reads 'RECONNAISSANCE A MARIE'. [RB 11/05/2012]	Religion Ornament Writing	ACE
1985.52.1234	Amulet, ex-voto of an ear, carved in wood, with a carved loop for suspension on the reverse of the ear. [ACA 11/05/2012]	Religion Figure	FACE
1985.52.1235	Amulet, a cylindrical silk ?pouch with an embroidered ?glass bead floral motif, stitched closed. [RB 11/05/2012]	ReligionBag?	ACE
1985.52.1236	Amulet, crescent shaped boar tusks, mounted in metal with loops for suspension, with a metal pendant and coins, used as an ornament for horses. [ACA 11/05/2012]	Religion Animal GearOrnament Currency	FACE
1985.52.1237	Amulet, arm ornament comprised of eighteen perforated plant seeds strung onto a ?pewter metal wire. [RB	Religion Ornament	FACE

	11/05/2012]		
1985.52.1238	Amulet, a fruit stone and a carved black ?wooden bead, perforated and strung onto a red ?linen ribbon for suspension. [RB 11/05/2012]	Religion Ornament	FACE
1985.52.1239	Amulet, a red ?linen pouch stitched closed, containing an unknown object, attached to a red and blue cotton cord for suspension. [RB 11/05/2012]	Religion Ornament Bag?	FACE
1985.52.1240	Amulet, pendant in the shape of a hand, known as 'mano fica', carved in ?horn, perforated for suspension. [ACA 11/05/2012]	Religion Ornament? Figure	FACE
1985.52.1241	Amulet, pendant, six-pointed star in a circle with loop at the top, carved out of bone. [EI.B 15/05/2012]	Religion Ornament	FACE
1985.52.1242	Amulet, boar's tusk. [EI.B 15/05/2012]	Religion	N/A
1985.52.1243	Amulet, four leaf clover enclosed in glass with copper alloy edge and loop at the top. [EI.B 14/05/2012]	Religion Ornament	ACE
1985.52.1244	Amulet, three pendants on one ring, cross, anchor and heart. [EI.B 16/05/2012]	Religion Ornament	ACE
1985.52.1245	Amulet, four pendants on one ring, two horns, a skull and a man. [EI.B 16/05/2012]	Religion Figure Ornament	ACE
1985.52.1246	Amulet, four-leaf clover enclosed in a glass heart with copper alloy mounting and loop at the top. [EI.B 11/05/2012]	Religion Ornament	ACE
1985.52.1247	Amulet, two rectangles of textile, one with a picture of the Virgin Mary, connected by cotton ribbon. [EI.B 16/05/2012]	Religion	ACE
1985.52.1248	Amulet, circular box with metal decoration and the names of ?saints. [EI.B 14/05/2012]	Religion	ACE
1985.52.1249	Amulet, oval glass box containing ?wax plaque with images of a lamb and a religious scene. [EI.B 14/05/2012]	Religion	ACE
1985.52.1250	Amulet, medal with a figure on both sides and ring for suspension at the top. [EI.B 11/05/2012]	Religion? Ornament	FACE
1985.52.1251	Amulet, small rosary of white beads on a chain with inscribed medallion on the end. [EI.B 16/05/2012]	Religion Bead Writing	FACE

1985.52.1252	Amulet, oval glass case mounted in silver, with paper strips on textile backing inside. [EI.B 16/05/2012]	Religion	AE
1985.52.1253	Amulet, rectangular leather case with leather thong and leather button. [EI.B 17/05/2012]	Religion?Ornament	AE
1985.52.1254	Amulet, fish figure of mother of pearl, with metal ring for suspension. [EI.B 16/05/2012]	Religion Ornament	ACE
1985.52.1255	Amulet, oval crystal mounted in silver (part of mount missing), with ring at the top. [EI.B 09/05/2012]	Religion Ornament	AE
1985.52.1256	Amulet, oval locket, enamelled with flowers painted on and mounted in silver. [EI.B 16/05/2012]	Religion Ornament	AE
1985.52.1257	Amulet, cube-shaped stone mounted in silver, with ring for suspension. [EI.B 15/05/2012]	Religion Ornament	AE
1985.52.1258	Amulet, large black seed mounted in two crossing bands of silver with star shapes, and with loop at the top. [EI.B 11/05/2012]	Religion	FAE
1985.52.1259	Amulet, square of metal with many perforations round the edge and drop-shaped pendant on one corner. [EI.B 15/05/2012]	Religion Writing	FE
1985.52.1260	Amulet, locket in the shape of a flaming heart, of gilded metal. [EI.B 15/05/2012]	Religion	FE
1985.52.1261	Amulet, horn of St. Hubert in circular frame with loop at the top. [EI.B 15/05/2012]	Religion	FACE
1985.52.1262	Amulet, horn of Saint Hubert, stamped out of thin gilt metal. [EI.B 15/05/2012]	Religion	FACE
1985.52.1263	Amulet, paper-mache box with glass-topped compartment containing a depiction of the crucifixion carved out of bone. [EI.B 15/05/2012]	Religion	FACE
1985.52.1264	Amulet, oval pendant of painted enamel in metal frame. [EI.B 16/05/2012]	Religion Ornament	N/A
1985.52.1265	Amulet, oval enamel pendant, depicting a cloth with Jesus' face on one side and a cross on the other. [EI.B 16/05/2012]	Religion Ornament	FACE
1985.52.1266	Amulet, circular glass box with lead frame with two pictures of saints, with ring for	Religion Ornament	ACE

	suspension. [EI.B 16/05/2012]		
1985.52.1267	Amulet, heart made out of textile with a cross stitched onto it. [EI.B 09/05/2012]	Religion	ACE
1985.52.1268	Amulet, textile heart decorated with beads, sequins, spirals of thin metal wire, and an angel cut out of paper. [EI.B 16/05/2012]	Religion	ACE
1985.52.1269	Amulet, silver figure of the Virgin Mary with Jesus. [EI.B 16/05/2012]	Religion Writing	ACE
1985.52.1270	Amulet, square metal plaque with side wings which close onto the centre part, with religious pictures. [EI.B 15/05/2012]	Religion	FACE
1985.52.1271	Amulet, flaming heart of copper alloy, hollow. [EI.B 11/05/2012]	Religion	N/A
1985.52.1272	Amulet, flaming heart of copper alloy, hollow. [EI.B 11/05/2012]	Religion	N/A
1985.52.1273	Amulet, flaming heart of copper alloy, hollow. [EI.B 11/05/2012]	Religion	N/A
1985.52.1274	Amulet, two plates of copper alloy with a hinge, with religious pictures. [EI.B 14/05/2012]	Religion Figure	FA
1985.52.1275	Amulet, square plaque of copper alloy, depicting a saint. [EI.B 15/05/2012]	Religion Figure Writing	ACE
1985.52.1276	Amulet, square plaque of copper alloy with religious picture. [EI.B 15/05/2012]	Religion Figure Writing	N/A
1985.52.1277	Amulet, copper alloy plaque with a picture of two saints, with inscription in cyrillic letters, probably the saints' names. [EI.B 14/05/2012]	Religion Writing	ACE
1985.52.1278	Amulet, copper alloy plaque with two figures (Mary and Jesus?), with loop for suspension. [EI.B 14/05/2012]	Religion Figure	ACE
1985.52.1279	Amulet, copper alloy plaque with a picture of Mary and Jesus, with inscription in cyrillic letters, with loop for suspension. [EI.B 14/05/2012]	Religion Writing	ACE
1985.52.1280	Amulet, square plaque of copper alloy, depicting three people at the table with a church in the background. [EI.B 15/05/2012]	Religion Figure Writing	ACE
1985.52.1281	Amulet, metal plaque with religious figures and inscriptions, with a loop on the reverse	Religion Ornament Figure Writing	ACE

	for suspension. [ACA 11/05/2012]		
1985.52.1282 .1 1985.52.1282 .2	Amulet, circular wooden relic box [.1], containing a textile relic of 'S. Vincent' and a red wax seal, with a detachable base [.2]. [RB 11/05/2012]	Religion Box	FACE
1985.52.1283	Amulet, rosary comprised of eleven white, six red, and twelve black ?wooden beads, with two iron medallions and a Crucifix. [RB 11/05/2012]	Religion Bead Ornament Figure	FACE
1985.52.1284	Amulet, a figure of the Virgin Mary in clay. [RB 14/05/2012]	Religion FigurePottery	ACE
1985.52.1285 .1 1985.52.1285 .2 1985.52.1285 .3	Amulet, a statuette of the Holy Family [.1] ?cast in metal, which fits inside a lead rectangular box [.2] with a detachable lid [.3]. [ACA 14/05/2012]	Religion FigureBox Writing	FACE
1985.52.1286	Amulet, a cardboard album that unfolds to reveal three panels with samples of scapulars glued to each one, with numbers and writing in black ink. [RB 14/05/2012]	ReligionSpecimen?Trade?Ornament Writing Figure	FACE
1985.52.1287	Amulet, a cardboard album that unfolds to reveal three panels with samples of scapulars glued to each one, with numbers and writing in black ink. [RB 14/05/2012]	ReligionSpecimen?Trade?Ornament Writing Figure	FACE
1985.52.1288 .1 1985.52.1288 .2	Amulet, an arch shaped textile box [.1] containing a figure of the ?Virgin Mary with Child, and a detachable textile lid [.2]. [ACA 14/05/2012]	Religion FigureBox	FACE
1985.52.1289	Amulet, textile heart-shaped pouch, stitched closed with green thread, with a length of black velvet tied through a loop for suspension. [ACA 14/05/2012]	Religion Ornament	ACE
1985.52.1290	Amulet, gilded ex-voto Sacred Heart locket, with crystal cut glass stones set around the locket and in the 'flames', with loop for suspension. [ACA 08/02/2012]	Religion Ornament	ACE
1985.52.1291	Amulet, circular silver reliquary locket, containing fragments of relics, with inscriptions printed on paper, with a loop for suspension. [ACA 14/05/2012]	Religion Ornament Physical Anthropology?Writing	FACE
1985.52.1292 .1 1985.52.1292 .2	Amulet, a cylindrical portable bone 'chapel' in two parts: an inner cylinder [.1] with a painted red interior, which fits inside an outer cylinder [.2]. [ACA 14/05/2012]	Religion	FACE

1985.52.1293	Amulet, rectangular metal box pendant, with a perforation at either end, and a cotton cord threaded through two loops either side for suspension. [RB 14/05/2012]	Religion Ornament Box	FACE
1985.52.1294	Amulet, rosary with carved bone beads, strung together with white metal loops, with a metal Auspice Maria and a suspended metal crucifix. [ACA 14/05/2012]	Religion Bead Figure	FACE
1985.52.1295	Amulet, rosary with twenty-one red beads, strung together with white metal loops, with a white metal Crucifix suspended from the end. [RB 14/05/2012]	Religion Bead Figure	FACE
1985.52.1296	Amulet, rosary with fifty-two wooden beads and eight copper oval medallions with religious figures and images on, strung together with steel loops. [RB 14/05/2012]	Religion Bead Ornament Figure	FACE
1985.52.1297	Amulet, silver gilded Joan of Arc medallion, with a figure on a horse, an inscription, and coat of arms, with a steel chain and clip for attachment. [ACA 14/05/2012]	Religion Ornament Insignia Figure Writing	FACE
1985.52.1298 .1 1985.52.1298 .2	Amulet, a cylindrical white metal portable 'chapel' in two parts: the inner section [.2] contains a metal figure of the Virgin Mary. [RB 14/05/2012]	Religion Figure	FACE
1985.52.1299	Amulet, a cylindrical white metal portable 'chapel', which rotates to reveal a metal religious figure in a niche. [RB 14/05/2012]	Religion Figure	FACE
1985.52.1300 .1 1985.52.1300 .2 1985.52.1300 .3	Amulet, a cylindrical bone portable 'chapel' in three parts; the outer [.1] and inner [.2] cylinder, and a carved bone figure of the Virgin Mary [.3]. [RB 14/05/2012]	Religion Figure	FACE
1985.52.1301	Amulet, pendant with circular apertures surrounding a religious figure, with Sacred Hearts and a bird on the other side, with a loop for suspension. [ACA 14/05/2012]	Religion Ornament Figure	ACE
1985.52.1302	Amulet, oval metal hinged locket, with a figure of the Virgin Mary on one side and a church on the other, with a perforated loop for suspension. [RB 14/05/2012]	Religion Ornament Figure	FACE
1985.52.1303	Amulet, a circular pendant, with a stained green foil metal, stamped with an image and an inscription, beneath glass, with a loop for suspension. [ACA 14/05/2012]	Religion Ornament Writing	ACE

1985.52.1304	Amulet, oval metal pendant, with the Virgin Mary on one side and a church on the other, painted in the centre, with a loop for suspension. [RB 14/05/2012]	Religion Ornament Figure	FACE
1985.52.1305	Amulet, circular white metal pendant, with the Virgin Mary in relief on one side, and Jesus on the other, with a perforated loop for suspension. [RB 14/05/2012]	Religion Ornament Figure	FACE
1985.52.1306	Amulet, oval metal pendant, with the Virgin Mary on one side and a church on the other, with inscriptions, with a loop for suspension. [ACA 14/05/2012]	Religion Ornament Figure Writing	FACE
1985.52.1307	Amulet, white linen ribbon, with a ?wax coating on one side, a votive offering from the Church of Saint-Maclou. [ACA 14/05/2012]	Religion	ACE
1985.52.1308	Amulet, a rectangular black textile scapular, with a religious image and text printed on a linen panel, attached to a cotton cord for suspension. [RB 14/05/2012]	Religion Ornament Figure	ACE
1985.52.1309 .1 1985.52.1309 .2	Amulet, cylindrical wooden relic box containing relics [.1] with a detachable lid [.2]. [ACA 14/05/2012]	Religion Box	FACE
1985.52.1310 .1 1985.52.1310 .2 1985.52.1310 .3	Amulet, a white metal figure of St. Anthony [.1], inside a cylindrical box [.2] with a removable lid [.3] carved from vegetable ivory [corozo]. [RB 15/05/2012]	Religion Box Figure	FACE
1985.52.1311	Amulet, metal pendant in the shape of a bell, modelled on "La Savoyarde" in the Basilica Sacred Heart of Montmartre, with a loop for suspension. [ACA 15/05/2012]	Religion Music Reproduction Ornament	ACE
1985.52.1312	Amulet, feline tooth pendant, mounted in silver, with a loop for suspension. [ACA 15/05/2012]	Religion Ornament Animalia	FAC
1985.52.1313	Amulet, bronze pendant in the shape of a crescent with a face, seen in profile from both sides, with a perforated loop for suspension. [RB 15/05/2012]	Religion Ornament Figure	FACE
1985.52.1314	Amulet, green enamel and ?brass four-leaf clover pendant, with a loop for suspension. [ACA 15/05/2012]	Religion Ornament	N/A

1985.52.1315	Amulet, pendant in the shape of a tortoise, made of green glass and mounted onto a piece of metal, with a metal loop for suspension. [RB 15/05/2012]	Religion Ornament Figure	ACE
1985.52.1316	Amulet, a rectangular snuff box, with a crucifix carved on the lid, carved in horn. It is no longer possible to open the box. [ACA 15/05/2012]	Religion Box NarcoticFigure	FACE
1985.52.1317	Amulet, metal and tortoiseshell brooch in the shape of a tortoise with a four-leaf clover in green glass on its back, with a white metal pin. [RB 15/05/2012]	Religion Figure Ornament	FACE
1985.52.1318	Amulet, heart-shaped green glass pendant, with a four-leaf clover inside. Mounted in copper alloy with a loop for suspension. [ACA 15/05/2012]	Religion Ornament Specimen Plant	CE
1985.52.1319	Amulet, bronze pendant in the shape of a 'C', with stylised ends, and a loop or suspension. [RB 15/05/2012]	Religion Ornament	E
1985.52.1320	Amulet, oval pendant with a figure of the Virgin Mary, with the initial "F" incised on the reverse, ?cast in white metal, with a loop for suspension. [ACA 15/05/2012]	Religion Figure Ornament	ACE
1985.52.1321	Amulet, white metal pendant with a figure of the Virgin Mary in the centre of an arch shape, with two perforations, and a loop for suspension. [RB 15/05/2012]	Religion Figure Ornament	FACE
1985.52.1322	Amulet, necklace comprised of nine rectangular and two cylindrical leather cases, attached to a twisted leather cord for suspension. [RB 15/05/2012]	Religion Ornament Medicine	FACE
1985.52.1323	Amulet, a plaited leather cord necklace, with three red and black leather rectangular cases, incised with lines and diamond shapes. [ACA 15/05/2012]	Religion Ornament Medicine	A
1985.52.1324	Amulet, necklace comprised of five linen textile squares of various colours and prints, strung onto a cotton cord for suspension. [RB 15/05/2012]	Religion Ornament Medicine	A
1985.52.1325	Amulet, pendant in the shape of the top row of human teeth, gums and palate, in white and pink glass, perforated for suspension. [ACA 15/05/2012]	Religion Reproduction Ornament	FACE
1985.52.1326	Amulet, damask textile, printed with an image of a man with five crucifixion wounds, with the wounds painted in red,	Religion FigureReproduction	FACE

	imitating the Shroud of Turin. [ACA 15/05/2012]		
1985.52.1327	Amulet, pendant in the shape of a phallus with wings, cast in bronze, with a loop for suspension. [RB 15/05/2012]	Religion Ornament Figure	CE
1985.52.1328	Amulet, a staurolite or cross stone. [RB 15/05/2012]	Religion	N/A
1985.52.1329	Amulet, rectangular wooden relic box, containing a bone Crucifix and relics, with a replacement card sliding lid, and a perforation for suspension. [RB 15/05/2012]	Religion Box Figure Ornament	FACE
1985.52.1330	Amulet, a circular iron ?pendant, with a ?cross, two hands, with a metal mount. Said to represent the Stigmata of St Francis of Assisi. [ACA 15/05/2012]	Religion	FACE
1985.52.1331	Amulet, a circular metal medallion, perforated, and strung onto a white and blue cord, with a blue wool tassel at one end, for suspension. [RB 15/05/2012]	Religion Ornament Insignia	FACE
1985.52.1332	Amulet, heart-shaped green glass pendant, with a ?paper four-leaf clover inside. Mounted in copper alloy with a loop for suspension. [ACA 15/05/2012]	Religion Ornament Reproduction	FCE
1985.52.1333	Amulet, metal pendant in the shape of a hunchback figure wearing a top hat and tailcoat, with a loop for suspension. [RB 15/05/2012]	Religion Figure Ornament	E
1985.52.1334	Amulet, pendant in the shape of a hunchback figure, carved in mother of pearl, with a loop for suspension. [ACA 15/05/2012]	Religion Figure Ornament	E
1985.52.1335	Amulet, pendant in the shape of a clenched hand, made from ?amber, with a metal loop for suspension that was found broken. [RB 15/05/2012]	Religion Figure Ornament	FACE
1985.52.1336	Amulet, a rectangular green cardboard container, with an image of St. Julie inside, fronted with glass, and with a string loop for suspension. [RB 16/05/2012]	Religion Figure Ornament Box	FACE
1985.52.1337	Amulet, a picture of the Holy Tunic of Argenteuil, ?printed on paper, with an oval white metal frame, and a loop on the back for suspension. [ACA 16/05/2012]	Religion Ornament? Picture	ACE

1985.52.1338	Amulet, a piece of bone with two forked prongs at the end, known as a 'Serpent's Crown', in a silver mount with a loop for suspension. [RB 16/05/2012]	Religion Ornament Animalia	FACE
1985.52.1339	Amulet, a cockspur. [ACA 16/05/2012]	Religion Animalia	N/A
1985.52.1340	Amulet, a lion claw, mounted in silver with a floral design, with two loops for suspension. [ACA 16/05/2012]	Religion Animalia Ornament	FACE
1985.52.1341	Amulet, metal pendant in the shape of a hand [a 'hamsa?'], incised, and perforated for suspension. [RB 16/05/2012]	Religion Figure Ornament	FACE
1985.52.1342	Amulet, pendant in the shape of a tortoise, with black inlaid eyes, carved and incised in mother of pearl, with a metal rod and loop for suspension. [ACA 16/05/2012]	Religion Figure Ornament	ACE
1985.52.1343	Amulet, white metal pendant in the shape of a tortoise, with a loop for suspension. [RB 16/05/2012]	Religion Figure Ornament	ACE
1985.52.1344	Amulet, pendant in the shape of pig, ?cast in metal, with a loop for suspension. [ACA 16/05/2012]	Religion Figure Ornament	ACE
1985.52.1345	Amulet, pendant in the shape of a claw, made from glass, and in a metal mount with an inlaid blue bead and a loop for suspension. [RB 16/05/2012]	Religion Reproduction Ornament	FACE
1985.52.1346	Amulet, metal circular pendant, with the number "13", with a loop for suspension. [ACA 16/05/2012]	Religion Ornament	CE
1985.52.1347	Amulet, pendant in the shape of a hand of Fatima, cast in brass and inlaid with a red ?glass bead, with a loop for suspension. [RB 16/05/2012]	Religion Ornament Figure	FACE
1985.52.1348	Amulet, two four-leaf clover pendants, one painted green, the other white with the inscription "Je porte bon heur", with a loop for suspension. [ACA 16/05/2012]	Religion Ornament Writing	CE
1985.52.1349	Amulet, a heart shaped metal pendant, with a cut-out and enamelled four-leaf clover, and a loop for suspension. [RB 16/05/2012]	Religion Ornament	CE
1985.52.1350	Amulet, a circular black button, with a white ?metal swastika symbol inlaid on the top, and with a perforation for attachment on the reverse. [RB 16/05/2012]	Religion Ornament Clothing	FCE

1985.52.1351	Amulet, a circular silver pendant, with two female heads with bird bodies and Arabic inscriptions, with silver balls suspended along the bottom. [ACA 16/05/2012]	Religion Ornament Figure Writing	FACE
1985.52.1352	Amulet, metal pendant in the shape of a hand of Fatima, stamped with ?Arabic and a star shape, perforated and with a loop for suspension. [RB 16/05/2012]	Religion Figure Ornament	FACE
1985.52.1353	Amulet, circular pedant with a face on either side, representing the moon, in yellow glass and mounted in metal, with a loop for a suspension. [ACA 16/05/2012]	Religion Ornament Figure	FACE
1985.52.1354	Amulet, pendant in the shape of the a urinating boy ['Manneken Pis'], cast in white metal, with a loop for suspension. [RB 16/05/2012]	Religion Figure Ornament	ACE
1985.52.1355	Amulet, white metal pendant in the shape of a fish, with a perforation for suspension. [RB 16/05/2012]	Religion Figure Ornament	FACE
1985.52.1356	Amulet, flat hand ?cast in metal, known as a 'hand of Fatima', incised and perforated for suspension. [ACA 16/05/2012]	Religion Ornament Figure	FACE
1985.52.1357	Amulet, votive in the shape of a leg, in cornelian, perforated for suspension. [RB 16/05/2012]	Religion Figure Ornament	FACE
1985.52.1358	Amulet, silver necklace with a fish with a articulated tail and a hinged head which opens, cornelian beads, and white metal pendants. [RB 16/05/2012]	Religion Ornament Figure	ACE
1985.52.1359	Amulet, glass medallion, containing a ?metal hanged skeleton, and a piece of rope twisted round the gallows, with a metal loop for suspension. [ACA 16/05/2012]	Religion Ornament Figure	FACE
1985.52.1360	Amulet, oval silver reliquary pendant, with 'Agnus Dei' wax on one side, and a figure of the Virgin Mary on the other, and a loop for suspension. [RB 16/05/2012]	Religion Ornament Figure	FACE
1985.52.1361	Amulet, flat hand pendant, ?cast in metal, known as a 'hand of Fatima', incised and with silver gilt decoration, with a loop for suspension. [ACA 16/05/2012]	Religion Ornament Figure	FACE
1985.52.1362	Amulet, conical shaped pendant made of ox-horn, also known as 'Irish horn', with a metal loop for suspension. [RB	Religion Ornament Animalia	FACE

	16/05/2012]		
1985.52.1363	Amulet, a conical shaped pendant, made from ox horn, also known as 'Irish horn', with a metal loop for suspension. [ACA 16/05/2012]	Religion Ornament Animalia	FACE
1985.52.1364	Amulet, a conical shaped pendant, made from ox horn, also known as 'Irish horn', with a metal loop for suspension. [ACA 17/05/2012]	Religion Ornament Animalia	FACE
1985.52.1365	Amulet, pendant in the shape of a hunchback man, carved from shell, with a copper alloy metal loop for suspension. [RB 17/05/2012]	Religion Figure Ornament	FACE
1985.52.1366	Amulet, four-leaf clover pendant, ?cast in silver and perforated for suspension. [ACA 17/05/2012]	Religion Ornament	FACE
1985.52.1367	Amulet, green glass pendant, in the shape of a heart with an incised four-leaf clover, with a copper alloy edge and a loop for suspension. [RB 17/05/2012]	Religion Ornament Reproduction	CE
1985.52.1368	Amulet, pendant in the shape of a garlic clove, ?cast in glass, used to ward off evil spirits, with a metal loop for suspension. [ACA 17/05/2012]	Religion Ornament	CE
1985.52.1369	Amulet, painted metal pendant in the shape of a hunchback man wearing a tailcoat and holding a top hat, with a loop for suspension. [RB 17/05/2012]	Religion Figure Ornament	CE
1985.52.1370	Amulet, pendant in the shape of a pig, enamelled metal, with a loop for suspension. [ACA 17/05/2012]	Religion Figure Ornament	ACE
1985.52.1371	Amulet, pendant in the shape of a four-leaf clover, cast in metal, and decorated with enamel and ?pearl beads, with a loop for suspension. [RB 17/05/2012]	Religion Ornament	CE
1985.52.1372	Amulet, metal pendant in the shape of a chamois goat, surmounting a pair of imitation teeth in glass, with a loop for suspension. [ACA 17/05/2012]	Religion Figure Ornament Reproduction	FACE
1985.52.1373	Amulet, pendant in the shape of a claw, made from mother of pearl, in a copper alloy mount with a loop for suspension. [RB 17/05/2012]	Religion Ornament	FACE
1985.52.1374	Amulet, pendant in the shape of a pig, cast in ?silver, with a loop for suspension. [RB	Religion Figure Ornament	ACE

	17/05/2012]		
1985.52.1375	Amulet, two hand of Fatima pendants, with a star above a crescent moon and an ?inscription, joined together with a loop for suspension. [ACA 17/05/2012]	Religion Figure Ornament	FACE
1985.52.1376	Amulet, pendant in the shape of a pig, ?cast in metal, with a loop for suspension. [ACA 17/05/2012]	Religion Figure Ornament	ACE
1985.52.1377	Amulet, pendant in the shape of a hunchback figure wearing a tailcoat, cast in copper alloy metal, and with a loop for suspension. [RB 17/05/2012]	Religion Figure Ornament	CE
1985.52.1378	Amulet, oval enamel pendant with a figure painted on each side, with a metal mount and loop for suspension. [ACA 17/05/2012]	Religion Ornament Figure	FACE
1985.52.1379	Amulet, oval double sided enamel pendant, with a religious figure painted on each side, with a metal edge and a loop for suspension. [RB 17/05/2012]	Religion Ornament Figure	FACE
1985.52.1380	Amulet, oval double sided enamel pendant, with religious figures painted on one side and a cross on the other, with a metal loop for suspension. [RB 17/05/2012]	Religion Ornament Figure	FACE
1985.52.1381	Amulet, oval enamel pendant with a figure painted on each side, with a metal mount and loop for suspension. [ACA 17/05/2012]	Religion Ornament Figure	CE
1985.52.1382	Amulet, oval double sided enamel pendant, with a religious figure on each side, with silver edging and a loop for suspension. [RB 17/05/2012]	Religion Ornament Figure Writing	FACE
1985.52.1383	Amulet, two square pouches containing ?amulets, one made of leather and the other of textile, strung onto a twisted leather cord for suspension. [RB 18/05/2012]	Religion Ornament	FACE
1985.52.1384	Amulet, pendant in the shape of leaves and two pointed ?fruit, carved and incised in green steatite, perforated for suspension. [ACA 17/05/2012]	Religion Ornament	FACE
1985.52.1385	Amulet, silver filigree flat hand pendant, known as a 'hand of Fatima', with a loop for suspension. [ACA 18/05/2012]	Religion Ornament Figure	FACE
1985.52.1386	Amulet, boar tusks pendant, with silver mounts on each end with pendants, and a	Religion Ornament Animalia	FACE

	silver mount in the centre, with a loop for suspension. [ACA 18/05/2012]		
1985.52.1387	Amulet, seven metal pendants with different coloured glass beads mounted at end, attached to a loop with fastening mechanism. [RB 18/05/2012]	Religion Ornament	FACE
1985.52.1388	Amulet, tip of a stag antler pendant, mounted in silver, with a loop for suspension. [ACA 18/05/2012]	Religion Ornament Animalia	FACE
1985.52.1389	Amulet, an oval ?reliquary pendant, with a painted figure on both sides, in a silver mount with a scalloped edge and a loop for suspension. [RB 18/05/2012]	Religion Ornament Figure	FACE
1985.52.1390	Amulet, silver reliquary pendant, containing ?hair, with an inscription and a figure of the Virgin Mary on the reverse, with a loop for suspension. [ACA 18/05/2012]	Religion Ornament Physical Anthropology?Writing Figure	FACE
1985.52.1391	Amulet, pendant in the shape of a clove of garlic, made of white glass, with a metal loop for suspension. [RB 18/05/2012]	Religion Ornament	CE
1985.52.1392	Amulet, double sided flat hand pendant, known as a 'hand of Fatima' or 'Hamsa', with a ?Star of David and inscription, with a loop for suspension. [ACA 18/05/2012]	Religion Ornament Figure	FACE
1985.52.1393	Amulet, pendant in the shape of a fish, ?cast in metal, with a loop for suspension. [ACA 18/05/2012]	Religion Figure Ornament	ACE
1985.52.1394	Amulet, pendant in the shape of an acorn, cast in a copper alloy metal, with a loop for suspension. [RB 18/05/2012]	Religion Ornament	CE
1985.52.1395	Amulet, pendant of a kneeling Egyptian figure with a bird head, possibly ?Horus, ?cast in metal, with a loop for suspension. [ACA 18/05/2012]	Religion Ornament Figure	ACE
1985.52.1396	Amulet, pendant in the shape of a wild boar, cast in copper alloy metal with silver ?gilding, with a loop for suspension. [RB 18/05/2012]	Religion Figure Ornament	CE
1985.52.1397	Amulet, metal pendant in the shape of a boar perforated through the centre, surmounting an imitation tooth in glass, with a loop for suspension. [ACA 18/05/2012]	Religion Figure Ornament Reproduction	FACE
1985.52.1398	Amulet, pendant comprised of two conjoined tortoises, made of blue glass	Religion Figure Ornament	ACE

	and mounted on metal, with a loop for suspension. [RB 18/05/2012]		
1985.52.1399	Amulet, metal pendant in the shape of a heart, with a blue enamelled four-leaf clover on the top right of the heart, with a loop for suspension. [ACA 18/05/2012]	Religion Ornament	ACE
1985.52.1400	Amulet, seated monkey figure with it's elbows resting on it's knees, and it's hands in front of it's mouth, carved from brown coloured steatite stone. [RB 18/05/2012]	Religion Figure Ornament?	CE
1985.52.1401	Amulet, a figure of a seated monkey, with hands covering the mouth, could represent 'speak no evil', carved from steatite stone and perforated. [ACA 18/05/2012]	Religion Figure Ornament?	FCE
1985.52.1402	Amulet, seated monkey figure with it's elbows resting on it's knees, and it's hands in front of it's mouth, carved from steatite stone. [RB 18/05/2012]	Religion Figure Ornament?	CE
1985.52.1403	Amulet, pendant in the shape two oval shaped fruits attached to a bunch of leaves, carved from steatite stone, and perforated for suspension. [RB 18/05/2012]	Religion Ornament	FCE
1985.52.1404	Amulet, pendant in the shape of a star with a flower in the centre, carved and incised in mother of pearl, perforated for suspension. [ACA 18/05/2012]	Religion Ornament	FCE
1985.52.1405	Amulet, pendant in the shape of a star, with 'Bethlehem' inscribed in blue, carved from mother of pearl, and perforated for suspension. [RB 18/05/2012]	Religion Ornament Writing	FCE
1985.52.1406	Amulet, circular pendant with a star in the centre, and "Bethlehem" inscribed in blue, carved in mother of pearl, perforated for suspension. [ACA 18/05/2012]	Religion Ornament Writing	FCE
1985.52.1407	Amulet, silver flat hand pendant, known as a 'hand of Fatima', with an inscription, with a loop for suspension. [ACA 18/05/2012]	Religion Ornament Writing Figure	FCE
1985.52.1408	Amulet, pendant in the shape of a fish, carved from shell, with a white metal loop for suspension. [RB 18/05/2012]	Religion Figure Ornament	FACE
1985.52.1409	Amulet, pendant in the shape of a fish, carved from mother of pearl, incised with details, and with a white metal loop for suspension. [RB 21/05/2012]	Religion Figure Ornament	ACE

1985.52.1410	Amulet, pendant in the shape of a fish with an articulated tail, made of gilded silver metal, with a loop for suspension. [RB 21/05/2012]	Religion Figure Ornament	ACE
1985.52.1411	Amulet, circular metal medallion with an enamelled four-leaf clover and 'PORT BONHEUR' [Good luck] inscribed on it, with a loop for suspension. [RB 21/05/2012]	Religion Ornament Writing	CE
1985.52.1412	Amulet, heart-shaped ?glass pendant, containing a crucifix surrounded by stars and foliage, with a copper alloy mount and a loop for suspension. [ACA 21/05/2012]	Religion Figure Ornament	CE
1985.52.1413	Amulet, pendant in the shape of a human skull, carved in ivory, with a copper alloy metal loop for suspension. [RB 21/05/2012]	Religion Figure Ornament	FCE
1985.52.1414	Amulet, pendant in the shape of a hand, known as 'mano fica', in ?plastic or ?glass, imitating coral, with a metal mount and loop for suspension. [ACA 21/05/2012]	Religion Figure Ornament	FCE
1985.52.1415	Amulet, red glass pendant in the shape of a hunchback figure wearing a tailcoat and holding a top hat, with a copper alloy loop for suspension. [RB 21/05/2012]	Religion Figure Ornament	CE
1985.52.1416	Amulet, silver pendant of the moon, with a smiling face on one side and a face with a down-turned mouth on the other, with a loop for suspension. [ACA 21/05/2012]	Religion Figure Ornament	FACE
1985.52.1417	Amulet, pendant in the shape of clenched fist, carved in translucent stone, in a copper alloy mount with a loop for suspension. [RB 21/05/2012]	Religion Figure Ornament	FACE
1985.52.1418	Amulet, imitation of canine teeth of a stag, with a white metal mount and loop for suspension. [ACA 21/05/2012]	Religion Ornament Animalia	FACE
1985.52.1419	Amulet, heart-shaped green glass pendant, with a four-leaf clover inside. Mounted in copper alloy with a loop for suspension. [ACA 21/05/2012]	Religion Ornament Specimen Plant	ACE
1985.52.1420	Amulet, pendant comprised of four hinged four-leaf clovers, three fan out behind one enamelled and inlaid clover, with a loop for suspension. [RB 21/05/2012]	Religion Ornament	ACE
1985.52.1421	Amulet, oval pendant, with Hebrew characters on either side, perforated,	Religion Ornament Writing	FACE

	carved, and incised in mother of pearl, perforated for suspension. [ACA 21/05/2012]		
1985.52.1422	Amulet, oval pendant made of mother of pearl, with a Hebrew character incised in the centre, and with a perforation for suspension. [RB 21/05/2012]	Religion Ornament Writing	FACE
1985.52.1423	Amulet, pendant in the shape of a human skull, carved from mother of pearl, and perforated with a copper loop for suspension. [RB 21/05/2012]	Religion Figure Ornament	FACE
1985.52.1424	Amulet, pendant in the shape of a horned hand [mano cornuto], carved from mother of pearl and mounted in silver, with a loop for suspension. [RB 21/05/2012]	Religion Figure Ornament	FACE
1985.52.1425	Amulet, pendant in the shape of a 'Hand of Fatima', made of white metal, incised and perforated, with a loop for suspension. [RB 21/05/2012]	Religion Ornament Figure	FACE
1985.52.1426	Amulet, the figure of a pig, cast in blue glass. There is a perforation in the top which may once have held a ?loop for suspension. [RB 21/05/2012]	Religion Figure	FACE
1985.52.1427	Amulet, oval pendant made of clear, colourless glass, with a four-leaf clover painted on each side, and with a copper loop for suspension. [RB 21/05/2012]	Religion Ornament	FACE
1985.52.1428	Amulet, crescent with spray of flowers, enamelled. [El.B 21/05/2012]	Religion Ornament	N/A
1985.52.1429	Amulet, pendant in the shape of a pig, cast in metal, with a four-leaf clover outlined in gold on blue glass on each side, with a loop for suspension. [RB 21/05/2012]	Religion Figure Ornament	FACE
1985.52.1430	Amulet, head of a stag beetle, with silver mount and gold ring for suspension. [El.B 21/05/2012]	Religion	FCE
1985.52.1431	Amulet, pendant comprised of a hunchback figure wearing a tailcoat and holding a hat, cast in silver, and attached to a silver chain for suspension. [RB 21/05/2012]	Religion Figure Ornament	CE
1985.52.1432	Amulet, metal pendant in the shape of a horned hand, known as 'mano cornuto', attached to a chain for suspension. [ACA 22/05/2012]	Religion Figure Ornament	FACE

1985.52.1433	Amulet, a piece of bone with two forked prongs at the end, known as a 'Serpent's Crown'. [RB 22/05/2012]	Religion Animalia	FC
1985.52.1434	Amulet, stone plaque with a scene of the nativity carved in relief on it. [RB 22/05/2012]	Religion Ornament Figure	C
1985.52.1435	Amulet, metal four-leaf clover. [EI.B 17/05/2012]	Religion Ornament	N/A
1985.52.1436	Amulet., white glass imitation claw mounted in metal. [EI.B 21/05/2012]	Religion Ornament	AC
1985.52.1437	Amulet, metal claw. [EI.B 17/05/2012]	Religion Ornament	AC
1985.52.1438	Amulet, pink glass tortoise with metal plate on the underside. [EI.B 17/05/2012]	Religion Figure Ornament	AC
1985.52.1439	Amulet, heart shaped pendant made of green glass, with a four-leaf clover and '1900' painted in the centre, and with a metal loop for suspension. [RB 22/05/2012]	Religion Ornament	ACE
1985.52.1440	Amulet, enamelled four-leaf clover with ladybird. [EI.B 17/05/2012]	Religion	ACE
1985.52.1441	Amulet, heart-shaped green glass pendant, with a "Faith, Hope and Charity" painted inside. Mounted in copper alloy with a loop for suspension. [ACA 22/05/2012]	Religion Ornament	FACE
1985.52.1442	Amulet, pendant in the shape of a hunchback figure, carved from mother of pearl, perforated with a copper loop for suspension. [RB 22/05/2012]	Religion Figure Ornament	FCE
1985.52.1443	Amulet, silver cylindrical pendant with rotating inner cylinder. [EI.B 17/05/2012]	Religion Ornament	FACE
1985.52.1444	Amulet, metal pendant in the shape of the hand of Fatima, incised and inlaid with a turquoise bead, with a loop for suspension. [ACA 22/05/2012]	Religion Figure Ornament	FACE
1985.52.1445	Amulet, brass horse-shoe pendant, inlaid with glass mosaic in floral design. [EI.B 17/05/2012]	Religion Ornament	AC
1985.52.1446	Amulet, brass pendant in the shape of horseshoe, inlaid with a floral glass mosaic, with a loop for suspension. [RB 22/05/2012]	Religion Ornament	CE

1985.52.1447	Amulet, gilded metal crescent with glass mosaic in floral design. [El.B 17/05/2012]	Religion Ornament	C
1985.52.1448	Amulet, a heart-shaped purple textile pendant, embroidered with beads in the shape of a cross, with black cord for suspension. [ACA 22/05/2012]	Religion Ornament Bag	FACE
1985.52.1449 .1 1985.52.1449 .2 1985.52.1449 .3	Amulet, figure of St Anthony [.1], inside a wooden box [.2] with lid [.3]. [El.B 22/05/2012]	Religion Box Figure	FACE
1985.52.1450	Amulet, oval glass-topped silver box embossed with a flaming heart on the back. [El.B 17/05/2012]	Religion Writing	FACE
1985.52.1451	Amulet, metal plaque in the shape of a hanging cloth, inscribed 'ex voto Anno 1503'. [El.B 22/05/2012]	Religion	FACE
1985.52.1452	Amulet, scapular with the Virgin Mary. [El.B 17/05/2012]	Religion	ACE
1985.52.1453	Amulet, circular bone box, glass-topped, with figure inside. [El.B 17/05/2012]	Religion Writing	FACE
1985.52.1454	Amulet, glass-topped cardboard box with figure of the Virgin Mary and Jesus. [El.B 22/05/2012]	Religion Figure	FACE
1985.52.1455 .1 1985.52.1455 .2	Amulet, a heart-shaped silk brocade relic box [.1] containing relics, scrolls of gilded paper, with a detachable lid [.2]. [ACA 22/05/2012]	Religion Box Physical Anthropology?Writing	FACE
1985.52.1456	Amulet, circular silver medallion, with ?Arabic inscriptions on both sides, perforated and attached to a chain for suspension. [RB 22/05/2012]	Religion Ornament Insignia	FACE
1985.52.1457	Amulet, cloth covered relic box. [El.B 22/05/2012]	Religion Box Writing	E
1985.52.1458	Amulet, a tubular cornelian bead, carved with eight sides, and perforated through the centre for suspension. [ACA 22/05/2012]	Religion Bead Ornament	FCE
1985.52.1459	Amulet, scapular with picture of the Virgin Mary and Jesus. [El.B 22/05/2012]	Religion	ACE
1985.52.1460	Amulet, wooden box shaped like a chalice with lid. [El.B 17/05/2012]	Religion Bead Box	E

1985.52.1461	Amulet, medal on long green ribbon. [EI.B 21/05/2012]	Religion Ornament Insignia	C
1985.52.1462	Amulet, wooden circular box covered with red paper. [EI.B 22/05/2012]	Religion Box	E
1985.52.1463	Amulet, reliquary with figure of the Virgin Mary and Jesus. [EI.B 22/05/2012]	Religion Figure	ACE
1985.52.1464	Amulet, oval metal reliquary, containing saints' relics, with a glass front, and a ribbon attached though a loop for suspension. [RB 22/05/2012]	Religion Ornament Writing	FACE
1985.52.1465	Amulet, oval metal and glass relic box. [EI.B 22/05/2012]	Religion Box	E
1985.52.1466 .1 1985.52.1466 .2	Amulet, oval relic box and lid, leather-covered. [EI.B 22/05/2012]	Religion Box Writing	ACE
1985.52.1467 .1 1985.52.1467 .2	Amulet, lozenge-shaped relic box [.1] with cloth-covered lid [.2]. [EI.B 22/05/2012]	Religion Box Writing	CE
1985.52.1468	Amulet, pin with ribbon and enamelled cross. [EI.B 17/05/2012]	Religion Ornament	C
1985.52.1469	Amulet, pin with metal pennant showing the Sacred Heart. [EI.B 17/05/2012]	Religion Ornament Writing	C
1985.52.1470	Amulet, rosary with beads made from plant seeds and ?olive wood, strung together with iron loops, and a copper crucifix suspended from the end. [RB 22/05/2012]	Religion Bead	FACE
1985.52.1471	Amulet, oval reliquary, containing a figure of the Virgin Mary, relics, and paper inscribed with saint's names, with a red wax seal on the reverse. [ACA 22/05/2012]	Religion Figure Physical Anthropology?	FACE
1985.52.1472	Amulet, heart shaped textile pendant, with an embroidered floral design, edged with metal and green thread, with a pink cord loop for suspension. [RB 22/05/2012]	Religion Ornament	FACE
1985.52.1473	Amulet, textile heart-shaped pendant, with a red Sacred Heart and embroidered designs in the centre, and with a cord loop for suspension. [RB 22/05/2012]	Religion Ornament	FACE
1985.52.1474	Amulet, rosary, with brown circular beads strung on a leather cord. [ACA 22/05/2012]	Religion Bead	FACE

1985.52.1475	Amulet, a clear and colourless glass ball, cut to look like crystal, with a glass chain attached to the metal loop for suspension. [RB 22/05/2012]	Religion Ornament	ACE
1985.52.1476	Amulet, a bronze ?votive offering in the shape of a skewer, with a loop at the top for ?suspension. [ACA 22/05/2012]	Religion	CE
1985.52.1477	Amulet, pendant in the shape of an animal figure, cast in bronze, and perforated for suspension. [RB 22/05/2012]	Religion Figure Ornament	FACE
1985.52.1478	Amulet, pendant, with religious figures and inscriptions printed on paper on either side, with a metal mount and loop for suspension. [ACA 22/05/2012]	Religion Ornament Figure Writing	FACE
1985.52.1479	Amulet, circular electro-magnetic medal, comprised of various metals arranged into a design, and perforated for suspension. [RB 22/05/2012]	Religion Insignia Ornament	FCE
1985.52.1480	Amulet, a scapular, two rectangular grey textile panels, with a cross printed onto linen on both, attached to a cotton cord for suspension. [RB 22/05/2012]	Religion Ornament Figure Writing	FCE
1985.52.1481 .1 1985.52.1481 .2 1985.52.1481 .3	Amulet, a white metal figure of St. Genevieve [.1], inside a cylindrical box [.2] with a detachable lid [.3] carved from vegetable ivory [corozo]. [ACA 22/05/2012]	Religion FigureBox Writing	FACE
1985.52.1482 .1 1985.52.1482 .2 1985.52.1482 .3	Amulet, a white metal figure of St. Genevieve [.1], inside a rectangular steel box [.2] with a detachable lid [.3]. [RB 22/05/2012]	Religion FigureBox	FACE
1985.52.1483	Amulet, rectangular stone plaque, with a scene of Christ's baptism carved in relief on it, perforated for suspension. [RB 23/05/2012]	Religion Ornament Figure	FCE
1985.52.1484	Amulet, canine tooth of a bear, perforated for suspended. [ACA 23/05/2012]	Religion Animalia Ornament	FACE
1985.52.1485	Amulet, oval pendant, made of black, white, and brown agate stone, with a copper loop for suspension. [RB 23/05/2012]	Religion Ornament	ACE
1985.52.1486	Amulet, painted wooden plaque, with religious figures and inscriptions, with a	Religion Picture Ornament Writing	ACE

	metal loop for suspension. [ACA 23/05/2012]		
1985.52.1487 .1 1985.52.1487 .2	Amulet, barrel shaped rosary box [.1] with a detachable lid [.2], carved and incised in bone. [ACA 23/05/2012]	Religion Box	FACE
1985.52.1488	Amulet, locket made of ebony wood, containing a photographic portrait of a child and a lock of hair framed behind glass, perforated for suspension. [RB 23/05/2012]	Religion Ornament Photograph Physical Anthropology?	FACE
1985.52.1489 .1 1985.52.1489 .2	Amulet, oval metal locket [.1] and detachable lid [.2], which both have religious figures on them, with a loop for suspension. [RB 24/05/2012]	Religion Ornament FigureBox	FACE
1985.52.1490	Amulet, rosary, with coloured beads strung on a metal chain. [ACA 23/05/2012]	Religion Ornament Bead	FACE
1985.52.1491	Amulet, an incisor tooth of a horse, perforated for suspension. [ACA 23/05/2012]	Religion Animalia Ornament	FACE
1985.52.1492	Amulet, a goat horn, mounted in leather, attached to leather cords, with two loop and button fastenings. [ACA 24/05/2012]	Religion Ornament Animalia	FACE
1985.52.1493	Amulet, pendant in the shape of a pig made of a copper alloy, attached to a metal pin with a plastic pink rosebud at the top of it. [RB 24/05/2012]	Religion Figure Ornament	FACE
1985.52.1494	Amulet, pendant in the shape of a pig made of copper alloy with a blue glass inlay, attached to a metal pin with a plastic pink rosebud on it. [RB 24/05/2012]	Religion Figure Ornament	FACE
1985.52.1495 .1 1985.52.1495 .2	Amulet, wooden relic box [.1] containing a fragment of ?bone, with a strip of paper inscribed with "Ste ?Mouchel", with a detachable lid [.2]. [ACA 24/05/2012]	Religion Box Physical Anthropology? Writing	FACE
1985.52.1496	Amulet, a wooden cross, with strips of wood woven at the top into a diamond shape. [ACA 24/05/2012]	Religion	C
1985.52.1497	Amulet, a length of white cotton cord, twisted, and knotted at each end. [RB 24/05/2012]	Religion Cordage Ornament?	N/A
1985.52.1498	Amulet, a length of blue and white cotton cord, twisted, and knotted at each end. [ACA 24/05/2012]	Religion Cordage Ornament?	N/A

1985.52.1499	Amulet, a length of white cotton cord, twisted, and knotted at each end. [RB 24/05/2012]	Religion Cordage Ornament?	N/A
1985.52.1500 .1 1985.52.1500 .2	Amulet, oval pendant comprised of a plant nut-shell and cotton cord, containing a Crucifix [.1], with a glass front [.2], and a ribbon for suspension. [RB 24/05/2012]	Religion Ornament Figure	FACE
1985.52.1501	Amulet, an octagonal cardboard paper box, with a black textile background and a scrolled paper border with gold edges, with a layer of glass. [ACA 24/05/2012]	Religion Box	FACE
1985.52.1502	Amulet, bronze locket, with portraits of Jesus on one side and the Virgin Mary on the other, with inscriptions inside, and a loop for suspension. [ACA 24/05/2012]	Religion Ornament Figure Writing	FACE
1985.52.1503	Amulet, textile pendant in the shape of a heart, decorated with coils of metal and sequins in a ?floral design, with a ribbon loop for suspension. [RB 24/05/2012]	Religion Ornament	CE
1985.52.1504	Amulet, white glass cast in a heart shape. [ACA 24/05/2012]	Religion	C
1985.52.1505	Amulet, pendant in the shape of a ?heart, made of pink and purple breccia stone, perforated and attached to a gold chain for suspension. [RB 24/05/2012]	Religion Ornament	FCE
1985.52.1506	Amulet, four-leaf clover set in a circular glass locket, with metal mount and a loop for suspension. [ACA 24/05/2012]	Religion ecimen Ornament Plant	ACE
1985.52.1507	Amulet, oval metal reliquary inset with red and colourless stones, containing a ?saint's relic framed behind glass, with a loop for suspension. [RB 24/05/2012]	Religion Ornament Writing	ACE
1985.52.1508	Amulet, a circular pebble. [ACA 24/05/2012]	Religion	N/A
1985.52.1509 .1 1985.52.1509 .2 1985.52.1509 .3	Amulet, a figure of 'Our Lady of The Port' [.1] cast in white metal, inside a steel rectangular box [.2] with a detachable lid [.3]. [RB 24/05/2012]	Religion FigureBox	FACE
1985.52.1510	Amulet, a metal cylindrical portable 'chapel', with a base which twists round to reveal a copper coloured metal figure of the Virgin Mary. [ACA 24/05/2012]	Religion Figure	FACE

1985.52.1511 .1 1985.52.1511 .2 1985.52.1511 .3	Amulet, a figure of the Virgin Mary [.1] cast in white metal, which fits inside an ?iron or ?steel rectangular box [.2] with a detachable lid [.3]. [ACA 24/05/2012]	Religion FigureBox	FACE
1985.52.1512 .1 1985.52.1512 .2	Amulet, octagonal leather relic case [.1] with hinged lid [.2], containing a painted ?plaster religious figure and relics framed behind a panel of glass. [RB 24/05/2012]	Religion Box Writing Figure	FACE
1985.52.1513	Amulet, an oval leather hinged relic case, containing a ceramic religious figure and ?human bone, framed behind glass. [ACA 24/05/2012]	Religion Box Writing Figure Physical Anthropology?	FAC
1985.52.1514	Amulet, figure of St. Joseph cast in copper alloy metal, and attached to a black string for suspension. [RB 24/05/2012]	Religion Ornament Figure	ACE
1985.52.1515	Amulet, figure of the Virgin Mary cast in copper alloy metal, and attached to a purple cord for suspension. [ACA 24/05/2012]	Religion Ornament Figure	ACE
1985.52.1516	Amulet, silver ex-voto in the shape of a finger, incised with detail and a floral pattern, with a loop for suspension. [ACA 24/05/2012]	Religion Figure	ACE
1985.52.1517 .1 1985.52.1517 .2	Amulet, wooden box [.1] containing a carved wooden Crucifix, with detachable sliding lid [.2], and a string loop for suspension nailed to [.1]. [RB 24/05/2012]	Religion Box Figure Ornament?	FACE
1985.52.1518	Amulet, an oblong textile ?relic box, with a cross design embroidered with blue, red, and gold glass beads. [ACA 24/05/2012]	Religion Box	FACE
1985.52.1519	Amulet, a tiger claw, with a white metal mount, with a metal chain attached to a loop for suspension. [ACA 24/05/2012]	Religion Ornament Animalia	FACE
1985.52.1520	Amulet, oval horn reliquary, with a landscape painting and a piece of Agnus Dei wax framed behind glass, with a metal loop for suspension. [RB 24/05/2012]	Religion Ornament Picture Writing	FACE
1985.52.1521	Amulet, tear drop shaped pendant, comprised of ?stone with red metallic flecks in it, framed behind glass and in lead, with a loop for suspension. [RB 25/05/2012]	Religion Ornament	ACE
1985.52.1522	Amulet, a statuette of Joan of Arc, cast in white metal, in a blue rectangular	Religion Figure	ACE

	cardboard box. [ACA 25/05/2012]		
1985.52.1523	Amulet, circular metal reliquary, containing cross and flower shape made of ?wood or ?plant fibre, with a glass front and a loop for suspension. [RB 25/05/2012]	Religion Ornament	ACE
1985.52.1524	Amulet, a lead vessel, known as an ampulla, with one handle missing. [ACA 25/05/2012]	Religion Vessel	E
1985.52.1525	Amulet, a lead vessel known as an 'ampulla', with a rectangular shaped base, and two looped handles. [RB 25/05/2012]	Religion Vessel	E
1985.52.1526	Amulet, a lead vessel, known as an ampulla, with two handles and a scalloped shaped base. [ACA 25/05/2012]	Religion Vessel	E
1985.52.1527	Amulet, a lead vessel known as an 'ampulla', with a rectangular shaped base, and two looped handles. [RB 25/05/2012]	Religion Vessel	E
1985.52.1528	Bronze pendant in the form of a wheel	Religion Ornament	N/A
1985.52.1529	Amulet in the shape of a ring with a triangular point, made of cornelian stone, with a circular hole for suspension. [RB 25/05/2012]	Religion Ornament Trade Bead?	ACE
1985.52.1530	Amulet shaped like a triangle joined to a ring, made of cornelian stone, incised with horizontal grooves, and with a circular hole for suspension. [RB 25/05/2012]	Religion Ornament Trade Bead?	ACE
1985.52.1531	Amulet, a piece of rope, used as a votive offering. [ACA 25/05/2012]	Religion	E
1985.52.1532	Amulet, a piece of red ribbon, used as a votive offering. [ACA 25/05/2012]	Religion	E
1985.52.1533	Amulet, arch shaped painted cardboard ?reliquary, containing a painted plaster figure of the Virgin Mary, with a glass front. [RB 25/05/2012]	Religion Figure	FACE
1985.52.1534	Amulet, a metal medallion, inscribed on both sides, with an image of mountains and a sun on one side, perforated for suspension. [ACA 25/05/2012]	ReligionInsigniaWriting	FACE
1985.52.1535 .1 1985.52.1535 .2 1985.52.1535	Amulet, bone urn shaped box made up of two parts: the base [.1] and the lid with a cross [.2], containing a red bead and white metal rosary [.3]. [RB 25/05/2012]	Religion Bead Box	FACE

.3			
1985.52.1536	Amulet, a bell made of white metal. [RB 25/05/2012]	Religion Music	N/A
1985.52.1537	Amulet, a bell made of white metal, with a Crucifix on each side, and with a loop for suspension. [RB 25/05/2012]	Religion Music Figure Ornament	ACE
1985.52.1538	Amulet, pendant in the shape of a bell, with an inscription engraved on the reverse, cast in metal, with a loop for suspension. [ACA 25/05/2012]	Religion Ornament	ACE
1985.52.1539	Amulet, metal medallion with a figure of Jesus depicted with a Sacred Heart on one side, and inscriptions on both, and with a loop for suspension. [RB 25/05/2012]	Religion Ornament Figure Writing	FACE
1985.52.1540	Amulet, cross shaped metal pendant, with a figure of Jesus on one side, and inscriptions on both, with a loop for suspension. [ACA 25/05/2012]	Religion Ornament Figure Writing	FACE
1985.52.1541	Amulet, metal medallion with a figure of Jesus depicted with a Sacred Heart on one side, and inscriptions on both, and with a loop for suspension. [RB 25/05/2012]	Religion Ornament Figure Writing	FACE
1985.52.1542	Amulet, rectangular piece of paper, printed in black ink with a figure of a saint and the inscription "S. FRANCISCUS XAV. S. I.". [ACA 25/05/2012]	Religion Figure Writing	FACE
1985.52.1543	Amulet, a silk and metal box, in the form of a book, containing a mirror and ?porcelain portraits of the Virgin Mary and Jesus Christ. [ACA 25/05/2012]	Religion Box Figure	FACE
1985.52.1544	Amulet, a pendant in the shape of a ?pear, carved and polished in green jasper, perforated for suspension. [ACA 25/05/2012]	Religion Ornament	FE
1985.52.1545	Amulet, leather pouch, with incised painted black lines, and six strips of leather tied to the bottom, with a leather loop for suspension. [ACA 25/05/2012]	ReligionBag	FACE
1985.52.1546	Amulet, oval mother of pearl pendant, perforated for suspension. [RB 28/05/2012]	Religion Animalia Ornament	F
1985.52.1547	Amulet, oval mother of pearl shell pendant, perforated for suspension. [ACA 28/05/2012]	Religion Animalia Ornament	F

1985.52.1548	Amulet shaped like a triangle joined to a ring, made of white glass, with a circular hole for suspension, known by the Arabic term talhakimt. [RB 28/05/2012]	Religion Ornament Trade Bead? Reproduction	FACE
1985.52.1549	Amulet shaped like a triangle joined to a ring, made of black glass, with a circular hole for suspension, known by the Arabic term talhakimt. [RB 28/05/2012]	Religion Ornament Trade Bead? Reproduction	FACE
1985.52.1550	Amulet shaped like a triangle joined to a ring, made of green glass, with a circular hole for suspension, known by the Arabic term talhakimt. [RB 28/05/2012]	Religion Ornament Trade Bead? Reproduction	FACE
1985.52.1551	Amulet shaped like a triangle joined to a ring, made of blue glass, with a circular hole for suspension, known by the Arabic term talhakimt. [RB 28/05/2012]	Religion Ornament Trade Bead? Reproduction	FACE
1985.52.1552	Amulet shaped like a triangle joined to a ring, made of purple glass, with a circular hole for suspension, known by the Arabic term talhakimt. [RB 28/05/2012]	Religion Ornament Trade Bead? Reproduction	FACE
1985.52.1553	Amulet, a scapular consisting of two brown rectangular felt panels, with a printed linen panel stitched onto one, with two loops for suspension. [ACA 28/05/2012]	Religion Ornament Figure Writing	FACE
1985.52.1554	Amulet, pendant in the shape of a fish, with scales and fin detail, cast in metal, with a loop for suspension. [ACA 28/05/2012]	Religion Figure Ornament	ACE
1985.52.1555	Amulet, a cylindrical portable 'chapel' carved in bone, containing a metal figure, the base no longer twists round to reveal the figure. [ACA 28/05/2012]	Religion Figure	FACE
1985.52.1556	Amulet, a necklace consisting of ten animal canine teeth and red beads, perforated and strung together on cotton thread. [ACA 28/05/2012]	Religion Ornament Animalia	FACE
1985.52.1557	Amulet, heart-shaped green glass pendant, with a four-leaf clover inside. Mounted in copper alloy with a loop for suspension. [ACA 28/05/2012]	Religion Ornament Specimen Plant	FACE
1985.52.1558	Amulet, pendant in the shape of a hand, cast in ?brass, with a loop for suspension. [RB 28/05/2012]	Religion Ornament Figure	FACE
1985.52.1559	Amulet, a metal crucifix, inscribed with "I.N.R.I." above the figure of Jesus and "IN HOC SIGNO VINCES" on the reverse, with	Religion Ornament Writing Ornament	FACE

	a loop for suspension. [ACA 28/05/2012]		
1985.52.1560	Amulet, oval silver reliquary, containing a textile relic of Blessed Joseph[?] mounted on a red textile, with a glass front and a loop for suspension. [RB 28/05/2012]	Religion Ornament	FACE
1985.52.1561	Amulet, an oval reliquary, containing a relic, with the inscription "S. Aloysii Gonz.", and an inscription on the reverse, with a loop for suspension. [ACA 28/05/2012]	Religion Ornament Physical Anthropology Writing Figure	FACE
1985.52.1562	Amulet, oval silver reliquary, containing a relic of 'S. Clementis M' mounted on a red textile, with a glass front and a loop for suspension. [RB 28/05/2012]	Religion Ornament	FACE
1985.52.1563 .1 1985.52.1563 .2 1985.52.1563 .3	Amulet, circular copper alloy pendant [.1], with panels [.2-.3] on each side that slide out to reveal religious images, and with a loop for suspension. [RB 28/05/2012]	Religion Ornament Figure	FACE
1985.52.1564	Amulet, an oval reliquary, containing wax with impression on both sides, representing Agnus Dei, with a copper mount and loop for suspension. [ACA 28/05/2012]	Religion Ornament Writing Figure?	FACE
1985.52.1565	Amulet, a polished ball of black, white and brown agate, said to resemble an eye, with a metal loop for suspension. [ACA 28/05/2012]	Religion Ornament	CE
1985.52.1566	Amulet, a statuette of two figures, cast in lead. [RB 28/05/2012]	Religion Figure	N/A
1985.52.1567	Amulet, two square cases and a square fragment, incised with lines, and four oval cases, stitched closed, suspended from a leather cord. [ACA 28/05/2012]	Religion Ornament Bag	FACE
1985.52.1568	Amulet, a cowrie shell cufflink, with a copper alloy metal loop and clip for attachment. [RB 28/05/2012]	Religion Ornament ClothingAnimalia	FCE
1985.52.1569	Amulet, a cowrie shell cufflink, with a copper alloy metal loop and clip for attachment. [RB 28/05/2012]	Religion Ornament ClothingAnimalia	FCE
1985.52.1570	Amulet, a cowrie shell cufflink, with a copper alloy metal loop and clip for attachment. [RB 28/05/2012]	Religion Ornament ClothingAnimalia	FCE
1985.52.1571	Amulet, rosary with cross and heart	Religion Ornament	FACE

	pendants. [EI.B 25/05/2012]		
1985.52.1572	Amulet, blue glass moon with a face on both sides, mounted in metal ring. [EI.B 28/05/2012]	Religion Ornament	FACE
1985.52.1573	Amulet, yellow glass moon with a face on both sides, mounted in metal ring. [EI.B 28/05/2012]	Religion Ornament	FACE
1985.52.1574	Amulet, pig with figure riding on it, with ring for suspension. [EI.B 25/05/2012]	Religion Figure	ACE
1985.52.1575	Amulet, bronze crescent moon with face. [EI.B 25/05/2012]	Religion	N/A
1985.52.1576	Amulet, shell operculum mounted in silver, with ring for suspension. [EI.B 29/05/2012]	Religion Ornament	FCE
1985.52.1577	Amulet, wild boar tusk mounted in silver, with ring for suspension. [EI.B 28/05/2012]	Religion Ornament	FACE
1985.52.1578	Amulet, pendant representing the Holy Tunic in metal. [EI.B 24/05/2012]	Religion Ornament	CE
1985.52.1579	Amulet, flat pottery flask with two handles. [EI.B 23/05/2012]	Religion Vessel Pottery	CE
1985.52.1580	Amulet, skull of coral, with metal ring for suspension. [EI.B 23/05/2012]	Religion Figure	FCE
1985.52.1581	Amulet, metal pendant showing the Virgin Mary on one side and the letters 'N D de' on the other. [EI.B 28/05/2012]	Religion	FACE
1985.52.1582	Amulet, tooth perforated at one end, with clusters of impressed dots filled in with reddish pigment. [EI.B 25/05/2012]	Religion	FACE
1985.52.1583	Amulet, tooth or bone, perforated at one end and impressed with clusters of dots filled with red pigment. [EI.B 24/05/2012]	Religion	FACE
1985.52.1584	Amulet, tooth or bone perforated at one end and impressed with clusters of dots, filled in with red pigment. [EI.B 24/05/2012]	Religion	FACE
1985.52.1585	Amulet, animal tooth perforated at one end and bound with a band of plaited cane. [EI.B 25/05/2012]	Religion Ornament	FACE
1985.52.1586	Amulet, canine tooth of an animal mounted in silver with repousse scroll pattern. [EI.B 29/05/2012]	Religion Animalia	FACE

1985.52.1587	Amulet, five rings connected by triple chains with pendant plaques and smaller pendants. [EI.B 23/05/2012]	Religion Ornament	FCE
1985.52.1588	Amulet, pendant in the shape of a horse-shoe, of steel. [EI.B 28/05/2012]	Religion [Animal Gear] Ornament	ACE
1985.52.1589	Amulet, silver fleur de lys. [EI.B 28/05/2012]	Religion Ornament	C
1985.52.1590	Amulet, silver glass-topped box with alabaster figure inside. [EI.B 23/05/2012]	Religion Figure	FACE
1985.52.1591	Amulet, bronze pendant depicting Saint George. [EI.B 25/05/2012]	Religion	ACE
1985.52.1592	Amulet, pendant of double four-leaf clover. [EI.B 22/05/2012]	Religion Ornament Writing	AC
1985.52.1593	Amulet, seahorse in metal with red glass eyes, with ring for suspension. [EI.B 25/05/2012]	Religion Figure	E
1985.52.1594	Amulet, pebble with grooves on both sides forming a cross. [EI.B 29/05/2012]	Religion	AC
1985.52.1595	Amulet, copper icon, square plaque with picture of the Virgin Mary and Jesus. [EI.B 22/05/2012]	Religion Figure	ACE
1985.52.1596	Amulet, oval enamel pendant with picture of a saint and (presumably) his name written on the back. [EI.B 23/05/2012]	Religion Writing	ACE
1985.52.1597	Amulet, brass medallion with enamelled four leaf clover on each side. [EI.B 28/05/2012]	Religion Ornament	FAC
1985.52.1598	Amulet, head of Christ with death's head on the other side, of bone. [EI.B 23/05/2012]	Religion Figure	FAC
1985.52.1599	Amulet, head of Christ with death's head on the other side, of bone. [EI.B 23/05/2012]	Religion Figure	FAC
1985.52.1600	Amulet, glass ornament in the shape of a circle with angular protrusion. [EI.B 28/05/2012]	Religion Ornament	N/A
1985.52.1601	Amulet, pig's tooth with silver mount with wild boar figure. [EI.B 25/05/2012]	Religion Figure	FAC
1985.52.1602	Amulet, wooden glass-topped box with carved scene inside: Mary and Jesus surrounded by two bearded figures and	Religion Writing	FACE

	two angels. [EI.B 28/05/2012]		
1985.52.1603	Amulet, head of a rhinoceros beetle. [EI.B 23/05/2012]	Religion Animalia	F
1985.52.1604	Amulet, head of a rhinoceros beetle. [EI.B 23/05/2012]	Religion Animalia	F
1985.52.1605	Amulet, silver pin with two teeth mounted on it. [EI.B 23/05/2012]	ReligionTextile Ornament	FAC
1985.52.1606	Amulet, oval iron box lines with textile, with decoration of paper strips and labels with names of saints. [EI.B 31/05/2012]	Religion	ACE
1985.52.1607	Amulet, drop-shaped cardboard box with ribbon, containing two pieces of plaster? and two sequins?. [EI.B 30/05/2012]	Religion	ACE
1985.52.1608	Amulet, oval paper picture covered with glass on both sides, with metal frame and red ribbon. [EI.B 31/05/2012]	Religion	A
1985.52.1609	Amulet, silk ribbon with stencilled inscription: 'SANCTA AMABILIS' in red, also a human figure and a snake. [EI.B 29/05/2012]	Religion Figure	AC
1985.52.1610	Amulet, silk ribbon with stencilled inscription: 'ORA PRO NOBIS SANCTA AMABILIS' in red, also a human figure and a snake. [EI.B 29/05/2012]	Religion	AC
1985.52.1611	Amulet, cardboard box with glass front, with statue of Mary and Jesus inside. [EI.B 01/06/2012]	Religion Figure	FACE
1985.52.1612 .1 1985.52.1612 .2	Amulet, wooden box [.1] with lid [.2] containing a relic. [EI.B 31/05/2012]	Religion Box	FACE
1985.52.1613	Amulet, silver statue of Jesus on alabaster pedestal. [EI.B 30/05/2012]	Religion Figure	ACE
1985.52.1614	Amulet, oval box of white metal with glass window, with figure of Virgin Mary on the back. [EI.B 30/05/2012]	Religion Figure	FACE
1985.52.1615	Amulet, skull carved out of shell, with ring for suspension. [EI.B 01/06/2012]	Religion Figure	FCE
1985.52.1616	Amulet, circular glass-topped silver box, with piece of unknown material inside. [EI.B 30/05/2012]	Religion	ACE

1985.52.1617	Amulet, oval glass-topped box containing small blob of unknown substance, labeled 'St. Pauli Apost.' [EI.B 30/05/2012]	Religion Writing	ACE
1985.52.1618	Amulet, silver pendant with enamelled picture of a saint (or possibly Jesus or Mary). [EI.B 07/06/2012]	Religion Insignia Ornament	ACE
1985.52.1619	Amulet, pin with two medals with religious pictures and symbols. [EI.B 31/05/2012]	Religion Insignia Ornament Writing	C
1985.52.1620	Amulet, horse's foot carved out of horn, with ring for suspension. [EI.B 31/05/2012]	Religion Ornament	FACE
1985.52.1621	Amulet, metal box on a chain, with sliding lid and repousse decoration. [EI.B 01/06/2012]	Religion Ornament	FACE
1985.52.1622	Amulet, oval cylindrical box, opening with two hinged doors revealing a statue inside. [EI.B 29/05/2012]	Religion Figure	FACE
1985.52.1623	Amulet, oval medallion with painted image of a saint covered in silver. [EI.B 30/05/2012]	Religion Ornament	ACE
1985.52.1624 .1 1985.52.1624 .2 1985.52.1624 .3 1985.52.1624 .4	Amulet, model of a tree [.1] with a hanged man [.3], on stone base [.2], with drawer [.4] below the tree. [EI.B 31/05/2012]	Religion Figure	FAC
1985.52.1625	Amulet, brass tube with rotating inner tube (now stuck). With inscription on the top. [EI.B 01/06/2012]	Religion Figure	AC
1985.52.1626	Amulet, silk heart painted with flowers on one side and a bleeding heart, a cross and a ladder on the other. [EI.B 31/05/2012]	Religion	FACE
1985.52.1627	Amulet, string with five leather pockets, containing paper charms. [EI.B 07/06/2012]	ReligionClothingOrnament	FACE
1985.52.1628	Amulet, scapular, two rectangles of red felt, each with a religious picture stitched to it, connected with red string. [EI.B 30/05/2012]	Religion	FACE
1985.52.1629	Amulet, bronze plaque with crucifixion scene on one side and three saints on the other. [EI.B 30/05/2012]	Religion	FACE

1985.52.1630	Amulet, circular silver glass-topped box with small sliver of wood? on paper and paper label. [EI.B 31/05/2012]	Religion	FACE
1985.52.1631 .1 1985.52.1631 .2	Amulet, silver reliquary [.1] with lid [.2], with relics of St. John and St. Anne. [EI.B 07/06/2012]	Religion	FACE
1985.52.1632	Amulet, small chapel of bone, made of two tubes which rotate to open or close a window revealing a statue of Mary inside. [EI.B 01/06/2012]	Religion Figure	FACE
1985.52.1633	Amulet, pendant with anchor, cross and heart with a cross cut out, on a single ring. [EI.B 01/06/2012]	Religion Ornament	FACE
1985.52.1634 .1 1985.52.1634 .2 1985.52.1634 .3 1985.52.1634 .4 1985.52.1634 .5	Amulet, cloth-covered box [.1] on ribbon, containing plaque of wax (now broken into four pieces [.2-.5]). [EI.B 30/05/2012]	Religion	FACE
1985.52.1635 .1 1985.52.1635 .2	Amulet, round horn box [.1] with lid [.2], containing four relics with labels and a plaster figure of Mary and Jesus. [EI.B 01/06/2012]	Religion Box	FACE
1985.52.1636 .1	Amulet, printed and folded piece of paper, a charm to protect the household. [EI.B 07/06/2012]	Religion	FACE
1985.52.1637	Amulet, pendant in the shape of an anchor. [EI.B 31/05/2012]	Religion Ornament	C
1985.52.1638	Amulet, pottery figure of the Virgin Mary and Jesus. [EI.B 07/06/2012]	Religion FigurePottery	ACE
1985.52.1639	Amulet, heart pendant with enamelled four-leaf clover set into one corner. [EI.B 29/05/2012]	Religion Ornament	C
1985.52.1640	Amulet, cylindrical bone chapel with bone-covered opening, the bottom stoppered with cork. [EI.B 31/05/2012]	Religion	FACE
1985.52.1641	Amulet, silver pendant in the shape of a garment, with depiction of Mary and Jesus. [EI.B 01/06/2012]	Religion Ornament	ACE

1985.52.1642	Amulet, oval silver plated box containing a blob of unknown substance and a label: 'Montfort'. [EI.B 31/05/2012]	Religion	FACE
1985.52.1643	Amulet, drop-shaped piece of lapis-lazuli. [EI.B 07/06/2012]	Religion	N/A
1985.52.1644	Amulet, gilt metal pendant figure of St. Andrew, inscribed 'San Andres de Teijido'. [EI.B 07/06/2012]	Religion Figure Writing	ACE
1985.52.1645	Amulet, hollow circular pendant with picture of Jesus on one side and the Virgin Mary on the other. [EI.B 31/05/2012]	Religion Ornament	FACE
1985.52.1646	Amulet, German pfennig coin with enameled four-leaf clover inset. [EI.B 01/06/2012]	Religion Currency	C
1985.52.1647	Amulet, medallion showing Saint George on one side and a ship on the other. [EI.B 30/05/2012]	Religion Ornament Insignia Ornament Writing	FACE
1985.52.1648	Amulet, animal tooth, perforated. [EI.B 31/05/2012]	Religion	FAC
1985.52.1649	Amulet, picture of St. Antony of Padua, in textile frame with scalloped edge. [EI.B 01/06/2012]	Religion	ACE
1985.52.1650	Amulet, ten leather cases on a necklace of twisted leather. [EI.B 29/05/2012]	Religion Ornament	ACE
1985.52.1651 .1 1985.52.1651 .2 1985.52.1651 .3 1985.52.1651 .4 1985.52.1651 .5 1985.52.1651 .6 1985.52.1651 .7 1985.52.1651 .8 1985.52.1651 .9 1985.52.1651 .10 1985.52.1651 .11 1985.52.1651 .12	Amulet, white tubular beads (possibly shell) strung onto plant fibre, broken into 7 pieces and 7 loose beads. [EI.B 01/06/2012]	Religion Bead Ornament	FACE

1985.52.1651 .13 1985.52.1651 .14			
1985.52.1652	Amulet, two woven esparto grass discs, one suspended from the other via an esparto grass cord, with a metal hook for suspension. [ACA 30/05/2012]	Religion Ornament	FAC
1985.52.1653	Amulet, two woven esparto grass discs, one suspended from the other via an esparto grass cord, with a metal hook for suspension. [ACA 30/05/2012]	Religion Ornament	FAC
1985.52.1654	Amulet, pendant in the shape of a heart, made from cornelian stone, and perforated for suspension. [RB 30/05/2012]	Religion Ornament	FAC
1985.52.1655	Amulet, pendant in the shape of a horn, made of red glass in imitation of coral, in a metal mount with a loop for suspension. [RB 30/05/2012]	Religion Ornament	FACE
1985.52.1656	Amulet, pendant in the shape of a horn resembling the pincers of a stag beetle, made of red glass, in a metal mount with a loop for suspension. [RB 30/05/2012]	Religion Ornament	ACE
1985.52.1657	Amulet, pendant in the shape of a horn, made of green glass, with a metal loop for suspension. [ACA 30/05/2012]	Religion Ornament	ACE
1985.52.1658	Amulet, pendant in the shape of a horn, made of blue glass with white and gold glitter decoration, with a metal loop for suspension. [RB 30/05/2012]	Religion Ornament	ACE
1985.52.1659	Amulet, pendant in the shape of a heart, carved and polished in agate, perforated for suspension. [ACA 30/05/2012]	Religion Ornament	FACE
1985.52.1660	Amulet, four rectangular red leather cases, embroidered with metal thread, and strung on a red leather cord for suspension. [RB 30/05/2012]	Religion Ornament	ACE
1985.52.1661	Amulet, an oval pendant, with ?religious figures on either side, beneath a layer of glass, mounted in lead, with a loop for suspension. [ACA 30/05/2012]	Religion Ornament	FACE
1985.52.1662	Amulet, rectangular portable 'chapel' made of painted wood, with a figure of St Mark and an animal behind glass, and with a loop for suspension. [RB 30/05/2012]	Religion Ornament Figure	FACE

1985.52.1663	Amulet, pendant in the shape of a fish, carved and incised in mother of pearl, perforated through the mouth with a metal loop for suspension. [ACA 30/05/2012]	Religion Figure Ornament	FACE
1985.52.1664	Amulet, three metal pendants in the shape of a hunchback, a fish, and a hand holding a snake, attached to a metal ring for suspension. [RB 30/05/2012]	Religion Figure Ornament	ACE
1985.52.1665	Amulet, a cockspur, mounted in silver with a loop for suspension. [ACA 30/05/2012]	Religion Animalia Ornament	CE
1985.52.1666	Amulet, pendant in the shape of a hand, known as a 'mano fico', carved from bone, in a white metal mount with a loop for suspension. [RB 30/05/2012]	Religion Ornament Figure	FACE
1985.52.1667	Amulet, medallion with a painted figure of the Virgin Mary and inscription, with a convex layer of glass, and a metal mount and loop for suspension. [ACA 30/05/2012]	Religion Ornament Figure Writing	ACE
1985.52.1668	Amulet, medallion with a painted figure of the Virgin Mary and inscription, with a convex layer of glass, and a metal mount and loop for suspension. [ACA 30/05/2012]	Religion Ornament Figure Writing	ACE
1985.52.1669	Amulet in the shape of a basket, carved from a plant seed and gilded. [RB 30/05/2012]	Religion	FCE
1985.52.1670	Amulet, ex-voto in the shape of a pair of lips, perforated for suspension. [ACA 30/05/2012]	Religion Ornament Figure	FACE
1985.52.1671	Amulet, white metal ex-voto in the shape of a pair of buttocks, perforated for suspension. [RB 30/05/2012]	Religion Figure Ornament	FAC
1985.52.1672	Amulet, a cockspur, mounted in silver with a loop for suspension. [ACA 30/05/2012]	Religion Animalia Ornament	CE
1985.52.1673	Brass pendant with a figure of the Virgin Mary, cast in brass, and with a loop for suspension. An amulet [RB 30/05/2012]	Religion Figure Ornament	ACE
1985.52.1674	Bronze ex-voto figure of a woman, flattening into the form of an adze	Religion Figure Ornament	ACE
1985.52.1675	Bronze ex-voto figure of a woman, flattening into the form of an adze	Religion Figure Ornament	ACE
1985.52.1676	Bronze ex-voto figure of a woman; perforated for suspension	Religion Figure Ornament	FACE

1985.52.1677	Bronze ex-voto figure of a woman, flattening into the form of an adze	Religion Figure Ornament	ACE
1985.52.1678	Bronze ex-voto figure of a woman	Religion Figure Ornament	AC
1985.52.1679	Bronze ex-voto figure of a woman, flattening into the form of an adze; perforated for suspension	Religion Figure Ornament	FACE
1985.52.1680	Bronze ex-voto figure of a woman; perforated for suspension	Religion Figure Ornament	FACE
1985.52.1681	Bronze ex-voto figure of a woman; perforated for suspension	Religion Figure Ornament	FACE
1985.52.1682	Bronze ex-voto figure of a woman	Religion Figure	AC
1985.52.1683	Bronze ex-voto figure of a woman; perforated for suspension	Religion Figure Ornament	FACE
1985.52.1684	Amulet, rectangular portable ?wooden or ?ceramic 'chapel', with a religious figure with a child, behind glass, and with a loop for suspension. [ACA 30/05/2012]	Religion Figure	FACE
1985.52.1685	Amulet, heart shaped textile pouch, embroidered with sequins, beads and metal thread, stitched closed, with a yellow woollen loop for suspension. [ACA 30/05/2012]	Religion Ornament Bag	FACE
1985.52.1686 .1 1985.52.1686 .2	Amulet, two fish otolith bones. [ACA 30/05/2012]	Religion Animalia	FAC
1985.52.1687	Amulet, a double sided medallion, with a religious figure and crucifix, beneath a layer of glass, mounted in lead, with a loop for suspension. [ACA 30/05/2012]	Religion Ornament Figure	FACE
1985.52.1688	Amulet, a double sided medallion, with a religious figure and crucifix, beneath a layer of glass, mounted in lead, with a loop for suspension. [ACA 31/05/2012]	Religion Ornament Figure	FACE
1985.52.1689	Amulet, a double sided medallion, with a religious figure on each side, beneath a layer of glass, mounted in lead, with a loop for suspension. [ACA 31/05/2012]	Religion Ornament Figure	FACE
1985.52.1690	Amulet, a double sided medallion, with a religious figure and crucifix, beneath a layer of glass, mounted in lead, with a loop for suspension. [ACA 31/05/2012]	Religion Ornament Figure	FACE

1985.52.1691	Amulet, a double sided medallion, with a figure on either side, beneath a layer of glass, mounted in lead, with a loop for suspension. [ACA 31/05/2012]	Religion Ornament Figure	FACE
1985.52.1692	Amulet, pendant in the shape of a leg, cast in green cellulose nitrate, perforated for suspension. [ACA 31/05/2012]	Religion Ornament Figure	F
1985.52.1693	Amulet, pendant in the shape of a leg, made of red ?glass or ?cellulose nitrate, perforated for suspension. [RB 31/05/2012]	Religion Figure Ornament	F
1985.52.1694	Amulet, pendant in the shape of a fish, made of pink ?glass or ?cellulose nitrate, perforated for suspension. [RB 31/05/2012]	Religion Figure Ornament	FAC
1985.52.1695	Amulet, pendant in the shape of a fish, made of red ?glass or ?cellulose nitrate, perforated for suspension. [RB 31/05/2012]	Religion Figure Ornament	FAC
1985.52.1696	Amulet, pendant in the shape of a horn, in cellulose nitrate, perforated for suspension. [ACA 31/05/2012]	Religion Ornament	F
1985.52.1697	Amulet, pendant in the shape of a claw, made of black ?glass or ?cellulose nitrate, perforated for suspension. [RB 31/05/2012]	Religion Ornament	FAC
1985.52.1698	Amulet, an arrow shaped pendant, in cellulose nitrate, perforated for suspension. [ACA 31/05/2012]	Religion Ornament	F
1985.52.1699	Amulet, cylindrical pendant or ?bead, made of red ?glass or ?cellulose nitrate, perforated through the centre for suspension. [RB 31/05/2012]	Religion Ornament Bead?	F
1985.52.1700	Amulet in the shape of a ring with a triangular point, made of blue glass, with a circular hole for suspension. [ACA 31/05/2012]	Religion Ornament Trade Bead? Reproduction	FE
1985.52.1701	Amulet in the shape of a ring with a triangular point, made of green glass, with a circular hole for suspension. [RB 31/05/2012]	Religion Ornament Trade Bead? Reproduction	FE
1985.52.1702	Amulet in the shape of a ring with a triangular point, made of green glass, with a circular hole for suspension. [RB 31/05/2012]	Religion Ornament Trade Bead? Reproduction	FE
1985.52.1703	Amulet in the shape of a ring with a triangular point, made of yellow glass, with a circular hole for suspension. [RB	Religion Ornament Trade Bead? Reproduction	FE

	31/05/2012]		
1985.52.1704	Amulet in the shape of a ring with a triangular point, made of red glass in imitation of cornelian stone, with a circular hole for suspension. [RB 31/05/2012]	Religion Ornament Trade Bead?Reproduction	FE
1985.52.1705	Amulet in the shape of a ring with a triangular point, made of red glass in imitation of cornelian stone, with a circular hole for suspension. [RB 31/05/2012]	Religion Ornament Trade Bead?Reproduction	FE
1985.52.1706	Amulet, a brass pendant in the shape of a sword, incised with lines, with a metal loop on the reverse for suspension. [ACA 31/05/2012]	Religion Ornament Model	FCE
1985.52.1707	Amulet, black leather pouch stitched closed, with a leather loop for suspension. [RB 31/05/2012]	Religion Ornament	FAE
1985.52.1708	Amulet, three leather pendants strung onto a cotton cord for suspension around the neck. [RB 31/05/2012]	Religion Ornament	A
1985.52.1709	Amulet, four leather pendants, diamond and triangular shaped, stitched all the way around the edge, strung onto a leather cord. [ACA 31/05/2012]	Religion Ornament	A
1985.52.1710	Amulet, two diamond shaped leather pendants stitched closed, strung onto a cotton for suspension around the neck. [RB 31/05/2012]	Religion Ornament	A
1985.52.1711	Amulet, a leather pendant, diamond shaped, stitched all the way round the edge, strung onto a brown cotton cord. [ACA 31/05/2012]	Religion Ornament	A
1985.52.1712 .1 1985.52.1712 .2 1985.52.1712 .3	Amulet, three leather pendants [.1- .3], no longer strung on cord together, [.3] has the remains of a brown cotton cord. [ACA 31/05/2012]	Religion Ornament	A
1985.52.1713	Amulet, a double sided medallion, with a religious figure painted on either side, in an oval shaped silver mount, with a loop for suspension. [ACA 31/05/2012]	Religion Ornament Picture	FACE
1985.52.1714	Amulet, oval medallion with a painting of religious figures on each side, in a silver mount, with a looped section at the top for suspension. [RB 31/05/2012]	Religion Picture Ornament	FACE

1985.52.1715	Amulet, oval medallion with a painting of the Virgin Mary on one side and Jesus on the other, in a silver mount with a loop for suspension. [RB 01/06/2012]	Religion Picture Ornament	FACE
1985.52.1716	Amulet, oval medallion with religious figures painted onto mother of pearl shell on both sides, in a silver mount with a loop for suspension. [RB 01/06/2012]	Religion Picture Ornament	FACE
1985.52.1717	Amulet, oval medallion with a religious figure painted on either side, in a silver mount with a loop for suspension. [RB 01/06/2012]	Religion Picture Ornament	FACE
1985.52.1718	Amulet, oval medallion with a religious figures painted onto ivory on both sides, in a silver mount with a loop for suspension. [RB 01/06/2012]	Religion Picture Ornament	FACE
1985.52.1719	Amulet, oval medallion with religious figures painted onto mother of pearl shell on both sides, in a silver mount with a loop for suspension. [RB 01/06/2012]	Religion Picture Ornament	FACE
1985.52.1720	Amulet, circular medallion with religious figures painted onto mother of pearl shell on both sides, in a silver mount with a loop for suspension. [RB 01/06/2012]	Religion Picture Ornament	FACE
1985.52.1721	Amulet, pendant with a religious figure painted on mother of pearl on each side, in a silver mount with a looped section on top for suspension. [RB 01/06/2012]	Religion Picture Ornament	FACE
1985.52.1722	Amulet, tear drop shaped pendant with a religious figure painted on mother of pearl on each side, in a silver mount with a loop for suspension. [RB 01/06/2012]	Religion Picture Ornament	FACE
1985.52.1723	Amulet, pendant with religious figures painted on mother of pearl on both sides, in a gilded metal mount, with a loop for suspension. [RB 06/06/2012]	Religion Ornament Picture	FACE
1985.52.1724	Amulet, tear drop shaped pendant with a religious figure painted on mother of pearl on each side, in a ?gold mount with a loop for suspension. [ACA 06/06/2012]	Religion Ornament Figure	FACE
1985.52.1725	Amulet, a blue ribbon that is woven with floral pattern, with 'Medida de N. S. de Copacabana' printed in gold on it. [RB 06/06/2012]	ReligionTextile Writing	E
1985.52.1726	Amulet, a strip of red ribbon, with an inscription in black ink with remains of gold	Religion Writing Figure	ACE

	leaf, and a painted image of the Virgin Mary in the centre. [ACA 06/06/2012]		
1985.52.1727	Amulet, a crimson ribbon, which no longer unfolds as it has become adhered to a painted inscription and an image of the Virgin Mary in the centre. [RB 06/06/2012]	ReligionTextile Writing Figure	ACE
1985.52.1728	Amulet, a strip of green ribbon, with an inscription in black ink, and a painted image of the Virgin Mary in the centre. [ACA 06/06/2012]	Religion Writing Figure	ACE
1985.52.1729	Amulet, a white ribbon, which no longer unfolds as it has become adhered to a painted inscription and an image of the Virgin Mary in the centre. [RB 06/06/2012]	ReligionTextile Writing Figure	ACE
1985.52.1730	Amulet, a conical shaped seashell, cream coloured with brown lines. [ACA 06/06/2012]	Religion Animalia	FE
1985.52.1731	Amulet, rectangular textile pendant, embroidered with a Sacred Heart, a cross, and a floral design, with a textile loop for suspension. [RB 06/06/2012]	Religion Ornament	ACE
1985.52.1732	Amulet, a scapular, two rectangular textile panels, one embroidered with two figures, attached to strips of woven cotton thread for suspension. [ACA 06/06/2012]	Religion Ornament Figure	ACE
1985.52.1733	Amulet, a scapular, two rectangular textile panels, one embroidered, attached to each other by two strips of white cotton cord for suspension. [RB 06/06/2012]	Religion Ornament	ACE
1985.52.1734	Amulet, a scapular, two rectangular textile panels, one embroidered, attached to each other by two strips of white cotton cord for suspension. [ACA 06/06/2012]	Religion Ornament	ACE
1985.52.1735 .1 1985.52.1735 .2 1985.52.1735 .3 1985.52.1735 .4 1985.52.1735 .5 1985.52.1735 .6 1985.52.1735 .7 1985.52.1735	Amulet, ten discs of bread ['small loaves'] with religious figures moulded on to them, found inside a rectangular cardboard pen nib box. [RB 06/06/2012]	ReligionFoodFigure	ACE

.8 1985.52.1735 .9 1985.52.1735 .10			
1985.52.1736 .1 1985.52.1736 .2	Amulet, a circular wooden relic box [.1] containing a fragment of ?human bone and "S. R\@gis" printed in black ink, with a detachable lid [.2]. [ACA 06/06/2012]	Religion Box Physical Anthropology?Writing	FACE
1985.52.1737	Amulet, a kite-shaped silk brocade relic box and lid, containing relics and an image of the ?Virgin Mary, with a border of scrolled gold edged paper. [ACA 06/06/2012]	Religion Physical Anthropology Writing FigureBox	FACE
1985.52.1738	Amulet, metal Virgin Mary figure mounted on a purple textile, in a metal frame painted black, with a ribbon threaded through a loop for suspension. [RB 06/06/2012]	Religion Figure Ornament	ACE
1985.52.1739	Amulet, a metal drop-shaped pendant, with ?Arabic inscriptions on either side, with a border of rings and a loop for suspension. [ACA 06/06/2012]	Religion Ornament Writing?	FAE
1985.52.1740	Amulet, metal pendant with a crescent shape and a circular moon face to one side, with figures depicted in the centre, with a loop for suspension. [RB 06/06/2012]	Religion Ornament Figure	AE
1985.52.1741	Amulet, a rectangular pendant, cast in silver, with a religious scene or figure on either side, with inscriptions, with a loop for suspension. [ACA 06/06/2012]	Religion Ornament Figure Writing	FAE
1985.52.1742	Amulet, oval silver reliquary, containing a relic of 'S. Justine' framed behind glass, with a Sacred Heart on the reverse, and a loop for suspension. [RB 06/06/2012]	Religion Ornament Writing	AE
1985.52.1743	Amulet, oval silver reliquary, containing a relic of 'Bse M. M. Alacoque' [Margaret Mary Alacoque] framed behind glass, with a loop for suspension. [RB 07/06/2012]	Religion Ornament Writing Figure	AE
1985.52.1744	Amulet, oval white metal reliquary, containing a saint's relic framed behind glass, with a Sacred Heart on the reverse, and a loop for suspension. [RB 07/06/2012]	Religion Ornament Writing	ACE
1985.52.1745	Amulet, a square metal plaque with religious figures, with a metal tab at the top	Religion Figure Ornament	AE

	depicting a face, with a loop on the reverse for suspension. [ACA 07/06/2012]		
1985.52.1746	Amulet, green glass heart, with a cross painted in gold on one side and an anchor on the other, in a copper mount with a loop for suspension. [RB 07/06/2012]	Religion Ornament	FAE
1985.52.1747	Amulet, pendant in the shape of a heart, carved in bone with a loop for suspension. [ACA 07/06/2012]	Religion Ornament	FAE
1985.52.1748	Amulet, metal pendant with figures in an archway, and the words 'DIEU VOUS LE DONNEZ RENDRA[?]' on a banner, with a loop for suspension. [RB 07/06/2012]	Religion Ornament Figure Writing	AE
1985.52.1749	Amulet, oval-shaped metal pendant, depicting Christ's body and the Descent from the Cross on other side, with a loop for suspension. [ACA 07/06/2012]	Religion Ornament Figure	FAE
1985.52.1750	Amulet, a flower-shaped textile reliquary, containing a fragment of wax and the inscription "Agnus Dei", and embroidered with metal wire. [ACA 07/06/2012]	Religion Writing	FACE
1985.52.1751	Amulet, circular lead medallion, with a figure of the Virgin Mary and ornamental openwork, with a perforated loop for suspension. [RB 07/06/2012]	Religion Ornament Figure Writing	FACE
1985.52.1752 .1 1985.52.1752 .2	Amulet, arch-shaped cardboard relic box [.1], containing a ceramic figure and paper inscribed with "agnus dei", with a detachable lid [.2]. [ACA 07/06/2012]	Religion Box Figure WritingPottery	FAE
1985.52.1753	Amulet, a gazelle horn in a leather mount, and goat horns in red textile mount, attached to a leather cord, part of a medicine man's apparatus. [RB 07/06/2012]	Religion Medicine Animalia Ornament?	FACE
1985.52.1754	Amulet, an oval-shaped double-sided pendant, with paintings on either side, mounted in silver, with a loop for suspension. [ACA 07/06/2012]	Religion Ornament	FAE
1985.52.1755	Amulet, a green variolite pebble, with a pockmarked appearance, known as a 'thunderstone'. [ACA 08/06/2012]	Religion	E
1985.52.1756	Amulet, double sided oval horn reliquary, containing saints' relics, with a glass front on both sides, and a loop for suspension. [RB 11/06/2012]	Religion Ornament Writing	FACE

1985.52.1757	Amulet, ex-voto in the shape a boy kneeling in prayer, cast in white metal, and perforated with a loop for suspension. [RB 08/06/2012]	Religion Figure Ornament	FAE
1985.52.1758	Amulet, oval ivory pendant with two religious figures [the Virgin Mary and Child?] carved in relief, perforated for suspension. [RB 08/06/2012]	Religion Insignia Ornament Figure	FACE
1985.52.1759	Amulet, an oval disc with a portrait of a male wearing a crown, in relief on one side, and an inscription on the other side, ?cast in paste glass. [ACA 11/06/2012]	ReligionInsignia?Ornament Figure Writing	FA
1985.52.1760	Amulet, octagonal shaped textile reliquary box and lid, tied together with a white ribbon, containing saints' relics framed behind glass. [RB 11/06/2012]	Religion Box Writing	FACE
1985.52.1761	Amulet, diamond shaped cardboard and textile reliquary, containing a figure of the Virgin Mary and saint names inscribed in black ink on paper. [ACA 11/06/2012]	Religion Figure Writing	FACE
1985.52.1762 .1 1985.52.1762 .2	Amulet, circular wooden relic box [.1], containing saints' relics and with a painted Sacred Heart in the centre, and a detachable lid [.2]. [RB 11/06/2012]	Religion Box Writing	FACE
1985.52.1763	Amulet, oval reliquary with an ornate cast metal frame, containing relic[s] and the inscription: 'Souvenir de Jerusalem', with a loop for suspension. [RB 11/06/2012]	Religion Ornament Writing	FACE
1985.52.1764	Amulet, a circular pendant, with a metal four-leaf clover on a painted blue enamel background on both sides, with a loop for suspension. [ACA 11/06/2012]	Religion Ornament	AE
1985.52.1765	Amulet, circular metal pendant, enamelled and painted with a figure of the Virgin Mary, with a loop for suspension. [RB 11/06/2012]	Religion Ornament Figure	ACE
1985.52.1766	Amulet, a painted enamel pendant, with an image of Christ with a Sacred Heart, in a metal mount and a loop for suspension. [ACA 11/06/2012]	Religion Ornament Figure	AE
1985.52.1767	Amulet, rectangular white metal pendant, stamped with a ?Hebrew character or symbol, and with a loop for suspension. [RB 11/06/2012]	Religion Ornament	AE
1985.52.1768	Rectangular carved ?soapstone amulet, incised on one side with a circle, and lines	Religion	AE

	forming a grid. [ACA 11/06/2012]		
1985.52.1769	Rectangular amulet, carved from ?soapstone, and incised with designs on both sides. [RB 11/06/2012]	Religion	FAE
1985.52.1770	Rectangular carved ?soapstone amulet, incised on one side with a circle in the centre, and a line around the edge forming a border. [ACA 11/06/2012]	Religion	AE
1985.52.1771	Rectangular carved ?soapstone amulet, incised on one side with two dots enclosed in a rectangle and surrounded by a border of twelve dots. [ACA 11/06/2012]	Religion	AE
1985.52.1772	Rectangular amulet, carved from ?soapstone, and incised with a design consisting of two circles and a grid on one side. [RB 11/06/2012]	Religion	AE
1985.52.1773	Rectangular carved ?soapstone amulet, incised with circles and dots on one side and lines on the other. [ACA 11/06/2012]	Religion	AE
1985.52.1774	Square amulet, carved from ?soapstone, and incised with five circles with varying numbers of dots inside them on one side. [RB 11/06/2012]	Religion	AE
1985.52.1775	Rectangular carved ?soapstone amulet, incised on one side with circles, dots, lines and squares. [ACA 11/06/2012]	Religion	AE
1985.52.1776	Rectangular carved ?soapstone amulet, incised on one side with circles and lines. [ACA 11/06/2012]	Religion	AE
1985.52.1777	Rectangular amulet, carved from ?soapstone, and incised with a design consisting of circles and a cross on one side. [RB 11/06/2012]	Religion	AE
1985.52.1778	Rectangular carved ?soapstone amulet, incised on one side with circles and lines. [ACA 11/06/2012]	Religion	AE
1985.52.1779	Rectangular carved ?soapstone amulet, incised on one side with lines. [ACA 11/06/2012]	Religion	AE
1985.52.1780	Rectangular amulet, carved from ?soapstone, and incised with a design consisting of three rectangles, one inside the other, on one side. [RB 11/06/2012]	Religion	AE

1985.52.1781	Rectangular carved ?soapstone amulet, incised on one side with lines, a diamond shape with a circle in the centre. [ACA 11/06/2012]	Religion	AE
1985.52.1782	Rectangular carved ?soapstone amulet, incised on one side with lines, a diamond shape with a circle in the centre. [ACA 11/06/2012]	Religion	AE
1985.52.1783	Rectangular amulet, carved from ?soapstone, and incised with a geometric design on one side. [RB 11/06/2012]	Religion	AE
1985.52.1784	Rectangular carved ?soapstone amulet, incised on one side with four circles joined to lines forming a cross shape. [ACA 11/06/2012]	Religion	AE
1985.52.1785	Rectangular amulet, carved from ?soapstone, and incised with a geometric design on one side. [RB 11/06/2012]	Religion	AE
1985.52.1786	Rectangular amulet, carved from ?soapstone, and incised with a geometric design on one side. [RB 11/06/2012]	Religion	AE
1985.52.1787	Rectangular amulet, carved from ?soapstone, and incised on one side with a design consisting of four squares, each with a different pattern. [RB 12/06/2012]	Religion	AE
1985.52.1788	Square carved ?alabaster amulet, incised on one side with four squares within four squares. [ACA 11/06/2012]	Religion	E
1985.52.1789	Rectangular carved ?soapstone amulet, incised on one side with five circles, with traces of ?pigment in the incisions. [ACA 12/06/2012]	Religion	AE
1985.52.1790	Rectangular carved stone amulet, incised on one side with a geometric design consisting of squares and circles in a grid. [RB 12/06/2012]	Religion	AE
1985.52.1791	Rectangular carved ?soapstone amulet, incised on one side with lines, with traces of ?pigment in the incisions. [ACA 12/06/2012]	Religion	AE
1985.52.1792	Rectangular carved ?soapstone amulet, incised on one side with a border of lines, and circles in the centre, with traces of ?pigment in the incisions. [ACA 12/06/2012]	Religion	AE

1985.52.1793	Rectangular amulet, carved from ?soapstone, and incised with a design consisting of a circle with eight dots in it and lines across each corner. [RB 12/06/2012]	Religion	AE
1985.52.1794	Rectangular carved ?soapstone amulet, incised on one side with a design, with traces of ?pigment in the incisions. [ACA 12/06/2012]	Religion	AE
1985.52.1795	Rectangular carved stone amulet, incised with a design consisting of squares and circles, with traces of yellow coloured ?pigment in the incisions. [RB 12/06/2012]	Religion	AE
1985.52.1796	Square amulet, carved from ?soapstone, and incised with a design consisting of a circle in the centre and lines around the edge. [RB 12/06/2012]	Religion	AE
1985.52.1797	Rectangular carved ?soapstone amulet, incised on one side with two rectangles within each other and six circles carved in the centre in relief. [ACA 12/06/2012]	Religion	AE
1985.52.1798	A square ?soapstone amulet, incised on one side with squares decreasing in size to a grid, with two ?suns in the centre of two of the squares. [ACA 12/06/2012]	Religion	AE
1985.52.1799	Rectangular amulet, carved from ?soapstone, and incised on one side with a design consisting of squares and lines. [RB 12/06/2012]	Religion	AE
1985.52.1800	Rectangular ?alabaster amulet, incised on one side with a square within another, and a dot in each corner, with traces of ?pigment in the incisions. [ACA 12/06/2012]	Religion	E
1985.52.1801	Rectangular amulet, carved from stone, and incised on one side with a design consisting of grid with different motifs in each section. [RB 12/06/2012]	Religion	E
1985.52.1802	Rectangular ?soapstone amulet, incised on one side with rectangles, lines and two ?suns, with traces of ?pigment in the incisions. [ACA 12/06/2012]	Religion	AE
1985.52.1803	Amulet, animal figure, possibly a ?llama, carved from black ?soapstone and depicted with a rectangular body. [RB 12/06/2012]	Religion Figure	ACE

1985.52.1804	Amulet, a figure of a ?llama, carved in black ?soapstone, depicted with a rectangular body. [ACA 12/06/2012]	Religion Figure	ACE
1985.52.1805	Amulet, animal figure carved from black ?soapstone, depicted with a square body and ?horns. [RB 12/06/2012]	Religion Figure	ACE
1985.52.1806	Amulet, a figure of a ram, carved in ?soapstone, depicted with a rectangular body, with traces of ?pigment in the incised horns, eyes and mouth. [ACA 12/06/2012]	Religion Figure	ACE
1985.52.1807	Amulet, animal figure carved from ?soapstone and depicted with a square body, with an incised mane and tail, which suggests that it is a ?horse. [RB 12/06/2012]	Religion Figure	ACE
1985.52.1808	Amulet, a figure of a cow with horns, carved in stone, depicted with a rectangular body. [ACA 12/06/2012]	Religion Figure	CE
1985.52.1809	Amulet, a figure of a ram, carved in ?soapstone, depicted with a square body, with traces of ?pigment in the incised horns, eyes and mouth. [ACA 12/06/2012]	Religion Figure	ACE
1985.52.1810	Amulet, animal figure carved from ?soapstone, depicted with a rectangular body and ?horns, with an incised tail and facial features. [RB 12/06/2012]	Religion Figure	ACE
1985.52.1811	Amulet, animal figure carved from ?soapstone, depicted with an angular body and curled horns, which suggests that it is a ram. [RB 12/06/2012]	Religion Figure	ACE
1985.52.1812	Amulet, a figure of an animal, carved in stone, incised with a mouth and eyes, depicted with a rectangular body. [ACA 12/06/2012]	Religion Figure	ACE
1985.52.1813	Amulet, oval metal pendant, with depiction's of Lourdes on both sides, and with a loop for suspension. [RB 18/07/2012]	Religion Ornament Figure	FAE
1985.52.1814	Amulet, a figure of an animal, carved in stone, incised with a mouth and eyes. [ACA 12/06/2012]	Religion Figure	ACE
1985.52.1815	Amulet, animal figure carved from ?soapstone, depicted with a rectangular body and horns, which suggests that it is a bull. [RB 12/06/2012]	Religion Figure	ACE

1985.52.1816	Amulet, a figure of a cow, carved in ?soapstone, depicted with a rectangular body, with traces of ?pigment in the tail, horns, eyes and mouth. [ACA 12/06/2012]	Religion Figure	ACE
1985.52.1817	Amulet, animal figure carved from ?soapstone, depicted with a angular body and horns, which suggests that it is a bull. [RB 12/06/2012]	Religion Figure	ACE
1985.52.1818	Amulet, a figure of an animal, carved in ?soapstone, incised with a mouth and eyes, depicted with a solid square body. [ACA 12/06/2012]	Religion Figure	ACE
1985.52.1819	Amulet, animal figure carved from ?soapstone, depicted with a humped back and horns. [RB 12/06/2012]	Religion Figure	ACE
1985.52.1820	Amulet, a figure of a cow with horns, carved in stone, with traces of ?pigment in the tail, horns, eyes and mouth, depicted with a solid square body. [ACA 12/06/2012]	Religion Figure	CE
1985.52.1821	Amulet in the shape of a figure, carved from ?alabaster stone, depicted with the hands clasped in front of the body and incised with other details. [RB 12/06/2012]	Religion Figure	CE
1985.52.1822	Amulet, a figurine, with the arms folded across the chest, carved in ?soapstone. [ACA 12/06/2012]	Religion Figure	AE
1985.52.1823	Amulet in the shape of a figure, carved from ?soapstone, depicted with the hands clasped in front of the body. [RB 12/06/2012]	Religion Figure	AE
1985.52.1824	Amulet, a standing figure of a ?man, with the arms folded across the chest, carved in ?soapstone. [ACA 12/06/2012]	Religion Figure	AE
1985.52.1825	Amulet, a figurine, depicted with the arms folded across the chest, carved in ?soapstone. [ACA 12/06/2012]	Religion Figure	AE
1985.52.1826	Amulet in the shape of a figure, carved from ?soapstone, depicted with the hands clasped in front of the body and a circular shape on the chest. [RB 12/06/2012]	Religion Figure	AE
1985.52.1827	Amulet in the shape of a figure, carved from ?alabaster, depicted with the hands clasped in front of the body and a circular shape on the chest. [RB 12/06/2012]	Religion Figure	AE

1985.52.1828	Amulet, a figurine, depicted with the arms folded across the chest, carved in ?soapstone. [ACA 12/06/2012]	Religion Figure	AE
1985.52.1829	Amulet in the shape of a figure, carved from stone. [RB 13/06/2012]	Religion Figure	N/A
1985.52.1830	Amulet carved from ?alabaster stone, with two mounds with incised faces on them protruding from a rectangular base. [RB 13/06/2012]	Religion Figure	E
1985.52.1831	Amulet, two model buildings protruding from a square base, carved in ?soapstone with incised detail, with traces of ?pigment in the incisions. [ACA 13/06/2012]	ReligionModel	AE
1985.52.1832	Stone amulet, carved into the form of a figure standing in front of a building, with incised detail and traces of ?pigment in the incisions. [RB 13/06/2012]	Religion FigureModel	AE
1985.52.1833	Amulet, model building on a rectangular base, carved from ?soapstone, with incised detail and traces of ?pigment in the incisions. [RB 13/06/2012]	ReligionModel	AE
1985.52.1834	Amulet, model buildings on a a rectangular base, carved in ?soapstone, with incised detail, with traces of red pigment in the incisions. [ACA 13/06/2012]	ReligionModel	AE
1985.52.1835	Amulet, model building carved from stone, with an incised doorway and roof detail. [RB 13/06/2012]	ReligionModel	AE
1985.52.1836	A square ?soapstone amulet, incised on one side with a lines, grids and circles, with traces of yellow ?pigment in the incisions. [ACA 13/06/2012]	Religion	AE
1985.52.1837	Amulet, oval carved stone with an incised cross on one side, and with traces of ?pigment in the incisions. [RB 13/06/2012]	Religion	E
1985.52.1838	Stone amulet, cylindrical in shape with three carved protruding faces or masks, and with incised detail on the sides and on the top. [RB 13/06/2012]	Religion Figure	E
1985.52.1839	A cylindrical ?soapstone amulet, incised on one end with a grid, and a circle on the other, with traces of ?pigment in the incisions. [ACA 13/06/2012]	Religion	AE
1985.52.1840	Amulet in the shape of two hands back to back, carved from stone and with incised	Religion Figure	AE

	detail. [RB 13/06/2012]		
1985.52.1841	Amulet, two hands pressed together, carved from stone and with incised detail. [ACA 13/06/2012]	Religion Figure	AE
1985.52.1842	Stone amulet in the shape of two hands clasped around a cylindrical object with incised lines on it. [RB 13/06/2012]	Religion Figure	AE
1985.52.1843	Amulet, two hands clasped together, holding a cylindrical object with incised lines, carved from ?soapstone. [ACA 13/06/2012]	Religion Figure	AE
1985.52.1844	Stone amulet in the shape of two hands clasped around a cylindrical object with incised lines on it. [RB 13/06/2012]	Religion Figure	AE
1985.52.1845	Amulet, a figure, carved from ?soapstone, depicted with hands in front of the body, a headdress, and a circular shape on the chest. [RB 13/06/2012]	Religion Figure	AE
1985.52.1846	Amulet, a carved ?alabaster figurine, depicted with the arms folded across the chest. [ACA 13/06/2012]	Religion Figure	AE
1985.52.1847	Amulet, a carved ?alabaster figure, with a triangular body and the head tilted to one side. [ACA 13/06/2012]	Religion Figure	ACE
1985.52.1848	Amulet, a carved ?soapstone figurine, depicted with the arms folded across the chest. [ACA 13/06/2012]	Religion Figure	AE
1985.52.1849	Amulet, a figure, carved from ?soapstone, depicted with hands in front of the body, and a circular shape on the chest. [RB 13/06/2012]	Religion Figure	AE
1985.52.1850	Amulet, a figure, carved from ?soapstone, depicted with hands in front of the body, and a circular shape on the chest. [RB 13/06/2012]	Religion Figure	AE
1985.52.1851	Amulet, a figure, carved from stone, depicted with the hands in front of the body. [ACA 13/06/2012]	Religion Figure	AE
1985.52.1852	Amulet, a figure carved from ?soapstone, depicted with a triangular body, arms dangling at each side, and the head is tilted upwards. [RB 13/06/2012]	Religion Figure	ACE
1985.52.1853	Amulet, a figure, carved from ?soapstone, depicted with the hands in front of the	Religion Figure	AE

	body. [ACA 13/06/2012]		
1985.52.1854	Amulet, figure carved from ?soapstone, depicted with the hands held in front of the body. [RB 13/06/2012]	Religion Figure	AE
1985.52.1855	Amulet, a figure, carved from stone, depicted with the hands in front of the body. [ACA 13/06/2012]	Religion Figure	AE
1985.52.1856	Amulet, a figure, carved from stone, depicted with the hands in front of the body. [ACA 13/06/2012]	Religion Figure	AE
1985.52.1857	Amulet, female figure carved from ?soapstone, depicted with the hands held in front of the body and breasts. [RB 13/06/2012]	Religion Figure	AE
1985.52.1858	Amulet, two figures side by side, carved from stone, depicted with one arm in front of each of their bodies. [ACA 13/06/2012]	Religion Figure	AE
1985.52.1859	Amulet in the shape of and male and a female figure embracing, carved from ?soapstone. [RB 14/06/2012]	Religion Figure	AE
1985.52.1860	Amulet, carved from ?soapstone, depicting two ?figures facing each other in an embrace. [ACA 14/06/2012]	Religion Figure	AE
1985.52.1861	Amulet in the shape of a male and a female figure standing in an embrace and kissing, carved from ?soapstone. [RB 14/06/2012]	Religion Figure	AE
1985.52.1862	Amulet, a male and a female figure standing side by side and embracing, carved from ?soapstone. [ACA 14/06/2012]	Religion Figure	AE
1985.52.1863	Amulet in the shape of a male and a female figure standing side by side and embracing, carved from ?soapstone. [RB 14/06/2012]	Religion Figure	AE
1985.52.1864	Amulet, a male and a female figure standing side by side and embracing, carved from ?soapstone. [ACA 14/06/2012]	Religion Figure	AE
1985.52.1865	Amulet in the shape of a male and a female figure standing side by side and embracing, carved from ?soapstone. [RB 14/06/2012]	Religion Figure	AE

1985.52.1866	Amulet, a group of four animal figures, representing a herd of ?rams, with one animal facing the opposite way, carved in ?alabaster. [ACA 14/06/2012]	Religion Figure	ACE
1985.52.1867	Amulet, a group of four animal figures, stood side by side, representing a herd of ?cows, carved in ?soapstone. [ACA 14/06/2012]	Religion Figure	ACE
1985.52.1868	Amulet, a figure of a cow and ?calf, on a rectangular base, carved in ?soapstone, with traces of ?pigment in the incisions. [ACA 14/06/2012]	Religion Figure	ACE
1985.52.1869	Amulet in the form of two horned animals standing side by side ?yoked together, carved from ?soapstone, with incised detail such as tails. [RB 14/06/2012]	Religion Figure	ACE
1985.52.1870	Amulet, two ?llama figures, stood next to each other, carved in ?soapstone, with traces of ?pigment in the incisions. [ACA 14/06/2012]	Religion Figure	ACE
1985.52.1871	Amulet, five animal figures huddled around a building, with a ?human figure standing next the building's doorway, carved from stone. [RB 14/06/2012]	Religion Figure	ACE
1985.52.1872	Amulet, a group of seven horned animals lined up side by side representing a herd, and a building, on a trapezium shaped base, carved from stone. [RB 14/06/2012]	Religion Figure	ACE
1985.52.1873	Amulet, a group eight animal figures lined up side by side representing a herd, and a building, carved from stone. [RB 14/06/2012]	Religion Figure	ACE
1985.52.1874	Amulet, a male and female figure standing side by side, holding an object in front, and the other arm crossed at the back, carved from ?soapstone. [ACA 14/06/2012]	Religion Figure	AE
1985.52.1875	Stone amulet in the shape of two figures seated side by side, with a rectangular section below them with incised circles and lines on it. [RB 14/06/2012]	Religion Figure	E
1985.52.1876	Amulet, male and female figures facing each other, holding objects between them, carved from ?soapstone, with traces of pigment in the incisions. [ACA 14/06/2012]	Religion Figure	AE
1985.52.1877	Amulet, two figures seated side by side, with an incised rectangular section in front	Religion Figure	AE

	of them, carved from ?soapstone, with traces of ?pigment. [ACA 14/06/2012]		
1985.52.1878	Amulet, a seated figure carved from ?soapstone with objects, depicted by incised lines, piled up between the knees and hands. [RB 14/06/2012]	Religion Figure	AE
1985.52.1879	Amulet, a seated figure, depicted with ?produce in front and surrounding the figure, carved and incised ?soapstone. [ACA 14/06/2012]	Religion Figure	AE
1985.52.1880	Amulet, a seated figure carved from ?soapstone, with objects between the knees and hands, depicted by incised lines. [ACA 14/06/2012]	Religion Figure	AE
1985.52.1881	Amulet, a figure, depicted carrying an object, carved from ?soapstone, with traces of ?pigment in the incisions. [ACA 14/06/2012]	Religion Figure	AE
1985.52.1882	Amulet, a seated figure carved from ?soapstone, with objects between the knees and hands, depicted by incised lines and with traces of ?pigment. [ACA 14/06/2012]	Religion Figure	AE
1985.52.1883	Amulet, a seated figure carved from ?soapstone, with the hands on the front of the body and ?baskets either side of the figure. [ACA 14/06/2012]	Religion Figure	AE
1985.52.1884	Amulet, a seated figure carved from ?soapstone, holding an object in one hand and more at the feet, with traces of ?pigment in the incisions. [ACA 14/06/2012]	Religion Figure	AE
1985.52.1885	Amulet, a figure carved from ?soapstone, carrying objects representing ?produce in each hand. [ACA 15/06/2012]	Religion Figure	AE
1985.52.1886	Rectangular carved stone amulet, with one curved end, incised on one side with lines and circles, representing a ?homestead. [ACA 15/06/2012]	Religion	FE
1985.52.1887	Irregular shaped carved stone amulet, incised on one side with lines and circles, representing a ?homestead. [ACA 15/06/2012]	Religion	FE
1985.52.1888	Square shaped carved stone amulet, incised on one side with dots and lines, representing a ?homestead. [ACA	Religion	FE

	15/06/2012]		
1985.52.1889	Irregular shaped carved stone amulet, incised on one side with lines and two circles in relief. [ACA 15/06/2012]	Religion	FE
1985.52.1890	Rectangular carved ?alabaster amulet, incised on all sides apart from the base, with lines, with traces of ?pigment in the incisions. [ACA 15/06/2012]	Religion	FE
1985.52.1891	Amulet depicting an object clasped by a hand at each corner, carved in stone, with traces of ?pigment in the incisions. [ACA 15/06/2012]	Religion	FE
1985.52.1892	Rectangular carved stone amulet, incised with a circular design with radiating lines, with a hand on opposite sides clasping the object. [ACA 15/06/2012]	Religion	FE
1985.52.1893	Square carved ?soapstone amulet, incised with a circular design with dots and lines, with a hand on each corner clasping the object. [ACA 15/06/2012]	Religion	FAE
1985.52.1894	Carved ?soapstone amulet, depicting a ?table, incised with a ?table leg on each side and five circles on top, with traces of ?pigment in the incisions. [ACA 15/06/2012]	Religion	FAE
1985.52.1895	Square carved ?soapstone amulet, incised with a circular design with radiating lines, with a hand on opposite sides clasping the object. [ACA 15/06/2012]	Religion	FAE
1985.52.1896	Rectangular carved ?soapstone amulet, incised decoration on three sides with lines and dots, with traces of ?pigment in the incisions. [ACA 15/06/2012]	Religion	FAE
1985.52.1897	Amulet, a truncated pyramid, carved from ?soapstone, with the base incised with a circle, lines and dots. [ACA 15/06/2012]	Religion	FAE
1985.52.1898	Carved ?soapstone amulet, incised with a circular design and lines, with two hands clasping the object, with traces of ?pigment in the incisions. [ACA 15/06/2012]	Religion	FAE
1985.52.1899	Square carved ?soapstone amulet, incised with lines and dots on five sides, with traces of ?pigment in the incisions. [ACA 15/06/2012]	Religion	FAE

1985.52.1900	Square carved ?soapstone amulet, incised with lines and dots on the top, with a ?hand clasping each corner. [ACA 15/06/2012]	Religion	FAE
1985.52.1901	Pyramidal shaped amulet, carved in stone, incised with concentric circles around each point, with traces of ?pigment in the incisions. [ACA 18/06/2012]	Religion	FAE
1985.52.1902	Triangular shaped amulet, carved from stone and incised with concentric circles around each point. [RB 18/06/2012]	Religion	FE
1985.52.1903	Triangular shaped amulet, carved in stone, incised with concentric circles around each point, with traces of ?pigment in the incisions. [ACA 18/06/2012]	Religion	FE
1985.52.1904	Triangular shaped amulet, carved from stone and incised with concentric circles around each point. [RB 18/06/2012]	Religion	FE
1985.52.1905	Triangular shaped amulet, carved in ?soapstone, incised with concentric circles around each point, with traces of ?pigment in the incisions. [ACA 18/06/2012]	Religion	FAE
1985.52.1906	Triangular shaped amulet, carved from stone and incised with concentric circles around each point. [RB 18/06/2012]	Religion	FAE
1985.52.1907	Triangular shaped amulet, carved in stone, with raised ridges on each end. [ACA 18/06/2012]	Religion	FE
1985.52.1908	Triangular shaped amulet, carved from white coloured stone and incised with concentric circles around each point. [RB 18/06/2012]	Religion	FE
1985.52.1909	Triangular shaped amulet, carved from stone, incised with a band around each point and concentric circles in the centre section on one side. [RB 18/06/2012]	Religion	FE
1985.52.1910	Triangular shaped amulet, carved in ?alabaster, incised with concentric circles around each point, and four raised circles in the centre on each side. [ACA 18/06/2012]	Religion	FE
1985.52.1911	Triangular shaped amulet, carved from white coloured stone and incised with concentric circles around two of the points. [RB 18/06/2012]	Religion	FE

1985.52.1912	Amulet, carved from ?soapstone and incised with concentric circles around five of the points. [ACA 19/06/2012]	Religion	FAE
1985.52.1913	Triangular shaped amulet, carved in ?soapstone, with a face incised on each of the three points. [ACA 19/06/2012]	Religion Figure	FE
1985.52.1914	Amulet, in the shape of a clenched fist, carved in stone. [ACA 19/06/2012]	Religion Figure	FE
1985.52.1915	Amulet, in the shape of a clenched fist, holding a ?stick and a circle incised on the palm to represent ?money, carved in stone. [ACA 19/06/2012]	Religion Figure	FCE
1985.52.1916	Amulet, in the shape of a clenched fist, carved in ?soapstone. [ACA 19/06/2012]	Religion Figure	FAE
1985.52.1917	Amulet, in the shape of a clenched fist, carved in ?soapstone. [ACA 19/06/2012]	Religion Figure	FAE
1985.52.1918	Amulet, in the shape of a clenched fist, holding a ?stick and a circle incised on the palm to represent ?money, carved in stone. [ACA 19/06/2012]	Religion Figure	FE
1985.52.1919	Amulet, in the shape of a clenched fist, incised with a circle with lines on the palm, carved in ?soapstone. [ACA 19/06/2012]	Religion Figure	FAE
1985.52.1920	Amulet, in the shape of a clenched fist, holding an object, carved in ?soapstone. [ACA 19/06/2012]	Religion Figure	FAE
1985.52.1921	Amulet, in the shape of a clenched fist, holding a ?stick, carved in ?soapstone. [ACA 19/06/2012]	Religion Figure	FAE
1985.52.1922	Amulet, in the shape of a hand, carved in white stone. [ACA 19/06/2012]	Religion Figure	FE
1985.52.1923	Amulet, in the shape of a fist, holding a ?stick, carved in white stone. [ACA 19/06/2012]	Religion Figure	F
1985.52.1924	Amulet, in the shape of a clenched fist, with a circle incised on the palm, carved in ?soapstone. [ACA 19/06/2012]	Religion Figure	AF
1985.52.1925	Amulet, in the shape of a clenched fist, with the thumb sticking out, carved in ?soapstone. [ACA 19/06/2012]	Religion Figure	FAE
1985.52.1926	Amulet, in the shape of a clenched fist, carved in stone. [ACA 19/06/2012]	Religion Figure	FE

1985.52.1927	Amulet, in the shape of a clenched fist, holding a ?stick and an object in the palm, carved in ?soapstone. [ACA 19/06/2012]	Religion Figure	FAE
1985.52.1928	Amulet, in the shape of a clenched fist, holding an object, carved in ?soapstone. [ACA 19/06/2012]	Religion Figure	FAE
1985.52.1929	Amulet, in the shape of a clenched fist, holding an object, carved in ?soapstone. [ACA 19/06/2012]	Religion Figure	FAE
1985.52.1930	Amulet, stone hand holding a small basket? [EI.B 07/06/2012]	Religion	FE
1985.52.1931	Amulet, stone carving of hand, holding an unknown object. [EI.B 08/06/2012]	Religion	F
1985.52.1932	Amulet in the shape of a hand holding a disc with incised lines on it in it's palm, carved from stone. [RB 18/06/2012]	Religion Figure	FAE
1985.52.1933	Amulet, bracelet of chain hung with multiple repousse hands. [EI.B 12/06/2012]	Religion Ornament	FE
1985.52.1934	Amulet, triangular stone mounted in metal with three pendant chains terminating in small discs. [EI.B 12/06/2012]	Religion	FE
1985.52.1935	Amulet., pottery flask with handle, with a picture on one side and an inscription on the other. [EI.B 08/06/2012]	Religion Vessel Pottery	FE
1985.52.1936	Amulet, picture showing a man surrounded by flowers, in glass, with a silk and paper frame and ribbon loop. [EI.B 08/06/2012]	Religion Picture	FAE
1985.52.1937	Amulet? Model of a kayak, in ivory. [EI.B 12/06/2012]	Religion? Navigation Model	N/A
1985.52.1938	Amulet, oval silver pendant with letters and a picture of an anchor. [EI.B 12/06/2012]	Religion Ornament Writing	N/A
1985.52.1939	Amulet, relic box, cloth-covered and embroidered. [EI.B 12/06/2012]	Religion Box	AE
1985.52.1940	Amulet, glass oval in metal frame, with picture of the Lamb of God. [EI.B 07/06/2012]	Religion	AE
1985.52.1941	Amulet, metal shell depicting the Virgin Mary and Jesus, with blue and white ribbon. [EI.B 12/06/2012]	Religion	FACE
1985.52.1942	Amulet, metal shell depicting the Virgin Mary and Jesus. [EI.B 12/06/2012]	Religion	FACE

1985.52.1943	Amulet, picture of a saint in cloth-covered frame, embroidered with flowers in metallic yarn, with ribbon at the top. [EI.B 08/06/2012]	Religion	ACE
1985.52.1944	Amulet, picture of a monk with a spade and two trees, in textile frame decorated with flowers in metallic yarn. [EI.B 08/06/2012]	Religion Picture	AE
1985.52.1945	Amulet, picture in textile frame of a body (probably the body of Jesus). [EI.B 08/06/2012]	Religion Picture	ACE
1985.52.1946 .1 1985.52.1946 .2	Amulet, wooden box [.1] and lid [.2], with three relics with paper labels, decorated with scrolls and zigzags of metallic paper. [EI.B 12/06/2012]	Religion Box	FACE
1985.52.1947	Amulet, fish bone mounted in silver, with ring for suspension. [EI.B 08/06/2012]	Religion Ornament	FACE
1985.52.1948	Amulet, cornelian ornament, triangle surmounted by a ring. [EI.B 12/06/2012]	Religion Ornament	AE
1985.52.1949	Amulet, cornelian ornament, triangle surmounted by a ring. [EI.B 12/06/2012]	Religion Ornament	AE
1985.52.1950	Amulet, cornelian ornament, triangle surmounted by a ring. [EI.B 12/06/2012]	Religion Ornament	AE
1985.52.1951	Amulet, tine of a deer antler mounted in silver. [EI.B 12/06/2012]	Religion Ornament	F
1985.52.1952 .1 1985.52.1952 .2	Amulet, circular bone box [.1] with lid [.2], containing a relic. [EI.B 08/06/2012]	Religion Box	FACE
1985.52.1953 .1 1985.52.1953 .2	Amulet, box [.1] with lid [.2], containing plaster figure of the Virgin Mary. [EI.B 12/06/2012]	Religion FigureBox	FACE
1985.52.1954	Amulet, oval cardboard box, glass-topped, with drawing of a heart and cross and the names of saints. [EI.B 08/06/2012]	Religion	ACE
1985.52.1955	Amulet, cornelian ornament, triangle surmounted by a ring. [EI.B 12/06/2012]	Religion Ornament	AE
1985.52.1956	Amulet, cornelian ornament, triangle surmounted by a ring. [EI.B 12/06/2012]	Religion Ornament	AE
1985.52.1957	Amulet, bone chapel with inner tube, which rotates to open a window through which a crucifixion scene can be seen inside. [EI.B	Religion	FACE

	08/06/2012]		
1985.52.1958	Amulet, red glass ornament imitating cornelian, triangle surmounted by a ring. [EI.B 12/06/2012]	Religion Ornament	AE
1985.52.1959	Amulet, boar's tusk mounted in metal. [EI.B 08/06/2012]	Religion Ornament	F
1985.52.1960	Amulet, animal head of stone, with two perforations. [EI.B 07/06/2012]	Religion Figure	FAC
1985.52.1961	Amulet, cardboard heart with picture of the Virgin Mary. [EI.B 08/06/2012]	Religion	ACE
1985.52.1962	Amulet, bronze bottle-shaped object with ring at the top. [EI.B 12/06/2012]	Religion Ornament?	A
1985.52.1963	Amulet, rosary with cross made of wire and some of the beads made into relic cases. [EI.B 08/06/2012]	Religion Bead	FAE
1985.52.1964	Stone axe, perforated for suspension	Religion Tool Weapon	FAE
1985.52.1965	Amulet, braided and knotted string of white, blue and purple wool. [EI.B 08/06/2012]	Religion	A
1985.52.1966	Amulet, bronze human figure. [EI.B 12/06/2012]	Religion Figure	N/A
1985.52.1967	Amulet, bronze human figure. [EI.B 12/06/2012]	Religion Figure	N/A
1985.52.1968	Amulet, figure carved in green ?serpentine stone, with incised detail, and two perforations on the reverse for ?suspension. [RB 27/06/2012]	Religion Figure Ornament?	FAE
1985.52.1969	Amulet, stylised figure carved in green ?serpentine stone, with incised detail, and two perforations on the reverse for ?suspension. [RB 27/06/2012]	Religion Figure Ornament?	FAE
1985.52.1970	Amulet, stylised figure carved in green ?serpentine stone, with incised detail, and two perforations on the reverse for ?suspension. [RB 27/06/2012]	Religion Figure Ornament?	FAE
1985.52.1971	Amulet, stylised figure carved in green ?serpentine stone, with incised detail, and two perforations on the reverse for ?suspension. [RB 27/06/2012]	Religion Figure Ornament?	FAE
1985.52.1972	Amulet, figure carved in green stone, rectangular in shape, with incised detail and two perforations on the reverse for	Religion Figure Ornament?	FAE

	?suspension. [RB 27/06/2012]		
1985.52.1973	Amulet, figure carved in green ?serpentine stone, rectangular in shape, with incised detail and two perforations on the reverse for ?suspension. [RB 27/06/2012]	Religion Figure Ornament?	FAE
1985.52.1974	Amulet, figure carved in green stone, with incised detail, and two perforations on the reverse for ?suspension. [RB 27/06/2012]	Religion Figure Ornament?	FAE
1985.52.1975	Amulet, figure carved in green stone, depicted with a pointed ?headdress, and with two perforations on the reverse for ?suspension. [RB 27/06/2012]	Religion Figure Ornament?	FAE
1985.52.1976	Amulet, stylised figure carved in pale coloured stone, rectangular in shape, with incised detail and two perforations on the reverse for ?suspension. [RB 27/06/2012]	Religion Figure Ornament?	FAE
1985.52.1977	Amulet, green stone pendant carved with a face on one side, and perforated through the top for suspension. [RB 27/06/2012]	Religion Figure Ornament	FAE
1985.52.1978	Amulet, green stone pendant incised with a face depicted wearing a ?headdress on one side, perforated for suspension. [RB 27/06/2012]	Religion Figure Ornament	FAE
1985.52.1979	Amulet, pendant carved in a stone with green flecks, incised with a face with prominent ?earlobes on one side, and perforated for suspension. [RB 27/06/2012]	Religion Figure Ornament	FAE
1985.52.1980	Amulet carved from a green stone and incised with a face with on one side, with two perforations on the reverse for suspension. [RB 27/06/2012]	Religion Figure Ornament	FAE
1985.52.1981	Amulet carved from a green stone and incised with a face with on one side, with four perforations on the reverse for suspension. [RB 27/06/2012]	Religion Figure Ornament	FAE
1985.52.1982	Amulet, pendant carved from a brown and green stone, incised with a face on one side, and perforated at the top for suspension. [RB 27/06/2012]	Religion Figure Ornament	FAE
1985.52.1983	Amulet, pendant in the shape of a frog, carved from green ?serpentine stone, with incised detail and perforated for suspension. [RB 27/06/2012]	Religion Figure Ornament	FACE
1985.52.1984	Amulet, pendant in the shape of a frog carved from green stone, perforated for	Religion Figure Ornament	FACE

	suspension. [RB 27/06/2012]		
1985.52.1985	Amulet, pendant in the shape of an insect carved from stone, with incised detail depicting the wings, perforated for suspension. [RB 27/06/2012]	Religion Figure Ornament	FACE
1985.52.1986	Amulet, pendant in the shape of an insect carved from stone, with incised detail depicting the wings, perforated for suspension. [RB 27/06/2012]	Religion Figure Ornament	FACE
1985.52.1987	Amulet in the shape of an insect carved from green stone, with incised detail depicting the ?wings, perforated for ?suspension. [RB 28/06/2012]	Religion Figure Ornament?	FACE
1985.52.1988	Amulet in the shape of an insect carved from stone, which is pale blue and grey in colour, perforated for ?suspension. [RB 28/06/2012]	Religion Figure Ornament?	FACE
1985.52.1989	Amulet in the shape of an insect carved from green stone, with incised detail depicting the head and wings, perforated for ?suspension. [RB 28/06/2012]	Religion Figure Ornament?	FACE
1985.52.1990	Amulet in the shape of a bird in flight carved from stone, which is white and brown in colour, perforated on the underside for suspension. [RB 28/06/2012]	Religion Figure Ornament	FACE
1985.52.1991	Amulet in the shape of a bird head carved from stone, which is black and brown in colour, with a beak, incised eyes, and perforated for suspension. [RB 28/06/2012]	Religion Figure Ornament	FACE
1985.52.1992	Amulet in the shape of a bird head carved in black stone, with incised detail depicting the beak and eyes, perforated for suspension. [RB 28/06/2012]	Religion Figure Ornament	FACE
1985.52.1993	Amulet in the shape of a bird head, carved in pale coloured stone, with a beak, incised eyes, and a large perforation in the head for suspension. [RB 28/06/2012]	Religion Figure Ornament	FACE
1985.52.1994	Amulet, pendant of a stylised figure, carved in pale coloured stone, with incised detail such as ?arms and the eyes, and perforated for suspension. [RB 28/06/2012]	Religion Figure Ornament	FACE
1985.52.1995	Amulet in the shape of an animal head, carved from black translucent stone, and perforated on the back of the head for suspension. [RB 28/06/2012]	Religion Figure Ornament	FACE

1985.52.1996	Amulet, pendant in the shape of an animal head, carved from black stone, depicted with an open mouth and ?whiskers, perforated for suspension. [RB 28/06/2012]	Religion Figure Ornament	FACE
1985.52.1997	Amulet in the shape of a skull, carved in pale coloured stone, and perforated on the reverse for suspension. [RB 28/06/2012]	Religion Figure Ornament	FACE
1985.52.1998	Amulet, pendant in the shape of a skull, carved from white stone, and perforated for suspension. [RB 28/06/2012]	Religion Figure Ornament	FACE
1985.52.1999	Amulet in the shape of a human figure carved from stone, and incised with straight lines to indicate the figure's features. [RB 28/06/2012]	Religion Figure	FACE
1985.52.2000	Amulet, a figure carved from green and brown stone, with incised lines indicating the figure's features and a perforation for suspension. [RB 28/06/2012]	Religion Figure Ornament	F
1985.52.2001	Amulet in the shape of a tortoise, carved from white stone, with incised details on the shell and two straight lines on the reverse. [RB 28/06/2012]	Religion Figure	FAC
1985.52.2002	Amulet, pendant in the shape of two ?animal figures, carved in brown stone with green flecks, with two perforations for suspension. [RB 28/06/2012]	Religion Ornament Figure?	FACE
1985.52.2003	Amulet, pendant carved in green stone, perforated for suspension. It is perhaps a stylised ?figure. It is angular in shape, with incised diagonal lines. [RB 28/06/2012]	Religion Ornament Figure?	FE
1985.52.2004	Amulet carved from grey stone. It is flat and square in shape with notches carved out of the edges. These notches may be for ?suspension. [RB 29/06/2012]	Religion Ornament?	FE
1985.52.2005	Amulet, pendant carved from grey stone, roughly triangular with incised lines on two of the points, and a perforation in the centre for suspension. [RB 29/06/2012]	Religion Ornament	FE
1985.52.2006	Amulet, pendant carved from brown stone with green flecks, with a flat oval top and a triangular base, perforated through the base for suspension. [RB 29/06/2012]	Religion Ornament	FE
1985.52.2007	Amulet, pendant carved from green stone, oval shaped with one straight edge, with incised decorative lines and a perforation	Religion Ornament	FE

	for suspension. [RB 29/06/2012]		
1985.52.2008	Amulet, oval pendant carved from pale green stone with darker green flecks, with a notch at one end and a perforation for suspension. [RB 29/06/2012]	Religion Ornament	FE
1985.52.2009	Amulet, pendant carved from pale green stone, perforated for suspension. [RB 29/06/2012]	Religion Ornament	FE
1985.52.2010	Amulet, rectangular pendant carved from stone, perforated for suspension. [RB 29/06/2012]	Religion Ornament	FE
1985.52.2011	Amulet, rectangular pendant carved from grey stone, perforated for suspension. [RB 29/06/2012]	Religion Ornament	FE
1985.52.2012	Amulet, pendant in the shape of a tooth carved from black stone, perforated for suspension. [RB 29/06/2012]	Religion Ornament	FACE
1985.52.2013	Amulet, black stone cylinder incised with a design consisting of spirals and cross-hatching, perforated through the middle for suspension. [RB 29/06/2012]	Religion Ornament	FE
1985.52.2014	Amulet, ?pottery funerary figure with incised detail indicating the figure's features, with two perforations either side for suspension. [RB 29/06/2012]	Religion FigureDeath Ornament Pottery	FAE
1985.52.2015	Amulet, animal tooth carved and incised with an animal figure, with a perforation either side for suspension. [RB 02/07/2012]	Religion FigureAnimalia Ornament	FACE
1985.52.2016	Amulet, cornelian pendant in the shape of a ring, with a rectangular tab at the top through which is a perforation for suspension. [RB 02/07/2012]	Religion Ornament	FACE
1985.52.2017	Amulet, cornelian pendant in a white metal mount with serrated edging and a loop for suspension. [RB 02/07/2012]	Religion Ornament	FACE
1985.52.2018	Amulet, figure of St. James of Compostela carved in jet. [RB 02/07/2012]	Religion Figure	FACE
1985.52.2019	Amulet, pendant with four pendants attached to it, two of which are in the shape of hands ['mano fica'], cast in iron, with a loop for suspension. [RB 02/07/2012]	Religion Ornament Figure	FACE

1985.52.2020	Amulet, five circular medallions with ?Arabic inscriptions on them attached to an incised double-sided metal pendant with a loop for suspension. [RB 02/07/2012]	Religion Ornament Writing	FACE
1985.52.2021	Amulet, textile heart shaped reliquary with a relic mounted in the centre, decorated with coiled metal wire, and with a ribbon for ?suspension.[RB 02/07/2012]	Religion Ornament? Writing	FACE
1985.52.2022	Amulet, six rectangular and one cylindrical stitched leather bags strung on to a piece of string. [RB 02/07/2012]	Religion Ornament? Medicine? Bag	FAE
1985.52.2023 .1 1985.52.2023 .2	Amulet, oval textile reliquary box [.1], containing saints' relics, Agnus Dei, and a figure framed behind glass, and a detachable lid [.2]. [RB 02/07/2012]	Religion Box Figure Writing	FACE
1985.52.2024 .1 1985.52.2024 .2	Amulet, oval textile reliquary box [.1], containing saints' relics and a figure of the Virgin Mary framed behind glass, and a detachable lid [.2]. [RB 02/07/2012]	Religion Box Figure	FACE
1985.52.2025	Amulet, rectangular pendant cast in copper alloy metal and stamped with an Orthodox Cross, perforated and with a loop for suspension. [RB 02/07/2012]	Religion Ornament	FACE
1985.52.2026	Amulet, rectangular brass plaque stamped with a scene consisting of figures, buildings, and Russian inscriptions, perforated for suspension. [RB 18/06/2012]	Religion Ornament Figure Writing	FAE
1985.52.2027	Amulet in the shape of a ring with a triangular point, made of white glass, with a scalloped edge around the ring and a circular hole for suspension. [RB 02/07/2012]	Religion Ornament Trade Bead?	FE
1985.52.2028	Amulet in the shape of a ring joined to a triangle, made of white glass, with a scalloped edge around the ring, and a circular hole for suspension. [RB 03/07/2012]	Religion Ornament Trade Bead?	FE
1985.52.2029	Amulet in the shape of a ring joined to a triangle, made of pale pink glass, with four incised grooves, and a circular hole for suspension. [RB 03/07/2012]	Religion Ornament Trade Bead?	FE
1985.52.2030	Amulet, pendant in the shape a hand ['mano fica?'], made of clear glass, in an incised white metal mount with a loop for suspension. [RB 03/07/2012]	Religion Ornament Figure	FACE

1985.52.2031	Amulet in the shape of a ring joined to a triangle, made of blue glass, with four incised grooves on each side, and a circular hole for suspension. [RB 03/07/2012]	Religion Ornament Trade Bead?	FAE
1985.52.2032	Amulet in the shape of a ring joined to a triangle, made of green glass, with four incised grooves on each side, and a circular hole for suspension. [RB 03/07/2012]	Religion Ornament Trade Bead?	FAE
1985.52.2033	Amulet in the shape of a ring joined to a triangle, made of green glass, with four incised grooves on each side, and a circular hole for suspension. [RB 03/07/2012]	Religion Ornament Trade Bead?	FAE
1985.52.2034	Amulet in the shape of a ring joined to a triangle, made of pale blue glass, with incised grooves on each side and a circular hole for suspension. [RB 03/07/2012]	Religion Ornament Trade Bead?	FAE
1985.52.2035	Amulet in the shape of a ring joined to a triangle, made of clear coloured glass, with incised grooves and a circular hole for suspension. [RB 03/07/2012]	Religion Ornament Trade Bead?	FAE
1985.52.2036	Amulet in the shape of a ring joined to a triangle, made of red glass, with four incised grooves on each side and a circular hole for suspension. [RB 03/07/2012]	Religion Ornament Trade Bead?	FAE
1985.52.2037	Amulet, oval reliquary pendant, with saints' relics framed behind glass in a metal mount with a loop for suspension and a red wax seal. [RB 03/07/2012]	Religion Ornament Writing	FACE
1985.52.2038	Amulet, oval reliquary pendant, with a saint's relic framed behind glass in a metal mount with a loop for suspension and a red wax seal on reverse. [RB 03/07/2012]	Religion Ornament Writing	FACE
1985.52.2039	Amulet, textile reliquary, with a ?ceramic plaque with a figure of the Virgin Mary on and two relics framed behind glass, with a loop for suspension. [RB 03/07/2012]	Religion Figure Ornament Writing	FACE
1985.52.2040	Amulet, textile reliquary, with a ?ceramic plaque with two painted Sacred Heart's on and two relics framed behind glass, with a loop for suspension. [RB 03/07/2012]	Religion Ornament Writing	FACE
1985.52.2041	Amulet, two carved ivory religious figures mounted in the centre of a square wooden	Religion Figure Ornament	FACE

	frame, with a copper alloy metal loop for suspension. [RB 03/07/2012]		
1985.52.2042	Amulet, pendant in the shape of a fish, carved from mother of pearl shell, with incised detail, a perforation, and a metal loop for suspension. [RB 03/07/2012]	Religion Figure Ornament	FACE
1985.52.2043	Amulet, pendant in the shape of a hunchback figure, carved from mother of pearl shell, perforated, with a copper metal loop for suspension. [RB 03/07/2012]	Religion Figure Ornament	FACE
1985.52.2044	Amulet, pendant in the shape of a hunchback figure, carved from lava stone, with incised detail, and a white metal loop for suspension. [RB 03/07/2012]	Religion Figure Ornament	FACE
1985.52.2045	Amulet, pendant comprised of crescent moon with a face, and a horn, in silver metal, both attached to a loop for suspension. [RB 04/07/2012]	Religion Ornament	FACE
1985.52.2046	Amulet, elephant figure carved from ivory, with incised eyes, and a white metal band around it's girth for suspension. [RB 04/07/2012]	Religion Figure Ornament	FACE
1985.52.2047	Amulet, an animal tooth in a silver mount with a loop for suspension. There is a ?hallmark stamp on the mount, and there is a crack in the tooth. [RB 04/07/2012]	Religion Animalia Ornament	FACE
1985.52.2048	Amulet, oval horn reliquary, with saints' relics on one side and a plaque on the other, framed behind glass, with a metal loop for suspension. [RB 04/07/2012]	Religion Ornament Figure Writing	FACE
1985.52.2049	Amulet, relief figure of the Virgin Mary cast in brass, triangular in shape with serrated edging and a flat reverse, with a loop for suspension. [RB 04/07/2012]	Religion Figure Ornament	FACE
1985.52.2050	Amulet, circular relic box carved from box wood, containing four relics and a circular painted plaque framed behind a glass panel. [RB 04/07/2012]	Religion Box	FACE
1985.52.940	Amulet, double-sided oval reliquary pendant, with relics mounted behind glass and in an iron and copper frame with a loop for suspension. [RB 04/07/2012]	Religion Ornament	FACE
1985.52.2051	Amulet, oval pendant with a painting of the ?Virgin Mary on side and an angel on the other, in a silver frame with a loop for	Religion Picture Ornament	FACE

	suspension. [RB 04/07/2012]		
1985.52.2052	Amulet, double-sided silver pendant with a painting of the Virgin Mary on one and a printed etching on the other, with a loop for suspension. [RB 04/07/2012]	Religion Figure Ornament	FACE
1985.52.2053	Amulet, octagonal silver pendant with a painting of the Virgin Mary on one side, and symbols of the crucifixion on a gold background on the other. [RB 04/07/2012]	Religion Figure Ornament	FACE
1985.52.2054	Amulet, double-sided silver pendant, with St. Augustine on one side and religious figures on the other, and a loop for suspension. [RB 04/07/2012]	Religion Ornament Figure	FACE
1985.52.2055	Amulet, silver ex-voto in the shape of a pair of eyes, perforated for suspension. [RB 04/07/2012]	Religion Figure Ornament	FACE
1985.52.2056	Amulet, white metal pendant, with religious figures in relief, and an incised symbol on the reverse, with a perforation and a loop for suspension. [RB 04/07/2012]	Religion Ornament Figure	FACE
1985.52.2057	Amulet, oval pendant with the Virgin Mary in the centre, cast in white metal, with a loop for suspension. [RB 06/07/2012]	Religion Figure Ornament	FACE
1985.52.2058	Amulet, oval pendant with a figure of the Virgin Mary on one side and the letter 'F' on the reverse, cast in ?silver, with a loop for suspension. [ACA 06/07/2012]	Religion Figure Ornament Writing	FACE
1985.52.2059	Amulet, oval white metal pendant, with the ?Virgin Mary in relief on one side and a figure on the other side, with a loop for suspension. [RB 06/07/2012]	Religion Figure Ornament	FACE
1985.52.2060	Amulet, oval pendant with a figure of the Virgin Mary on one side and an inscription on the reverse, cast in metal, with a loop for suspension. [ACA 06/07/2012]	Religion Figure Ornament Writing	FACE
1985.52.2061	Amulet, a Virgin Mary figure in white metal, with a loop for suspension. The figure is in relief with a flat reverse. [RB 06/07/2012]	Religion Figure Ornament	FACE
1985.52.2062	Amulet, pendant with a ?figure of the Virgin Mary, cast in white metal, with a loop for suspension. [ACA 06/07/2012]	Religion Figure Ornament	FACE
1985.52.2063	Amulet, oval pendant with a paintings on both sides, in a silver frame, with glass fronts and a loop for suspension. [RB	Religion Figure Ornament	FACE

	06/07/2012]		
1985.52.2064	Amulet, clenched hand carved and incised in wood. [ACA 06/07/2012]	Religion Figure	F
1985.52.2065	Amulet, double-sided oval copper alloy metal ?reliquary, with an embroidered figure of Jesus on one side, and with a loop for suspension. [RB 09/07/2012]	Religion Ornament Figure	FACE
1985.52.2066	Amulet, tear drop shaped pendant, with Christ's head on one side and the Virgin Mary on the other, in a silver mount with a loop for suspension. [RB 09/07/2012]	Religion Ornament Figure	FACE
1985.52.2067	Amulet, a heart-shaped alabaster stone pendant, mounted in white metal, with a loop for suspension. [ACA 09/07/2012]	Religion Ornament	FACE
1985.52.2068	Amulet, square pendant with a printed religious image on both sides, in a silver frame with a glass front on each side, and a loop for suspension. [RB 09/07/2012]	Religion Ornament Figure	FACE
1985.52.2069	Amulet, a painting of a religious female figure, in an iron square frame with a glass front and a loop for suspension. [ACA 09/07/2012]	Religion Figure Ornament?	FACE
1985.52.2070	Amulet, oval pendant, with a figure of the Virgin Mary in relief, cast in ?silver metal and ?gilded, with a perforated loop for suspension. [RB 09/07/2012]	Religion Ornament Figure	FACE
1985.52.2071	Amulet, oval ?reliquary pendant, with Agnus Dei wax on both sides, in a silver frame with glass fronts, with a loop and chain for suspension. [RB 09/07/2012]	Religion Ornament Figure	FACE
1985.52.2072 .1 1985.52.2072 .2	Amulet, oval shaped metal pendant with an ?etched design, containing a figure of the Virgin Mary [.1], and a lid [.2], with a loop for suspension. [ACA 09/07/2012]	Religion Ornament Figure	FACE
1985.52.2073	Amulet, oval hinged locket with painted religious figures on both sides framed behind glass, in a silver mount with a loop for suspension. [RB 09/07/2012]	Religion Ornament Figure	FACE
1985.52.2074	Amulet, oval-shaped double-sided reliquary pendant, containing relics and a painting, with a white metal mount and a loop for suspension. [ACA 09/07/2012]	Religion Ornament Writing	FACE
1985.52.2075	Amulet, rectangular pendant with three heads of Christ on one side and the Virgin Mary on the other, in a silver frame with a	Religion Ornament Figure	FACE

	loop for suspension. [RB 09/07/2012]		
1985.52.2076	Amulet, oval ?reliquary pendant, with a printed etching of ?St. Francis of Assisi on one side, in an iron frame with a loop for suspension. [RB 09/07/2012]	Religion Ornament Figure	FACE
1985.52.2077	Amulet, oval-shaped double-sided metal reliquary, with images of the Virgin Mary on both sides, with a loop for suspension. [ACA 09/07/2012]	Religion Ornament Figure Writing	FACE
1985.52.2078	Amulet, square pendant, with an etching of a religious figure printed on one side, framed behind glass in a silver mount with a loop for suspension. [RB 09/07/2012]	Religion Ornament Figure	FACE
1985.52.2079	Amulet, double sided oval ?reliquary, with a stitched textile cross on each side, framed behind glass and in a iron mount with a loop for suspension. [RB 09/07/2012]	Religion Ornament	FACE
1985.52.2080	Amulet, double-sided oval pendant, painted with a religious figure on either side, with a white metal filigree mount and a loop for suspension. [ACA 09/07/2012]	Religion Figure Ornament	FACE
1985.52.2081	Amulet, pendant in the shape of the Virgin Mary, cast in silver, with a triangular body, perforated, and with a white metal loop for suspension. [RB 09/07/2012]	Religion Ornament Figure	FACE
1985.52.2082	Amulet, pendant in the shape of a heart, with religious figures in relief on both sides, cast in silver, with a broken loop for suspension. [RB 09/07/2012]	Religion Ornament Figure	FACE
1985.52.2083	Amulet, circular green serpentine stone disc, with a perforation either side for suspension. [RB 09/07/2012]	Religion Ornament	F
1985.52.1636 .2	Amulet, printed and folded piece of paper, with a relic stuck to it. [EI.B 07/06/2012]	Religion	ACE
1985.52.1636 .3	Amulet, printed paper, with picture of the Virgin Mary and Jesus. [EI.B 07/06/2012]	Religion	ACE
1985.52.1636 .4	Amulet, cardboard flap with larger folded paper glued to it. [EI.B 07/06/2012]	Religion	N/A
1985.52.2084	Amulet, an oval-shaped green serpentine disc, perforated for suspension. [ACA 09/07/2012]	Religion Ornament	F
1985.52.2085	Amulet, pendant in the shape of a heart with 'IHS' in the centre on one side, cast in	Religion Ornament	FAE

	copper alloy metal, with a perforated loop for suspension. [RB 09/07/2012]		
1985.52.2086	Amulet, a figure of St Anthony of Padua, holding ?baby Jesus, cast in ?bronze, with a loop on the reverse for suspension. [ACA 09/07/2012]	Religion Figure Ornament	FACE
1985.52.1636 .5	Amulet, paper with picture of the Three Kings and inscription. [El.B 07/06/2012]	Religion	AC
1985.52.2087	Amulet, ex-voto in the shape of a figure, cast in white metal, with a loop for suspension. [RB 09/07/2012]	Religion Figure Ornament	AE
1985.52.2088	Amulet, ex-voto in the shape of a figure, cast in white metal, with a loop for suspension. [ACA 09/07/2012]	Religion Figure Ornament	AE
1985.52.2089	Amulet, fish otolith bone in a silver mount with a serrated edge on one side, with a loop either end for suspension. The bone is also perforated. [RB 09/07/2012]	Religion Animalia Ornament	FACE
1985.52.2090	Amulet, operculum shell mounted in silver with a serrated edge, with a loop for suspension. [ACA 09/07/2012]	Religion Ornament Animalia	FE
1985.52.2091	Amulet, operculum of a shell in an oval silver mount with a serrated edge and a loop for suspension. [RB 09/07/2012]	Religion Animalia Ornament	FE
1985.52.2092	Amulet, pendant in the shape of a hand and forearm, carved and incised bone, and perforated for suspension. [ACA 09/07/2012]	Religion Figure Ornament	FE
1985.52.2093	Amulet, bone pendant in the shape of a horn, with carved ridges along the point, and perforated for suspension at the base. [ACA 10/07/2012]	Religion Ornament	FE
1985.52.2094	Amulet, bone pendant in the shape of a horn, carved and incised at one end with cross hatching, with a silver mount and loop for suspension. [ACA 10/07/2012]	Religion Ornament	FE
1985.52.2095	Amulet, circular wooden relic box, which no longer opens. [ACA 10/07/2012]	Religion Box	E
1985.52.2096	Amulet, an arch-shaped silver pendant, containing a figure of a ?saint carved in bone and painted, glued to a red textile, with a loop for suspension. [ACA 10/07/2012]	Religion Box Figure Ornament	FACE

1985.52.2097	Amulet, double-sided pendant, painted with religious figures on either side, mounted in silver with a loop for suspension. [ACA 10/07/2012]	Religion Ornament Figure	FACE
1985.52.2098	Amulet, double-sided oval reliquary, with a printed figure of the Virgin Mary, and a fragment of ?bone, with a silver mount and loop for suspension. [ACA 10/07/2012]	Religion Ornament Figure	FACE
1985.52.2099	Amulet, double-sided oval pendant, with a printed figure of the Virgin Mary, and the head of Christ, with a silver mount and loop for suspension. [ACA 10/07/2012]	Religion Ornament Figure Writing	FACE
1985.52.2100	Amulet, an oval reliquary in iron, containing a cross made from wood of the True Cross, with a loop for suspension. [ACA 10/07/2012]	Religion Ornament	FACE
1985.52.2101	Amulet, double-sided oval pendant, with religious figures printed on paper in black ink, with a ?brass mount and a loop for suspension. [ACA 10/07/2012]	Religion Ornament Figure	FACE
1985.52.2102	Amulet, a figure of 'Our Lady of Pilar', cast in ?brass, with a loop on the reverse for suspension. [ACA 10/07/2012]	Religion Ornament Figure	FACE
1985.52.2103	Amulet, a figure of 'Our Lady of Pilar', cast in metal and gilded, with a loop on the reverse for suspension. [ACA 10/07/2012]	Religion Ornament Figure	FACE
1985.52.2104	Amulet, a figure the Virgin Mary, cast in ?brass, with a loop on the reverse for suspension. [ACA 10/07/2012]	Religion Figure Ornament	FACE
1985.52.2105	Amulet, pendant in the shape of the Virgin Mary, cast in white metal, with the letter 'B' incised on the reverse, with a loop for suspension. [ACA 10/07/2012]	Religion Figure Writing	FACE
1985.52.2106	Amulet, circular pendant, with a figure of St James riding a horse, cast in silver, with a loop for suspension. [ACA 11/07/2012]	Religion Figure Ornament	FACE
1985.52.2107	Amulet, pendant with a figure of the Virgin Mary, with a circular border above, cast in white metal and perforated for suspension. [ACA 11/07/2012]	Religion Figure Ornament	FACE
1985.52.2108	Amulet, circular pendant with a figure of the Virgin Mary, ?cast in white metal and perforated for suspension. [ACA 11/07/2012]	Religion Figure Ornament	FACE

1985.52.2109	Amulet, circular pendant with a figure of the Virgin Mary, with an "R" engraved on the reverse, ?cast in white metal and perforated for suspension. [ACA 11/07/2012]	Religion Figure Ornament	FACE
1985.52.2110	Amulet, two square textile pouches, stitched closed, with tassels and sequins, attached together via textile cord. [ACA 11/07/2012]	ReligionBag Ornament	FACE
1985.52.2111	Amulet, a heart-shaped red textile pouch, embroidered with metal wire, with a white textile loop for suspension. [ACA 11/07/2012]	ReligionBag Ornament	FACE
1985.52.2112	Amulet, figure of 'Our Lady of Pilar', cast in white metal, with a loop on the reverse for suspension. [ACA 11/07/2012]	Religion Figure Ornament	ACE
1985.52.2113	Amulet, figure of 'Our Lady of Pilar', cast in white metal, with a loop on the reverse for suspension. [ACA 11/07/2012]	Religion Figure Ornament	ACE
1985.52.2114	Amulet, figure of 'Our Lady of Pilar', cast in metal and gilded, with a loop on the reverse for suspension. [ACA 11/07/2012]	Religion Figure Ornament	ACE
1985.52.2115	Amulet, silver oval disc in the form of a ?flower, with the Latin inscription "CHARITAS" in the centre, and perforated at either end for suspension. [ACA 11/07/2012]	Religion Ornament Writing	FE
1985.52.2116	Amulet, a cod fish bone, perforated and with a beige cord attached for suspension. [ACA 11/07/2012]	Religion Animalia Ornament	FACE
1985.52.2117	Amulet, a cod fish bone, mounted in silver, with a loop for suspension. [ACA 11/07/2012]	Religion Animalia Ornament	FACE
1985.52.2118	Amulet, satchel embroidered with gold metal wire, sequins and a bead, stitched closed, with a white ribbon tied in a bow and looped for suspension. [ACA 11/07/2012]	ReligionBag Ornament	FE
1985.52.2119	Amulet, a rectangular piece of textile, folded with the corners stitched together, containing folded paper printed with religious text and images. [ACA 11/07/2012]	ReligionBag Writing Ornament	FE
1985.52.2120	Amulet, oval pendant, with a an image if Jesus on one side and a saint on the other, in a silver filigree frame with a loop for	Religion Ornament Figure	FACE

	suspension. [RB 12/07/2012]		
1985.52.2121	Amulet, red textile satchel, embroidered with metal wire and sequins in a floral pattern, with a red ribbon tied in a bow and looped for suspension. [ACA 12/07/2012]	ReligionBag Ornament	FAE
1985.52.2122	Amulet, blue textile ornament decorated with metal wire and sequins, with a loop of white ribbon for suspension. [RB 12/07/2012]	Religion Ornament Bag?	FAE
1985.52.2123	Amulet, textile satchel, embroidered with metal wire and sequins, with an image of the Virgin Mary, with a white ribbon looped for suspension. [ACA 12/07/2012]	ReligionBag Ornament Figure	FACE
1985.52.2124	Amulet, a piece of cod bone, perforated for suspension. [RB 12/07/2012]	Religion Ornament Animalia	F
1985.52.2125	Amulet, a feline animal claw, mounted in white metal with a floral design, with a loop for suspension. [ACA 12/07/2012]	Religion Animalia Ornament	FACE
1985.52.2126	Amulet, oval pendant with the Virgin Mary in the centre, cast in silver, with a perforated loop for suspension. [RB 12/07/2012]	Religion Ornament Figure	FACE
1985.52.2127	Amulet, oval pendant with an outer ring with a serrated edge and 'IHS' cut-out in the centre, cast in white metal, with a loop for suspension. [RB 12/07/2012]	Religion Ornament	FE
1985.52.2128	Amulet, figure of a ?saint, with a metal stem protruding beneath the figure, cast in white metal. [ACA 12/07/2012]	Religion Figure Ornament	ACE
1985.52.2129	Amulet, oval pendant with the Virgin Mary in the centre, cast in ?copper alloy metal with ?silver gilding, with a loop for suspension. [RB 12/07/2012]	Religion Ornament Insignia Figure	FACE
1985.52.2130	Amulet, pendant in the shape of a gondola prow, ?cast in silver, with a loop for suspension. [ACA 12/07/2012]	ReligionModelNavigation Ornament	E
1985.52.2131	Amulet, pendant in the shape of a hunchback figure, cast in metal in two parts with a seam down the middle, with a loop for suspension. [RB 12/07/2012]	Religion Figure Ornament	FAE
1985.52.2132	Amulet, pendant in the shape of a horned hand known as 'mano cornuto', ?cast in white metal, with a loop for suspension. [ACA 12/07/2012]	Religion Figure Ornament	FAE

1985.52.2133	Three amulets in the shape of a house, a fish, and a horned hand ['mano cornuto'], cast in white metal and attached to a ring for suspension. [RB 12/07/2012]	Religion Figure Ornament	FACE
1985.52.2134	Three amulets in the shape of a cross, an anchor, and a child, cast in white metal and attached to a ring for suspension. [RB 12/07/2012]	Religion Figure Ornament	FACE
1985.52.2135	Amulet, figure of St Anthony of Padua, carved and incised in bone, painted with red and blue lines, and perforated for suspension. [ACA 12/07/2012]	Religion Figure Ornament	FACE
1985.52.2136	Amulet, a figure of St Anthony of Padua, carved and incised from bone, painted with red and blue lines, and perforated for suspension. [ACA 12/07/2012]	Religion Figure Ornament	FACE
1985.52.2137	Amulet, a figure of St. Anthony carved from bone, incised, and painted with red and blue coloured lines, perforated for suspension. [RB 12/07/2012]	Religion Figure Ornament	FACE
1985.52.2138	Amulet, a figure of St Anthony of Padua, carved and incised from bone, painted with red and blue lines, and perforated for suspension. [ACA 12/07/2012]	Religion Figure Ornament	FACE
1985.52.2139	Amulet, a figure of St Anthony of Padua, carved and incised from bone, painted with red and blue lines, and perforated for suspension. [ACA 12/07/2012]	Religion Figure Ornament	FACE
1985.52.2140	Amulet, pendant in the shape of a bear, carved and incised wood, with a metal loop for suspension. [ACA 12/07/2012]	Religion Figure Ornament	FACE
1985.52.2141 .1 1985.52.2141 .2	Amulet, oval textile relic box [.1] containing a ?pottery plaque with head in profile on it and saints' relics, and a detachable lid [.2]. [RB 12/07/2012]	Religion Box Figure	FACE
1985.52.2142	Amulet, a rectangular box with a floral design on each side, made from white metal, with a loop on two of the sides for ?suspension. [ACA 12/07/2012]	Religion Box	FACE
1985.52.2143	Amulet, pendant in the shape of an elephant with a raised trunk, carved from ivory, with a copper metal loop for suspension. [RB 12/07/2012]	Religion Figure Ornament	FACE
1985.52.2144	Amulet, feline animal canine tooth, with a ?copper alloy mount, perforated for	Religion Animalia Ornament	FACE

	suspension. [ACA 12/07/2012]		
1985.52.2145	Amulet, pendant in the shape of an elephant, made of white pottery, with a moulded loop for suspension. [RB 12/07/2012]	Religion Figure Ornament	ACE
1985.52.2146	Amulet, silver coloured ?foil metal heart-shaped pendant, with a copper frame and a piece of white ribbon attached to a loop for suspension. [RB 13/07/2012]	Religion Ornament	AE
1985.52.2147	Amulet, a finger ring from the Pilgrimage of Our Lady of Walcourt, with an oval disc on the top with two figures in relief, in metal. [ACA 13/07/2012]	Religion Ornament Figure	FACE
1985.52.2148	Amulet, heart-shaped white leather satchel decorated with an embroidered floral design and a white ribbon, attached to a cardboard mount. [RB 13/07/2012]	ReligionBag Ornament	FA
1985.52.2149	Amulet, heart-shaped black porphyry stone, carved and polished, perforated at each end for suspension. [ACA 13/07/2012]	Religion Ornament	FACE
1985.52.2150	Amulet, hand of Fatima ['hamsa'] cast in copper alloy metal, with a perforation on one of the fingers and one at the top for suspension. [RB 13/07/2012]	Religion Ornament Figure	FACE
1985.52.2151	Amulet, a circular wooden box, containing a relic with an inscribed strip of paper stuck over the top, surrounded by gold-edged scrolled paper. [ACA 13/07/2012]	Religion WritingBox	FACE
1985.52.2152	Amulet, white and yellow twisted cotton cord, knotted at each end, known as a 'Girdle of St Philomena'. [RB 13/07/2012]	Religion Cordage	ACE
1985.52.2153	Amulet, oval white metal St. Philomena medal, with a figure and an inscription on both sides, and with a loop for suspension. [RB 13/07/2012]	Religion Insignia Ornament Figure	FACE
1985.52.2154	Amulet, oval white metal pendant, with a figure, a Sacred Heart and an inscription on both sides, and with a loop for suspension. [ACA 13/07/2012]	Religion Ornament Figure Writing	FACE
1985.52.2155	Amulet, pendant in the shape of an elephant with a raised trunk, made of imitation ivory with a copper alloy metal loop for suspension. [RB 13/07/2012]	Religion Figure Ornament	ACE

1985.52.2156	Amulet, circular metal pendant with the number '13' cut-out in the centre, with a loop for suspension. [RB 13/07/2012]	Religion Ornament	FACE
1985.52.2157	Amulet, a circular pendant, with a metal four-leaf clover, with one remaining green glass bead as one of the leaves, with a loop for suspension. [ACA 11/06/2012]	Religion Ornament	FACE
1985.52.2158	Amulet, seven different coloured glass pendants, representing the seven days of the week, attached to a metal pin brooch. [RB 13/07/2012]	Religion Ornament	FACE
1985.52.2159	Amulet, leather necklace with six pouches, an animal tooth and a bone pendant. [EI.B 12/07/2012]	Religion Ornament	FACE
1985.52.2160	Amulet, glass-topped relic box with seal on the back. [EI.B 11/07/2012]	Religion	FACE
1985.52.2161	Amulet, leather necklace with four leather cases and a bone or shell pendant. [EI.B 11/07/2012]	Religion Ornament	FACE
1985.52.2162	Amulet, semi-circular bone piece, perforated with two copper rings, impressed with dots. [EI.B 11/07/2012]	Religion Ornament	FACE
1985.52.2163	Amulet, semi-circular bone piece, perforated with two rings, impressed with dots. [EI.B 10/07/2012]	Religion Ornament	FE
1985.52.2164	Amulet, crescent of bone with two brass rings. [EI.B 16/07/2012]	Religion Ornament	FE
1985.52.2165	Amulet, picture of a saint in embroidered textile frame, with a medal attached. [EI.B 11/07/2012]	Religion Insignia Ornament	FACE
1985.52.2166	Amulet, cowrie shell mounted in silver, with 'I H S' incised on the mount, and with ring for suspension. [EI.B 16/07/2012]	Religion	FACE
1985.52.2167	Amulet, chain with a disc and two 'hands of Fatima'. The pendants are impressed with lines and floral designs. [EI.B 16/07/2012]	Religion Ornament	FACE
1985.52.2168	Amulet, iron box with two hinged glass-topped compartments, one with figure of the Virgin Mary, the other with a bone? crucifix. [EI.B 11/07/2012]	Religion Figure	FACE
1985.52.2169	Amulet, silver box with ring at the top, glass-fronted, containing relics with paper labels. [EI.B 16/07/2012]	Religion	FACE

1985.52.2170	Amulet, horn frame with glass on both sides, containing relics. [EI.B 11/07/2012]	Religion	FACE
1985.52.2171	Amulet, oval box containing two beads and labels with the names of saints. [EI.B 12/07/2012]	Religion	FACE
1985.52.2172	Amulet, bone carving with figure in a basket? and three shoes. Three perforations at the top, one broken. [EI.B 16/07/2012]	Religion Ornament	FACE
1985.52.2173	Amulet, cardboard box with glass cover, containing relics and a plaster figure of the Virgin Mary. [EI.B 10/07/2012]	Religion Box	FACE
1985.52.2174	Amulet, box backed with impressed leather, glass-fronted, containing relics and a plaster cross. [EI.B 12/07/2012]	Religion	FACE
1985.52.2175	Amulet, oval brass box with chain, glass-topped, containing relics with paper labels. [EI.B 16/07/2012]	Religion Box	FACE
1985.52.2176	Amulet, oval iron reliquary with a damaged Angus Dei wax plaque on one side, and saints' relics mounted behind glass on the other. [EI.B 12/07/2012]	Religion Writing	FACE
1985.52.2177	Amulet, oval piece of snakeskin with a metal clasp attached. [EI.B 12/07/2012]	Religion	ACE
1985.52.2178	Amulet, white metal oval box, glass-topped, containing a relic labeled 'Ex Tunica Bern. ap Oph'. [EI.B 11/07/2012]	Religion	FACE
1985.52.2179	Amulet, wooden finger ring with ten corners. [EI.B 12/07/2012]	Religion Ornament	ACE
1985.52.2180	Amulet, scapular of two textile rectangles printed with religious pictures, connected with red string. [EI.B 12/07/2012]	Religion	FAE
1985.52.2181 .1 1985.52.2181 .2 1985.52.2181 .3	Amulet, box [.1] and lid [.2] of white metal, containing a lead figure of the Virgin Mary [.3]. [EI.B 11/07/2012]	Religion FigureBox	FACE
1985.52.2182	Amulet, bone chapel with figure of the Virgin Mary and Jesus. [EI.B 11/07/2012]	Religion Figure	FACE
1985.52.2183 .1 1985.52.2183	Amulet, wooden box [.1] and lid [.2], containing relic labeled 'Agnus Dei'. [EI.B 11/07/2012]	Religion Box	FACE

.2			
1985.52.2184 .1 1985.52.2184 .2	Amulet, velvet pocket [.1] with a strip of paper inside [.2] inscribed 'Agnus Dei'. [EI.B 10/07/2012]	Religion Writing	FACE
1985.52.2185	Amulet, cardboard case, pointed oval, embroidered with a heart and flowers. [EI.B 10/07/2012]	Religion	ACE
1985.52.2186	Amulet, claw mounted in silver, top of the mount can be used as a seal, with incised letters: 'J-B.B.'. [EI.B 12/07/2012]	Religion WritingInsignia	FACE
1985.52.2187	Amulet, aluminium ring with a brass crown, cut from a uniform button. [EI.B 16/07/2012]	Religion Ornament Clothing	FACE
1985.52.2188	Amulet, metal figure of a ladybird, enamelled, with ring for suspension. [EI.B 11/07/2012]	Religion Figure Ornament	ACE
1985.52.2189	Amulet, pendant with figures of cock and hen, with a ring for suspension. [EI.B 10/07/2012]	Religion Figure Ornament	ACE
1985.52.2190	Amulet, pendant with lamb and flag on one side, a heart and a chalice on the other side.[EI.B 16/07/2012]	Religion Figure Ornament	FACE
1985.52.2191 .1 1985.52.2191 .2	Amulet, textile-covered cardboard box [.1] with lid [.2], containing a plaster figure of the Virgin Mary. [EI.B 11/07/2012]	Religion FigureBox	FACE
1985.52.2192 .1 1985.52.2192 .2 1985.52.2192 .3	Amulet, piece of parchment backed with brown paper, with pictures of saints and metal medals and crosses. [EI.B 10/07/2012]	Religion	FACE
1985.52.2193	Amulet, oval silver box, glass-topped, containing a relic labelled 'Se. Creche'. [EI.B 11/07/2012]	Religion	FACE
1985.52.2194	Amulet, glass phial containing lead pellets, stoppered with cotton wool. [EI.B 12/07/2012]	Religion	AE
1985.52.2195	Amulet, figure of the Virgin Mary? made of talc. [EI.B 12/07/2012]	Religion Figure	ACE
1985.52.2196	Amulet, plaster figure of the Virgin Mary, with traces of gilding and red and green	Religion Figure	ACE

	paint. [EI.B 11/07/2012]		
1985.52.2197	Amulet, textile rectangle printed with a bleeding heart. Attached is a medal showing the Virgin Mary. [EI.B 11/07/2012]	Religion	ACE
1985.52.2198	Amulet, scapular of two rectangles of textile each with a religious picture printed on linen. [EI.B 11/07/2012]	Religion	ACE
1985.52.2199	Amulet, square pouch of leather with string of twisted leather strips. [EI.B 16/07/2012]	Religion	N/A
1985.52.2200 .1 1985.52.2200 .2	Amulet, box [.1] and lid [.2] covered with green silk, containing a picture of Saint Claire and two relics. [EI.B 12/07/2012]	Religion Box	FACE
1985.52.2201	Amulet, kite-shaped box and lid, covered with textile, containing a plaster figure of the Virgin and decoration of paper scrolls. [EI.B 12/07/2012]	Religion Box Figure	FACE
1985.52.2202	Amulet, pottery figure of the Virgin Mary, with traces of paint and gilt. [EI.B 16/07/2012]	Religion FigurePottery	ACE
1985.52.2203	Amulet, pottery figure of Mary and Jesus, with traces of paint and gilt. [EI.B 16/07/2012]	Religion FigurePottery	ACE
1985.52.2204	Amulet, oval silver box with glass on both sides, containing relics and paper labels with the names of saints. [EI.B 10/07/2012]	Religion Box Writing	FACE
1985.52.2205	Amulet, black and grey patterned pebble. [EI.B 12/07/2012]	Religion	N/A
1985.52.2212	Square carved ?soapstone amulet, incised with lines and circles on five sides, with traces of ?pigment in the incisions. [ACA 18/06/2012]	Religion	FA
1985.52.2206	Amulet, grey and black patterned pebble. [EI.B 12/07/2012]	Religion	N/A
1985.52.2207	Amulet, glass bottle containing a liquid, encased in a silver filigree heart. [EI.B 11/07/2012]	Religion	FACE
1985.52.2208	Amulet, stone axe-head, perforated for suspension. [EI.B 16/07/2012]	ReligionWeapon Tool	FE
1985.52.2209	Amulet, aluminium pendant of 'Our Lady of Pilar', depicted with a halo and triangular shaped body, with a copper alloy metal	Religion Figure Ornament	FACE

	loop for suspension. [ACA 13/07/2012]		
1985.52.2210	Amulet, aluminium pendant of 'Our Lady of Pilar', depicted with a halo and triangular shaped body, with a copper alloy metal loop for suspension. [RB 13/07/2012]	Religion Figure Ornament	FACE
1985.52.2211	Amulet, circular silver pendant, with a relief figure of the Virgin Mary cut-out in the centre, and with a loop for suspension. [RB 13/07/2012]	Religion Figure Ornament	FACE
1985.52.2213 .1 1985.52.2213 .2 1985.52.2213 .3 1985.52.2213 .4 1985.52.2213 .5 1985.52.2213 .6 1985.52.2213 .7	Amulet, a textile case [.1], in the shape of a four-pointed star, containing folded paper [.2- .3], and three lead models wrapped in paper [.4- .7]. [ACA 13/07/2012]	Religion Figure Writing ModelBag	FACE
1985.52.2214 .1 1985.52.2214 .2	Amulet, square linen case [.1], containing a folded piece of paper [.2] with an Arabic inscription hand-written in ink on it. [RB 13/07/2012]	Religion Bag Writing	FACE
1985.52.2215	Amulet, metal hand of Fatima inlaid with a turquoise coloured bead on one side, with incised detail, and a perforation for suspension. [RB 13/07/2012]	Religion Figure Ornament	FACE
1985.52.2216	Amulet, figure of a pig, moulded in ?plaster and painted, with 'Les Loges' written along one side. [RB 13/07/2012]	Religion Figure	FACE
1985.52.2217	Amulet, rectangular pendant with three heads of Christ painted on glass, in a silver frame with a serrated edge and a loop for suspension. [RB 13/07/2012]	Religion Figure Ornament	FACE
1985.52.2218	Amulet, cylindrical white bead, made from ?stone or glazed ?ceramic, perforated through the centre for suspension. [ACA 13/07/2012]	Religion Bead Ornament	FE
1985.52.2219	Amulet, pendant in the shape of a clenched fist, carved from bone, with incised details, and a perforated for suspension. [RB 13/07/2012]	Religion Figure Ornament	FE

1985.52.2220	Amulet, pendant in the shape of a clenched hand, carved from lava, holding three coral horns, with a metal mount and loop for suspension. [ACA 13/07/2012]	Religion Figure Ornament	FE
1985.52.2221	Amulet, the hoof of a ruminant animal, in a silver mount with a serrated edge, incised details, and a loop for suspension. [RB 13/07/2012]	Religion Animalia Ornament	FACE
1985.52.2222	Amulet, pendant in the shape of a hand of Fatima, cast in silver, with incised detail, and a perforated for suspension. [ACA 13/07/2012]	Religion Figure Ornament	FACE
1985.52.2223	Amulet, pendant in the shape of a hand of Fatima ['hamsa'], cast in silver, with incised details and a perforated loop for suspension. [RB 13/07/2012]	Religion Figure Ornament	FACE
1985.52.2224	Amulet, oval reliquary containing a saint's relic framed behind glass and in silver mount, with a loop and ribbon for suspension. [RB 16/07/2012]	Religion Ornament Writing	FACE
1985.52.2225	Amulet, gorilla canine tooth, perforated with a metal loop for suspension. [ACA 16/07/2012]	ReligionHuntingOrnament Animalia	FACE
1985.52.2226	Amulet, tiger tooth in a silver mount with an incised butterfly figure on it, some decorative filigree work, and red wax at the top. [RB 16/07/2012]	Religion Animalia Ornament Figure	FACE
1985.52.2227	Amulet, a perforated animal canine tooth, two perforated flat stone discs, and an oval stone perforated twice, attached together with pink string. [ACA 16/07/2012]	Religion Ornament Animalia	FACE
1985.52.2228	Amulet, pendant in the shape of a canine tooth, imitated in ?plastic, and perforated for suspension. [RB 16/07/2012]	Religion Ornament Reproduction	FACE
1985.52.2229	Amulet, feline canine tooth, perforated through the centre, with a ribbon tied through the hole. [ACA 16/07/2012]	Religion Animalia Ornament	FACE
1985.52.2230	Amulet, a tiger canine tooth, perforated for suspension. [RB 16/07/2012]	Religion Ornament Animalia	FACE
1985.52.2231	Amulet, an animal figure ?lying down, carved in bone, perforated for suspension. [ACA 16/07/2012]	Religion Figure Ornament	FACE
1985.52.2232	Amulet, silver hand of Fatima ['hamsa'], with a green ?glass bead inlaid in the centre, incised decorative lines, and a loop	Religion Figure Ornament	FACE

	for suspension. [RB 16/07/2012]		
1985.52.2233	Amulet, circular copper alloy metal brooch, with the number '13' cut-out in the centre. [RB 16/07/2012]	Religion Ornament	FAC
1985.52.2234	Amulet, pendant with the hand of Fatima on one side and an inscription on the other, ?struck metal, perforated and with a loop for suspension. [ACA 16/07/2012]	Religion Insignia Ornament SportWriting	FACE
1985.52.2235	Amulet, circular copper alloy metal pendant with the number '13' cut-out in the centre, with a loop for suspension. [RB 16/07/2012]	Religion Ornament	FACE
1985.52.2236	Amulet, circular metal box with a hinged lid, with Egyptian figures in relief on the exterior and a glass eye inside, with a loop for suspension. [RB 16/07/2012]	Religion FigureBox Ornament	ACE
1985.52.2237	Amulet, pendant with a figure of a mythical creature with a lion's head, wings and a serpents body, on both sides, with a loop for suspension. [ACA 16/07/2012]	Religion Ornament Figure	FACE
1985.52.2238	Amulet, a ?badger paw, in a decorative ?silver mount, with a loop for suspension. [ACA 16/07/2012]	Religion Ornament Animalia	FE
1985.52.2239	Amulet, a mole paw pendant, in a metal mount in the shape of a flower, with a loop for suspension. [ACA 16/07/2012]	Religion Ornament Animalia	FE
1985.52.2240	Amulet, oval metal pendant, with a figure of the Virgin Mary in relief on the reverse, and with a loop for suspension. [RB 16/07/2012]	Religion Ornament Figure	FACE
1985.52.2241	Amulet, oval reliquary containing saints' relics on one side and a ?wax plaque on the other, mounted behind glass and in a horn frame. [RB 17/07/2012]	Religion Ornament Writing Physical Anthropology?	FACE
1985.52.2242	Amulet, oval reliquary, with an inscribed strip of paper, six fragments of ?bone, and an inscription and a figure of the Virgin Mary on the reverse. [ACA 17/07/2012]	Religion Ornament? Physical Anthropology Writing Figure	FACE
1985.52.2243	Amulet, a brown circular plant seed with a black coloured section around the middle, known as a 'oeil de Bourrique' or 'horse-eye' seed. [RB 17/07/2012]	Religion Specimen Plant	FACE
1985.52.2244	Amulet, a brown circular plant seed with a black coloured section around the middle, known as a 'oeil de Bourrique' or 'horse-	ReligionSpecimenSpecimen	FACE

	eye' seed. [RB 17/07/2012]		
1985.52.2245	Wooden amulet carved into the shape of a plant nut. [RB 17/07/2012]	ReligionModel	E
1985.52.2246	Amulet, pendant in the shape of a ?bell, cast in bronze, perforated for suspension. The pendant is bulbous with a straight neck. [RB 17/07/2012]	Religion Music?Ornament	FE
1985.52.2247	Amulet, statuette of a figure with a finger held to it's lip, representing Harpocrates, the god of silence in Greek mythology. [RB 17/07/2012]	Religion Figure	AC
1985.52.2248	Bronze fibula	Religion Ornament	N/A
1985.52.2249	Amulet, white metal pendant with Christ in relief on one side, and 'CATHOLIQUE ET FRANCAIS TOUJOURS' on the other, with a loop for suspension. [RB 17/07/2012]	Religion Figure Ornament	FACE
1985.52.2250	Amulet, white metal pendant in the shape of a tear, known as the 'Holy Tear', perforated and with a loop for suspension. [RB 17/07/2012]	Religion Figure Ornament	FACE
1985.52.2251	Amulet, white metal pendant in the shape of a tear, known as the 'Holy Tear', perforated and with a loop for suspension. [RB 17/07/2012]	Religion Figure Ornament	FACE
1985.52.2252	Amulet, stylised figure of St. Mathurin, cast in lead with 'ST. MIN.' at the base, with a perforated loop for suspension. [RB 17/07/2012]	Religion Figure Ornament	FACE
1985.52.2253	Amulet, two metal pendants in the shape of the 'la Savoyarde' bell, perforated and attached to a loop of green string. [RB 17/07/2012]	Religion Ornament Reproduction? Writing	FACE
1985.52.2254 .1 1985.52.2254 .2	Amulet, a rectangular woven textile bag [.1] used for holding coca and amulets, and fragments of plant leaves [.2]. [RB 20/08/2012]	ReligionBag Specimen Plant	FACE
1985.52.2255	Amulet, circular glass pendant with religious figures in depression and painted with ?metallic pigment, in a metal frame with a loop for suspension. [RB 17/07/2012]	Religion Ornament Figure	FACE
1985.52.2256	Amulet, a cowrie shell. [RB 17/07/2012]	ReligionSpecimenAnimalia	F
1985.52.2257	Amulet, pendant in the shape of a 'billiken' figure, made of red ?plastic, with a metal	Religion Figure Ornament	ACE

	loop for suspension and a trademark on the reverse. [RB 17/07/2012]		
1985.52.2258	Amulet, lead diptych with religious figures in relief on the interior panels and an Orthodox Cross on the exterior, with two loops for suspension. [RB 18/07/2012]	Religion Ornament Figure	FACE
1985.52.2259	Amulet, brooch made of white ?plastic with a circular metal medallion in the centre with the Virgin Mary on, and with a metal pin on the reverse. [RB 18/07/2012]	Religion Ornament Figure	FACE
1985.52.2260	Amulet, figure of 'St Andrew of Tejido' cast in metal, with a perforated loop for suspension and 'SAN ANDRES DE TEIJIDO' on the reverse. [RB 18/07/2012]	Religion Figure Ornament	FACE
1985.52.2261	Amulet, figure of 'St Andrew of Tejido' cast in metal, with a perforated loop for suspension and 'SAN ANDRES DE TEIJIDO' on the reverse. [RB 18/07/2012]	Religion Figure Ornament	FACE
1985.52.2262	Amulet, figure of the Virgin Mary, cast in copper alloy metal, with a loop for suspension. [RB 18/07/2012]	Religion Figure Ornament	ACE
1985.52.2263	Amulet, figure of the Virgin Mary [Our Lady of Pilar?] depicted with a circular halo, cast in white metal, with a loop for suspension. [RB 18/07/2012]	Religion Figure Ornament	ACE
1985.52.2264	Amulet, figure of the St. Anne depicted seated facing a standing child [Jesus?], cast in copper alloy metal, with a perforated loop for suspension. [RB 18/07/2012]	Religion Figure Ornament	FACE
1985.52.2265	Amulet, figure of Jesus depicted with a Sacred Heart on his chest, cast in white metal, with a loop for suspension. [RB 18/07/2012]	Religion Figure Ornament	FACE
1985.52.2266	Amulet, figure of St. Joseph depicted holding the child Jesus, cast in white metal, with a perforated loop for suspension. [RB 18/07/2012]	Religion Figure Ornament	FACE
1985.52.2289	Triangular shaped amulet, carved in ?alabaster, with a face incised on each of the three points. [ACA 19/06/2012]	Religion Figure	ACE
1985.52.2267	Amulet, oval grey slate stone pendant, incised with ?Arabic characters on one side and ?animal figures on the other, perforated for suspension. [RB 18/07/2012]	Religion Ornament Figure?	FACE

1985.52.2268	Amulet, pendant in the shape of a curved knife, a miniature model of a knife known as a 'Corvo', with a loop for suspension. [RB 18/07/2012]	ReligionModelToolOrnament	FACE
1985.52.2269	Amulet in the shape of a French horn, known as a 'horn of St. Hubert', cast in lead. [RB 18/07/2012]	Religion Ornament? ModelMusic	FAC
1985.52.2270	Amulet, copper alloy metal clothes pin with the figure of a bird at the top, known locally as a 'topos', with a perforation in the centre of the figure. [RB 18/07/2012]	Religion Ornament Textile Clothing TextileFigure	FACE
1985.52.2271	Amulet, copper alloy metal clothes pin with a monkey and a llama at the top, known locally as a 'topos', with a perforation in the monkey's tail. [RB 18/07/2012]	Religion Ornament Textile Clothing TextileFigure	FACE
1985.52.2272	Amulet, three shells, perforated and attached to a loop for green string. [RB 18/07/2012]	Religion Ornament	FAE
1985.52.2273	Amulet, textile heart and a oval piece textile with an image of the Sacred Heart and an inscription on it, attached to a black synthetic cord. [RB 18/07/2012]	Religion Ornament	FACE
1985.52.2274	Amulet, stone relic, with a paper label that has a red wax seal and is attached to the stone with a piece of string and another red wax seal. [RB 20/07/2012]	Religion	FACE
1985.52.2275	Amulet, stone relic, with a paper label that has a red wax seal and is attached to the stone with a piece of string and another red wax seal. [RB 20/07/2012]	Religion	FACE
1985.52.2276	Amulet, stone relic with a paper label, which is attached to the stone with a piece of string and a red wax seal. [RB 20/07/2012]	Religion	FACE
1985.52.2277	Amulet, stone relic, with a paper label that has a red wax seal and is attached to the stone with a piece of string and another red wax seal. [RB 20/07/2012]	Religion	FACE
1985.52.2278	Amulet, fragment of pottery, with a paper label that is attached to the stone with a piece of string and a red wax seal. A ?relic from the Holy Land.[RB 20/07/2012]	ReligionPottery	FACE
1985.52.2279	Amulet, lead pellets in a cylindrical glass 'GRAINS DE VALS' jar, with a white metal lid that does not open. [RB 24/07/2012]	Religion Ornament?	ACE

1985.52.2280	Amulet, double-sided medal, struck with images of St George slaying a dragon on one side and a boat on the other, with inscriptions in Latin. [ACA 24/07/2012]	Religion Ornament Insignia Figure Writing	FACE
1985.52.2281	Amulet, oval metal medal, with St. George depicted slaying a dragon on one side, and with a perforation for suspension. [RB 24/07/2012]	Religion Ornament Insignia Figure	FACE
1985.52.2282	Amulet, double-sided medal, struck with images of St George slaying a dragon on one side and a boat on the other, with inscriptions in Latin. [ACA 24/07/2012]	Religion Ornament Insignia Figure Writing	FACE
1985.52.2283	Amulet, circular metal medal, with St. George depicted slaying a dragon on one side and a boat on the other, with a perforation for suspension. [RB 24/07/2012]	Religion Ornament Insignia Figure Writing	FACE
1985.52.2284	Amulet, double-sided medal, struck with images of St George slaying a dragon on one side and a boat on the other, with inscriptions in Latin. [ACA 24/07/2012]	Religion Ornament Insignia Figure Writing	FACE
1985.52.2285	Amulet, double-sided medal, struck with images of St George slaying a dragon on one side and a boat on the other, with inscriptions in Latin. [ACA 24/07/2012]	Religion Ornament Insignia Figure Writing	FACE
1985.52.2286	Amulet, circular metal medal, with St. George depicted slaying a dragon on one side and a boat on the other, with a copper loop for suspension. [RB 24/07/2012]	Religion Ornament Insignia Figure Writing	FACE
1985.52.2287	Amulet, circular white metal medal, with St. George depicted slaying a dragon on one side and a boat on the other, perforated for suspension. [RB 24/07/2012]	Religion Ornament Insignia Figure Writing	FACE
1985.52.2288	Amulet, white metal brooch with a 'fleurs de lis' in the centre, and with a green wool tassel attached to it. [RB 24/07/2012]	Religion Ornament Insignia	E
1985.52.2290	Amulet, oval silver pendant with a painted figure of the Virgin Mary on one side, and a prayer in Latin on the other, with a loop for suspension. [RB 24/07/2012]	Religion Ornament Figure Writing	FACE
1985.52.2291	Amulet, circular metal pendant, with a figure of the Virgin Mary with Child, stamped in red ?foil metal, with a loop for suspension. [ACA 24/07/2012]	Religion Figure Ornament	FACE
1985.52.2292	Amulet, circular silver pendant that also functions as a bell, with a figure of 'Punch'	Religion FigureMusicOrnament	FAE

	on both sides, and with a loop for suspension. [RB 24/07/2012]		
1985.52.2293	Amulet, white metal circular pendant, with a figure of St. Michael on one side, and an inscription on the other, with a loop for suspension. [ACA 24/07/2012]	Religion FigureInsigniaOrnament Writing	FACE
1985.52.2294	Amulet, white metal medal in the shape of a shield, with a figure of the archangel St. Michael on one side, with a copper loop for suspension. [RB 24/07/2012]	Religion FigureInsigniaOrnament Writing	ACE
1985.52.2295	Amulet, oval white metal medal with a figure of the archangel St. Michael on one side and an inscription on the other, with a loop for suspension. [RB 24/07/2012]	Religion FigureInsigniaOrnament Writing	ACE
1985.52.2296	Amulet, white metal circular pendant, with a figure of St. Michael on one side, and an inscription on the other, perforated for suspension. [ACA 24/07/2012]	Religion FigureInsigniaOrnament Writing	FACE
1985.52.2297	Amulet, circular metal medal with a figure of 'Our Lady of Chartres' on one side, with a loop for suspension, struck during the First World War. [RB 24/07/2012]	Religion FigureInsigniaOrnament Writing	ACE
1985.52.2298	Amulet, a metal oval identity disc, inscribed with "BECQUE Louis 1906" on one side and "DUNKERQUE 67" on the other, perforated for suspension. [ACA 24/07/2012]	ReligionInsigniaWriting	FACE
1985.52.2299	Amulet, three pendants in the shape of cross, an anchor, and a heart, perforated and attached to a copper metal ring. [RB 24/07/2012]	Religion Ornament	FAC
1985.52.2300	Amulet, metal pendant in the shape of The Holy Shirt of Chartres, with an inscription, with a loop for suspension and attached to a blue ribbon. [ACA 24/07/2012]	Religion Ornament ModelWriting	ACE
1985.52.2301	Amulet, white metal pendant in the shape of 'The Holy Shirt of Chartres', with an inscription on the reverse, and with a loop for suspension. [RB 24/07/2012]	ReligionModelOrnament Writing	FACE
1985.52.2302	Amulet, pendant in the shape of The Holy Shirt of Chartres, with an inscription on the reverse, ?cast in ?nickel, with a loop for suspension. [ACA 24/07/2012]	Religion Ornament ModelWriting	FACE
1985.52.2303	Amulet, pendant in the shape of 'The Holy Tunic of Trier' cast in copper alloy metal, with a loop for suspension. [RB	ReligionModelOrnament	ACE

	24/07/2012]		
1985.52.2304	Amulet, pendant in the shape of The Holy Tunic of Trier, cast in copper alloy metal, with an inscription on the reverse and a loop for suspension. [RB 25/07/2012]	Religion Ornament ModelWriting	FACE
1985.52.2305	Amulet, an iron nail, with a flat decorative head, which is incised with six lines and a dot, known as the Key of St Hubert and used to cure rabies. [ACA 25/07/2012]	ReligionMedicine	FACE
1985.52.2306	Amulet, three pendants in the shape of hands made from blue and yellow glass, and strung together on a loop of red string. [RB 25/07/2012]	Religion Figure Ornament	FACE
1985.52.2307	Amulet, three pendants in the shape of hands made from blue and yellow glass, and strung together on a loop of red string. [RB 25/07/2012]	Religion Figure Ornament	FACE
1985.52.2308	Amulet, ornament comprised of blue and white ?glass beads and a cowrie shell, strung onto three strands of string. [RB 25/07/2012]	Religion Bead Ornament	FACE
1985.52.2309 .1 1985.52.2309 .2 1985.52.2309 .3	Amulet, a figure of the Virgin Mary [.1] cast in white metal, which fits inside a ?steel rectangular box [.2] with a detachable lid [.3]. [ACA 25/07/2012]	Religion FigureBox	FACE
1985.52.2310 .1 1985.52.2310 .2 1985.52.2310 .3	Amulet, white metal figure of the 'Our Lady of Good Aid' [.1] inside a cylindrical wooden box [.2] with a detachable wooden lid [.3]. [RB 25/07/2012]	Religion FigureBox Writing	FACE
1985.52.2311 .1 1985.52.2311 .2 1985.52.2311 .3	Amulet, a figure of the Virgin Mary [.1] cast in white metal, which fits inside a cylindrical wooden box [.2] with a detachable lid [.3]. [ACA 25/07/2012]	Religion FigureBox	FACE
1985.52.2312 .1 1985.52.2312 .2 1985.52.2312 .3	Amulet, white metal figure of the St. Genevieve [.1] inside a rectangular lead box [.2] with a detachable lead lid [.3]. [RB 25/07/2012]	Religion FigureBox	FACE
1985.52.2313	Amulet, a cylindrical portable 'chapel' carved in bone, ?containing a figure of the	Religion Figure?Box	FACE

	Virgin Mary, the chapel no longer opens to reveal the contents. [ACA 25/07/2012]		
1985.52.2314 .1 1985.52.2314 .2	Amulet, cylindrical portable 'chapel' [.1] with rotates to reveal a figure of the Virgin Mary [.2] in a niche, both are carved from bone. [RB 25/07/2012]	Religion Figure	FACE
1985.52.2315	Amulet, a cylindrical portable 'chapel' carved in bone, with a base which twists round to reveal a figure of the Virgin Mary in a painted red niche. [ACA 25/07/2012]	Religion Figure	FACE
1985.52.2316	Amulet, a metal cylindrical portable 'chapel', with a base which twists round to reveal a gold coloured metal figure of the Virgin Mary. [ACA 25/07/2012]	Religion Figure	FACE
1985.52.2317	Amulet, cylindrical portable metal 'chapel', which rotates to reveal a metal figure of St. Genevieve in a niche shaped opening. [RB 25/07/2012]	Religion Figure	FACE
1985.52.2318 .1 1985.52.2318 .2 1985.52.2318 .3	Amulet, white metal figure of the Virgin Mary [.1] inside a rectangular ?steel box [.2] with a detachable ?steel lid [.3]. [RB 25/07/2012]	Religion FigureBox	FACE
1985.52.2319 .1 1985.52.2319 .2 1985.52.2319 .3	Amulet, a figure of the Virgin Mary [.1] cast in white metal, which fits inside a rectangular ?steel box [.2] with a detachable lid [.3]. [ACA 25/07/2012]	Religion FigureBox	FACE
1985.52.2320	Amulet, figure of the Virgin Mary carved from bone, with incised details, and with a rectangular shaped base. [RB 25/07/2012]	Religion Figure	FACE
1985.52.2321	Amulet, figure of the Virgin Mary carved from bone, with incised details, and with some ?glue residue around the base. [RB 25/07/2012]	Religion Figure	FACE
1985.52.2322	Amulet, figure of the Virgin Mary, carved and incised in bone. [ACA 25/07/2012]	Religion Figure	FACE
1985.52.2323 .1 1985.52.2323 .2	Amulet, circular wooden relic box [.1] and lid [.2], containing a relic of The True Cross mounted on textile and behind glass. [RB 25/07/2012]	Religion Box	FACE
1985.52.2324	Amulet, circular horn relic box, containing a crucifix, a fragment of ?bone, scrolled and inscribed paper, covered with a layer of	Religion Box Figure Writing	FACE

	broken glass. [ACA 25/07/2012]		
1985.52.2325	Amulet, circular horn relic box, however there are several cracks in both the box and lid, as a result it no longer opens but may contain ?relics. [RB 25/07/2012]	Religion Box	FACE
1985.52.2326	Amulet, an arch-shaped wooden box, with a metal fastening and hinges, containing a wooden figure of the Virgin Mary. [ACA 25/07/2012]	Religion Box Figure	FACE
1985.52.2327	Amulet, an arch-shaped hinged relic box, containing fragments of ?bone and ?wax, with paper flowers and inscribed paper. [ACA 26/07/2012]	Religion Box Physical Anthropology?Writing	FACE
1985.52.2328 .1 1985.52.2328 .2	Amulet, an arch-shaped relic box [.2], containing painted figures and paper inscribed with the word "relique", with a detachable lid [.1]. [ACA 26/07/2012]	Religion Box Figure	FACE
1985.52.2329	Amulet, an oval-shaped alabaster stone, perforated and with a metal pin through the centre which has each end bent to form a loop. [ACA 26/07/2012]	Religion Ornament	FAE
1985.52.2330	Amulet, oval printed picture of 'Our Lady of Fourvi@res', with a layer of glass and a metal frame with a cardboard backing. [ACA 26/07/2012]	Religion Figure Writing	FAE
1985.52.2331	Amulet, rectangular portable nickel plated pewter 'chapel', opening with two hinged doors revealing a statue of Our Lady of Lourdes inside. [ACA 26/07/2012]	Religion Figure	FAC
1985.52.2332 .1 1985.52.2332 .2	Amulet, a Palm Sunday Cross [.1], with a fragment [.2], made from folded palm leaves. [ACA 26/07/2012]	Religion	FAC
1985.52.2333	Amulet, a Palm Sunday Cross, made from folded palm leaves. [ACA 26/07/2012]	Religion	FAC
1985.52.2334	Amulet, box containing seventy-seven lead models of people, animal figures, cutlery and household objects. [ACA 26/07/2012]	Religion FigureModel	FACE
1985.52.2335	Amulet, metal ornament with a ?printed image of Jesus with a Sacred Heart on, and with four perforations for attaching it to a door. [RB 27/07/2012]	Religion Dwelling Figure	ACE
1985.52.2336	Amulet, a stone axe-head, used to project a house from lightning. [RB 27/07/2012]	Religion Dwelling Weapon Tool	FACE

1985.52.2337 .1 1985.52.2337 .2 1985.52.2337 .3 1985.52.2337 .4 1985.52.2337 .5 1985.52.2337 .6 1985.52.2337 .7 1985.52.2337 .8 1985.52.2337 .9 1985.52.2337 .10 1985.52.2337 .11	Amulet, eleven pyrite stone crystals, inside a rectangular metal 'LE R\&N\èOL' box that is predominantly yellow in colour with an art deco design. [RB 27/07/2012]	Religion	FACE
1985.52.2338	Amulet, a skull of a llama foetus, attached to a strip of linen. [ACA 27/07/2012]	Religion Animalia	FACE
1985.52.2339	Amulet, circular discs of 'blessed' bread with a figure moulded onto one side them, in a cylindrical glass jar with a metal lid that does not open. [RB 30/07/2012]	ReligionFoodFigure	FACE
1985.52.2340 .1 1985.52.2340 .2 1985.52.2340 .3 1985.52.2340 .4	Amulet, four circular fossils [.1- .4], in an octagonal maroon cardboard box. [ACA 27/07/2012]	Religion Animalia?Geology? Specimen	FACE
1985.52.2341	Amulet, a fragment of ?limestone, pyramid-shaped, in a glass vial with a cottonwool stopper. [ACA 30/07/2012]	ReligionMarriage	FACE
1985.52.2342 .1 1985.52.2342 .2	Amulet, 2 staurolites or cross-stones in a cylindrical glass vial with a cork stopper. [RB 30/07/2012]	ReligionSpecimenGeology	FACE
1985.52.2343	Amulet, fine white powder inside a glass vial with a wooden stopper. [RB 30/07/2012]	Religion	FACE
1985.52.2344	Amulet, a boar tooth, used as an amulet for horses. [RB 30/07/2012]	Religion Animal GearAnimalia	FACE

1985.52.2345	Amulet, two boar tusks joined to form a crescent, with a metal mount in centre, with six pendants suspended on chains, with loops for suspension. [ACA 30/07/2012]	Religion Animalia Ornament	FACE
1985.52.2346	Amulet, diamond shaped embroidered silk pendant, with a Marian motif on one side and 'IHS' on the other, with a metal loop for suspension. [RB 30/07/2012]	Religion Ornament Bag?	FACE
1985.52.2347	Amulet, four-pointed star silk relic bag, embroidered with yellow beads and metal thread, with a border of white beads and a loop for suspension. [ACA 30/07/2012]	Religion Ornament Bag	FACE
1985.52.2348	Amulet, a rectangular blue paper package said to contain a 'cloth laid over the bones of the Blessed Margaret Mary Alacoque'. [RB 30/07/2012]	Religion Bag? Writing	FACE
1985.52.2349	Amulet, rectangular textile pendant, with printed inscriptions, containing a cloth relic, stitched closed with red thread, and a loop for suspension. [ACA 30/07/2012]	ReligionBag Ornament Writing	FACE
1985.52.2350	Amulet, three triangular embroidered textile pendants said to contain 'pieces of Agnus Dei' ?wax, strung onto a piece of string. [RB 30/07/2012]	Religion Ornament Bag? Writing	FACE
1985.52.2351 .1 1985.52.2351 .2 1985.52.2351 .3	Amulet, black iron oval ball [.1] with a textile loop for suspension, inside an oval two-part wooden box [.2-.3] that opens. [RB 30/07/2012]	ReligionMedicine Box	FACE
1985.52.2352	Amulet, statuette of 'Our Lady of Vassivi\@re', with an inscription, ?cast in metal. [ACA 30/07/2012]	Religion Figure Writing	ACE
1985.52.2353	Amulet, statuette of 'Our Lady of Liesse', ?cast in ?plaster, with "Ntre Dame De Liesse" written in purple ink on the front. [ACA 30/07/2012]	Religion Figure Writing	ACE
1985.52.2354	Amulet, statuette of the Virgin Mary with a circular base, ?cast in ?porcelain. [ACA 30/07/2012]	Religion FigurePottery	ACE
1985.52.2355	Amulet, statuette of the Virgin Mary with Child, carved and incised in bone. [ACA 30/07/2012]	Religion Figure	FACE
1985.52.2356	Amulet, animal horn bound with lizard skin, with wooden stopper at one end. [EI.B	Religion	FAC

	25/07/2012]		
1985.52.2357	Amulet, a gazelle horn bound in leather, perforated, and attached to a twisted leather cord by a copper ring for suspension. [RB 31/07/2012]	Religion Ornament	FACE
1985.52.2358	Amulet, a goat horn, mounted in leather, perforated twice with metal loops and attached to leather cords for suspension. [ACA 30/07/2012]	Religion Ornament Animalia	FACE
1985.52.2359	Amulet, a goat horn, mounted in leather, with stained black incisions, with a leather loop and leather cords for suspension. [ACA 30/07/2012]	Religion Ornament Animalia	FACE
1985.52.2360	Amulet, three leather pouches on a string of braided leather. [EI.B 27/07/2012]	Religion	FACE
1985.52.2361	Amulet, tubular leather pouch on a string of twisted leather. [EI.B 26/07/2012]	Religion	E
1985.52.2362	Amulet, three leather pouches on a double string of twisted leather. [EI.B 27/07/2012]	Religion Ornament	FAE
1985.52.2363	Amulet, rectangular leather block decorated with black wavy and straight lines, perforated and attached to a leather cord via a purple cotton loop. [ACA 30/07/2012]	Religion Ornament	FE
1985.52.2364	Amulet, a goat horn bound in leather, perforated twice, with two white metal loops attaching it to a twisted leather cord for suspension. [RB 30/07/2012]	Religion Ornament Animalia	FACE
1985.52.2365	Amulet, an animal horn bound in leather with decorative ?stained black lines, and attached to a twisted leather cord for suspension. [RB 30/07/2012]	Religion Ornament Animalia	FACE
1985.52.2366	Amulet, cylindrical leather pendant, perforated with a metal loop, and attached to a leather cord. [ACA 30/07/2012]	Religion Ornament	FE
1985.52.2367	Amulet, neck ornament consisting of eleven leather amulets strung onto a twisted leather cord for suspension with a loop and button fastening. [RB 30/07/2012]	Religion Ornament	FAE
1985.52.2368	Amulet, neck ornament comprised of two rectangular leather amulets attached to a twister leather cord for suspension. [RB 31/07/2012]	Religion Ornament	FAE

1985.52.2369	Amulet, neck ornament consisting of three leather pendants strung on leather and attached to a plaited leather cord. [ACA 31/07/2012]	Religion Ornament	FAE
1985.52.2370	Amulet, ?neck ornament comprised of a strip of animal skin with hair, attached by a metal loop to a cylindrical pendant covered with woven fibre. [RB 31/07/2012]	Religion Ornament	FAE
1985.52.2371	Amulet, an iron nail, with a flat decorative head, which is incised with six lines and a dot, known as the Key of St Hubert and used to cure rabies. [ACA 31/07/2012]	ReligionMedicine	FACE
1985.52.2372	Amulet, belt constructed from iron wire loops hooked together. [El.B 25/07/2012]	ReligionClothingPunishment and Torture	AE
1985.52.2373 .1 1985.52.2373 .2	Amulet, a rectangular cilice [.1], woven in horse hair and linen, with a pink cotton cord wrapped in metal thread [.2]. [ACA 31/07/2012]	ReligionClothing TextilePunishment and Torture	FAC
1985.52.2374	Amulet, a thorn from the Tree of the Passion, a name given to a tree which is supposed to have supplied the Crown of Jesus Christ. [RB 31/07/2012]	Religion Plant Specimen	FACE
1985.52.2375	Amulet, heart and cross embroidered onto a scrap of textile. [El.B 26/07/2012]	Religion	ACE
1985.52.2376	Amulet, an oval copper alloy metal medal attached to a rectangular strip of plastic by a loop of blue ribbon threaded through a perforation. [RB 31/07/2012]	ReligionInsignia Figure	AE
1985.52.2377	Amulet, an oval metal pendant, attached via red ribbon to a rectangular strip of plastic painted and inscribed. [ACA 31/07/2012]	Religion Writing Figure	AE
1985.52.2378	Amulet, ornament with a figure of the Virgin Mary and seven star shapes on, moulded in colourless transparent glass. [RB 31/07/2012]	Religion Figure Ornament	FACE
1985.52.2379	Amulet, a specimen of earth and stones, collected from Algeria. [ACA 31/07/2012]	Religion Specimen	FA
1985.52.2380	Amulet, brown textile scapular, with a white textile panel in the centre on one side with a image of St Francis of Assisi printed in black on it. [RB 31/07/2012]	Religion Clothing Figure	FACE
1985.52.2381	Amulet, a girdle, made from red wool, twisted and with a tassel at each end.	Religion Ornament	E

	[ACA 31/07/2012]		
1985.52.2382	Amulet, oval metal and glass frame with picture of the Virgin Mary and Jesus. [EI.B 03/08/2012]	Religion Picture	FACE
1985.52.2383	Amulet, picture of the church of Liesse in oval metal and glass frame. [EI.B 03/08/2012]	Religion Picture	FACE
1985.52.2384	Amulet, picture of the Calvary with a church in the background and a small chapel in the foreground, in circular metal and glass frame. [EI.B 03/08/2012]	Religion Picture	FACE
1985.52.2385	Amulet, picture of the Child Jesus in oval metal frame. [EI.B 03/08/2012]	Religion Picture	ACE
1985.52.2386	Amulet, metal and glass frame with a scene in plaster. [EI.B 02/08/2012]	Religion	N/A
1985.52.2387	Amulet, picture of Our Lady of Marienthal in wooden frame. [EI.B 02/08/2012]	Religion Picture	ACE
1985.52.2388	Amulet, relic (small piece of wood?) in wooden frame, decorated with flowers cut out of metallic paper. [EI.B 02/08/2012]	Religion	FACE
1985.52.2389	Amulet, piece of gazelle horn, with loop of wire for suspension. [EI.B 02/08/2012]	Religion Animalia	FACE
1985.52.2390	Amulet, gazelle horn with perforated tip, the other end capped with stringwork. [EI.B 02/08/2012]	Religion Animalia	FACE
1985.52.2391	Amulet, two bronze plaques, hinged, with religious pictures. [EI.B 02/08/2012]	Religion	FACE
1985.52.2392	Amulet, oval frame of copper alloy and glass, containing relics, with ring for suspension. [EI.B 03/08/2012]	Religion Writing	FACE
1985.52.2393	Amulet, green ribbon with black letters stencilled onto it. [EI.B 31/07/2012]	Religion Writing	N/A
1985.52.2394	Amulet, a strip of white cotton ribbon. [ACA 31/07/2012]	ReligionTextile	N/A
1985.52.2395	Amulet, cord of blue and white cotton strings twisted together. [EI.B 26/07/2012]	Religion Cordage	AE
1985.52.2396	Amulet, white ribbon with black inscription. [EI.B 31/07/2012]	Religion Writing	AE
1985.52.2397	Amulet, white ribbon with stencilled	Religion Writing	AE

	inscription in black. [EI.B 26/07/2012]		
1985.52.2398	Amulet, red ribbon with black inscription. [EI.B 31/07/2012]	Religion Writing	AE
1985.52.2399	Amulet, bundle of silk ribbons (light blue, dark blue, purple, red, green), tied with pink string, painted with white letters. [EI.B 26/07/2012]	Religion	AE
1985.52.2400	Amulet, blue silk ribbon tied into a bundle with pink string, painted with white letters. [EI.B 26/07/2012]	Religion	AE
1985.52.2401	Amulet, green ribbon with white stencilled inscription, tied into a bundle with pink string. [EI.B 31/07/2012]	Religion Writing	AE
1985.52.2402	Amulet, red silk ribbon with white stencilled inscription, tied into a bundle. [EI.B 26/07/2012]	Religion Writing	AE
1985.52.2403	Amulet, scapular of two textile rectangles, one with an embroidered picture, the other with a printed picture. [EI.B 02/08/2012]	Religion	AE
1985.52.2404	Amulet, cardboard heart with metal-framed medallion attached. [EI.B 03/08/2012]	Religion	ACE
1985.52.2405	Amulet, textile oval with serrated edge, with picture of the Sacred Heart printed on it. [EI.B 03/08/2012]	Religion	CE
1985.52.2406	Amulet, scapular of two black felt rectangles with religious pictures stitched to them. [EI.B 02/08/2012]	Religion	ACE
1985.52.2407	Amulet, oval of red felt with serrated edge, with a picture of the Sacred Heart. [EI.B 03/08/2012]	Religion	ACE
1985.52.2408	Amulet, scapular of two white textile rectangles with a religious picture each, connected with cotton ribbon. [EI.B 03/08/2012]	Religion	FACE
1985.52.2409	Amulet, scapular, textile rectangle with a picture of the Virgin Mary and Jesus appearing on top of a bush. [EI.B 03/08/2012]	Religion	ACE
1985.52.2410	Amulet, scapular with a picture of the Virgin Mary. [EI.B 06/08/2012]	Religion	ACE
1985.52.2411 .1 1985.52.2411	Amulet, two woven and embroidered rectangles with pictures [.1,.2] and a	Religion	FACE

.2 1985.52.2411 .3	narrow white ribbon [.3]. [EI.B 02/08/2012]		
1985.52.2412	Amulet, string of blue and white cotton strings twisted together, with oval medal in white metal. [EI.B 06/08/2012]	ReligionChildrenWriting	AE
1985.52.2413	Amulet, rope of light blue and white cotton string, with a tassel at each end. [EI.B 31/07/2012]	Religion Children Cordage	AE
1985.52.2414	Amulet, string of amber beads. [EI.B 20/07/2012]	Religion Death Ornament	ACE
1985.52.2415	Amulet, string of amber beads, all broken. [EI.B 19/07/2012]	Religion Death Ornament Bead	FACE
1985.52.2416	Amulet, imitation of s gold coin, with flowers, stars and two inscriptions. [EI.B 20/07/2012]	Religion Reproduction Currency	FAC
1985.52.2417	Amulet, silver coin with Arabic letters on both sides. [EI.B 20/07/2012]	Religion Currency	FAC
1985.52.2418	Amulet, 5 centimes coin. [EI.B 20/07/2012]	Religion Currency	C
1985.52.2419	Amulet, medal commemorating the 1870/71 war. [EI.B 18/07/2012]	Religion Insignia Ornament Writing	E
1985.52.2420	Amulet, square gold-coloured medal showing a dog's head on one side and a scene with Saint Hubertus on the other. [EI.B 20/07/2012]	Religion Insignia Ornament Animal Gear	FACE
1985.52.2421	Amulet, figure of a dog, of glass with a metal collar with pendant bead. [EI.B 18/07/2012]	Religion Figure	ACE
1985.52.2422	Amulet, wooden heart and cross, and figure of the Virgin Mary in lead, tied together with black ribbon. [EI.B 20/07/2012]	Religion Figure	FACE
1985.52.2423	Amulet, flat wooden pendant, pointed shape, with cross incised. [EI.B 20/07/2012]	Religion Ornament ?	FAC
1985.52.2424 .1 1985.52.2424 .2 1985.52.2424 .3	Amulet, two medals [.1-.2] and a ring [.3] all tied together. [EI.B 19/07/2012]	Religion Ornament Insignia	FACE
1985.52.2425	Amulet, heart made from pink textile petals, with metal plaque and two printed	Religion	FACE

	ribbons attached. [EI.B 23/07/2012]		
1985.52.2426	Amulet, cowrie shell. [EI.B 20/07/2012]	Religion Animalia	F
1985.52.2427	Amulet, irregularly shaped piece of metal. [EI.B 19/07/2012]	Religion	N/A
1985.52.2428	Amulet, textile heart, embroidered in blue and metallic yarn, decorated with sequins. [EI.B 23/07/2012]	Religion	FACE
1985.52.2429	Amulet, textile heart with figure of an angel embroidered on it. [EI.B 18/07/2012]	Religion	ACE
1985.52.2430	Amulet, silver ear ornament with coral, with five pendant chains. [EI.B 18/07/2012]	Religion Ornament	ACE
1985.52.2431	Amulet, rosary of clay beads. [EI.B 25/07/2012]	Religion Bead	FACE
1985.52.2432 .1 1985.52.2432 .2 1985.52.2432 .3	Amulet, openwork box and lid [.1-.2] of walnut wood containing a rosary [.3]. [EI.B 25/07/2012]	Religion Bead Box	FACE
1985.52.2433	Amulet, paper packet with printed picture, containing dust. [EI.B 23/07/2012]	Religion Specimen	FACE
1985.52.2434	Amulet, paper packet with printed picture, containing dust. [EI.B 23/07/2012]	Religion Specimen	FACE
1985.52.2435	Amulet, sheet of cotton printed with religious pictures for scapulars. [EI.B 17/07/2012]	Religion	ACE
1985.52.2436	Amulet, sheet of cotton printed with pictures alternately of the Virgin Mary and of two hearts with the initials 'I M'. [EI.B 17/07/2012]	Religion	FACE
1985.52.2437	Amulet, sheet of cotton printed with religious pictures for scapulars. [EI.B 17/07/2012]	Religion	ACE
1985.52.2438 .1 1985.52.2438 .2	Amulet, silver figure of the Virgin Mary on a wooden base [.1], with wooden lid [.2] which screws onto the base. [EI.B 19/07/2012]	Religion Figure	FACE
1985.52.2439	Amulet, triangular pouch of red textile with two tassels. [EI.B 18/07/2012]	Religion	N/A
1985.52.2440	Amulet, beadwork flowers in green and pink. The stems are of wire bound with	Religion	AE

	green string. [EI.B 18/07/2012]		
1985.52.2441 .1 1985.52.2441 .2	Amulet, box [.1] with plaster figure of the Virgin Mary fixed in it, with lid [.2]. [EI.B 25/07/2012]	Religion Box	FACE
1985.52.2442	Amulet, reliquary with horn frame, containing relics under glass on both sides. [EI.B 25/07/2012]	Religion	FACE
1985.52.2443	Amulet, mirror framed with repousse gilt metal, with gilt metal figure of the Virgin in front of the mirror. [EI.B 18/07/2012]	Religion Figure	ACE
1985.52.2444	Amulet, brooch in the shape of a bell, inscribed 'LA SAVOYARDE' and 'SACRE COEUR'. [EI.B 18/07/2012]	Religion Ornament	ACE
1985.52.2445	Amulet, scapular with religious picture backed with textile, with cotton string. [EI.B 25/07/2012]	Religion	ACE
1985.52.2446 .1 1985.52.2446 .2 1985.52.2446 .3	Amulet, wooden vessel [.1] with foot and screw-on lid [.2] containing a rosary [.3], a thin chain with white and black beads. [EI.B 19/07/2012]	Religion Bead Box	FACE
1985.52.2447	Amulet, figure of a llama made of rock salt. [EI.B 18/07/2012]	Religion Figure	AC
1985.52.2448	Amulet, rosary with wooden beads and two crucifixes, one in metal and one in wood with metal frame. [EI.B 17/07/2012]	Religion Bead	FACE
1985.52.2449	Amulet, white stone beads and yellow glass beads strung onto a chain, with wooden cross inlaid with mother of pearl. [EI.B 23/07/2012]	Religion Bead	FACE
1985.52.2450	Amulet, string of blue beads with a cross of metal and blue glass? dots. [EI.B 23/07/2012]	Religion Ornament	FAE
1985.52.2451	Amulet, rosary of red and black plastic beads with three bone pendants. [EI.B 23/07/2012]	Religion Bead	FAE
1985.52.2452	Amulet, rosary of brown incised beads (wood or plastic) with three bone pendants. [EI.B 23/07/2012]	Religion Bead	FAE
1985.52.2453	Amulet, string of white beads with metal medallion, much corroded. [EI.B	Religion Ornament Children	FAE

	23/07/2012]		
1985.52.2454	Amulet, rosary of white glass beads and wooden pendants, many beads broken and crumbling. [El.B 23/07/2012]	Religion Bead	FAE
1985.52.2455	Amulet, rosary made out of Job's tears plant seeds strung together on a white metal chain, with a white metal Crucifix suspended from the end. [RB 01/08/2012]	Religion Bead Ornament	FACE
1985.52.2456	Amulet, rosary, comprised of wooden beads and an iron heart-shaped pendant with the initial "M" on both sides, strung together on iron links. [ACA 01/08/2012]	Religion Bead Ornament	FACE
1985.52.2457	Amulet, rosary comprised of transparent colourless cut glass beads and four ?ceramic beads, strung together on a piece of string. [RB 01/08/2012]	Religion Bead Ornament	FACE
1985.52.2458	Amulet, rosary comprised of red ?plastic beads strung together on a white metal chain, with a Crucifix and medal suspended from the end. [RB 01/08/2012]	Religion Bead Ornament Insignia Figure	FACE
1985.52.2459	Amulet, rosary, comprised of wooden beads and seven bone beads strung together on a metal chain, with a cross suspended from the end. [ACA 01/08/2012]	Religion Bead Ornament Writing	FACE
1985.52.2460	Amulet, circular pendant made of red leather with embroidered decoration and wool tassels, attached to a green leather cord for suspension. [RB 01/08/2012]	Religion Ornament	FACE
1985.52.2461	Amulet, perfumed cotton, which is green in colour, in a cylindrical glass vial with a cottonwool stopper. [RB 01/08/2012]	Religion	FACE
1985.52.2462	Amulet, an oblong-shaped calcareous stone, supposedly placed in a chicken coop to induce hens to lay. [ACA 01/08/2012]	Religion	ACE
1985.52.2463 .1 1985.52.2463 .2 1985.52.2463 .3	Amulet, white metal religious male figure [.1], inside a rectangular steel box [.2], with a detachable lid [.3]. [RB 01/08/2012]	Religion FigureBox	FACE
1985.52.2464 .1 1985.52.2464 .2	Amulet, relic fragments [.1- .14], contained in a glass vial and stoppered with cottonwool. [ACA 01/08/2012]	Religion Writing	FACE

1985.52.2464 .3 1985.52.2464 .4 1985.52.2464 .5 1985.52.2464 .6 1985.52.2464 .7 1985.52.2464 .8 1985.52.2464 .9 1985.52.2464 .10 1985.52.2464 .11 1985.52.2464 .12 1985.52.2464 .13 1985.52.2464 .14 1985.52.2464 .15			
1985.52.2465 .1 1985.52.2465 .2	Amulet, textile pendant depicting the Sacred Heart and instruments of the Passion [.1], with a paper document folded inside [.2]. [RB 01/08/2012]	Religion Ornament Bag Writing	FACE
1985.52.2466	Amulet, a length of hangman's rope wound into a bundle. [RB 01/08/2012]	Religion Punishment and Torture Specimen	E
1985.52.2467	Amulet, a plant seed, known as a horse-eye seed. [RB 01/08/2012]	Religion Plant Specimen	F
1985.52.2468 .1 1985.52.2468 .2 1985.52.2468 .3 1985.52.2468 .4 1985.52.2468 .5 1985.52.2468 .6	Amulet, six circular sea urchin fossils in a glass vial with a cork stopper. [RB 01/08/2012]	Religion Animalia	FACE
1985.52.2469 .1 1985.52.2469 .2 1985.52.2469	Amulet, three belemnite fossils, in a glass vial stoppered with a cork. [ACA 01/08/2012]	Religion Animalia	FACE

.3			
1985.52.2470	Amulet, four ribbons embroidered with saints' names and religious symbols, each is attached to a piece of cotton cord and they are tied together. [RB 01/08/2012]	Religion Ornament? Figure	FACE
1985.52.2471 .1 1985.52.2471 .2	Amulet, two fragments of translucent chalcedony, one with a pockmarked surface [.1], the other with an uneven surface of raised crystals [.2]. [ACA 01/08/2012]	Religion Trade Geology	FACE
1985.52.2472	Stone miniature axe	Religion Tool Weapon	N/A
1985.52.2473	Amulet, a statuette of the Virgin Mary, cast in ?plaster and painted gold. [ACA 02/08/2012]	Religion Figure	ACE
1985.52.2474	Amulet, china statuette of the Black Virgin Mary, with 'MARIA. EINSIEDLN.' painted in gold coloured pigment at the base of the figure. [RB 02/08/2012]	Religion FigurePottery	ACE
1985.52.2475	Amulet, statuette of the Virgin Mary, cast in plaster, with "N D DE LOURDES" incised on the front of the base. [ACA 02/08/2012]	Religion Figure Writing	ACE
1985.52.2476	Amulet, statuette of St Genevieve, depicted with a sheep by her side, cast in plaster. [ACA 02/08/2012]	Religion Figure	ACE
1985.52.2477	Amulet, china statuette of St. Genevieve. [RB 02/08/2012]	Religion FigurePottery	ACE
1985.52.2478	Amulet, statuette of St. Hubert depicted standing, with a crossbow in one hand, and a stag lying at his feet, cast in white metal. [RB 02/08/2012]	Religion Figure	ACE
1985.52.2479	Amulet, a figure of the Virgin Mary with Child, with the inscription "ANDENKEN VON ALT-OETTING", in metal. [ACA 02/08/2012]	Religion Figure Writing	ACE
1985.52.2480	Amulet, pottery figure of the Our Lady of Einsiedeln, with traces of red and green pigment, and ?gold leaf on the body. [RB 02/08/2012]	Religion FigurePottery	ACE
1985.52.2481	Amulet, pottery figure of the Our Lady of Einsiedeln, with traces of red and green pigment, and ?gold leaf on the body. [RB 02/08/2012]	Religion FigurePottery	ACE
1985.52.2482	Amulet, pottery figure of the Virgin Mary with Child, with the front covered with gold	Religion FigurePottery	ACE

	leaf and painted red and green dots. [ACA 02/08/2012]		
1985.52.2483	Amulet, pottery figure of the Our Lady of Einsiedeln and Child. The body is painted in red and green, and the faces in black, coloured pigment. [RB 02/08/2012]	Religion FigurePottery	ACE
1985.52.2484	Amulet, pottery figure of 'Our Lady of Einsiedeln', missing the head. [ACA 02/08/2012]	Religion FigurePottery	FACE
1985.52.2485	Amulet, a rosary, consisting of wooden beads and a ?lizard head strung together on string. [ACA 02/08/2012]	Religion Bead Animalia	FACE
1985.52.2486	Amulet, a stone, carved into a trapezium shape, with dendrite crystal formations in it. [RB 02/08/2012]	Religion	F
1985.52.2487	Amulet, rosary comprised of black beads strung on a steel chain, five white metal medals and a Crucifix. [RB 02/08/2012]	Religion Insignia Ornament Bead	FACE
1985.52.2488	Amulet, rosary with an oval copper alloy metal medal, with a figure of St. Benedict on one side, suspended from the end. [RB 02/08/2012]	Religion Bead Insignia Figure	FACE
1985.52.2489 .1 1985.52.2489 .2 1985.52.2489 .3 1985.52.2489 .4 1985.52.2489 .5 1985.52.2489 .6 1985.52.2489 .7 1985.52.2489 .8	Amulet, eight fragments of star-shaped fossilised Pentacrinite stems, in a glass vial, stoppered with cotton wool. [ACA 02/08/2012]	Religion Geology	FACE
1985.52.2490	Amulet, embroidered triangular satchel with two wool tassels, one green, one red, attached to two of the corners. [RB 02/08/2012]	Religion Animal Gear	FA
1985.52.2491	Amulet, an ex-voto in the shape of a figure of a girl, made from orange wax and perforated through the centre for ?suspension. [ACA 02/08/2012]	Religion Figure	FACE

1985.52.2492	Amulet, ex-voto in the shape of a figure of a boy with hands clasped in prayer, made of orange coloured wax, perforated for ?suspension. [RB 02/08/2012]	Religion Figure	FACE
1985.52.2493	Amulet, ex-voto in the shape of a leg, made of orange coloured wax, perforated for ?suspension. [RB 02/08/2012]	Religion Figure	FACE
1985.52.2494	Amulet, an ex-voto in the shape of an arm, made from orange wax, and perforated for ?suspension. [ACA 02/08/2012]	Religion Figure	FACE
1985.52.2495	Amulet, wax female bust ex-voto. [RB 02/08/2012]	Religion Figure	FACE
1985.52.2496	Amulet, an ex-voto in the shape of a heart with a cylindrical top, made from yellow wax. [ACA 02/08/2012]	Religion	FACE
1985.52.2497	Amulet, wax ex-voto in the shape of a finger, with a purple ribbon tied through a perforation for ?suspension. [RB 02/08/2012]	Religion Figure	FACE
1985.52.2498	Amulet, an ex-voto in the shape of an ear, made from yellow wax, perforated twice with a green ribbon tied in a bow for suspension. [ACA 02/08/2012]	Religion Figure	FACE
1985.52.2499	Amulet, wax ex-voto in the shape of an eye with a painted black iris, and with a pink ribbon tied through two perforations for ?suspension. [RB 02/08/2012]	Religion Figure	FACE
1985.52.2500	Amulet, a carbonised wooden branch, tapering at one end, from St John's fire, kept in houses to protect against lightning. [ACA 02/08/2012]	Religion Plant	FACE
1985.52.2501	Amulet, square ceramic tile, with 'Reconnaissance √† St Antoine' painted in red on the front, and with a lead bracket and loop for suspension. [RB 02/08/2012]	Religion WritingPottery	FACE
1985.52.2502	Lead labret inlaid with beads	Religion Ornament	A
1985.52.2503	Amulet, pendant in the shape of a heart, carved from green coloured jasper stone, perforated, and with a copper metal loop for suspension. [RB 03/08/2012]	Religion Ornament	FE
1985.52.2504	Stone labret	Religion Ornament	A
1985.52.2505	Obsidian labret or ear plug	Religion Ornament	A

1985.52.2506	Stone ear plug	Religion Ornament	A
1985.52.2507	Stone ear plug	Religion Ornament	A
1985.52.2508	Stone labret	Religion Ornament	A
1985.52.2509	Stone labret	Religion Ornament	A
1985.52.2510	Obsidian labret	Religion Ornament	A
1985.52.2511	Stone labret	Religion Ornament	A
1985.52.2512	Amulet, square crystal cut glass ornament, with a second smaller glass square suspended from one corner by a copper metal loop. [RB 03/08/2012]	Religion Ornament	ACE
1985.52.2513	Obsidian labret	Religion Ornament	A
1985.52.2514	Stone labret	Religion Ornament	A
1985.52.2515	Obsidian labret	Religion Ornament	A
1985.52.2516	Amulet, mineral crystal known as a 'sand rose'. [RB 03/08/2012]	Religion Specimen	N/A
1985.52.2517	Amulet, an animal figure, carved from stone and painted brown, with a flint arrowhead bound with ?sinew to the back. [ACA 03/08/2012]	Religion Figure Archery Weapon	FAC
1985.52.2518	Amulet, circular brown plant seed, known as a horse-eye seed. [RB 03/08/2012]	Religion Specimen	FC
1985.52.2519	Amulet, circular brown plant seed, known as a horse-eye seed. [RB 03/08/2012]	Religion Specimen	FC
1985.52.2520	Amulet, circular brown plant seed, known as a horse-eye seed. [RB 03/08/2012]	Religion Specimen	FC
1985.52.2521	Amulet, pendant in the shape of a crescent, carved from bone with seven decorative perforations, and a carved perforated loop for suspension. [RB 03/08/2012]	Religion Ornament	FE
1985.52.2522	Amulet, a feline animal claw, mounted in gold gilded white metal, in the shape of a fish, with two loops for suspension. [ACA 03/08/2012]	Religion Ornament Figure Animalia	FACE
1985.52.2523	Amulet, tip of a lizard's tail. [ACA 03/08/2012]	Religion Animalia	F
1985.52.2524 .1	Amulet, three metal discs [.1- .3], with an enamelled image and an inscription, each	Religion Ornament Writing	FAE

1985.52.2524 .2 1985.52.2524 .3	with a loop for suspension. [ACA 03/08/2012]		
1985.52.2525	Amulet, a piece of haematite stone, in a silver mount with decorative incisions and a loop for suspension. [RB 03/08/2012]	Religion Ornament	FE
1985.52.2526	Amulet, faceted red jasper ball, perforated for suspension. [ACA 06/08/2012]	Religion Ornament Bead	F
1985.52.2527	Amulet, horned hand known as 'mano cornuto', carved in mother of pearl. [ACA 06/08/2012]	Religion Figure Ornament	C
1985.52.2528	Amulet, pendant in the shape of a heart, faceted red jasper and perforated for suspension. [ACA 06/08/2012]	Religion Ornament	FACE
1985.52.2529	Amulet, pendant in the shape of a dolphin, carved and incised mother of pearl, perforated and with a metal loop for suspension. [ACA 06/08/2012]	Religion Ornament Figure	FACE
1985.52.2530	Amulet, disc of amber, perforated through the centre for suspension. [ACA 06/08/2012]	Religion Ornament Bead	F
1985.52.2531 .1 1985.52.2531 .2 1985.52.2531 .3 1985.52.2531 .4	Amulet, wooden stick [1.] with a strip of beige textile [2], green woolen cord [3] and a strip of textile with a red and orange pattern [4] tied to it. [ACA 06/08/2012]	Religion	ACE
1985.52.2532	Amulet, pendant carved from bone, with zigzag patterns at the top, and three sabots [clogs] at the bottom, perforated for suspension. [ACA 06/08/2012]	Religion Ornament	FE
1985.52.2533	Amulet, complete walnut shell, comprised of three sections. [ACA 06/08/2012]	ReligionSpecimen	FACE
1985.52.2534	Amulet, a pendant in the shape of a horn, in black glass, with a metal loop for suspension. [ACA 06/08/2012]	Religion Ornament	FACE
1985.52.2535	Stone pendant or tool; perforated for suspension	Religion Ornament	F
1985.52.2536 .1 1985.52.2536 .2	Amulet, square leather bag [1] with a cotton ribbon for suspension, containing 9 pieces of paper [2-9], 8 have Arabic	Religion Writing Ornament Bag	FACE

1985.52.2536 .3 1985.52.2536 .4 1985.52.2536 .5 1985.52.2536 .6 1985.52.2536 .7 1985.52.2536 .8 1985.52.2536 .9	inscriptions on them. [RB 07/08/2012]		
1985.52.2537	Amulet, brass harness, circular midsection, which a hinged pin, with a crescent and disc on either end, rotates through the centre, with a screw top. [ACA 08/08/2012]	Religion Animal GearOrnament	FACE
1985.52.2538	Amulet, cowrie shell, mounted in silver with a scalloped design, with a loop for suspension. [ACA 06/08/2012]	Religion Animalia Ornament	FAE
1985.52.2539	Amulet, a perforated gorilla tooth, with copper alloy metal ring for suspension. [RB 08/08/2012]	Religion Ornament Animalia	FAC
1985.52.2540	Amulet, a wild boar's tooth with a metal ball mounted on the broader end of the tooth, and with a metal chain attached to the ball for suspension. [RB 08/08/2012]	Religion Ornament Animalia	FACE
1985.52.2541	Amulet, a wild boar tusk, with a metal ball mount and a metal chain attached to the ball for suspension. [ACA 08/08/2012]	Religion Ornament Animalia	FACE
1985.52.2542	Amulet, pendant in the shape of a penguin, made of glass, with a copper metal loop for suspension. [RB 08/08/2012]	Religion Ornament Figure	ACE
1985.52.2543	Amulet, horned hand known as 'mano cornuto', ?cast in white metal. [ACA 08/08/2012]	Religion Ornament Figure	FAC
1985.52.2544	Amulet, complete walnut shell, comprised of two sections. [ACA 09/08/2012]	ReligionSpecimen	FA
1985.52.2545	Amulet, complete walnut shell, comprised of two sections. [ACA 09/08/2012]	ReligionSpecimen	FA
1985.52.2546	Amulet, semicircular ?brass pendant, with four white oblong ceramic beads and three blue disc ?cellulose nitrate beads, strung together on string. [ACA 09/08/2012]	Religion Ornament	FAE

1985.52.2547	Amulet, a roe buck antler, with one end mounted in silver, with a loop for suspension. [ACA 09/08/2012]	Religion Animalia Ornament	FACE
1985.52.2548 .1 1985.52.2548 .2	Amulet, two keys [.1- .2], cast in iron, [.1] has a curved stem. [ACA 09/08/2012]	Religion Lock	FA
1985.52.2549	Amulet, ?oblong-shaped pendant, made from yellow cellulose nitrate, perforated for suspension. [ACA 09/08/2012]	Religion Ornament	FE
1985.52.2550	Amulet, rectangular green stone, carved with a face on one side. [ACA 09/08/2012]	Religion Figure	F
1985.52.2551	Amulet, rectangular ?soapstone, carved with a face on one side. [ACA 09/08/2012]	Religion Figure	FA
1985.52.2552	Amulet, green stone with four flat sides, carved with a figure over two sides, and perforated through two sides on the reverse for ?suspension. [ACA 09/08/2012]	Religion Figure Ornament	FAE
1985.52.2553	Amulet, figure, carved in black stone, with an angular design, perforated on the reverse for suspension. [ACA 09/08/2012]	Religion Figure Ornament	FAE
1985.52.2554	Amulet, figure, carved in black stone, with a semicircular head and prominent nose, perforated twice for suspension. [ACA 09/08/2012]	Religion Figure	FAE
1985.52.2555	Amulet, piece of orange silex, perforated for suspension. [ACA 10/08/2012]	Religion Ornament?	FE
1985.52.2556	Amulet, rectangular stone, carved on three sides with a crouching figure, with the arms in front, perforated with three holes for suspension. [ACA 10/08/2012]	Religion Ornament? Figure	FAE
1985.52.2557	Amulet in the shape of a ring with a triangular point, made of yellow glass, with a circular hole for suspension. [ACA 10/08/2012]	Religion Ornament Trade Bead? Reproduction	FAE
1985.52.2558	Deer tooth; perforated	Religion Animalia Ornament	FAC
1985.52.2559	Amulet, reindeer tooth, perforated for suspension. [ACA 10/08/2012]	Religion Animalia Ornament	FAC
1985.52.2560	Amulet, deer tooth, perforated in the centre for suspension. [ACA 10/08/2012]	Religion Animalia Ornament	FAC
1985.52.2561	Deer tooth; perforated	Religion Animalia Ornament	FAC

1985.52.2562	Deer tooth; perforated	Religion Animalia Ornament	FAC
1985.52.2563	Amulet, picture in wood and glass frame, with a human figure in the centre surrounded by floral and scroll patterns. [EI.B 07/08/2012]	Religion Picture	A
1985.52.2564	Bronze miniature axe	ReligionModelWeapon	N/A
1985.52.2565	Amulet, an animal paw with five pointed yellow claws, with a silver mount and loop for suspension. [ACA 13/08/2012]	Religion Animalia Ornament	FACE
1985.52.2566	Amulet, a piece of bone, tapered at one end. [ACA 13/08/2012]	Religion Animalia Ornament?	F
1985.52.2567	Amulet, lead ?pendant, with a vertical section with a circle at the top and two horizontal sections, contained in a glass vial stoppered with a cork. [ACA 13/08/2012]	Religion Ornament?	FAE
1985.52.2568	Amulet, ?bell-shaped slate pendant, incised with a zigzag pattern and ?letters, perforated for suspension. [ACA 13/08/2012]	Religion Ornament Writing	FE
1985.52.2569	Amulet, slate pendant, incised with a zigzag pattern and ?letters, perforated for suspension. [ACA 13/08/2012]	Religion Ornament Writing	FE
1985.52.2570	Amulet, rosary, with wooden beads, a cross carved from ?horn and six metal medals with images and inscriptions. [ACA 13/08/2012]	Religion Bead InsigniaOrnament	FACE
1985.52.2571	Amulet, powdered stone from the baptismal font where Saint Louis was baptised, contained in a glass vial and stoppered with a cork. [ACA 13/08/2012]	Religion	FACE
1985.52.2572	Amulet, stone, perforated twice for suspension. [ACA 13/08/2012]	Religion	FE
1985.52.2573	Amulet, stone, perforated for suspension. [ACA 13/08/2012]	Religion	FE
1985.52.2574 .1 1985.52.2574 .2 1985.52.2574 .3 1985.52.2574 .4	Amulet, four staurolites [.1- .4] or cross-stones in a cylindrical glass vial, with a scrap of French newspaper, with a white metal screw cap. [ACA 13/08/2012]	ReligionSpecimenGeology	FA

1985.52.2575	Amulet? Metal pin or fastener for a shawl, with an oval shaped concave head and decorative incisions. [RB 14/08/2012]	Religion Ornament Textile	FA
1985.52.2576	Amulet? Metal pin or fastener for a shawl, with an oval shaped concave head and decorative incisions. [RB 14/08/2012]	Religion Ornament Textile	FA
1985.52.2577	Amulet? Metal pin or fastener for a shawl, with an oval shaped concave head, decorative incisions, and a scroll of metal either side of the stem. [RB 14/08/2012]	Religion Ornament Textile	FA
1985.52.2578	Amulet? Metal pin or fastener for a shawl, with an oval shaped concave head, decorative incisions, and a perforation at the top of the stem. [RB 14/08/2012]	Religion Ornament Textile	FA
1985.52.2579	Amulet? Metal pin or fastener for a shawl, with an oval shaped concave head, and a decorative metal scroll on one side of the stem. [RB 14/08/2012]	Religion Ornament Textile	FA
1985.52.2580	Amulet, two rectangular red textile scapulars, with religious images printed on linen, attached to a red cotton cord for suspension. [ACA 14/08/2012]	Religion Insignia Ornament Figure	FAE
1985.52.2581	Amulet, textile badge, with a printed image of the Virgin Mary, embroidered with metal wire, foil metal and brown cotton thread. [ACA 14/08/2012]	Religion Insignia Ornament Figure	FACE
1985.52.2582	Amulet, oval textile badge or ?scapular, with a printed image of the Sacred Heart and an inscription, stitched onto red felt. [ACA 14/08/2012]	Religion Insignia Ornament	FACE
1985.52.2583	Amulet, double-sided textile badge, with a printed image of the Virgin Mary, Sacred Heart and an inscription, stitched onto green felt. [ACA 14/08/2012]	Religion Insignia Ornament Figure	FACE
1985.52.2584	Amulet, a rectangular red textile badge or scapular, with a printed image of Christ's head, a serrated edge, and a textile loop for suspension. [RB 14/08/2012]	Religion Insignia Ornament Figure	FACE
1985.52.2585	Amulet, an oval textile badge or ?scapular, embroidered with the Sacred Heart and a printed inscription on the reverse. [ACA 14/08/2012]	Religion Insignia Ornament	FACE
1985.52.2586	Amulet, an oval red and white textile badge or scapular printed with an image of the Sacred Heart, with a textile loop for	Religion Insignia Ornament	FACE

	suspension. [RB 14/08/2012]		
1985.52.2587	Amulet, textile scapular, with a printed image of the Virgin Mary with Child and an inscription, stitched on brown ?felt, with a loop for suspension. [ACA 14/08/2012]	Religion Insignia Ornament Figure	FACE
1985.52.2588	Amulet, textile scapular, with a printed image of St Simon and an inscription on white textile, stitched onto brown ?felt, with a loop for suspension. [ACA 14/08/2012]	Religion Insignia Ornament Figure	FACE
1985.52.2589	Amulet, scapular with a printed image of a priest on a boat and inscription on white textile, stitched onto brown textile, with a loop for suspension. [ACA 14/08/2012]	Religion Insignia Ornament Figure	FACE
1985.52.2590	Amulet, a rectangular brown textile badge or scapular with a printed image of a figure standing in a boat, and with a cotton loop for suspension. [RB 14/08/2012]	Religion Insignia Ornament Figure	FACE
1985.52.2591	Amulet, rectangular scapular, with an image of St Simon and an inscription on white textile, stitched onto black ?felt, with a loop for suspension. [ACA 14/08/2012]	Religion Insignia Ornament Figure	FACE
1985.52.2592	Amulet, a rectangular turquoise blue textile badge or scapular printed with two Sacred Hearts and an Auspice Maria, with a loop for suspension. [RB 14/08/2012]	Religion Insignia Ornament	FACE
1985.52.2593	Amulet, rectangular scapular, printed with an image of the Virgin Mary on white textile, stitched onto blue ?felt, with a loop for suspension. [ACA 14/08/2012]	Religion Insignia Ornament Figure	FACE
1985.52.2594	Amulet, a rectangular turquoise blue textile badge or scapular printed with two Sacred Hearts and an Auspice Maria, with a loop for suspension. [RB 14/08/2012]	Religion Insignia Ornament	FACE
1985.52.2595	Amulet, a rectangular turquoise blue ?felt scapular printed with two Sacred Hearts, an Auspice Maria and an inscription, with a loop for suspension. [ACA 14/08/2012]	Religion Insignia Ornament	FACE
1985.52.2596	Amulet, a rectangular turquoise blue textile badge or scapular, with a printed image of the Virgin Mary and Child, and with a loop for suspension. [RB 14/08/2012]	Religion Insignia Ornament Figure	FACE
1985.52.2597	Amulet, a rectangular red textile badge or scapular, with a printed image of two angels and two Sacred Hearts, and with a loop for suspension. [RB 14/08/2012]	Religion Insignia Ornament Figure	FACE

1985.52.2598	Amulet, rectangular red textile scapular printed with two Sacred Hearts, two angels praying and an inscription, with a loop for suspension. [ACA 14/08/2012]	Religion Insignia Ornament Figure	FACE
1985.52.2599	Amulet, rectangular badge or scapular with a printed image of Christ on the cross stitched onto a frayed orange textile. [RB 14/08/2012]	Religion Insignia Ornament Figure	FACE
1985.52.2600	Amulet. Textile badge or scapular. [MdeA 25/07/2012]	Religion Insignia Ornament	E
1985.52.2601	Amulet. Textile badge or scapular. [MdeA 25/07/2012]	Religion Insignia Ornament	E
1985.52.2602	Amulet. Textile badge or scapular. [MdeA 25/07/2012]	Religion Insignia Ornament	E
1985.52.2603	Amulet. Textile badge or scapular. [MdeA 25/07/2012]	Religion Insignia Ornament	E
1985.52.2604	Amulet. Textile badge or scapular. [MdeA 25/07/2012]	Religion Insignia Ornament	E
1985.52.2605	Amulet. Textile badge or scapular showing signs of use. [MdeA 25/07/2012]	Religion Insignia Ornament	E
1985.52.2606	Amulet. Double textile badge or scapular. [MdeA 25/07/2012]	Religion Insignia Ornament	E
1985.52.2607	Amulet. Textile badge or scapular. [MdeA 25/07/2012]	Religion Insignia Ornament	E
1985.52.2608	Amulet. Textile badge or scapular. [MdeA 25/07/2012]	Religion Insignia Ornament	E
1985.52.2609	Amulet. Textile badge or scapular, originally printed but faded from use. [MdeA 25/07/2012]	Religion Insignia Ornament	E
1985.52.2610	Amulet. Triple textile badge or scapular, the top scapular faded from use. [MdeA 25/07/2012]	Religion Insignia Ornament	E
1985.52.2611	Amulet. Textile badge or scapular. [MdeA 25/07/2012]	Religion Insignia Ornament	E
1985.52.2612	Amulet. Textile badge or scapular. [MdeA 25/07/2012]	Religion Insignia Ornament	E
1985.52.2613	Amulet. Textile badge or scapular. [MdeA 25/07/2012]	Religion Insignia Ornament	E
1985.52.2614	Amulet. Double textile badge or scapular.	Religion Insignia Ornament	E

	[MdeA 25/07/2012]		
1985.52.2615	Amulet. Double textile badge or scapular. [MdeA 25/07/2012]	Religion Insignia Ornament	E
1985.52.2616	Amulet. Double textile badge or scapular. [MdeA 25/07/2012]	Religion Insignia Ornament	E
1985.52.2617	Amulet. Rosary ring, flat metal ring with scalloped edge and cross. [EI.B 08/08/2012]	Religion Ornament	FACE
1985.52.2618	Amulet. Rosary of red beads, with a cross and a metal plaque impressed with stars and a monogram. [EI.B 08/08/2012]	Religion Ornament Bead	FACE
1985.52.2619	Amulet. Part of a rosary with wooden beads and metal spirals and a medallion. [EI.B 15/08/2012]	Religion Ornament Bead	FACE
1985.52.2620	Amulet. Crucifix and beads, part of a rosary. [MdeA 25/07/2012]	Religion Ornament Bead Figure Writing	FACE
1985.52.2621	Amulet. Rosary of wooden beads and string with wooden crucifix. [EI.B 13/08/2012]	Religion Ornament Bead	FACE
1985.52.2622	Amulet. Rosary of pink glass beads and metal medallions showing religious figures. [EI.B 09/08/2012]	Religion Ornament Bead Writing	FACE
1985.52.2623	Amulet. Figure of the Virgin Mary, with loop for suspension. [MdeA 25/07/2012]	Religion Figure Ornament	ACE
1985.52.2624	Amulet. Figure of the Virgin Mary and child Jesus, with loop for suspension. [MdeA 25/07/2012]	Religion Figure Ornament	ACE
1985.52.2625	Amulet. Figure of the Virgin Mary and child Jesus. Damaged but possibly previously had a loop for suspension. [MdeA 25/07/2012]	Religion Figure Ornament	ACE
1985.52.2626	Amulet. Figure of the Virgin Mary and child Jesus with a loop for suspension. [MdeA 25/07/2012]	Religion Figure Ornament	ACE
1985.52.2627	Amulet. Figure of a man holding a child. Possibly Saint Joseph holding the child Jesus. [MdeA 25/07/2012]	Religion Figure	ACE
1985.52.2628 .1 1985.52.2628 .2 1985.52.2628	Amulet, figure of St. Anthony of Padua with the child Jesus [.1] in a metal box [.2] with lid [.3]. [EI.B 13/08/2012]	Religion FigureBox	FACE

.3			
1985.52.2629	Amulet. Green ribbon printed with an inscription in white paint. [MdeA 25/07/2012]	ReligionTextile	N/A
1985.52.2630	Amulet. Green ribbon printed with an inscription in white paint. [MdeA 25/07/2012]	ReligionTextile	N/A
1985.52.2631	Amulet. Blue ribbon printed with an inscription in white paint. [MdeA 25/07/2012]	ReligionTextile	N/A
1985.52.2632	Amulet. Red ribbon printed with an inscription in white paint. [MdeA 25/07/2012]	ReligionTextile	N/A
1985.52.2633	Amulet. Purple ribbon printed with an inscription in white paint. [MdeA 25/07/2012]	ReligionTextile	N/A
1985.52.2634	Amulet. Yellow ribbon printed with an inscription in red paint or ink. [MdeA 25/07/2012]	ReligionTextile	N/A
1985.52.2635	Amulet. White ribbon printed with an inscription in blue paint or ink. [MdeA 25/07/2012]	ReligionTextile	N/A
1985.52.2636 .1 1985.52.2636 .2 1985.52.2636 .3	Amulet. Box for a rosary. [MdeA 25/07/2012]	Religion Box	FAE
1985.52.2637 .1 1985.52.2637 .2 1985.52.2637 .3 1985.52.2637 .4 1985.52.2637 .5 1985.52.2637 .6 1985.52.2637 .7	Amulet. Seven discs of ?bread. [MdeA 25/07/2012]	ReligionFoodCeremonial?	FAC
1985.52.2638	Amulet. Finger ring with rectangular plaque with floral design. [El.B 13/08/2012]	Religion Ornament	E
1985.52.2639	Amulet. Finger ring with embossed dots and a central dome-shape. [El.B	Religion Ornament	E

	10/08/2012]		
1985.52.2640	Amulet. Ring of copper alloy. [EI.B 09/08/2012]	Religion Ornament	E
1985.52.2641	Amulet. Finger ring of wire spirally wound. [EI.B 09/08/2012]	Religion Ornament	E
1985.52.2642	Amulet. Finger ring of wire spirally wound. [EI.B 09/08/2012]	Religion Ornament	E
1985.52.2643	Amulet. Finger ring of metal wire spirally wound. [EI.B 08/08/2012]	Religion Ornament	E
1985.52.2644	Amulet. Finger ring of wire wound spirally. [EI.B 08/08/2012]	Religion Ornament	E
1985.52.2645	Amulet. Finger ring of metal wire, spirally wound. [EI.B 10/08/2012]	Religion Ornament	E
1985.52.2646	Amulet. Finger ring of metal with raised dots, inset with blue glass. [EI.B 08/08/2012]	Religion Ornament	AE
1985.52.2647	Amulet. Finger ring of aluminium, with the number 628 on the outside and the name 'Max' incised on the inside. [EI.B 07/08/2012]	Religion Ornament Writing	AE
1985.52.2648	Amulet. Badge in the form of a cross. One side of the cross is of red felt textile and the other of cotton textile printed with "DOMINO CHRISTO SERVIRE". [MdeA 25/07/2012]	Religion Ornament Insignia	ACE
1985.52.2649	Amulet. Badge in the form of a cross. One side of the cross is of red felt textile and the other of cotton textile printed with "DOMINO CHRISTO SERVIRE". [MdeA 25/07/2012]	Religion Ornament Insignia	AC
1985.52.2650	Amulet, cowrie shell perforated and with loop for suspension. [EI.B 10/08/2012]	Religion Ornament	FE
1985.52.2651	Amulet. Paper badge or label printed with a sacred heart and the inscription "HONNEUR PATRIE". [MdeA 26/07/2012]	Religion Ornament Insignia	AC
1985.52.2652	Amulet. Paper badge or label printed with a sacred heart and the inscription "HONNEUR PATRIE". [MdeA 26/07/2012]	Religion Ornament Insignia	AC
1985.52.2653	Amulet, silver pendant in the shape of flames, with two vessels depicted on one side and lettering on the other. [EI.B 13/08/2012]	Religion Ornament	AC

1985.52.2654	Amulet, ring of copper alloy with triangular projections. [EI.B 08/08/2012]	Religion Ornament?	E
1985.52.2655	Amulet. Model of the crown of thorns worn by Jesus Christ with a seal of authentication. [MdeA 26/07/2012]	Religion Writing Insignia Model	ACE
1985.52.2656	Amulet, five-pointed star of metal with inscription, with ring of suspension. [EI.B 09/08/2012]	Religion Ornament	ACE
1985.52.2657	Amulet, medallion with St Francis of Assisi on one side and St Anthony of Padua on the other, loop for suspension. [MdeA 26/07/2012]	Religion Ornament Insignia	FACE
1985.52.2658	Amulet, medallion with loop for suspension. [MdeA 26/07/2012]	Religion Ornament Insignia	CE
1985.52.2659	Amulet, half-moon shaped pendant of copper alloy impressed with lines. [EI.B 07/08/2012]	Religion Ornament	FCE
1985.52.2660	Amulet. Votive figure of a woman made of wax with a plaster core. [MdeA 26/07/2012]	Religion Figure	FE
1985.52.2661	Amulet. Badge or scapular of textile depicting the Virgin Mary and child Jesus. [MdeA 26/07/2012]	Religion Ornament Insignia	ACE
1985.52.2662	Amulet. Medallion with a loop for suspension. [MdeA 26/07/2012]	Religion Ornament Writing	CE
1985.52.2663	Amulet. Oval metal relic box, containing relics with paper labels, with a ring at the top. [EI.B 08/08/2012]	Religion Ornament	FACE
1985.52.2664	Amulet. Pendant of copper alloy, in the shape of a hunting horn. [EI.B 07/08/2012]	Religion Ornament	FAC
1985.52.2665	Amulet. Pendant, metal figure of the Virgin Mary and child Jesus with loop for suspension. [MdeA 26/07/2012]	Religion Ornament Figure	ACE
1985.52.2666 .1 1985.52.2666 .2	Amulet. Two parts of a reliquary with several relics. [MdeA 26/07/2012]	Religion	FACE
1985.52.2667	Amulet. Souvenir of Fourvière depicting the Virgin Mary. [MdeA 26/07/2012]	Religion Writing	ACE
1985.52.2668	Amulet. Part of a rosary, with wooden beads, two spirals and two copper or copper alloy medallions with religious	Religion Bead	FACE

	pictures. [EI.B 07/08/2012]		
1985.52.2669	Amulet, padded textile object with tassel of multicoloured yarn. [EI.B 07/08/2012]	Religion Ornament? Dwelling ?	N/A
1985.52.2670	Amulet, padded textile object with tassels of green and pink yarn. [EI.B 07/08/2012]	Religion Ornament? Dwelling ?	N/A
1985.52.2671 .1 1985.52.2671 .2 1985.52.2671 .3	Amulet, a white metal figure of 'Our Lady of the Port' [.1] inside a cylindrical steel box [.2] with a detachable lid [.3]. [RB 17/08/2012]	Religion FigureBox	FACE
1985.52.2672 .1 1985.52.2672 .2	Amulet, 2 yellow ribbons with the inscription 'Notre Dame priez pour nous' [Our Lady, Pray for Us] printed in white on them, found in envelope. [RB 17/08/2012]	ReligionTextile	FACE
1985.52.2673 .1 1985.52.2673 .2 1985.52.2673 .3 1985.52.2673 .4	Amulet, four ribbons [.1- .4] with the inscription "Ora Pro Nobis Sancta Maria" [Holy Mary, pray for us] printed on them, inside an envelope. [ACA 20/08/2012]	ReligionTextile Writing	FACE
1985.52.2674	Amulet, a silk ribbon with the inscription "Sanctes ? Ora Pro" printed in red on it, inside an envelope. [ACA 20/08/2012]	ReligionTextile	FACE
1985.52.2675	Amulet, a paper funerary head band with a Russian inscription and three Orthodox crosses printed in black on it, inside an envelope. [RB 20/08/2012]	Religion Death Ornament	FACE
1985.52.2676 .1 1985.52.2676 .2	Amulet, a rectangular metal card [.1], and a flat red plastic bell [.2], with inscriptions and images of the Sacred Heart, in an envelope. [ACA 20/08/2012]	Religion Dwelling Insignia Writing Figure	FACE
1985.52.2677 .1 1985.52.2677 .2 1985.52.2677 .3	Amulet, 3 religious pictures with relics and seals of authenticity, two of which are wax [.1-.2], found in envelope addressed to 'A/ DE MORTILLET'. [RB 20/08/2012]	Religion Picture	FACE
1985.52.2678 .1 1985.52.2678 .2 1985.52.2678 .3 1985.52.2678	Amulet, four textile badges [.1- .4], two textile scapulars [.5- .6], a textile label [.7], and a paper Sacred Heart and cross [.8- .9], in an envelope. [ACA 20/08/2012]	Religion Picture Writing	FACE

.4 1985.52.2678 .5 1985.52.2678 .6 1985.52.2678 .7 1985.52.2678 .8 1985.52.2678 .9			
1985.52.2679	Amulet, a rectangular piece of paper printed with a cross, religious figures, and Latin and German inscriptions, mounted on cardboard. [RB 20/08/2012]	Religion Picture Dwelling	FACE
1985.52.2680 .1 1985.52.2680 .2 1985.52.2680 .3	Amulet, 3 silk ribbons - green [.1], red [.2], and purple [.3], printed with the inscription 'Notre Dame de Port priez pour nous', found in envelope. [RB 20/08/2012]	ReligionTextile Writing	FACE
1985.52.2681 .1 1985.52.2681 .2 1985.52.2681 .3	Amulet, a cardboard pop-up religious picture of Saint Anthony of Padua [.1], with two broken fragment's: flowers [.2] and the tip of the cross [.3]. [RB 20/08/2012]	Religion Picture	FACE
1985.52.2682 .1 1985.52.2682 .2	Amulet, three circular Easter hosts, a single one [.1] with a Crucifix on and two which are still joined together [.2] with a Lamb of God symbol on. [RB 28/08/2012]	Religion Figure	FACE
1985.52.2683	Amulet, rectangular white textile printed in black ink with the "BREF DE SAINT ANTOINE DE PADOUE" [Brief of Saint Anthony of Padua]. [ACA 21/08/2012]	Religion Insignia Ornament Writing	FACE
1985.52.2684	Amulet, a rectangular piece of textile woven with an image of the 'Holy Coat of Trier' and German inscriptions. [RB 21/08/2012]	Religion Insignia Ornament Writing	FACE
1985.52.2685 .1 1985.52.2685 .2 1985.52.2685 .3 1985.52.2685 .4 1985.52.2685 .5 1985.52.2685	Amulet, paper religious images and cards, some with perforations, that would have been nailed to the oak tree of St. Anna, found in envelope. [RB 21/08/2012]	Religion Picture	FACE

.6			
1985.52.2686	Amulet, religious picture of Saint Francis of Assisi, printed with black ink on paper. [ACA 21/08/2012]	Religion Picture Writing	ACE
1985.52.2687	Amulet, a rectangular sealed paper packet containing dust collected from the tomb of Saint Francis of Assisi. [ACA 21/08/2012]	Religion Picture Writing	FACE
1985.52.2688	Amulet, sealed packet containing leaves from the miraculous thornless rose bush of Saint Francis of Assisi. [ACA 21/08/2012]	Religion Writing	FACE
1985.52.2689 .1	Amulet, an oval textile and paper badge printed with an image of a cross with a Sacred Heart in the centre, and Latin and French inscriptions. [RB 21/08/2012]	Religion Ornament Insignia	FACE
1985.52.2689 .2	Amulet, an oval textile badge printed with an image of a Sacred Heart encircled by a crown of thorns, and a French inscription. [RB 21/08/2012]	Religion Ornament Insignia	ACE
1985.52.2689 .3	Amulet, oval textile badge embroidered with a Sacred Heart and printed with a French inscription. [RB 21/08/2012]	Religion Ornament Insignia	ACE
1985.52.2689 .4	Amulet, an oval textile badge printed with an image of a Sacred Heart encircled by a crown of thorns, and a French inscription. [RB 21/08/2012]	Religion Ornament Insignia	ACE
1985.52.2689 .5	Amulet, a rectangular textile scapular printed in red with an image of a Sacred Heart encircled by a crown of thorns, and an inscription. [RB 21/08/2012]	Religion Ornament Insignia	ACE
1985.52.2689 .6	Amulet, a rectangular textile scapular printed in red with an image of a Sacred Heart surrounded by a crown of thorns, and a French inscription. [RB 21/08/2012]	Religion Ornament Insignia	ACE
1985.52.2689 .7	Amulet, a heart-shape textile pendant embroidered with a Sacred Heart, with a printed inscription on the reverse and a loop for suspension. [RB 21/08/2012]	Religion Ornament Insignia	ACE
1985.52.2689 .8	Amulet, rectangular black textile scapular, printed with an image of a religious figure and inscription, both of which are now very faded. [RB 21/08/2012]	Religion Ornament Insignia Figure	ACE
1985.52.2689 .9	Amulet, rectangular piece of plastic painted with a floral design and an inscription, and with an image of Jesus, a blue ribbon, and	Religion Ornament InsigniaPicture Writing	ACE

	a metal medal. [RB 21/08/2012]		
1985.52.2690	Amulet, rectangular textile sheet of printed and uncut scapular images of the Virgin Mary and Auspice Maria with inscriptions, in blue ink. [ACA 21/08/2012]	Religion Ornament Insignia Figure Writing	ACE
1985.52.2691	Amulet, textile sheet of printed and uncut scapular images of the Virgin Mary and Auspice Maria with inscriptions, in blue ink. [ACA 21/08/2012]	Religion Ornament Insignia Figure Writing	ACE
1985.52.2692	Amulet, textile scapular or ornament printed with the Sacred Heart and the instruments of the Passion, with a yellow textile loop for suspension. [ACA 21/08/2012]	Religion Ornament Insignia	ACE
1985.52.2693	Amulet, rectangular piece of card with a wooden cross with daisies and an image of Jesus glued to it, found in an envelope. [ACA 21/08/2012]	Religion Picture Writing	ACE
1985.52.2694 .1 1985.52.2694 .2	Amulet, a four-leaved clover [.1] mounted on a rectangular cardboard backing with a metallic front. One of the leaves has broken off [.2]. [RB 22/08/2012]	Religion Picture Specimen	FACE
1985.52.2695	Amulet, three-leaf clover, with an addition leaf glued on to imitate a four-leaf clover, glued to a rectangular card, in an envelope. [ACA 22/08/2012]	Religion Picture Plant	ACE
1985.52.2696	Amulet, a rectangular card printed with a picture of Lourdes on one side and a passage of French text on the reverse. [RB 22/08/2012]	Religion Picture Writing	FAC
1985.52.2697	Amulet, a rectangular card with a painted floral cross on one side and a handwritten inscription on reverse. [RB 22/08/2012]	Religion Picture Writing	AC
1985.52.2698	Amulet, a rectangular card with a printed image of a family kneeling in prayer on the front, and a printed French text on the reverse. [RB 22/08/2012]	Religion Picture	AC
1985.52.2699	Amulet, a rectangular card printed with an image of 'Notre Dame des Victoires' [Our Lady of Victories] on the front and French text on the reverse. [RB 22/08/2012]	Religion Picture Writing	AC
1985.52.2700	Amulet, a cutwork paper card painted with a floral cross and border on the front, and with a handwritten inscription on the reverse. [RB 22/08/2012]	Religion Picture Writing	AC

1985.52.2701	Amulet, a cutwork paper card painted with a floral star on the front, and with a handwritten inscription on the reverse. [RB 22/08/2012]	Religion Picture Writing	AC
1985.52.2702	Amulet, a cutwork paper card painted with an image of flowers and a butterfly on the front, and with a handwritten inscription on the reverse. [RB 22/08/2012]	Religion Picture Writing	AC
1985.52.2703	Amulet, rectangular textile scapular embroidered with the Sacred Heart, with an inscription on the reverse, and a loop for suspension. [RB 22/08/2012]	Religion Insignia Ornament Writing	ACE
1985.52.2704	Amulet, a white metal ?pendant of a figure of a child, adhered to a sheet of paper, kept in an envelope. [ACA 22/08/2012]	Religion Ornament Figure	AC
1985.52.2705	Amulet, drawing of the Virgin Mary in a tree appearing before numerous figures, with religious images and inscriptions, on paper. [ACA 22/08/2012]	Religion Picture Writing	ACE
1985.52.2706	Amulet, souvenir card from the pilgrimage to Notre-Dame de Myans, printed with an image of the Virgin Mary, religious figures and French text. [ACA 22/08/2012]	Religion Picture Writing	ACE
1985.52.2707	Amulet, a prayer card printed with an image of St. Joseph on the front and prayers on the reverse, and with a cutwork border. [RB 22/08/2012]	Religion Picture	ACE
1985.52.2708	Amulet, a prayer card printed with two angels and the 'Holy Robe', German text on the reverse, and a cutwork border. [RB 22/08/2012]	Religion Picture	AC
1985.52.2709	Amulet, paper prayer card booklet, with religious images and text. [ACA 22/08/2012]	Religion Picture Writing	AC
1985.52.2710	Amulet, a rectangular piece of paper with a prayer to St. Roch ['Oraison √† Saint Roch, contre la peste.'] and an image of St. Roch printed on it. [RB 22/08/2012]	Religion Picture	ACE
1985.52.2711	Amulet, a prayer card with a printed image of the Holy Robe of Jesus ['La sainte Robe de N. S. J√@sus-Christ'] and French text on the reverse. [RB 22/08/2012]	Religion Picture	ACE
1985.52.2712	Amulet, a rectangular card printed with an image of 'Notre-Dame de la Treille M√@re de gr√†ce, P.P.N' [Mother of grace pray for	Religion Picture	AC

	us]. [RB 22/08/2012]		
1985.52.2713	Amulet, a rectangular prayer card to Notre Dame de Délivrance of Quintin, printed with an image, and with a cutwork border. [RB 22/08/2012]	Religion Picture	AC
1985.52.2714	Amulet, a rectangular prayer or indulgence card to Saint Valentine, printed with an image of the saint, and with a cutwork border. [RB 22/08/2012]	Religion Picture	ACE
1985.52.2715	Amulet, prayer card with an image of Our Lady of Perpetual Help, and text in French on the reverse. [ACA 22/08/2012]	Religion Picture Writing	AC
1985.52.2716	Amulet, prayer card from the Abbey of Saint Benoit, with an image of the Abbey on one side and French and Latin text on the reverse. [ACA 22/08/2012]	Religion Picture	FACE
1985.52.2717	Amulet, a rectangular prayer card to Jesus Christ, printed with an image of Jesus pointing to his Sacred Heart and with French text on both sides. [RB 22/08/2012]	Religion Picture	FACE
1985.52.2718	Amulet, rectangular souvenir card of the confraternity of Our Lady of Chartres, with an image of the Virgin Mary and French text, printed on paper. [ACA 22/08/2012]	Religion Picture Writing	ACE
1985.52.2719	Amulet, a rectangular prayer card with a printed and painted image of the Virgin Mary standing on a snake and the Miraculous Medal on it. [RB 22/08/2012]	Religion Picture	ACE
1985.52.2720	Amulet, a rectangular piece of paper printed with an image of the Virgin Mary and the inscription 'Regina Fidei Ora pro nobis'. [RB 22/08/2012]	Religion Picture	ACE
1985.52.2721	Amulet, double-sided rectangular paper prayer card to the Sacred Heart, printed in French with red ink. [ACA 22/08/2012]	Religion Picture	AC
1985.52.2722	Amulet, a rectangular piece of paper with prayers in French printed on it, including one against cholera ['Prière contre le Choléra'] [RB 22/08/2012]	Religion Picture	AC
1985.52.2723	Amulet, double-sided rectangular paper prayer card to Notre Dame de Ronceray at Angers, with an image and text. [ACA 22/08/2012]	Religion Picture Writing	AC
1985.52.2724	Amulet, a rectangular piece of paper printed with a picture of Saint Hubert, a	Religion Picture	ACE

	stag with a Crucifix between it's antlers, and an angel. [RB 22/08/2012]		
1985.52.2725	Amulet, a rectangular piece of paper printed with a picture of Saint John Vianney, who was also known as the Cur✓© d'Ars. [RB 23/08/2012]	Religion Picture	ACE
1985.52.2726	Amulet, prayer card to Our Lady of Caravaggio, printed with an image of the Virgin Mary appearing before a woman, with text on the reverse. [ACA 23/08/2012]	Religion Picture Writing	ACE
1985.52.2727	Amulet, a rectangular prayer card printed with an image of Our Lady of Loreto on one side, and with a prayer in French and Italian on the reverse. [RB 23/08/2012]	Religion Picture	FAC
1985.52.2728	Amulet, a rectangular prayer card printed with a picture of Our Lady of Consolation on one side and a prayer on the reverse. [RB 23/08/2012]	Religion Picture	FAC
1985.52.2729	Amulet, a rectangular prayer card with a printed image of the miraculous figure of the Child Mary on the front and a prayer on the reverse. [RB 23/08/2012]	Religion Picture	FACE
1985.52.2730	Amulet, souvenir picture of the Abbey of Our Lady of Scourmont, printed on paper. [ACA 23/08/2012]	Religion Picture Writing	AC
1985.52.2731	Amulet, picture of a man on a cross with a chalice at his feet, known as the Holy Face of Lucca, printed in black ink on paper. [ACA 23/08/2012]	Religion Picture Writing	AC
1985.52.2732	Amulet, a rectangular piece of paper printed with a picture of the Our Lady of Guadalupe and 'N.TRA SRA DE GUADALUPE FUENTERRABIA'. [RB 23/08/2012]	Religion Picture	AC
1985.52.2733	Amulet, a rectangular piece of paper printed with a picture and a prayer to St Hubert. [RB 23/08/2012]	Religion Picture	ACE
1985.52.2734	Amulet, picture of St Catherine of Bologna sat on a ?throne, with "S. CATERINA DA BOLOGNA" inscribed below the image, printed on paper. [ACA 23/08/2012]	Religion Picture Writing	ACE
1985.52.2735	Amulet, a rectangular card printed with a picture of Our Lady of St Luke in Bologna and the inscription 'B. V. di S. Luca, Bologna'. [RB 23/08/2012]	Religion Picture	ACE

1985.52.2736	Amulet, picture of the face of Our Lady of St Luke in Bologna, printed on paper. [ACA 23/08/2012]	Religion Picture Writing	ACE
1985.52.2737	Amulet, a rectangular piece of paper printed with a picture of Our Lady of Treille on the front and an explanatory text on the reverse. [RB 23/08/2012]	Religion Picture	AC
1985.52.2738	Amulet, circular cutwork piece of paper painted with a church and ?Sacred Hearts. [ACA 23/08/2012]	Religion Picture	AC
1985.52.2739	Amulet, souvenir or ticket to the Basilica of Saint-Denis, printed with an image of the Basilica and text, in black ink on paper. [ACA 23/08/2012]	Religion Picture Writing	ACE
1985.52.2740	Amulet. Card to the memory of Anne-Marie Buffet, founder of the pilgrimage to the sanctuary of Saint Joseph de Bon Espoir at Espaly. [MdeA 26/07/2012]	Religion Picture	ACE
1985.52.2741	Amulet, picture of Saint Lucy, depicted holding a dish with two eyes on it, with a faded inscription, printed in black ink on paper. [ACA 23/08/2012]	Religion Picture Writing	ACE
1985.52.2742	Amulet, a rectangular card printed with a picture of Our Lady of Clartv© on the front and an explanatory text on the reverse. [RB 23/08/2012]	Religion Picture	AC
1985.52.2743	Amulet, printed paper to accompany a monetary offering in return for an entreaty to Saint Anthony of Padua. [ACA 23/08/2012]	Religion Writing	ACE
1985.52.2744	Paper document to accompany a monetary offering in return for an entreaty to Saint Anthony of Padua, printed with a figure of a St. Michael. [RB 23/08/2012]	Religion Writing Figure	ACE
1985.52.2745	Amulet, printed paper to accompany a monetary offering in return for an entreaty to Saint Anthony of Padua. [ACA 23/08/2012]	Religion Writing Figure	ACE
1985.52.2746	Red paper document to accompany a monetary offering in return for an entreaty to Saint Anthony of Padua, with a figure of the Virgin Mary. [RB 23/08/2012]	Religion Writing Figure	ACE
1985.52.2747	Amulet, rectangular paper souvenir of Fourvi@re, with an image of the Virgin Mary and "J'ai prie pour vous" printed on	Religion Writing Figure	ACE

	the front. [ACA 23/08/2012]		
1985.52.2748	Amulet, a souvenir card of a pilgrimage to the church of Notre Dame de Fourvière, printed with a picture of the church and French text. [RB 23/08/2012]	Religion Picture	AC
1985.52.2749	Amulet, a rectangular card to Our Lady of Deliverance ['Notre Dame de Délivrance'], with printed pictures and French text. [RB 23/08/2012]	Religion Picture	AC
1985.52.2750	Amulet. Religious picture of the Holy Tunic. [MdeA 26/07/2012]	Religion	AC
1985.52.2751	Amulet. Religious picture of St Christopher. [MdeA 26/07/2012]	Religion	ACE
1985.52.2752	Amulet. Religious picture, a souvenir of the coronation of Notre Dame des Tables on 20th March 1889. [MdeA 26/07/2012]	Religion Picture	AC
1985.52.2753	Amulet. Prayer card to Our Lady of Ronceray. [MdeA 26/07/2012]	Religion	AC
1985.52.2754	Amulet. Religious picture of St Bernard and the Duke of Aquitaine. One of a series of cards depicting the miracles of the holy Host. [MdeA 26/07/2012]	Religion	ACE
1985.52.2755	Amulet. Religious picture of the monstrance and the holy hosts. One of a series of cards depicting the miracles of the holy Host. [MdeA 26/07/2012]	Religion	AC
1985.52.2756	Amulet. Religious picture of St Anthony of Padua and the mule. One of a series of cards depicting the miracles of the holy Host. [MdeA 26/07/2012]	Religion	ACE
1985.52.2757	Amulet. Religious picture of the bleeding host, the miracle of the Billettes in Paris. One of a series of cards depicting the miracles of the holy Host. [MdeA 26/07/2012]	Religion	AC
1985.52.2758	Amulet. Prayer card to Our Lady of Fourvière. [MdeA 26/07/2012]	Religion	AC
1985.52.2759	Amulet. Card, a souvenir of a pilgrimage to Fourvière. [MdeA 26/07/2012]	Religion	AC
1985.52.2760	Amulet. Card, a souvenir of a pilgrimage to Sainte-Anne d'Auray [MdeA 26/07/2012]	Religion	ACE
1985.52.2761	Amulet. Prayer card to Notre-Dame de la	Religion	AC

	Couture. [MdeA 26/07/2012]		
1985.52.2762	Amulet. Religious picture of the sanctuary of Saint Anthony of Padua in Paris. [MdeA 26/07/2012]	Religion	ACE
1985.52.2763	Amulet. Prayer card with a picture of the Virgin Mary and Jesus, and a prayer printed on the reverse. [El.B 17/08/2012]	Religion	ACE
1985.52.2764	Amulet. Card of Notre Dame de D'©livrance at Montligeon. [MdeA 26/07/2012]	Religion	AC
1985.52.2765	Amulet. Admission leaflet of the Archconfraternity of the Holy Face in Tours. [MdeA 26/07/2012]	Religion	AC
1985.52.2766	Amulet. Prayer card to St Anthony of Padua. [MdeA 26/07/2012]	Religion	ACE
1985.52.2767	Amulet. Prayer card and souvenir from Notre Dame de Rocamadour. [MdeA 26/07/2012]	Religion	AC
1985.52.2768	Amulet. Souvenir religious picture of the cloak of St Francis of Assisi. [MdeA 26/07/2012]	Religion	ACE
1985.52.2769	Amulet. Religious picture showing devotion to the Holy Spirit. On the reverse an advertisement for Emile Bouasse Jeune. [MdeA 26/07/2012]	Religion	AC
1985.52.2770	Amulet. Prayer card to St Exp'©dit. [MdeA 26/07/2012]	Religion	ACE
1985.52.2771	Amulet. Souvenir card from a pilgrimage to Notre Dame d'Av'©ni'©res. [MdeA 26/07/2012]	Religion	AC
1985.52.2772	Amulet. Prayer card with the Holy Tunic of Argenteuil. [El.B 20/08/2012]	Religion	AC
1985.52.2773	Amulet. Religious picture of Our Lady of the Sorrows. [MdeA 26/07/2012]	Religion	AC
1985.52.2774	Amulet. Prayer card to the Virgin Mary, protector of children. [MdeA 26/07/2012]	Religion	ACE
1985.52.2775	Amulet. Prayer card to the Virgin Mary. [MdeA 26/07/2012]	Religion	ACE
1985.52.2776	Amulet. Religious picture of the Miracle of Marseille-le-Petit. One of a series of cards depicting the miracles of the holy Host.	Religion	FACE

	[MdeA 26/07/2012]		
1985.52.2777	Amulet. Prayer card to Saint Maurus from a pilgrimage to Auneau. [MdeA 26/07/2012]	Religion	ACE
1985.52.2778	Amulet. Card to Notre Dame de D��livrance. [MdeA 26/07/2012]	Religion	ACE
1985.52.2779	Amulet, triangular shaped paper souvenir flag printed with a picture of Our Lady of Hal with painted details in colour, attached to a wooden pole. [RB 30/08/2012]	ReligionInsignia Figure Writing	ACE
1985.52.2780	Amulet, triangular shaped paper souvenir flag printed with a picture of Our Lady of Hal with painted details in colour, attached to a wooden pole. [ACA 30/08/2012]	ReligionInsignia Figure Writing	FACE
1985.52.2781	Amulet, triangular shaped paper souvenir flag with printed images with details painted in colour and text on both sides, attached to a wooden pole. [RB 30/08/2012]	ReligionInsignia Figure Writing	FACE
1985.52.2782	Amulet, triangular shaped paper souvenir flag with printed images with details painted in colour and text on both sides, attached to a wooden pole. [ACA 30/08/2012]	ReligionInsignia Figure Writing	FACE
1985.52.2783	Amulet, a wooden cross, with a circular shape bound to the points of cross with palm leaves and cotton yarn, with a loop of string for suspension. [RB 23/08/2012]	Religion Ornament	FACE
1985.52.2784 .1 1985.52.2784 .2	Amulet, pin [.1] with textile flower and leaves, plant leaves and a lead pendant figure hanging from a red a ribbon, and a pink flower [.2]. [ACA 23/08/2012]	Religion Ornament Clothing?Textile ?	FACE
1985.52.2785	Amulet, ?ornament or ?brooch with a white textile flower and a lead pendant figure hanging from a red a ribbon attached to a white metal pin. [RB 23/08/2012]	Religion Ornament Clothing? Textile? Figure	FACE
1985.52.2786	Amulet in the shape of a ring with a triangular point, made of white plastic, with a circular hole for suspension. [ACA 23/08/2012]	Religion Ornament Trade Bead? Reproduction	FACE
1985.52.2787 .1 1985.52.2787 .2 1985.52.2787	Amulet, an embroidered textile scapular [.1], with a ribbon strap [.2] and loose bead fragments [.3]. [ACA 29/08/2012]	Religion Insignia Ornament Figure	FACE

.3			
1985.52.2788	Amulet, red cellulose pendant, perforated for suspension. The amulet may once have been triangular, but the narrow end or top has broken off. [RB 23/08/2012]	Religion Ornament Trade	FACE
1985.52.2789 .1 1985.52.2789 .2 1985.52.2789 .3 1985.52.2789 .4	Amulet, four textile scapulars [.1- .4] with religious images. [ACA 29/08/2012]	Religion Ornament Insignia Figure	FACE
1985.52.2790	Amulet. Prayer card to the Child Jesus of Prague. [MdeA 26/07/2012]	Religion Picture	ACE
1985.52.2791	Amulet. Religious picture of the Sacred Heart surrounded by thorns. [El.B 23/08/2012]	Religion Picture	AC
1985.52.2792	Amulet. Prayer leaflet to the Holy Face. [MdeA 26/07/2012]	Religion Picture	AC
1985.52.2793	Amulet. Souvenir leaflet from a pilgrimage to the Abbey of Sainte Foy at Conques. [MdeA 26/07/2012]	Religion Picture	ACE
1985.52.2794	Amulet. Souvenir from a pilgrimage to the basilica of Notre Dame de Bonne Garde at Longpont. [MdeA 26/07/2012]	Religion Picture	AC
1985.52.2795	Amulet. Indulgence card from the Basilica of the Holy Blood in Bruges. [MdeA 26/07/2012]	Religion Picture	AC
1985.52.2796	Amulet. Prayer card and souvenir of a pilgrimage to Maria im Stein of 16th June 1864. [MdeA 26/07/2012]	Religion Picture	AC
1985.52.2797	Amulet. Religious picture of Our Lady of Scherpenheuvel. [MdeA 26/07/2012]	Religion Picture	AC
1985.52.2798	Amulet. Prayer / indulgence card. [MdeA 26/07/2012]	Religion Picture	AC
1985.52.2799	Amulet. Part sheet of printed images of the Virgin Mary. Probably used to make scapulars, souvenirs and prayer cards. [MdeA 26/07/2012]	Religion Picture	ACE
1985.52.2800	Amulet. Part sheet of printed images of the Holy Face. Probably used to make scapulars, souvenirs and prayer cards for	Religion Picture	ACE

	sale. [MdeA 26/07/2012]		
1985.52.2801	Amulet, piece of white cotton ribbon, from the basilica of Notre Dame du Port. [EI.B 24/08/2012]	ReligionTextile	AC
1985.52.2802	Amulet. Prayer card from the Oratory of the Holy Face at Tours. [EI.B 24/08/2012]	Religion Picture	AC
1985.52.2803	Amulet. Prayer card from the Oratory of the Holy Face at Tours. [EI.B 24/08/2012]	Religion Picture	AC
1985.52.2804	Amulet. Prayer card from the Oratory of the Holy Face at Tours. [EI.B 24/08/2012]	Religion Picture	AC
1985.52.2805	Amulet. Religious picture from the Oratory of the Holy Face at Tours, printed on textile, sealed and stamped. [EI.B 24/08/2012]	Religion Picture	AC
1985.52.2806	Amulet. Religious picture from the Oratory of the Holy Face at Tours, printed on textile, sealed and stamped. [EI.B 24/08/2012]	Religion Picture	AC
1985.52.2807	Amulet. Religious picture, printed on satin textile, from the Oratory of the Holy Face at Tours, sealed and stamped.	Religion Picture	AC
1985.52.2808	Amulet. Advertisement for a frame for an image of the Holy Face that may be purchased from the Oratory of the Holy Face at Tours. [EI.B 24/08/2012]	Religion Picture Trade	AC
[1985.52.2809]	Photograph. Please note this is not the primary record for this object. Please see Photos PRM database for the primary record. [MdeA 01/08/2012]	Religion Photograph	N/A
[1985.52.2810]	Photograph. Please note this is not the primary record for this object. Please see Photos PRM database for the primary record. [MdeA 01/08/2012]	Religion Photograph	N/A
[1985.52.2811]	Photograph. Please note this is not the primary record for this object. Please see Photos PRM database for the primary record. [MdeA 01/08/2012]	Religion Photograph	N/A
[1985.52.2812]	Photograph. Please note this is not the primary record for this object. Please see Photos PRM database for the primary record. [MdeA 01/08/2012]	Religion Photograph	N/A
[1985.52.2813]	Photograph. Please note this is not the primary record for this object. Please see Photos PRM database for the primary	Religion Photograph	N/A

	record. [MdeA 01/08/2012]		
[1985.52.2814]	Photograph. Please note this is not the primary record for this object. Please see Photos PRM database for the primary record. [MdeA 01/08/2012]	Religion Photograph	N/A
[1985.52.2815]	Photograph. Please note this is not the primary record for this object. Please see Photos PRM database for the primary record. [MdeA 01/08/2012]	Religion Photograph	N/A
[1985.52.2816]	Photograph. Please note this is not the primary record for this object. Please see Photos PRM database for the primary record. [MdeA 01/08/2012]	Religion Photograph	N/A
[1985.52.2817]	Photograph. Please note this is not the primary record for this object. Please see Photos PRM database for the primary record. [MdeA 01/08/2012]	Religion Photograph	N/A
[1985.52.2818]	Photograph. Please note this is not the primary record for this object. Please see Photos PRM database for the primary record. [MdeA 01/08/2012]	Religion Photograph	N/A
[1985.52.2819]	Photograph. Please note this is not the primary record for this object. Please see Photos PRM database for the primary record. [MdeA 01/08/2012]	Religion Photograph	N/A
[1985.52.2820]	Photograph. Please note this is not the primary record for this object. Please see Photos PRM database for the primary record. [MdeA 01/08/2012]	Religion Photograph	N/A
[1985.52.2821]	Photograph. Please note this is not the primary record for this object. Please see Photos PRM database for the primary record. [MdeA 01/08/2012]	Religion Photograph	N/A
1985.52.2822 .1 1985.52.2822 .2	Amulet, circular wooden relic box [.1], containing a fragment of wood from the staff of St ?Francifcr ?Affiefienfis, with a detachable lid [.2]. [ACA 23/08/2012]	Religion Writing	FACE
1985.52.2823 .1 1985.52.2823 .2	Amulet, circular wooden relic box [.1], containing saints' relics nestled in scrolls of paper and mounted behind glass, and a detachable lid [.2]. [RB 23/08/2012]	Religion Box	FACE
1985.52.2824	Amulet, hinged locket pendant in the shape of a heart made of gilded bronze metal, with subjects in relief, and with a loop for suspension. [RB 24/08/2012]	Religion Ornament	ACE

1985.52.2825	Amulet, circular pendant, with a figure of St Francois Regis in pink foil metal, metal casing and a white metal backing, with a loop for suspension. [ACA 24/08/2012]	Religion Ornament Figure	ACE
1985.52.2826	Amulet, circular medallion, with a figure of St Francois Regis on blue foil metal, mounted behind glass and in metal, with a loop for suspension. [RB 24/08/2012]	Religion Ornament Figure	ACE
1985.52.2827	Amulet, double-sided oval ?enamelled pendant, with a figure of the Virgin Mary on one side and St Vincent on the other, with a loop for suspension. [ACA 24/08/2012]	Religion Ornament Figure	FACE
1985.52.2828	Amulet, oval metal pendant with a figure of the Virgin Mary in relief on one side and male figure on the other, with a loop for suspension. [RB 24/08/2012]	Religion Ornament Figure	FACE
1985.52.2829	Amulet, textile scapular comprised of two embroidered rectangular panels attached to each other with a decorative white ?silk ribbon. [RB 24/08/2012]	Religion Insignia Ornament Figure	FACE
1985.52.2830	Amulet, double-sided oval ?enamelled pendant, with a figure of the Virgin Mary both sides, with a loop for suspension. [ACA 24/08/2012]	Religion Ornament Figure	FACE
1985.52.2831	Amulet, a square copper alloy metal plaque cast with a figure of the Virgin Mary and Child in relief, perforated for suspension. [RB 24/08/2012]	Religion Ornament Figure	FACE
1985.52.2832	Amulet, a copper alloy metal plaque cast with a group of figures in relief, with a loop on the reverse for suspension. [ACA 24/08/2012]	Religion Ornament Figure	FACE
1985.52.2833	Amulet, a copper alloy metal plaque cast with scene with multiple figures in relief, with a loop for suspension on the reverse. [RB 24/08/2012]	Religion Ornament Figure	FACE
1985.52.2834	Amulet, metal pendant with figures in relief on both sides and a metal cross at the end, decorated with blue beads, and with a loop for suspension. [RB 24/08/2012]	Religion Ornament Figure	FACE
1985.52.2835	Amulet, rectangular pendant, with an image of a ?saint holding a baby on one side, and a piece of linen with a cross, with a loop for suspension. [ACA 24/08/2012]	Religion Figure Ornament	FACE
1985.52.2836	Amulet, circular metal medallion struck with a figure of the Virgin Mary on one side	Religion Ornament Figure	FACE

	and Pope Pius IX on the other, with a loop for suspension. [RB 24/08/2012]		
1985.52.2837	Amulet, oval pendant with figures printed on paper on both sides, framed behind glass and mounted in metal, with a loop for suspension. [RB 24/08/2012]	Religion Ornament Figure	FACE
1985.52.2838	Amulet, pendant printed with "S. Sebastien" and an image of St Sebastian shot with arrows, mounted in metal, with a loop for suspension. [ACA 24/08/2012]	Religion Figure Ornament	FACE
1985.52.2839	Amulet, metal locket or pendant in the shape of a diamond, with a perforation through the hinge for suspension. [RB 24/08/2012]	Religion Ornament	FE
1985.52.2840	Amulet, oval metal reliquary locket that is hinged and opens to reveal multiple saints' relics contained inside, with a loop for suspension. [RB 24/08/2012]	Religion Ornament Writing Physical Anthropology?	FACE
1985.52.2841	Amulet, pendant with a printed picture of the Holy Winding Sheet of Jesus Christ, with a metal mount and a loop for suspension. [ACA 24/08/2012]	Religion Ornament Figure	FACE
1985.52.2842	Amulet, animal tooth, mounted in silver, with a loop for suspension. [ACA 24/08/2012]	Religion Animalia Ornament	FACE
1985.52.2844	Amulet, oval pottery seal, moulded with a figure of the Virgin Mary on one side and a figure on the other side, perforated through the central axis. [RB 24/08/2012]	ReligionInsignia Figure Pottery	FACE
1985.52.2843	Amulet, rectangular textile scapular, with a printed image of the Virgin Mary stitched to a black textile, with a textile strap stitched to the reverse. [ACA 24/08/2012]	Religion Insignia Ornament Figure	FACE
1985.52.2845	Amulet, a tooth in a silver mount with a scalloped edge and a loop for suspension. [RB 28/08/2012]	Religion Ornament	FACE
1985.52.2846	Amulet, rosary comprised of ?wooden beads strung together with copper alloy metal loops, and a medal with figures suspended from the end. [RB 28/08/2012]	Religion Ornament FigureInsignia	FACE
1985.52.2847	Amulet, 'C'-shaped pendant cast in bronze with an ?animal head at either end, and with a rectangular loop for suspension in the centre. [RB 28/08/2012]	Religion Ornament Figure?	FACE

1985.52.2848	Amulet, ex-voto in the shape of the lower body, from the waist down, cast in silver metal and perforated for suspension. [RB 28/08/2012]	Religion Figure	FACE
1985.52.2849	Amulet, circular turtleshell reliquary box containing with a ?plaster figure of the Virgin Mary in the centre and Saints' relics, framed behind glass. [RB 28/08/2012]	Religion Box Figure	FACE
1985.52.2850	Amulet, pendant in the shape of a tear, made of white metal, perforated, and with a loop for suspension. [RB 28/08/2012]	Religion Ornament	FACE
1985.52.2851	Amulet, 'C'-shaped pendant, cast in bronze, with a decorative shape at the each end and with a loop for suspension in the centre. [RB 28/08/2012]	Religion Ornament	FACE
1985.52.2852	A cylindrical amulet covered in purple brocade textile, with one tassel at the end and two at the top, and with a red ?felt loop for suspension. [RB 28/08/2012]	Religion Ornament	FACE
1985.52.2854	A broken silver brooch comprised of two floral shapes, with a green ?cellulose nitrate bead mounted at the centre of one, the other is missing. [RB 28/08/2012]	Religion Ornament	FACE
1985.52.2855	Amulet, white cotton ribbon with the inscription "BON ST. MAUR. PRIEZ POUR NOUS" printed in black ink on one side of it. [RB 28/08/2012]	ReligionTextile Writing	ACE
1985.52.2856	Amulet, in the form of a double-sided metal half moon with a face, with a textile loop for suspension, to be worn on a ?horse. [ACA 29/08/2012]	Religion Animal Gear?Ornament	FACE
1985.52.2857	Amulet, pottery figure of an animal with a human face. [EI.B 22/08/2012]	ReligionDeath? Pottery Figure	FAC
1985.52.2858	Amulet, hand carved in bone, with metal mount with ring. [EI.B 22/08/2012]	Religion Ornament	FE
1985.52.2859	Amulet, glass oval with picture behind it of three crosses with trees on top. [EI.B 22/08/2012]	Religion	FE
1985.52.2860	Amulet, medal with the Virgin Mary and the child Jesus on one side and two Sacred Hearts on the other. [EI.B 22/08/2012]	Religion Ornament	FACE
1985.52.2861	Amulet, circular wooden object with two flanges, incised with concentric circles. [EI.B 22/08/2012]	Religion	FA

1985.52.2862	Amulet, flat bronze figure with a face with a prominent nose and loop at the top. [EI.B 22/08/2012]	Religion Figure	E
1985.52.2863	Amulet, flat bronze figure with a face with a prominent nose and loop at the top. [EI.B 22/08/2012]	Religion Figure	E
1985.52.2864 .1 1985.52.2864 .2	Amulet, wooden relic box [.1] with lid [.2]. [EI.B 22/08/2012]	Religion Box Writing	FACE
1985.52.2865	Amulet, clenched hand carved in stone.	Religion Figure	F
1985.52.2866	Amulet, cotton cord with plaited sections. [EI.B 21/08/2012]	Religion	N/A
1985.52.2867 .1 1985.52.2867 .2	Amulet. Two wooden lids, probably for circular relic boxes. [EI.B 21/08/2012]	Religion Box	FE
1985.52.2868	Amulet, flat metal heart-shape with V-shaped incision on one end and perforated protrusion on the other. [EI.B 21/08/2012]	Religion	FAC
1985.52.2869 .1 1985.52.2869 .2	Amulet, plaster mould for making religious figures [.1] with head of a figure made in the mould [.2]. [EI.B 21/08/2012]	Religion Technique Figure	E
1985.52.2870	Amulet, medal with the head of Christ and Hebrew inscription. [EI.B 21/08/2012]	Religion	ACE
1985.52.2871	Amulet, pendant cross with the word 'Jerusalem' incised. [EI.B 21/08/2012]	Religion Ornament	FACE
1985.52.2872	Amulet, pendant with the Virgin Mary and the child Jesus on one side and inscription on the other: 'Souvenir de N.D. de Fourviere'. [EI.B 21/08/2012]	Religion Ornament	FACE
1985.52.2873	Amulet, round metal case with picture of the Holy Trinity covered with red glass, with ring for suspension. [EI.B 21/08/2012]	Religion Ornament	FACE
1985.52.2853	Amulet, a circular ?relic box with a decorative pattern, made of ground animal horn which has been compressed into a mould. [RB 28/08/2012]	Religion Box	FACE
1985.52.349 .2	Amulet comprising 8 shells pink cotton cord. [SM (Verve) 10/2/2016]	Religion Animalia	FAE

Appendix VIII. Petsofas: All Objects from Ashmolean Museum Online Database

The Ashmolean Museum, Oxford
22/08/2016

Petsofas - All objects

page
1

Accession no. AN1896-1908 AE.990

Object name

Short description figurine

Material/Techn. ceramic

Dimensions thickness: 19 cm thickness or height

Associated place country, Greece (Crete)
find spot, Petsofas

Date Middle Minoan I Period (c. 2100 - c. 1900 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.996

Object name

Short description Dove figurine

Material/Techn. clay, pigment

Dimensions height: 3 cm ; length: 5.2 cm

Associated place country, Greece (Crete)
find spot, Petsofas

Date Middle Minoan I Period (c. 2100 - c. 1900 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.997

Object name

Short description figurine

Material/Techn. ceramic

Dimensions height: 7.2 cm

Associated place country, Greece (Crete)
find spot, Petsofas

Date Middle Minoan I Period (c. 2100 - c. 1900 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.998

Object name

Short description Figurine of a man

Material/Techn. Clay (red)

Dimensions height: 6.9 cm

Associated place find spot, Petsofas

Date Middle Minoan I Period (c. 2100 - c. 1900 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.999

Object name

Short description figurine

Material/Techn. ceramic

Dimensions height: 6.9 cm

Associated place country, Greece (Crete)
find spot, Petsofas

Date Middle Minoan I Period (c. 2100 - c. 1900 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1000

Object name

Short description Torso

Material/Techn. Clay (pink)

Dimensions height: 6.9 cm

Associated place find spot, Petsofas

Date Middle Minoan I Period (c. 2100 - c. 1900 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1001

Object name

Short description Head of a figurine

Material/Techn. Clay (pink)

Dimensions height: 3.7 cm

Associated place find spot, Petsofas

Date Middle Minoan I Period (c. 2100 - c. 1900 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1002

Object name

Short description Head of a figurine

Material/Techn. Clay (red)

Dimensions height: 4.5 cm

Associated place find spot, Petsofas

Date Middle Minoan I Period (c. 2100 - c. 1900 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1003

Object name

Short description Base of a figurine

Material/Techn. Clay (pink)

Dimensions width: 3.7 cm; length: 4.6 cm

Associated place find spot , Petsofas

Date Middle Minoan I Period (c. 2100 - c. 1900 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1004

Object name

Short description Head of a female figurine

Material/Techn. Clay (pink)

Dimensions height: 5.2 cm

Associated place find spot , Petsofas

Date Middle Minoan I Period (c. 2100 - c. 1900 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1005

Object name

Short description Base of a figurine

Material/Techn. Clay (pink)

Dimensions width: 5.1 cm; length: 4.5 cm

Associated place find spot , Petsofas

Date Middle Minoan I Period (c. 2100 - c. 1900 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1006

Object name

Short description Leg of an animal figurine

Material/Techn. Clay (pink)

Dimensions height: 7.9 cm

Associated place find spot , Petsofas

Date Middle Minoan I Period (c. 2100 - c. 1900 BC)

Inscriptions

Source

Acquis. note

Accession no. AN1896-1908 AE.1007
Object name
Short description Figurine fragment, Leg and foot

Material/Techn. ceramic, part- or unglazed
Dimensions
Associated place Geographical comment , Petsofas, Palaikastro
Date
Inscriptions
Source
Acquis. note



Accession no. AN1896-1908 AE.1008
Object name
Short description Leg of a figurine
Material/Techn. Clay (red)
Dimensions height: 9.6 cm
Associated place find spot , Petsofas
Date Middle Minoan I Period (c. 2100 - c. 1900 BC)
Inscriptions
Source
Acquis. note



Accession no. AN1896-1908 AE.1009
Object name
Short description Votive arm
Material/Techn. Clay (pink)
Dimensions length: 10.6 cm
Associated place find spot , Petsofas
Date Middle Minoan I Period (c. 2100 - c. 1900 BC)
Inscriptions
Source
Acquis. note



Accession no. AN1896-1908 AE.1010
Object name
Short description figurine
Material/Techn. ceramic
Dimensions height: 13 cm
Associated place country , Greece (Crete)
find spot , Petsofas
Date Middle Minoan I Period (c. 2100 - c. 1900 BC)
Inscriptions
Source
Acquis. note



Accession no. AN1896-1908 AE.1011

Object name

Short description Figurine of a man

Material/Techn. Clay (pink)

Dimensions height: 13 cm

Associated place find spot , Petsofas

Date

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1012

Object name

Short description figurine

Material/Techn. ceramic

Dimensions height: 8.9 cm

Associated place country , Greece (Crete)
find spot , Petsofas

Date Middle Minoan I Period (c. 2100 - c. 1900 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1013

Object name

Short description Torso of a woman

Material/Techn. Clay (pink)

Dimensions height: 9.1 cm

Associated place find spot , Petsofas

Date Middle Minoan I Period (c. 2100 - c. 1900 BC)

Inscriptions

Source

Acquis. note

Accession no. AN1896-1908 AE.1014.1

Object name

Short description Head of a male figurine

Material/Techn. Clay (pink)

Dimensions height: 3.7 cm

Associated place find spot , Petsofas

Date Middle Minoan I Period (c. 2100 - c. 1900 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1014.2

Object name

Short description Head of a male figurine

Material/Techn. Clay (pink)

Dimensions height: 2.9 cm

Associated place find spot, Petsofas

Date Middle Minoan I Period (c. 2100 - c. 1900 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1015

Object name

Short description Base of a figurine

Material/Techn. Clay (pink)

Dimensions width: 4.1 cm

Associated place find spot, Petsofas

Date Middle Minoan I Period (c. 2100 - c. 1900 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1016

Object name

Short description votive arm

Material/Techn. ceramic

Dimensions length: 10 cm; width: 2 cm

Associated place country, Greece (Crete)
find spot, Petsofas

Date Middle Minoan I Period (c. 2100 - c. 1900 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1017

Object name

Short description votive arm

Material/Techn. ceramic

Dimensions height: 6.7 cm

Associated place country, Greece (Crete)
find spot, Petsofas

Date Middle Minoan Period (c. 2100 - c. 1700 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1018

Object name

Short description Votive lim b

Material/Techn. clay

Dimensions length: 10 cm; width: 2 cm

Associated place country, Greece
find spot, Crete, Petsofas

Date Middle Minoan Period (c. 2100 - c. 1700 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1018.1

Object name

Short description votive leg

Material/Techn. ceramic

Dimensions height: 10.2 cm

Associated place country, Greece (Crete)
find spot, Petsofas

Date Middle Minoan I Period (c. 2100 - c. 1900 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1018.2

Object name

Short description votive leg

Material/Techn. clay

Dimensions height: 9.7 cm

Associated place country, Greece (Crete)
find spot, Petsofas

Date Middle Minoan I Period (c. 2100 - c. 1900 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1019

Object name

Short description Figurine of a woman

Material/Techn. Clay (pink)

Dimensions height: 0.04 cm

Associated place find spot, Petsofas

Date Middle Minoan I Period (c. 2100 - c. 1900 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1020

Object name

Short description figurine, fragment

Material/Techn. ceramic

Dimensions height: 7 cm

Associated place country, Greece (Crete)
find spot, Petsotas (Palaikrasto?)

Date Middle Minoan I Period (c. 2100 - c. 1900 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1021.1

Object name

Short description Head of a female figurine

Material/Techn. Clay (buff)

Dimensions height: 5.4 cm

Associated place find spot, Petsotas

Date Middle Minoan I Period (c. 2100 - c. 1900 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1021.2

Object name

Short description figurine, fragment

Material/Techn. ceramic

Dimensions height: 4.9 cm

Associated place country, Greece (Crete)
find spot, Petsotas

Date Middle Minoan I Period (c. 2100 - c. 1900 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1022

Object name

Short description figurine

Material/Techn. ceramic

Dimensions length: 5.5 cm

Associated place country, Greece (Crete)
find spot, Petsotas

Date Middle Minoan I Period (c. 2100 - c. 1900 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1023

Object name

Short description Miniature vase

Material/Techn. Clay (pink)

Dimensions height: 3.1 cm

Associated place find spot , Petsofas

Date Middle Minoan I Period (c. 2100 - c. 1900 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1024.1

Object name

Short description Sphere

Material/Techn. pink clay

Dimensions height: 2.2 cm

Associated place find spot , Petsofas

Date Middle Minoan I Period (c. 2100 - c. 1900 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1024.2

Object name

Short description Sphere

Material/Techn. clay

Dimensions height: 2.2 cm

Associated place country , Greece (Crete)
find spot , Petsofas

Date Middle Minoan I Period (c. 2100 - c. 1900 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1025.1

Object name

Short description Animal figurine

Material/Techn. Clay (pink)

Dimensions length: 4 cm

Associated place country , Greece
find spot , Crete, Petsofas

Date Middle Minoan Period (c. 2100 - c. 1700 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1025.2

Object name

Short description Animal figurine

Material/Techn. Clay (pink)

Dimensions

Associated place find spot , Petsofas

Date Middle Minoan I Period (c. 2100 - c. 1900 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1025.3

Object name

Short description Animal figurine

Material/Techn. Clay (pink)

Dimensions

Associated place find spot , Petsofas

Date Middle Minoan I Period (c. 2100 - c. 1900 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1025.4

Object name

Short description sheep figurine

Material/Techn. ceramic, part- or unglazed

Dimensions

Associated place Geographical comment , Petsofas

Date

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1025.5

Object name

Short description Animal figurine

Material/Techn. Clay (pink)

Dimensions

Associated place find spot , Petsofas

Date Middle Minoan I Period (c. 2100 - c. 1900 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1035.3

Object name

Short description Animal figurine

Material/Techn. ceramic

Dimensions

Associated place find spot , Petsofas

Date Middle Minoan I Period (c. 2100 - c. 1900 BC)

Inscriptions

Source

Acquis. note

Accession no. AN1896-1908 AE.1343

Object name

Short description Four legged animal figurine with traces of paint

Material/Techn. clay

Dimensions

Associated place find spot , Petsofas

Date Middle Minoan I Period (c. 2100 - c. 1900 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1839

Object name

Short description Female statuette

Material/Techn. clay, pigment

Dimensions height: 3.7 cm; width: 4.2 cm

Associated place country , Greece (Crete)
find spot , Petsofas (Almost certainly from here)

Date Middle Minoan I Period (c. 2100 - c. 1900 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1840

Object name

Short description Head of male statuette

Material/Techn. clay

Dimensions height: 3.3 cm; width: 2.2 cm

Associated place find spot , Petsofas , Almost certainly

Date Middle Minoan I Period (c. 2100 - c. 1900 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1841

Object name

Short description statuette

Material/Techn. ceramic

Dimensions height: 3 cm ; length: 4.7 cm

Associated place country , Greece (Crete)
find spot , Petsofas (Almost certainly from here)

Date Middle Minoan I Period (c. 2100 - c. 1900 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1842

Object name

Short description Statuette of a goat

Material/Techn. Clay

Dimensions height: 3.3 cm ; length: 4.2 cm

Associated place find spot , Petsofas , Almost certainly

Date Middle Minoan I Period (c. 2100 - c. 1900 BC)

Inscriptions

Source

Acquis. note

Accession no. AN1896-1908 AE.1844

Object name

Short description Statuette of a Bull

Material/Techn. Clay

Dimensions height: 2.5 cm ; length: 4.7 cm

Associated place find spot , Petsofas , Almost certainly

Date Middle Minoan I Period (c. 2100 - c. 1900 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1845

Object name

Short description Statuette of a quadruped

Material/Techn. Clay

Dimensions height: 2.2 cm ; length: 5.5 cm

Associated place find spot , Petsofas , Almost certainly

Date Middle Minoan I Period (c. 2100 - c. 1900 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1846

Object name

Short description Animal Statuette

Material/Techn. Clay

Dimensions height: 2.2 cm; length: 4.6 cm

Associated place find spot , Petsofas , Almost certainly

Date Middle Minoan I Period (c. 2100 - c. 1900 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1847

Object name

Short description Terracotta "Ball"

Material/Techn. Clay

Dimensions diameter: 2.4 cm

Associated place find spot , Petsofas , almost certainly

Date Middle Minoan I Period (c. 2100 - c. 1900 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1848

Object name

Short description figurine

Material/Techn. ceramic

Dimensions length: 3.5 cm

Associated place country , Greece (Crete)
find spot , Petsofas

Date Middle Minoan I Period (c. 2100 - c. 1900 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1903

Object name

Short description Sherd, painted

Material/Techn. ceramic

Dimensions

Associated place find spot , Petsofas

Date Middle Minoan I Period (c. 2100 - c. 1900 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1910.419

Object name

Short description terracotta sherd

Material/Techn. ceramic, part- or unglazed

Dimensions height: 4.8 cm; width: 7.2 cm

Associated place find spot, Petsofas

Date

Inscriptions

Source

Acquis. note



Appendix IX. Psychro Cave: All Objects from Ashmolean Museum Database

The Ashmolean Museum, Oxford
22/08/2016

Psychro Cave - all objects

page

1

Accession no. AN1896-1908 AE.26

Object name

Short description Bronze figurine of a bull

Material/Techn. Bronze

Dimensions height: 4.4 cm

Associated place find spot , Psychro Cave (Dictaeon Cave)

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.30

Object name

Short description Bronze figurine of a bull

Material/Techn. Bronze

Dimensions height: 2.5 cm

Associated place find spot , Psychro Cave (Dictaeon Cave)

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.39

Object name

Short description Sword blade

Material/Techn. Bronze

Dimensions length: 51.7 cm

Associated place country , Crete and Aegean Islands
find spot , Psychro Cave (Dictaeon Cave)

Date Minoan

Inscriptions

Source

Acquis. note

Accession no. AN1896-1908 AE.40

Object name

Short description Sword blade

Material/Techn. Bronze

Dimensions length: 54.7 cm

Associated place country , Crete and Aegean Islands
find spot , Psychro Cave (Dictaeon Cave)

Date Minoan

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.41

Object name

Short description Sword blade

Material/Techn. Bronze

Dimensions length: 39.3 cm

Associated place country, Crete and Aegean Islands
find spot, Psychro Cave (Dictaeon Cave)

Date Minoan

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.43

Object name

Short description Blade

Material/Techn. Bronze

Dimensions length: 20.5 cm

Associated place country, Crete and Aegean Islands
find spot, Psychro Cave (Dictaeon Cave)

Date Minoan

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.44

Object name

Short description Dagger blade fragment

Material/Techn. Bronze

Dimensions length: 8.3 cm

Associated place country, Crete and Aegean Islands
find spot, Psychro Cave (Dictaeon Cave)

Date Minoan

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.45

Object name

Short description Knife

Material/Techn. Bronze

Dimensions length: 24 cm

Associated place country, Crete and Aegean Islands
find spot, Psychro Cave (Dictaeon Cave)

Date LM II

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.46

Object name

Short description Knife

Material/Techn. Bronze

Dimensions length: 19.4 cm

Associated place country, Crete and Aegean Islands
find spot, Psychro Cave (Dictaeon Cave)

Date LM III

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.47

Object name

Short description Blade

Material/Techn. Bronze

Dimensions length: 7.4 cm

Associated place country, Crete and Aegean Islands
find spot, Psychro Cave (Dictaeon Cave)

Date

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.49

Object name

Short description Blade fragment

Material/Techn. Bronze

Dimensions length: 6.4 cm

Associated place country, Crete and Aegean Islands
find spot, Psychro Cave (Dictaeon Cave)

Date LM III

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.51

Object name

Short description Razor

Material/Techn. Bronze

Dimensions length: ? 69 cm

Associated place country, Crete and Aegean Islands
find spot, Psychro Cave (Dictaeon Cave)

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.52

Object name

Short description Spearhead

Material/Techn. Bronze

Dimensions length: 29.3 cm

Associated place country, Crete and Aegean Islands
find spot, Psychro Cave (Dictaeon Cave)

Date Minoan

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.54

Object name

Short description Spearhead

Material/Techn. Bronze

Dimensions length: 9 cm

Associated place find spot, Psychro Cave (Dictaeon Cave)

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.56

Object name

Short description Spearhead

Material/Techn. Bronze

Dimensions length: 8.7 cm

Associated place find spot, Psychro Cave (Dictaeon Cave)

Date

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.57

Object name

Short description Votive spearhead

Material/Techn. Bronze

Dimensions length: 8.3 cm

Associated place find spot, Psychro Cave (Dictaeon Cave)

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.58

Object name

Short description Votive spearhead

Material/Techn. Bronze

Dimensions length: 8.7 cm

Associated place find spot , Psychro Cave (Dictaeon Cave)

Date

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.67

Object name

Short description Dagger blade

Material/Techn. Bronze

Dimensions length: 20 cm

Associated place find spot , Psychro Cave (Dictaeon Cave)

Date Middle Minoan I Period (c. 2100 - c. 1900 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.73

Object name

Short description Hammer head

Material/Techn. Bronze

Dimensions length: 6.6 cm; height: 5.2 cm; diameter: 2.6 cm

Associated place find spot , Psychro Cave (Dictaeon Cave)

Date ?modern

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.74

Object name

Short description Tweezers

Material/Techn. Bronze

Dimensions length: 6.2 cm

Associated place find spot , Psychro Cave (Dictaeon Cave)

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.76

Object name

Short description Tweezers

Material/Techn. Bronze

Dimensions length: 6 cm

Associated place find spot, Psychro Cave (Dictaeon Cave)

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.78

Object name

Short description Disc

Material/Techn. Bronze

Dimensions width: 4.2 cm

Associated place find spot, Psychro Cave (Dictaeon Cave)

Date Attic Period, Geometric Period (9th - 7th century BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.80

Object name

Short description Disc or orifice

Material/Techn. lead

Dimensions height: 0.9 cm; width: 1.8 cm

Associated place find spot, Psychro Cave (Dictaeon Cave) (?)

Date

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.83

Object name

Short description Pin

Material/Techn. Bronze

Dimensions length: 7 cm

Associated place find spot, Psychro Cave (Dictaeon Cave)

Date Attic Period, Geometric Period (9th - 7th century BC)

Inscriptions

Source

Acquis. note



CCCCXX

Accession no. AN1896-1908 AE.84

Object name

Short description Needle

Material/Techn. Bronze

Dimensions length: 11.5 cm

Associated place find spot , Psychro Cave (Dictaeon Cave)

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.93

Object name

Short description Bronze figurine of a bull

Material/Techn. Bronze

Dimensions length: 8.5 cm

Associated place find spot , Psychro Cave (Dictaeon Cave) , ash stratum

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.95

Object name

Short description Terracotta figurine of a bull

Material/Techn. Clay (pink)

Dimensions length: 5.8 cm

Associated place find spot , Psychro Cave (Dictaeon Cave) , ash stratum

Date Middle Minoan Period (c. 2100 - c. 1700 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.97

Object name

Short description Terracotta bull figurine

Material/Techn. Clay (pink)

Dimensions height: 5.4 cm

Associated place find spot , Psychro Cave (Dictaeon Cave) , ash stratum

Date Middle Minoan Period (c. 2100 - c. 1700 BC)

Inscriptions

Source

Acquis. note



CCCXXI

Accession no. AN1896-1908 AE.98

Object name

Short description Figurine of an animal

Material/Techn. Clay (buff)

Dimensions length: 7.5 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), ash stratum

Date Late Minoan III Period (c. 1400 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.99

Object name

Short description Figurine of an animal

Material/Techn. Clay (red)

Dimensions length: 11 cm

Associated place find spot, Psychro Cave (Dictaeon Cave)

Date Middle Minoan Period (c. 2100 - c. 1700 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.100

Object name

Short description Relief pithos sherd

Material/Techn. Clay (red)

Dimensions height: 15 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), ash stratum

Date Middle Minoan Period (c. 2100 - c. 1700 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.101

Object name

Short description Relief pithos sherd

Material/Techn. Clay (red)

Dimensions width: 13.5 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), ash stratum

Date Middle Minoan Period (c. 2100 - c. 1700 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.102

Object name

Short description Fragment with applied human figure.

Material/Techn. Clay (red)

Dimensions height: 6 cm

Associated place find spot , Psychro Cave (Dictaeon Cave) , ash stratum

Date Middle Minoan Period (c. 2100 - c. 1700 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.103

Object name

Short description Fragment with applied dove figure

Material/Techn. Clay (red)

Dimensions height: 9 cm

Associated place find spot , Psychro Cave (Dictaeon Cave) , ash stratum

Date Middle Minoan Period (c. 2100 - c. 1700 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.104

Object name

Short description One handled cup, whole

Material/Techn. Clay (pink-brown)

Dimensions height: 47 cm

Associated place find spot , Psychro Cave (Dictaeon Cave) , ash stratum

Date Attic Period, Geometric Period (9th - 7th century BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.105

Object name

Short description Miniature three-handled vase.

Material/Techn. Clay (red)

Dimensions height: 3 cm

Associated place find spot , Psychro Cave (Dictaeon Cave) , ash stratum

Date ? Geometric

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.187
Object name
Short description Bull's head of a terracotta figure



Material/Techn. Clay (red)
Dimensions length: 15 cm
Associated place find spot , Psychro Cave (Dictaeon Cave)
Date Late Minoan III Period (c. 1400 - c. 1090 BC)
Inscriptions
Source
Acquis. note

Accession no. AN1896-1908 AE.198
Object name
Short description One-handled cup, black rim



Material/Techn. Clay (red)
Dimensions length: 6.7 cm
Associated place find spot , Psychro Cave (Dictaeon Cave)
Date Proto-Geometric
Inscriptions
Source
Acquis. note

Accession no. AN1896-1908 AE.199
Object name
Short description Miniature cup (kalathos)



Material/Techn. Clay (brown)
Dimensions height: 2.4 cm
Associated place find spot , Psychro Cave (Dictaeon Cave)
Date Attic Period, Geometric Period (9th - 7th century BC)
Inscriptions
Source
Acquis. note

Accession no. AN1896-1908 AE.201
Object name
Short description Pin



Material/Techn. Bronze
Dimensions length: 6.2 cm
Associated place country , Crete and Aegean Islands
find spot , Psychro Cave (Dictaeon Cave)
Date Attic Period, Geometric Period (9th - 7th century BC)
Inscriptions
Source
Acquis. note

Accession no. AN1896-1908 AE.211

Object name

Short description Bowl or lamp

Material/Techn. Stone

Dimensions height: 8.3 cm; width: 18 cm

Associated place find spot , Psychro Cave (Dictaeon Cave)

Date Minoan

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.278

Object name

Short description Cretan Geometric pottery perfume pot (aryballos)

Material/Techn. Clay (light brown)

Dimensions height: 7.9 cm

Associated place find spot , Psychro Cave (Dictaeon Cave)

Date Protogeometric

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.279

Object name

Short description Aryballos of Cypriote shape

Material/Techn. Clay (buff)

Dimensions height: 11.1 cm

Associated place find spot , Psychro Cave (Dictaeon Cave)

Date 8th century BC (800 - 701 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.280

Object name

Short description Aryballos

Material/Techn. Clay

Dimensions height: 5.8 cm

Associated place find spot , Psychro Cave (Dictaeon Cave)

Date 7th century B.C.

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.391

Object name

Short description Cretan Geometric / Early Orientalizing sherd

Material/Techn. Clay (pink)

Dimensions height: 4.4 cm; diameter: 14.3 cm

Associated place find spot, Psychro Cave (Dictaeon Cave)

Date 7th century B.C.

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.392

Object name

Short description Stamped pithos fragment.

Material/Techn. Clay (red)

Dimensions length: 17 cm

Associated place find spot, Psychro Cave (Dictaeon Cave)

Date 7th century B.C.

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.393.2

Object name

Short description Arm.

Material/Techn. Clay (light brown)

Dimensions length: upper arm 5.9 cm; length: forearm 6.1 cm

Associated place find spot, Psychro Cave (Dictaeon Cave)

Date c. 7th century B.C.

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.399

Object name

Short description Stamped pithos sherd

Material/Techn. Clay (red)

Dimensions width: 9 cm

Associated place find spot, Psychro Cave (Dictaeon Cave)

Date 7th century B.C.

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.407

Object name

Short description Spearhead

Material/Techn. Bronze

Dimensions length: 25.3 cm

Associated place find spot , Psychro Cave (Dictaeon Cave) (?)

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.605

Object name

Short description Figurine

Material/Techn. Bronze

Dimensions height: 5.5 cm

Associated place find spot , Psychro Cave (Dictaeon Cave)

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.607

Object name

Short description Figurine of a man

Material/Techn. Bronze

Dimensions height: 4.4 cm

Associated place find spot , Psychro Cave (Dictaeon Cave)

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.608

Object name

Short description Figurine of a woman

Material/Techn. Bronze

Dimensions height: 4.9 cm

Associated place find spot , Psychro Cave (Dictaeon Cave)

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.609

Object name

Short description Figurine of a woman

Material/Techn. Bronze

Dimensions height: 3.3 cm

Associated place find spot, Psychro Cave (Dictaeon Cave)

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.610

Object name

Short description Figurine of a man.

Material/Techn. Bronze

Dimensions height: 3.2 cm

Associated place find spot, Psychro Cave (Dictaeon Cave)

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note

Accession no. AN1896-1908 AE.612

Object name

Short description Tweezers

Material/Techn. Bronze

Dimensions length: 7.2 cm

Associated place find spot, Psychro Cave (Dictaeon Cave)

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.613

Object name

Short description Tweezers

Material/Techn. Bronze

Dimensions length: 5 cm

Associated place find spot, Psychro Cave (Dictaeon Cave)

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note

Accession no. AN1896-1908 AE.614

Object name

Short description Bracelet

Material/Techn. Bronze

Dimensions length: 5 cm

Associated place find spot , Psychro Cave (Dictaeon Cave)

Date Attic Period, Geometric Period (9th - 7th century BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.615

Object name

Short description Arrowhead

Material/Techn. Bronze

Dimensions length: 5.4 cm

Associated place find spot , Psychro Cave (Dictaeon Cave)

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.616

Object name

Short description Disc (?scale-pan)

Material/Techn. Bronze

Dimensions width: 8 cm

Associated place find spot , Psychro Cave (Dictaeon Cave)

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.618

Object name

Short description Small wooden figure of a man, hands raised

Material/Techn. wood

Dimensions width: 2 cm; height: 2.9 cm

Associated place find spot , Psychro Cave (Dictaeon Cave)

Date

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.619

Object name

Short description Head of a figurine

Material/Techn. Bronze

Dimensions height: 4.2 cm

Associated place find spot, Psychro Cave (Dictaeon Cave)

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.622

Object name

Short description Wrong Number, check object: Miniature axe blade with rivet on top: Figurine of a woman (wrong object!!!! on photo)

Material/Techn. Bronze

Dimensions height: 3.3 cm

Associated place find spot, Psychro Cave (Dictaeon Cave)

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.624

Object name

Short description Handle?, bone

Material/Techn. Bone

Dimensions length: 3.8 cm

Associated place find spot, Psychro Cave (Dictaeon Cave)

Date

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.625

Object name

Short description Handle, bone

Material/Techn. Bone

Dimensions length: 5.8 cm

Associated place find spot, Psychro Cave (Dictaeon Cave)

Date

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.626

Object name

Short description Leg of bronze figurine

Material/Techn. Bronze

Dimensions height: 5 cm

Associated place find spot , Psychro Cave (Dictaeon Cave)

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.627

Object name

Short description Figurine of an animal

Material/Techn. Bone and gold

Dimensions length: 2.5 cm

Associated place find spot , Psychro Cave (Dictaeon Cave)

Date

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.631

Object name

Short description Cutter

Material/Techn. Bronze

Dimensions height: 3.9 cm; width: 3.9 cm

Associated place find spot , Psychro Cave (Dictaeon Cave)

Date Middle Minoan Period (c. 2100 - c. 1700 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.633

Object name

Short description Fragment of a handle

Material/Techn. Bronze

Dimensions length: 2.4 cm

Associated place find spot , Psychro Cave (Dictaeon Cave)

Date Middle Minoan Period (c. 2100 - c. 1700 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.634

Object name

Short description Handle of dagger

Material/Techn. Bronze

Dimensions Height: 0.04 m; Width: 0.04 m

Associated place find spot , Psychro Cave (Dictaeon Cave)

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note

Accession no. AN1896-1908 AE.635

Object name

Short description Razor

Material/Techn. Bronze

Dimensions length: 12 cm

Associated place find spot , Psychro Cave (Dictaeon Cave)

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.637

Object name

Short description Violin-bow fibula

Material/Techn. Bronze

Dimensions length: 3.2 cm

Associated place find spot , Psychro Cave (Dictaeon Cave)

Date LM III - Intermediate

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.638

Object name

Short description Fibula mount

Material/Techn. Bronze

Dimensions length: 3.3 cm

Associated place find spot , Psychro Cave (Dictaeon Cave)

Date ? Geometric

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.639

Object name

Short description Violin-bow fibula

Material/Techn. Bronze

Dimensions length: 5 cm

Associated place find spot , Psychro Cave (Dictaeon Cave)

Date LM III - Intermediate

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.641

Object name

Short description Blade

Material/Techn. Bronze

Dimensions length: 6.6 cm

Associated place find spot , Psychro Cave (Dictaeon Cave)

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.642

Object name

Short description Votive Blade

Material/Techn. Bronze

Dimensions length: 5.3 cm

Associated place find spot , Psychro Cave (Dictaeon Cave)

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.646

Object name personal ornament

Short description Finger ring

Material/Techn. Bronze

Dimensions width: 2.2 cm

Associated place find spot , Psychro Cave (Dictaeon Cave)

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.647

Object name personal ornament

Short description Finger ring

Material/Techn. Bronze

Dimensions width: 1.7 cm

Associated place find spot , Psychro Cave (Dictaeon Cave)

Date Attic Period, Geometric Period (9th - 7th century BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.648

Object name personal ornament

Short description Finger ring

Material/Techn. Bronze

Dimensions width: 1.7 cm

Associated place find spot , Psychro Cave (Dictaeon Cave)

Date Attic Period, Geometric Period (9th - 7th century BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.649.2

Object name personal ornament

Short description Spiral Ring

Material/Techn. Bronze

Dimensions

Associated place find spot , Psychro Cave (Dictaeon Cave)

Date Attic Period, Geometric Period (9th - 7th century BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.649.3

Object name personal ornament

Short description Spiral Ring

Material/Techn. Bronze

Dimensions

Associated place find spot , Psychro Cave (Dictaeon Cave)

Date Attic Period, Geometric Period (9th - 7th century BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.649.4
Object name personal ornament
Short description Spiral Ring

Material/Techn. Bronze
Dimensions
Associated place find spot , Psychro Cave (Dictaeon Cave)
Date Attic Period, Geometric Period (9th - 7th century BC)
Inscriptions
Source
Acquis. note



Accession no. AN1896-1908 AE.649.5
Object name personal ornament
Short description Spiral Ring

Material/Techn. copper alloy
Dimensions
Associated place find spot , Psychro Cave (Dictaeon Cave)
Date Attic Period, Geometric Period (9th - 7th century BC)
Inscriptions
Source
Acquis. note



Accession no. AN1896-1908 AE.650.2
Object name personal ornament
Short description Earring

Material/Techn. Bronze
Dimensions width: 2 cm
Associated place find spot , Psychro Cave (Dictaeon Cave)
Date Attic Period, Geometric Period (9th - 7th century BC)
Inscriptions
Source
Acquis. note



Accession no. AN1896-1908 AE.652
Object name personal ornament
Short description Finger-ring

Material/Techn. Silver
Dimensions width: 2 cm
Associated place find spot , Psychro Cave (Dictaeon Cave)
Date
Inscriptions
Source
Acquis. note

Accession no. AN1896-1908 AE.657

Object name

Short description Blade

Material/Techn. Bronze

Dimensions length: 6.5 cm

Associated place find spot, Psychro Cave (Dictaeon Cave)

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.661

Object name

Short description Arrowhead

Material/Techn. Bronze

Dimensions length: 7 cm

Associated place find spot, Psychro Cave (Dictaeon Cave)

Date 7th century BC (700 - 601 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.662

Object name

Short description Arrowhead

Material/Techn. Bronze

Dimensions length: 4.7 cm

Associated place find spot, Psychro Cave (Dictaeon Cave)

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note

Accession no. AN1896-1908 AE.663

Object name

Short description Votive spearhead

Material/Techn. Bronze

Dimensions length: 5.5 cm

Associated place find spot, Psychro Cave (Dictaeon Cave)

Date

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.664

Object name

Short description Votive spearhead

Material/Techn. Bronze

Dimensions length: 3.6 cm

Associated place find spot , Psychro Cave (Dictaeon Cave)

Date

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.665

Object name

Short description Votive spearhead

Material/Techn. Bronze

Dimensions length: 4.5 cm

Associated place find spot , Psychro Cave (Dictaeon Cave)

Date

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.666

Object name

Short description Pin

Material/Techn. Bronze

Dimensions length: 11.6 cm

Associated place find spot , Psychro Cave (Dictaeon Cave)

Date

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.667

Object name

Short description Pin

Material/Techn. Bronze

Dimensions length: 11.7 cm

Associated place find spot , Psychro Cave (Dictaeon Cave)

Date

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.671

Object name

Short description Needle

Material/Techn. Metal, bronze

Dimensions length: 10.7 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.672

Object name

Short description Needle

Material/Techn. Metal, bronze

Dimensions length: 9.5 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.673

Object name

Short description Pin

Material/Techn. Metal, bronze

Dimensions length: 5.1 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date Attic Period, Geometric Period (9th - 7th century BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.674

Object name

Short description Pin

Material/Techn. Metal, bronze

Dimensions length: 4 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date Attic Period, Geometric Period (9th - 7th century BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.675

Object name

Short description Blade

Material/Techn. Metal, bronze

Dimensions length: 17.5 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date Minoan

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.676

Object name

Short description Blade

Material/Techn. Metal, bronze

Dimensions length: 16.2 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date Minoan

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.677

Object name

Short description Blade

Material/Techn. Metal, bronze

Dimensions length: 20.8 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date Minoan

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.678

Object name

Short description Blade

Material/Techn. Metal, bronze

Dimensions length: 20.4 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date Minoan

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.679

Object name

Short description Knife

Material/Techn. Metal, bronze

Dimensions length: 10.1 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date Late Minoan III Period (c. 1400 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.680

Object name

Short description Blade

Material/Techn. Metal, bronze

Dimensions length: 17 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note

Accession no. AN1896-1908 AE.681

Object name

Short description Knife

Material/Techn. Metal, bronze

Dimensions length: 12.5 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date Late Minoan III Period (c. 1400 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.682

Object name

Short description Blade

Material/Techn. Metal, bronze

Dimensions length: 9.8 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.683

Object name

Short description Blade

Material/Techn. Metal, bronze

Dimensions length: 15 cm

Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.685

Object name

Short description Knife

Material/Techn. Metal, bronze

Dimensions length: 9.6 cm

Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete

Date Late Minoan III Period (c. 1400 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.713

Object name seal

Short description Bead seal

Material/Techn. Pale green calcite

Dimensions length: 1.3 cm

Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete

Date LM III

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.721

Object name jewellery

Short description Bead

Material/Techn. Crystal

Dimensions height: 0.8 cm

Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete

Date

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.722

Object name jewellery

Short description Bead

Material/Techn. Crystal

Dimensions height: 1.6 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.725

Object name

Short description Ribbed blue faience bead

Material/Techn. Blue faience

Dimensions length: 0.9 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.726

Object name

Short description Bead

Material/Techn. Blue glass

Dimensions height: 0.8 cm; width: 1.5 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date ? Roman

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1510

Object name jewellery

Short description Bead seal fragment

Material/Techn. Crystal

Dimensions length: 1 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date Minoan

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1517.b

Object name

Short description Plaque fragment (1 of 3)

Material/Techn. Blue glass

Dimensions

Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete

Date Late Minoan III Period (c. 1400 - c. 1090 BC)

Inscriptions

Source

Acquis. note

Accession no. AN1896-1908 AE.1517.c

Object name

Short description Plaque fragment (1 of 3)

Material/Techn. Blue glass

Dimensions

Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete

Date Late Minoan III Period (c. 1400 - c. 1090 BC)

Inscriptions

Source

Acquis. note

Accession no. AN1896-1908 AE.1521.2

Object name

Short description Rivet (1 of 3)

Material/Techn. Bronze, silver

Dimensions height: 1.4 cm

Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete

Date Minoan

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1521.3

Object name

Short description Rivet (1 of 3)

Material/Techn. Bronze, silver

Dimensions height: 1.2 cm

Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete

Date Minoan

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1523.2

Object name

Short description Plaque (1 of 2)

Material/Techn. Bronze

Dimensions height: 2 cm ; width: 1.4 cm

Associated place find spot, Psychro Cave (Dictaeon Cave) , Crete

Date ? Roman

Inscriptions

Source

Acquis. note

Accession no. AN1896-1908 AE.1528

Object name

Short description Figurine of a man

Material/Techn. Bronze

Dimensions height: 6 cm

Associated place find spot, Psychro Cave (Dictaeon Cave) , Crete

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note

Accession no. AN1896-1908 AE.1529

Object name

Short description Figurine

Material/Techn. Bronze

Dimensions height: 4.2 cm

Associated place find spot, Psychro Cave (Dictaeon Cave) , Crete

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1532

Object name

Short description Arrowhead

Material/Techn. Bronze

Dimensions length: 2.6 cm

Associated place find spot, Psychro Cave (Dictaeon Cave) , Crete

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1536.1

Object name

Short description Finger-ring (1 of 2)

Material/Techn. Bronze

Dimensions width: 1.6 cm

Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete

Date Attic Period, Geometric Period (9th - 7th century BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1536.2

Object name

Short description Finger-ring (1 of 2)

Material/Techn. Bronze

Dimensions width: 1.9 cm

Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete

Date Attic Period, Geometric Period (9th - 7th century BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1537

Object name

Short description Finger-ring

Material/Techn. Bronze

Dimensions width: 1.6 cm

Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete

Date Attic Period, Geometric Period (9th - 7th century BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1538

Object name

Short description Finger-ring

Material/Techn. Bronze

Dimensions width: of bezel 1.1 cm

Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete

Date ? Geometric

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1539

Object name

Short description Finger-ring, bezel back

Material/Techn. Bronze

Dimensions length: 2.7 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1540

Object name

Short description Finger-ring

Material/Techn. Bronze

Dimensions length: of bezel 2.4 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date Attic Period, Geometric Period (9th - 7th century BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1541

Object name

Short description Finger-ring

Material/Techn. Bronze, iron

Dimensions length: 2.7 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date Attic Period, Geometric Period (9th - 7th century BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1542

Object name

Short description Finger-ring fragment

Material/Techn. Bronze

Dimensions length: 1.6 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date Attic Period, Geometric Period (9th - 7th century BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1543

Object name

Short description Finger-ring fragment

Material/Techn. Bronze

Dimensions length: 2.2 cm

Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete

Date Attic Period, Geometric Period (9th - 7th century BC)

Inscriptions

Source

Acquis. note

Accession no. AN1896-1908 AE.1544

Object name

Short description Finger-ring

Material/Techn. Bronze

Dimensions length: 2.6 cm

Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete

Date ? Geometric

Inscriptions

Source

Acquis. note

Accession no. AN1896-1908 AE.1545

Object name

Short description Finger-ring

Material/Techn. Bronze

Dimensions width: 1.9 cm

Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete

Date Roman

Inscriptions

Source

Acquis. note

Accession no. AN1896-1908 AE.1546

Object name

Short description Ring

Material/Techn. Bronze

Dimensions width: 1.4 cm; height: 0.5 cm

Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete

Date Attic Period, Geometric Period (9th - 7th century BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1548

Object name

Short description Pin

Material/Techn. Bronze

Dimensions length: 5.8 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date Attic Period, Geometric Period (9th - 7th century BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1551

Object name

Short description Point

Material/Techn. Bone, iron

Dimensions length: 4.5 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1552

Object name

Short description Coin of Apta.

Material/Techn. Bronze

Dimensions

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date Hellenistic Period (Greece)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1553

Object name

Short description Coin of Apta.

Material/Techn. Bronze

Dimensions

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date Greek

Inscriptions

Source

Acquis. note

Accession no. AN1896-1908 AE.1554

Object name

Short description Figurine of a man

Material/Techn. Bronze

Dimensions height: 5 cm

Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1555

Object name

Short description Figurine of a man

Material/Techn. Bronze

Dimensions height: 8.2 cm

Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1556

Object name

Short description Figurine

Material/Techn. Bronze

Dimensions height: 4.3 cm

Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1557

Object name

Short description Spearhead

Material/Techn. Bronze

Dimensions length: 6.5 cm

Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1612

Object name

Short description Pierced disc

Material/Techn. Rock crystal

Dimensions length: 2 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1624

Object name

Short description Bead

Material/Techn. ? Gold electrum

Dimensions height: 0.3 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date

Inscriptions

Source

Acquis. note

Accession no. AN1896-1908 AE.1632

Object name

Short description Lentoid bead with grooved edge

Material/Techn. Stone

Dimensions diameter: 1.1 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1684.a

Object name

Short description Egyptian blue faience cog-bead (1 of 3)

Material/Techn. Blue faience

Dimensions diameter: 0.7 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1684.b
Object name
Short description Egyptian blue faience cog-bead (2 of 3)

Material/Techn. Blue faience
Dimensions diameter: 0.7 cm
Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete
Date Late Minoan Period (c. 1700 - c. 1090 BC)
Inscriptions
Source
Acquis. note



Accession no. AN1896-1908 AE.1684.c
Object name
Short description Egyptian blue faience cog-bead (3 of 3)

Material/Techn. Blue faience
Dimensions diameter: 0.7 cm
Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete
Date Late Minoan Period (c. 1700 - c. 1090 BC)
Inscriptions
Source
Acquis. note



Accession no. AN1896-1908 AE.1703
Object name
Short description Blue faience with frown Bead

Material/Techn. Blue faience
Dimensions diameter: 0.7 cm
Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete
Date Middle Minoan Period (c. 2100 - c. 1700 BC)
Inscriptions
Source
Acquis. note



Accession no. AN1896-1908 AE.1712
Object name
Short description Shell pendant

Material/Techn. Blue glass
Dimensions width: 1.8 cm
Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete
Date Late Minoan Period (c. 1700 - c. 1090 BC)
Inscriptions
Source
Acquis. note



Accession no. AN1896-1908 AE.1715

Object name

Short description Bead

Material/Techn. Silver

Dimensions height: 0.3 cm; diameter: 0.4 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note

Accession no. AN1896-1908 AE.1716

Object name

Short description Blade

Material/Techn. Bronze

Dimensions length: 8.3 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1717

Object name

Short description Blade

Material/Techn. Bronze

Dimensions length: 7.2 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1718

Object name

Short description Knife

Material/Techn. Bronze

Dimensions length: 7.9 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date LM II

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1719

Object name

Short description Spiral bead

Material/Techn. Bronze

Dimensions length: 1 cm ; diameter: 0.4 cm

Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete

Date 8th - 7th century BC (800 - 601 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1720

Object name

Short description Blade

Material/Techn. Bronze

Dimensions length: 6.9 cm

Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1721

Object name

Short description Socketed head

Material/Techn. Bronze

Dimensions length: 10.8 cm

Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1722

Object name

Short description Finger ring bezel

Material/Techn. Bronze

Dimensions length: 1.7 cm

Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note

Accession no. AN1896-1908 AE.1723

Object name

Short description Finger ring

Material/Techn. Bronze

Dimensions length: 2 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date ? LM

Inscriptions

Source

Acquis. note

Accession no. AN1896-1908 AE.1724

Object name

Short description Finger ring

Material/Techn. Silver

Dimensions width: 1.7 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1725

Object name

Short description Finger ring

Material/Techn. Bronze

Dimensions length: 1.9 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1726

Object name

Short description Ringlet

Material/Techn. Bronze

Dimensions diameter: 1.1 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date

Inscriptions

Source

Acquis. note

Accession no. AN1896-1908 AE.1727

Object name

Short description Bead

Material/Techn. Bronze

Dimensions diameter: 0.6 cm; height: 0.5 cm

Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete

Date

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1728

Object name

Short description Bead

Material/Techn. Bronze

Dimensions diameter: 0.3 cm

Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete

Date

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1729

Object name

Short description Pendant

Material/Techn. Bronze

Dimensions height: 2.3 cm

Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete

Date

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1730

Object name

Short description Pendant

Material/Techn. Bronze

Dimensions height: 1.9 cm

Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete

Date

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1731

Object name

Short description Pendant

Material/Techn. Bronze

Dimensions height: 1.7 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1732

Object name

Short description ? Handle

Material/Techn. Bronze

Dimensions length: 2.8 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1733

Object name

Short description Pendant

Material/Techn. Stone

Dimensions height: 1.8 cm; width: 1.2 cm; diameter: 0.8 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1734

Object name

Short description Arm from a figurine

Material/Techn. Bronze

Dimensions length: 2.1 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1735

Object name

Short description Hooked pin

Material/Techn. Bronze

Dimensions length: 12.3 cm

Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete

Date LMII

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1736

Object name

Short description Bead

Material/Techn. Stone

Dimensions height: 1.2 cm ; diameter: 1.7 cm

Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete

Date

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1737

Object name

Short description Bead

Material/Techn. Blue glass

Dimensions diameter: 1.5 cm

Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete

Date

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1738

Object name

Short description Bead

Material/Techn. Blue glass

Dimensions length: 2.4 cm

Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete

Date LMII

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1739

Object name seal

Short description Seal

Material/Techn. Greysteatite

Dimensions diameter: 1.5 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date Late Minoan Period (c. 1700 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1741

Object name

Short description Bead

Material/Techn. Blue glass

Dimensions height: 1 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1742

Object name

Short description Bead

Material/Techn. Blue frit

Dimensions diameter: 1.1 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1743

Object name

Short description Bead

Material/Techn. Blue frit

Dimensions diameter: 0.7 cm; height: 0.3 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1744
Object name seal
Short description Seal

Material/Techn. Carnelian
Dimensions length: 1.3 cm
Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete
Date LMI
Inscriptions
Source
Acquis. note



Accession no. AN1896-1908 AE.1745
Object name jewellery
Short description Bead-pendant

Material/Techn. Crystal
Dimensions height: 1.3 cm
Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete
Date
Inscriptions
Source
Acquis. note



Accession no. AN1896-1908 AE.1746
Object name
Short description Blue faience disc bead

Material/Techn. Blue faience
Dimensions diameter: 0.6 cm
Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete
Date Late Minoan III Period (c. 1400 - c. 1090 BC)
Inscriptions
Source
Acquis. note



Accession no. AN1896-1908 AE.1747
Object name
Short description Buff faience disc bead

Material/Techn. Buff faience
Dimensions diameter: 0.7 cm
Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete
Date Late Minoan III Period (c. 1400 - c. 1090 BC)
Inscriptions
Source
Acquis. note



Accession no. AN1896-1908 AE.1748

Object name

Short description bead

Material/Techn. glass

Dimensions diameter: 0.7 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date

Inscriptions

Source

Acquis. note

Accession no. AN1896-1908 AE.1749

Object name jewellery

Short description Bead

Material/Techn. Stone

Dimensions height: 1.1 cm; length: 1.3 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1750

Object name

Short description Bead

Material/Techn. Blue glass

Dimensions width: 1 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1751

Object name jewellery

Short description Bead

Material/Techn. Carnelian

Dimensions diameter: 0.5 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date

Inscriptions

Source

Acquis. note

Accession no. AN1896-1908 AE.1752
Object name jewellery
Short description Bead

Material/Techn. Stone
Dimensions width: 1 cm
Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete
Date
Inscriptions
Source
Acquis. note



Accession no. AN1896-1908 AE.1753
Object name
Short description Bead

Material/Techn. Blue glass
Dimensions diameter: 0.9 cm
Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete
Date Roman
Inscriptions
Source
Acquis. note



Accession no. AN1896-1908 AE.1754
Object name
Short description Bead

Material/Techn. Blue glass
Dimensions diameter: 0.8 cm
Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete
Date Roman
Inscriptions
Source
Acquis. note



Accession no. AN1896-1908 AE.1755
Object name
Short description Bead

Material/Techn. Blue glass
Dimensions diameter: 1 cm
Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete
Date Roman
Inscriptions
Source
Acquis. note



Accession no. AN1896-1908 AE.1756

Object name

Short description Ribbed lentoid blue faience bead

Material/Techn. Blue faience

Dimensions diameter: 1.8 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date Late Minoan III Period (c. 1400 - c. 1090 BC)

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1757

Object name jewellery

Short description Bead

Material/Techn. Stone

Dimensions diameter: 1.4 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1758

Object name seal

Short description Seal

Material/Techn. Stone

Dimensions length: 1.9 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1759

Object name

Short description Bead

Material/Techn. Yellow glass

Dimensions diameter: 1.5 cm

Associated place find spot, Psychro Cave (Dictaeon Cave), Crete

Date

Inscriptions

Source

Acquis. note



Accession no. AN1896-1908 AE.1760
Object name seal
Short description Seal

Material/Techn. Crystal
Dimensions diameter: 1.4 cm
Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete
Date
Inscriptions
Source
Acquis. note



Accession no. AN1896-1908 AE.1761
Object name
Short description Bead

Material/Techn. shell
Dimensions length: 2 cm
Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete
Date
Inscriptions
Source
Acquis. note

Accession no. AN1896-1908 AE.1762
Object name
Short description Fibula fragment

Material/Techn. Bronze
Dimensions width: 3.1 cm
Associated place find spot , Psychro Cave (Dictaeon Cave) , Crete
Date LM III - Intermediate
Inscriptions
Source
Acquis. note

Accession no. AN1896-1908 AE.622
Object name
Short description Outter

Material/Techn. Bronze
Dimensions length: 4 cm
Associated place find spot , Psychro Cave (Dictaeon Cave)
Date Middle Minoan Period (c. 2100 - c. 1700 BC)
Inscriptions
Source
Acquis. note



Accession no. AN1896-1908 AE.1510.1
Object name jewellery
Short description Bead seal fragment in press ion

Material/Techn. plastercine
Dimensions length: 1 cm
Associated place find spot , Psychro Cave (Dictae an Cave) , Crete
Date Minoan
Inscriptions
Source
Acquis. note

Accession no. AN1896-1908 AE.1739.1
Object name seal
Short description Seal im pression

Material/Techn. plastercine
Dimensions diameter: 1.5 cm
Associated place find spot , Psychro Cave (Dictae an Cave) , Crete
Date Late Minoan Period (c. 1700 - c. 1090 BC)
Inscriptions
Source
Acquis. note

Accession no. AN1896-1908 AE.1744.1
Object name seal
Short description Seal im pression

Material/Techn. plastercine
Dimensions length: 1.3 cm
Associated place find spot , Psychro Cave (Dictae an Cave) , Crete
Date LMI
Inscriptions
Source
Acquis. note

Accession no. AN1896-1908 AE.1758.1
Object name seal
Short description Seal im pression

Material/Techn. plastercine
Dimensions length: 1.9 cm
Associated place find spot , Psychro Cave (Dictae an Cave) , Crete
Date
Inscriptions
Source
Acquis. note

Accession no. AN1896-1908 AE.1760.1
Object name seal
Short description Seal impression

Material/Techn. plaster
Dimensions diameter: 1.4 cm
Associated place find spot, Psychro Cave (Dictaeon Cave), Crete
Date
Inscriptions
Source
Acquis. note

Accession no. AN1896-1908 AE.1760.2
Object name seal
Short description Seal impression

Material/Techn. plasterdine
Dimensions diameter: 1.4 cm
Associated place find spot, Psychro Cave (Dictaeon Cave), Crete
Date
Inscriptions
Source
Acquis. note

Accession no. AN1896-1908 AE.713.1
Object name seal
Short description Bead seal impression

Material/Techn. plaster
Dimensions length: 1.3 cm
Associated place find spot, Psychro Cave (Dictaeon Cave), Crete
Date LMIII
Inscriptions
Source
Acquis. note

Accession no. AN1896-1908 AE.713.2
Object name seal
Short description Bead seal impression

Material/Techn. plasterdine
Dimensions length: 1.3 cm
Associated place find spot, Psychro Cave (Dictaeon Cave), Crete
Date LMIII
Inscriptions
Source
Acquis. note

Accession no. AN1896-1908 AE.723.1

Object name seal

Short description seal pendant impression

Material/Techn. plaster

Dimensions height: 1.5 cm

Associated place country, Greece (Crete)
find spot, Psychro Cave (Dictaeon Cave)

Date Minoan

Inscriptions

Source

Acquis. note

Accession no. AN1896-1908 AE.723.2

Object name seal

Short description seal pendant impression

Material/Techn. plasterdine

Dimensions height: 1.5 cm

Associated place country, Greece (Crete)
find spot, Psychro Cave (Dictaeon Cave)

Date Minoan

Inscriptions

Source

Acquis. note

Accession no. AN1988.262

Object name

Short description Chisel

Material/Techn. Copper alloy

Dimensions length: 19.4 cm; width: 3.7 cm

Associated place find spot, Psychro, Crete

Date

Inscriptions

Source

Acquis. note



Complete Arthur Evans Collection data with FACE attributes

Petsofas

<i>Accession Number</i>	<i>Object Title</i>	<i>FACE</i>
AN1896-1908 AE:990	Figurine	FAE
AN1896-1908 AE:996	Dove Figurine	ACE
AN1896-1906 AE:997	Figurine	FAE
AN1896-1908 AE:998	Figurine of a man	FAE
AN1896-1908 AE:999	Figurine	FAE
AN1896-1908 AE:1000	Torso	FAE
AN1896-1908 AE:1001	Head of a figurine	FAE
AN1896-1908 AE:1002	Head of a figurine	FAE
AN1896-1908 AE:1003	Base of a figurine	FA
AN1896-1908 AE:1004	Head of a female figurine	FAE
AN1896-1908 AE:1005	Base of a figurine	FA
AN1896-1908 AE:1006	Leg of an animal figurine	FCE
AN1896-1908 AE:1007	Figurine fragment, Leg and foot	FAE
AN1896-1908 AE:1008	Leg of a figurine	FAE
AN1896-1908 AE:1009	Votive arm	FAE

AN1896-1908 AE:1010	Figurine	FAE
AN1896-1908 AE:1011	Figurine of a man	FAE
AN1896-1908 AE:1012	Figurine	FAE
AN1896-1908 AE:1013	Torso of a woman	FAE
AN1896-1908 AE:1014.1	Head of a male figurine	FAE
AN1896-1908 AE:1014.2	Head of a male figurine	FAE
AN1896-1908 AE:1015	Base of a figurine	FA
AN1896-1908 AE:1016	Votive arm	FAE
AN1896-1908 AE:1017	Votive arm	FAE
AN1896-1908 AE:1018	Votive Limb	FAE
AN1896-1908 AE:1018.1	Votive leg	FAE
AN1896-1908 AE:1018.2	Votive leg	FAE
AN1896-1908 AE:1019	Figurine of a woman	AE
AN1896-1908 AE:1020	Figurine, fragment	FAE
AN1896-1908 AE:1020.1	Head of a female figurine	FAE
AN1896-1908 AE:1021.2	Figurine, fragment	FAE
AN1896-1908 AE:1022	Figurine	FACE
AN1896-1908 AE:1023	Miniature vase	FACE
AN1896-1908 AE:1024.1	Sphere	N/A

AN1896-1908 AE:1024.2	Sphere	N/A
AN1896-1908 AE:1025.1	Animal figurine	ACE
AN1896-1908 AE:1025.2	Animal figurine	ACE
AN1896-1908 AE:1025.3	Animal figurine	ACE
AN1896-1908 AE:1025.4	Sheep figurine	ACE
AN1896-1908 AE:1025.5	Animal figurine	ACE
AN1896-1908 AE:1035.3	Animal figurine	ACE
AN1896-1908 AE:1343	Four legged animal figurine with traces of paint	ACE
AN1896-1908 AE:1839	Female statuette	FAE
AN1896-1908 AE:1840	Head of male statuette	FAE
AN1896-1908 AE:1841	Statuette	ACE
AN1896-1908 AE:1842	Statuette of a goat	ACE
AN1896-1908 AE:1844	Statuette of a bull	ACE
AN1896-1908 AE:1845	Statuette of a quadruped	ACE
AN1896-1908 AE:1846	Animal statuette	ACE
AN1896-1908 AE:1847	Terracotta "Ball"	N/A
AN1896-1908 AE:1848	Figurine	ACE
AN1896-1908 AE:1903	Shard, painted	FACE

AN1910.419	Terracotta shard	FACE
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Psychro Cave

<i>Accession Number</i>	<i>Object Title</i>	<i>FACE</i>
AN1896-1908 AE:26	Bronze figurine of a bull	ACE
AN1896-1908 AE:30	Bronze figurine of a bull	ACE
AN1896-1908 AE:39	Sword blade	FACE
AN1896-1908 AE:40	Sword blade	FACE
AN1896-1908 AE:41	Sword blade	FACE
AN1896-1908 AE:43	Blade	FACE
AN1896-1908 AE:44	Dagger blade fragment	FACE
AN1896-1908 AE:45	Knife	FACE
AN1896-1908 AE:46	Knife	FACE
AN1896-1908 AE:47	Blade	FACE
AN1896-1908 AE:49	Blade fragment	FACE
AN1896-1908 AE:51	Razor	FACE
AN1896-1908 AE:52	Spearhead	FACE
AN1896-1908 AE:54	Spearhead	FACE

AN1896-1908 AE:56	Spearhead	FACE
AN1896-1908 AE:57	Votive spearhead	FACE
AN1896-1908 AE:58	Votive spearhead	FACE
AN1896-1908 AE:67	Dagger blade	FACE
AN1896-1908 AE:73	Hammer head	FAE
AN1896-1908 AE:74	Tweezers	N/A
AN1896-1908 AE:76	Tweezers	N/A
AN1896-1908 AE:78	Disc	N/A
AN1896-1908 AE:80	Disc or orifice	N/A
AN1896-1908 AE:83	Pin	N/A
AN1896-1908 AE:84	Needle	N/A
AN1896-1908 AE:93	Bronze figurine of a bull	ACE
AN1896-1908 AE:95	Terracotta figurine of a bull	FACE
AN1896-1908 AE:97	Terracotta bull figurine	FACE
AN1896-1908 AE:98	Figurine of an animal	FACE
AN1896-1908 AE:99	Figurine of an animal	FACE
AN1896-1908 AE:100	Relife pithos shard	FACE
AN1896-1908 AE:101	Relife pithos shard	FACE

AN1896-1908 AE:102	Fragment with applied human figure	FACE
AN1896-1908 AE:103	Fragment with applied dove figure	FACE
AN1896-1908 AE:104	One handled cup, whole	ACE
AN1896-1908 AE:105	Miniature three-handled vase	ACE
AN1896-1908 AE:187	Bull's head of a terracotta figure	FACE
AN1896-1908 AE:198	One-handled cup, black rim	FACE
AN1896-1908 AE:199	Miniature cup (kalthos)	FACE
AN1896-1908 AE:201	Pin	N/A
AN1896-1908 AE:211	Bowl or lamp	FACE
AN1896-1908 AE:278	Cretan geometric pottery perfume pot (aryballos)	ACE
AN1896-1908 AE:279	Aryballos of Cypriote shape	ACE
AN1896-1908 AE:280	Aryballos	ACE
AN1896-1908 AE:391	Cretan geometric / early orientalising shard	FACE
AN1896-1908 AE:392	Stamped pithos fragment	FACE
AN1896-1908 AE:392.2	Arm	FAE
AN1896-1908 AE:399	Stamped pithos shard	FACE
AN1896-1908 AE:407	Spearhead	FACE

AN1896-1908 AE:605	Figurine	AE
AN1896-1908 AE:607	Figurine of a man	AE
AN1896-1908 AE:608	Figurine of a woman	AE
AN1896-1908 AE:609	Figurine of a woman	AE
AN1896-1908 AE:610	Figurine of a man	AE
AN1896-1908 AE:612	Tweezers	N/A
AN1896-1908 AE:613	Tweezers	N/A
AN1896-1908 AE:614	Bracelet	ACE
AN1896-1908 AE:615	Arrowhead	FACE
AN1896-1908 AE:616	Disc	N/A
AN1896-1908 AE:618	Small wooden figure of a man, raised hands	AE
AN1896-1908 AE:619	Head of a figurine	FAE
AN1896-1908 AE:622	Figurine of a woman	N/A
AN1896-1908 AE:624	Handle?, bone	FA
AN1896-1908 AE:625	Handle, bone	FA
AN1896-1908 AE:626	Leg of a bronze figurine	FAE
AN1896-1908 AE:627	Figurine of an animal	N/A
AN1896-1908 AE:631	Cutter	N/A

AN1896-1908 AE:633	Fragment of a handle	FA
AN1896-1908 AE:634	Handle of a dagger	FACE
AN1896-1908 AE:635	Razor	FACE
AN1896-1908 AE:637	Violin-bow fibula	FAE
AN1896-1908 AE:638	Fibula mount	FACE
AN1896-1908 AE:639	Violin-bow fibula	FAE
AN1896-1908 AE:641	Blade	FACE
AN1896-1908 AE:642	Votive blade	FACE
AN1896-1908 AE:646	Finger ring	ACE
AN1896-1908 AE:647	Finger ring	ACE
AN1896-1908 AE:648	Finger ring	ACE
AN1896-1908 AE:649.2	Spiral ring	ACE
AN1896-1908 AE:649.3	Spiral ring	ACE
AN1896-1908 AE:649.4	Spiral ring	ACE
AN1896-1908 AE:649.5	Spiral ring	ACE
AN1896-1908 AE:650.2	Earring	ACE
AN1896-1908 AE:652	Finger ring	ACE
AN1896-1908 AE:657	Blade	FACE
AN1896-1908 AE:661	Arrowhead	FACE

AN1896-1908 AE:662	Arrowhead	FACE
AN1896-1908 AE:663	Votive spearhead	FACE
AN1896-1908 AE:664	Votive spearhead	FACE
AN1896-1908 AE:665	Votive spearhead	FACE
AN1896-1908 AE:666	Pin	N/A
AN1896-1908 AE:667	Pin	N/A
AN1896-1908 AE:671	Needle	N/A
AN1896-1908 AE:672	Needle	N/A
AN1896-1908 AE:673	Pin	N/A
AN1896-1908 AE:674	Pin	N/A
AN1896-1908 AE:675	Blade	FACE
AN1896-1908 AE:676	Blade	FACE
AN1896-1908 AE:677	Blade	FACE
AN1896-1908 AE:678	Blade	FACE
AN1896-1908 AE:679	Knife	FACE
AN1896-1908 AE:680	Blade	FACE
AN1896-1908 AE:681	Knife	FAC
AN1896-1908 AE:682	Blade	FACE
AN1896-1908 AE:683	Blade	FACE

AN1896-1908 AE:685	Knife	FAC
AN1896-1908 AE:713	Bead seal	FAE
AN1896-1908 AE:721	Bead	FA
AN1896-1908 AE:722	Bead	FA
AN1896-1908 AE:725	Ribbed blue faience bead	FA
AN1896-1908 AE:726	Bead	FA
AN1896-1908 AE:1510	Bead seal fragment	FA
AN1896-1908 AE:1517.b	Plaque fragment	FA
AN1896-1908 AE:1517.c	Plaque fragment	FA
AN1896-1908 AE:1521.2	Rivet	FA
AN1896-1908 AE:1521.3	Rivet	FA
AN1896-1908 AE:1523.2	Plaque	FA
AN1896-1908 AE:1528	Figurine of a man	AE
AN1896-1908 AE:1529	Figurine	AE
AN1896-1908 AE:1532	Arrowhead	FACE
AN1896-1908 AE:1536.1	Finger-ring	ACE
AN1896-1908 AE:1536.2	Finger-ring	ACE
AN1896-1908 AE:1537	Finger-ring	ACE
AN1896-1908 AE:1538	Finger-ring	ACE

AN1896-1908 AE:1539	Finger-ring, bezel back	ACE
AN1896-1908 AE:1540	Finger-ring	ACE
AN1896-1908 AE:1541	Finger-ring	ACE
AN1896-1908 AE:1542	Finger-ring fragment	ACE
AN1896-1908 AE:1543	Finger-ring fragment	ACE
AN1896-1908 AE:1544	Finger-ring	ACE
AN1896-1908 AE:1545	Finger-ring	ACE
AN1896-1908 AE:1546	Ring	ACE
AN1896-1908 AE:1548	Pin	N/A
AN1896-1908 AE:1551	Point	N/A
AN1896-1908 AE:1552	Coin of Apterā	ACE
AN1896-1908 AE:1554	Figurine of a man	ACE
AN1896-1908 AE:1555	Figurine of a man	ACE
AN1896-1908 AE:1556	Figurine	ACE
AN1896-1908 AE:1557	Spearhead	ACE
AN1896-1908 AE:1612	Pierced disc	F
AN1896-1908 AE:1624	Bead	FA
AN1896-1908 AE:1632	Lentoid bead with grooved edge	FA
AN1896-1908 AE:1684.a	Egyptian blue faience cog-bead	FA

AN1896-1908 AE:1684.b	Egyptian bead faience cog-bead	FA
AN1896-1908 AE:1684.c	Egyptian bead faience cog-bead	FA
AN1896-1908 AE:1703	Blue faience with frown bead	FA
AN1896-1908 AE:1712	Shell pendant	FA
AN1896-1908 AE:1715	Bead	FA
AN1896-1908 AE:1716	Blade	FACE
AN1896-1908 AE:1717	Blade	FACE
AN1896-1908 AE:1718	Knife	ACE
AN1896-1908 AE:1719	Spiral bead	FA
AN1896-1908 AE:1720	Blade	ACE
AN1896-1908 AE:1721	Socketed head	N/A
AN1896-1908 AE:1722	Finger ring bezel	FA
AN1896-1908 AE:1723	Finger ring	ACE
AN1896-1908 AE:1724	Finger ring	ACE
AN1896-1908 AE:1725	Finger ring	ACE
AN1896-1908 AE:1726	Ringlet	ACE
AN1896-1908 AE:1727	Bead	FAE
AN1896-1908 AE:1728	Bead	FAE
AN1896-1908 AE:1729	Pendant	ACE

AN1896-1908 AE:1730	Pendant	ACE
AN1896-1908 AE:1731	Pendant	ACE
AN1896-1908 AE:1732	Handle	F
AN1896-1908 AE:1733	Pendant	ACE
AN1896-1908 AE:1734	Arm of a figurine	FA
AN1896-1908 AE:1735	Hooked pin	N/A
AN1896-1908 AE:1736	Bead	FAE
AN1896-1908 AE:1737	Bead	FAE
AN1896-1908 AE:1738	Bead	FAE
AN1896-1908 AE:1739	Seal	FAE
AN1896-1908 AE:1741	Bead	FAE
AN1896-1908 AE:1742	Bead	FAE
AN1896-1908 AE:1743	Bead	FAE
AN1896-1908 AE:1744	Seal	FAE
AN1896-1908 AE:1745	Bead-pendant	FAE
AN1896-1908 AE:1746	Blue faience disc bead	FAE
AN1896-1908 AE:1747	Buff faience disc bead	FAE
AN1896-1908 AE:1748	Bead	FAE
AN1896-1908 AE:1749	Bead	FAE

AN1896-1908 AE:1750	Bead	FAE
AN1896-1908 AE:1751	Bead	FAE
AN1896-1908 AE:1752	Bead	FAE
AN1896-1908 AE:1753	Bead	FAE
AN1896-1908 AE:1754	Bead	FAE
AN1896-1908 AE:1755	Bead	FAE
AN1896-1908 AE:1756	Ribbed lentoid blue faience bead	FAE
AN1896-1908 AE:1757	Bead	FAE
AN1896-1908 AE:1758	Seal	FACE
AN1896-1908 AE:1759	Bead	FAE
AN1896-1908 AE:1760	Seal	FACE
AN1896-1908 AE:1761	Bead	FAE
AN1896-1908 AE:1762	Fibula fragment	FACE
AN1896-1908 AE:622	Cutter	N/A
AN1896-1908 AE:1510.1	Bead seal fragment impression	FAE
AN1896-1908 AE:1739.1	Seal impression	FACE
AN1896-1908 AE:1744.1	Seal impression	FACE
AN1896-1908 AE:1758.1	Seal impression	FACE
AN1896-1908 AE:1760.1	Seal impression	FACE

AN1896-1908 AE:1760.2	Seal impression	FACE
AN1896-1908 AE:713.1	Bead seal impression	FACE
AN1896-1908 AE:713.2	Bead seal impression	FACE
AN1896-1908 AE:723.1	Seal pendant impression	FACE
AN1896-1908 AE:723.2	Seal pendant impression	FACE
AN1938.262	Chisel	A

Appendix X. List of objects loaned to the British Museum for Ice Age Art: Arrival of the modern mind Exhibition

Reproduced with permission of Clive Gamble

Ice Age art: arrival of the modern mind

7 February – 26 May 2013

Room 35, British Museum, London WC1B 3DG UK

List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)



Female figure, inv. КП 11041/26

Mammoth Ivory

Height : 16.4cm; Width max hips 8.1 cm. Thickness max: waist 3.55 cm,

Palaeolithic period c.20,000 years ago

Lent by: Zaraysk Kremlin Museum, Revolution Square 2, 140600, Moscow Region, Zaraysk, Russian Federation

Provenance: Find date 2005, archaeological excavation Zaraysk
Lender's acquisition date: 2005

Publication: Amirkhanov, H et al 2009 'Palaeolithic Studies in Zaraysk 1999-2005.' Moscow, pp.449-450



Bison figurine, inv. КП 11040

Mammoth Ivory

Length 16.4cm; Height : shoulders-front leg 9.92cm, Maximum width:

between the horns 3.77cm

Palaeolithic period c.20,000 years ago

Lent by: Zaraysk Kremlin Museum, Revolution Square 2, 140600, Moscow Region, Zaraysk, Russian Federation

Provenance: Find date 2001, archaeological excavation Zaraysk
Lender's acquisition date: 2001

Publication: Amirkhanov, H et al 2009 'Palaeolithic Studies in Zaraysk 1999-2005.' Moscow, pp.448-450



Diadem with carved ornament inv.2928/1

Mammoth ivory

3.3x7x19.8cm

c.23,000 years old

Lent by: State Hermitage, Dvortsovaya nab., 34, 190000, Saint Petersburg, Russian Federation

Provenance: Archaeological excavation by N. Praslov c.1983-1988, Kostenki I (the second complex); Don river
Lender's acquisition date: 2009. Acquired by lender subsequent to excavation.

Publication: Abramova, Z.A. 1995 'L'art paléolithique d'Europe orientale et de Sibérie,' Cat.42,170 p213



Tiny female figurine – pendant with depiction of furs by carved lines inv 370/753

Mammoth ivory

4.2 x 0.7 x 0.4 cm

c.22,000 years old

Lent by: State Hermitage, Dvortsovaya nab., 34, 190000, Saint Petersburg, Russian Federation

Provenance: Archaeological excavation by M. Gerasimov 1930, Mal'ta site, Southern Siberia, Baical region
Lender's acquisition date: 1930
Ownership between 1933 – 1945: State Hermitage

Publication: Abramova, Z.A. 1995 'L'art paléolithique d'Europe orientale et de Sibérie,' Grenoble, Cat.89, 13; p.255



Female nude statuette with large head 'hair-do,' possibly used as pendant inv 370/747

Mammoth ivory

13.6 x 2.5 x 2.3 cm

c.22,000 years old

Lent by: State Hermitage, Dvortsovaya nab., 34, 190000, Saint Petersburg, Russian Federation

Provenance: Archaeological excavation by M. Gerasimov 1929, Mal'ta site, Southern Siberia, Baical region
Lender's acquisition date: 1929
Ownership between 1933 – 1945: State Hermitage

Publication: Abramova, Z.A. 1995 'L'art paléolithique d'Europe orientale et de Sibérie,' Grenoble, Cat.89, 8; p.254



**Female nude with hairstyle and facial features inv 370/748
Mammoth ivory**

9.4 x 2.6x 2.9cm

c.22,000 years old

Lent by: State Hermitage, Dvortsovaya nab., 34, 190000, Saint Petersburg, Russian Federation

Provenance: Archaeological excavation by M. Gerasimov 1929, Mal'ta site, Southern Siberia, Baical region

Lender's acquisition date: 1929

Ownership between 1933 – 1945: The State Hermitage

Publication: Abramova, Z.A. 1995 'L'art paléolithique d'Europe orientale et de Sibérie,' Grenoble, Cat.89, 9; p.254



**The central pendant of necklace (child's burial) inv. 1408/ 7
Mammoth ivory**

8.3 x 2.8 cm

c.22,000 years old

Lent by: State Hermitage, Dvortsovaya nab., 34, 190000, Saint Petersburg, Russian Federation

Provenance: Archaeological excavation by M. Gerasimov 1928-1930, Mal'ta site, Southern Siberia, Baical region

Lender's acquisition date: 1930

Ownership between 1933 – 1945: State Hermitage

Publication: Abramova, Z.A. 1995 'L'art paléolithique d'Europe orientale et de Sibérie,' Grenoble, Cat.89, 100; p.267



Swan/bird figurine in flight (pendant) inv. 370/740

Mammoth ivory

10.3 x 2.4 cm

c.22,000 years old

Lent by: State Hermitage, Dvortsovaya nab., 34, 190000, Saint Petersburg, Russian Federation

Provenance: Archaeological excavation by M. Gerasimov 1929, Mal'ta site, Southern Siberia, Baical region

Lender's acquisition date: 1929

Ownership between 1933 – 1945: State Hermitage

Publication: Abramova, Z.A. 1995 'L'art paléolithique d'Europe orientale et de Sibérie,' Grenoble, Cat.89, 37; p.259



Swan/bird figurine in flight (pendant) inv. 370/739

Mammoth ivory

11.7 x 2.4 cm

c.22,000 years old

Lent by: State Hermitage, Dvortsovaya nab., 34, 190000, Saint Petersburg, Russian Federation

Provenance: Archaeological excavation by M. Gerasimov 1957, Mal'ta site, Southern Siberia, Baical region

Lender's acquisition date: 1957

Publication: Abramova, Z.A. 1995 'L'art paléolithique d'Europe orientale et de Sibérie,' Grenoble, Cat.89, 37; p.259



Anthropomorphic human figurine (pendant) inv. 370/756

Antler (reindeer)

12.2 x 1.6 cm

c.22,000 years old

Lent by: State Hermitage, Dvortsovaya nab., 34, 190000, Saint Petersburg, Russian Federation

Provenance: Archaeological excavation by M. Gerasimov 1929, Mal'ta site, Southern Siberia, Baical region

Lender's acquisition date: 1929

Ownership between 1933 – 1945: State Hermitage

Publication: Abramova, Z.A. 1995 'L'art paléolithique d'Europe orientale et de Sibérie,' Grenoble, Cat.49, 10; p.255



Plate with mammoth engraving inv. 370/731

Mammoth ivory

8.3 x 3.4 x 0.3cm

c.22,000 years old

Lent by: State Hermitage, Dvortsovaya nab., 34, 190000, Saint Petersburg, Russian Federation

Provenance: Archaeological excavation by M. Gerasimov 1929, Mal'ta site, Southern Siberia, Baical region

Lender's acquisition date: 1929

Ownership between 1933 – 1945: State Hermitage

Publication: Abramova, Z.A. 1995 'L'art paléolithique d'Europe orientale et de Sibérie,' Grenoble, Cat.89,49; p.261



Symbolic plate with hole, decorated with geometric spirals at the right side and with engraving of the wavy lines (snakes) at the inverse side inv. 370/732

Mammoth ivory

13.8 x 8.4 x 0.5cm

c.22,000 years old

Lent by: State Hermitage, Dvortsovaya nab., 34, 190000, Saint Petersburg, Russian Federation

Provenance: Archaeological excavation by M. Gerasimov 1930, Mal'ta site, Southern Siberia, Baical region

Lender's acquisition date: 1930

Ownership between 1933 – 1945: State Hermitage

Publication: Abramova, Z.A. 1995 'L'art paléolithique d'Europe orientale et de Sibérie,' Grenoble, Cat.89,50; p.261



Plate with carved ornament, deep undulating lines, perforated in centre inv. 370/733

Mammoth ivory

4.6 x 5.3cm

c.22,000 years old

Lent by: State Hermitage, Dvortsovaya nab., 34, 190000, Saint Petersburg, Russian Federation

Provenance: Archaeological excavation by M. Gerasimov 1928-30, Mal'ta site, Southern Siberia, Baical region

Lender's acquisition date: 1930

Ownership between 1933 – 1945: State Hermitage

Publication: Abramova, Z.A. 1995 'L'art paléolithique d'Europe orientale et de Sibérie,' Grenoble, Cat.89,79; p.265



Symbolic baton covered with several rows of small incisions inv. 370/726

Mammoth ivory

22 x 1.6cm

c.22,000 years old

Lent by: State Hermitage, Dvortsovaya nab., 34, 190000, Saint Petersburg, Russian Federation

Provenance: Archaeological excavation by M. Gerasimov 1928-30, Mal'ta site, Southern Siberia, Baical region

Lender's acquisition date: 1930

Ownership between 1933 – 1945: State Hermitage

Publication: Abramova, Z.A. 1995 'L'art paléolithique d'Europe orientale et de Sibérie,' Grenoble, Cat.89,52; p.262



Female figurine inv. 370/746

Mammoth ivory

8.9 x 2.1cm

c.22,000 years old

Lent by: State Hermitage, Dvortsovaya nab., 34, 190000, Saint Petersburg, Russian Federation

Provenance: Archaeological excavation by M. Gerasimov 1928, Mal'ta site, Southern Siberia, Baical region

Lender's acquisition date: 1928

Ownership between 1933 – 1945: State Hermitage

Publication: Abramova, Z.A. 1995 'L'art paléolithique d'Europe orientale et de Sibérie,' Grenoble, Cat.89,1; p.252



Female statuette with depiction of adornments, head rejoined after being broken off deliberately for burial inv.2928/12

Limestone

10.3 x 4.1 x 3.5cm

c.23,000 years old

Lent by: State Hermitage, Dvortsovaya nab., 34, 190000, Saint Petersburg, Russian Federation

Provenance: Archaeological excavation by N. Praslov c.1983-1988, Kostenki I (the second complex); Don river

Lender's acquisition date: 2009. Acquired by lender subsequent to excavation.

Publication: Abramova, Z.A. 1995 'L'art paléolithique d'Europe orientale et de Sibérie,' Grenoble, Cat42,165, p.212



Figurine of mammoth coloured with red ochre inv.2928/22

Limestone

3.7 x 4cm

c.23,000 years old

Lent by: State Hermitage, Dvortsovaya nab., 34, 190000, Saint Petersburg, Russian Federation

Provenance: Archaeological excavation by N. Praslov c.1983-1988, Kostenki I (the second complex); Don river

Lender's acquisition date: 2009. Acquired by lender subsequent to excavation.



Pin with geometric decoration inv.2928/5

Bone

8 x 0.7cm

c.23,000 years old

Lent by: State Hermitage, Dvortsovaya nab., 34, 190000, Saint Petersburg, Russian Federation

Provenance: Archaeological excavation by N. Praslov c.1983-1988, Kostenki I (the second complex); Don river

Lender's acquisition date: 2009. Acquired by lender subsequent to excavation.



Upper part of spatula with carved ornament inv.2928/20

Bone

6.9 x 3.8cm

c.23,000 years old

Lent by: State Hermitage, Dvortsovaya nab., 34, 190000, Saint Petersburg, Russian Federation

Provenance: Archaeological excavation by N. Praslov c.1983-1988, Kostenki I (the second complex); Don river
Lender's acquisition date: 2009. Acquired by lender subsequent to excavation.



Anthropomorphic figurine inv.2928/4

Mammoth ivory

17.8 x 1.8cm

c.23,000 years old

Lent by: State Hermitage, Dvortsovaya nab., 34, 190000, Saint Petersburg, Russian Federation

Provenance: Archaeological excavation by N. Praslov c.1983-1988, Kostenki I (the second complex); Don river
Lender's acquisition date: 2009. Acquired by lender subsequent to excavation.

Publication: Abramova, Z.A. 1995 'L'art paléolithique d'Europe orientale et de Sibérie,' Grenoble, Cat42, 167, p.213



Female figurine, nude, lacks arms and head due to ancient damage inv. 5298-2848

Mammoth tusk

Height – 15.2; Width – 4.0; Thickness – 3.8cm

Upper Palaeolithic -15,000-12,000 years ago.

Lent by: Peter the Great Museum of Anthropology and Ethnography(Kunstkamera), Russian Academy of Sciences, 3 Universitetskaya nab, St. Petersburg, Russian Federation

Provenance: Archaeological excavation 1935 from site Eliseevichi 1. Zhiryatinsky district, Bryansk region, Russia.

Lender's acquisition date: 1935

Ownership between 1933 – 1945: Peter the Great Museum of Anthropology and Ethnography(Kunstkamera), Russian Academy of Sciences

Publication: Abramova, Z.A. 1995 'L'art paléolithique d'Europe orientale et de Sibérie,' Grenoble, Cat.30, 1, p147



**Ivory plaque with geometric engraved designs on the surface.
inv. 5298-2849**

Mammoth tusk

Length – 14.2; Width – 5.4; Thickness – 0.5cm

Upper Palaeolithic -15,000-12,000 years ago.

Lent by: Peter the Great Museum of Anthropology and Ethnography (Kunstkamera), Russian Academy of Sciences, 3 Universitetskaya nab, St. Petersburg, Russian Federation

Provenance: Archaeological excavation 1935 from site Eliseevichi 1. Zhiryatinsky district, Bryansk region, Russia.

Lender's acquisition date: 1935

Ownership between 1933 – 1945: Peter the Great Museum of Anthropology and Ethnography(Kunstkamera), Russian Academy of Sciences

Publication: Abramova, Z.A. 1995 'L'art paléolithique d'Europe orientale et de Sibérie,' Grenoble, Cat.30,4 p148



Ivory plaque with schematic image of fish with a rich geometric net designs on the surface inv. 5298-2850

Mammoth tusk

Length – 19.1; Width – 5.0; Thickness – 0.9cm

Upper Palaeolithic -15,000-12,000 years ago.

Lent by: Peter the Great Museum of Anthropology and Ethnography (Kunstkamera), Russian Academy of Sciences, 3 Universitetskaya nab, St. Petersburg, Russian Federation

Provenance: Archaeological excavation 1935 from site Eliseevichi 1. Zhiryatinsky district, Bryansk region, Russia.

Lender's acquisition date: 1935

Ownership between 1933 – 1945: Peter the Great Museum of Anthropology and Ethnography(Kunstkamera), Russian Academy of Sciences

Publication: Abramova, Z.A. 1995 'L'art paléolithique d'Europe orientale et de Sibérie,' Grenoble, Cat.30,7, p148-149



Nude female figurine inv. 6051-2

Mammoth tusk

Height – 11.4; Width – 3.7; Thickness – 2.8cm

Upper Palaeolithic -23,000-21,000 years ago.

Lent by: Peter the Great Museum of Anthropology and Ethnography (Kunstkamera), Russian Academy of Sciences, 3 Universitetskaya nab, St. Petersburg, Russian Federation

Provenance: Archaeological excavation 1936 from site Kostenki 1 (top layer). Voronezh region, Russia.

Lender's acquisition date: 1936

Ownership between 1933 – 1945: Peter the Great Museum of Anthropology and Ethnography(Kunstkamera), Russian Academy of Sciences

Publication: Abramova, Z.A. 1995 'L'art paléolithique d'Europe orientale et de Sibérie,' Grenoble, Cat.42,3, p189



Spatula with round terminal and gibbosity on one side inv. 6051-6

Mammoth edge/bone

Length – 25.6; Width – 1.9; Thickness – 0.4cm

Upper Palaeolithic -23,000-21,000 years ago.

Lent by: Peter the Great Museum of Anthropology and Ethnography(Kunstkamera), Russian Academy of Sciences, 3 Universitetskaya nab, St. Petersburg, Russian Federation

Provenance: Archaeological excavation 1936 from site Kostenki 1 (top layer). Voronezh region, Russia.

Lender's acquisition date: 1936

Ownership between 1933 – 1945: Peter the Great Museum of Anthropology and Ethnography(Kunstkamera), Russian Academy of Sciences

Publication: Abramova, Z.A. 1995 'L'art paléolithique d'Europe orientale et de Sibérie,' Grenoble, Cat.42,125, p206



Spatula with round terminal decorated on edges inv. 6051-7

Mammoth edge/bone

Length – 42.0; Width – 2.6; Thickness – 0.5cm

Upper Palaeolithic -23,000-21,000 years ago.

Lent by: Peter the Great Museum of Anthropology and Ethnography (Kunstkamera), Russian Academy of Sciences, 3 Universitetskaya nab, St. Petersburg, Russian Federation

Provenance: Archaeological excavation 1936 from site Kostenki 1 (top layer). Voronezh region, Russia.

Lender's acquisition date: 1936

Ownership between 1933 – 1945: Peter the Great Museum of Anthropology and Ethnography(Kunstkamera), Russian Academy of Sciences

Publication: Abramova, Z.A. 1995 'L'art paléolithique d'Europe orientale et de Sibérie,' Grenoble, Cat.42,125, p206



Mammoth figurine inv. 6223-110

Limestone

Height – 2.8; Width – 2.1; Thickness – 1.4cm

Upper Palaeolithic -23,000-21,000 years ago.

Lent by: Peter the Great Museum of Anthropology and Ethnography (Kunstkamera), Russian Academy of Sciences, 3 Universitetskaya nab, St. Petersburg, Russian Federation

Provenance: Archaeological excavation 1934 from site Kostenki 1 (top layer). Voronezh region, Russia.

Lender's acquisition date: 1934

Ownership between 1933 – 1945: Peter the Great Museum of Anthropology and Ethnography(Kunstkamera), Russian Academy of Sciences

Publication: Abramova, Z.A. 1995 'L'art paléolithique d'Europe orientale et de Sibérie,' Grenoble, Cat.42,70, p199



Sculpture of lion head inv. 6223-120

Limestone

Length – 2.0; Width – 1.4; Thickness – 1.5cm

Upper Palaeolithic -23,000-21,000 years ago.

Lent by: Peter the Great Museum of Anthropology and Ethnography (Kunstkamera), Russian Academy of Sciences, 3 Universitetskaya nab, St. Petersburg, Russian Federation

Provenance: Archaeological excavation 1936 from site Kostenki 1 (top layer). Voronezh region, Russia.

Lender's acquisition date: 1936

Ownership between 1933 – 1945: Peter the Great Museum of Anthropology and Ethnography(Kunstkamera), Russian Academy of Sciences

Publication: Abramova, Z.A. 1995 'L'art paléolithique d'Europe orientale et de Sibérie,' Grenoble, Cat.42,87, p201-202



Sculpture of bear head inv. 6223-122

Limestone

Height – 4.4; Width – 3.8; Thickness – 2.4cm

Upper Palaeolithic -23,000-21,000 years ago.

Lent by: Peter the Great Museum of Anthropology and Ethnography (Kunstkamera), Russian Academy of Sciences, 3 Universitetskaya nab, St. Petersburg, Russian Federation

Provenance: Archaeological excavation 1934 from site Kostenki 1 (top layer). Voronezh region, Russia.

Lender's acquisition date: 1934

Ownership between 1933 – 1945: Peter the Great Museum of Anthropology and Ethnography(Kunstkamera), Russian Academy of Sciences

Publication: Abramova, Z.A. 1995 'L'art paléolithique d'Europe orientale et de Sibérie,' Grenoble, Cat.42,91, p202



Sculpture of animal head (bear/wolf/feline) inv. 6223-123

Limestone

Height – 5.8; Width – 4.7; Thickness – 3.3cm

Upper Palaeolithic -23,000-21,000 years ago.

Lent by: Peter the Great Museum of Anthropology and Ethnography (Kunstkamera), Russian Academy of Sciences, 3 Universitetskaya nab, St. Petersburg, Russian Federation

Provenance: Archaeological excavation 1936 from site Kostenki 1 (top layer). Voronezh region, Russia.

Lender's acquisition date: 1936

Ownership between 1933 – 1945: Peter the Great Museum of Anthropology and Ethnography(Kunstkamera), Russian Academy of Sciences

Publication: Abramova, Z.A. 1995 'L'art paléolithique d'Europe orientale et de Sibérie,'Grenoble, Cat.42,87 p.201



Female figurine/ pregnant woman, deliberately broken before burial inv. 7416-3

Limestone

Height – 12.5; Width – 8.3; Thickness – 7.2cm

Upper Palaeolithic -23,000-21,000 years ago.

Lent by: Peter the Great Museum of Anthropology and Ethnography (Kunstkamera), Russian Academy of Sciences, 3 Universitetskaya nab, St. Petersburg, Russian Federation

Provenance: Archaeological excavation 1988 led by Dr Praslov from site Kostenki 1. Voronezh region, Russia.

Lender's acquisition date: 2010

Publication: Abramova, Z.A. 1995 'L'art paléolithique d'Europe orientale et de Sibérie,' Grenoble, Cat 42, 172, pp.213-214



Spatula with a top. inv. 7416-132

Mammoth edge/bone

Length – 21.5; Width – 2.9; Thickness – 1.0cm

Upper Palaeolithic -23,000-21,000 years ago.

Lent by: Peter the Great Museum of Anthropology and Ethnography (Kunstkamera), Russian Academy of Sciences, 3 Universitetskaya nab, St. Petersburg, Russian Federation

Provenance: Archaeological excavation 1976 to 1994 led by Dr Praslov from site Kostenki 1. Voronezh region, Russia.

Lender's acquisition date: 2010. Acquired by lender subsequent to excavation.



177
Kostenki 13

Female figurine. inv. 7416-495

Limestone

Height – 5.2; Width – 3.5; Thickness – 3.8cm

Upper Palaeolithic -23,000-21,000 years ago.

Lent by: Peter the Great Museum of Anthropology and Ethnography (Kunstkamera), Russian Academy of Sciences, 3 Universitetskaya nab, St. Petersburg, Russian Federation

Provenance: Archaeological excavation 1975 from site Kostenki 13 (top layer). Voronezh region, Russia.

Lender's acquisition date: 1975

Publication: Abramova, Z.A. 1995 'L'art paléolithique d'Europe orientale et de Sibérie,'Grenoble, Cat.41,1 p.188



Abstract female figure with minimalist triangular form inv. 848/69

Mammoth Ivory

Length: 3.6 cm Maximum width: 1.9 cm Thickness: 0.7 cm
c.15,000 years old

Lent by: Thüringischen Landesamt für Denkmalpflege und
Archäologie Museum für Ur- und Frühgeschichte Thüringens,
Humboldtstraße 11 - D 99423 Weimar, Germany

Provenance: Archaeological excavation 1957-1967

Oelknitz/Thuringia

Lender's acquisition date: 1969. Acquired by lender subsequent to
excavation.

Publication: Müller-Beck, H-J. & Albrecht, G. 1987, *Die Anfänge
der Kunst vor 30000 Jahren*, Stuttgart, p.113.



Abstract female figure inv. 847/69

Mammoth Ivory

Length: 4.8 cm Maximum width: 1.5 cm Thickness: 0.8 cm
c.15,000 years old

Lent by: Thüringischen Landesamt für Denkmalpflege und
Archäologie Museum für Ur- und Frühgeschichte Thüringens,
Humboldtstraße 11 - D 99423 Weimar, Germany

Provenance: Archaeological excavation 1957-1967

Oelknitz/Thuringia

Lender's acquisition date: 1969. Acquired by lender subsequent to
excavation.

Publication: Müller-Beck, H-J. & Albrecht, G. 1987, *Die Anfänge
der Kunst vor 30000 Jahren*, Stuttgart, p.113.



Minimalist stone sculpture of a woman inv. 844/69

Slate/stone

Length: 10.8 cm Maximum width: 3.3 cm Thickness: 1.4 cm
c.15,000 years old

Lent by: Thüringischen Landesamt für Denkmalpflege und
Archäologie Museum für Ur- und Frühgeschichte Thüringens,
Humboldtstraße 11 - D 99423 Weimar, Germany

Provenance: Archaeological excavation 1957-1969

Oelknitz/Thuringia

Lender's acquisition date: 1969



Female figure inv. 2191/97

Slate/stone

Length: 5 cm Maximum width: 2.5 cm Thickness: 0.3 cm
c.15,000 years old

Lent by: Thüringischen Landesamt für Denkmalpflege und
Archäologie Museum für Ur- und Frühgeschichte Thüringens,
Humboldtstraße 11 - D 99423 Weimar, Germany

Provenance: Archaeological excavation 1957-1969

Oelknitz/Thuringia

Lender's acquisition date: 1969



Ivory foot amulet, decorated on both sides with patterns and perforated as a pendant inv. 116/69

Ivory

Length: 8.4 cm Maximum width: 3.4cm Thickness: 0.5 cm
c.15,000 years old

Lent by: Thüringischen Landesamt für Denkmalpflege und
Archäologie Museum für Ur- und Frühgeschichte Thüringens,
Humboldtstraße 11 - D 99423 Weimar, Germany

Provenance: Archaeological excavation 1929-38 Döbritz/Thuringia

Lender's acquisition date: 1938

Ownership between 1933 – 1945: Thüringischen Landesamt für
Denkmalpflege und Archäologie Museum für Ur- und
Frühgeschichte Thüringens

Publication: Bosinski, G. 1982. *Die Kunst der Eiszeit in
Deutschland und in die Schweiz*, Bonn, pp.43-44.



Engraved slate slab, decorated with drawings of human, animals and signs inv. 456/69

Slate/stone

Length: 12.5 cm Maximum width: 4.2cm Thickness: 1.6 cm
c.15,000 years old

Lent by: Thüringischen Landesamt für Denkmalpflege und
Archäologie Museum für Ur- und Frühgeschichte Thüringens,
Humboldtstraße 11 - D 99423 Weimar, Germany

Provenance: Archaeological excavation 1970-71

Saalfeld/Thuringia

Lender's acquisition date: 1971

Publication: Feustal, R. 1980. *Magdalénienstation Tufelsbrücke*,
Weimar, pp.86-90.



Femme mandolin by Brassai (Halasz Gyula, dit, Hungarian)

inv. AM 2003-11

Ivory

21.7 x 3 x 3.5 cm

1947

Lent by: Centre Pompidou, National Museum of Modern Art -
Centre for Industrial Creation, 75191 Paris, Cedex 04, France

Provenance: Donated by Mme Gilberte Brassai in 2002

Lender's acquisition date: 2002

Exhibitions: Brassai : Paris (France), Musée national d'art moderne, 19 avril 2000-25 juin 2000 // Vérone (Italie), Galleria d'Arte Moderna di Palazzo Forti, 08 juillet 2000-10 septembre 2000 // Budapest (Hongrie), Ludwig Múzeum / Museum of Contemporary Art, 07 décembre 2000-31 janvier 2001 // Londres (Royaume-Uni), The Hayward Gallery, 22 février 2001-13 mai 2001 // Tokyo (Japon), Bunkamura Museum of Art, 15 juin 2001-15 octobre 2001 // Berlin (Allemagne), Akademie der Künste, 01 septembre 2002-31 décembre 2002

Présentation des collections permanentes (collections modernes) :
Paris (France), Musée national d'art moderne, 01 avril 2003-01 avril 2004



Femme mandoline n° 1 by Brassai (Halasz Gyula, dit Hungarian) inv. AM 2003-23

Grey Shale

16.7 x 3.5 x 2.5 cm

1963

Lent by: Centre Pompidou, National Museum of Modern Art -
Centre for Industrial Creation, 75191 Paris, Cedex 04, France

Provenance: Donated by Mme Gilberte Brassai in 2002

Lender's acquisition date: 2002

Exhibitions: Brassai : Paris (France), Musée national d'art moderne, 19 avril 2000-25 juin 2000 // Vérone (Italie), Galleria d'Arte Moderna di Palazzo Forti, 08 juillet 2000-10 septembre 2000 // Budapest (Hongrie), Ludwig Múzeum / Museum of Contemporary Art, 07 décembre 2000-31 janvier 2001 // Londres (Royaume-Uni), The Hayward Gallery, 22 février 2001-13 mai 2001 // Tokyo (Japon), Bunkamura Museum of Art, 15 juin 2001-15 octobre 2001 // Berlin (Allemagne), Akademie der Künste, 01 septembre 2002-31 décembre 2002

Présentation des collections permanentes (collections modernes) :
Paris (France), Musée national d'art moderne, 01 avril 2003-01 avril 2004

**Vénus noire 2 by
Brassaï (Halasz
Gyula, dit Hungarian)
inv. AM 2003-24**

Galet de l'Adour

26.5 x 7 x 5 cm 1964

Lent by: Centre Pompidou, National Museum of
Modern Art - Centre for Industrial Creation, 75191
Paris, Cedex 04, France

Provenance: Donated by Mme Gilberte
Brassaï in 2002 Lender's acquisition date:
2002



Exhibitions: Brassaï : Paris (France), Musée national d'art
moderne, 19 avril 2000-25 juin 2000 // Vérone (Italie),
Galleria d'Arte Moderna di Palazzo Forti, 08 juillet 2000-
10 septembre 2000

// Budapest (Hongrie), Ludwig Múzeum / Museum of
Contemporary Art, 07 décembre 2000-31 janvier 2001 //
Londres (Royaume-Uni), The Hayward Gallery, 22 février
2001-13 mai 2001 // Tokyo (Japon), Bunkamura Museum
of Art, 15 juin 2001-15 octobre 2001 // Berlin (Allemagne),
Akademie der Künste, 01 septembre 2002-31 décembre
2002

Brassaï : Vienne (Autriche), Albertina Museum, 21 juin
2003-21 septembre 2003 // Wolfsburg (Allemagne),
Kunstmuseum Wolfsburg, 12 décembre 2003-12 avril
2004

Brassaï : Tokyo (Japon), Tokyo Metropolitan Museum of
Photography, 06 août 2005-25 septembre 2005 //
Humblebaek (Danemark), Louisiana Museum of Modern
Art, 17 décembre 2005-19 mars 2006 // Berlin
(Allemagne), Martin-Gropius-Bau, 09
mars 2007-28 juin 2007

1ère et 2ème rotations - Vitaines et niches (collections
modernes) : Paris (France), Musée national d'art
moderne, 01 juin 2010-01 octobre 2012

**Vénus noire 1 by Brassaï (Halasz Gyula, dit Hungarian) inv.
AM 2003-28**

Black marble

15.2 x 10.5 x 5.5 cm 1967

Lent by: Centre Pompidou, National Museum of Modern Art -
Centre for Industrial Creation, 75191 Paris, Cedex 04, France

Provenance: Donated by Mme Gilberte Brassaï in 2002

Lender's acquisition date: 2002



Exhibitions: Brassaï : Paris (France), Musée national d'art moderne, 19 avril 2000-25 juin 2000 // Vérone (Italie), Galleria d'Arte Moderna di Palazzo Forti, 08 juillet 2000-10 septembre 2000 // Budapest (Hongrie), Ludwig Múzeum / Museum of Contemporary Art, 07 décembre 2000-31 janvier 2001 // Londres (Royaume-Uni), The Hayward Gallery, 22 février 2001-13 mai 2001 // Tokyo (Japon), Bunkamura Museum of Art, 15 juin 2001-15 octobre 2001 // Berlin (Allemagne), Akademie der Künste, 01 septembre 2002-31 décembre 2002

Brassaï : Vienne (Autriche), Albertina Museum, 21 juin 2003-21 septembre 2003 // Wolfsburg (Allemagne), Kunstmuseum Wolfsburg, 12 décembre 2003-12 avril 2004

Brassaï : Tokyo (Japon), Tokyo Metropolitan Museum of Photography, 06 août 2005-25 septembre 2005 // Humlebaek (Danemark), Louisiana Museum of Modern Art, 17 décembre 2005-19 mars 2006 // Berlin (Allemagne), Martin-Gropius-Bau, 09 mars 2007-28 juin 2007

1ère et 2ème rotations - Vitry et niches (collections modernes) : Paris (France), Musée national d'art moderne, 01 juin 2010-01 octobre 2012

Miniature ivory lion man inv. 1977-119-57-3361

Mammoth Ivory

Height 25.5cm

c.40,000 years old

Lent by: Baden-Württemberg (D) Regional Authority represented
by Baden-Württemberg Regional Museum of Archaeology,
Benediktinerplatz 5, 78467 Konstanz, Germany

Provenance: Archaeological excavation 2002 Hohle Fels

Lender's acquisition date: 2002

Publication: Rau, S. 2009. *Eiszeit Kunst und Kultur*, Stuttgart,
p.259





**Flute made on the radius of a griffon vulture with five holes
inv. 1977-119-89-9000**

Bone

Height 21.8cm x Width 0.8cm

c.40,000 years old

Lent by: Baden-Württemberg (D) Regional Authority represented
by Baden-Württemberg Regional Museum of Archaeology,
Benediktinerplatz 5, 78467 Konstanz, Germany

Provenance: Archaeological excavation 2008 Hohle Fels

Lender's acquisition date: 2008

Publication: Rau, S. 2009. *Eiszeit Kunst und Kultur*, Stuttgart,
pp.324-326



Sculpture of a water bird in flight or diving inv. 1977-119-9000-9000

Ivory

Width 4.7cm

c.40,000 years old

Lent by: Baden-Württemberg (D) Regional Authority represented
by Baden-Württemberg Regional Museum of Archaeology,
Benediktinerplatz 5, 78467 Konstanz, Germany

Provenance: Archaeological excavation 2001-2 Hohle Fels

Lender's acquisition date: 2001-2

Publication: Rau, S. 2009. *Eiszeit Kunst und Kultur*, Stuttgart,
p.259



**Ivory low relief depicting human figure 'Adorant' inv. S 89 14a
Mammoth ivory**

Height 4.7cm x Width 1.2cm

c.35,000 years old

Lent by: Landesmuseum Württemberg, Altes Schloß, Schillerplatz
6, 70173 Stuttgart, Germany

Provenance: Archaeological excavation 1979 Geißenklösterle

Lender's acquisition date: 1979

Publications: Müller-Beck, H-Jet al, 1987. *Die Anfänge der Kunst
vor 30000 Jahren*, Stuttgart, p.75.

Hahn, J. 1982. Eine menschliche Halbreliëfiedarstellung aus der
Geißenklösterle- Höhle bei Blaubeuren, *Fundberichte aus Baden-
Württemberg* 7, 1-12.



Ivory lion head inv. V72,38

Mammoth ivory

Height 1.8 cm x Width 2.5cm x Depth 0.6cm

c.35,000 years old

Lent by: Landesmuseum Württemberg, Altes Schloß, Schillerplatz 6, 70173 Stuttgart, Germany

Provenance: Archaeological excavation 1931 Vogelherd Cave

Lender's acquisition date: 1931

Ownership between 1933 – 1945: Landesmuseum Württemberg, Stuttgart

Publications: Müller-Beck, H-J. et al, 1987. *Die Anfänge der Kunst vor 30000 Jahren*, Stuttgart, p.74.



Tear drop form mammoth ivory pendant inv. Vii

Mammoth ivory

6.5 x 3.2cm

c.26,000 years old

Lent by: Landesmuseum Württemberg, Altes Schloß, Schillerplatz 6, 70173 Stuttgart, Germany

Provenance: Archaeological excavation 1956-63 Brillenhöhle

Lender's acquisition date: 1963

Publications: Riek, G. 1973. *Das Paläolithikum der Brillenhöhle bei Blaubeuren (Schwäbische Alb)*, Stuttgart, pp.110-113



21 ivory beads/pearls inv. VIIRT16 and T17

Mammoth ivory

0.8x0.7cm/1.4x1.1cm/1.8x1.1cm/1.3x1.5cm/1.9x.1.cm/1.6x2.1cm/1.9x1.1cm/1.4x2.5cm/1.8x2.5cm/3.4x1.6cm/3.8x2.3cm/2x1.6cm./2.

3x1.7cm/2.4x1.3cm/2x1.5cm/1.3x1.8cm/1.2x1.7cm/1.7x1.6cm/1.1x1.7cm/ 1.2x1.7cm/0.8x1.2cm

c.26,000 years old

Lent by: Landesmuseum Württemberg, Altes Schloß, Schillerplatz 6, 70173 Stuttgart, Germany

Provenance: Archaeological excavation 1956-63 Brillenhöhle

Lender's acquisition date: 1963

Publications: Riek, G. 1973. *Das Paläolithikum der Brillenhöhle bei Blaubeuren (Schwäbische Alb)*, Stuttgart, pp.110-113



Ivory lion from Vogelherd inv. 31/1-D

Mammoth ivory

2.4 x 1.45 x 6.8cm

c.35,000 years old

Lent by: Universität Tübingen, Schloß Hochtübingen, Burgsteige 11, 72070 Tübingen, Germany

Provenance: Archaeological excavation 1931 Vogelherd Cave

Lender's acquisition date: 1931

Ownership between 1933 – 1945: Universität Tübingen (Museum Schloss Hohentübingen)

Publication: Müller-Beck, H-J. et al, 1987. *Die Anfänge der Kunst vor 30000 Jahren*, Stuttgart,p.74.



Ivory bison from Vogelherd inv. 31/1-G

Mammoth ivory

5.25 x 1.35 x 7.2cm

c.35,000 years old

Lent by: Universität Tübingen, Schloß Hochtübingen, Burgsteige 11, 72070 Tübingen, Germany

Provenance: Archaeological excavation 1931 Vogelherd Cave

Lender's acquisition date: 1931

Ownership between 1933 – 1945: Universität Tübingen (Museum Schloss Hohentübingen)

Publication: Müller-Beck, H-J. et al, 1987. *Die Anfänge der Kunst vor 30000 Jahren*, Stuttgart,p.74.



Ivory horse from Vogelherd inv. 31/1-A

Mammoth ivory

2.5 x 0.7 x 4.8cm

c.35,000 years old

Lent by: Universität Tübingen, Schloß Hochtübingen, Burgsteige 11, 72070 Tübingen, Germany

Provenance: Archaeological excavation 1931 Vogelherd Cave

Lender's acquisition date: 1931

Ownership between 1933 – 1945: Universität Tübingen (Museum Schloss Hohentübingen)

Publication: Müller-Beck, H-J. et al, 1987. *Die Anfänge der Kunst vor 30000 Jahren*, Stuttgart,p.73.



Ivory lion from Vogelherd inv. 31/1-C

Mammoth ivory

3.4 x 1.1 x 8.8cm

c.35,000 years old

Lent by: Universität Tübingen, Schloß Hochtübingen, Burgsteige 11, 72070 Tübingen, Germany

Provenance: Archaeological excavation 1931 Vogelherd Cave

Lender's acquisition date: 1931

Ownership between 1933 – 1945: Universität Tübingen (Museum Schloss Hohentübingen)

Publication: Müller-Beck, H-J. et al, 1987. *Die Anfänge der Kunst vor 30000 Jahren*, Stuttgart,p.74.



Ivory mammoth from Vogelherd inv. 31/1-B

Mammoth ivory

3.1 x 2.2 x 5cm

c.35,000 years old

Lent by: Universität Tübingen, Schloß Hochtübingen, Burgsteige 11, 72070 Tübingen, Germany

Provenance: Archaeological excavation 1931 Vogelherd Cave

Lender's acquisition date: 1931

Ownership between 1933 – 1945: Universität Tübingen (Museum Schloss Hohentübingen)

Publication: Müller-Beck, H-J. et al, 1987. *Die Anfänge der Kunst vor 30000 Jahren*, Stuttgart,p.73.



Ivory sculpture of a woman 'Vénus impudique' inv.

L.A.38.189.1372

Mammoth ivory

7.7 x 1.7cm

c.15,000 years old

Lent by: Muséum National d'Histoire Naturelle, Paris (Department de Préhistoire), 57 rue Cuvier, 75005 Paris, France

Provenance: Archaeological excavation c.1864 Laugerie Basse

Lender's acquisition date: c.1864

Ownership between 1933 – 1945: Muséum National d'Histoire Naturelle, Paris

Publication: Delporte, H. 1992, *L'image de la femme dans l'art préhistorique*, Paris, pp.67-68.



Ivory sculpture of a woman inv. L.A.38289

Mammoth ivory

14.4 x 6cm

c.23,000 years old

Lent by: Muséum National d'Histoire Naturelle, Paris (Department de l'Homme), 57 rue Cuvier, 75005 Paris, France

Provenance: Archaeological excavation 1922 Lespugues, Haute-Garonne, France

Lender's acquisition date: 1922

Ownership between 1933 – 1945: Muséum National d'Histoire Naturelle, Paris

Publication: Delporte, H. 1992, *L'image de la femme dans l'art préhistorique*, Paris, pp.34-37.



Mammoth engraving on ivory inv. PV 1920-15

Mammoth tusk

10.2 x 24.5cm

c.15,000 years old

Lent by: Muséum National d'Histoire Naturelle, Paris (Department de l'Histoire de la Terre), 57 rue Cuvier, 75005 Paris, France

Provenance: Archaeological excavation 1864 La Madeleine, Dordogne, France

Lender's acquisition date: 1864 Given by H Christy & E Lartet

Ownership between 1933 – 1945: Muséum National d'Histoire Naturelle, Paris

Publication: E. Lartet & H. Christy, Sur les figures animales objets gravés et sculptés des temps préhistoriques, *Revue Archéologique* 1864 vol.9, pp.233-67.



Calcite female figure inv. 81693

Translucent amber calcite

8 x 3.9 x 2.3cm

c.22,000 years old

Lent by: Musée d'Archéologie nationale et Domaine national de Saint-Germain-en-Laye, Château-Place Charles de Gaulle, 78105 Saint Germain-en-Laye, France

Provenance: Archaeological excavation 1959 Tursac, abri du Facteur

Lender's acquisition date: 1959

Ownership between 1933 – 1945: n/a

Publication: Delporte, H. 1959. Une nouvelle statuette: la Venus de Tursac, *L'Anthropologie* 63, 233-247.



Female figure yellow steatite inv. 35308

Yellow steatite

4.7 x 2 x 1.2cm

c.22,000 years old

Lent by: Musée d'Archéologie nationale et Domaine national de Saint-Germain-en-Laye, Château-Place Charles de Gaulle, 78105 Saint Germain-en-Laye, France

Provenance: Archaeological excavation 1884 Barma Grande, Grimaldi, Italy

Lender's acquisition date: 1888

Ownership between 1933 – 1945: Musée d'Archéologie nationale et Domaine national de Saint-Germain-en-Laye

Publication: Reinach, S. Statuette de femme nue decouverte dans une des grottes de Menton, *L'Anthropologie* 9, 26-31.



Engraving of deer on bone inv. 30361

Bone

3.8 x 2.1 x 13.2cm

c.15,000 years old

Lent by: Musée d'Archéologie nationale et Domaine national de Saint-Germain-en-Laye, Château-Place Charles de Gaulle, 78105 Saint Germain-en-Laye, France

Provenance: Archaeological excavation c.1842 Le Chaffaud, Vienne, France

Lender's acquisition date: Collection Brouillet went to Cluny in 1851 then transferred to St Germain 1863 when MAN set up.

Ownership between 1933 – 1945: Musée d'Archéologie nationale et Domaine national de Saint-Germain-en-Laye

Publication: Mortillet, G. & A., 1900, *Le Préhistorique Origine et Antiquité de l'Homme*, Paris, p.217.



Bison depicted on antler baton

inv. 84677 Antler

15.3 x 1.9 x 3.2cm

c.15,000 years old

Lent by: Musée d'Archéologie nationale et Domaine national de Saint-Germain-en-Laye, Château-Place Charles de Gaulle, 78105 Saint Germain-en-Laye, France

Provenance: Archaeological excavation 1929

Isturitz, France Lender's acquisition date: 1930

Ownership between 1933 – 1945: Musée d'Archéologie nationale et Domaine national de Saint-Germain-en-Laye

Publication: Saint-Perier, R de, 1930, *Le grotte d'Isturitz*, Paris, 107-108.



Lion frieze engraved on bone inv. 83347

Bone

3.5 x 0.3 x 13.1cm

c.15,000 years old

Lent by: Musée d'Archéologie nationale et Domaine national de Saint-Germain-en-Laye, Château-Place Charles de Gaulle, 78105 Saint Germain-en-Laye, France

Provenance: Archaeological excavation 1940-1964 La Vache, France

Lender's acquisition date: 1974 purchased

Ownership between 1933 – 1945: n/a

Publication: Clottes, J. & Delporte, H. 2003, *La Grotte de la Vache (Ariège)*, catalogue vol 2, Paris, 391-392



Bird drawn on an antler inv. 74851

Antler

21.1 x 13.7 x 4.5cm

c.15,000 years old

Lent by: Musée d'Archéologie nationale et Domaine national de Saint-Germain-en-Laye, Château-Place Charles de Gaulle, 78105 Saint Germain-en-Laye, France

Provenance: Archaeological excavation 1929-42 Isturitz, France

Lender's acquisition date: c.1942

Ownership between 1933 – 1945: Musée d'Archéologie nationale et Domaine national de Saint-Germain-en-Laye

Publication: Thiault, M-H & Roy, J-B, 1996, *L'art préhistorique des Pyrénées*, Paris, pp.233-234.



Cut out fish inv. 63957

Bone

15.3 x 1.5 x 4.4cm

c.15,000 years old

Lent by: Musée d'Archéologie nationale et Domaine national de Saint-Germain-en-Laye, Château-Place Charles de Gaulle, 78105 Saint Germain-en-Laye, France

Provenance: Archaeological excavation 1912

Lespugues France Lender's acquisition date: 1912

Ownership between 1933 – 1945: Musée d'Archéologie nationale et Domaine national de Saint-Germain-en-Laye

Publication: Saint-Perier, R de, 1913, Gravures à contours découpé en os et coquilles perforées de l'époque magadalénienne, Mémoires de la Société d'anthropologie de Paris, 4 (1), 47-52.



**Hooked spear thrower
sculpted from antler
in the form of an ibex
inv. 56384**

Antler

8.2 x 1.2 x 10.6cm

c.15,000 years old

Lent by: Musée d'Archéologie nationale et Domaine national de Saint-Germain-en-Laye, Château-Place Charles de Gaulle, 78105 Saint Germain-en-Laye, France

Provenance: Archaeological excavation 1888 St Michel Arudy, France

Lender's acquisition date: 1888

Ownership between 1933 – 1945: Musée d'Archéologie nationale et Domaine national de Saint-Germain-en-Laye

Publication: Thiault, M-H. & Roy, J-B, 1996, L'art préhistorique des Pyrénées, Paris, p.293-294

**Distal end of a perforated baton sculpted in form of two bison
inv. 53765**

Antler baton

8 x 3.1 x 12.8cm

c.15,000 years old

Lent by: Musée d'Archéologie nationale et Domaine national de
Saint-Germain-en-Laye, Château-Place Charles de Gaulle, 78105
Saint Germain-en-Laye, France



Provenance: Archaeological excavation 1869 Laugerie Basse,
Dordogne, France

Lender's acquisition date: Donated

Ownership between 1933 – 1945: Musée d'Archéologie nationale
et Domaine national de Saint-Germain-en-Laye

Publication: Massanet, E., 1869, Objets graves et sculptés de
l'Augerie-Basse (Dordogne), *Matériaux pour l'histoire primitive
de l'homme*, 7, 348-56.

Human figure made on a horse tooth inv. 75626

Horse tooth

4.8 x 1.44 x 1.8

c.15,000 years old

Lent by: Musée d'Archéologie nationale et Domaine national de
Saint-Germain-en-Laye, Château-Place Charles de Gaulle, 78105
Saint Germain-en-Laye, France



Provenance: Archaeological excavation c.1927 Bédeilhac, Ariège,
France

Lender's acquisition date: Purchased 1930

Ownership between 1933 – 1945: Musée d'Archéologie nationale
et Domaine national de Saint-Germain-en-Laye

Publication: Delporte, H., 1993, *L'image de la femme dans l'art
préhistorique*, Paris, p.43

Antler tine with the tip sculpted as a bird head and a fish, bovid, horse and lion depicted in low relief on the sides inv. 83346

Antler

21 x 2 x 2.1cm

c.15,000 years old

Lent by: Musée d'Archéologie nationale et Domaine national de Saint-Germain-en-Laye, Château-Place Charles de Gaulle, 78105 Saint Germain-en-Laye, France

Provenance: Archaeological excavation after 1940 La Vache, France

Lender's acquisition date: Purchased 1974

Ownership between 1933 – 1945: R. Robert

Publication: Thiault, M-H & Roy, J-B, 1996, *L'art préhistorique des Pyrénées*, Paris, pp.309-310.



Women and bison engraved on bone inv. 84772

Bone

2.3 x 0.2 x 12cm

c.15,000 years old

Lent by: Musée d'Archéologie nationale et Domaine national de Saint-Germain-en-Laye, Château-Place Charles de Gaulle, 78105 Saint Germain-en-Laye, France

Provenance: Archaeological excavation 1931 Isturitz, France

Lender's acquisition date: c.1931

Ownership between 1933 – 1945: Musée d'Archéologie nationale et Domaine national de Saint-Germain-en-Laye

Publication: Thiault, M-H & Roy, J-B, 1996, *L'art préhistorique des Pyrénées*, Paris, pp.232-233.



Perforated antler baton with humans and aurochs/deer in low relief inv. 83364

Antler

4.35 x 2.3 x 3.02cm

c.15,000 years old

Lent by: Musée d'Archéologie nationale et Domaine national de Saint-Germain-en-Laye, Château-Place Charles de Gaulle, 78105 Saint Germain-en-Laye, France

Provenance: Archaeological excavation after 1940 La Vache

Lender's acquisition date: Purchased 1974

Ownership between 1933 – 1945: n/a

Publication: Thiault, M-H & Roy, J-B, 1996, *L'art préhistorique des Pyrénées*, Paris, pp.300-301.



Roundal with engraving of aurochs cow and calf on opposite faces inv. 77558

Bone

5.1 x 4.9 x 0.1cm

c.15,000 years old

Lent by: Musée d'Archéologie nationale et Domaine national de Saint-Germain-en-Laye, Château-Place Charles de Gaulle, 78105 Saint Germain-en-Laye, France



Provenance: Archaeological excavation 1935-39 Mas d'Azil, Ariège, France

Lender's acquisition date: c.1939

Ownership between 1933 – 1945: Musée d'Archéologie nationale et Domaine national de Saint-Germain-en-Laye

Publication: Thiault, M-H & Roy, J-B, 1996, *L'art préhistorique des Pyrénées*, Paris, pp.258.

Head of a musk ox inv. 72479

Limestone

17 x 15 x 9.5cm

c.15,000 years old

Lent by: Musée d'Archéologie nationale et Domaine national de Saint-Germain-en-Laye, Château-Place Charles de Gaulle, 78105 Saint Germain-en-Laye, France



Provenance: Archaeological excavation 1922 Laugerie Haute, Dordogne, France

Lender's acquisition date: c.1922

Ownership between 1933 – 1945: Musée d'Archéologie nationale et Domaine national de Saint-Germain-en-Laye

Publication: Peyrony, D. 1925, La tête d'ovibos sculptée découverte à Laugerie Haute, *L'Anthropologie*, 35.

Ivory horse inv. 55351

Ivory

7.1 x 1.7 x 3.5cm

c.15,000 years old

Lent by: Musée d'Archéologie nationale et Domaine national de Saint-Germain-en-Laye, Château-Place Charles de Gaulle, 78105 Saint Germain-en-Laye, France



Provenance: Archaeological excavation 1889 Les Espéugues

Lender's acquisition date: c.1889

Ownership between 1933 – 1945: Musée d'Archéologie nationale et Domaine national de Saint-Germain-en-Laye

Publication: Thiault, M-H & Roy, J-B, 1996, *L'art préhistorique des Pyrénées*, Paris, pp.197.



Sculpted horse head, sandstone inv. 84710

Chalk

6.2 x 2 x 5.4cm

c.15,000 years old

Lent by: Musée d'Archéologie nationale et Domaine national de Saint-Germain-en-Laye, Château-Place Charles de Gaulle, 78105 Saint Germain-en-Laye, France

Provenance: Archaeological excavation 1929 Isturitz

Lender's acquisition date: c.1929

Ownership between 1933 – 1945: Musée d'Archéologie nationale et Domaine national de Saint-Germain-en-Laye

Publication: Thiault, M-H & Roy, J-B, 1996, *L'art préhistorique des Pyrénées*, Paris, pp. 237



Sculpted horse head, sandstone inv. 84709

Sandstone

4.9 x 3.2 x 1.9cm

c.15,000 years old

Lent by: Musée d'Archéologie nationale et Domaine national de Saint-Germain-en-Laye, Château-Place Charles de Gaulle, 78105 Saint Germain-en-Laye, France

Provenance: Archaeological excavation 1929 Isturitz

Lender's acquisition date: c.1929

Ownership between 1933 – 1945: Musée d'Archéologie nationale et Domaine national de Saint-Germain-en-Laye

Publication: Thiault, M-H & Roy, J-B, 1996, *L'art préhistorique des Pyrénées*, Paris, pp.239.



Leaping horse spear thrower inv. 82722

Antler

5.3 x 1.3 x 29cm

c.15,000 years old

Lent by: Musée d'Archéologie nationale et Domaine national de Saint-Germain-en-Laye, Château-Place Charles de Gaulle, 78105 Saint Germain-en-Laye, France

Provenance: Archaeological excavation 1952 Montastruc

Lender's acquisition date: c.1952

Ownership between 1933 – 1945: n/a

Publication: Bétirac, B. 1952. L'abri Montastruc à Bruniquel (Tarn-et-Garonne), *L'Anthropologie* 56, pp.227-230.



Reindeer engraved on antler inv. 83356

Antler

2.6 x 8.3 x 12.57cm

c.15,000 years old

Lent by: Musée d'Archéologie nationale et Domaine national de Saint-Germain-en-Laye, Château-Place Charles de Gaulle, 78105 Saint Germain-en-Laye, France

Provenance: Archaeological excavation La Vache

Lender's acquisition date: Purchased 1974

Ownership between 1933 – 1945: Romain Robert

Publication: Thiault, M-H & Roy, J-B, 1996, *L'art préhistorique des Pyrénées*, Paris, p.308.

Clottes, J. & Delporte, H. 2003, *La Grotte de la Vache (Ariège)*, catalogue vol 2, Paris, pp. 396-397



Leaping horse pendant inv. 83351

Antler

2 x 0.8 x 16.3cm

c.15,000 years old

Lent by: Musée d'Archéologie nationale et Domaine national de Saint-Germain-en-Laye, Château-Place Charles de Gaulle, 78105 Saint Germain-en-Laye, France

Provenance: Archaeological excavation La Vache

Lender's acquisition date: Purchased 1974

Ownership between 1933 – 1945: Romain Robert

Publication: Thiault, M-H & Roy, J-B, 1996, *L'art préhistorique des Pyrénées*, Paris, pp.307-308.

Clottes, J. & Delporte, H. 2003, *La Grotte de la Vache (Ariège)*, catalogue vol 2, Paris, 391-393



Haematite female

torso Haematite

4.5 x 1.5 x 1.4cm

c. 24-25,000 years old

Lent by: Institute of Archaeology Brno, Královopolska 147 CZ-612 00 Brno, Czech Republic

Provenance: Archaeological excavation 1952-3

Petřkovice Lender's acquisition date: 1953

Ownership between 1933 – 1945: n/a

Publication: Svoboda, J. 2008. Petřkovice. On shouldered points and female figurines. Brno



Sculpture of crouching lion
Mammoth Ivory

21.5cm

c. 28-29,000 years old

Lent by: Institute of Archaeology Brno, Královopolska 147
CZ-612 00 Brno, Czech Republic

Provenance: Archaeological excavation 1952 Pavlov

Lender's acquisition date: 1952

Ownership between 1933 – 1945: n/a

Publication: Klima, B. 1964. Paleolitická reliefní plastika z Pavlova. *Památky archologické*, 55, 82-90.



Decorated tusk
Mammoth Tusk

37cm

c. 25,000 years old

Lent by: Institute of Archaeology Brno, Královopolska 147
CZ-612 00 Brno, Czech Republic

Provenance: Archaeological excavation - probably Pavlov area

Lender's acquisition date: c.1952

Ownership between 1933 – 1945: n/a



Baked clay sculpture of woman inv. 30000
Clay

11.5 x 4.4 x 2.8cm

c.26,000 years old

Lent by: Moravian Museum, Anthropos Institute, Zelny trh 6, 659
37 Brno, Czech Republic

Provenance: Archaeological excavation 1925 Dolní Věstonice

Lender's acquisition date: 1925

Ownership between 1933 – 1945: Moravian Museum, Anthropos
Institute

Publication: Absolon, K. 1945. *Výzkum diluvialne stanice lovcu mamutu v Dolních Věstonicích*. Brno.



Carving of a head inv. 30001

Mammoth ivory/bone

4.8 x 2.4 x 2.2cm

c.26,000 years old

Lent by: Moravian Museum, Anthropos Institute, Zelny trh 6, 659 37 Brno, Czech Republic

Provenance: Archaeological excavation 1936 Dolní Věstonice

Lender's acquisition date: 1936

Ownership between 1933 – 1945: Moravian Museum, Anthropos Institute

Publication: Klima, B. 1983. *Dolní Věstonice*. Prague



Engraving of a face inv. 30004

Mammoth ivory/bone

4.5 x 2.5 x 0.8cm

c.26,000 years old

Lent by: Moravian Museum, Anthropos Institute, Zelny trh 6, 659 37 Brno, Czech Republic

Provenance: Archaeological excavation - Dolní Věstonice Upper Part, Structure (hut) 1, museum led excavation by B. Klíma

Lender's acquisition date: 1948

Ownership between 1933 – 1945: n/a



**Female design on
tusk inv. 12186**

Mammoth tusk/bone

4.5 x 29cm

c.26,000 years old

Lent by: Moravian Museum, Anthropos Institute,
Zelny trh 6, 659 37 Brno, Czech Republic

Provenance: Archaeological excavation 1895

Předmost Moravia Lender's acquisition date: 1895

Ownership between 1933 – 1945: Moravian Museum,
Anthropos Institute

Publication: Absolon, K. & Klima, 1977. *Předmosti*.

Ein Mammutjaegerplatz in Maehren. Prague, p.35.



**Pendant in abstract
female form inv.
30002 Mammoth
ivory/bone**

8.6 x 3.2 x 1.4cm

c.26,000 years old

Lent by: Moravian Museum, Anthropos Institute,
Zelny trh 6, 659 37 Brno, Czech Republic

Provenance: Archaeological excavation 1935

Dolní Věstonice Lender's acquisition date: 1935

Ownership between 1933 – 1945: Moravian Museum,
Anthropos Institute

Publication: Absolon, K. 1957. The diluvial
anthropomorphic statuettes and drawings, especially
the so-called Venus statuettes, discovered in Moravia.
Artibus Asiae 20, 207-208.



**Ivory female representation inv.
30003 Mammoth ivory/bone**

8.7 x 1.7cm

c.26,000 years old

Lent by: Moravian Museum, Anthropos Institute,
Zelny trh 6, 659 37 Brno, Czech Republic

Provenance: Archaeological excavation 1935

Dolní Věstonice Lender's acquisition date: 1935

Ownership between 1933 – 1945: Moravian Museum,
Anthropos Institute

Publication: Absolon, K. 1957. The diluvial
anthropomorphic statuettes and drawings, especially
the so-called Venus statuettes, discovered in Moravia.
Artibus Asiae 20, 208-209.



**Ivory pendant with
breast form inv. 30054
Mammoth ivory/bone**

2.8 x 2.8 x 1.2cm

c.26,000 years old

Lent by: Moravian Museum, Anthropos Institute,
Zelny trh 6, 659 37 Brno, Czech Republic

Provenance: Archaeological excavation 1937

Dolní Věstonice

Lender's acquisition date: 1937

Ownership between 1933 – 1945: Moravian Museum,
Anthropos Institute

Publication: Absolon, K. 1957. The diluvial
anthropomorphic statuettes and drawings, especially
the so-called Venus statuettes, discovered in Moravia.
Artibus Asiae 20, 209-211.



**Cylinder beads inv. 30059 and 30061
Mammoth ivory/bone**

1.8 x 1.4 cm / 1.5 x 1.4 cm

c.26,000 years old

Lent by: Moravian Museum, Anthropos Institute, Zelny trh 6, 659
37 Brno, Czech Republic

Provenance: Archaeological excavation 1937 Dolní Věstonice

Lender's acquisition date: 1937

Ownership between 1933 – 1945: Moravian Museum, Anthropos
Institute

Publication: Valoch, K & Laznickova-Galetova, M (ed), 2009. *The
Oldest Art in Central Europe*, The Moravian Museum, p.97.



**Ivory statue of a man inv. 8105-8107
Mammoth ivory/bone**

7 x 5 cm / 13.5 x 7 x 4.5 cm/ 9.8 cm

c.26,000 years old

Lent by: Moravian Museum, Anthropos Institute, Zelny trh 6, 659
37 Brno, Czech Republic

Provenance: Archaeological excavation 1891 Brunn II /Brno 2 –
Francouzská ulice

Lender's acquisition date: 1891

Ownership between 1933 – 1945: Moravian Museum, Anthropos
Institute

Publication: Makowsky, A. 1892. Der diluviale Mensch im Loess
von Brunn, *Mitteilungen der Anthropologischen Gesellschaft Wien*,
22, 73-84.



Decorated pendant inv. 12187

Mammoth ivory/bone

10 x 3.7 x 1.6cm

c.26,000 years old

Lent by: Moravian Museum, Anthropos Institute, Zelny trh 6, 659 37 Brno, Czech Republic

Provenance: Archaeological excavation 1895 Předmost

Lender's acquisition date: 1895

Ownership between 1933 – 1945: Moravian Museum, Anthropos Institute

Publication: Valoch, K & Laznickova-Galetova, M (ed), 2009. *The Oldest Art in Central Europe*, The Moravian Museum, p.98.



Decorated mammoth rib inv. 12185

Mammoth rib

33cm

c.26,000 years old

Lent by: Moravian Museum, Anthropos Institute, Zelny trh 6, 659 37 Brno, Czech Republic

Provenance: Archaeological excavation Předmost, found by Karel Jaroslav Maška in 1890

Lender's acquisition date: 1909 purchase

Ownership between 1933 – 1945: Moravian Museum, Anthropos Institute



Decorated 'spoon'

inv. 30046 Mammoth

ivory/bone

39.5 x

5.5 x

1.5cm

c.26,00

0 years

old

Lent by: Moravian Museum, Anthropos Institute,
Zelny trh 6, 659 37 Brno, Czech Republic

Provenance: Archaeological excavation 1937

Dolní Věstonice Lender's acquisition date: 1937

Ownership between 1933 – 1945: Moravian Museum,
Anthropos Institute

Publication: Valoch, K & Laznickova-Galetova, M
(ed), 2009. The Oldest Art in Central Europe, The
Moravian Museum, p.95.



Decorated fragment inv.

DV4885 Mammoth

tusk/bone

45cm

c.26,000 years old

Lent by: Moravian Museum, Anthropos Institute, Zelný trh 6, 659 37 Brno, Czech Republic

Provenance: Archaeological excavation c.1934 Dolní Věstonice

Lender's acquisition date: c.1934

Ownership between 1933 – 1945: Moravian Museum, Anthropos Institute

Publication: Valoch, K & Laznickova-Galetova, M (ed), 2009. *The Oldest Art in Central Europe*, The Moravian Museum, p.95.



Decorated mammoth rib inv. 12182

Mammoth rib

25cm

c.26,000 years old

Lent by: Moravian Museum, Anthropos Institute, Zelný trh 6, 659 37 Brno, Czech Republic

Provenance: Archaeological excavation 1890s Předmost

Lender's acquisition date: 1890s

Ownership between 1933 – 1945: Moravian Museum, Anthropos Institute

Publication: Valoch, K & Laznickova-Galetova, M (ed), 2009. *The Oldest Art in Central Europe*, The Moravian Museum, p.100.



Baked clay woolly rhino inv. 30019

Clay

2.7 x 1.7 x 4.2cm

c.26,000 years old

Lent by: Moravian Museum, Anthropos Institute, Zelný trh 6, 659 37 Brno, Czech Republic

Provenance: Archaeological excavation 1933 Dolní Věstonice

Lender's acquisition date: 1933

Ownership between 1933 – 1945: Moravian Museum, Anthropos Institute

Publication: Valoch, K & Laznickova-Galetova, M (ed), 2009. *The Oldest Art in Central Europe*, The Moravian Museum, p.92.

Baked clay mammoth

inv. 30020 Clay



2.3 x 1.3 x 3.2cm

c.26,000 years old

Lent by: Moravian Museum, Anthropos Institute,
Zelny trh 6, 659 37 Brno, Czech Republic

Provenance: Archaeological excavation 1933

Dolní Věstonice Lender's acquisition date: 1933

Ownership between 1933 – 1945: Moravian Museum,
Anthropos Institute

Publication: Valoch, K & Laznickova-Galetova, M
(ed), 2009. *The Oldest Art in Central Europe*, The
Moravian Museum, p.88.

Animal sculpture (lion head?) inv. 30018

Ceramic

3.8 x 2 x 2.2 cm

c.25,000 years old

Lent by: Moravian Museum, Anthropos Institute, Zelny trh 6, 659
37 Brno, Czech Republic

Provenance: Archaeological excavation c.1934 Dolní Věstonice
Karel Absolon Moravian Museum

Lender's acquisition date: c.1934

Ownership between 1933 – 1945: Moravian Museum, Anthropos
Institute

Publication: Valoch, K & Laznickova-Galetova, M (ed), 2009. *The
Oldest Art in Central Europe*, The Moravian Museum p89

Sculpture of a mammoth inv. 11671

Mammoth ivory/bone

10 x 3.3. x 11.8cm

c.26,000 years old

Lent by: Moravian Museum, Anthropos Institute, Zelny trh 6, 659
37 Brno, Czech Republic



Provenance: Archaeological excavation 1895 Předmost

Lender's acquisition date: 1895

Ownership between 1933 – 1945: Moravian Museum, Anthropos
Institute

Publication: Maska, C. et al 1912. La statuette de mammoth de
Predmost, *L'Anthropologie* 23, 273-285.



Pendant in the form of breasts inv. 30052

Mammoth ivory/bone

2.4 x 2 x 1.2 cm

c.26,000 years old

Lent by: Moravian Museum, Anthropos Institute, Zelny trh 6, 659 37 Brno, Czech Republic

Provenance: Archaeological excavation 1937 Dolní Věstonice, Karel Absolon Moravian Museum

Lender's acquisition date: 1937

Ownership between 1933 – 1945: Moravian Museum, Anthropos Institute

Publication: Valoch, K & Laznickova-Galetova, M (ed), 2009. *The Oldest Art in Central Europe*, The Moravian Museum p96



Statue of a woman in two parts inv. 30007

Ceramic

2.7 x 2.3 x 1.6 / 2.7 x 2.4 x 1.5 cm

c.26,000 years old

Lent by: Moravian Museum, Anthropos Institute, Zelny trh 6, 659 37 Brno, Czech Republic

Provenance: Archaeological excavation 1934 Dolní Věstonice Karel Absolon Moravian Museum

Lender's acquisition date: 1934

Ownership between 1933 – 1945: Moravian Museum, Anthropos Institute

Publication: Valoch, K & Laznickova-Galetova, M (ed), 2009. *The Oldest Art in Central Europe*, The Moravian Museum p84-5



Lioness sculpture inv. 30021 Ceramic

4.5 x 2.8 x 1.5 cm

c.26,000 years old

Lent by: Moravian Museum, Anthropos Institute,
Zelny trh 6, 659 37 Brno, Czech Republic

Provenance: Archaeological excavation 1934 Dolní
Věstonice, Karel Absolon Moravian Museum

Lender's acquisition
date: 1934

Ownership between 1933 – 1945: Moravian Museum,
Anthropos Institute

Publication: Valoch, K & Laznickova-Galetova, M
(ed), 2009. *The Oldest Art in Central Europe*, The
Moravian Museum p89



**Animal sculpture (reindeer head?) inv. 30017
Ceramic**

4 x 1.7 x 1.5 cm

c.26,000 years old

Lent by: Moravian Museum, Anthropos Institute, Zelny trh 6, 659
37 Brno, Czech Republic

Provenance: Archaeological excavation 1925 Dolní Věstonice
Karel Absolon Moravian Museum

Lender's acquisition date: 1925

Ownership between 1933 – 1945: Moravian Museum, Anthropos
Institute

Publication: Valoch, K & Laznickova-Galetova, M (ed), 2009. *The
Oldest Art in Central Europe*, The Moravian Museum p.91



Animal sculpture (lion head?) inv. 30016

Ceramic

4.7 x 2.5 x 2 cm

c.26,000 years old

Lent by: Moravian Museum, Anthropos Institute, Zelny trh 6, 659 37 Brno, Czech Republic

Provenance: Archaeological excavation 1934 Dolní Věstonice

Karel Absolon Moravian Museum

Lender's acquisition date: 1934

Ownership between 1933 – 1945: Moravian Museum, Anthropos Institute

Publication: Valoch, K & Laznickova-Galetova, M (ed), 2009. *The Oldest Art in Central Europe*, The Moravian Museum p.89

Complete Ice Age Art Exhibition data with FACE attributes

Inventory Number	Object Title	FACE
KП 11041/26	Female figure	AE
KП 11040	Bison figurine	AC
2928/1	Diadem with carved ornament	FC
370/753	Tiny female figurine – pendant with depiction of furs by carved lines	FAE
370/747	Female nude statuette with large ‘hair-do’ possibly used as pendant	FAE
370/748	Female nude with hairstyle and facial features	FAE
1408/7	The central pendant of necklace (child’s burial)	FAE
370/740	Swan/bird figurine in flight (pendant)	FACE
370/739	Swan/bird figurine in flight (pendant)	FACE
370/756	Anthropomorphic human figurine (pendant)	FAE
370/731	Plate with mammoth engraving	F
370/732	Symbolic plate with hole, decorated with geometric spirals at the right side and with engraving of the wavy lines (snakes) at the inverse side	FAC
370/733	Plate with carved ornament, deep undulating lines, perforated in centre	FAC

370/726	Symbolic baton covered with several rows of small incisions	F
370/746	Female figurine	FAE
2928/12	Female statuette with depiction of adornments, head rejoined after being broken off deliberately for burial	FAC
2928/22	Figurine of mammoth coloured with red ochre	FAC
2928/5	Pin with geometric decoration	F
2928/20	Upper part of spatula with carved ornament	F
2928/4	Anthropomorphic figurine	FAE
5298-2848	Female figurine, nude, lacks arms and head due to ancient damage	FAE
5298-2849	Ivory plaque with geometric engraved designs on the surface	F
5298-2850	Ivory plaque with schematic image of a fish with a rich geometric net designs on the surface	FAC
6051-2	Nude female figurine	FAE
6051-6	Spatula with round terminal and gibbosity on one side	F
6051-7	Spatula with round terminal decorated on edges	F
6223-110	Mammoth figurine	FAC
6223-120	Sculpture of lion head	FAC
6223-122	Sculpture of bear head	FAC
6223-123	Sculpture of animal head (bear/wolf/feline)	FAC

7416-3	Female figurine/pregnant woman, deliberately broken before burial	FAE
7416-132	Spatula with a top	F
7416-495	Female figurine	FAE
848/69	Abstract female figure with minimalist triangular form	FAE
847/69	Abstract female figure	FAE
844/69	Minimalist stone sculpture of a woman	FAE
2191/97	Female figure	FAE
116/69	Ivory foot amulet, decorated on both sides with patterns and perforated as a pendant	FAE
456/69	Engraved slate slab, decorated with drawings of human, animals and signs	FACE
AM 2003-11	Femme mandolin by Brassai	FAE
AM2003-23	Femme mandolin no 1 by Brassai	FAE
AM2003-24	Vénus noire 2 by Brassai	FAE
AM2003-28	Vénus noire 1 by Brassai	FAE
1977-119-57-3361	Miniature ivory lion man	FACE
1977-119-89-9000	Flute made on the radius of a griffon vulture with five holes	FCE
1977-119-9000-9000	Sculpture of a water bird in flight or diving	FA
S 89 14a	Ivory low relief depicting human figure 'Adorant'	FA

V72,38	Ivory lion head	FAC
Vii	Tear drop form mammoth ivory pendant	FACE
VIIRT16 and T17	21 Ivory beads/pearls	FACE
31/1-D	Ivory lion from Vogelherd	FAC
31/1-G	Ivory bison from Vogelherd	FAC
31/1-A	Ivory horse from Vogelherd	FAC
31/1-C	Ivory lion from Vogelherd	FAC
31/1-B	Ivory mammoth from Vogelherd	FAC
L.A.38.189.1372	Ivory sculpture of a woman 'Vénus impudique'	FAE
L.A.38289	Ivory sculpture of a woman	FAE
PV 1920-15	Mammoth engraving on ivory	FAC
81693	Calcite female figure	FAE
35308	Female figure yellow steatite	FAE
30361	Engraving of deer on bone	FAC
84677	Bison depicted on antler baton	FAC
83347	Lion frieze engraved on bone	FAC
74851	Bird drawn on an antler	FAC
63957	Cut out fish	FAC
56384	Hooked spear thrower sculpted from antler in the form of an Ibex	FACE

53765	Distal end of a perforated baton sculpted in form of two bison	FACE
75626	Human figure made on a horse tooth	FAC
83346	Antler tine with the tip sculpted as a bird head and a fish, bovid, horse and lion depicted in low relief on the sides	FAC
84772	Women and Bison engraved on bone	FAC
83364	Perforated antler baton with humans and aurochs/deer in low relief	FACE
77558	Roundal with engraving of aurochs cow and calf on opposite faces	FACE
72479	Head of a musk ox	FAC
55351	Ivory horse	FAC
84710	Sculpted horse head, sandstone	FAC
84709	Sculpted horse head, sandstone	FACE
82722	Leaping horse spear thrower	FACE
83356	Reindeer engraved on antler	FAC
83351	Leaping horse pendant	FACE
	Haematite female torso	FAE
	Sculpture of crouching lion	FACE
	Decorated tusk	FAC
30000	Baked clay sculpture of woman	FAC

30001	Carving of a head	FAE
30004	Engraving of a face	FAE
12186	Female design on tusk	FACE
30002	Pendant in abstract female form	FACE
30003	Ivory female representation	FACE
30054	Ivory pendant with breast form	FACE
30059 and 30061	Cylinder beads	FACE
8105-8107	Ivory statue of a man	FAC
12187	Decorated pendant	FACE
12185	Decorated mammoth rib	FACE
30046	Decorated 'spoon'	FAC
DV4885	Decorated fragment	FAC
12182	Decorated mammoth rib	FAC
30019	Baked clay woolly rhino	FAC
30020	Baked clay mammoth	FAC
30018	Animal sculpture	FAC
11671	Sculpture of a mammoth	FAC
30052	Pendant in the form of breasts	FAE
30007	Statue of a woman in two parts	FA
30021	Lioness sculpture	FAC

30017	Animal sculpture	FAC
30016	Animal sculpture	FAC