the unindexed *History of the Latter Han Dynasty* there may be a reference to that Marquis of Ts'ai-yang who lived in A.D. 60.

The inscription discovered on the bear-head stand reads: "On the twenty-eighth day of the intercalary month of the first year of *T'ai-ho*, the Central Imperial Atelier made this bronze pressing man [i.e., stand] and pressing brazier. Weight 46 *chin*. Number 82."

The Imperial Atelier made furniture of all kinds for palaces. *T'ai-ho*, "Great Harmony," was used four times in Chinese history, the dates of adoption being A.D. 227, 366, 477, and 827. The first three each had an intercalary month during the first year, so only the last can be eliminated for lack of one; but judging from historical facts, style and content of the script, decorative treatment of the stand, and the opinion of Chinese antiquarians, the first date is the more probable. If this is correct, the stand was made on February 21, A.D. 228 (the intercalary month came at the end of 227, or actually in the next year by our solar calendar). The weight is of no value in checking, because it probably referred to the combined weights of stand and brazier, and the latter is missing.

USED TO PRESS CLOTH, OR WARM BED

What do the terms "pressing stand and pressing brazier" signify? A possible answer is provided by the accompanying illustration, which is the only one so far found of a complete stand and brazier set. It appears in the *Liang lei hsien i ch'i t'u shih* by Wu Yün, an antiquarian of the last dynasty; the original bore an inscription with a date probably corresponding to A.D. 229.

In this drawing the long handle of a brazier rests in the hole cut through the stand just below the ornamental bear. This brazier resembles modern Chinese "irons" for pressing clothes, except that the latter have shorter handles. For heat, burning charcoal is placed in the cup. Long handled objects of the sort, but without covers, from Han times, are figured in many Chinese antiquarian works and often called by the modern term for irons. Full of burning charcoal, a Chinese iron gets very hot, and when not in use it must be set on something that will not scorch. One with as long a handle as shown in the illustration would tip over easily; therefore a stand with a broad heavy base would be a suitable holder. Our stand was certainly made to hold a long-handled pan or brazier, but was the pan actually used for ironing? Judging purely from appearance, the brazier could have been used equally well as an old-fashioned radiator or a bed-warmer.

Chinese paintings of every-day life help to visualize the past. One of the earliest known, now in the Boston Museum of Fine Arts, is an eleventh century copy of an eighth century original. It pictures Chinese women preparing silk. One of them is pressing cloth with a long handled brazier, while nearby a small girl fans a charcoal stove. Close to it is a stand with a broad, semi-spherical base and long stem, corresponding almost exactly in shape to Field Museum's inscribed one. It seems significant that a brazier for ironing and a stand closely similar to Field Museum's much earlier one appear together in a scene largely devoted to pressing cloth.

Dr. Laufer correctly recognized this stand as rare. The great Chinese antiquarian Jung Keng, who has probably handled more ancient Chinese bronzes than any other authority, had up to 1933 apparently never seen a complete set. In connection with his own brazier cover, exactly like that figured by Wu Yün, he mentions Wu Yün's illustration. He cites also a stand figured in the *Hsu k'ao ku t'u*, two upper halves of stands in the Eumorfopoulos collection, and another he once saw on the Peking market. Add to his list a few more illustrations, one actual stand which might be the piece he saw in Peking, and now Field Museum's two stands, and you have the approximate total of known specimens. This rarity is perhaps surprising since the Museum's specimens were respectively the eighteenth and eighty-third of the sets in which they were made. Such is the mortality rate on ancient Chinese bronzes.

Curator S. K. Roy Returns from Geology Expedition

The physical geology exhibits at Field Museum will be greatly augmented in scope as the result of specimens obtained by Mr. Sharat K. Roy, Curator of Geology, who returned in December from an expedition of more than three months, collecting in both western and eastern states. Various localities in Wyoming, Colorado, South Dakota, Virginia, New Jersey, New York, Massachusetts, and Connecticut were combed by Mr. Roy in his search for rock specimens demonstrating the subject of structural and dynamic geology. During part of the expedition's work Mr. Roy was accompanied by Assistant Curator Henry Herpers.

Another Contribution Received from Mrs. James N. Raymond

In December, for the third time during 1940, Mrs. James Nelson Raymond made a contribution of $2,000 to the Museum for the support of the activities of the James Nelson and Anna Louise Raymond Foundation for Public School and Children's Lectures, which she founded and endowed in 1925. The Foundation is constantly increasing the scope of its services to the schools and the children of Chicago, and the continued generosity of Mrs. Raymond makes possible extensions of activities which would not otherwise be possible.

THINGS YOU MAY HAVE MISSED

A What-is-it Puzzle From Ancient Kish

Among the bronze rein rings excavated, with other relics of chariots, from tombs at the ancient city of Kish by the Field Museum-Oxford University Joint Expedition, and now on exhibition at the Museum in the Hall of Babylonian Archaeology (Hall K), is one decorated with the unusual figure of an antlered ruminant. It dates to about 2900 B.C. Just what animal the ancient Sumerian artist modeled is today a puzzle equally to archaeologists, paleontologists, and zoologists, and remains open to wide speculation. Museum visitors may find diversion in studying it and offering their own answers.

Bronze Rein Ring (Kish—2900 B.C.)

One suggestion that has been made is that it may represent a deer (possibly a species of the family Cervidae unknown to modern zoologists), shown hobbled as it was allowed to graze in the private zoological park of some Kish noble. Another theory, supported by the presence of two sets of horns, is that the figure depicts a survival of a genus of giraffe now extinct, known to paleontologists from fossils associated with the Pleistocene period (which began one to one and one-half million years ago), and designated by the name *Sivatherium*. Individuals of this giraffe group might have persisted in the Kish area after passage over their migration route from India to Africa, it is reasoned, and thus may have become known, or even captured and domesticated, by the Sumerians. Again, the rein ring may be an attempt by the artist to depict a giraffe merely from hearsay. The giraffe (*Giraffa camelopardalis*) was known in prehistoric Egypt, and a Sumerian sculptor, hearing about it, might have utilized the familiar deer for a model, adding the frontal horns. In this case, a plausible explanation of the short neck of the animal in the rein ring would be that the artist doubted the veracity of his informant, as well he might if he had never seen the animal in life.—R.A.M.

A model illustrating what is known of the internal structure of the earth is exhibited in Clarence Buckingham Hall.