

Naram Sin were brought in the same way from Sippara and Babylon to Shushan, where they were discovered. In any case our bronze cup is a new link in the chain of evidence of the traditional relations between the high and the low lands. At the time of Sargon, a colony of Semitic merchants was established in Asia Minor on another stage of the trading road connecting Mesopotamia with the West.

The relation between the Luristan bronzes and Assyrian art are obvious. The winged bulls, goats, ibexes, dragons, and griffons, the style of running lions, the affronted figures, so gracefully adapted to decorative art, on the adornment of chariot and horses, are found again on the stone reliefs of Calah and Nineveh.

The Anzanite art of the Luristan bronzes is, however, a local art. The energy of the animal figures, the special treatment of the horses, with the long Asiatic head on a short powerful neck and body, the splendid development of the ibex figure—a national coat of arms of the Lur mountains—and the very remarkable transformation of the lion head and body, are proper to this refined and subtle Persian highland art. L. L.

*A Relief and  
Inscription  
from Kashmir*

**T**HE relief illustrated in Plate XII was found on the site of Huşkapura (modern Ushkur), near Baramula in Kashmir, by Father de Ruyter of the Church Mission School at Baramula. The slab, which is on exhi-

bition in the Fidler Pavilion, bears the equestrian portrait or effigy of a warrior armed with a bow carried on his left arm, a shield and sword on his right thigh, and a battle axe and a quiver full of arrows at his back; also apparently a mace is attached to the saddle. His costume consists of an under coat fastening on the proper right, and an over jacket fastened by straps in the centre; probably also of trousers and boots, but the feet are broken away. The horse is richly caparisoned and almost completely covered by a richly decorated cloth; it is guided by a bridle and bit. The incised inscription, in a late variety of Śāradā script known as Devāśeṣa, is damaged; it is in corrupt Sanskrit and not quite intelligible. The date, however, is clearly legible and is 'on Friday, the ninth, of the dark fortnight of Magha in the year 82.' The era is not specified, but may be assumed to be the usual Saptarṣi or Laukika era of other Kashmir Śāradā inscriptions, which era is usually recorded with omission of the centuries. The year 82 of the inscription would then correspond to the year 6 of one of the Christian centuries, and this century, to judge from the epigraphical peculiarities and the style of the relief was most likely the sixteenth, giving the date A.D. 1506. As to the epigraphy, it may be remarked that medial *e* is not represented by the stroke behind the consonant as was the case up to the time of Zainu'l-'Abidīn, King of Kashmir from A.D. 1420-1470. The second line of the inscription which must have contained the name of some king or queen is unfortunately defective. The rest



RELIEF AND INSCRIPTION FROM KASHMIR, INDIA

of the document records a gift of goods and animals (twenty *khāris* of paddy, two of wheat, eight oxen and five *traks* of coarse sugar); but the names of the donor and recipient are lost. The style of the sculpture is somewhat provincial, but it is of high interest as a rare and almost uniquely complete representation of contemporary military equipment. For much of the information given above I am indebted to Rai Bahadur Daya Ram Sahnj, one of the most learned officers of the Archaeological Survey of India. *Ananda K. Coomaraswamy*

*The Gallery of  
South American  
Ethnology*

**I**N the general plan of rearranging the American collections on the first floor of the Museum, the important South American ethnological material has been reinstalled in the lower hallway. With newly designed cases and an extended reorganization of the methods of display, the interesting collections, particularly these collected by the late Dr. Farabee among the Caribs and the Arawaks on the Museum's Amazon Expedition of 1913, are shown to greater advantage from the point of view both of the student and the casual visitor. The wall cases, which can be seen on Plate XIII, contain chiefly feather ornaments shown according to the various tribes; the desk cases and wall cases illustrate the different crafts and occupations, customs, and manners of the natives of the area. Of particular interest is the group of objects, in the small alcove to the left, showing the implements and methods used in pre-