In this issue

Get in tune with some musical instruments

Check out some perfect poetry

Find fantastic beasts in the Museum!
Welcome to Remus! In this issue, learn all about fantastic beasts, and where you can find them lurking in the Museum. Find out how elaborate prints were used for an early type of karaoke, be inspired to write some poetry, and discover what knights of the Middle Ages did when they weren’t off fighting. Read about some of the many musical instruments in the collection, become an expert on the marvellous mythical muses and build your very own lyre with things you can find at home.

Andrew, Editor of Remus
Magical beasts have always been around – from the legendary centaurs in ancient Greece to the dragons roaming China. Whether or not you believe they’re real (we are definitely in the ‘fingers crossed’ category), there are hundreds of mythical animals who have made their way through history.

Because there are so many magical creatures in stories from across ages and countries, it would be great to have some sort of guide. Well, these really existed! A bestiarum vocabulum (or bestiary) is a kind of encyclopaedia featuring descriptions of animals – both real and imaginary. In England, they were particularly popular in the 12th and 13th centuries, and drew their origins from similar Greek and Roman texts. Alongside real animals such as lions and bears, there were mythical animals such as unicorns and dragons.

We’ve compiled a handy bestiary of animals you can find on Museum objects – how many have you heard of?

**Basilisk**
In Greek the name of this mythical snake was vasiliskos, which meant ‘little king’. The Roman author Pliny the Elder said it was ‘not more than twelve fingers in length’ but had a fatal gaze which made anyone that looked into its eyes die instantly. It was born from an egg laid by an old rooster just before its death on a clear night with a full moon exactly at midnight, so sometimes bestiaries described it as having the head of horrible rooster! The best way to fight it? Throw a weasel into its lair and wait for the basilisk to perish!

Can you spot the weasel in this print from 1567?

**Centaur**
Centaurs had the top half of a man and the bottom half of a horse-like creature. In the Museum, you can see centaurs fighting against the (human) Lapiths in some of the sculptures from the Parthenon (an ancient temple in Athens). The story goes that at a wedding, the centaurs stormed in and attempted to kidnap Lapith women. It was only when the Greek hero Theseus arrived that they were beaten and driven away. The most famous centaur was also connected to a number of Greek heroes – Heracles, Achilles and Jason of the Argonauts were all supposedly taught by Chiron, a wise centaur known for his deep knowledge and skill with medicine.

**Chimera**
In Homer’s epic poem the Iliad, he describes the chimera as ‘a thing of immortal make, not human, lion-fronted and snake behind, a goat in the middle and snorting out the breath of the terrible flame of bright fire.’ The one on the print on the left also has wings! The chimera had famous mythological siblings – the three-headed dog Cerberus and the three-headed lizard-like creature known as the Lernaean Hydra. We now use the word ‘chimera’ to mean something that’s made up of different parts.
Fantastic beasts and where to find them

The dragon is a beast famous across the world. In Europe, it was a huge lizard that could breathe fire, with scales running along its back and wings that allowed it to fly. There are countless stories of evil dragons attacking innocent villages, and the happy ending (not for the dragon!) usually had a hero slaying it. In China, the dragon looked like a snake with four legs and symbolised the power of the emperor. The dragon is still considered a symbol of great achievement and good luck in China. The Chinese dragon on this large dish is chasing a flaming pearl!

The griffin, with the head and wings of an eagle and the body of a lion, was frequently associated with royalty and depicted in coats of arms. Here, you can see a pair of them on candlesticks, made by the famous potter Josiah Wedgwood in 1790.

The original mermaids were probably the ancient Greek Sirens, mythological creatures who had faces of beautiful women, wings and webbed feet. They lured sailors into the sea (and their deaths) with their song. Mermaids as we’d think of them today – human body, fish’s tail – appear in folk tales all around the world, from the Middle East and Europe to Japan and the Caribbean. This drawing was made as an illustration to a book.

The Minotaur was a fearsome creature with the body of a human and the head of a bull. He lived at the centre of the Labyrinth in Crete, a mythical maze built by a man named Daedalus. The Minotaur would be sent seven boys and seven girls from Athens every year as punishment for the king, who would meet a horrible fate at the hands of the monster. Eventually, the Minotaur was slain by the hero Theseus, which you can see on this Greek amphora.
Phoenix
A phoenix was a bird that was meant to live forever – with a catch! After growing old and frail, the bird would die and burst into flames, rising from its own ashes as a baby bird once again. You probably knew that if you’ve read the Harry Potter books! This print from the 1920s shows the bird rising from the flames.

Sphinx
The ancient Greek version of the sphinx had a head of a woman and the body of a lion, sometimes with the wings of a bird attached to her back, like this marble Roman statue, which might have supported a table. According to myth, the gods Hera and Ares sent her to ancient Thebes where she would pose a riddle to travellers: ‘What being stands on four legs in the morning, two legs in the afternoon and three at night?’ She would kill those who failed to reply with the right answer.

The Egyptian sphinx usually had the head of a man and was a guardian of sacred temples, like the Great Sphinx in Giza.

Do you know the answer to the Sphinx’s riddle? Answer below

Thunderbird
The Thunderbird is a gigantic bird from Native American mythology. Its name comes from the sound the flap of its wings makes and is usually associated with storms and rain. Pacific Northwest Coast cultures considered the Thunderbird a creature that symbolised people’s power and strength. This painted carved wooden sculpture is over a metre tall.

Unicorn
You probably know this one! Described by Pliny the Elder as ‘the fiercest animal, and … it is impossible to catch one alive,’ the unicorn is a horse-like beast with a long horn protruding from its head. The only way to catch one would be to tame it by luring it over with a young maiden. The unicorn would then lie down and fall asleep on the lap of the girl, whereby it could be caught. This golden example is actually a cup – the head comes off so you can drink from it!
What’s in a name?

Museum
Have you ever wondered why we call the British Museum a ‘museum’? What is a museum? Well, as with many things, it all started with the ancient Greeks…

Today, a museum is a place where people from any background can visit, study and enjoy objects and art that explore our shared human history and knowledge. But the word museum comes from the Greek word μουσεῖον (mouseion). This was a place where the ancient Greeks worshipped the Muses, the nine mythological deities they believed were the source of all inspiration. The word ‘museum’ is a Latin version of ‘mouseion’ – that’s what we use in English today.

Did you know?
According to Greek mythology, the Muses’ mother was the titan Mnemosene whose name literally means ‘memory’. The ancient Greeks believed that inspiration from the Muses was the best way to forget about sad things happening in their lives!

1 Polyhymnia is the Muse of sacred poetry and hymns.
2 Euterpe was the Muse of music and song. The Greeks believed she invented an ancient musical instrument called aulos that looks a bit like a flute.
3 Thalia, the Muse of comedy, usually held a comic mask and a trumpet which actors used in comedies. Very a-MUSE-ing!
4 Melpomene was the Muse of tragedy. On this coin below, she is pictured holding the tragic mask actors wore in one hand and a sword in the other.
5 Terpsichore’s name literally means ‘delight in dancing’ – she is the Muse of dance but is sitting down on this pot. Her daughters were the Sirens, who lured sailors with their song and caused them to shipwreck on their island.
6 Calliope took her name from the ancient Greek words kallos (beauty) and ops (voice). She was the Muse of eloquence and epic poetry. According to myth, the legendary musician and poet Orpheus was her son.
7 Erato (above) was the Muse of lyric and love poetry, a type of verse accompanied by a musical instrument.
8 Urania took her name from her grandfather, the titan Uranus. She was the Muse of astronomy. These days, many observatories around the world are named after her.
9 Clio was the Muse of history and was often depicted holding a book.

Did you know?
Today, the word ‘muse’ usually means a person who inspires an artist, musician, or writer.
Dressed to kill

In the last issue of Remus, the ruthless Romans had some pretty spectacular armour to show off in battle. This time we’re taking a look at warriors with an honourable reputation – European medieval knights!

During the Middle Ages (around AD 400 to the end of the 15th century) knights fought to defend their lord and his land, usually on horseback. Over the centuries, and as weapons changed, they wore all sorts of different armour.

By around the year 1300, knights followed a code of conduct known as chivalry. This meant they promised to be humble, courteous and brave. Many poems and other works were written about chivalrous knights – like King Arthur and his knights. In return for military service, knights received land and higher status in society.

Knights would also take part in tournaments, where there would be contests to win prizes. The most popular was the joust, where two knights would charge at each other with blunt wooden lances, trying to unhorse their opponent. In the mêlée, hundreds of knights fought one another at once. The last knight standing was the winner!

Did you know?
Chivalry literally means horsemanship, from the Old French word chevalier (horseman, knight). The French word chevalier originally meant a man of noble ancestry who will ride a war horse and wear arms in battle.

Here’s what a knight from around 1300 would have worn into battle.

**Bascinet (helmet)**
A bascinet was the first type of helmet worn by knights when they began to wear full plated armour. It was usually made of iron. This one could be attached to a back plate through a hole in the bottom. Knights often wore a mail neck guard, or aventail, underneath their helmet.

**Aventail (mail neck guard)**
This mail neck guard was made by linking together hundreds of small metal rings to form a mesh. Mail was good for defence but was very expensive as it took a long time to produce. Wearing an aventail kept the knight’s neck and shoulders safe in battle. Mail neck guards allowed knights to move freely.

**Gauntlets**
Gauntlets are metal gloves that were made to protect the knight’s hands. They are made of iron shaped to the fingers and lined with leather so that knights could move their fingers. Gauntlets were one of the last things a knight would put on when getting dressed for battle.

**Sword**
Knights generally preferred to fight with swords. A ‘knightly sword’ like this one was very popular with knights of the Middle Ages. These steel swords had a double-edged blade and a blunt point. This one is decorated with gold wire and although it has an inscription we don’t know what it says!

**Hauberk**
Knights would usually wear shirt mail to protect the front of their body. Chainmail or the hauberk was made like an aventail and could be very heavy to wear, but it made all the difference between life and death in battle!

How does a medieval knight’s armour compare to the armour you’ve read about before in Remus? Use this score sheet below to keep track of your ratings!

<table>
<thead>
<tr>
<th>Agility</th>
<th>Comfort</th>
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Rhyme time!

OK, not all poems rhyme. But some do! You might have heard of the poet John Keats who saw various Greek antiquities in the Museum and wrote *Ode on a Grecian Urn*. Or that the statue of Ramesses II in Room 4 motivated Shelley to write *Ozymandias*. Here are a few other poems that were inspired by objects in the collection.

1. **The Benin Bronzes by George the Poet (b. 1991)**
   
   In 2015 George the Poet took up our Huge History Lesson challenge to investigate and get inspired by a Museum object. George’s poem tells the story of the Benin bronzes, a series of plaques depicting the Benin court following Europe’s first contact with West Africa in the 15th century.

   *For example, the Oba, as he was called, Hosted European subjects, who were utterly enthralled By the organisation of Benin society. No inner rivalry or impropriety.*

   You can see George performing his poem on the Museum’s YouTube channel. Visit youtube.com/britishmuseum and search ‘George the Poet’.

2. **The Burden of Nineveh by Dante Gabriel Rossetti (1822–1888)**

   At over 4 metres tall, the Assyrian winged bulls – known as lamassu – are some of the largest objects in the Museum. They once stood either side of a gateway in a king’s palace and arrived at the Museum in 1852. Rossetti’s poem begins with a visit to the Museum to look at Greek art, but he is sidetracked on his way out by a lamassu being hoisted up the steps. In a fun section of the poem, he imagines that future archaeologists might dig them up and think that they were originally made in London!

   *Sighing, I turned at last to win, Once more the London dirt and din; And as I made the swing-door spin, And issued, they were hoisting in, A wing-ed beast from Nineveh.

   *A human face the creature wore, And hoofs behind and hoofs before, And flanks with dark runes fretted o’er. ’Twas bull, ’twas mitred minotaur*
Homage to the British Museum by William Empson (1906–1984)

Since its arrival at the Museum in 1911, the small wooden Polynesian sculpture of the Pacific god A’a has been a source of fascination and inspiration to artists, poets and others across the world. In 1932 poet William Empson wrote a poem about A’a and the Museum, suggesting the figure could be seen as a god for the British Museum itself.

There is a supreme God in the ethnological section;  
A hollow toad shape, faced with a blank shield...  
His smooth wood creeps with all the creeds of the world... 
grant his reign over the entire building.

OK, now it's your turn! If you've been inspired by an object in the Museum, write your own poem and send it in to youngfriends@britishmuseum.org

Inscribed on a Mummy Case by Edward Carpenter (1844–1929)

In Room 62, there is a coffin decorated in gold leaf with a painted wooden portrait of a Greek youth named Artemidorus. On it, the Greek inscription translates as ‘O Artemidorus, Farewell’. This captivated the poet-philosopher Edward Carpenter, who wrote this moving elegy – a serious poem, usually about someone who has died. The first line is ‘Artemidorus, Farewell’...

They wrap the sacred linen o’er thy head,  
Thy features and thy hair they cover up,  
And round thy arms thy fingers and thy hands  
They wind and wind and wind and wind the bands,  
And I shall see thee nevermore, my own.  
And then they’ll paint  
Thy likeness on the outer mummy case.

The Botanic Garden by Erasmus Darwin (1731–1802)

The Portland Vase is in fact a Roman glass vessel from 2,000 years ago. It’s named after its former owner, the Duchess of Portland. It is perhaps best known for inspiring the work of potter Josiah Wedgwood. In 1791 Wedgwood sent a copy of the vase to his friend, the botanist and poet Erasmus Darwin (grandfather of the more famous Charles!). Darwin wrote a poem that was illustrated by William Blake. The verse helped to bring the vase to a wider public.

Over the fine forms of Portland’s mystic urn,  
Here by the fallen columns and disjoined arcades,  
On mouldering stones beneath deciduous shades,  
Sits humankind in hieroglyphic state.
Making a good impression

Have you ever wondered what people did before photography? Artists could only do so much – paintings would take ages to produce and they could only owned by those wealthy enough to afford them. That’s where printmaking comes in. The process meant you could reproduce images many times – called impressions.

400 years of prints

In Europe, the first prints on paper were made in the 15th century. The method stayed essentially the same for a whopping 400 years! When photography came along in the 19th century, printmaking began to decline.

How do you make a print?

There were two ways of creating prints at the height of printmaking. The first was woodblock printing. A design was carved into a piece of wood, leaving the lines of the design standing out – called ‘relief’. Blocks were inked and stamped onto paper. The design is reversed when printed, so artists would draw and cut the design on the block in reverse, as you can see in these two images – the drawing on the left, the finished print on the right.

The second way of making prints was by using a copper plate. The plate was engraved and inked by hand, with the surface then wiped clean. The ink left was transferred by great pressure through a rolling press onto a sheet of damp paper. Printmakers were incredibly skilled and engraving a copper plate like the one opposite of Jesus Christ could take more than a year!

This brilliant print of Jesus Christ was created using just a single line! It starts at the tip of Christ’s nose and spirals from the middle outwards. It was made in 1649 by French printmaker Claude Mellan. He made the width of the line thicker to change the tone and make features like the eyes and nose stand out. Impressive, right? That was the point – it was to show people how good he was so he would get more work.
What were prints for?
Prints had lots of different uses – from news, music sheets and illustrations to maps, manuals and cheap prints sold by tradesmen to advertise their goods on the streets. Because you could make many copies from one block, they were relatively cheap… but not always!

Play the game
The game of the goose was the most popular board game in France. The rules are printed in the centre, and you threw a dice to progress up and down the numbered squares. At the bottom right is printed a warning: ‘If you do not pay up you can rest in the grave’. Eek!

A collector's item
For centuries this print by Dutch engraver Lucas van Leyden was so rare it became the most expensive print in the world! Only 11 impressions are still around today, and it was so famous that it was given its own nickname, the ‘Eulenspiegel’*, from the owl perched on the shoulder of the child. The artist Rembrandt even bought an impression of it at auction for a record price.

Get with the times
A ‘watch-paper’ was a print placed inside a pocket watch – this was usually a print of English heroes or famous actors that people wanted to keep close and admire! These were the phone cases of their day, protecting people’s pocket watches whilst also showing a picture of their favourite celebrity.

Sing it out
At the bottom left are the words and music of a simple song in which the singer declares how happy he is with life while he plays a song on his bagpipes. This print was probably pasted to the wall of a bar for use by a singer and an instrumentalist. A kind of early version of karaoke? Maybe!

Fake news?
The execution of Charles I in 1649 was sensational news and travelled immediately around Europe. The only problem was that no drawings were available and there was no time to send an artist to London. In this case, the engraver had to imagine the scene from a written text, and publishers all began to copy each other. This is why news broadsides are hardly ever accurate – the scene in Whitehall was probably not like this at all.

* ‘Till Eulenspiegel’ was a trickster figure in Germanic folklore, and Eulenspiegel literally means ‘Owl mirror’, sometimes translated as ‘Owlglass’. Reflect on that…
What do you do all day?

Rosie Weetch is a project curator, currently working on the exhibition *Living with gods: peoples, places and worlds beyond*. She also worked on the *Celts* exhibition and the Sutton Hoo and Europe Gallery (Room 41).

What’s a typical day at work for a project curator?

There really is no such thing as a typical day when you are working on an exhibition! At the beginning most of my time is spent researching and selecting the objects to go in the exhibition. Then we begin to work with designers to decide what the space is going to look like. Once we figure that out we write up the labels that you see in front of the objects. Finally we install the exhibition, which is my favourite time on a project – that’s when you really see all the hard work coming together.

What can you tell us about the new exhibition at the Museum?

This exhibition is quite different from any other we have done. Instead of focusing on a particular culture or country, it explores how people have expressed their religious beliefs – around the world and over thousands of years. It is a new and exciting way to present ideas and means we are bringing objects together from across the globe. There will also be a BBC Radio 4 series that explores the themes in the exhibition, which is quite exciting!

What’s the most exciting thing you’ve done at the Museum?

When I was working on the *Celts* exhibition we were very lucky that the National Museum of Denmark agreed to lend us the Gudestrup cauldron – a massive decorated silver vessel dating to the 1st century BC. Watching the couriers unpack it when it arrived and getting a glimpse of it for the first time was a real spine-tingling moment for me!

If you could go back in time to any place or time, where would you choose and why?

That’s easy – I would travel to the workshop of the master carver who created the Franks Casket. This is an Anglo-Saxon box made from whale bone that is intricately decorated with all sorts of historical, biblical and mythical scenes, like the story of Romulus and Remus being raised by wolves. There is one panel that still remains a mystery today. It depicts a lost Anglo-Saxon legend that we don’t recognise. I would ask the artist to explain it to me. You can try and figure it out for yourself in the Sutton Hoo and Europe Gallery (Room 41)!

Do you have a favourite object in the Museum?

It has to be the Fuller brooch. This is a piece of silver Anglo-Saxon jewellery decorated with figures acting out the five senses – sight, touch, taste, smell and hearing. It looked so good that when it was first discovered people thought it was a fake. Luckily, scientists proved it was a genuine piece of Anglo-Saxon art. It holds a special place for me because I studied it at university and it’s now on display in the first British Museum gallery I ever worked on.

You can visit the exhibition *Living with gods: peoples, places and worlds beyond* (until 8 April 2018) at the British Museum.

Supported by the Genesis Foundation.

With grateful thanks to John Studzinski CBE.

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Fuller Brooch

The 9th-century Fuller Brooch

Its decoration is the earliest personification of the 5 senses:

1. Taste
2. Sight
3. Hearing
4. Smell
5. Touch
Making music!

What do a gourd, a shell and an elephant tusk all have in common? Well, apart from all being found here in the Museum they are also all objects that have been transformed into instruments!

Music exists in every culture in the world. Wherever you go you’ll find people singing, clapping and using the objects around them to create rhythms and tunes. Ancient civilisations all seem to have had their own forms of music, from ancient Egyptian harps to rattles made by Canada’s First Peoples. Wherever we find humans, we find music.

Can you guess what the first musical instrument was? It’s something every single human has…

It’s the human voice! Try it yourself – how many different sounds can you make with your voice? You can sing and click and pop and hum, just moving your mouth and vocal cords. Imagine being the first person in history to discover that – you probably would have given yourself a fright!

The human body was probably the first way humans made music to entertain themselves. In this painted rock art from South Africa, we can see a group of 15 people gathered around an antelope clapping and dancing to their very own human-made music.

Musical instruments can be divided into four different groups based on the way they make a noise. Turn the page to discover a few examples from each group that you can find in the Museum’s collection.

We haven’t changed that much today – this photo of the group Kabantu performing in the Museum was taken around 2,000 years later!
Making music!

Type 1
Idiophones
An idiophone makes sound by shaking, plucking, scraping or hitting the body of the instrument itself.

Some of the oldest idiophones in the Museum are rock gongs, which can be thousands of years old. They are struck with smaller stones to create a ringing sound.

Rock gongs don’t rot away or corrode, so they can still be used today. If you’re wondering what one sounds like, you can watch a modern rock drummer have a go on YouTube. Visit youtube.com/britishmuseum and search for ‘rock gong’.

Type 2
Membranophones
These instruments make their sound by vibrating a membrane – like a skin – that is stretched across them. These are usually drums you play by beating them with your hands or sticks.

A traditional gamelan orchestra from Indonesia is a whole set of idiophones, from gongs to xylophones.
Type 3  
**Aerophones**  
Aerophones produce sound by making a column of air vibrate. Here are a few from the Museum’s collection.

This *triton shell* belonged to the kings of Mangaia, in Polynesia. If the king blew this instrument (called a ‘brora kiau’), the leading men would gather and prepare for war.

In Greek myth, a satyr* picked up the flute after the goddess Athena threw it away because she thought playing it made her look ugly! You can see a *double aulos* being played on this detail of an ancient Greek vase.

* a party animal/god that was a man with a horse’s ears and tail.

The three instruments on the left come from different places, but look similar. *Didgeridoos* have been around for more than 1,500 years in Australia (possibly a lot longer) and are still used today. This one is made of bamboo.

This *trumpet* from Tibet is taller than an average human – try playing that without falling over!

This *vuvuzela* was from the 2010 football World Cup in South Africa. It’s very loud!

Type 4  
**Chordophones**  
Chordophones make sound by making strings vibrate – either with strings stretched over a hollow sound box, or with strings hidden behind keys.

**Lyres** were popular in the ancient world. The Museum has many lyres – ancient Greek, Anglo-Saxon and even one from the ancient city of Ur (now in Iraq). The one on the right was probably made in Sudan around 100 years ago and has coins, charms and beads on the frame. It was played by a spiritual healer at important occasions such as weddings and at ceremonies to calm restless spirits.

This strange-looking instrument is called a *citole* – a kind of medieval guitar. At some point it was intricately carved and somebody tried to turn it into a violin.

**Fancy making a lyre yourself?**  
**Turn the page to see how!**

The *harpsichord* was also a chordophone. Here’s a drawing from the collection of a young Mozart playing one!
Make your own music!

Make your own music! Use simple materials that you probably already have at home to make a lyre and who knows – maybe yours will end up in the British Museum some day!

You will need:
• A cereal box
• 4 large elastic bands
• 4 pieces of string
• 4 A4 sheets of paper
• Sticky tape
• Scissors

1. Cut a square hole into one side of your cereal box (get an adult to help you with this bit)
2. Stretch the elastic bands over the hole
3. Roll up your sheets of paper into tubes and then use sticky tape to hold them in place
4. Use your paper rolls and sticky tape to make an arch on one side of the cereal box over the elastic bands
5. Tie your strings to the top of the arch and sticky tape them to the cereal box so that they line up with the elastic bands
6. Play music on your very own lyre! You can even paint it to look like wood or metal.

Mystery object

In the last issue of Remus, we told you that monks in Tibet and China were never late thanks to this object – but what was it?

What a great guess! This object is actually a conch trumpet that was used to call the Buddhist monks to services at their temple. It’s made of a large seashell (or a conch). It’s decorated with an elaborate copper dragon whose scales are made of bright semi-precious stones. Imagine this waking you up on a school day!

Avril (8) says: ‘I think the mystery object is a schedule. I think the object can hold a piece of paper or cloth that has a schedule written on it so the monks can always be on time. I really like your magazine!’

So, what’s the mystery object this time?

Here’s a clue: It’s 30cm tall and you can shake it over your food to make it tasty!

Email your answer to youngfriends@britishmuseum.org or send it to:
Young Friends
The British Museum Friends
Great Russell Street
London WC1B 3DG
What have you learnt?

How much can you remember of this issue of Remus? No cheating!

1. What was the name of the code of conduct for medieval knights?
2. Who was the ancient Greek muse of comedy?
3. What Pacific god inspired the poet William Empson?
4. Which Greek hero defeated the centaurs?
5. Oboes, clarinets and flutes are all types of what kind of musical instrument?
6. What do the figures on the Fuller brooch represent?
7. What were the two main ways of making a print?
8. What’s the answer to the riddle of the sphinx?
9. Which titan was the grandfather of the muses?
10. In the Middle Ages, what would a medieval knight have called his glove?

How many did you get right?

Quiz time!

Answers: Don’t look here – the answers are in the magazine!