

# A Corpus of Roman Engraved Gemstones from British Sites

Martin Henig



BAR British Series 8  
(Third Edition)  
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108



106

159



220



### FRONTISPIECE

App 106, 108 (intaglio and plaster impression),  
App 159 (impression), App 220 Sc 4/1. Gem-derived coins of Cunobelin Sc 2/1.  
Photographs by Robert Wilkins

*In memory of my parents, without whose generosity and faith in me I could not have embarked on this project*

## TABLE OF CONTENTS

Preface to the 3rd Edition	iii
Introduction	vii
Abbreviations and References	ix
Publications since 1978 relevant to the Study of Glyptics in Roman and Medieval Britain	xvi
PART I	
1. Uses of Intaglios in Roman Times	1
2. Methods of Dating	8
3. Roman Gems in Britain	15
4. Gems and Contemporary History	24
5. Classical Religion and Mythology	25
6. Intaglios and Celtic Region	37
7. Intaglios and Oriental Cults	40
8. Combinations and Symbol gems	43
9. Evidence for Daily Life	49
10. Numismatics and Glyptics	57
11. Comparative Material	62
12. Roman Gems in the Anglo-Saxon Period and in the Middle Ages	71
PART II	
Catalogue	77
Plates	215



## INTRODUCTION

This Corpus is not intended to be read as a gem catalogue of the usual type. Its merit, such as it is, lies in its treatment of intaglios and cameos as archaeological material and not as collectors' pieces. Although the first edition seems to have introduced provenanced material in British collections to other specialists in glyptic art, it is hoped that the second will be more successful in recommending gems to the attention of the archaeological world in general. No doubt the miniature size of the stones and their relative scarcity when compared, say, to the ubiquitous *fibula* makes the theme seem recondite to some. However the range of subject matter is certainly wider than that found on provincial sculpture and a proper study of glyptics must lead the researcher into a deeper knowledge of art, religion and secular culture in Roman times.

Gems were usually mounted in metal rings, and in the past four years the writer has become increasingly concerned with the quantity of archaeological material (including signet-rings) found with the aid of metal-detectors. A distinction must however be made between treasure hunting - the plundering of historic sites for stray artefacts - and such highly commendable activities as regular field walking and the rescue of gems and other antiquities from loose plough soil. The results of these surveys when find spots are plotted on a map are invaluable and it is pleasant to record that, apart from excavated finds, many of the more interesting gems were located in the course of such work by dedicated amateurs. There is a sadness about old collections of gems (beautiful and absorbing as many of the pieces in them are) because they have no context save the insidious one of the saleroom: the value of an intaglio can never be measured in cash terms; as a record of ancient life, it is most significant when found by a trained excavator who can assign it to a particular stratum.

This work was in origin, a doctoral thesis and it retains many of the deficiencies of this curious genre, although I have endeavoured to modify or exclude, some of the special pleadings and ill-considered conclusions that marred the first edition. I have omitted the tables at the end of chapter 3 with some regret. Undoubtedly it is possible to come to certain conclusions by treating the subjects of gemstones statistically, but I am sure that a much larger sample is needed to achieve real accuracy: the publication of more site-collections from the continent would help. The exact nature of particular sites at any one time can also be an imponderable. How much veteran settlement was there in the city of Wroxeter? What was the size and wealth of a (civilian) vicus at a fort like Vindolanda?

My methods of collecting information somewhat modified over the years. In the first instance I visited most of the major museums in the country, no doubt missing some gems but recording what extant material I could - much will have gone astray over the centuries, and is doubtless included in collections which now lack all provenance. In recent years I have mostly relied on the good offices of individual excavators, field-walkers and others, whose names appear with my gratitude in the Catalogue. The new material has, for reasons of economy, been appended to my original Catalogue. This is admittedly cumbersome but at least it means that the numbering of the first edition can be retained and the critic may reflect that there is, after all, no perfect book in our language apart from *Tristram Shandy*.

Gisela Richter used to include a section at the beginning of her books giving 'directions for use'. In the present instance readers would be advised to look through the indices of figure types and geographical location before plunging into the Catalogue proper and consulting the plates.

The Corpus owes a great deal to the many friends and colleagues with whom I have discussed its contents. In particular I wish to thank the General Editors of B.A.R. for their usual courtesy and for suggesting a revised edition; Professor Jocelyn Toynbee encouraged me from the first and managed to persuade the relevant authorities in Oxford that I should be permitted to conduct research; David Brown agreed to set up an archive of casts and photographs in his department in the Ashmolean Museum; Robert Wilkins has generously given of his time and expertise to ensure that there really are some photographs in this volume which are worth looking at; my friend Julian Munby has supported my enthusiasm from the beginning and his help in editing the material presented here, as well as in drawing two figures, will certainly make the reader's task easier. The deficiencies - and I am aware how many there still are - remain my own.

Phaestos, Crete  
August, 1978.



## PREFACE TO THE 3RD EDITION

This work, as stated above, is the product of doctoral research conducted in the late 60s and early 70s. It involved a fairly rigorous programme of museum trips and writing to excavators and was, if not a complete record of every extant intaglio and cameo known at that time, a fairly comprehensive survey. For a few years I continued to make a systematic search but, without a regular income, research funds or even a secure base this became increasingly difficult. Nevertheless I managed to write and to publish a great many papers, notes and specialist reports though I failed to keep a year by year bibliography until the 90s. I have here assembled what bibliography I have been able to do but this is inevitably incomplete. Such extensive rewriting and rearrangement would be needed to combine the enormous quantities of new finds with the old, that I will have to leave this to some future researcher with time and inclination in the hope that she/he might acquire fresh insights.

I have therefore retained the 1978 (2nd edition) text and catalogue (much of it inherited from the 1974 (1st) edition, and the 1972 doctoral thesis, making only such slight changes of fact as are necessary and adding the occasional vital new reference. In fact the volume has worn remarkably well and it does not seem to me that the neurotic over-referencing of some of the modern writers of gem corpora especially in Germany is either necessary or especially useful. What does it mean if there is a parallel to a gem in the Getty collection or in Vienna? These are only important if they assist us in elucidating the subject matter of a stone because they are better preserved or better cut examples than the one in the collection being catalogued. Gems with an archaeological context are, of course, another matter. They inevitably throw light on the religion, art, culture and daily life of a particular place at a particular time in the history of the Roman Empire.

There have been some highly significant finds since 1978 of which the most important are the many cornelians, both mounted in rings and unset, in the mid 2nd-century Snettisham Roman jeweller's hoard. This large cache not only allowed us to examine the products of a single workshop operating in Britain in the middle of the 2nd century, and make deductions about the techniques employed by gem-cutters and the organisation of workshops but it demonstrated that ordinary gems were not individual commissions but stock in trade. One of the first gems I examined in conducting my doctoral research (no.328 from Hockwold-cum-Wilton, Norfolk), which was shown to me at a welcome party for new graduates by Dr Peter Salway, the then bursar of All Souls, who was the excavator of the site, appears on fairly recent re-examination to be the product of the Snettisham workshop.

Another large group of gems was recovered from a thorough excavation of the bath-house drain of the Fortress Baths at Caerleon, excellently described by David Zienkiewicz. These were fairly well dated to various periods of refurbishment and they show the ubiquity of the wearing of signet rings amongst legionaries and their dependants. The find, of course, led to the questioning of whether the gems from the outfall drain at Bath comprised a votive offering thrown into the spring or whether likewise they were washed down the plughole from the Baths. In fact the records that could have decided this are not complete enough for confidence. What can be said is that many of the gems show close stylistic links, leaving them as the production of a single workshop in any case. Other interesting small caches come from Eastcheap, London (4 gems from a pre-Boudican workshop) and Dover (gems from the bath-house of the *Classis Britannica* fort).

Major excavations at Wroxeter led to the compilation of a complete corpus of material from that site published in a festschrift for Gertrud Seidmann, doyenne of glyptogists working on gems of the modern period. Another important assemblage has been revealed by regular field-walking on the site of *Trimontium* (Newstead) in southern Scotland under the direction of J.Walter Elliot, resulting in the publication of a joint paper in *PSAS* for 1982 with a second in the volume for 1999.

The other major refinement which could be made to the corpus comes in the closer study of stylistic development and dating, partly as a result of the new dated finds just mentioned. My good friend Marianne Maaskant-Kleibrink proposed a scheme in 1978 (Maaskant-Kleibrink 1978), which I endeavoured to simplify in 1988 in a paper in *AJA*. By and large scholars have accepted these datings although of course there are always slight disputes over particular stones.

My basic concerns have not changed in over twenty years. The looting of sites without adequate record continues, largely as a result of indiscriminate use of metal detecting for profit or at least without a

thought of recovering all available knowledge. One is often uneasy examining finds ‘on the market’ or in the collector’s cabinet, realising that publication and authentication by a specialist helps to fuel the market, and in some instances risk further damage to sites. The morality of collecting is not a simple matter. Material is undoubtedly saved in this way, and makes an important contribution to knowledge. Thanks to Derek Content, for instance, I have examined many more cameos. Though these lack archaeological provenances, together with large published cameo holdings in St Petersburg, London, Paris and Vienna likewise lacking archaeological contexts, they have helped me to place the modest tally from Roman Britain into context. Incidentally, only a few cameos have been recorded from the Province since 1978. Gems like other finds are far more interesting if they can be related to the life of a town, villa, fort or temple rather than simply as objects in a collection. With only a vague provenance, intaglios (like all archaeological material) tell us much less. Recently, for example, a superb red jasper intaglio depicting a head of Socrates was found ‘near Gloucester’. It no doubt suggests an interest in Greek philosophy but by whom? a citizen of the Colonia? a villa owner? or was it brought to the area much more recently? However many gems are properly excavated and in contrast my friend and former pupil Dr Eberhard Sauer produced a glass gem from his important early fortress site at Alchester depicting the head of a horse within a *cornu*, perhaps the seal of a *cornicen*, and if so is the gem evidence for such trumpeters in the cavalry? I am still delighted when excavators (usually Archaeological Units) ask me to write up their finds for them. This delight is, however, accompanied by unease because it is not clear that many people in archaeological circles really take a great deal of interest in these very small and often beautiful objects, or even know how to pronounce ‘intaglio’– the ‘g’ is soft. It is flattering to be asked, but I am not immortal and one day others will have to take over. I have written a *Datasheet* for the Roman Finds Group and I trust that will be a useable introduction but I very much pin my hope on this new edition, that with it the corpus will *at last* become widely disseminated in archaeological circles and knowledge of gems (and the large amount written about the subject) will spread far beyond the small coterie which appreciates glyptic art at present.

Over the years I have thought more about gems in relation to other arts and have integrated glyptics into my book on *The Art of Roman Britain* (1995). Several papers I have written recently have attempted to use gems, like sculpture, painting and bronzes to elucidate general artistic problems. This should be obvious but how many art-historians seem to have the inclination to take gems seriously?

At least interest in provincial glyptics seems greater today and that gives me grounds for hope. Important studies are being conducted across the Empire ranging from Belgium (Kathy Sas) and Portugal (Graça Cravinho), to Turkey (Koray Konuk) and Israel (Shua Amorai-Stark), while in Britain, in the past few years, several friends, present or onetime students of mine, have shown considerable interest. I owe a great debt to Tristan Arnison not only for scanning the catalogue of the old edition but for a number of useful observations. Helen Molesworth, Verity Platt, Adrian Marsden, Cindy Drakeman and Tamasin Graham are making important contributions to the subject, taking a serious interest in ancient jewellery and their enthusiasm is inspirational, providing an earnest of confidence for the future. It is of them that I was thinking in deciding to take up the kind invitation to bring out a new edition. It is for each new generation to reassess the evidence, in the case of our subject with the aid of new techniques, of computing on the one hand and scientific analysis of materials and cutting techniques on the other. In addition the fresh eye of youth is always invaluable. Someone else can often see what should have been obvious to one all the time.

*Wolfson College, Oxford. Feast of St Frideswide, 2005*

## THE ASHMOLEAN ARCHIVE

A series of plaster casts is kept in the Cast Gallery of the Ashmolean Museum and may be studied by anyone interested. Impressions of some new discoveries were added for a few years afterwards and these too can be shown to students. Photographs, adequate for most purposes (the basis used for plate series A) are also kept and copies should be ordered from the Museum in the normal way.

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- Arch. Ael.* *Archaeologia Aeliana.* Society of Antiquaries of Newcastle upon Tyne five series I, first series (1822)-
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## PUBLICATIONS SINCE 1978 RELEVANT TO THE STUDY OF GLYPTICS IN ROMAN AND MEDIEVAL BRITAIN

This list makes no claim to completeness. As explained in the introduction to this edition I failed to keep a record of all the many discoveries that turned up after 1978 and which I wrote up for publication. I hope that the following papers and notes will allow some future researcher to make good this defect though s/he should be warned that quite a number of references are surely missing.

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- ‘The intaglio from burial xxxv’, in C. Partridge, *Skeleton Green. A Late Iron Age and Romano-British site* (Britannia Monograph series 2,1981),273-5
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- ‘The amber finger ring’, in M. R. McCarthy, T. G. Padley and M. Henig, ‘Excavations and finds from the Lanes, Carlisle’, *Britannia* 13 (1982),88-9
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- ‘A Roman finger ring from Durham’, *Arch. Ael.* fifth ser. 10 (1982),207-8
- J. Walter Elliot and M. Henig, ‘Engraved gemstones from the Roman frontier post at Newstead, Roxburghshire’, *PSAS* 112 (1982),295-9. The largest number of gems from any site in Scotland is surveyed here.
- ‘The Bothwellhaugh intaglio and the decline of gem engraving’, *Glasgow Archaeological Journal* 9 (1982),115. A fairly insignificant gem but its 2nd-century dating proves that the ‘Incoherent Grooves Style’ goes back to this period.
- ‘intagli’, in R. Leech, *Excavations at Catsgore 1970-1973* (Bristol 1982), 134-5
- ‘The Bignor gold ring’, in S. Frere, ‘The Bignor villa’, *Britannia* 13 (1982), 192-3
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work

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#### GEMS IN ROMAN BRITAIN: SOME WORKS WRITTEN BY OTHERS

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#### GEMS FROM ELSEWHERE

- d'Ambrosio and E. de Carolis, *I monili dall'area Vesuviana* (Rome 1997). This lists many recent finds of jewellery including gems and gem rings from the region of Pompeii. Older finds from Pompeii and Herculaneum, in Naples, are excellently catalogued by U. Pannuti, *Museo Archeologico Nazionale di Napoli. Catalogo della Collezione Glittica I* (Rome 1983)
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- M. Maaskant-Kleibrink, *The Engraved Gems* (Rijksmuseum G.M.Kam, Nijmegen 1986) many of these are local finds from Nijmegen.
- S. H. Middleton, *Engraved gems from Dalmatia from the collections of Sir John Gardner Wilkinson and Sir Arthur Evans in Harrow School, at Oxford and elsewhere* (Oxford University Committee for Archaeology monograph 31, 1991). Although these are quite old finds their provenances were well recorded and they have been meticulously catalogued.
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## 1. USES OF INTAGLIOS IN ROMAN TIMES

The primary purpose of an engraved gem or ring-bezel, cut in intaglio, was to make an impression upon some fictile material (clay, beeswax, or some other substance), which would be understood by the owner of the device, and by his associates, as a personal signature. As early as the fourth millennium B.C. cylinder-seals had been employed in Mesopotamia, for the protection of valuables and stores.<sup>1</sup> The practice of using signets, in the form of either cylinders or stamps, soon became widespread throughout the Near East and the Eastern Mediterranean area.

Particularly fine intaglios were cut in Minoan Crete and in Mycenaean Greece.<sup>2</sup> Sometimes, especially in animal studies, a degree of realism is achieved which compares well with the products of later Greek and Roman times. However, like the Near-Eastern cylinders, these gems were not worn in finger-rings but on the wrist and in necklaces.<sup>3</sup>

In the Greek Dark Ages, the break-up of ordered society rendered seal-stones and rings superfluous. The craft of gem cutting was revived in the Greek Islands only during the Seventh Century.<sup>4</sup> A Phoenicio-Egyptian influence is apparent in the main series of Archaic gems (late Sixth and early Fifth centuries B.C.), which were cut in the form of scarab-beetles, with intaglios engraved on their bases.<sup>5</sup> The fashion for scarabs spread to Etruria, where they retained their popularity long after the form was abandoned in Greece.<sup>6</sup> Even more important is the retention of an Archaic style of figure drawing in Italian glyptics until the very end of the Roman republic.<sup>7</sup>

In Greece, the formality of Archaic art gave way to the realism and delicacy of the classical.<sup>8</sup> Some gems, whose fifth- or fourth-century dating is not in doubt, carry devices also to be found on Graeco-Roman gems, for example Athena Parthenos, the butting bull and Nike with a trophy.<sup>9</sup> Thus, the Greek tradition had an important place in Roman glyptics.<sup>10</sup>

Both Greek and Etruscan gems are normally mounted in swivel-rings although there are rings with fixed settings either containing cut stones or having a device cut in the metal. As inheritors of Etruscan culture in North Italy and of Greek culture elsewhere, it was natural that the Romans should adopt the custom of wearing signet rings. Pliny finds it difficult to give a date for the introduction of (signet) rings, but they appear to have been in common use by the end of the fourth century B. C.<sup>11</sup> Valuables and letters, written on papyrus, were usually secured by means of a cord with the ends enclosed in a piece of beeswax or clay to which a signet was applied. We read in the Mishna,<sup>12</sup> “Rabbi Akiba says ‘Red clay enough for the seal of a large sack’ but the sages, ‘for the seal of letters’”. Seneca might lament the fact that more faith is placed in seals than in men<sup>13</sup>, and the Elder Pliny also moralises in a disapproving vein: “think what life was, in the days of old and what innocence existed when nothing was sealed whereas nowadays even articles of food and drink have to be protected against theft by means of a ring”<sup>14</sup>, but the universality of the practice meant it was more practical to accept it—although without allowing the use of a seal to destroy one’s sense of proportion. Horace believed that a benevolent householder should not be angry if the seals of his wine jar were occasionally broken (by his servants).<sup>15</sup>

Wooden tablets (*tabulae ceratae*) were used, as well as papyrus, for letters and, above all, for contracts. In the former case the set consisted of two leaves, hinged together and both hollowed out on the inner surface to take the wax. All that was necessary to ensure that there was no tampering with the contents would be to pass a thong through the outer side of the two leaves, and seal its two ends together with wax<sup>16</sup> (perhaps employing a seal-box to keep the impression undamaged). Examples of leaves with such piercings are known.<sup>17</sup> However, contracts which might involve considerable sums of money, required several witnesses (usually seven) and a more complicated procedure was employed, as laid down in a *senatus consultum*.<sup>18</sup> The accounts of L. Caecilius

<sup>1</sup> H. Frankfort, *Cylinder Seals* (London 1939). On p. 2 he writes that the cylinder seal “is pre-eminently suited to cover varying surfaces with a distinctive design. The legalising of written documents by seal impression is merely a secondary use of the cylinder understandable since the seal design proved personal ownership.” For an Achaemenid cylinder seal from Dover (App. 1)

<sup>2</sup> V.E.G. Kenna, *Cretan Seals* (Oxford 1960) also cf. *Corpus minoischen und mykenischen Siegel* ed. F. Matz. Boardman, *Greek Gems* 19-106.

<sup>3</sup> *Ibid.* 63.

<sup>4</sup> Boardman, *Island Gems* (London 1963) and *Greek Gems* 118-22

<sup>5</sup> Boardman, *Archaic Greek Gems* (London 1968); *Greek Gems*, 139-54

<sup>6</sup> P. Zazoff, *Etruskische Skarabäen* (Mainz 1968)

<sup>7</sup> Richter, *Engraved Gems of the Romans*, 11-16

<sup>8</sup> Richter, *Engraved Gems of the Greeks and Etruscans*. Boardman, *Greek Gems* 180-302

<sup>9</sup> *Ibid.*, Pls. 486; 498-9; 590

<sup>10</sup> Richter, *Engraved Gems of the Romans* 17-22

<sup>11</sup> cf. *N.H.* XXXIII, 17

<sup>12</sup> Shabbath VIII, 5 quoted in Y. Yadin,  *Finds from the Bar-Kochba period in the Cave of Letters* (Jerusalem 1963), 118.

<sup>13</sup> *De Beneficiis* III, 15.

<sup>14</sup> *N.H.* XXXIII, 17.

<sup>15</sup> *Epistles* II, 2, 134.

<sup>16</sup> Note the elaborately carved head of a bone pin from London (C. Roach Smith, *Illustrations of Roman London* (London 1859), 128 and Pl. XXXIV No. 15), for a depiction of *tabulae ceratae*.

<sup>17</sup> *B.M. Guide, Roman Britain*. Second Edition, 48 and Fig. 22.

<sup>18</sup> Suetonius, *Nero* 17. Paul, *Sent.* V.25, 6. ‘Amplissimus ordo decrevit, eas tabulae, quae publici vel privati contractus scripturam continent, ahibitis testibus ita signari ut in summa et ima marginis ad mediam partem perforatae triplici lino constringantur, atque impositae supra linum cerae signa imprimantur’.

Also cf. *Revelations* V 1-2. ‘And I saw in the right hand of him that sat

Lucundus, which mainly date from A.D. 52-62, preserved at Pompeii, include contracts ordered in this way.<sup>19</sup> A set of tablets consisted of three leaves forming a book of six pages. Its use was explained by A. Mau as follows:<sup>20</sup>

“Two pages facing each other, 2 and 3, were devoted to the receipt. Page 4 was not hollowed out but was divided into two parts by a broad, flat groove running across the middle. When the document was ready to be sealed, the first two leaves were brought together and tied by a thread which passed around the middle, the ends meeting in the groove on page 4. In this groove at convenient distances melted wax was then dropped, on which the witnesses ordinarily seven in number impressed their seals. The names of the witnesses were written with pen and ink in a line with the seals, parallel with the sides of the page”.

It is clear that both the seal and the signature were needed to prove validity. The undeveloped state of cursive handwriting and the similarity of one person’s seal to many others, as well as the chance that someone was making an unauthorised use of a ring, made this a sensible decision.

Precautions had to be taken against interference with the contents of packages, letters and contracts. Particularly important documents might be stitched up in leather envelopes like those found at Valkenberg.<sup>21</sup> One could let one’s correspondent know in advance of the device to be used. The Younger Pliny writes to Trajan that he is sending a nugget of gold sealed with his signet, depicting a quadriga.<sup>22</sup> When wax was used, the underside could be melted and replaced afterwards: this was one of Alexander of Abonoteichos’ favourite tricks (with which he gulled P. Mummius Sisenna Rutilianus, onetime legate of Legio VI).<sup>23</sup> Seal boxes were used to guard against this. (Their use is discussed below). There were ways of casting the sealing so that a forged seal could be added at a later date (another of Alexander’s sharp practices) and this must have been harder to prevent.<sup>24</sup>

Clay sealings have survived in considerable numbers in the Southern and Eastern Mediterranean and are occasionally found still attached to letters and contracts.<sup>25</sup>

The destruction of the *Nomophylakion* (Public Records office) at Cyrene in the Jewish revolt of A. D. 117-8 resulted in the accidental firing of many clay sealings; a similar cache from a *nomophylakion* at Neo Paphos, Cyprus apparently dates from Hellenistic times.<sup>26</sup> Sealings on lead are also known and a large number have been found in the bed of the Sâone at Lyons where they had, perhaps, been discarded after the unpacking of consignments.<sup>27</sup> Although some certainly bear the imprint of ringstones, many have a surrounding legend giving the name of the merchant or shipper and would seem to have been made with metal punches. An actual example of such a seal has been found at Kingscote, Gloucestershire, (App. 214).

Sealings found on pottery may have been intended to complement the normal potters’ stamps although, in view of their rarity, it is more likely that they were added by the potters for their own amusement. There are several imprints from continental sites e.g. at Heerlen in Holland, at Vindonissa in Switzerland and at the Magdalensberg in Austria.<sup>28</sup> Two impressions, which are certainly the result of an idle moment, may be seen inside the water supply house by the Porta Vesuvio in Pompeii, impressed in the plaster while it was still wet.<sup>29</sup>

It is apparent that, to a large degree, signets performed the same functions as the punch-stamps used for guaranteeing the fineness of ingots of metal, the quality of wine in an amphora, the properties of a cake of ointment or the ownership of a slave or a cow.<sup>30</sup> These other types of punch were strictly utilitarian but engraved gems always had a decorative purpose. Although some punches were cut with a figured device, these are generally of an official nature and lack the personal character of the best intaglios which was dictated in part by aesthetics, and in part by the need to defeat counterfeiters. Seals were *unique* to their owners as is emphasised in several anecdotes. For example Augustus’ sphinx seal gave rise to the quip, ‘aenigmata adferre eam sphingem’. Pliny adds ‘Augustus postea ad devitanda convicia sphingis Alexandri Magni imagine signavit’. Maecenas’ frog was feared because letters from the owner usually contained a demand for money.<sup>31</sup> It should be noted that Nero’s onetime favourite, Petronius, broke

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in the throne a book written on the backside, sealed with seven seals. And I saw a strong angel proclaiming with a loud voice, who is worthy to open the book, and to loose the seals thereof?”

<sup>19</sup> *CIL* iv. Sup. 1. cf. 310 for photograph. Military diplomata, discussed below, were presumably also sealed in some way cf. A. R. Burn, *The Romans in Britain* (second edn. Oxford 1969), 76.

<sup>20</sup> A. Mau, *Pompeii, Its Life and Art* (English edn. New York 1899), 489-91. Fig. 262-3.

<sup>21</sup> W. Groenman-van Waateringe, *Romeins lederwerk uit Valkenburg Z. H.* (Groningen 1967), 126-9. Fig. 44.

<sup>22</sup> Pliny, *Ep.* X, 74. Also cf. Josephus, *Antiq.*, XII, 227; Plautus, *Pseudolus* IV, 2, 40.

<sup>23</sup> Lucan, *Alex.* 21.

<sup>24</sup> *ibid.* Also cf. Hippolytus, *Refutatio Omnium Haeresium* IV, 34.

<sup>25</sup> C. Bradford Welles, R. O. Fink and J. F. Gilliam, *The Excavations at Dura Europos. Final Report V(i). The Parchments and Papyri* (New Haven 1959), 98-104 and Pl. XXIX, 2 No. 18. 142-9 and Pl. LXIX,

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LXXI, 2 No. 28

<sup>26</sup> Maddoli, *CN Cirene. ILN. CCLIX* (May 1971), 51-3 for a brief account of the sealings from the *Nomophylakion* at Neo Paphos, Cyprus by K. Nicolaou. Eleven thousand impressions have been found. For other Hellenistic sealings, Richter, *Engraved Gems of the Greeks and the Etruscans*, 2-3.

<sup>27</sup> A. Grenier, *Manuel d’Archéologie Gallo-Romaine II. ii. L’Archéologie du Sol* (Paris 1934), 643-63, especially 645-6, 657-63.

<sup>28</sup> *Honderd eeuwen Nederland* (s-Gravenhage 1959), 157 Fig. 14 (on an earthenware bowl). M. L. Vollenweider, *Gesellschaft pro Vindonissa 1959/60*, 36-8 Fig. 13 (on an amphora).

<sup>29</sup> *Carinthia I CXLVIII* (1958) 77 Fig. 24 (on a piece of samian). Information, P.D.C. Brown.

<sup>30</sup> For a metal punch from London, R. Merrifield, *Roman London* (London 1969) 72-3 Fig. 15. Oculists’ stamps, E. Espérandieu, *Recueil de cachets d’oculistés romains* (Paris 1894) and *CIL* XIII No. 10021.

<sup>31</sup> *N.H.* XXXVII, 10.

his signet ring before committing suicide so that the (unauthorised) use of his device would not put others in danger.<sup>32</sup> The disadvantage of signet rings, as we have seen, is that if they fell into the wrong hands they could be misused.

The range of subject matter was very wide, limited only by the size of the gem and the round or ovoid shape of its field; for the most part, intaglios depict no more than two figures and omit non-essential decoration such as borders (common on frescoes and metalwork). Choice of types was the concern of the individual, who might, however, be influenced by a great many incidental factors.

We hear of devices that had an especial significance in the life of the owner. Sulla had a seal which depicted Jugurtha being delivered to him by Bocchus;<sup>33</sup> Julius Caesar's signet depicted Venus Genetrix, ancestor to the Julian house,<sup>34</sup> and Augustus employed in turn a sphinx (his sphinx-gems were family heirlooms), Alexander the Great (whom he venerated as an exemplar), and his own portrait.<sup>35</sup> The Emperor Galba used a dog on a prow, - an old family device - which symbolised vigilance.<sup>36</sup>

The portrait of an ancestor, a relation, a friend or a philosopher are all attested in our literary sources and may be inferred from surviving stones.<sup>37</sup> That some gems had personal associations is proved by certain Republican coins. Q. Crepereius Rocus employs the Galene-Selene type (seen on intaglios as early as the third-century B. C.) on a denarius issued c. 70 B. C.<sup>38</sup> C. Mamilius Limetanus depicts Ulysses with the hound Argus, again a device almost certainly taken from glyptic art.<sup>39</sup> Sulla's Jugurtha seal is reproduced on a coin (as is his 'three-trophies' type).<sup>40</sup> Venus appears on posthumous coins of Caesar<sup>41</sup>, and Augustus' sphinx is shown on Eastern cistophori and aurei.<sup>42</sup>

Other gems which are cut with scenes from Greek mythology reveal a general interest in the literary culture of the Graeco-Roman world although in some cases the subjects had a deeper significance. For example the soldier would have seen the heroic deeds of Diomedes or Hercules as spurs to his own future heroic actions; whilst

Ganymede and the Eagle signified his belief in immortality.<sup>43</sup>

Deities were popular both as symbols of faith and as bestowers of magical power. The frequency with which Mercury appears on objects which, after all, have a close connection with trade could be significant here.

Themes from daily life may also have a deeper significance which now eludes us, although circus scenes remind us how seriously this sport was taken in antiquity. Would an engraved gem showing a race (or even a race-horse) be an antidote to an enemy's defixio? In a world where magic was accepted as part of daily life, amulets were no mere luxuries. Nevertheless, amulets proper, engraved on both surfaces (and not always intended as ring-stones), are a manifestation of Graeco-Oriental influence, and such stones found in the Western provinces are probably imports.<sup>44</sup> However, Pliny's comment that "Now, indeed, men (?in Italy) are beginning to wear on their fingers figures of Harpocrates and other Egyptian deities" is interesting, and is a warning against being too parochial in our studies of ancient art.<sup>45</sup>

Jewish and Christian leaders attempted to regulate what devices were worn by members of their congregations—not always successfully.<sup>46</sup> Clement of Alexandria's advice in the matter is interesting and deserves to be quoted:<sup>47</sup>

"Let the engraving upon the gem be either a dove or a fish or a ship running before the wind, or a musical lyre, which was the device used by Polycrates, or a ship's anchor, which Seleucus had cut upon his signet. And if it represent a man fishing, the wearer will be put in mind of the Apostles, as well as of the little children drawn up out of the water. But we must not engrave on it images of idols, which we are forbidden even to look at; nor a sword or bow, for we are followers after peace; nor a drinking goblet, for we are sober men. Yet many of the licentious world wear engravings of their naked minions or mistresses in their rings, so that not even if they wish it can they at any time enjoy a respite from the torments of desire".

To anticipate later sections by citing evidence from Britain, the fine late Roman gold ring from Silchester now in the Wyre (789) may demonstrate how far from such orthodoxy one Christian was prepared to go in the matter. The hoop bears a Christian inscription, "Vivas in De(o)", but the head on the bezel is labelled Venus, and it was thus her image which sealed Senicianus' letters.<sup>48</sup>

<sup>32</sup> Tacitus, *Annals* XVI, 19.

<sup>33</sup> *N.H.* XXXVII, 9.

<sup>34</sup> *Dio Cassius*, XLIII, 43. He claimed to be descended from her through Aeneas.

<sup>35</sup> *N.H.*, XXVII, 8 and 10; Suetonius, *Augustus L*; *Dio Cassius* LI 3, 4.

<sup>36</sup> *Dio Cassius*, LI, 3.

<sup>37</sup> Cicero, *Catiline* III, 5, 10; Maximus, III, 5; Ovid, *Tristia*, 1,7, 6. Cicero, *De finibus* V, 1, 3. 81-128. cf. Richter, *Engraved Gems of the Romans*, 81-128.

<sup>38</sup> Sydenham, *Coinage of the Roman Republic* No. 796 Pl. XXIII. Compare with Boardman *Greek Gems*, Pl. 1003.

<sup>39</sup> Sydenham, *Coinage of the Roman Republic*, No. 741 Pl. XXI, c. 82-1 B. C. Compare with Brandt, *Munich* 1 No. 421. Toynbee in Munby and Henig, *Life and Art* 3 and Pl. 1. I. B.

<sup>40</sup> Sydenham, *Coinage of the Roman Republic*, No. 879 Pl. XXIV, also No. 884 Pl. XXIV.

<sup>41</sup> *Ibid.*, No. 1055, 1060-1; 1067-8; 1070-4.

<sup>42</sup> cf. C. H. V. Sutherland, *The Cistophori of Augustus* (London 1970), 91-2.

<sup>43</sup> Richter, in *Rev. Arch. N. S.* (1968), 279-86 and *Engraved Gems of the Romans*, 55-71; Henig in *Britannia* 1(1970) 249-65 and in Munby and Henig, *Life and Art*. 347ff.

<sup>44</sup> C. Bonner, *Studies in Magical Amulets* (Ann Arbor 1950), abbreviated *SMA*.

<sup>45</sup> *N.H.*, XXXIII, 41.

<sup>46</sup> e.g. Tosefta, *Abodah Zarah* 5, 2.

<sup>47</sup> *Paedagogium* II. 59-60

<sup>48</sup> J. M. C. Toynbee, 'Pagan Motifs and Practices in Christian -Art and

The demand for signet rings must have been heavy to judge from the large number of engraved stones found all over the Empire. Can anything be said of the status of the artists involved and of the organisation of the industry as a whole?

There were major artists working, for the most part, at Rome where they were employed by the great families of the late Republic and afterwards by the Imperial Court. M. L. Vollenweider has examined both gems and coins, and believes that Heius was commissioned to design both for Julius Caesar, his patron.<sup>49</sup> Suetonius and Pliny both mention Dioskourides who made Augustus' seal (the one with his portrait which became a sort of state signet) and no less than ten of this master's works survive.<sup>50</sup> The men at the top of the profession must be counted amongst the major artists of the Roman world, and Dioskourides can certainly be compared with such honoured masters of toreutic as Pytheas (one of whose works sold for ten thousand denarii).<sup>51</sup>

The link between glyptics and metalworking seems to have been very close. A graffito from the 'Via dell' Abbondanza' at Pompeii reads 'Priscus caelator Campano gemmario feliciter'.<sup>52</sup> It is also apposite to record that, as well as shattering his seal-ring (see above), Petronius broke his myrrhine (fluorspar) wine-dipper which had cost three hundred thousand sesterces to prevent Nero from inheriting it. Myrrhine vessels were used by the very wealthy as an alternative to silver plate.<sup>53</sup>

A house belonging to a certain Cerialis Pinarius has been excavated in the same quarter of Pompeii as that in which Campanus and Priscus lived. The size of the establishment and the high quality of its frescoes, demonstrate that the owner was relatively affluent; a box of gems, some of them not carved or else not finished, found within the house suggests that he was a gem-cutter or dealer in gems.<sup>54</sup> The best of the intaglios are far above average quality, but the majority are standard productions such as might have been found anywhere in the Empire. Some towns became important centres for the carving of engraved gems. Aquileia, which had good communications with the Mediterranean World and with the lands fronting the Rhine and the Upper Danube, seems to have been especially noteworthy in this

respect.<sup>55</sup> A number of workshops, in operation between the first century B. C. and the third century A. D. can be recognised.<sup>56</sup> Unfinished gems and cores of cornelian provide additional evidence. Further East, Romula in Romania had important gem-workshops in the second and third centuries A. D. These cannot have stood alone in the Empire and it is probable that other centres remain to be discovered. The most important evidence for a gem workshop is that provided by the cache of unset cornelians together with unfinished rings and jewellery from Snettisham.<sup>57</sup>

The average *gemmarius* must have taken his place amongst the great artisan class on which the prosperity of the Roman towns so largely depended. The apogee of the workshops in the first, second and early third centuries corresponds with the period of greatest urban prosperity. The subsequent collapse of the economy, dealt a crushing blow to men such as these. No other explanation will altogether account for the sudden decline of the craft of gem cutting in the second half of the third century. There are, of course, cameos and intaglios which must be ascribed to the fourth century and later but these are rare. Signets cut on the bezels of rings are more characteristic, but even these do not appear as site finds, in the same profusion as did engraved and moulded intaglios in the early empire.<sup>58</sup>

Evidence for the use of signet rings in Roman Britain, apart from that provided by the gems themselves, is scanty and of variable quality. As one of the most important uses of the signet was to secure documents, mention must first be made of letter writing either on papyrus or on *tabulae ceratae*. Secondly, the sealings which have survived, will be discussed. Evidence for workshops in Britain will be left to *Chapter 2*.

According to Julius Caesar, the druids were able to write in a script which made use of Greek characters. However, this writing need have involved little more than simple accounts. Certainly, coins produced in Britain during the first half of the first century A. D. carry legends in Latin, mainly simple names, and it is possible that papyrus was used in the production of 'tin' (or potin) coins, cast at a slightly earlier date.<sup>59</sup>

Ritual in Roman Britain' in Barley and Hanson, *Christianity in Britain*, 177-95, especially 189-90. She suggested that Senicianus "might possibly have looked upon it as a symbol of Christian love" and cites the Proiecta casket from the Esquiline Treasure.

<sup>49</sup> M. L. Vollenweider, 'Un Symbole des Buts Politiques de César', *Genava* N.S. XVIII (1970), 49-61, especially 53-4.

<sup>50</sup> *N.H.* XXXVII, 8 and Suetonius, *Augustus L.* Richter, *Engraved Gems of the Romans*, 133 for list.

<sup>51</sup> For Pytheas, *N. H.*, XXXIII, 156.

<sup>52</sup> V. Spinazzola, *Pompei alla Luce degli Scavi Nuovi di via dell' Abbondanza*

(1910-1923) III (Rome 1953), 687.

<sup>53</sup> cf. H. P. Buhler, *Antike Gefässe aus Chalcedonen* (Stuttgart 1966).

<sup>54</sup> Spinazzola, *Pompei*, 689-709. Fig. 677f. Against this is the stylistic variation between the stones. Perhaps Cerialis was a jeweller rather than a gem cutter.

<sup>55</sup> Sena Chiesa, *Aquileia*, 69-85

<sup>56</sup> *Ibid.*, 51-67.

<sup>57</sup> Tudor, *Romula* and Gramatopol, *Academie*, 29-39. For an account of gems in the provinces and a discussion of the difficulties involved in recognising regional schools, cf. Sena Chiesa, *Luni*. For the Snettisham gems see M. Henig and M. Kleibrink in C. Johns, *The Snettisham Roman Jeweller's Hoard* (1997), 20-33.

<sup>58</sup> Sena Chiesa, *Aquileia*, 66-7. For later finger-rings, Deloche, *Anneaux Sigillaires*, passim. Gems depicting fourth-century emperors, Richter, *Engraved Gems of the Romans*, 120-5 Nos. 593-612.

<sup>59</sup> Caesar, *B. G.* VI, 14, 3. J. P. Wild, *Antiquity*, XL (1966), 139-42 and pl. XXIII. cf. H. Hodges' denial that papyrus was used on 308 and Wild's reassertion on 309. D. F. Allen, 'British Potin Coins. A Review', in D. Hill and M. Jesson, *The Iron Age and its Hill-Forts* (Southampton 1971), 127-48 especially 129-30 pls. I-III, reasserts the hypothesis.

No intaglios found Britain were definitely in use before A. D. 43 although here a glass intaglio set in a bronze ring from a 'Belgic' hut at Canterbury, (App. 198) together with a recently found gold signet ring set with a gem showing a maenad in the Alton hoard of Iron Age coins and a glass intaglio depicting a hero (?Ajax) in an iron ring from the late Iron Age (?) temple site at Thetford, Norfolk are very suggestive. It is likely that the secretariats of the British kings would have used signets and certain that several coins struck by Cunobelin, and other rulers of his dynasty, have glyptic prototypes. Either clay sealings were being copied by die-engravers, or some of the punches were actually cut by gem workers from within the Empire.<sup>60</sup>

There is clear evidence that written messages were being sent from the first days of the conquest. For instance Plautius' message to Claudius asking for his assistance was presumably couched in the form of a letter, sealed in the normal way.<sup>61</sup> Tacitus, tells us that Agricola fostered literacy amongst the sons of British chieftains who quickly mastered the Latin tongue and became extremely proficient in it. Presumably Latin quickly spread through the upper echelons of provincial society and we have, indeed, part of a wooden writing tablet from London sworn "(per Iov)em Optimum Maximum et per genium imp. Domitiani Caesaris Aug. Germanici et per deos patrios su(os)".<sup>62</sup> This must be part of a sealed contract.

Thereafter the number of people who could write (at least in the towns) must have been considerable. Apart from the oath, the soil of Roman London has yielded two letters on wood as well as two other parts of contracts. None of these is later than the early second century. Perhaps even more significant than the London tablets, is one from Chew Stoke, Somerset which registers the sale of a piece of property; it is evidence for literacy in the countryside although at a somewhat later date (? third century) than that provided for London.<sup>63</sup> Military diplomata, discharge certificates bestowing citizenship on auxiliaries, were legal documents engraved on bronze. They must have been witnessed in customary manner, although the sealings do not survive.<sup>64</sup>

The text of an important letter, written in Britain during the early third century, by Tiberius Claudius Paulinus,

<sup>60</sup> *c.f.* J. L. Pic, 'Le Hradischt de Stradonitz en Bohême', trans. J. Déchelette (Leipzig, 1906) cols. 49-54. Fig. 5a for signets from a native site in Bohemia. Also see ch.10, note 1, below.

<sup>61</sup> Dio Cassius, LX, 21.

<sup>62</sup> Tacitus, *Agricola*, 21. Tablet from the Walbrook; Wheeler, *London in Roman Times*, 54-5. Fig. 9. 1.

<sup>63</sup> *Letters from London* E. G. Turner and O. Skutsch, *J.H.S.* L (1960), 108-11. (ink). I. A. Richmond, *Antiq. Journ.* XXXIII (1953), 206-8 (=K. S. Painter, *B.M.Q.* XXXI (1966), 101-2). *Contracts from London*. Wheeler, *London in Roman Times*, 54-5. Fig. 9. 2-3. *Chew Stoke deed of sale*. E. G. Turner, *J. R. S.* XLVI, 115-8 (ink).

<sup>64</sup> Were the sealings of lead? Wax must have been too weak to hold heavy metal plates. Military diplomata. *C.I.L.* XVI, 48 (Malpas, Cheshire); *Trans. Essex Arch. Soc.* N.S. XX (1933), 47-50 (Colchester); *J.R.S.* XLVII (1957), 196-7 (Cirencester). *C.I.L.* XVI, 65 (O-Szőny (Brigetio) on Danube), was also issued in Britain.

governor of Lower Britain, to a friend Sennius Sollemnis, has survived in a transcription on the well-known *Marble of Thorigny*. The letter shows signs of careful drafting, perhaps by the governor's secretary. It announces the despatch of valuable presents and was obviously secured by means of a seal.<sup>65</sup> This could have been the official seal of the province, whose type may be represented by a lead 'bulla', which depicts a bull and carries the legend *P(rovinciae) B(ritanniae) I(nferioris)*, it was probably struck with a stamp-seal like the example from Kingscote (App. 214). The secret correspondence of Julian and Alypius in the fourth century must, surely, have had the protection of a seal: Julian's cryptic remark to the praeses that "there is good spoil of deer and hunting of small sheep in the winter quarters (on the continent)" was not the sort of message that either would have wished to fall into the hands of Constantius II.<sup>66</sup>

Apart from the letters themselves, inkwells and pens are well-known and there is no reason to think that papyrus was exceptional as a writing material in Britain:<sup>67</sup> the use of ink on wooden tablets (which seems a rather unusual practice) is well attested; however the large numbers of bronze and iron styli from such sites as the Walbrook, and tablets (of silver fir or larch) without writing on them, confirm that the normal method employed was to scratch a message lightly on to a thin layer of wax coating the tablet.<sup>68</sup>

Seal-boxes, which are aids to the sealing of both documents and small packages, are common finds in Britain (as elsewhere). The earliest must have been lost during the conquest whilst the latest cannot have been made before the third century.<sup>69</sup> Thus they span the period during which signets are most in evidence.

The idea of using a little box to contain a wax impression is at least as old as the fifth century B. C. for Aristophanes mentions it in *The Wasps*.<sup>70</sup> Roman sealboxes were, generally, about two centimetres across, and half a centimetre high with a hinged lid that was

<sup>65</sup> *C.I.L.* XIII No. 3162 (Marble of Thorigny). *R.C.H.M. Eburacum*, 133-4 and pl. LXV No. 144 (sealing). Henig in *Antiq. Journ.* LVII (1977).

<sup>66</sup> Julian, *Ep.* 6. I am indebted to Mark Hassall for bringing this to my attention.

<sup>67</sup> *Inkwells*. *B. M. Guide Roman Britain. Second edition*, 31 and Fig. 15. Wheeler, *London in Roman Times*, 58 Fig. 11 2-3. S.S. Frere points out that samian inkwells are often found on military sites. The importance of paper-work in the routine of the Roman army should not be forgotten.

*Pens. Ibid.*, Fig. 11.1 and *B.M. Guide Roman Britain*. 48 and Fig. 22. No. 2 (also from London).

<sup>68</sup> *J.R.S.* XLVI (1956), 115-8 (Chew Stoke) and *J.R.S.* L (1960), 108-11 for the use of ink on wooden tablets. A number of wooden tablets found at Vindolanda retain writing in ink. *c.f.* A. K. Bowman, J. D. Thoinas and R. P. Wright, *Britannia* V (1974) 471-480. pls. XLIII, XLIV; A.K. Bowman, *Life and Letters on the Roman Frontier* (B.M.P., 1994)

<sup>69</sup> Hawkes and Hull, *Camulodunum*, 333 and pl. c. No. 7. Wheeler, *Maiden Castle*, 286 and Fig. 95 No. 9 (Certainly pre-Flavian).

<sup>70</sup> Aristophanes, *Wasps* 585, και τη κογγη τη πανυσεμνως τοις σημειασιν επουση. The word κογγη implies that, originally, shells were used. I owe this reference to J. Boardman.

often elaborately decorated either in relief or with enamel. They were round, rectangular or pear-shaped, with grooves in the side (between the walls and the lid) for the passage of the string which was actually knotted within the box itself, and there were holes in the bottom of the box to allow deep penetration of the wax, and also to allow it to seep through on to the package to be sealed and hold it in place. Sometimes twine was threaded through these holes rather than through the grooves mentioned above.

Two specimens from Wroxeter contained wax.<sup>71</sup> In one there was merely a trace, but in the other an actual cake survived; unfortunately the wax was destroyed in attempts at analysis. To judge from the temperature of melting it appeared to be beeswax. No impression was observed on the upper surface of the cake, although string marks in the underside showed that the thread has passed through all three holes. A lead impression of a head, perhaps Caracalla, found at Brough-under-Stainmore (819) was, evidently, a sealing taken from a pear-shaped box.<sup>72</sup>

The types of seal-box are so varied that they could well form a separate study in themselves. Some have animals or emblems in relief on their lids; others are enamelled (sometimes decorated in a vigorous Celtic style looking backwards to Belgic enamelling and forward to the escutcheons on hanging bowls).<sup>73</sup> Unlike engraved gems and intaglios on rings, which remained, for the most part, the products of a Mediterranean-centred industry, seal-boxes were not beyond the capabilities of any craftsman used to the manufacture of decorated fibulae.<sup>74</sup>

There is only one find of clay sealings, which had been used to secure valuables, actually surviving in a British context (although there is no reason why others should not be discovered in the future wherever clay has been baked, either accidentally or on purpose). These were not, in fact, made with signets, but rather with metal stamps employed in the manufacture of gold jewellery.

<sup>71</sup> Bushe-Fox, *Wroxeter* III, 27-9.

<sup>72</sup> *Trans. Hist. Soc. Lanes and Cheshire N.S.* VI (1865-6), 148 and pl. 11. No. 10. *C.W. n.s.* XXXVI (1936), 120.

<sup>73</sup> With relief on lid, Hawkes and Hull, *Camulodunum op. cit.* (pear-shaped); Bushe-Fox, *Richborough III*, 81 and pl. XII No. 36; Cunliffe, *Richborough V*, 101 and pl. XLIV Nos. 183-5; Bushe-Fox, *Wroxeter III*, 29 and pl. XVIII No. 26; Atkinson, *Wroxeter*, 211 and pl. LI; *Small Finds from Walbrook (1954-5)*, 14-15 No. 2; *Trans. London and Middlesex Arch. Soc.* XXIV (1973) 48 No. 9, pl. iv; Winchester cf. *Antiq. Journ.* XLVII (1967), 242-4 and Fig. 9 No. 21 (circular). With enamelled lid *B. M. Guide Roman Britain. Second edition* 89 and Fig. 40 No. 10 (rectangular box, scroll design); Kendrick in *J.B.A.A. third ser.* 1 (1937), 81 and pl. IIa (rounded, spiralforn swastica). Wheeler, *Segontium* Fig. 61 No. 18; Atkinson, *Wroxeter* 211 No. A 310. (pear-shaped); Bushe-Fox, *Wroxeter III*, pl. XVIII No. 25 (lozenge-shaped). The value attached to seal-boxes can be gauged from the fact that they are found in graves. e.g. at Verulamium. N. Davey in *Trans. St. Albans and Herts* (1935), Fig. 15 No. 18, and at Winchester. M. Biddle, *Antiq. Journ.* XLVII (1967), 242-4 Fig. 9 No. 21.

<sup>74</sup> *Arch. Journ.* CXXIV (1967), 1-64, especially 22 and Fig. 8, 23 and 24, for examples from Nor Nour.

They were applied to strips of clay luting, used to make a crucible airtight during the process of gold-refining at a workshop (in operation c. A. D. 80-90), situated on what may have been the site of the later *praetorium* of Roman London. The subjects shown are a lion confronting a boar, and a hippocamp or anguiped.<sup>75</sup>

The sealings are of great significance for the study of jewellery in Roman Britain, but, in the present context, their importance lies in the fact that they provide an ideal example of one of the ways in which a signet-ring could have been used. Without some personal mark of identification, with which to protect the gold, a small quantity might have been stolen (perhaps by a dishonest apprentice) without the smith being made aware of it.

Most of the other extant examples of sealings found in Britain, are made of lead-alloy. The largest collection comes from the auxiliary fort of Brough-under-Stainmore. Other sealings have been found at South Shields, Chester, Corbridge, High Rochester, Newstead, York, Combe Down (near Bath), Felixstowe and Richborough. These are of various types - some carry abbreviated names of units: Legio VI Victrix (Brough; Corbridge), Legio XX (Corbridge), Legio II Augusta (Brough); Cohors VI Thracum, Cohors VII Thracum, Cohors II Nerviorum, Cohors VI Raetorum, Cohors I Batavorum, Cohors II Lingonum, Ala Sebosiana and, perhaps, Cohors V Pannoniorum (all from Brough); Cohors V Gallorum (South Shields), Ala Augusta (Chesters); Cohors or Ala II Asturum (Corbridge) and Cohors III Nerviorum (Newstead).

There are provincial sealings. One depicts the stag of Upper Britain and carries the legend *P(rovinciae) [or Procuratores] Br(itanniae) S(uperioris)*. It was found at Combe Down, Somerset. The other showing a bull, and the letters *PBI* has already been mentioned and is assigned to Lower Britain. Specimens have been found at York and at Felixstowe. Other sealings, from London, South Shields and Chesters, have portraits of Septimius Severus and his sons and probably came from packages needed for the campaigns of A. D. 209-11. Sealings from Felixstowe, Richborough and Old Winteringham carry devices, related to the coins of third- and fourth-century rulers and there are private sealings from various sites including Kirmington (with a cupid riding on a dolphin) and Verulamium (with the word ΔΥΝΑ/ΜΕΙ meaning 'by power').<sup>76</sup> Most of these sealings, were made with metal dies (those which carry the impression of an engraved stone are not common) but are, nevertheless, extremely interesting. Some from

<sup>75</sup> *JRS* LVI (1966), 210 and pl. IX, 6 and P. Marsden, *Trans. London and Middlesex Arch. Soc.* XVI (1975), 100f; fig. 46.

<sup>76</sup> cf. Richmond in *C.W. n.s.* XXXVI (1936), 104-25, which includes a full bibliography up to the time of writing. To this should now be added R. P. Wright in *C.W. n.s.* LIV (1955) 102-4 and Bushe-Fox, *Richborough IV*, 138 No. 164. Also *Britannia* V (1974), 377-379 and VI (1975) 287; *J.R.S.* LIX (1969), 238 No. 15. cf. our (804) - (822), (App. 87) (App. 211). For a full conspectus now see *RIB II* fasc.1. (1990) pp. 87-124 under RIB 2411

Brough, have the name of the unit on the reverse and can be assigned to officers of the Unit or to *immunes* in charge of stores. The Rev. C. W. King wrote, "It is evident that the lead was cast in a matrix bearing the... legend, and thus enveloped the string, previously wetted to prevent combustion; and then, when just at cooling point, the official pressed his own signet on the surface. A dangerous ordeal for a sard, but probably less likely to damage a red jasper, the commonest signet-stone under the Lower Empire."<sup>77</sup>

Incidentally, the relatively high standard of the cutting, compares favourably with signets found in forts which from the quality of their workmanship can be assigned to army officers. Unfortunately, in all cases, the sealings have been found discarded after use; those at Brough evidently came from a large dump of such pieces which was in course of being eroded by the stream. Professor I. A. Richmond surmised that these were affixed to loads of bullion derived from lead-silver mines in the vicinity.

Two Belgic 'eggshell beakers' found, respectively, in London and at Richborough and a micaceous grey-ware pot from London carry on their bases signet impressions.<sup>78</sup> These, are presumably intended as marks of control. A piece of Legionary Ware from Holt, the supply depot of the Twentieth Legion, is somewhat different, for here a gem depicting a woman's head is put to decorative effect as part of a pattern (804). A sherd, from Cirencester employs a coin in the same way.<sup>79</sup>

A number of moulds, used for pastry and for pottery may be mentioned in passing but they take us beyond the limits of our subject.<sup>80</sup> The use of signets embraced the witnessing of important contracts and the security of official letters as well as the most casual application of decoration. Their function as jewellery cannot be considered without examining them in their ring-settings and, consequently, finger rings will be discussed in some detail in *Chapter 2*.

<sup>78</sup> Dunning in Bushe-Fox, *Richborough IV* 240-1 and pl. LXXII, 3; Henig in *Trans. London and Middlesex Arch. Soc.* XXVII (1976) 239 and 241.

<sup>79</sup> Holt, Grimes, *Holt*. 181 and Fig. 77 No. 5 (= *Arch. Carnb. sixth ser.* XVI (1916) 228 and Fig. 7. The Cirencester coin, *Antiq. Journ.* XLVIII (1968), 102-3 (This must date to c. A.D. 300, for the coin is a follis of Maximian I).

The coin impression on a tile fragment, Cunliffe, *Richborough V* 108 and pl. LX No. 255, is clearly accidental.

<sup>80</sup> Cake Mould. Boon, *Antiq. Journ.* XXXVIII (1958), 237-40 and pl. XXV = Toynbee, *Art in Roman Britain*, 193 No. 166, pl. CLXXXIV and Art BR 425. For appliqué figures, Toynbee, *Art in Roman Britain*, 191 No. 161, pl. CLXIV-CLXV and 192 No. 163 pl. CLXVI-CLXVIII, and *Art BR*, 402-3, pl. XC.

<sup>77</sup> King, *Antique Gems and Rings* 395.



## 2. METHODS OF DATING

Sometimes it is possible to date gems from associated finds. This approach may yield valuable results which are unlikely to be obtained in other ways: for example, a ringstone from Baginton (323) depicts Fortuna holding corn-ears as well as her cornucopia and rudder. Although such syncretism was, perhaps, more characteristic of the Middle Empire, we can be sure that the type was current in the first or early second century, merely from the dating of the Lunt fort, whose main period of occupation lies between c. A.D. 60 and A.D. 75/80 (there was a re-occupation in the early second century). The type of Achilles holding the armour of Thetis appears only to have become popular in the second century and this is in line with the discovery of an Achilles intaglio in an Antonine pit at Heronbridge, Cheshire (459).

Nevertheless, it must be remembered that context-dating has its limitations. It can only suggest the latest possible time of manufacture ('terminus ante quem'). Gemstones were valuable objects and not usually discarded by their owners. Many must have been handed down through generations of heirs. The Hellenistic gem cut with the bust of Galene or Selene from an Antonine deposit at Caerleon (289), another Hellenistic gem showing Cupid as a boxer found in a late first-century context at Shepreth, Cambridgeshire (App. 48) and the Augustan Satyr gem lost long after the Conquest in Chichester (App. 108) are probably the most notable examples in Britain of such survivals [though since the above was written gems of similar age have been recorded at Wroxeter, Thetford and Alton]. Many other stones had at least fifty or an hundred years of use. Some of the gems from Vindolanda might be assigned to the fourth century on stratigraphical evidence alone, but this seems far too late on stylistic grounds.

The physical characteristics of the stones can also provide clues as to dating. Pliny implies the pre-eminence of translucent stones over others.<sup>1</sup> Although cornelian seems to have been popular throughout the Roman period, stones of high quality—brown sard, plasma, citrine, amethyst, garnet—are more frequently found during the century in which Pliny was writing. The reason is not clear although it should be noted that luxury trade between the Empire and India was possibly on a larger scale in the first century than it became later, and many of the best gems were imported from the East.<sup>2</sup> The main reasons, though, may simply have been taste and fashion.

Red Jasper, perhaps the commonest of the opaque gems, seems to have been very little used before the second century although it was, undoubtedly, available.<sup>3</sup> The great advantage of Jasper is that devices cut in intaglio appear to stand out boldly from their backgrounds and this attribute would have been especially valuable at a period when the ornamental possibilities of signet-rings were being increasingly realised. Glass gems, of varied colours and in the early empire frequently translucent, came to be replaced almost entirely by pastes imitative of blue nicolo in the second and third centuries; once again it is hard to associate the shift in fashion with economic or commercial factors.

Small gems with convex surfaces are often early. This seems to be especially true of plasmas (chrome chalcidionies): indeed, Sena Chiesa has distinguished an 'Officina dei Prasii' at Aquileia which operated in the first century.<sup>4</sup> Larger convex stones with straight sides can often be ascribed to the second or third centuries. When the form of the gem is elongated, we may suspect that it was intended to be fitted into an elaborate third-century ring. At present little more can be deduced from this potentially important approach, but an attempt has been made in the catalogue to describe each gem's form by means of a code (see *Fig. 1*). The application of this code elsewhere might well provide the statistical evidence from which further observations could be made.

The subjects shown on gems are not as uniform throughout the Imperial period as has sometimes been suggested.<sup>5</sup> Ceres only appears on the Imperial coinage (often identified as Fides Publica) from the late first century to the early third century and, when dating evidence is available, stones bearing her image are always second century.<sup>6</sup> The glass intaglio depicting the Good Shepherd from the Barnsley Park Villa (361) should belong to the Christian empire and it was indeed, found in a fourth-century context. Obviously, gems which make allusion to historical events or show portraits with distinctive hair-styles are easy to date. A plasma from Silchester (103) shows the *Genius Populi Romani* in a guise which can be associated with that on another gem which depicts Caracalla, and it is cut in a distinctly Severan Style.

Equally easy to date are the jet portrait medallions found at York and Vindolanda showing men and women with Tetrarchic coiffure and dress (App. 757)-(App. 760).

<sup>1</sup> e.g. Pliny, *N.H.* XXXVII, 28, 120.

<sup>2</sup> Pliny *N. H.* VI, 101. cf. R. E. M. Wheeler, *Rome Beyond the Imperial Frontiers* (London 1955), 164-82. For an unfinished gem from Arikamedu, Wheeler, "Arikamedu", *Ancient India* II (July 1946) 17 and 101 pl. XXXIII B, 12.

<sup>3</sup> Sena Chiesa, *Aquileia* 60.

<sup>4</sup> *Ibid.*, 54.

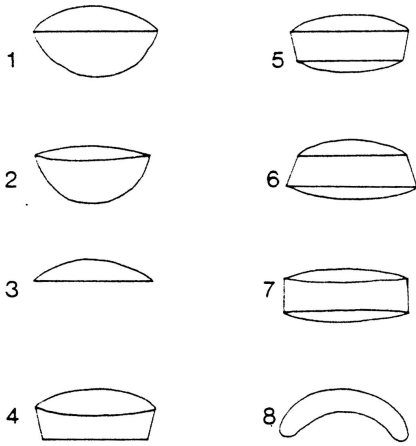
<sup>5</sup> Richter, *Engraved Gems of the Romans* 8-9.

<sup>6</sup> (259) - (274).

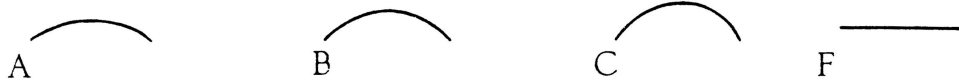
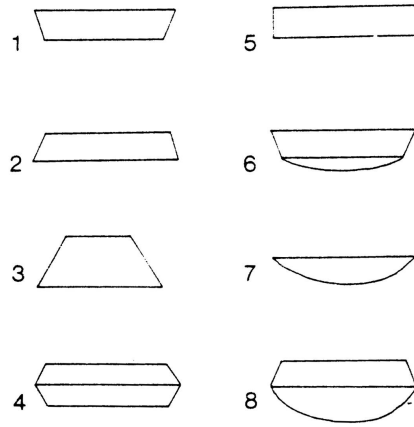
# SHAPE OF GEMSTONES

AFTER E. ZWIERLEIN-DIEL & J. BOARDMAN

## CURVED



## FLAT



## RING TYPES

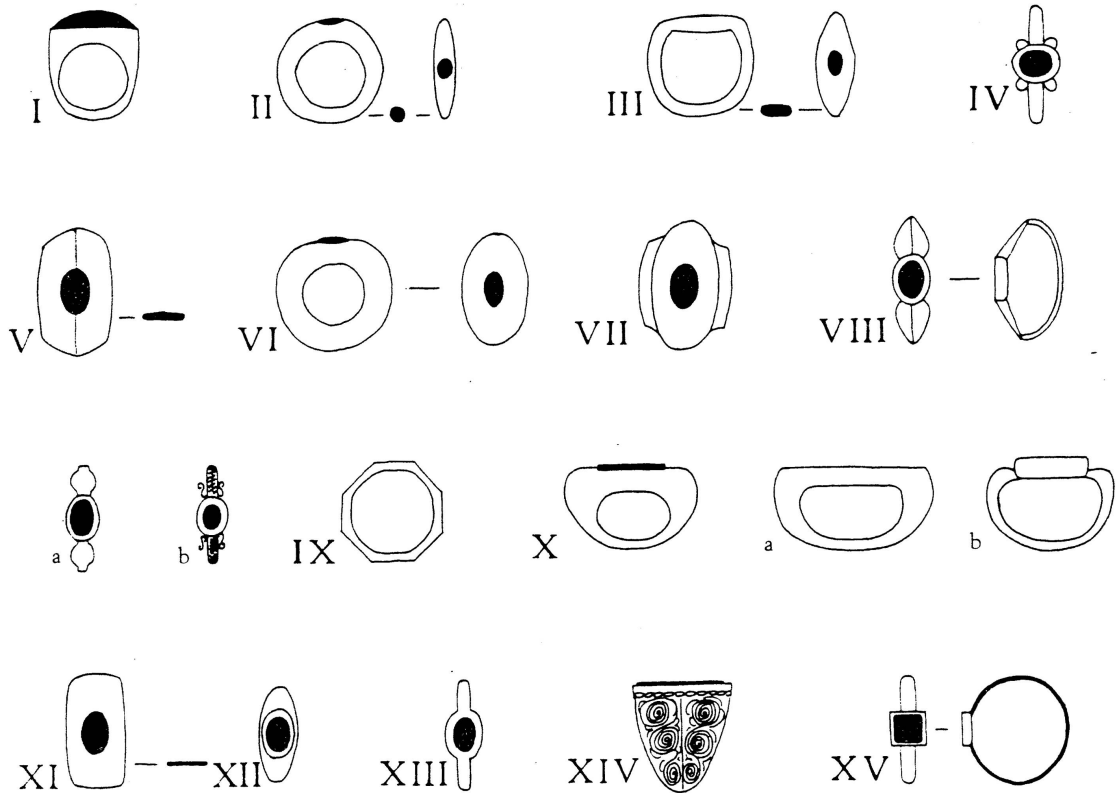


Figure 1

However, some caution is necessary: Cornelius Vermeule has demonstrated that the Hadrianic cult image of *Roma* gave rise to a new conception of the goddess in numismatics and glyptics.<sup>7</sup> Intaglios from Silchester (249), Cirencester (App. 130) and York (App. 85) should be of first-century date while another from Colchester (250) is later. In fact the York gem is probably late-second century while the early type of *Roma* on the Kingscote cube, (App. 214d) was certainly, cut in the time of the Gallic empire or later.

Sena Chiesa's study of the Aquileia gems and her attempt at assigning them to workshops was an important and ambitious project. Although, in individual cases, I might dissent from her judgements it is clear that by and large she is right. As the author implies in her later study of gems from Luni, it is difficult to use the same methods in working on ordinary site collections. A fine monograph by Maaskant-Kleibrink does, however, demonstrate that even an unprovenanced collection like the great Hague cabinet is susceptible to the sorts of stylistic dating that we might use in the case of other crafts in the Roman Empire, such as sculpture. In the reign of Augustus and the Julio-Claudian period a classicising style was prevalent. Later, designs become more schematic and fragmented, and many of the intaglios engraved towards the end of the second century are of extremely summary execution; other gems of this period are carved with especial attention to pattern and texture showing that the gem engravers were making the same experiments with form as the sculptors of the Aurelian and Severan reliefs.<sup>8</sup>

Without assigning gems from British sites to Aquileian workshops it may be of some interest to cite a few pieces which resemble stones from that city. A lead sealing from Brough-under-Stainmore (810) shows a bird-like figure which can be matched by stones of the late second-century B. C. 'Officina delle Gemme Semisferiche'.<sup>9</sup> The gemstone used must have been an heirloom, for the sealing itself can hardly be earlier than the third century A. D.

Another Aquileia workshop, the 'Officina del Satiro', is characterised by "una stilizzazione formale sempre assai vigorosa e coerente".<sup>10</sup> One gem which depicts a panther is very close to a stone from Ham Hill, Somerset which not only has a similar subject, but is also circular (641). The intaglio from Colchester which depicts Amphitrite on a dolphin (288) exhibits the same abbreviated classicism.

An intaglio from Richborough showing a scene from a comedy (522) is probably contemporary with the 'Officina delle Offerte Campestri'.<sup>11</sup> Not only is the arrangement of figures similar to that on intaglios from this workshop, but the tendency towards caricature is apparent on the Richborough gem as on those from Aquileia. The gems produced by the 'Officina Pastorale',<sup>12</sup> with their pastoral subjects are assigned to the end of the first century B.C., but some, at least, must be considerably later. Intaglios which show shepherds or goatherds wearing shaggy coats, would be appropriate in the Flavian Age when the importance of agriculture was a theme of the Imperial Coinage. The milking-scene shown on Aquileia intaglios and on a gem from Bath (503) actually appears on a Vespasianic issue. Intaglios from Flavian contexts at Hacheston, Suffolk (500) and Chester (498) which depict standing countrymen watching animals are also close to the products of this Officina.

A group of meticulously engraved small plasmas, the 'Officina dei Prasii' is also assigned to the reign of Augustus or not much later but, once again, a lower dating may be preferred. Whether it is right to think of a workshop rather than a style may be doubted; in his discussion of the Thorvaldsen gems, Fossing observes that small green plasmas, 'are often decorated with reproductions of well-known sculptures; they belong especially to the beginning of the Empire'.<sup>13</sup> One gem from Aquileia, depicting Methe,<sup>14</sup> is certainly very similar to a gem cut in the Bath workshop (343) and the accurately rendered *Diana Venatrix* from Gloucester (254) is also likely to have been made during the Flavian period.

A cupid on a plasma from Springhead, Kent (115) is shown less naturalistically and bears comparison with the figure of a stooping warrior on an Aquileia gem (which Sena Chiesa assigns to the 'Officina del Satiro'),<sup>15</sup> or, indeed, with the rather stumpy Cupid characteristic of the 'Officina degli Amorini' (which Sena Chiesa does place at the end of the first century, or the beginning of the second)<sup>16</sup> and of the Bath studio.

The products of the 'Officina dei Diaspri Rossi' are distinctive.<sup>17</sup> They are characterised by their material, red jasper, and by the representation 'di poche figure dal disegno sommario, entro un ampio spazio neutro in cui appaiono talvolta alberelli f rondsosi'.

Several gems from Britain resemble the products of this workshop, notably an intaglio from Silchester showing *Bonus Eventus* (189), another from Newstead which depicts a satyr standing under a tree and playing double

<sup>7</sup> Vermeule, *The Goddess Roma* 68-73 (glyptics) 31-40 (numismatics).

<sup>8</sup> D. E. Strong, *Roman Imperial Sculpture* (London 1961), 51-65.

<sup>9</sup> Sena Chiesa, *Aquileia* 25. Maaskant-Kleibrink, *Classification* 109-111.

<sup>10</sup> *Ibid.*, 53.

<sup>11</sup> *Ibid.*, 31. Maaskant-Kleibrink, *Classification*, 143-156 (Wheel style).

<sup>12</sup> *Ibid.*, 53-4.

<sup>13</sup> Fossing, *Thorvaldsen* 24. Maaskant-Kleibrink, *Classification*, 168.

<sup>14</sup> Sena Chiesa, *Aquileia* No. 452.

<sup>15</sup> *Ibid.*, No. 919.

<sup>16</sup> *Ibid.*, 59-60.

<sup>17</sup> *Ibid.*, 60. Maaskant-Kleibrink, *Classification*, 199-206.

pipes (179) and a fine intaglio from Corbridge showing a countryman making an offering at a rural shrine (493).

The shrine itself is almost exactly paralleled on an 'Officina dei Diaspri' gem as well as on an intaglio from Vindolanda (App. 60).

The Corbridge and Chesterholm intagli have been attributed to a North British Master as have other gems.<sup>18</sup> These are all distinguished by a fine sense of pattern which is observable on the very best pieces engraved by the 'Officina delle Linee Grosse',<sup>19</sup> and by a care in modelling detail unusual at this late date. Patterning, or the use of striation to produce a matted texture, was a feature of late-second and early third-century glyptics as can be seen from dated gems, such as the Severan portrait-group from Castlesteads (358), or a stone from the Seewalchen hoard (Austria) which depicts a seated Jupiter and a victory.<sup>20</sup> There are especially good examples from Beckford, Gloucestershire, a gem showing the head of Sarapis with the Eagle and Standards (357); from Chesterholm, a seated Sarapis (355); and from Springhead, Kent, Leda and the Swan (478).

The inferior products of the 'Officina delle Linee Grosse' were cut with the utmost carelessness.<sup>21</sup> A few intaglios from Britain, mainly small cornelians, correspond with these. They appear to date from the second half of the third century as is apparent on occasion from their settings: examples include an intaglio from London which shows a stag (617) and one from Nettleton that depicts the foreparts of a horse (593).

As at Aquileia, little can be ascribed to the fourth century on stylistic grounds.<sup>22</sup> However, a gem from Catsgore, Somerset (App. 73) which exhibits marked stylisation and a large intaglio from Birdlip (364) that shows two victories (or angels) with early Byzantine features must belong to the lower Empire. The garnet cameo from Epsom (734) depicting a head wearing a Phrygian cap is also Late Antique. The finest examples of glyptic art of this period in Britain are the bezels of three rings found at Amesbury (801)-(803), engraved in a markedly sub-Roman style.

The possibilities and limitations of stylistic dating may be summarised by examining the treatment of one theme—Diomedes' seizure of the palladium from Troy—on intaglios found in Britain. The earliest comes from Verulamium (444) and depicts Diomedes creeping forward and about to seize the sacred image. It is probably an Italic piece, distantly related to the archaising

scarabs of Etruria although with something of the naturalism brought into Italy from the Hellenistic world. It was almost certainly imported into Britain around the time of the Conquest when it was already an antique. A beautiful cornelian found at Dorchester, Dorset (441) exhibits the schema of the Dioskourides, Gnaios and Felix gems—Diomedes clambering over the Altar of Apollo. It might be a first-century stone although it is tempting to assign it to the classicising age of Hadrian:<sup>23</sup> certainly a red jasper, cut with the same device from Owmbly, Lincolnshire (442) is not likely to be earlier than the second half of the second century when coarsely engraved jaspers became common. The dangers of placing too much reliance on stylistic criteria must be emphasised and although the nicolo from Castlesteads showing Diomedes standing with the palladium (443), is similar to a stone from Vetera I, its good condition coupled with its findspot lead us to suspect that it belongs to the second century. The matter is not, at present, susceptible of proof.

A large number of intaglios are still preserved in the bezels of finger rings. Although a few may have been old stones re-used, the vast majority must be contemporary with their settings; thus, if the ring can be dated, so can the gem. The establishment of a chronological series for signet rings is of prime importance in glyptic studies. Fortunately the work of Marshall, and later of Henkel<sup>24</sup> has proved to be substantially reliable and frequently it is possible to check or modify their conclusions by reference to archaeological discoveries in Britain. The following account is intended as a presentation of some of this evidence, relying, wherever convenient on insular sources.

There are no first-century hoards of metalwork containing signet rings from Britain unless the find from Rhayader, Radnorshire is placed as early as Pfeiler suggests.<sup>25</sup> However this deficiency can be remedied by taking into account jewellery caches from abroad,<sup>26</sup> and a relatively large number of dated site finds from Britain. Some of the latter are from sealed deposits; others come from forts associated with the military occupation of the lowlands in the years following the conquest.

The earliest signet-ring found in Britain (Type 1) (from an Antonine context at Caerleon) is made of iron and has a heavy bezel and rounded hoop. It is set with a splendid Jacinth intaglio depicting a swimming deity (289) and is, perhaps, datable as early as the third century B.C. Rings

<sup>18</sup> Henig, *Arch. Ael. fourth ser.* XLIX (1971) and *CW-n.s.* LXXII (1972).

<sup>19</sup> Sena Chiesa, *Aquileia* 62-3 cf. pl. XCIII, 6-9.

<sup>20</sup> R. Noll, 'Ein Verwahrfund aus Seewalchen am Attersee Oberösterreich', *Jahreshefte des Österreichischen Archäologischen Institutes in Wien* XXXIX (1951), 62 and Fig. 19, 2.

<sup>21</sup> Sena Chiesa, *Aquileia* pl. XCIII, 15-20.

<sup>22</sup> *Ibid.*, 66.

<sup>23</sup> When a coin was struck in Argos, exhibiting the theme. Henig in *Num. Chron.* 7th Ser. XIV (1974), 177-9.

<sup>24</sup> Marshall, *British Museum Rings*, XLV-XLIX. Henkel, *Fingerringe*.

<sup>25</sup> B. Pfeiler, *Römischer Goldschmuck des ersten und zweiten Jahrhunderts n. Chr. nach datierten Funden* (Mainz 1970), 51-3.

<sup>26</sup> A. Maiuri, *La Casa del Menandro e il suo Tesoro di Argentaria* (Rome 1932), 378-82 and pl. LXV.

Henkel, *Fingerringe* 25-6 Nos. 165-9 = *Anzeiger für Schweizerische Altertumskunde* I (1869), 87-9, pl. V and *Das Schweizerische Landesmuseum 1898-1948* (Zurich 1948), pl. XIV for Zürich-Ötenbach hoard.

of similar form were used in late Hellenistic and Augustan times: it is probable that the iron ring from a native fort on Arthur's seat, Edinburgh set with a sardonyx showing a portrait-bust of Alexander the Great (467) is a survival from the end of the first century B.C. The ring is not likely to have been lost before Agricola's campaigns in the 80s A.D. Variants of Type 1 rings have been found associated with mid first century occupation at Bagendon, Gloucestershire and at South Cadbury, Somerset. Both are made of bronze and neither specimen has any intrinsic value.<sup>27</sup>

The characteristic ring types of the second half of the first century and the early years of the second century have narrow hoops of rounded (Type II) or flat (Type III) section. There are examples of the former from Great Casterton, Rutland (705), Sea Mills, Bristol (344), Wall, Staffs (183) Richborough, Kent (639) and London-Walbrook (397), (535), and of the latter from Hod Hill, Dorset (449), Fox Hill, Kent (439), Fishbourne, Sussex (671) and London-Walbrook (381), (686). Although the two types can differ markedly in appearance—Type III rings frequently expand at the bezel—they seem to be exactly contemporary. This is suggested very strongly by the rings from the Walbrook, which is a closed deposit containing no material later in date than the middle of the second century,<sup>28</sup> and is again borne out by a study of the rings from the Casa del Menandro and Zürich hoards.

The evidence for continued observance of the sumptuary laws regarding the wearing of rings although slight, is interesting. Gold rings were reserved for those who were members of the Senatorial or Equestrian orders.<sup>29</sup> Even very fine gems, like the nicolo which depicts an eagle and standards from Great Casterton (705), were set in iron rings and presumably belonged to men of lower rank.<sup>30</sup> A child's signet ring was found at Fishbourne (671) beneath the north wing of the Flavian palace. Possibly it belonged to a member of the high ranking family living in the early (Neronian) palace. Another gold signet ring (525) excavated from the drain of a private latrine in the tribune's house at Housesteads was owned by one of the first commandants (an equestrian officer) in the early years of the second century.

The practice of depositing collections of rings in temples was established amongst the Roman aristocracy.<sup>31</sup> This must be the explanation of the Backworth Treasure dedicated to the Matres in the first half of the second century. It contains other objects of value besides rings, but there are no less than five of the latter: two are of the familiar Type II form but two of the others are, at first glance, rather surprising in a hoard dated by the latest coin to c. A.D. 139. They (Type IV) have oval box-bezels flanked by pellets, which are generally considered to be fourth-century features. It is worth mentioning, however, that a similar ring was found in the Mount Cemetery, York (670) which was in use from the late first century A.D. The early date of the 'Backworth' ring-type is virtually proved by the discovery of comparable rings at Pompeii, Siphnos and Constanta (Tomi), all in first century contexts.<sup>32</sup>

A small hoard of gold objects from Rhayader, Radnorshire has been dated to the time of Scapula's campaigns (A.D. 49-51) by Pfeiler. This seems a little early for the ring (711), a very fine example of Type II, and for the bracelets. In any case it may be vain to look for the application of Roman social rules here, for the Celtic ornament on the bracelet suggests that the owner may have been a partially Romanised British chieftain. Such people would not necessarily have been granted the gold ring officially.

The silver ring from Castlethorpe, Buckinghamshire (208), was associated with two bracelets and a hoard of coins which had a terminal date in early Antonine times. The ring is once again of Type II and if it was not of some age at the time of burial, shows the survival of the form. In the Antonine period rings of flat section come to prevail. They are, essentially, a development from Type III but show less of a tendency to taper at the shoulders and seen from above they exhibit a more or less oblong outline, with well rounded or v-shaped ends (Type V). Silver also became much commoner as a material for finger rings while iron was, possibly, used more rarely.

The development can be studied to great advantage by comparing two collections of rings from Slay Hill Saltings, Kent. The first (*Slay Hill Saltings I*) was found with the remains of a wooden casket on the site of a building destroyed by fire. No coins were directly associated with the discovery but a pair of bracelets with serpent-heads are similar to two from Castlethorpe. Two of the three rings containing gems, (236), (712), are relatively narrow and tapering and might be paralleled at Pompeii; however another (317), has the wide hoop which is a feature of the second century. The second group (*Slay Hill Saltings II*) is a hoard, found in an urn around the year 1864. There are only two rings, (161) and (697), dated by coins to c. A. D. 180. Although they may

<sup>27</sup> E. Clifford, *Bagendon* (Cambridge 1958), 195 and Fig. 39 No. 12 (no setting) and, for South Cadbury, information L. Alcock (glass setting).

<sup>28</sup> R. Merrifield, *Antiq. Journ.* XLII (1962) 38-52 on coin evidence.

<sup>29</sup> The locus classicus is, Pliny *N. H.*, XXXIII.

<sup>30</sup> cf. M. Todd, *The Roman Fort at Great Casterton Rutland* (Nottingham 1968), 53 No. 18 and pl. IV, he notes that "the iron ring presumably belonged to someone lower in rank than an *equus Romanus*".

W. A. Daszewski, 'A Legionary Gem from Nea Paphos', *Report of the Department of Antiquities Cyprus, 1973*, 202-211 discusses a ring with a similar subject also in an iron setting, which he assigns to the *Centurio princeps prior* of Legio XV Apollinaris.

<sup>31</sup> Pliny, *N.H.* XXXVII, 11.

<sup>32</sup> Siviero, *Napoli* 107 No. 466 and pl. CCXXXV; *Ann. Brit. School Athens* XLIV (1949) 90 and pl. XXXVII, 10 (Grave 20 No. 6); *Treasures from Romania* (British Museum 1971), No. 320.

be some years earlier than the coins, they are probably not much older. The resemblance between them and the third ring from the Slay Hill jewel box is most striking.

There are several rings of Type V from more or less securely dated contexts. One from a cremation burial at High Torrs, Wigtownshire (235), was found with late samian ware and is unlikely to have been deposited subsequent to the Roman occupation of Scotland. A ring from Alcester, Warwickshire (322) was found in a pit, associated with Antonine pottery and another found near Godmanchester, Huntingdonshire (193) was in a sealed deposit containing material of this date. A fine intaglio from Caerleon depicting Achilles is set in a classic example of this form (460), but here the dating evidence is the gem itself.

The early third century saw a number of ring types in use. Type V probably continued,<sup>33</sup> and a number of nicolo pastes which on general grounds must be ascribed to the middle Empire are set in rings with ribbon hoops (e.g. (484), Camerton; (51), Colchester). In addition there are similar rings which have a narrow ridge running round the edge (Type VII). Examples occur in the Wiggensbach hoard and the Seewalchen hoard which both contain coins as late as the reign of Severus Alexander.<sup>34</sup> One was found with other jewellery (including an early cross-bow brooch) at Little Wincle, Cheshire (191); another, from Caerwent (618), contained an intaglio depicting a deer, which can be ascribed without question to the third century. Other examples come from Caerleon (279) and from Dover (585).

The use of very large gold rings was not a third-century innovation: examples are recorded from Pompeii.<sup>35</sup> However the elliptical hoop and massive shoulders are new features, present, for example, in rings from the Treasure of Tarsus.<sup>36</sup> None of the rings of this type (Type VI), found in Britain is well dated. That from Pentre, Rhondda (96) with a large plasma gem depicting the Dioscuri, guardian deities of Rome, may be associated with Severus' edict allowing soldiers to wear the gold ring; another found at Wroxeter (356) contained an onyx showing Sarapis whose worship was closely connected with the Severan house; a third, set with a gem depicting Cupid on a hippocamp (127), may be associated with the erection of a fine town house at Caistor by Norwich c. A. D. 200-20. A ring discovered at Bardney, Lincolnshire (62) has a nicolo-paste intaglio showing a seated

Mercury and can be dated to the third century on the grounds that more nicolo-pastes belong to this period than to the second century.

Similar rings with shoulders that project to an even more advanced degree (Type X) are recorded from Hassocks, Sussex (63) and from Yorkshire (504). Two rings of this type found at Halton Chesters (301) and at York (662) have decorated shoulders. None of these rings can be precisely dated but rings which may be considered as miniature versions of them appear to belong to the early part of the century. A ring from Colchester (250), with a narrow hoop but projecting and carinated shoulders is closely comparable with a ring from Lyons which was excavated with other jewellery and with coins of Severus and of Julia Domna.<sup>37</sup> Another specimen of Type Xb has been found at Brampton, Norfolk (229). A ring of similar shape but without the carination at the shoulders (Type Xa) was found in a pit at Verulamium (771) where it was associated with material dating to the first half of the third century A.D.

The characteristic ring of the third century (Type VIII) has triangular shoulders projecting at an angle to the bezel. Below the shoulders is a marked carination. There is an example from Ilchester, Somerset set with an aureus of Severus Alexander;<sup>38</sup> another found at Annecy comes out of a hoard containing a coin of Orbiana, wife of Severus Alexander.<sup>39</sup> The ring type also occurs in the Beaurains (Arras) treasure buried c. A. D. 300.<sup>40</sup>

A fine specimen of such a ring was discovered at a site in Montgomeryshire (630), with coins of Victorinus and Gallienus. Another splendid ring from Enfield, Middlesex, (472) has elaborate cut-out decoration on the shoulders (*opus interrasile*) matched by metalwork from the Treasure of Ténès,<sup>41</sup> and contains an intaglio almost identical to one in a hoard of jewellery from Godmanchester (471), which contained coins as late as the reign of Allectus. There are two rings in the Great Chesters (Aesica) hoard, one of which is particularly massive and set with an 'Abraxas' gem (367). It is generally believed that the hoard was buried at the time that Hadrian's Wall was breached at the end of the reign of Allectus. The Sully Moor (Cardiff) hoard was probably deposited in the early fourth century and contains a similar ring set with a Medusa cameo (729).

No ring-type is more clearly dated than this: it is worth considering that although the third century has been

<sup>33</sup> *Dacia N. S. III* (1959), 358 No. 4 and Fig. 2, 6-7 ring from the Treasure of Aţel with coins down to Gordian III and early crossbow brooches.

Noll, (note 21) *op.cit.* 62-3 and Fig. 18; 5, 9, 10.

<sup>34</sup> Henkel, *Fingerringe* 181-2 Nos. 2102-4 Figs. 133-5 and Noll, (note 20) *op.cit.* 62 and Fig. 18, 6.

<sup>35</sup> Siviero, *Napoli* 84-6 Nos. 345 (House of Menander); 349 (House of the Faun).

<sup>36</sup> *Rev.Num.* (1868) 322. = Marshall, *British Museum Rings* 31 No. 188.

<sup>37</sup> A. Comarmond, *Description de l'écrin d'une dame romaine trouvé à Lyon en 1841* (Paris and Lyon 1844), 26-7; pl.1 No. 9, and note a ring in the Seewalchen hoard: Noll, (note 20) *op.cit.* 62 and Fig. 18, 6.

<sup>38</sup> Marshall, *British Museum Rings* 47 No. 267.

<sup>39</sup> Henkel, *Fingerringe* 203-4.

<sup>40</sup> R. A. Higgins, *Greek and Roman Jewellery* (London 1961), 190 and pl. LXIII D. On the treasure in general see P. Bastien and C. Metzger, *Le Trésor de Beaurains (dit d'Arras)* (Wetteren 1977)

<sup>41</sup> J. Heurgon, *Le Trésor de Ténès* (Paris 1958), pl. XXV, 1 and 2 (bracelet); pl. XX, 1 (buckle plate); pl. XXI (belt plate).

considered as a period of artistic decline, these rings are the most elegant of any produced by the Romans.

Other third-century types include polygonal rings (Type IX) of which good examples have been found at Leicester (385), Bradwell near Maldon, Essex (742), Gogmagog Hills, Cambridge (744) and Chesterholm, Northumberland (746). The last two contain inscribed hexagonal stones cut in cameo of a type which can probably be dated to the end of the third century. Another ring type (Type VIIIb) is distinguished by its hoop of twisted wire. One specimen of such a ring from Ribchester, Lancashire (745) is also set with an inscribed hexagonal cameo. Another ring found at Manchester (238) has been given a date *c.* A.D. 300; its form certainly seems to anticipate those of certain fourth-century rings such as those from New Grange in Ireland.<sup>42</sup>

The great majority of flimsy bronze signet rings set with paste intaglios, which were used by members of the lower orders of society, were made in the third century. As several trinket-rings, set with enamel, have been found at Nor Nour in the Isles of Scilly, and one or two rings certainly come from second-century contexts (e.g. App. 205) it is tempting to ascribe the earliest to late Antonine times.<sup>43</sup> I have distinguished the following types of trinket-ring. Type XI is a large ring with a ribbon-hoop, virtually the same as Type V (note examples from Woodeaton, Oxfordshire (18), (389)). Type XII is a smaller ring which sometimes expands towards the bezel but is otherwise similar (examples from Brigstock, Northamptonshire (536); Cirencester, Gloucestershire (529), Rockbourne Villa, Hampshire (530) and Harlow, Essex (531)). Type VIIIa consists of rings which generally have narrow hoops but prominent shoulders (examples from Rockbourne Villa (570), Castle Hill, Whitton, Suffolk (61), Nettleton, Wiltshire (576) and Chesters, Northumberland (720)). Type XIII comprises rings with relatively large bezels and slender hoops (Richborough, Kent (681), Verulamium, Hertfordshire (432), Springhead, Kent (433) and South Shields, Co. Durham (86)). All these types would appear to be contemporary with more imposing forms affected by the higher orders of society (VIII, VIIIb, IX).

There are few engraved or moulded settings from fourth-century rings, as the craft of glyptics suffered a serious decline. Rings themselves become ever more splendid however: Type XIV continues in the tradition of VIIIb in its use of twisted wire, and filigree is also employed. A ring found at Havering atte Bower, Essex (362) has openwork shoulders set with delicate filigree lyre-scrolls: the subject of the nicolo paste intaglio, Bellerophon slaying the Chimaera, may have been endowed with a Christian significance. Similar rings from Stanmore, Middlesex (703) and from Terling Place, Essex (724) were associated with very late coin hoards which terminated with issues of Honorius. A few rings which have well developed bezels with pellets at the corners, are evidently developments from the earlier type IV. There is an example, without a setting, from a late fourth-century hoard at Corbridge;<sup>44</sup> another specimen from Tuddenham, Suffolk (581) was also found with a Theodosian hoard. The best is probably the ring from Bignor, Sussex set with a cornelian depicting Venus (276); it can be compared very closely with a ring from a sarcophagus-burial discovered near Amiens.<sup>45</sup>

Finally Type XV consists of solid rings with square or rectangular bezels engraved with devices in intaglio. There is an example from the Sully Moor hoard (781) so the form may have begun before A. D. 300 but the developed type is much later and three rings from Amesbury, Wiltshire (801)-(803) associated with coins as late as Theodosius II are fifth-century. Amongst specimens of the type, two from the villa, at Fifehead Neville, Dorset (794), (795) are especially interesting for their Christian devices. The famous 'Senicianus' ring found at Silchester (798) is also in this class.

<sup>42</sup> Marshall, *British Museum Rings* 142 Nos. 869-70.

<sup>43</sup> *Arch. Journ.* CXXIV (1967), 21-3 and Fig. 8 Nos. 1-17.

<sup>44</sup> Charlesworth, *Jewellery* 7 and 31 No. 96.

<sup>45</sup> *Archaeologia* XXXIII (1849), 174 and pl. VII, 2.

### 3. ROMAN GEMS IN BRITAIN

Sir Ian Richmond's brilliant paper on Roman legionaries at Corbridge includes a discussion of religious sculpture from the site.<sup>1</sup> Much of it can be seen as a material counterpart to the *Feriale Duranum*:<sup>2</sup> indeed, even if this calendar of official religious observances in the Roman Army had not survived, a great deal of the information which it embodies, could be reconstructed from the sculpture and inscriptions found at Corbridge alone. Corbridge also provided evidence for unofficial cults that receive no mention in the *Feriale* but which must have been at least as important to the individual soldier.<sup>3</sup>

Gems certainly have a part to play, alongside sculpture, mosaics and wall-painting, in the understanding of ancient society. The chief disadvantage of such small objects is that they are portable and many have now lost their provenience: few of the gems in the great collections of Berlin, Munich, Paris and Copenhagen have known findspots although they must all come from Europe, the Levant or North Africa. Fortunately the comparative rarity of intaglios and cameos in Britain and the fine tradition of field-archaeology here, has meant that observers were often at pains to record the discovery of the most ordinary nicolo-glass intaglio. This makes the province an ideal one for looking at gems as archaeological material.<sup>4</sup>

It is also highly convenient that whilst northern Britain and Wales were closely connected with the army throughout the centuries of Roman rule, the south and east came under civilian control as early as Flavian times. Here is an opportunity to distinguish between subjects favoured by soldiers and those chosen by civilians. Furthermore we can attempt to discern divisions within the two basic categories of civil and military: for instance do intaglios from the four British *Coloniae* differ from those found in cantonal capitals?

#### The Army and Administration

Heroic themes are recorded from a number of early military sites: Richborough (437), London (434), (App. 153) Verulamium (444), Dorchester (436) and Brecon (446); other first-century intaglios such as those which

depict a caduceus and cornucopias (Richborough) (422), a warship on which stands an eagle, with a trophy and a legionary standard beside it (Verulamium) (533), a warrior erecting a trophy (Usk) (445), Victory in a biga (Wroxeter) (294), a hippocamp (Sea Mills) (659), a dolphin (649), a lion (639), a dramatic scene (522), Cupid (135) and a capricorn with a palm of Victory (667) (all Richborough), the rudder and steering oar of fortune (Hod Hill and Waddon Hill) (405f) evidently also had an appeal for the soldier.

Fortune, Bonus Eventus and Victory are popular, and so are legionary symbols: the eagle and standards (on intaglios from Hod Hill (708), Great Casterton (705) and Verulamium (533)) have a general application while Capricorns (on stones from Waddon Hill (408) and Richborough (667)) might be specific references to Legio II Augusta. Other themes cannot be explained in these terms although they are certainly widespread in military art and occur, for example, on parade armour.<sup>5</sup> It appears likely that cupids, dolphins, hippocamps and lions were intended to bear a funerary significance. Cupid represents the soul; dolphins and hippocamps accompany its journey over the sea to the Islands of the Blessed. Lions on the other hand symbolise the ravaging power of death.<sup>6</sup> Bacchus was a saviour god and his panther is depicted on a gem from Ham Hill (641),<sup>7</sup> and a dramatic mask occurs on a paste from Waddon Hill (524) while there is a scene from a comedy on a Richborough gem (522).<sup>8</sup>

The British evidence should be evaluated in conjunction with that from the double legionary fortress of Vetera 1, whose occupation was limited to the Julio-Claudian period.<sup>9</sup> Two intaglios depict Mars and two Minerva; three show eagles; there are eight heroic scenes, six refer to Victory and three to Fortune; eleven gems are Bacchic; Cupid is represented by eight stones; we also find two lions and a hippocamp. This list presents a picture substantially the same as that demonstrated by the more limited material from British forts.

<sup>1</sup> Arch. *Ael. fourth ser.* XXI (1943), 127-224

<sup>2</sup> R. O. Fink, A. S. Hoey and W. F. Snyder, *Yale Classical Studies* VII (1940), 11-221. C. Bradford Welles, R. O. Fink and J. F. Gilliam, *The Excavations at Dura-Europos. Final Report V(i). The Parchments and Papyri* (New Haven 1959), 191-212.

<sup>3</sup> Note the wallpainting in the Temple of the Palmyrene gods at Dura which depicts the tribune Iulius Terentius with Cohors XX Palmyrenorum, sacrificing to native deities. F. Cumont, *Fouilles de Doura-Europos 1922-1923* (Paris 1926), 89-114 pl. XLIX-LI.

<sup>4</sup> e.g. R. Stuart, *Caledonia Romana* (Edinburgh 1852), 328-9; a nicolo-paste from Auchindavie. By the general standard of archaeological reportage current at that time, truly a case of 'much ado about nothing'.

<sup>5</sup> Toynbee, *Art BR* 298 points out that these "quite unmilitary motifs - Cupids, sea-dragons, snakes, dolphins etc. ... appear persistently on all types of Roman-age funerary monuments". She concludes "that the *hippika gymnasia* and the arms which were used in them "(on which these devices occur)" belonged, in part at any rate, to the realm of cult and ritual". We must not forget that signet-rings had an amuletic, quasi-religious quality.

<sup>6</sup> This meaning was modified in course of time. Toynbee, *Art BR* 113-4. A griffin on a gem from Launceston (650) may come from a fort; note also intaglios showing sphinxes from a very early level at Chichester (654) and from the fort at Melandra, Derbyshire (653). Sphinxes also had a funerary significance. *Ibid.*, 113, 151, 255.

<sup>7</sup> Note a leaden tessera from Caerleon showing the god riding on a panther. *Arch Camb.* LXXXIV (1929), 255-6 Fig. 16, 9.

<sup>8</sup> There is a bronze plate from a casket, with a mask in relief from the outer Claudian ditch at Richborough. Cunliffe, *Richborough V* 104 and pl. XLVII No. 206.

<sup>9</sup> Steiner, *Xanten* 115-45 passim on gems.



The number of gems from forts increases substantially from the end of the first century, reflecting the activities of archaeologists especially on sites along the Stanegate and upon the two Walls. The heroes are still represented but usually singly and at rest rather than in action. Theseus holds his father's sword; Achilles his father's spear; Hercules a club and Alexander the Great a sword and spear. We should note the Amazonomachy and Trojan War episodes on third-century painted shields at Dura-Europos for other examples of the heroic ethos in the army.<sup>10</sup> More gems seem to portray deities especially Minerva and Mars. Sol, the Roman equivalent of Helios, became increasingly important from the reign of Nero and the Civil War which followed his reign.

The military strategy in Britain shifted from one of rapid advance to one of containment. For the individual soldier, the psychological change must have been considerable: instead of fighting wars of conquest, his life consisted of the performance of routine duties in a strange and menacing environment where divine help and supernatural aids were more than welcome. Thus a number of amuletic combinations, come from North British forts.<sup>11</sup> The subjects with an other-worldly explanation remained popular, more especially those of a Bacchic nature. Foremost amongst these are dramatic themes. A nicolo in a gold ring from the Backworth treasure (523), shows a masked actor standing cross-legged and holding a torch with the flame downwards. The owner could well have been a Roman officer or a member of such an officer's family, as there can have been few civilians of equestrian status, sufficient to justify possession of a gold ring, living in the region. There can be no doubt as to the possessor of the magnificent gold ring set with a garnet found in the latrine of the commandant at Housesteads (525).<sup>12</sup> Here the device on the stone is a dramatic mask in profile. A red jasper from South Shields (526) depicts a pair of confronted masks and another gem found at Brecon (346) shows a dramatic muse. A playwright holding a mask is portrayed on a nicolo from Kirkbride, Cumberland (App. 7). The Bacchic association is clear on gems from Corbridge (153) and Caerleon (154) which show Bacchus himself, holding a curved staff and a mask.

In most instances it is not possible to discover whether intaglios which depict Ceres, Bonus Eventus, huntsmen,

<sup>10</sup> M. I. Rostovtzeff, F. E. Brown and C. B. Wailes, *The Excavations at Dura-Europos. Preliminary Report of the Seventh and Eighth Seasons of Work 1933-1934 and 1934-1935* (New Haven 1939), 331-62, pls. XLI-XLV

<sup>11</sup> I. A. Richmond (ed.), *Roman and Native in North Britain* (Edinburgh 1958) ch. II and III for the change. Also compare the figures on Trajan's column, confident of their mission, with the worried and battling soldiery on the column of Marcus Aurelius. D. E. Strong, *Roman Imperial Sculpture* (London 1961), 37ff; 56ff, pls. LXVIII-LXXIV; CII-CVI.

<sup>12</sup> As an *equestrian* he would have been entitled to wear the gold ring. The object can be dated to the first half of the second century at latest, on stratigraphical and typological grounds and it is probable that during this time the old sumptuary laws still applied. Charlesworth *Arch. Ael. fourth ser.* XLVII (1969), 39-42.

or animals such as sheep and cattle were worn by soldiers or by civilians. Corbridge and South Shields as supply bases would have seen a particular concentration of artisans and traders and might have acted as markets for local farmers, but most forts had *vici* attached.<sup>13</sup> However, Bonus Eventus is shown on a gem from Poltross Burn milecastle (207) and a goat is depicted on another intaglio found at the High House milecastle (611): which must be regarded as purely military installations, while a jasper from Ravenglass is cut with the figure of Bonus Eventus holding a wreath of victory (App. 110).<sup>14</sup>

The hunting deities, Silvanus and Diana, were especially popular in the army where the chase was both a favourite diversion and also a necessity.<sup>15</sup> There are gems depicting Silvanus from Corbridge (98), Vindolanda (App. 3) and Culbin Sands, Morayshire (99). The Vindolanda gem came from a butcher's shop in the *vicus* which Robin Birley believes may have been kept by a veteran, and the one from Scotland could have been lost during Severus' campaigns. Silvanus-Cocidius is shown on a fine red jasper from South Shields (184), and possibly on another stone (apparently cut by the same artist) from Castlesteads (185). Diana is shown on intaglios from Segontium (256) and Chollerford (255).

Gems from a sewer in the praetentura of the fortress at York include representations of Mars (App. 62) and (App. 86), Fortuna conflated with Minerva and Victory (App. 79) Roma (App. 85) and the Roman personification, Aequitas (App. 80), all types which we might expect to appeal to legionaries. Another intaglio from the fortress depicts Victory in a biga (293).

The lead sealings from Brough-under-Stainmore form a most satisfactory group as they can be associated with a specific unit, the *Cohors II Nerviorum* whose abbreviated title appears on the reverse side of many of the bullae. Amongst the various devices (809)—(827) represented we can distinguish Mars, Jupiter, the Roman eagle and a

<sup>13</sup> R. MacMullen, *Soldier and Civilian in the Later Roman Empire* (Cambridge Mass. 1963), *passim* especially ch. VI on the change of roles between soldier and civilian. P. Salway, *The Frontier People of Roman Britain* (Cambridge 1965) on civilians in Northern Britain. Note the quality of fine jewellery from Vindolanda where glyptic material has included a jet betrothal medallion (759) and a gold ring set with a stone inscribed 'Mea Anima' (746), both of third-century date. Henig, *Vindolanda Jewellery* (Newcastle 1975).

<sup>14</sup> Bonus Eventus personified success in general; perhaps he should be equated with Bonus Fatus ('Fato Bono') on *RIB* 812, Maryport.

<sup>15</sup> *RIB* 1041 altar from Bollihope Common set up to Silvanus by the prefect of the Ala Sebosianna, "ob aprum eximiae formae captum quem multi antecessores eius praedari non putuerunt ..."

*RIB* 1905 Venatores Banniesses (Birdoswald) erected altar to Silvanus. *RIB* 1126 altar dedicated to Diana at Corbridge.

On Silvanus, R. P. Wright, *Durham University Journal IX* (1948), 56-8 Venatores were "probably concerned with the provision of meat for their unit rather than of sport to their officers".

Ursarii, attested in the Rhineland may have been responsible for obtaining bear skins for standard bearers. *CIL XIII* 8639 (a dedication to Silvanus by Cessorinius Ammausius, Ursarius of Leg XXX from Birten near Xanten) and R. W. Davies 'The Roman Military Diet', *Britannia* 11 (1971), 122ff.

horseman. Similar lead sealings from South Shields, which were affixed to packages intended for Severus' British campaign, show Alexander the Great (807) and Venus (808); the former was a hero of undoubted military appeal, and the latter, a state goddess, officially venerated in the army.

The Roman army was engaged in certain industrial activities. One of the intaglios from Holt depicts Minerva (242) while from the Charterhouse on Mendip lead mines (which seem to have been under military supervision at first), the devices on gems include Mars (70), (81), Minerva (228), (237) and a youthful hero (465).<sup>16</sup> Not the least interesting signet worn by a soldier is known from a sealing on a piece of 'legionary ware' from Holt (804). It shows a female head, and was, perhaps, interpreted by the legionary potter who owned it as a portrait of his concubine. It should not be forgotten that many a Roman soldier had a raunchy private life.

The devices shown on a number of intaglios from the predominantly civil zone of the province seem especially appropriate to soldiers, either on active service or in retirement. Many of these come from London and the Coloniae of Colchester, Gloucester and York as might have been expected.

London appears to have been garrisoned for most of the Roman period and the site of the second-century fort is known. Soldiers are attested from grave-stones and inscriptions which include a dedication to Mithras set up by a legionary veteran. Gems that show Theseus (455), Mars (80), Sol in his quadriga (34) and a warship (535) have been found in the Walbrook where they should date from before the middle of the second century. Weapons, small pieces of armour and military fittings also come from the stream.<sup>17</sup> Another gem which is cut with the figure of Mars (90) comes from the area of London Wall, not far from the fort, occupied throughout the second century. It is set in a Type V ring and probably dates from late Antonine times. Stones cut with the bust of a satyr (252) and with a boar (620) from the same general region might have been worn by *venatores* (although hunting in the forests of Middlesex must have been the favourite diversion of many of the inhabitants of Roman London).<sup>18</sup> A cornelian from the south suburb portrays an eagle between legionary standards (App. 186).

One outstanding find from Colchester, a blue-glass cameo or medallion showing the bust of Germanicus with those of his children, Nero, Drusus and Gaius as infants (748), was found in a Roman cemetery and presumably came from the grave of a legionary veteran, "who was presented with it *c.*23 and died not long after the founding

of the Colonia in 49-50".<sup>19</sup> Intaglios that depict Daedalus and Icarus (450), Hercules (429) and Victory (295) are also likely to have belonged to one-time soldiers.<sup>20</sup> Excavations in Gloucester have yielded gems that show Mars Gradivus (73) and Diana Venatrix (254).<sup>21</sup> They should date from the late first or early second century, not long after the colonia was founded. A cornelian from one of the Colonia cemeteries at York portrays the Rape of Cassandra (448) a theme, which belongs to the 'heroic' group of early gems discussed above.

Other types of town probably had veteran settlers and some extant intaglios may have been worn by such men. There is an impression of a cornelian from Dorchester, Dorset that depicts Mars (75), and a surviving glass intaglio from the site shows the same deity (84). A cornelian from Cirencester cut with the figure of Mars Gradivus (74)<sup>22</sup> and a red jasper with the same subject (72) from Verulamium are unlikely to date from the military phase at these sites, although the possibility that such large urban centres had garrisons of some sort must be borne in mind.<sup>23</sup> A gem found at Silchester depicts the Dioscuri (95), who were popular deities among soldiers as saviour gods and patrons of the Roman state. Also from Silchester is the fine plasma showing the Genius Populi Romani, a tuba and a vexillum (103): this might have been suitable for a *beneficiarius consularis*, although the evident similarity of the piece to one showing Caracalla may imply rather some sort of functionary associated with the Severan campaigns in Britain.

Aldborough seems to have been a special case for although gems depicting Mars (89), Minerva (232), Victory (298), (300), (303), an eagle with standard and cornucopia (710) and another standing on a thunderbolt and globe (App. 69) are recorded from the town "no structural remains of a fort have been found".<sup>24</sup> Perhaps this is only because excavation has been so limited, but the explanation of at least some of these 'military' gems may lie in the position of Isurium Brigantium near York and on the road to the frontier. Comparison may be made with the posting station of Liberchies, situated between Bavai and Tongres.<sup>25</sup> It was not garrisoned until the later

<sup>16</sup> J. W. Gough, *The Mines of Mendip* (Oxford 1930), 19-47 especially 30 and 36.

<sup>17</sup> Webster, *Arch. Journ.* CXV (1958), 84-6.

<sup>18</sup> The presence of a hunting deity in Roman London should be noted: Merrifield in Munby and Henig, *Life and Art*, 398ff.

<sup>19</sup> Toynbee, *Trans. Essex Arch. Soc.* XXV, pt. 1 (1955) 17-23. Note an exactly similar cameo from Leicester (App. 70).

<sup>20</sup> Note that a similar intaglio, depicting Daedalus and Icarus was found at Xanten. Steiner, *Xanten* 143 and pl. XV No. 58, and the subject also occurs on a wallpainting, from the fort of Echzell. D. Baatz in *Germania* XLVI (1968), 46, pl. VI

<sup>21</sup> Caerleon (71) Charterhouse (70) and York (App. 86) for Mars Gradivus; Segontium (256) and Chollerford (255) for Diana Venatrix.

<sup>22</sup> Veteran settlement though possibly of an unofficial kind is attested at Cirencester from a fragment of a military diploma found there *JRS* XLVII (1957), 196-7.

<sup>23</sup> G. C. Boon, *Roman Silchester* (London 1957), 88-90. cf Fig. 11.1

<sup>24</sup> D. Charlesworth, 'The defences of Isurium Brigantium' in *Soldier and Civilian in Roman Yorkshire* (Leicester 1971), 156 but cf. B.R. Hartley, 'Roman York and the Northern Military Command' *Ibid.*, 57. A fort should occur here.

<sup>25</sup> De Ruyt and Brulet, *Liberchies* 463-9, Fig. 1-2 and pl. 1 for the station of Geminiacum.

third century and most of the gems can be ascribed to the second century. Eight intaglios out of twenty have military connotations—rather too large a proportion for coincidence.

A few intaglios with military subjects have been found at posting stations in Britain. A gem depicting a capricorn (407) and another showing an eagle with standard, helmet and shield (709) have been excavated at Wanborough, Wiltshire although perhaps, these are residual from the earlier fort. Intaglios from Kelvedon (Canonium) south-west of Colchester (82) and from Kenchester (78) each depict Mars holding a spear and shield. Was the gold ring from Bourton on the Water which contained a gem showing Jupiter (4) also lost by a soldier in transit to his unit? It was a valuable object and we should think of an officer here rather than of an ordinary trooper.

Intaglios from farms and villas occasionally hint that the owner, or a visitor to his house, had army connections. A glass gem from a Romano-British farmstead at Fox-Hill, West Wickham, Kent (439), occupied c. A.D. 50-150, shows a figure of Omphale. Mythological glass intaglios of this sort were popular with soldiers and this may have been the signet of a veteran who had taken part in the conquest. The amazonamachy paste found at Angmering, Sussex (435) belongs to the same category of glyptic material. Here the context was a building whose similarity to the Fishbourne palace implies that it was an official residence or else it was the home of one of Rome's local allies amongst the southern Atrebatas; the intaglio perhaps belonged to a member of the staff or a legionary craftsman concerned with the erection of the place.

A cornelian from Lullingstone, Kent (304) depicts a Victory in the act of inscribing a shield which rests against a trophy. It had been prised out of the bezel of a gold ring, (a trace of gold remains in a crack), and surely belonged to a second-century owner of the property. There are, of course, two fine portrait busts from the villa, both made of marble, which show that the family which lived here was of considerable consequence, and it is certain that men in such a class would have been expected to serve as officers in the army. The reason for the removal of the gem from its setting is a mystery, unless we have here a simple case of theft.

The Somerset-Gloucestershire-Wiltshire area was rich farming country and probably a favoured area for veterans to acquire property. Veterans, and especially *primipilares*, fulfilled an important role as local aristocrats, and in the later third and during the fourth centuries wealth and prestige went with the country mansion.<sup>26</sup> A cornelian which shows Achilles with the

armour of Thetis (461) as well as a bronze fitting for a piece of leatherwork which is closely paralleled at Caerleon and is probably of military type has been excavated in the villa at Atworth, Wiltshire.<sup>27</sup> At Witcombe, Gloucestershire a cornelian engraved with the eagle and standards (707) and set in a fine silver ring of third-century type, which could well have belonged to the owner of the villa, must be of legionary significance.

#### Towns

The range of subject matter represented by gems from towns is wide. Many high-quality gems (and of gems set gold rings) have been found in the *Coloniae*. Other important material comes from such highly Romanised towns as Chichester, Verulamium, Wroxeter and Silchester where fine pieces of jewellery belonged to curiales and occasionally to visiting officials.<sup>28</sup>

It is not always possible to associate this material with specific buildings, but at Caistor by Norwich a fine engraved onyx showing Cupid on a hippocamp, set in a gold ring (127) was excavated from a substantial dwelling built c. A.D. 200. The marvellous Augustan period satyr gem from Chichester (App. 108) came from the courtyard of a late Roman house where it must have been residual. At Leicester a gold ring, containing a little sard cut with a bunch of grapes in the form of three masks (386), was found in the baths (Jewry Wall site) and an amethyst showing a couple of goat-herds watching goats (497), came from the forum at Wroxeter.

Towns naturally varied in prosperity and in the size of their curial class and this is reflected in the glyptic material found in them. Our study also reveals the presence of a poorer, native element in urban society. Thus a third of the intaglios from Silchester are of low quality, and invite comparison with the signets found on rural sanctuary sites at Lowbury Hill, Berkshire and Uley,

and C. Leroy, *Recherches sur Les Structures Sociales dans L'Antiquité Classique* (Paris 1970), 99-115. "It was very common for a *primipilaris* to hold the senior magistracy, often in his home town, frequently twice or as *quinquennalis* ..." Veterans at Bath *RIB* 152, 160.

<sup>27</sup> *Wilt. Arch. and Nat. Hist. Mag.* XLIX (1940-2), 75 cites *Arch. Camb.* LXXXVII (1932), 82-3 Fig. 32 Nos. 18-19.

<sup>28</sup> *Colchester* six gold signet rings (112), (146), (250), (716), (731), (785) also note the following gems (12), (450), (655), (685), (738), (748), (756). This comprises about a third of all the glyptic material from the *colonia*. *York* five gold signet rings (138), (320), (662), (670), (715) (the last from outside Fortress to N. E.); Intaglios (352), (363); Cameo (739) (outside Fortress); jet pendants (751); (750) (outside Fortress to S. E.); (752), (753), (757), (758), (760), (sites not recorded). All the recent finds from York, come from the Fortress. Two gems from Lincoln are set in gold rings (741) and (App. 204). For Wroxeter see now Henig and R. Wilkins in M. Henig and D. Plantzos, *Classicism to Neo-Classicism*, BAR Int. Ser. 793 (1999), 49-66

For continental parallels contrast the rich finds from *Cologne*; Niessen, *Cologne* 267-87 pl. CXXXVII-CXXXVIII; Pompeii: Siviero, *Napoli* 84-115 *passim*; and Tomi: M. Gramatopol and V. Crăciunescu, 'Les bijoux antiques de la Collection Marie et Dr. G. Severeanu du musée d'histoire de la ville de Bucarest', *Revue Roumaine d'histoire de l'art* IV (1967), 137-71 (*passim*) with *Colonia Traiana* (Xanten): Steiner, *Xanten* 115-45, pl. XIII-XV (*passim*) and *Caesarea*: Hamburger, *Caesarea*.

<sup>26</sup> For the position of veterans as local aristocrats, R. MacMullen, *Soldier and Civilian in the Later Roman Empire* (Cambridge, Mass. 1963), 99-111.

*Primipilares* were wealthy and had equestrian status *cf.* B. Dobson, 'The Centurionate and Social Mobility during the Principate', in C. Nicolet

Gloucestershire as well as from small-defended settlements (e.g. Chesterton, Warwickshire).<sup>29</sup> However, even in comparatively poor settlements we should not be surprised to find the occasional fine object. It is likely that the ring from Rhostryfan native village, Caernarfonshire, (624) was looted from a fort—and the best gold ring from Silchester was just possibly stolen by a Christian (Senecianus) from a pagan (Silvianus).<sup>30</sup>

Military types only occur to a limited degree in towns as we have seen, although certain themes such as good luck (Fortuna), prosperity (Ceres and Bonus Eventus) are equally appropriate, and indeed common, in a civilian setting as in a military one. We can note a strong undercurrent of superstition in the occurrence of Medusa cameos and various symbol types. The repertory is largely classical and it should be noted that four gems with the cult image of the goddess Roma are from major towns. A foreign element in the population, perhaps consisting of merchants, is represented by intaglios showing eastern deities and perhaps by an amulet, from Colchester with a Greek inscription (655).

#### *Industrial Sites*

High quality gems from industrial sites suggest that artisans could achieve a certain degree of wealth. This complements the evidence of the inscription on the base of the bronze statuette of Mars from the Foss Dyke, Lincolnshire.<sup>31</sup> Certain settlements where there is evidence for manufacturing activity are associated with religious sanctuaries and here the presence of gems may be due to worshippers; others are known to have been under military control (and gems from them are discussed above). An intaglio from Hacheston, Suffolk (500), where evidence of iron and bronze working and of the manufacture of pottery has come to light, shows a herdsman watching a goat. The rendering is proficient and the intaglio would undoubtedly have been a fairly expensive object. An intaglio from Gestingthorpe, Essex depicts a lion attacking a stag (636).<sup>32</sup> Bonus Eventus is shown on a cornelian from the kiln site at Rossington Bridge near Doncaster (213). Intaglios of lower quality are also found. Third-century moulded glass gems depicting debased anthropomorphic or zoomorphic devices have been recorded at Gestingthorpe, Essex (561) and at Hamstead Marshall, Berkshire, (551) where the intaglio was found in a kiln.

In general, the subject matter would appear to differ little from that on intaglios from town sites, with the emphasis once again on good fortune and the avoidance of evil forces.<sup>33</sup> However, a glass intaglio with a portrait of Lucius Verus found at Droitwich (App. 45) may be a pointer to the salt-working site being under government control, as salt was generally an Imperial monopoly.

#### *Temples*

Intaglios have been found at a number of temples where they represent either offerings or casual losses. It is, of course, likely that some of the gems from military stations and civil settlements should be included within the same category.

The most important find, a cache of thirty four gems from the outfall drain leading from the spring sacred to Minerva at Bath is probably a gemworker's offering (though it is possible that they were swept into it from another branch leading from the Great Bath); the subject-matter of these stones, which relates to fertility and the enjoyment of life seems entirely appropriate to a healing goddess.<sup>34</sup> The three nicolo signets in the Backworth Treasure may, in the first instance, have belonged to a high ranking official or his wife, but they were later dedicated to the Matres.<sup>35</sup> The subjects, a roast fowl (676), corn ears (722) and an actor with legs crossed, holding a torch downwards, (523) could all have had a chthonic significance.<sup>36</sup>

The Farley Heath Temple, Surrey produced a cornelian showing clasped hands holding corn-ears and a poppy-head (402). The hands themselves signify concord and the cereals stand for prosperity. Another intaglio, which shows Cupid on a dolphin (133), very probably refers to the voyage of the soul over the sea to the Islands of the Blessed; the same scene is shown on a nicolo glass intaglio from the Lamyatt Beacon temple (App. 78). A similar meaning may be assigned to the sea-centaur (658) from the putative temple at Walls, Puncknoll near Dorchester, Dorset.

There are some interesting intaglios from Harlow, Essex where two temples are now known. A crab could be the astrological sign Cancer (714); a capricorn is probably also a sign of the zodiac (665), for it is unlikely to be associated with *Legio II Augusta* here. The cantharus with three masks on it (386) is almost certainly connected with

<sup>29</sup> A cornelian showing Fortuna (328) was found at Hockwold-cum-Wilton, which Salway believes to have been a village of 'dependent labourers'. It can be ascribed to the Snettisham Jeweller (Kleibrink in Johns, *The Snettisham Roman Jeweller's Hoard* (1997) p.31)

<sup>30</sup> J. James, *Trans. B. and G. Arch. Soc.* VI (1881-2), 75-9 disputed by Haverfield *ibid.*, XIII (1889), 203-4 but *of.* Toynbee in M. W. Barley and R. P. C. Hanson (ed.), *Christianity in Britain 300-700* (Leicester 1968), 189-90. There is no good reason why the Lydney Curse (*RIB* 306) should not refer to this ring though the name Senecianus is not particularly rare.

<sup>31</sup> Toynbee, *Art BR* 66=*RIB* 274.

<sup>32</sup> For bronze-working on the site, Frere in *Britannia* 1 (1970), 266-7.

<sup>33</sup> Good comparative evidence from sealings occasionally found on pottery and representing the signets of the potters. Richborough, a cock, (805); London, Pegasus (806); Magdalensberg, Fortuna, *Carinthia* 1. CXLII (1950), 62 Fig. 37.

<sup>34</sup> Henig, *GMD Bath* 78-9. Cunliffe, *Roman Bath discovered* (London 1971) 83.

<sup>35</sup> *Proc. Arch. Inst. (6) Oxford* (1850), 128 and fig. opp. 122.

<sup>36</sup> Bird-bones are frequently encountered in ritual deposits e. g. Wheeler, *Verulamium* 118; Moor Park Villa, Hertfordshire (not published) and *cf.* the Jordan Hill "well", *Proc. Dorset Nat. Hist. and Arch. Soc.* LIII (1932) 267. For the cock as a bird sacred to the mother goddesses *cf.* Ross, *Pagan Celtic Britain* 267 and pl. LXXIIa (relief from Corbridge).

Bacchus.<sup>37</sup> A nicolo carries the device of three goats - or of a goat with one head and three bodies (615); presumably it had some apotropaic significance, for the triad is a widespread religious motif especially favoured by the Celts (although there is no certainty that the subject of this gem was inspired by anything in native art).

One of the temples at Nettleton, Somerset was dedicated to Apollo Cunomaglos<sup>38</sup> and a nicolo glass intaglio, set in a handsome bronze ring from the site, interestingly shows Apollo (24). A cornelian cut with the head and foreparts of a horse (593) also comes from Nettleton: the horse was venerated as a cult animal in the Celtic world but had an association with hunting everywhere.<sup>39</sup>

Trinket rings that must have belonged to humble members of society are often found at temples. R.P. Wright commenting on a group of octagonal bronze rings wondered whether the temple site at Henley Wood, Somerset, was not a centre of production, "for a temple would have many visitors and might have objects on sale".<sup>40</sup> A few of the many low quality rings from temple sites are set with glass intaglios. From Woodeaton, Oxfordshire we have examples showing Neptune (18) and a hare standing on its hind legs (389); other glass intaglios come from Coventina's Well at Carrawburgh, Northumberland (2); Harlow, Essex, (531) and Brigstock, Northamptonshire, (536).<sup>41</sup>

Apart from being deposited in a temple, gems might be thrown into streams as votive offerings. One intaglio, from the River Tas at Caistor by Norwich depicts a combination of three heads (380), and the same device is to be seen on a nicolo from the Walbrook, London (381). We may be allowed to speculate, on the possibility of the tricephale being chosen deliberately as a subject suitable for gems about to be offered to the gods, although other intaglios found in the Walbrook and Thames give no clue as to why they were dropped or thrown into the river, and

religious deposition remains but one hypothesis out of several though in my opinion it is the most likely one.

### Burials

Very few gems from British sites have been found in tombs, although when they do occur in funerary contexts they provide significant details about the beliefs of the deceased.<sup>42</sup> Frequently we are dealing with gems of some quality. The practice of depositing an intaglio or cameo in the grave rather than of bequeathing it to heirs seems to have been adopted when there was some over-riding religious reason, a strong personal connection between the object and the dead person, where the owner had been rich enough to possess several rings set with intaglios and his heirs could spare one, or where it proved impossible to pull the ring off the finger of the deceased.

Jet pendants come into the first category. The colour and the magical (electrostatic) properties of the substance, rendered it especially suitable for funerary purposes and it is not surprising that, when the find-spot of a pendant is known, it is usually a grave.<sup>43</sup> The most popular subject, the gorgoneion, has an apotropaic significance and is found on gravestones and sarcophagi.<sup>44</sup> Two of the York Medusa pendants (750), (751), and another Medusa from Strood near Rochester, Kent (755), are certainly recorded as having been found in tombs, and the circumstantial evidence with regard to the others, is very strong.

Cupids which also have a prominent place in funerary art, both as guardians of the soul and as images of it are shown on a jet pendant from a Colchester grave (756).<sup>45</sup> They occur on cameos made of other materials than jet, and a fine onyx from a grave at St. Leonard's, Sussex (736), depicts two cupids leaning on torches. The theme is also found on large-scale funerary sculpture.<sup>46</sup>

Intaglios from burials, are sometimes engraved with highly appropriate devices. A cornelian, which came from Sandy, Bedfordshire depicted an eagle (693). Although we normally consider eagles as 'Romanae aves, propria legionum numina',<sup>47</sup> this is unlikely to be the explanation in this case. Indeed the cremation in which the gem was found also contained a coin showing an eagle suggesting an allusion to the ascent of the soul (the Ganymede theme).<sup>48</sup> Another cornelian, set in a small

<sup>37</sup> Inevitably, in a British environment, one is tempted to interpret it in terms of the Celtic tricephale. The gold ring set with a nicolo depicting two heads in a bunch of grapes (384) from Lingfield Marks Camp would also be an appropriate offering at a shrine. Was there a temple at this site too?

<sup>38</sup> *JRS* LII (1962), 191 No. 4. Apollo Cunomaglos. Ross, *Pagan Celtic Britain*, 216, No. 2. "A dedication to a Celtic deity, whose name *Cunomaglos* 'Hound-Prince' is ... suggestive of hunting activity and whose healing and solar associations are farther suggested by the fact that he is linked with the classical god, Apollo ..."

<sup>39</sup> *ibid.*, 321-33 for horses in the Celtic world.

<sup>40</sup> *Antiq. Journ.* L (1970), 257-9. Many other objects may have been manufactured for sale at Celtic temples e.g. pipeclay figurines imported from Gaul, small bronze figurines and specialised types of pottery vessel. *cf.* Julian Munby, 'Some Moulded-Face Flagons from the Oxford Kilns', *Britannia* VI (1975), 182-188. Perhaps these had a religious significance.

<sup>41</sup> Other sites may have been temples. Helen Porter once pointed out to me that Ruxoc Farm in Bedfordshire is named after Hrócs Oak: A. Mawer and F. M. Stenton, *The Place-Names of Bedfordshire and Huntingdonshire* English Place Names Society III, (Cambridge 1926) 74. One thinks here of the sacred grove.

<sup>42</sup> First and foremost, as Professor J. M. C. Toynbee has suggested to me, the belief that signet rings might be of some service in the other world.

<sup>43</sup> *RCHM Eburacum*, 141. *cf.* Pliny *NH*, XXXVI, 141. Solinus, 22, 1.

<sup>44</sup> e. g. sculptured pediment of tombstone from Stanwix. *RIB* 2029; lead coffin from Sittingbourne, Kent.

B. M. Guide. Roman Britain. 66 and Fig. 32 No. 3

<sup>45</sup> Stuveras, *Le Putto dans l'art Romain*. Ch. III, 33-63.

<sup>46</sup> *RCHM Eburacum*. 122 and pl. L No. 76 (two cupids on a tombstone).

<sup>47</sup> Tacitus, *Ann II* 17 quoted by Richmond *Arch. Ael.* fourth ser. XXI (1943), 154.

<sup>48</sup> For a relief on the coffered ceiling of the Arch of Titus, showing the emperor borne aloft by an eagle, E. Nash, *Pictorial Dictionary of Ancient Rome I* (London 1961), pl. CXLIV. Also note 'Consecratio'

gold ring (723), was found in one of the Bartlow Barrows, Essex. The ring seems to be too small for a man and may have been worn by a woman or by a child. The subject engraved on the gem, two corn ears, alludes to the myth of Ceres with its twin themes of death and rebirth. A third cornelian, set in a silver ring worn by a citizen of Verulamium (418), on the middle finger of his left hand, shows a stylised altar or cup. Unfortunately the cutting is crude and it is impossible to be certain as to the exact meaning of the device; however, it is probably of religious significance. A much finer stone from a cremation at Puckeridge, Hertfordshire (App. 36) depicts the *dextrarum iunctio* and cornucopias. It may well have been cut for a marriage which sadly was prevented by the death of the bride, for the stone was in very fresh condition and had never been set.

The glass phalera from Colchester (748) is an expression of the owner's pride in his campaigning achievements or of his loyalty to the memory of his former general, Germanicus, rather than of his beliefs about an afterlife. The findspots of this series of Julio-Claudian medallions varies; a number do come from graves but some were handed down by the original recipients to their heirs, and this explains the Agrippina cameo from Stanwix (747) which can hardly have been lost by the man decorated with it.<sup>49</sup>

A cremation burial from High Torrs, Wigtonshire is anomalous in many ways, and deserves to be better known than it is. Here we seem to have the grave of an auxiliary soldier who was buried by his colleagues with the possessions he had with him on his last expedition: weapons, pottery, rings. His signet-ring was set with a nicolo intaglio (235). It depicted Minerva, a goddess possessed of considerable apotropaic powers, although this is more relevant to the life of the soldier than to the burial as such. As a soldier, the owner was not entitled to marry and may not have had time to designate an heir to whom the ring might be bequeathed.

Many of the gems and rings from the Colonia at York seem to come from the areas of the cemeteries, although in only one case, a ring with a signet depicting Fortuna (320), is the object actually stated to have been deposited in a grave. They comprise the richest group of such objects from a British site and the situation at York invites comparison with that of other wealthy cities in the Empire, such as Cologne and Tomi. An important point that should be stressed, is that a single individual might own a number of rings set with intaglios.<sup>50</sup> This is

types on coinage such as *RIC* Claudius Gothicus No. 267, which also show eagles.

<sup>49</sup> Although it dates from the later Iron Age and is not, strictly speaking, a cameo the *Augustus pendant* from the Lexden Tumulus (P. G. Laver, 'The Excavation of a Tumulus at Lexden, Colchester', *Archaeologia* LXXXVI (1927), 251 and pl. LXII, 2) is apposite here. It seems to have been a gift from some official agency within the Empire to a friendly chieftain.

<sup>50</sup> Interesting evidence for the possession of collections of rings is provided by Pliny (*N. H.* XXXVII, IV, 1 0) "divus Augustus inter initia

evidenced by the Slay Hill Saltings cache of fire-damaged rings, once contained in a jewel-casket: it is obvious that, under such circumstances, not all the rings could have been regarded as the owner's signet in the strictest sense. Some were, presumably, merely worn as dress-jewellery and might be used to deck the dead.<sup>51</sup> Flavius Bellator's ring was certainly not the decurion's signet as it was not set with an intaglio, although he must surely have possessed one.<sup>52</sup> Not a single intaglio was found in the excavation of the Trentholme Drive Cemetery in York although it is true that most of the burials here were impoverished;<sup>53</sup> the same holds true, however, of a great many rich graves—one gem from a Bartlow Barrow, Essex and one from Puckeridge, Hertfordshire but nothing at Bayford, Lullingstone, Winchester or London.<sup>54</sup> Such omissions cannot be purely coincidental, and it may be that, as Jocelyn Toynbee has suggested to me, heirs might have been required to produce signets as evidence in legal questions concerning wills and inheritance.

#### *Hoards.*

Hoards are of many different types and those from Roman Britain which contain gems are amongst the most important sources of evidence about how intaglios were regarded by various classes of provincial society. Some have been discussed already in the last chapter, for hoards are naturally a most important means of dating, and individual stones have been mentioned elsewhere.

The Bath cache may have been a votive offering to Sulis Minerva, if the gems were not simply casual losses in the baths. If so dedicator was motivated by personal piety for he did not expect anyone apart from the goddess to know of his gift and it is likely that he was a gem-cutter presenting a sample of his work. Another religious dedication, the Backworth Treasure, was certainly given to the Matres by a person or persons in the upper rank of society. The handle of a silver skillet is inscribed in gilt lettering *Matr Fab Dubit*, which suggests that this item was commissioned by a Briton or a Gaul called Fabius Dubitatus. There is no way of telling whether he was responsible for the other items but the three signet rings in the hoard were very probably dedicated together. All are set with nicolos of the same colour and degree of fineness and two depict similar types of device, a roast

sphinge signavit. Duas in matrix anulis eas indiscretas similitudinis invenerat". His mother clearly had a collection of rings engraved with devices.

<sup>51</sup> J. M. C. Toynbee, *Death and Burial in the Roman World* (London 1971), 44 pl. IX a relief from the tomb of the Haterii, showing a corpse with a signet-ring on its left hand.

<sup>52</sup> *RCHM Eburacum*, 85, IX and 130 No. 105 for this gold ring set with an uncut garnet.

<sup>53</sup> L. P. Wenham, *The Romano-British Cemetery at Trentholme Drive, York* (London 1968), for jewellery cf. 51 and 93-9 passim. No. 20 (Fig. 36 No. 8) is a ring with a bezel although no intaglio is recorded.

<sup>54</sup> *JBAA* N.S. XIX (1913), 249-56 (Bartlow Barrows); *Arch Cant* XVI (1886), 1-8 (Bayford); *JRS* XLIX (1959), 132, Fig. 25 (Lullingstone); *Antiq. Journ.* XLVII (1967), 224-50 (Winchester); and *RCHM London III* (1928), 153-69 (London).

fowl and corn ears. These two rings are identical in form (Type IV) and comprise a pair. Their relatively small size and their flimsiness suggest that they were worn by a woman; the other signet, depicting an actor may have been a man's ring. The hoard as a whole consisted largely of gold and silver objects several of which—a mirror, gold chains and a bracelet—belong to the *mundus muliebris*. An inscribed ring as well as the skillet imply that the Treasure was available for inspection in a temple treasury.<sup>55</sup> Possibly some of the objects were presented by a high ranking official such as a legionary legate (or more probably by his wife) who had brought the collection from Italy or perhaps Fabius Dubitatus was himself extremely rich and able to buy and dispose of jewellery from the Mediterranean area.

Slay Hill Saltings hoard 1 comprises the contents of a woman's jewel box. It was excavated from the remains of a house destroyed by fire in the second century. The silver rings included two incised with palm branches (768), (769) and three set with gems showing Minerva (236), Fortuna (317) and an ant (712). There were also armlets. All the objects were of silver but one is reminded of the richer jewel-box collections from the Casa del Menandro (Pompeii) and from Lyons. Insofar as the Backworth Treasure may have been used by a Roman lady, this too can be brought into consideration. Upper class women would frequently own a collection of signet-rings, despite the almost reverential attitude of our ancient sources towards the signet-ring as a unique object and sign of rank. Under the circumstances the ring is treated as but another item of dress jewellery.

Other hoards seem to have been buried in the second century despite the fact that the period was mainly peaceful. Personal reasons must not be ignored. (Disturbances connected with the usurpation of Albinus are, of course a possibility, but coins of Commodus seem to be lacking in these hoards). Slay Hill Saltings hoard 2, ascribable on coin evidence to the reign of Marcus Aurelius contained a silver armlet and two silver signet rings set with gems portraying a satyr (161) and a cock (769).

The Rhayader hoard, Radnorshire contains a gold ring set with a sardonyx depicting an ant (611). This should be earlier in date than the Slay Hill rings but is most unlikely to have been produced before Flavian times.<sup>56</sup> Although size and weight suggest that it was a man's ring, the bracelets with which it was associated probably belonged to a woman. There is a possibility that this small deposit is merely a portion of some freebooter's loot seized from a house in a more civilised part of the province. Enamelled scrolls on the terminals of one of the bracelets

suggest, however, the survival of Celtic tastes, so the owner may have belonged to the native aristocracy.

Another hoard, from Castlethorpe, Buckinghamshire, consisted of bracelets and coins down to the reign of Marcus Aurelius, and of a silver ring with intaglio showing Bonus Eventus (208). Here, once again, we may note the association of a ring with bracelets. The circumstances of deposition are less dubious than at Rhayader and it is interesting to note the single ring. In a class of its own is the contemporary Snettisham Roman Jeweller's hoard, the stock in trade of a travelling jeweller and gemmarius, and his workshop.<sup>57</sup>

It is to be noted that the themes of the gems in all these hoards and notably the last are associated with prosperity and reflect the interests of farmers: Minerva, Fortuna, Ceres, Bonus Eventus, satyrs, cockerels, parrots, ants (emblems of Ceres) are appropriate subjects in such a milieu.

The third century was a more troubled period and the Little Wincle hoard, Cheshire was probably buried as a precaution against pirates who infested the Irish Sea. The gold crossbow brooch and gold ring set with a gem showing Bonus Eventus (191) are both of well recognised types and the hoard need be no later than c. A. D. 250.<sup>58</sup> The delicate gold chains and a second ring of flimsy workmanship again imply that the collection was owned by a woman.

The same conclusion seems inescapable for the Godmanchester hoard. The bone pins, glass beads, gold chain and pendant and plurality of rings (five) are decisive. Three intaglios, two small ones of glass showing Mercury (48) and Minerva (246) and a large nicolo depicting Ganymede (471), are curiously reminiscent of Backworth where there was also a single large gem and a subordinate pair. The fine Ganymede gem suggests a concern with apotheosis and salvation.

A hoard of slightly later date, c. A. D. 300, from Sully Moor, Cardiff, contains a small onyx cameo depicting a Medusa head (729) set in a small gold ring, and two other gold rings one engraved with a cock (781). The objects themselves are likely to come from a woman's jewel-box.

Other third-century hoards may have belonged to men. The first from Standish, Lancashire, not far from the fort of Coccium (Wigan) may have belonged to a soldier. It consisted of coins dating down to Gordian 111 and two gold rings, as well as an intaglio that depicted Achilles (462). It is, perhaps, significant that no other items of jewellery, not even an armlet is recorded as having been present.

<sup>55</sup> *Proc. Arch. Inst. (6) Oxford* (1850) 128 and Fig. opp. 122. The ring is inscribed "Matrum Coccoe".

<sup>56</sup> But cf. B. Pfeiler, *Römischer Goldschmuck* (Mainz 1970), 51-3 who believes that the hoard was buried during the campaigns of Ostorius Scapula.

<sup>57</sup> C. Johns, *Snettisham Roman Jeweller's Hoard* (London 1997)

<sup>58</sup> Thompson, *Roman Cheshire*, 108 and pl. XLVII, ascribes it to the late third or fourth century.

The Great Chesters (Aesica) hoard was discovered inside the western guard-chamber of the south gate of the fort. Only one intaglio was found, a magical amulet depicting *Iao* (367), set in a silver ring. The figure, with his whip and cuirass, evidently had something to do with the sungod and it is not impossible that the stone would have appealed to, and been worn by, a Mithraist.<sup>59</sup> The other jewellery in the hoard includes a gold ring, a large silver collar and chain and two brooches, one of which is the famous fan-tailed Aesica brooch. Whilst it is true that none of these would be suitable as accompaniments to uniform, there is no reason why the objects should not have been worn with civilian dress, even (in the light of our speculation) at ceremonial Mithraic feasts.

The gold ring from Bwrdd y Gwylltiad, Montgomeryshire (630), seems to have been accompanied only by two bronze coins. This does not sound like a complete hoard but the circumstances of the find suggest deliberate burial. The subject of the intaglio, a lion, may be a zodiacal sign or intended to give strength and the massive ring looks like a man's.

All our fourth-century hoards were found in lowland Britain and appear to be of Theodosian or even later date. Perhaps the most interesting is, one from the villa at Fifehead Neville, Dorset where two silver rings engraved with the chi-rho (794), (795) were found with nine bronze bracelets and a silver necklace. The hoard consists of the personal effects of a lady residing in the villa, and the subject of the intaglios show her to have been a Christian. A similar ring from Bentley Priory, Stanmore, Middlesex

cut with two confronted busts (791) was evidently a betrothal ring. Associated with it was another ring with an intaglio showing an eagle (703), a bracelet and an ornament inscribed 'Honor'. The last was made of silver but the other items and the accompanying coins were of gold.

Another rich hoard discovered at Terling Place, Essex, contains two rings both with glass settings. Only one has an intaglio, which was of the crudest type (724). The coins are of gold and silver. It is clear from this hoard and from others excavated at New Grange in Ireland, Tuddenham, Suffolk, Canterbury, Kent and the recent finds at Thetford, Norfolk that intaglios were no longer of much account.<sup>60</sup> Rings of the most delicate workmanship often contain very poor settings and it is impossible to escape the conclusion that ornament was valued for its opulence and dazzling effect rather than for the high quality of certain details. First-century rings were the mounts for gems; fourth-century rings incorporated gems on occasion merely to provide variety for the eye.

Engraved finger-rings were another matter. Rings of the Fifehead Neville type have been found with coins dating down to Honorius at South Ferriby, Lincolnshire (799) and at Whorlton, Yorkshire (800). The bezels of both rings depict birds. Other examples of the ring type from Amesbury, Wiltshire, have intricately cut and stylised devices (801)–(803). The accompanying coins date, down to Theodosius II and thus the hoard was probably buried in the fifth century, perhaps as late as c. AD 440.<sup>61</sup>

<sup>59</sup> Bonner (*SMA* 264 No. 68) illustrates an amulet showing on the obverse the tauroctony, and the cock-headed god on the reverse. The possible connection of the stone with the Mithraic religion was suggested in *P.S.A. Newcastle VI* (1893-4), 244 cf. Henig, *Arch. Ael. fourth series L* (1972), 282-287 as well as a suggestion that it could have belonged to a Jew. For the hoard in general cf. D. Charlesworth, *Arch. Ael. fifth series 1* (1973), 225–234.

<sup>60</sup> New Grange, C. Topp, 'The Gold ornaments reputedly found near the entrance to New Grange in 1842', *University of London, Institute of Archaeology XIIIth Annual Report* (1954-5), 53-62 = C. O. Kelly, *Illustrated Guide to Newgrange* (Wexford 1967), 80-5. Tuddenham; cf. (581). Canterbury; K. S. Painter, *JBAA third series*, XXVIII (1965), 2 and pl. V No. 15.

<sup>61</sup> Sonia Hawkes's characterisation of the rings as illustrating 'a general late Romano-British tendency towards the barbarization of classical art', (*Archaeologia* XCVII (1961), 50) has the wrong emphasis: the 'Amesbury silversmith' was imbued with quite a new aesthetic spirit. The style of the rings seems to me related to that of the insular Quoit brooches, which may represent 'the continuation of late Romano-British artistic tradition, subtly evolving into the sub-Roman period'. cf. Sonia Hawkes, 'A Late Roman Buckle from Tripontium', *Proc. Birmingham Arch. Soc.* LXXXV (1971-1973) 145-159 and especially 148, an elegant recantation of earlier views. Also see G. Haseloff in *Med. Arch.* XVIII (1974), 5. The late fourth century Tripontium Buckle and Coleraine bowl and the early fifth century Quoit brooch from Sarre and the rings from Amesbury provide a western equivalent to the evolving provincial styles of the East Mediterranean, in Syria and in Egypt.



## 4. GEMS AND CONTEMPORARY HISTORY

In the widest sense of the term, all ancient gems are contemporary historical documents which throw light on the artistic taste and religious beliefs of the people who owned them. This chapter takes a narrower definition of 'contemporary' history and is concerned with items which make direct allusion to individuals, and especially portraits. Unfortunately very few such pieces have been found in Britain (although a considerable amount of material survives from elsewhere and has received rather more scholarly attention than other branches of glyptic art).

The portrait had considerable significance for the Romans, who regarded the head as the seat of the *genius*.<sup>1</sup> Care was taken with the accurate representation of the Emperor's features on the coinage where the ruler's head assumed a considerable propaganda value.<sup>2</sup> Small portable objects (pendants, phalerae, cameos, rings etc.) bearing the imperial portrait were given to subordinates as gifts. The earliest certainly to survive from a British site is the little silver pendant with a head of Augustus set in it, which belonged to the Belgic aristocrat buried in the Lexden tumulus;<sup>3</sup> the latest is, perhaps, a bronze medallion found at Richborough depicting Magnentius.<sup>4</sup>

An intaglio from London was published as a portrait head of Julius Caesar by Roach Smith (481), and this attribution was upheld by G.M.A. Richter. The subject is certainly a ruler, for he wears a laurel wreath in his carefully waved hair but the gem is in fact of Renaissance (sixteenth or seventeenth century) date, analogous to another recently found in the City Ditch.<sup>5</sup>

King mentions an *annulus unciarum* 'weighing an ounce, set with a nicolo engraved with the head of Augustus in a good style' which was found near Bristol in the spring of 1835.<sup>6</sup> Unfortunately the ring appears to be lost. Even if an emperor was shown, he need not have been Augustus and, in any case, no indication of the date of the ring is given.

<sup>1</sup> R. B. Onians, *The Origins of European Thought* (Cambridge 1951), 129-53

<sup>2</sup> For coin portraits, R. Cappelli, *Profili Imperiali Romani* (Milan 1963). Propaganda, M. Grant, *Roman History from Coins* (Cambridge 1958)

<sup>3</sup> P.G. Laver, 'The excavation of a tumulus at Lexden, Colchester', *Archaeologia* LXXVI (1927), 251 and pl. LXII, 2.

<sup>4</sup> Bushe-Fox, Richborough IV, 140-1 and pl. XLII No. 171. Magnentius' popularity in Britain is suggested by a passage in Ammianus Marcellinus (XIV 5, 6-9).

<sup>5</sup> Sena Chiesa, *Luni*, 104 cites our gem as evidence for 'la degradazione provinciale del ritratto imperiale ufficiale'. By analogy with a Luni gem No. 103 (which in my opinion also is post antique) she refers the physiognomy to Tiberius. See now M. Henig, *London Archaeologist* 5 (1986) 192.

<sup>6</sup> King, *GR* 346. Unfortunately he gives no reference to this extremely important discovery.

Three glass phalerae date from the reign of Tiberius.<sup>7</sup> They were made soon after the death of his son Drusus in September A.D. 23, for distribution among the troops serving on the north-west frontiers and consisted of "powdered copperite glass, worked into a paste and pressed into a mould".<sup>8</sup> The Colchester and Leicester phalerae (748) (App. 70) are of deep blue colour like most of the surviving examples of the series, but the Stanwix example (747) is of a much paler lavender blue. They were at one time in metal settings and could have been attached to dress-uniform.<sup>9</sup>

The Colchester and Leicester Medallions according to Toynbee's interpretation, show the facing bust of Germanicus with three tiny heads of children which represent his sons Nero, Drusus and Gaius. The Stanwix medallion depicts Germanicus' wife Agrippina I, also full face—Germanicus had been very popular with the legions and it made very good sense for Tiberius to advertise his accord with his brother's family at a time when his own issue had failed and men were looking to the cadet branch of the dynasty with increasing interest and hope.<sup>10</sup>

These phalerae will stand close comparison with some of the masterpieces of the Court School; indeed the moulds must have been cut by a master-gemworker in the imperial service.<sup>11</sup> The Colchester example was found associated with a cremation-burial. It "might easily be the personal decoration of a Colchester veteran, who was presented with it c. 23 and died not long after the

<sup>7</sup> Professor J. M. C. Toynbee's interpretation of the Stanwix cameo (then thought to be from Carlisle), (J. M. C. Toynbee and I. A. Richmond, 'A Roman glass phalera from Carlisle', *C.W.* n. s. LIII (1953), 40-8) and of the one from Colchester (J. M. C. Toynbee, 'Some Notes on Roman Art at Colchester' VIII). The Glass 'Medallion', *Trans. Essex Arch. Soc.* XXV pt. 1 (1955), 17-23 supersedes that of Drexel and has been followed here. Now also cf. D. B. Harden, 'A Julio-Claudian Glass Phalera', *Antiq. Journ.* LII (1972) 350-353 (Leicester).

<sup>8</sup> Toynbee and Richmond, *C.W.* n. s. LIII (1953), 42 quoting Professor W. E. S. Turner.

<sup>9</sup> The Stanwix mount was said to be 'of silver filigree, which, however, was so much oxydised that on being handled it fell to pieces'. Might it not have been of bronze coated with white metal, like the Colchester setting?

<sup>10</sup> A.W. Byvanck, 'L'Interprétation du "Grand Camée de France"', *Mnemosyne* third ser. XIII (1947), 238-40, believes that the celebrated cameo in the Bibliothèque Nationale (=Babelon, *Camées*, No. 264), depicts the presentation of the sons of Germanicus as Tiberius' heirs in A.D. 23.

<sup>11</sup> Vollenweider, *Steinschneidekunst* 47 ff, passim. Note, especially the sardonyx cameo showing a prince of the royal house (? Drusus I) 68 and 117 pl. LXXXV, 5-7; a topaz cameo depicts ? Livia (68 and 117 pl. LXXXV, 2 and 4) and a chalcedony cameo ? Livilla (75-6 and 121 pl. LXXXV, 3, 6, 7). Vollenweider notes the similarity of the last example to the bust on the glass cameo from Avenches, identical to the Carlisle specimen.

founding of the colonia in 49-50”<sup>12</sup> The Stanwix phalera was, surely, an heirloom; for it was not until Flavian times that a fort was founded there.<sup>13</sup> Unfortunately the circumstances in which the Leicester medallion was discovered is not known.

A gold ring from Colchester has a bezel cut in intaglio with two confronted bearded busts, over which is the inscription ‘IMP’. These are evidently second -(or third)-century emperors and probably Marcus Aurelius and Lucius Verus who were joint rulers in the years 161-9 (785).<sup>14</sup> Another portrait of Lucius Verus is preserved on a glass gem from Droitwich (App. 45).

The presence of gems connected with Septimius Severus and his sons is hardly surprising in view of the fact that Severus spent the last years of his life campaigning in North Britain (A.D. 209-211). During this time and at the very beginning of Caracalla’s reign (A.D. 211-212), there must have been a considerable entourage of high ranking officials, ‘amici’ and officers in attendance on the Emperor.

A cornelian intaglio from Castlesteads (358), now known only from a drawing, depicts the profile bust of Septimius Severus wearing the modius of Sarapis. On either side of him is the bust of a youth; presumably, these are the Emperor’s sons, Geta on the left and Caracalla on the right,<sup>15</sup> but as each is shown crowned with an eight-rayed star, they are here equated with the Dioscuri. Below the busts appear the letters E Z C which may be an invocation to Zeus Sarapis.<sup>16</sup> It has been pointed out that this is “Our only remaining example of the emperor wearing the modius of Sarapis”.<sup>17</sup> Thus the gem is a vivid demonstration of how the Severan House encouraged the development of oriental cults in Britain by associating itself with foreign deities.<sup>18</sup> The stress on family unity, in gross contradiction to the reality, is a significant feature of propaganda at the time.<sup>19</sup>

<sup>12</sup> Toynbee, *Trans. Essex Arch. Soc.* XXV pt. 1 (1955), 23. But note the tombstones of Longinus and Facilis from the pre-Colonial, military phase. Toynbee, *Art in Roman Britain*, 157-8 Nos. 81, 83 pi. XCII-XCIII.

<sup>13</sup> Toynbee and Richmond, *C.W.* n. s. LIII (1953), 48.

<sup>14</sup> They are shown joining their right hands in coins with the legend “Concordia Augustor(um)”. RIC Marcus Aurelius Nos. 7-11 (A.D. 161).

<sup>15</sup> cf. A. M. McCann, ‘The Portraits of Septimius Severus A.D. 193 - 211’, *Memoirs of the American Academy in Rome* XXX (1968), 140 and pl. XC, C (Paris, Bibliothèque Nationale); 183 and pl. XCII, i (Petronnell) and 184, pl. XCII, 1 (sealings from South Shields) and D. Dimitrova, *Intailles de la Thrace portant les effigies de Septime Sévère, Caracalla et Géta*, *Archaeologia Polona* XIV (1973) 379-384 (Lulinel, Bulgaria) where the Emperor also faces Caracalla, his older son.

The lead sealings, or rather the matrices from which they were struck, probably had the same model as the gems and are their official counterparts.

<sup>16</sup> EIC ZEYC CAPA(P)IC.

<sup>17</sup> McCann, *op.cit.* 55 and 183.

<sup>18</sup> Also cf. RIB 1791 (Carvoran). The famous dedication to Julia Domna as Virgo Caelestis, who is identified with Pax, Virtus and Ceres.

<sup>19</sup> cf. note 16 above; *other gems* 140, d and e; 158, f; 171, g; 182, h. *Tempera painting* 79 (pl. XXI); Coin 68 (pl. VII) f.

Lead sealings were sometimes made with signet-rings, and a sealing from Brough-under-Stainmore (which still preserves the form of the seal-box in which it was set) depicts the bust of a man with long pointed beard, probably Septimius Severus (819). Behind this head is a caduceus; Emperors not infrequently identified themselves with Mercury, the friendliest of the gods.<sup>20</sup> There is, in fact, a red jasper from South Shields that depicts a youthful bust of Caracalla with a caduceus (482). The high quality of the workmanship was subject for comment at the time of discovery in the Nineteenth Century and it is possible that, once again, the gem was a gift bestowed on a member of the imperial suite.<sup>21</sup>

In some ways the most remarkable of these Severan intaglios is the green plasma found in Silchester which depicts the *Genius Populi Rornani* holding a cornucopia containing corn-ears and poppy heads, and in the act of pouring a libation over an altar (103). The figure may be paralleled on a stone in the Ashmolean which represents Caracalla as the *Genius Populi Romani*; although the Silchester gem is not so closely identified, the Genius has a modius on his head (which the intaglio in Oxford lacks), and in the field are a tuba and a vexillum, military insignia which might allude to campaigns in North Britain.<sup>22</sup>

Although it is not an engraved gem or ring, I have included the bronze cube from Kingscote here and in the catalogue (App. 214) because of its importance as an official signet. It carries a head of *Sol Invictus* on one side, identified by inscription and so brings to mind Aurelian’s cult of the Sun.

A bust crowned by two victories is shown on an intaglio from Birdlip, Gloucestershire (364). It may be intended to represent a fourth-century emperor but it is more than likely that it is of medieval date. Richard, Abbot of Selby had a signet with the bust of Honorius inscribed ‘D.N. Honorius Aug’ (M 16), but it is not likely that it was originally found in Britain and it too reflects later interest in the Christian Roman Empire.<sup>23</sup>

This is perhaps an appropriate point to insert a note on private portraits. There is not much evidence from Britain. A cornelian set in a silver ring from Colchester and dating from the second century, depicts a clean-

<sup>20</sup> J. Chittenden, ‘Hermes-Mercury, Dynasts and Emperors’, *Num. Chron.* sixth ser. V. (1945), 41 -57 and Boardman, *Ionides* 28 and 94 No. 19 (Augustus).

<sup>21</sup> M. L. Vollenweider, *AJA* LXXIV (1970) 116 mentions gems showing Caracalia and Geta on gems from Aquileia.

<sup>22</sup> Apart from purely glyptic material note a third-century gold ring. Ilchester, Somerset, set with an aureus of Severus Alexander. Marshall, *British Museum Rings* No. 267 pl. VII. For imperial gems current in the third century cf. K. Jazdzewski, *Poland* (London, 1965), 231 and pl. LIV and J. Kolendo ‘L’intaille antique découverte au chateau médiéval de Miedzyrzecz (Pologne)’ *Arch. Polona* NW (1973), 359-369 (Gordian III) Zwierlein-Diehl, *Staatliche Berlin* Nos. 541-2 (Elagabalus); 544 (Balbinus).

<sup>23</sup> cf. Chapter 12 on wide currency of ancient gems in the middle ages, when amuletic and quasi-magical properties were attributed to them.

shaven male bust with a wreath (486). It can be compared with another laureate head on a cornelian found at Maiden Castle where it may have been lost by a visitor to the late Roman temple (487). The owners of these and similar pieces, perhaps regarded them as private portraits although they are extremely conventional.<sup>24</sup>

There is a much better intaglio, a red jasper from the fort at Chesters, which depicts a female bust (483). Although the stone is broken, sufficient remains of the coiffure, to assign it to the Antonine Age. A portrait of an empress such as Faustina II is possible but a private portrait seems more likely in this instance.

The later empire saw the development of a distinctive type of ring (Type XV) with a rectangular bezel; some of these show confronted busts and may be betrothal rings. A specimen from Stanmore, Middlesex is not inscribed (791) but another found at Brancaster, Norfolk carries the Christian formula "Vivas in Deo" (790). Two silver

bezels from Silchester show single busts; one depicted in a very schematised way (787) is accompanied by the legend "vivas", the other (a male portrait with the short hair of the Constantinian period) is accompanied by the legend "Iul. Bellator Vivas" (786), so that here, at least we have the likeness of a member of the curial class in a Romano-British town.<sup>25</sup>

The four most charming private portrait gems from Britain are all jet pendants, three from York and one from Vindolanda. The last of these shows the confronted busts of a man and a woman, both with coiffures of the Tetrarchic period (759). The clasped hands on the reverse of the piece show that it is connected with betrothal or marriage. One of the York medallions also depicts a man with his wife (758), and again dates from the time of the Tetrarchy. The other pendants from York show a facing female bust (757) and a man with his wife and son (760). It has been suggested that all these pieces are imitative of painted gold-glass portraits.<sup>26</sup>

<sup>24</sup> Also *cf.* (804) from Holt, a female head impressed with a signet on a piece of legionary ware.

<sup>25</sup> The two glass gems showing male heads, found at Richborough (489), (490) were of fourth-century date. They were probably private portraits, to judge from the drawings which survive.

<sup>26</sup> Note Toynbee, *Art BR*, 368 "It seems unlikely that these busts were portraits taken from the life; and, indeed, in the case of the pieces exported to the Continent from Britain such a possibility is obviously ruled out". *R.C.H.M. Eboracum*, 142 citing Richmond, *Arch. Journ.* CIII (1946), 79. For gold-glasses *cf.* C.F. Morey, *The Gold Glass Collection of the Vatican Library*, (Rome 1959).

## 5. CLASSICAL RELIGION AND MYTHOLOGY

A very high percentage of intaglios worn in Roman times depicted the familiar Greek and Roman deities. Whether they were invoked as such or identified with local gods and goddesses in outlying provinces like Britain will have depended on who owned the signet in each case.<sup>1</sup> However anyone with a pretension to education would have been familiar with the classical pantheon and have known something of mythology.

The calendar or religious observances found at Dura Europos on the Euphrates demonstrates that the official cults of the army remained entirely Roman even in the third-century. The same phenomenon can be inferred from sculptural and epigraphic evidence at Corbridge and other forts in Britain. It is likely that this conservatism was also prevalent in the formal cults of the towns.<sup>2</sup>

In part, the prestige of the Roman gods depended on the fact that their power was self-evident. They had given Rome greatness because of Roman *pietas* and could bring success to the individual for the same reason. "Roman religion was concerned with success not with sin. ... Happiness was the aim of life and happiness depended upon the successful outcome of all one's day-to-day activities ... and not upon one's moral condition".<sup>3</sup>

Furthermore the images of the gods were familiar on coins which showed statues from various temples in Rome, both original Greek works and Roman adaptations of them. Many coins carried appropriate legends so no one who studied his money could mistake Mars for Jupiter or Apollo. Coins may have provided convenient models for the gem-cutter to copy; they, almost certainly, dictated the iconographic types demanded by his clientele.<sup>4</sup>

In considering an intaglio whose subject is one of the Roman gods, we should bear in mind the practical

attitude still prevalent amongst the Catholic and Orthodox populations of Southern Europe today, for whom the saints have assumed the roles vacated by the old gods. Gems which depicted deities were, to some degree, aids to faith—reminders of the existence and omnipotence of the gods—and also amulets effective against the forces of evil. The modern Italian wears a St. Christopher medallion; his ancient equivalent invoked Mercury and had him shown on his signet.<sup>5</sup>

The iconography of individual deities has been the subject of extensive studies, and this section attempts little more than to indicate the range of gods and goddesses recorded on intaglios and to suggest the possible significance to its owner of each.<sup>6</sup> The fusion between Roman and Celtic religion and the persistence of Celtic belief is important and has received its due in Anne Ross' impressive book.<sup>7</sup> All the same, it is likely that a large proportion of the wealthier and better educated members of society regarded the gods in an entirely Roman manner, and this must not be overlooked either. Intaglios are, thus, potential sources of evidence for the existence of the Classical cults in Britain.<sup>8</sup>

The most important of these Roman deities was Jupiter Optimus Maximus. He became the "divinité tutélaire de la Cité et de l'empire occupée d'assurer aux Romains l'ordre au dedans, la victoire au dehors; le meilleur et le plus puissant des dieux celui devant qui tous les dieux du paganisme devaient s'incliner comme il inclinait leur fideles devant les siens".<sup>9</sup> He is generally depicted seated on his throne, holding a sceptre in one hand and either a victoriola or a patera in the other (4)–(11). He is generally accompanied by an eagle which he sometimes holds (1)–(3). The conception owes most to Phidias' cult statue of Zeus at Olympia, from which the Roman statue of Jupiter Capitolinus was derived.<sup>10</sup> A fine profile head based on this statue may be seen on a gem from Carmarthen (App. 90). Coins give him a variety of titles, e.g. Custos, Liberator, Victor, Conservator.<sup>11</sup>

<sup>1</sup> It should be emphasised that dedicatory inscriptions were set up to Celtic gods by Roman army officers (e.g. *RIB* 583, Maponus, erected by a *centurion* at Ribchester, and *RIB* 1329, Antenociticus, erected by Tineius Longus, a *praefectus Equitum* 'lato clavo exornatus et quaestor designatus').

<sup>2</sup> *Dura*: R. O. Fink, A. S. Hoey and W. F. Snyder, *Yale Classical Studies* VII (1940), 11-221 and C. Bradford Welles, R. O. Fink and J. F. Gilliam, *The Excavations at Dura Europos V Part I. The Parchments and Papyri* (New Haven 1959) 191-212.

*Corbridge*: I.A. Richmond, *Arch. Ael. Fourth series* XXI (1943) 149-214.

For the official civil Calendar the *locus classicus* is Ovid's *Fasti*.

<sup>3</sup> R. M. Ogilvie, *The Romans and their Gods* (London 1969), 17. He quotes Cicero, *de div* III, 87. 'Jupiter is called Best and Greatest, not because he makes us just or sober or wise but healthy and rich and prosperous'.

<sup>4</sup> Vermeule. *The Goddess Roma*, 13 makes a comparison with the way in which "the modern mind thinks of the Christian Saints in terms of the great masterpieces of Italian Renaissance and Baroque Art and their adaptations"

<sup>5</sup> Richter, *New York*, XX. "Naturally a person who wore on his ring an engraving of Zeus or Helios or Aphrodite or Fortuna might feel that these deities would help and protect him; but this was not the primary purpose, as was the case with magical gems".

<sup>6</sup> cf. Stuveras, *Le Putto dans l'art Romain*. Vermeule, *The Goddess Roma*. T. Holscher, *Victoria Romana* (Mainz 1967).

<sup>7</sup> A. Ross, *Pagan Celtic Britain* (London 1967).

<sup>8</sup> I. A. Richmond, *Roman Britain* (London 1963), 149. Frere, *Britannia* 325.

<sup>9</sup> Daremberg-Saglio, *Dictionnaire* III, 710-11.

<sup>10</sup> Richter, *Sculpture and Sculptors* 220-27. cf. Pausanias V. II. I. He carried a victory. For Zeus holding an eagle note Macedonian coins (Alexander the Great). Kraay, *Greek Coins* Nos. 569-72.

<sup>11</sup> J. Ferguson. *The Religions of the Roman Empire* (London 1970), 72. "... each god had a variety of cult-titles. It is hard to be sure how far a worshipper might regard, say, Mars Gradivus and Mars Ultor as different beings, or whether he merely thought that a different title,

A very interesting intaglio from Colchester, a variant of this type, shows Jupiter (or Zeus) seated on a pile of stones and holding his *fulmen* (thunderbolt)—he was, of course, known as ‘Tonans’—while he feeds with ears of corn the Cretan goat, Amaltheia, which suckled him on Mount Ida (12).<sup>12</sup> Other gems depict Jupiter, standing and holding a sceptre and either a patera or a thunderbolt (14)–(17), a Lysippan type, possibly derived from a statue in Argos.<sup>13</sup>

Juno and Minerva were closely associated with Jupiter: all three were worshipped together, as the Capitoline Triad both in the capitolia of the towns and in the army.<sup>14</sup> However, Juno seems to have remained rather a shadowy figure (apart from her function as a goddess of childbirth—Juno Lucina),<sup>15</sup> and it is interesting to find six gems which show her standing and holding a sceptre and patera (222)–(225) (App. 121)–(App. 122). The type is equivalent to the standing Jupiter cited above, and it is, perhaps, no coincidence that it, too, occurs on coins of Argos.<sup>16</sup>

Minerva was both patron of the crafts and the goddess of wisdom.<sup>17</sup> Sulis Minerva was, also, a healing deity, and she was doubtless venerated at Bath as a version of Minerva Medica.<sup>18</sup> Minerva possessed the apotropaic *aegis*, which was reproduced as the Medusa-head on onyx (725)–(731) and jet (750)–(755) cameos. She acted as a guardian to Hercules in his Labours (437), and was invoked in the army as a warrior goddess.<sup>19</sup>

Intaglios usually depict her standing with spear, shield and victory (234)–(244) and sometimes with a serpent as well (App. 126), simply a type derived from Phidias Athena Parthenos or, sometimes, with spear and shield, (230)–(233). The variations reflect the eclecticism of the Roman copyists who produced hybrids from two or more sources. Another conception which may be Pergamene in inspiration, shows Minerva walking with her long chiton

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ritual and shrine were appropriate in approaching the same god for a different purpose”.

<sup>12</sup> A. B. Cook, *Zeus I* (Cambridge 1914), 529. Rose, *Handbook of Greek Mythology*, 48–9

<sup>13</sup> L. Lacroix, *Les Reproductions de Statues sur les Monnaies Grecques* (Liège 1949), 323 p1. XXVIII. Also note the Zeus of Sicyon. F. P. Johnson, *Lysippos* (Durham, North Carolina 1927), 134. and Richter, *Sculpture and Sculptors* 291–2, but in any case the prototype for our standing Jupiter must have been a work of fourth-century date.

<sup>14</sup> Frere *Britannia*, 222. For the triad on gems, Walters, *British Museum*, Nos. 1257–8.

<sup>15</sup> cf. RIB 813 for a dedication to Juno by a woman called Hermione. The stone was found at Maryport, Cumberland.

<sup>16</sup> Imhoof-Blumer and Gardner, *Numismatic Commentary on Pausanias*, 160–1, p1. GG IV, V. Did a statue of Hera balance that of Zeus?

<sup>17</sup> cf. RIB 91, dedication by a collegium fabrorum, to Neptune and Minerva. From Chichester.

<sup>18</sup> Cicero, *de div* 11, 123 on Minerva Medica.

<sup>19</sup> Richmond, *Arch. Ael. fourth series*. XXI (1943), 154–7. Note the ring of an Optio, serving in Legio I Minervia P. F. with a bezel that depicts Minerva. It was found at Worringen bei Cöln. Henkel, *Fingerringe* No. 84 and H. Von Petrikovits, *Die Römischen Streitkräfte am Niederrhein* (Düsseldorf 1967), 14 and 57, p1. iii also (235) from the grave of an auxiliary soldier near High Torrs, Luce Bay, Wigtonshire.

billowing out around her feet (245)–(246).<sup>20</sup> Busts of Minerva are shown in cameo on a gem from Winteringham, Lincolnshire (733) and in intaglios from Canterbury (227), Charterhouse on Mendip (228), Verulamium (App. 123) and London (App. 124).

The goddess Roma, who appears in a similar guise to Minerva as a warrior, was obviously more important than the many other personifications of cities and provinces shown on the Imperial coinage.<sup>21</sup> Indeed, she had a place in the official cults and was employed as a focus of loyalty through the length and breadth of the Empire; inscriptions sometimes link her with Fortune the homebringer,<sup>22</sup> so she evidently had the capacity to inspire affection. Two intaglios depict the Hadrianic cult statue, the goddess seated on a cuirass holding a spear and the palladium. One from Colchester (250), dated to Severan times, certainly belonged to someone of importance, for it is set in a gold ring; the other was found in Wroxeter (251). Three other representations of Roma, found at Silchester (249), York (App. 85) and Cirencester (App. 130) show Roma without the spear. The latter type is, apparently pre-Hadrianic although the gems may have been cut later than the reign of Hadrian, and the York example certainly was, as is the image of Roma on the third-century Kingscote cube (App. 214d). A head of Roma is depicted on a nicolo from Fenny Stratford (248).<sup>23</sup>

Salus was another one of the deities on whom the State depended for its existence;<sup>24</sup> in her Greek form (Hygeia), she was overshadowed by her father Asklepios, but the Romans naturally adopted the image of Hygeia for their own very practical deity. An intaglio found at the fort of Brecon depicts Salus, with drapery falling from about her loins, feeding a serpent which is wound around a tree (285). The prototype for this rather sensual image was a Hellenistic statue of Aphrodite, also used for the figure of Victory inscribing a shield placed against a trophy (304).<sup>25</sup> A Hellenistic ring in the Grosvenor Museum, Chester with a setting that shows Hygeia holding the serpent (286), may come from the fortress. Greek doctors are attested here, and it is not unlikely that one of them possessed an antique ring such as this.

Mercury is usually represented holding his herald’s wand (caduceus) and money-bag. The frequency with which his figure occurs on intaglios reflects his position of ‘divine intermediary’, friendly to man in his everyday activities.

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<sup>20</sup> Zwierlein-Diehl, *Staatliche Berlin* 186–7 No. 518, however, points out the similarity to the archaic palladium. Also cf. Richter, *Engraved Gems of the Greeks and the Etruscans*, No. 549.

<sup>21</sup> For this series, cf. J. M. C. Toynbee, *The Hadrianic School* (Cambridge 1934), 1–159.

<sup>22</sup> e.g. RIB 812.

<sup>23</sup> On Roma as a focus of loyalty, Fink, Hoey and Snyder, *Yale Classical Studies* VII (1940), 102–12. Vermeule, *The Goddess Roma*, 63–82.

<sup>24</sup> Fink, Hoey and Snyder, *Yale Classical Studies* VII (1940), 150–2.

<sup>25</sup> Furtwängler, *Masterpieces*, 384–9. cf. T. Hölscher, *Victoria Romana* (Mainz 1967), 122–6, p1. 11; 5–6, 8–9.

He was the god of wealth and of flocks and herds.<sup>26</sup> Statues of Hermes (Mercury's Greek counterpart) stood in gymnasia, for he was a deity especially concerned with youth.<sup>27</sup> He also guided the souls of the dead to the Underworld. He appears in art and literature as an approachable deity, regarded with affection rather than with awe.<sup>28</sup> One representation of the god, probably derived from a work by Polykleitos through a fourth-century adaptation, depicts the god standing frontally, holding his caduceus in one hand and his purse in the other (38)–(51). An interesting gem from Chesters (11) shows Mercury with Jupiter. Such intaglios demonstrate that men might seek the special protection of more than a single god at one time. Mercury is also portrayed seated upon a rock, a conception based on a statue by Lyssipos (54)–(66). However, with two apparent exceptions, (54), (55) all the intaglios from Britain which show the Lysippan Mercury, are poor nicolo pastes. This might be coincidence: certainly the amethyst from Lympe (54) must have been very fine, and it is probably significant that this material is often employed for gems bearing the type. There is an excellent representation perhaps a hybrid of several types, on an amethyst from the palace of Fishbourne (53): it may have belonged to some notable landowner or merchant. Busts of Mercury are also found as subjects on engraved gems, and there is a good example from the fort at Hod Hill (36).

Mars appears in three main guises: as a youthful warrior marching and carrying a trophy on his back (70)–(74);<sup>29</sup> as a nude youth, wearing only a helmet and holding a spear and shield, standing towards frontally (75)–(76);<sup>30</sup> and as a Roman soldier, dressed in tunic and cuirass, also shown full face (77)–(19). In most cases Mars is invoked as god of war. Apart from the gems showing Mars Gradivus, two other intaglios depict the god with a trophy, (76), (77) and a third figures Mars in the Gradivus type but dressed in a cuirass, and has on the basis of a passage in Plutarch been identified as Romulus (App. 156). Furthermore two figures of Mars on gems from Britain are represented holding victories, (90), (91). There is, however, evidence for a Celtic Mars as an agricultural and healing god in Britain, and it should be remembered that in Italian cult-practice Mars supervised the growth of crops.<sup>31</sup>

<sup>26</sup> *CIL* XIII. No. 2031. 'Mercurius lucrum hic promittit Apollo Salutem'. (Inn at Lyons); in general Mercury is connected with luck.

<sup>27</sup> Furtwängler. *Masterpieces*, 377.

<sup>28</sup> Rose, *Handbook of Greek Mythology*, 145-9.

<sup>29</sup> *Mars Gradivus*: Ovid, *Fasti* III, 167ff. cf. *Yale Classical Studies* VII (1940), 84. In official usage, the youthful, striding Mars may have been called Mars Victor. The type is doubtless of hellenistic origin, but the gem type does not become popular until the first century A.D. Sena Chiesa, *Aquileia*, 150-2.

<sup>30</sup> cf. O. Kurz in J. Hackin. *Nouvelles recherches archéologiques à Begram* (Paris 1954). 130.

For a nude warrior, either Mars, or a hero like Achilles note (465) from Charterhouse-on-Mendip.

<sup>31</sup> Ross, *Pagan Celtic Britain*, 183-200. For Italy, Daremberg- Saglio, *Dictionnaire* III: 1616-21.

Apollo was a god of healing and of prophecy.<sup>32</sup> A yellow jasper intaglio from an unspecified 'English site' (23) emphasises this second aspect; he stands holding a serpent and near him are the tripod and laurel tree associated with the cult of Pythian Apollo practised at Delphi. Other gems from Brampton, Norfolk (App. 5), South Shields (21) and Wroxeter (20), depict him holding a spray of laurel. A glass intaglio found at Nettleton, Wiltshire (24) is similar but the god's legs are crossed in a manner reminiscent of Apollo *Sauroktonos*. The most interesting representation of Apollo on a gem intaglio from Britain is another glass gem showing the god seated in front of Marsyas who hangs from a tree (22), a device taken from a sculptural group of the Pergamene school (third century B.C.). The intaglio was found in Silchester and dates from an early period in the town's history.

Apollo was assimilated to the sungod. Sol came into particular prominence during the reign of Nero and in the Civil War which followed. It will be re-called that Nero had an especial devotion to the sun, called his palace the '*Domus Aurea*' and had himself depicted with a radiate crown on coins.<sup>33</sup> Tacitus records an incident in the battle of Cremona when soldiers from Legio III Gallica, who had served in the East, saluted the rising sun (*Hist.* III 25). Several gems from Britain, which depict Sol. can be assigned to the latter part of the first century or the early years of the second. To judge from the quality of its engraving, a cornelian showing a bust of Sol from the fort of Carzield (27), probably "belonged to an officer, perhaps a decurion of cavalry".<sup>34</sup> Another stone from Scotland (Newstead), (30), represents Sol standing, dressed in a Roman military tunic—he is generally shown naked (e.g. App. 47)—while in front of him is a corn-ear that signifies his beneficent influence over the growing crops. A very interesting prase from Silchester (33) shows the Sungod mounted on a horse; it is not unlikely that this intaglio was intended to show an eastern (?Thracian) rider god rather than the classical Sol. Heliotrope or bloodstone (i.e. green and red jasper or, sometimes, plasma with red inclusions) is frequently used for intaglios that carry the image of the Sun god. There is evidently an element of sympathetic magic here, for the word 'heliotrope' implies an especial affinity to the Sun.<sup>35</sup> A gem from Kingscote (App. 47) depicts Sol raising his arm in salutation; another from Caerleon (31) shows Sol sacrificing over an altar, while gems from London (34) and Castlesteads (35) depict him driving his solar chariot. All these were cut on bloodstone. Sol is shown twice on the bronze cube from Kingscote. On one side a bust is described as INVICTVS (App. 214a) and on another he stands in a quadriga (App. 214b).

<sup>32</sup> cf. *RIB* 1579 (Housesteads), which mentions his oracle at Claros.

<sup>33</sup> J. Gagé, *Apollon Romain* (Paris 1955), 656ff. cf. Suetonius, *Nero* VI.

<sup>34</sup> M. Henig, *Trans. Dumfries and Galloway Nat. Hist. and Antiq. Soc. third series* XLVI (1969), 103.

<sup>35</sup> Pliny, *N.H.* XXXVII, LV. Apart from intaglios which actually depict Sol, note a gem from Bath, which depicts a griffin and another from Silchester which shows the Abraxas (366): both have solar connexions and are shown on heliotrope.

The Dioscuri were closely associated with the Roman state and guided the legions to Victory:<sup>36</sup> a large gold ring from South Wales, which contains a plasma depicting the Dioscuri (96) may have been worn as a military decoration. The weapons carried by Castor and Pollux, a spear and a sword had particular symbolic importance in the Roman army.<sup>37</sup> The Dioscuri were sky gods and are shown, in art, accompanying the chariot of the Sun.<sup>38</sup> This may explain the use of heliotrope for an intaglio from Silchester which shows the Dioscuri (95). We have already seen that Caracalla and Geta were equated with the Dioscuri on an intaglio found at Castlesteads, that depicts Severus as Serapis (358). Zeus Sarapis, as Lord of All Things, was inevitably a sky god and on a gem from Vindolanda he is syncretised with Helios (Sol) as Heliosarapis (App. 148).

In the Ancient World Hercules was worshipped widely as a deity and he was especially popular with the Roman army. The majority of gems from Britain that show Hercules, come from military sites. It is hard for us to separate the god from the hero and this was probably so in antiquity, to judge from the fact that allusions to the Labours (i.e. to the deeds of Hercules the hero) are found on altars dedicated to the god. As Richmond has suggested, his appeal to the army lay in his double nature.<sup>39</sup> Certainly the ambiguity was convenient to an emperor such as Commodus who wished to indulge in the trappings of divinity without ever claiming it specifically. The cameo from Caerleon figuring the head of Hercules (732) may have been cut at this time, while intaglios from Caerleon (430) and Corbridge (428) certainly belong to the late second century or the early third century. These intaglios, and another found at Colchester (429), depict a cult image of Hercules, based on a statue by Myron. Other gems, which show various of the Labours, will be discussed below under the general heading of heroes.

A bust of Bacchus is shown on a very fine red jasper from Cambridge, (App. 99). Other stones from Kettering (100) and Binchester (101) are said to have shown the god, the former holding a thyrsus and pouring wine from a cantharus to his panther, and the latter portrayed holding his thyrsus. Perhaps the poorly preserved glass gem from Quinton, Northamptonshire (App. 100) which depicts Bacchus standing beneath a vine belongs to the type, evidently derived from a fourth-century statue and widely diffused through the Roman Empire. Another

from Ruxox Farm, Bedfordshire (102) shows Bacchus reclining, a standing Minerva and three tiny cupids. It is unusual in that scenes with more than two figures are generally avoided in provincial glyptics. The reason is obvious, for the degree of skill required to present a composition without producing a cluttered effect was beyond the skill of most gem-cutters. The Ruxox intaglio was, of course, made in a mould but the original, from which it was derived, must have been a work of exceptional quality. Bacchus and the cupids probably stand for fertility and Minerva is included, presumably, as goddess of the peaceful arts.

An amethyst found near Rodborough, Gloucestershire (158) depicts a youthful male figure, holding a thyrsus and a bunch of grapes, accompanied by a panther. Bacchus was the god of wine and amethysts were believed to prevent drunkenness; we recall a poem in the Palatine Anthology about a figure of Dionysos on an amethyst gem.<sup>40</sup> It is possible, however, that a satyr is shown here rather than the god himself. The same uncertainty applied to three gems from Caerleon (154), Corbridge (153), and Wroxeter (App. 101). These each show a youth in profile wearing a chlamys that hangs from the shoulder and holding a curved staff and theatre mask.<sup>41</sup> A simplified version of the same schema is employed for a gem from Mucking, Essex (116) that depicts Cupid: that is, Cupid stands with a staff in one hand and a mask in the other. It could be argued either that Cupid or a putto is the type chosen to represent the baby Dionysos-Bacchus or, perhaps that Cupid is being equated with the satyr as a servant of Bacchus.<sup>42</sup> The dramatic mask, of course, belongs to Bacchus as patron of the dramatic arts.

There are a considerable number of intaglios which show individual figures in the thiasos, satyrs, Bacchic putti and Pan. Others depict panthers and other animals, possibly connected with the god. The compositions are frequently very simple when compared with those on larger works of art, such as sarcophagi, silver plate or even large cameos, but they carry the same message of fertility and salvation. Satyrs are generally depicted on gems as youths holding bunches of grapes and lagobola. In some instances they appear to be prancing along on tiptoe (161)–(165) or else their bodies or legs are bent (172)–(177)—such exaggerations of stance are suggestive of the dance. A satyr in a state of ecstasy is shown on a glass intaglio from Aberdeenshire (178); this presents a figure with a horse's tail, holding a thyrsus. His head is thrown back in a characteristic attitude which suggests possession by the god.<sup>43</sup> However, on other stones (166)–

<sup>36</sup> Daremberg-Saglio, *Dictionnaire* II. 263.

<sup>37</sup> M. Henig, *Britannia* I (1970), 255-6.

<sup>38</sup> D. Raoul-Rochette, *Monuments Inédits d'Antiquité Figurée* (Paris 1833), p1. LXXII, 1. (Sarcophagus).

For Sol and the Dioscuri also cf. frieze from Temple of Jupiter Dolichenus at Corbridge *Arch. Ael. fourth series* XXI (1943), p1. VII, 3 = Toynbee, *Art in Roman Britain* 164 No. 92 and p1. XCV.

<sup>39</sup> *Arch. Ael. fourth series* XXI (1943) 171. W. K. C. Guthrie, *The Greeks and their Gods* (London 1950), 240 quotes Diogenes Laertius, VI, 50 (an invocation put up over the door of a newly married man, "Herakles, son of Zeus the Conqueror dwells here. Let no evil thing come near") and cites Kaibel, *Epigr. Gr.* 1138 for this quotation written up inside a shop of Pompeii. cf. El-Khachab, *Egypt*, 149 for this applied to gems.

<sup>40</sup> *Anth. Pal.* LX 748.

<sup>41</sup> M. Bieber, *The History of the Greek and Roman Theater* (Princeton 1961) 82. Fig. 300a and b. Actors shown studying their masks.

<sup>42</sup> Stuveras, *Le Putto dans l'art Romain*, 13-31, for the Bacchic Cupid in general. Cupids with masks *ibid.*, 15-16.

<sup>43</sup> A well-recognised type which probably originated in the first century B.C. Vollenweider, *Steinschneidekunst*, 19-20, p1. IX, 1-4. Zwierlein-Diehl, *Staatliche Berlin*, 147, No. 375.

(170), he is walking in a purposeful manner (and in one case with a hound at his side), as though returning from the hunt. Thus we should conceive of him as a type of *Bonus Eventus* a bearer of good things. This point is made most eloquently on stones from York (159) and Bath (160) where a satyr carries a dish of fruit instead of a bunch of grapes. A gem from Newstead (171) depicts him loosing a hound while a glass intaglio from Dragonby (166) shows him carrying a hare. Satyrs are very much part of that idyllic rural life which was the ideal of so many Roman poets. One intaglio, from Newstead (179), depicts a young satyr standing under a tree, playing the double-pipes; in this case he is almost certainly Marsyas after his defeat by Apollo, awaiting his dreadful punishment. Perhaps the best Roman gem from Britain is the plasma found at Chichester (App. 108) showing a satyr seated in front of a rock against which lean his double pipes. Another stone found at Charterhouse, Somerset (157), represents a satyr seated on a rock by a tree, contemplating the country scene. He holds a bow or a musical instrument. A diminutive intaglio from Ruxox Farm, Bedfordshire (156) depicts a satyr playing with a baby beside a little image of the fertility-god, Priapus. A fine jasper from London (252) shows the bust of a satyr. It is comparable in the nebris and short hair with a bust depicted on another gem from York (App. 61) although this could well be intended to portray the female equivalent of the satyr, the maenad. A crescent moon behind the head is certainly an appropriate symbol for the wild nocturnal revels of the bacchantes. A gem from Vindolanda (287) certainly depicts a maenad with very long, wavy hair. Heads or masks of satyrs on gems include combinations, where elderly sileni are the rule. For the rest we should note a glass intaglio from Colchester (150) that gives a fine impression of a youthful head with a lagobolon below it. A jasper found at Wroxeter (151) also depicts a satyr-mask; below it is a club-like object, perhaps the club of Hercules, for this hero has a place in the thiasos, but conceivably it is merely a lagobolon.

Pan is too easily regarded as a mere adjunct to the thiasos, but he is really a very important figure in his own right; a nature god who was the "Allgott" as well.<sup>44</sup> A magnificent mask of Pan on a gem from Eccles, Kent (144) may have no more or no less significance than the satyr heads mentioned above, but it is always possible that it is the great, universal god (as the name Pan suggests) who is being invoked. Pan is portrayed standing with his lagobolon and syrinx on another splendid stone from Vindolanda (App. 40). A third intaglio, from Cranbrook, Kent (147), shows Pan standing with his throwing-stick and bunch of grapes: the figure's stance and his attributes recall those of so many of the satyrs. A

<sup>44</sup> R. Turcan, *Les Sarcophages Romains à représentations dionysiaques* (Paris 1966), 557-9, p1. Va; XXXVIIIb.

D. Levi, *Antioch Mosaic Pavements* (Princeton 1947). pl. 1a; XVIc.

cf. *J.H.S.* LXXXVII (1967), p1. Vb (Onyx cup in Baltimore with a mask of Pan amidst vine scrolls). Servius on *Bucolics* II, 32. R. Herbig, *Pan* (Frankfurt a.m. 1949), 63-9.

scene showing a butting-match between Pan and a goat is common on gems. It is represented in Britain by a red jasper from Caerleon (145) and a lead sealing found at Brough-under-Stanmore (811). Pan was a herdsman and the type must allude to the sexual potency in nature as represented by the goat as much as by Pan himself. A similar episode, a contest between Pan and Cupid is shown on a gem from Colchester (146). Pan was concerned with sexual passion in all its forms and is thus, naturally connected with Venus and her son.<sup>45</sup>

The theme of a 'Bacchic' Cupid is best illustrated by another Colchester intaglio (112)—a garnet of high quality showing Cupid, accompanied by a goose, standing beside a Bacchic herm.<sup>46</sup> A gem from Mucking which depicts Cupid with a dramatic mask (116), has already been mentioned. Other stones, from Wroxeter (117) and Newcastle (118) associate him with Silenus masks. Finally we may cite an intaglio from the Bath cache (126) which shows the god seated upon a goat-like creature, in front of a cantharus.

A magnificent hellenistic sardonyx from Shepreth, Cambridgeshire (App. 48) shows Eros as a boxer. It is one of the finest intagli found in Britain—comparable with the Chichester Marsyas mentioned above. Most Roman representations of Cupid bear little relation to the mighty Greek god Eros, perhaps because less stress was laid on the beauty of young men and boys.<sup>47</sup> The idea of the god as a great cosmic power became debased and Roman cupids (or putti) are all too often merely decorative commonplaces when shown on silverware, pottery vessels, mosaics, wallpaintings and gems. Sometimes, however, Cupid does manifest himself in his original glory. A cornelian from South Shields (109) depicts an adolescent Cupid upon a horse. It is probable that he is here assimilated to Victory with whom he was, on occasion, confused despite difference in sex.<sup>48</sup> In any case the owner of this magnificent stone is likely to have been a young officer to whom the patronage of Great Eros (or his Roman equivalent) would have been appropriate. Another intaglio set in a ring from the Jutish cemetery at Howletts, Kent (111), depicts a youth with legs crossed and holding a thyrsus. His wings are, once

<sup>45</sup> *Ibid.*, 39 p1. XIX, 2 (with Venus); 32 and 85 note 69 p1. XXXV, 3 (with Cupid); 37 pl. XVI, 2 (with a boy). According to D. E. L. Haynes (*J.H.S.* LXXXVIII (1968), 70-2) the handles of the Portland vase show masks of Pan, highly suitable adjuncts to the love scenes depicted on the vessel; B. Ashmole (*J. H. S.* LXXXVII 1967), 4) however believes that they are masks of Oceanus.

For the contest between Pan and Cupid, Stuveras, *Le Putto dans l'art Romain*, 17 "Le clair symbolisme de la scène aussi bien que son origine probable, invitent à la rattacher plutôt au cycle d'Aphrodite". Also *ibid.*, 101-2.

<sup>46</sup> Note that Pothos (Desire), a related figure (111), is accompanied by a goose in the sculpture by Skopas. P. F. Arias. *Skopas* (Rome 1952), 131-4 (Gems 134), p1. XIII-XIV.

<sup>47</sup> Rose, *Handbook of Greek Mythology*, 123. In general, cf. Plato, *Symposium*. 178-188; also *Ath.* 13, 561; 602 (Sacred Band of Thebes); *Ath.* 13. 602d (Altar in Athens erected by lover of Hippias). On Cult, *R.E.* VI 489-93.

<sup>48</sup> Stuveras, *Le Putto dans l'art Romain*, 81.



again, very prominent. It appears that the type is derived from a statue of Pothos (Desire) by Skopas, but Pothos is clearly a deity of very similar character to Eros.<sup>49</sup>

Cupid often represented the soul, and intaglios which depict him riding a dolphin (130)–(133) (App. 6) or a hippocamp (127)–(129) may symbolise the journey of the soul over the sea to the islands of the Blessed. Cupids on sarcophagi, are naturally given this significance which seems inappropriate for an item of jewellery until we recall the highly personal nature of signets. There is no reason why individuals who believed in an afterlife should not celebrate the fact on their rings as well as in their tombs. A cameo from St. Leonard's Forest, Sussex (736), provides another link between glyptic and funerary art. It depicts two mourning cupids leaning upon torches, a subject well-known from tomb reliefs.<sup>50</sup>

In the myth of Cupid and Psyche, Cupid symbolises the body and Psyche, the soul.<sup>51</sup> Gems which show Cupid burning a butterfly are relatively common and the episode (which does not occur in Apuleius' *Metamorphoses*) was, perhaps, even invented by a glyptic artist. Examples are attested from Bath (119), Great Chesterford (120), Newstead (121) (122) and Richborough (123). A gold ring bezel from Brampton near Norwich (763) shows a pair of lovers who are probably intended to represent Cupid and Psyche. The ring may have been a betrothal or wedding gift.

A number of gems show cupids playing with animals and birds. The garnet from Colchester, on which he is accompanied by a goose, has already been mentioned. Intaglios from Leicester (141) and Canterbury (142) each depict him teasing a cock, and a stone found at Bath (113) is cut with a representation of Cupid with a hare. It has been suggested that such scenes invoke childhood - 'l'age où l'on éprouve le plus de tendresse pour les animaux sympathiques'.<sup>52</sup> A number of intaglios show cupids performing actions associated with adult life, so that these serious occupations become delightful diversions. A jasper from Charterhouse-on-Mendip (125) which portrays Cupid fishing, can be compared with other gems that portray actual fishermen.<sup>53</sup> The distinction is the presence (or absence) of frivolity. Other signets depict cupids harvesting fruit from a tree with a long pole (136), spinning (138), milking a goat (140) and on horseback (110), (737). A little plasma from Richborough (135) depicts Cupid about to shoot with a bow; although there is hardly a reflection here of the Lysippan masterpiece, the gem reminds us that Cupid was, in the

last analysis, connected with the passions.<sup>54</sup> A gem from Harlow, Essex (134) shows Cupid with a hoe, once again no mere genre-scene but the punishment of Cupid for spreading his influence through the world.<sup>55</sup> A gem found at Springhead, Kent (115) shows the god as a warrior. Another from Bath (114) portrays him sacrificing at an altar and may celebrate the power of love (the shrine at which Cupid serves, is of course that of Priapus).

Venus is commonly shown on intaglios. As Venus Victrix she was very much concerned with the fortunes of the Roman army - the best gems from Britain cut with the type were found at Caerleon (279) and at Inveresk, Midlothian (App. 56). In Rome, *Venus Felix* shared a joint temple with *Dea Roma* (consecrated in A. D. 121) but before that, Venus Genetrix had been the patron goddess of the Julian house and was highly honoured by Julius Caesar.<sup>56</sup> The image of Venus Victrix found on gems and coins is derived from a Greek statue of probable fourth or third-century date.<sup>57</sup> Other intaglios introduce a Venus derived from Praxiteles' *Aphrodite of Cnidos*. This type is well represented by a glass intaglio from Wroxeter (275) which depicts her leaning on a little Priapus; a similar Venus seems to be shown on a gem from Templeborough, Yorkshire (276). Another popular Hellenistic conception of Venus finds the goddess loosening her sandal before taking a bath; it is represented in Britain by poorly cut gems from Bignor, Sussex (278) and from Housesteads, Northumberland (App. 131). A most interesting gem from St. Albans shows Venus working an oil press while two cupids pick olives (App. 133).

Like Venus Victrix, Victory represents the success of the Roman Army. It is natural that the theme would have had appeal to the governing classes. Thus the type with Victory holding a wreath and a palm was the motif on an intaglio set in a gold ring, said to come from the tomb of Scipio Barbatus.<sup>58</sup> Another gold ring (in the Naples Museum) also has a stone with the device engraved on it.<sup>59</sup> A late Roman gem found at Akenham, Suffolk (297) is notable; with its inscription '*Rubrius Carinus Orientalis*' and may have belonged to a member of the Provincial civil or military administration. An example from Colchester (295) is on plasma, and this reminds us of Fossing's observation that the material was often utilised for 'reproductions of well-known sculptures'. The prototype, here, could have been the statue of Victory in

<sup>49</sup> Ibid., 9 cf. footnote 46 for Pothos.

<sup>50</sup> A. B. Cook, *Zeus* (Oxford 1925), 1044 (as the soul). But cf. Stuveras, *Le Putto dans l'art Romain*, 33-40 (Memento mori; grave guardians). Henig in Munby and Henig, *Life and Art* 347f. p1. 15. la.

<sup>51</sup> Stuveras, 62-3. Apuleius. *Metamorphoses* IV, XXVIII-VI. XXI

<sup>52</sup> Stuveras, 94.

<sup>53</sup> Zwierlein-Diehl, *Staatliche Berlin*, No. 480 for an aged fisherman. (506 Caerleon) for a youthful fisherman.

<sup>54</sup> Bieber, *Sculpture of the Hellenistic Age*, 38. Fig. 87 cf. Zwierlein-Diehl, *Staatliche Berlin*, No. 151 for a gem.

<sup>55</sup> L. Curtius, "Poenitentia", *Festschrift für James Loeb* (Munich 1930), 58-9 Fig. 6, cf. Stuveras, *Le Putto dans l'art Romain*, 95.

<sup>56</sup> E. Nash, *Pictorial Dictionary of Ancient Rome II* (London 1962), 496-9. For Caesar cf. Dio, XLIII, 43.

<sup>57</sup> Richter, *New York*, 73-4 No. 300. She notes that "though the figure is so common, it has not yet been identified in a statue.

<sup>58</sup> Knight, *Beverley*, p1. iii No. 209. I have examined a facsimile of the ring, said to date from c. 298 B. C. (Fitzwilliam Museum, Cambridge) it seems no earlier than the first century B. C.

<sup>59</sup> Siviero, *Napoli*, No. 376.

the Curia Julia.<sup>60</sup> In general, the figure is reminiscent of the Nike carried by Athena Parthenos, although the billowing folds of the chiton, resemble those of the 'Pergamene' Athena.

There is a very fine late Antonine intaglio from the Villa at Lullingstone, Kent (304) showing Victory inscribing a shield, supported on a trophy. This device can be paralleled from both Greek and Italic sources.<sup>61</sup> Another type, current from at least the fourth century B.C., was Victory crowning a trophy.<sup>62</sup> It was used as a device on a very early Republican coin. The example from Newstead (302) is, perhaps, the best executed stone from the site, and there is another good example from the fort at Chesterton, Newcastle-under-Lyme (App. 140). A gem from Alcester, Warwickshire, (305) has an adaptation of the motif, substituting Fortuna for the trophy. The symbolism is clear. Fortune was one of the principal state deities of Rome; her association with Victory must therefore be auspicious.<sup>63</sup>

Of all goddesses invoked in the Roman Empire, none was so popular as Fortuna. Her worship is attested in Britain by inscriptions and reliefs. The most dramatic evidence is the coin of Domitian, with a reverse depicting Fortuna, from the mast-step of a Roman cargo-vessel excavated at Blackfriars, London.<sup>64</sup> She is generally represented, either standing (314)–(324) or seated (325)–(327), holding a steering oar with which she guides the course of events and the cornucopia of prosperity. One hoped that Fortune would be "Good Fortune". The related goddess, Nemesis, is shown on a fine plasma from Newstead (App. 144) and on a cornelian from Braughing, Hertfordshire (291). She represents a darker power and it is evident that she influenced the medieval concept of Fortuna with her wheel. Indeed a wheel is represented beside Nemesis on the Newstead gem.<sup>65</sup>

A number of intaglios show Fortuna with a basket (calathus) on her head; a Graeco-Egyptian conception which links her with Isis. Fortuna often carries corn-ears and poppy heads (322)–(324), additions which have been thought to indicate a late date. This is certainly a mistake as 'syncretistic Fortuna' appears on sealings from Cyrene

which are Trajanic or earlier. Examples from Bath (322) and from the fort at the Lunt, Baginton (323) are certainly no later than the first century. Cornelians from York (App. 79) and London (App. 129) respectively depict Fortuna identified with other goddesses - Minerva, Ceres and Victory, and are both assigned to the Antonine period.

Sometimes Fortuna holds a patera rather than a steering oar (328) - (338). This is, evidently, a female counterpart (i.e. the 'Juno') to the Genius.<sup>66</sup> The Genius depicted on intaglios from Silchester (105) and Vindolanda (104) is also a draped figure with cornucopia and patera; furthermore a man's Genius was his 'Tyche', and invoked as such.<sup>67</sup>

The pairing of male and female versions of the same personification is not unique. Well-known renditions of Ceres (259)–(274) and of Bonus Eventus (Triptolemos) (203)–(219), in which the deity stands to the front and holds corn-ears in one hand and a dish of fruit or a patera in the other, balance each other and may well be derived from a statue-group by Praxiteles. Ceres and Bonus Eventus represent almost identical qualities—both are especially concerned with agriculture—and are themselves connected with Fortuna and the Genius.<sup>68</sup> We have seen that Fortuna sometimes holds the corn-ears of Ceres. The Genius Populi Romani on a plasma from Silchester (103), has corn-ears and poppy heads in his cornucopia and these serve to conflate him with Bonus Eventus, while on two glass gems from Scotland (218), (219), Bonus Eventus is making an offering at an altar, like a Genius. There are gems from Caerwent (107) and London (108) which show Genii standing in profile with legs crossed holding cornucopia and patera. Similar intaglios show Bonus Eventus, holding corn-ears and a patera,<sup>69</sup> the boughs of trees or a pole with hares or baskets slung from it (189) - (202).

Apart from the putative Praxitelean Ceres, we should note two gems from Brecon (257) and Dover (App. 134) that depict the goddess seated. The stone in each case is a green jasper generally employed for this figure-type and, presumably, expressive of a 'sympathy' between material and subject, the goddess of the grown corn. An ancient statue is presumably the source.<sup>70</sup>

<sup>60</sup> Fossing, *Thorvaldsen*. 24. T. Hölscher, *Victoria Romana* (Mainz 1967), 6-17.

<sup>61</sup> T. Holscher, *Victoria Romana* (Mainz 1967) 122-6, pl. 11, 5. Italic third/second century B. C. Ibid., pl. 11, 6 = Richter, *New York* No. 153. Hellenistic c. 200 B.C.

<sup>62</sup> cf. Richter, *Engraved Gems of the Greeks and the Etruscans*, No. 248 (perhaps erecting, rather than crowning, trophy). Boardman, *Greek Gems*, 228 and pl. 776.

<sup>63</sup> I. A. Richmond, *Arch. Ael. fourth series* XXI (1943), 158-60; 213-4

<sup>64</sup> P. R. V. Marsden, *A ship of the Roman Period from Blackfriars in the City of London* (London 1965), 36-7.

<sup>65</sup> Nemesis is attested on a curse from Caerleon, *RIB* 323, and on an altar from the Chester amphitheatre *JRS* LVII (1967) 203, No. 5. For the Medieval Conception of Nemesis-Fortuna see P. Courcelle, *La Consolation de Philosophie dans la Tradition Littéraire* (Paris 1967), 113- 158, especially 132-4 and 137 note 1, pl. LXV-LXXXVI, and S. Thompson, *Motif-Index of Folk-Literature* V (Copenhagen 1957), 253, No. Q. 581 (later folklore).

<sup>66</sup> She appears on coins with the legend 'Concordia', issued in the names of several empresses e.g. *RIC* Antoninus Pius No. 496 (Faustina II); *RIC* Commodus No. 278 (Crispina). A coin of Sabina (*III*C Hadrian No. 404), with the legend 'Iunoni Reginae' is significant. The connection between the type and female rulers, goes back to Hellenistic times. T. B. L. Webster, *Hellenistic Art* (London 1967), 71 and 73, pl. XXI; for faience oinochoe with relief of Arsinoe II. She is probably personifying Good Fortune.

<sup>67</sup> Daremberg-Saglio, *Dictionnaire* 11, 1491.

<sup>68</sup> Varro, *de re rustica* I, 1, 6.

<sup>69</sup> K. S. Painter in D. B. Harden, K. S. Painter, R. H. Pinder-Wilson, H. Tait, *Masterpieces of Glass* (London 1968), 47 No. 55 illustrates a blue glass plaque with a figure of this type. He suggests that the Euphranor statue may be the prototype.

<sup>70</sup> Bieber, *Sculpture of the Hellenistic Age*, 29 for a statue from Cnidos in the manner of Skopas. A seated Demeter appears on Imperial coins of

Diana is often portrayed, advancing with her bow and drawing an arrow from her quiver. The image is derived from a famous statue of *Diana Venatrix* perhaps by Kephisodotus, son of Praxiteles.<sup>71</sup> A very fine plasma depicting just such a Diana was found at Gloucester (254). Other gems from Hadrian's Wall (Chollerford) (255) and Caernarvon (256) are engraved on cornelian.

Silvanus was, of course, a hunting deity and thus in some sense her male equivalent. In his classical guise, that is dressed in a short tunic and holding a *falx* and branch - a reminder that his original function was as a god of gardens and arboriculture—he is depicted on three intaglios from Britain. A jasper from the Vicus at Vindolanda (App. 3) was found in a butcher's shop, perhaps kept by a veteran; the other stones, both cornelians, came from Corbridge (98) and Culbin Sands, Morayshire (99).<sup>72</sup>

Finally, we should note several minor figures, personifications of attributes and virtues. A walking female figure holding cornucopia and corn-ears from Middlewich, Cheshire (258) is possibly the 'hora' of summer or autumn although it has only proved possible to study poor impressions. Spes (hope) was derived from an archaic Greek statue-type; she holds a spray of leaves in one hand and hitches up her dress with the other and is shown on cornelians from Cirencester (340) Southwark (App. 145) and Owmbly, Lincolnshire (341).<sup>73</sup> Aequitas (equity) with her sceptre and scales is cut on a gem from York (App. 80). A power of more limited application was Methe, who prevented drunkenness. She appears on gems from Bath (343), Sea Mills (344) and Caerwent (345) and the figure may have been derived from a painting by Pausias (c. 350 B. C.) on the 'tholos' at Epidaurus, and it is of interest to note that a poem in the Palatine Anthology concerns a figure of Methe on an amethyst used as a signet by 'Cleopatra' (possibly Cleopatra VII).<sup>74</sup>

Intaglios from Brecon (346) and Chester (App. 147) show dramatic muses, holding masks. It is not possible to identify them conclusively either as Thalia or as Melpomene. Another gem, from Wallsfield, Hertfordshire (347), depicts a muse with a cithera who

should be Erato. These figures of muses are probably based on Hellenistic prototypes.

An iron signet ring from Caerleon (289) contains a superb Hellenistic rendering of a female bust which appears to be rising from rippling water; or possibly swimming, cut on jacinth, while a plasma of Augustan date from York shows a head of the same type surmounted by a crescent moon (App.64), which is certainly suggestive of the moon goddess. The subject is well-known but the dispute as to the identity of the figure continues. Is it Luna/Selene or, following the poem describing a gem engraved by Tryphon, Galene swimming?<sup>75</sup>

In the last resort, the deities and personifications exhibited on intaglios, reflect not merely the arts of Rome but those of Greece as well. Through copies on engraved gemstones, or rather through copies of copies, the masterpieces of classical sculpture then located in various shrines, around the shores of the Mediterranean, could be appreciated by soldiers in Wales and on the Wall and by the citizens of Gloucester and Silchester. In a modest way such miniature replicas of sacred images contributed to the Romanisation of the province.

Heroic scenes, and representations of heroes, seem to have been favoured as signet devices in the Roman army.<sup>76</sup> As with figures of deities, the gem-cutter was indebted to the artists of Classical and Hellenistic Greece for his subject matter. Hercules has already been mentioned: his Labours included the subjugation of Cerberus, shown on a glass intaglio from Dorchester, Dorset (436). The same type is depicted on a cameo signed by Dioskourides, but the original could well have been a statue by Lysippos.<sup>77</sup> Hercules lifting Antaeus is the theme of another glass gem, from Richborough (437), and this too must be derived from some earlier work of art. A very fine intaglio, set in a third-century gold ring from Caerleon (431), represented Hercules overcoming the Nemean Lion. The same scene is shown on two third-century nicolo glasses (432), (433) and it seems that, while other Labours were less frequently represented after the first century, this one retained its popularity. Other intaglios, from London (434) and Angmering, Sussex (435) depict Hercules fighting a giant and an amazon respectively. A glass intaglio from Wroxeter (App. i52) shows the infant Hercules strangling serpents and another from Verulamium (438) in lighter vein depicts the hero in later life urinating (Hercules Mingens), a type evidently taken from a late Hellenistic statue.<sup>78</sup> Finally we should note a glass gem from Fox Hill, Kent (439) which shows Omphale, Queen of Lydia dressed in the lion skin of Hercules and holding his club.

Athens. B. V. Head, *Catalogue of Greek Coins in the British Museum - Athens* (London.1888), 102, No. 741, pt. XVII, 8.

<sup>71</sup> Pliny, N. H. XXXVI, 24. It stood in Rome near the Porticus Octaviae. cf. P. C. Sestieri, "Diana Venatrix", *Rivista del Istituto Naz. Archeologia e Storia dell' Arte* VIII (1940-41), 107-28

<sup>72</sup> He is associated with Diana on the Arch of Beneventum. A. von Domaszewski, *Jahreshefte des Österreichischen Archäologischen Institutes in Wien* 11 (1899), 181 No. 3 and 184 No. 7. It is likely that Silvanus became more popular in the reign of Hadrian when he came to be identified with Antinoos, the Bithynian youth loved by Hadrian, cf. G. E. Rizzo, *Ausonia* III (1908), 3-17.

<sup>73</sup> This is not the only case of Roman appreciation of Greek Archaic Art. See O. Brogan, *Roman Gaul* (London 1953), 174 for the Athena from Poitiers.

<sup>74</sup> Pausanias II, XXVII 3, for Pausias, *R.E.* XVIII, 4, cols. 2417-9. *Anth. Pal.* IX, 752. Probably by Asklepiades (c. 285 B. C.) but perhaps by Antipatros of Thessalonika (first century B.C.).

<sup>75</sup> cf. Boardman, *Ionides* 32 and 97 No. 43.

<sup>76</sup> The following account is an abbreviated and revised summary of my paper, "The Veneration of Heroes in the Roman Army", *Britannia* I (1970), 249-65.

<sup>77</sup> Richter, *New York*, 138 No. 637.

<sup>78</sup> Bieber, *Sculpture of the Hellenistic Age*, 140. Fig. 577-80

The Trojan War was naturally a source of episodes for heroic gems. Foremost amongst the events depicted was the seizure of the Palladium from Troy, a feat accomplished by Diomedes. Famous intaglios with this subject came from the hands of such late Hellenistic masters as Gnaios, Felix and Dioskourides; they depict Diomedes beginning his escape from the city clambering over the altar of Apollo. The same theme occurs on metalwork, and painting or touretic which was probably the source. A cornelian from Dorchester, Dorset (441) and a jasper from Owmbly, Lincolnshire (442) are of this type. Another intaglio found at Verulamium (444), is an Italic piece and dates well before the conquest of Britain. It portrays Diomedes creeping up to the sacred image and about to seize it. Other Trojan War scenes include Achilles dragging the corpse of Hector behind his chariot on a glass gem from Hartburn, Northumberland (App. 72), the death of Achilles, on an intaglio from London (App. 153) Ajax carrying his body on a stone from Waddon Hill, Dorset (447), and Ulysses recognised by Argus (446) on another found at Brecon.

Theseus appears on an early hellenistic gem, holding the sword of his father Aegeus.<sup>79</sup> As Beazley realised, such intaglios would have been extremely appropriate for young men beginning their military careers.<sup>80</sup> Examples from London (455) and Corbridge (456) could well have belonged to soldiers, perhaps tribunes of legions or of auxiliary regiments. A third gem from East Wretham Heath, Norfolk (App. 75) is not associated with a known fort site but could also have belonged to a soldier; possibly it was lost in the aftermath of the Boudiccan revolt.

Achilles was even more popular as the type of the ideal hero, who was venerated, for example, by Alexander the Great. The canonical type, equivalent to the Theseus discussed above, shows him with spear and helmet - the 'armour of Thetis'; there are examples from Caerleon (460), Corbridge (457), Heronbridge, Cheshire (459) Chalgrave, Bedfordshire (458) Cirencester (App. 39) and Watercrock, Westmorland (App. 154). To these we should almost certainly add gems from Standish, Lancashire (462), not far from the fort of Wigan, and from the villa at Atworth, Wiltshire (461). It should be noted that the Caerleon, Corbridge and Bedfordshire gems were all set in silver rings and the Standish example comes from a hoard of two hundred denarii and two gold rings. Once again it is probable that there is a military connection.

Two other intaglios, probably depict Achilles. One, in Lewes Museum (463) and thus almost certainly from Sussex, shows Achilles arming himself, putting on a greave; the other, found at Richborough (464) depicts him contemplating a sword. Both figures stoop slightly and must be derived from the same statue, possibly of the god Hermes, patron of Gymnasia: the East Wretham Theseus (App. 75) was adapted from this work as well. It

must date from before the third century B.C. when our stooping Achilles appears on an Etruscan scarab. Pliny speaks of 'Achilleae' which stood in Gymnasia but Furtwängler is probably right to think of these as Polycleitan statues, such as the prototype for the other rendering of Achilles discussed above.<sup>81</sup>

Alexander the Great was regarded by the Romans as 'a man of superhuman achievements, who like Herakles had become divine on the basis of his own illustrious deeds'.<sup>82</sup> Naturally the Roman Emperors, including Augustus who carried a portrait of Alexander as a seal-device and Nero who called a legion, 'the phalanx of Alexander the Great', wished to emulate him, as we know Alexander himself had tried to resemble Achilles.<sup>83</sup>

The model for many of the Roman figures of Alexander, would appear to have been a Ptolemaic statue. He appears on a stucco emblema from Begram in Afghanistan and on statuettes from various sites.<sup>84</sup> Intaglios found at Chesters (468), Caerleon (469) and Ribchester (470) show Alexander standing holding a sword and a spear; other gems from Arthur's seat, Edinburgh (467) and the amphitheatre at Caerleon (466) depict his portrait alone. It is apparent that in all cases the iconography is greatly influenced by representations of Mars. A lost intaglio from Wroxeter (508) previously identified as Commodus with a lion, may on analogy with the early Hellenistic Sidon Sarcophagus and a gem from Italy portray Alexander's narrow escape in a lion hunt.<sup>85</sup>

Gems which depict Ganymede with the Eagle, symbolise the relationship between the gods and man. Ganymede is shown seated on a rock and feeding the Eagle (or offering it drink) on gems from Newstead (473), Corbridge (474) and Silchester (475); other intaglios, found at Enfield, Middlesex (472) and Godmanchester, Huntingdonshire (471), depict Ganymede standing by a tree on which the Eagle is perched. Neither type is very early. The seated Ganymede is late Hellenistic,<sup>86</sup> and the other rendering may be even later. Our examples all date from the second and third centuries when ideas about death were becoming more personal and optimistic; Ganymede, carried to Mount Olympos and deified, was a natural symbol for human salvation.<sup>87</sup> The only gem from Britain that certainly shows Leda and the Swan was found at Springhead, Kent (478) but the subject also occurs on a lead sealing from Brough-under-Stainmore (84): this type

<sup>81</sup> Pliny *N.H.* XXXIV, 18 *cf.* Furtwängler, *Masterpieces* 233.

<sup>82</sup> I.W. Bieber, *Alexander the Great in Greek and Roman Art* (Chicago 1964), 71.

<sup>83</sup> A gem in Naples, which depicts Alexander in the guise of Achilles was probably intended to flatter Augustus. Vollenweider, *Steinschneidekunst*, 61-2 and 113 p. LXIII, 1, 3, 4.

<sup>84</sup> *cf.* Henig, *Britannia* 1 (1970), 264-5 and *Burlington Magazine* CXII (1970), 307 and references.

<sup>85</sup> T. B. L. Webster, *Hellenistic Art* (London 1967) 41 and plate on 46; Sena Chiesa, *Luni* No. 43

<sup>86</sup> H. Sichterman, *Ganymede* (Berlin 1952), 69-70.

<sup>87</sup> For religious thought in 'the age of anxiety' *cf.* F. R. Dodds, *Pagan and Christian in an Age of Anxiety* (Cambridge 1965) 69-101.

<sup>79</sup> Zwierlien-Diehl, *Staatliche Berlin*, 96 No. 222.

<sup>80</sup> Beazley, *Lewes House*, 90 No. 107.

A CORPUS OF ROMAN ENGRAVED GEMSTONES FROM BRITISH SITES

goes back to the fourth century B.C. but the British specimens are probably as late as the third century A.D.

and connected with the same desire for apotheosis, as the Ganymede gems.<sup>88</sup>

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<sup>88</sup> Boardman, *Greek Gems*, 223 and p1. 728. Also note our (App. 146) which probably shows Leda as well; this intaglio is much earlier (?first century).

## 6. INTAGLIOS AND CELTIC REGION

In the light of Dr. Ross's pioneer work on the native cults of Britain during the Roman period, it is necessary to examine the evidence which engraved gemstones throw on this elusive topic.<sup>1</sup> Unlike figurative metalwork, for which there was a local tradition stretching back to before the conquest, gem-cutting was, and remained, a thoroughly Mediterranean craft. Celtic society had been non-literate and although in Roman times we find a few inscriptions in Gaulish on the Continent, none has yet been discovered in Britain.<sup>2</sup> When men wrote, they employed Latin; the implements associated with writing (*tabulae ceratae*, styli, seal-boxes and signet-rings) were Roman also (cf. Ch. 10).

Attempts to find traces of a non-classical iconographic tradition in glyptics have not been successful but in a few cases there is strong evidence that intaglios were interpreted in a non-Roman manner. Furthermore, it is sensible to suggest an explanation in terms of Celtic belief for any gem found on a cult site or deposited in accordance with native ritual.

As is well-known, the head was an object of especial veneration for the Celts.<sup>3</sup> A 'predilection for the number three can be discerned throughout the Celtic tradition. To find divine beings portrayed as three-faced heads is thus fully in keeping with this attitude, and for certain of the Celtic peoples such a representational type seems to have served as an image of the tribal god'.<sup>4</sup>

A red jasper intaglio from the river Tas at Caistor by Norwich (380) depicts a *combination* with enough unusual features for Ross to have interpreted the stone as a Celtic tricephale.<sup>5</sup> It is true that the cutting seems to be the work of a local artist who employed an attractive patterned style in his work: unfortunately no other gems have yet been recorded which might have been cut by him. The inscription CEN demands explanation in terms of the Iceni (or Cenimagni) tribe but, as *Venta Icenorum* was a Flavian foundation, it may be misleading to dwell too much on Boudicca, still less on the pre-Roman kingdom.<sup>6</sup>

The deposition of the ring containing the gem in a river certainly bears tribute to the Celtic veneration of water.<sup>7</sup> On the other hand, combinations are common throughout the Empire, nor is the conjunction of a Silenus head, two other heads and an elephant's trunk (holding a palm-branch) unusual. Moreover, the triskele arrangement of the heads, although rare, can be paralleled on classical intaglios.<sup>8</sup> Whether or not the gem-cutter had his local ancestral beliefs in mind, he followed the Mediterranean traditions of his calling. The reasons which lead one to believe that he was motivated by adherence to Celtic tradition are simply that he would seem to have been a native and that his patron, or he, himself, dedicated the stone in a typically Celtic manner.

It is apposite to record that the three-headed *combination* from London. (381), undoubtedly of Continental workmanship was similarly tossed into a stream though other gems which show subjects of no obvious relevance to the native cults have been found in the Walbrook (e.g. one showing Theseus (455), very possibly owned by a soldier from a non-Celtic land). A gem that depicts a Cantharus adorned with three heads (386), has been found at the Harlow Temple; once again the type is classical, but face-masks of accomplished workmanship are sometimes used to decorate Romano-British and Romano-Gaulish flagons.<sup>9</sup> An intaglio which shows three faces (enclosed in a bunch of grapes) has been found at Leicester (385) and may be compared with a tricephale on a Roman relief from Risingham, dedicated by the Fourth (part-mounted) Cohort of Gauls which, Ross believes, displays some Celtic influence;<sup>10</sup> another gem, from Lingfield Marks, Surrey (384), depicts a pair of conjoined heads likewise in a bunch of grapes) and is slightly reminiscent of a coin of Cunobelin, which shows a two-headed Janus.<sup>11</sup> Suggestions about the significance to their owners of all such pieces remain mere speculation.

A red jasper from South Shields (184) shows a huntsman clad in beret, tunic and leggings. He is holding a lagobolon and a hare, and is accompanied by a hound. Richmond and McIntyre identified the figure with the Romanised native god, Silvanus-Cocidius and this attribution is accepted by Ross.<sup>12</sup> As in the case of the gem from the River Tas, there is no shortage of classical

<sup>1</sup> Ross, *Pagan Celtic Britain*.

<sup>2</sup> cf. T. C. E. Powell, *The Celts* (London 1958) 271 and p1. LXIX.

<sup>3</sup> P. Lambrechts, *L'Exaltation de la Tête dans La Pensée et dans l'art des Celtes* (Bruges 1954).

<sup>4</sup> Ross, *Pagan Celtic Britain*, 74.

<sup>5</sup> Ross, 'A Celtic Intaglio from Caistor St. Edmund', *Norfolk Archaeology* XXXIV, part III (1968), 263-71.

<sup>6</sup> Frere, *Britannia*, 115. and in the journal *Britannia* 11(1971) 1-26 especially 9 and 23, for foundation of Caistor. cf. Ross, in notes where it is suggested that the ring may "have belonged to and been worn by some powerful local ruler, such as Boudicca herself".

<sup>7</sup> J. P. Alcock, 'Celtic Water Cults in Roman Britain', *Arch. Journ.* CXXII (1965), 1-12.

<sup>8</sup> Ashmolean Museum, Queen's Loan No. 63; also see fM 21), (M 22).

<sup>9</sup> Chapter 3 note 50. See Ross, *Pagan Celtic Britain* 103 and XXXVIIIc, pl. pot decorated with three heads from Burgh by Sands.

<sup>10</sup> Ross, *Pagan Celtic Britain*, 77 cf. RIB 1227.

<sup>11</sup> Mack, *Coinage of Ancient Britain* No. 252.

<sup>12</sup> *Arch. Ael. fourth ser.* XIV (1937), 109 and Ross, *Pagan Celtic Britain* 372 and p1. LXXXVIII. For a general discussion of the gem Henig, *Arch. Ael. fourth ser.* XLIX (1971), 215-30.

parallels: huntsmen are often shown with their quarry. However, the leggings and beret appear to be typically north-west European items of dress and the sideburns on the huntsman's face must also be a local feature.<sup>13</sup> The rich texture of the patterning on the dress, lagobolon and hare provide a clue as to the artist's Celtic origins. I have been able to assign other gems from the Wall area to his studio and the implication is that he came from Northern Britain. It is, surely, not improbable that he intended to portray a hunter-god, and certainly he endowed the figure with a commanding presence, both in stance and physiognomy. One small objection remains before the identification of the huntsman as Cocidius is accepted: the god was worshipped in the west of the Wall area rather than in the East; and the *Fanum Cocidii* of the Ravenna Cosmography is probably Bewcastle.<sup>14</sup>

Another red jasper (185) found at Castlesteads, Cumbria as long ago as 1846, is relevant here.<sup>15</sup> The stone apparently depicts Bonus Eventus standing in profile towards the left, but in the modelling of the face (with its long nose, prominent eye-brows and heavy side burns) and dress (beret and tunic) there are close similarities to the South Shields huntsman; indeed it is clear that the two intaglios were cut in the same workshop. On the Castlesteads gem, the hare, which hangs from a lagobolon, is large and has almost as prominent a place in the composition as it does on the South Shields gem. There seems to be no reason why this intaglio, too, should not have been intended by the gem-cutter to represent Cocidius the hunter although, once again, he drew on a classical prototype.

Ross illustrates the famous cameo from South Shields which depicts a bear (735). She concedes that it is 'possibly an import' but suggests that it may have some connection with the shrine of what appears to have been a bear-god, Matunus at Risingham, north of Hadrian's Wall.<sup>16</sup> This is unlikely, not merely because the cameo is a very fine one, evidently owned by a person of rank—a bronze from Switzerland which depicts Dea Artio with her bear is of exceptional quality<sup>17</sup>—but also because the cameo is certainly of Severan date and can be presumed to have fallen out of a brooch worn by a member of the Imperial retinue during the expedition of A.D. 209-211. Other animals, depicted on gems, could be more significant. A nicolo intaglio from Harlow, Essex (617) shows three goats or deer so disposed that the bodies of all of them can be seen, but only one head. There is a

possibility that a triple-bodied monster is intended, and, in any case, a triad of animals on a stone from a religious site invites interpretation in terms of a Celtic triad. Yet again the gem is of classical workmanship and its significance can be no more than that of the intaglio depicting a cantharus with three masks from the nearby Temple site (386), an intentional reinterpretation by the eventual owner, a native.

The foreparts of a horse appear on a cornelian intaglio from the Temple of Apollo Cunomaglos at Nettleton, Wiltshire (593). The great importance of the horse to Celtic society is obvious: it appears on the pre-Roman coins of Britain and votive bronze horses have been found at Coventina's Well (Carrawburgh, Northumberland) and in the shrine at Brigstock, Northamptonshire.<sup>18</sup> Crude glass intaglios depicting horses, set in third-century bronze rings from Colchester (590) and No' Nour, Scilly Isles (591) were very possibly made in Britain. For all that, the best parallel to the Nettleton gem which has come to my notice at the time of writing, was found in Italy, at Aquileia (although admittedly there was a strong Celtic element in the population of N. Italy).<sup>19</sup>

One of the best gems from London depicts a running boar (620). It may date from as late as the second century, but the British dynast Epaticcus seems to have taken a similar intaglio as a prototype for his coin.<sup>20</sup> Perhaps the owner was a native who equated the beast with some supernatural animal such as Twrch Trwyth, but we must also remember that a running boar was the emblem of Legio XX, two members of which legion are attested in London,<sup>21</sup> the intaglio was found north of the City limits but not far from the second-century fort. In any case hunting was a favourite diversion for Roman and native alike.

Rider-gods have a place in the Celtic pantheon, and a red jasper gem from Verulamium (512) might depict such a deity.<sup>22</sup> The composition, a horseman holding a lance, is found on classical gems, but here the design has been allowed to disintegrate in a manner somewhat reminiscent of the horse-types on the pre-Roman Celtic coinage; for example the tail of the horse is depicted as separate from the body and is executed in a manner similar to that of the palm-frond on the Caistor by Norwich *combination* (380). The intaglio lacks the slightest trace of polishing, although on regularly

<sup>13</sup> J. P. Wild, 'Clothing in the North-West Provinces of the Roman Empire', *Bonner Jahrbücher* CLXVIII (1968), 166-240.

<sup>14</sup> I. A. Richmond and O. G. S. Crawford, *Archaeologia* XCIII (1949), 34 (locate it in the triangle of land which has Bewcastle, Netherby and Stanwix at its apexes) E. Birley, *Trans. Dumfries and Galloway third series*, XXXI (1954), 41-2 (near Bewcastle) and see A.L.F. Rivet and C. Smith, *The Place Names of Roman Britain* (London 1979), 363 (at Bewcastle).

<sup>15</sup> Henig, *C. W. n.s.* LXXII (1972).

<sup>16</sup> Ross, *Pagan Celtic Britain*, 349 and p1. LXXXIIIc.

<sup>17</sup> F. Staehelin, *Die Schweiz in Römischer Zeit* (Basel 1948) 511-13, Fig. 138.

<sup>18</sup> Mack, *Coinage of Ancient Britain* passim (cf. Nos 133-158, 180, 184, 186-8, 197 for Catuvellaunian coins).

<sup>19</sup> Sena Chiesa, *Aquileia* No. 1077 cf. note 23 below).

<sup>20</sup> Mack, *Coinage of Ancient Britain*. No. 263a = Toynbee. *Art BR* 35, pl. II, i.

<sup>21</sup> *RIB* 13, 18.

<sup>22</sup> Ross, *Pagan Celtic Britain* pl. XCV (relief from Whitcombe Farm, Dorset). For the Celtic rider god cf. Ross 195-6. E. M. Wightman, *Roman Trier and the Treveri* (London 1970) 224-5. It is apposite to mention the glass gem showing a god, perhaps Neptune, riding over an anguiped (426): however this comes from a fully Roman context, the fort of Castell Collen in Wales. On Celtic Rider Gods see now M. Mackintosh, *The Divine Rider in the Art of the Western Roman Empire*, BAR International Series 607 (1995)

produced intaglios the practice was universal. It is clear that we are dealing with a local product, and, thus, there is some justification for interpreting it in accordance with native belief.

Again and again we are faced with the problem of interpretation; a gem depicting Mars from the Colonia of Gloucester (73) probably shows the classical deity but another representation of the god from Rodmarton, Gloucestershire (88) may be referable to a native god. A moulded glass intaglio from the temple of Apollo Cunomaglos at Nettleton Wiltshire (24) actually shows Apollo and the local deity was surely intended here; the gem found at Wroxeter (20), likewise depicting the god may have been given a classical significance. Minerva on a gem from Bath (244) may be Sulis but on a gem from the legionary works-depot at Holt, Denbighshire (242) is the goddess associated with the Roman State. This difficulty has been encountered elsewhere and Sena Chiesa suggests that the popularity of Mercury on intaglios from Aquileia is a reflection of his local importance—and North Italy, of course, had a population of partially Gaulish extraction.<sup>23</sup>

Finally there are a group of glass intaglios fully discussed in *Chapter 10*. These seem to have been made in Britain during the third century and the designs on them are similar to the schematised human figures on the radiates. As the intaglios were used by the peasantry, it is very unlikely that they were interpreted as showing Roman deities, although we cannot be sure whether they were thought to show Celtic ones, or merely retain the anthropomorphic features of their prototypes. Since most intaglios were owned by members of the middle and upper classes, they are unlikely to throw a great deal of light on native beliefs.

As we shall see in the following Chapter, the position with regard to the Oriental cults was very different. Easterners made up an insignificant part of the population of Britain, yet because they came of long-established sophisticated cultures, and also belonged (for the most part) to the wealthier strata of society, they are actually attested by more gems than are the native British majority.

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<sup>23</sup> Sena Chiesa, *Aquileia*, 137-8. See above note 19.



## 7. INTAGLIOS AND THE ORIENTAL CULTS

In matters of religion and superstition the West was continually borrowing ideas from the ancient centres of civilisation in Egypt and the Levant. This cultural trend is manifested in glyptics as in other arts: those stones which show Sol (Helios) are a reflection of Syrian Sun-worship and *Combinations* are believed to have had their origins in Persia.<sup>1</sup> The Calathus, often worn by Fortuna, is an attribute of Isis<sup>2</sup> and astrological signs reflect the earlier speculations of the Chaldeans.<sup>3</sup> In all cases these gem-types had become acclimatised in a Graeco-Roman milieu, and no more attest the presence of orientals than a piece of fabric printed with the 'Paisley-pattern' need be supposed to have belonged to a citizen of Mogul India.<sup>4</sup> The Orontes - and even more, the Nile - continued to flow into the Tiber throughout the Roman period; Pliny writes 'Iam Vero et Harpocraten statuasque Aegyptiorum numinum in digitis Viri quoque portare incipient'.<sup>5</sup> A cornelian intaglio from the Bath cache (360) may show Harpocrates seated on a lotus though a cupid is rather more likely! This stone was probably cut in Britain and was dedicated to a Romanised Celtic deity; thus in the light of Pliny's statement, one is hesitant to include it in a discussion of glyptic evidence for the oriental cults.<sup>5</sup>

A few gems found in Britain depict eastern deities, although there are by no means as many as there are from the Rhineland.<sup>6</sup> They may be divided into two classes, ordinary intaglios and magical amulets.<sup>7</sup>

The circumstances of the visit of Septimius Severus and his family to Britain were responsible for the presence of several gems of an orientalising nature. Here, an interest in Egyptian religion may have been dictated by political considerations as much as by faith.<sup>8</sup> However

Sarapis, Isis and (as we have seen) Harpocrates occur on Roman gems long before this. An iron ring-bezel is cut with the head of Sarapis together with the Eagle and Standards: as it was found in the Walbrook, London, the ring can hardly be later than the mid-second century. A gem with the same device, cut in the third century, comes from the small settlement at Beckford near Bredon Hill, Gloucestershire (357).<sup>9</sup> Sarapis is shown standing on an onyx, set in a gold ring, from Wroxeter (356) and seated on cornelians from Stanwix (354) and Vindolanda (355); a gem from the latter site portrays a bust of Heliosarapis in profile (App. 148). An intaglio found at Wroxeter (359) depicts Isis with her situla and sistrum. This can be paralleled by an intaglio from the posting-station of Liberchies, Belgium situated on a road to the frontier;<sup>10</sup> here it is easy to think of the signet as belonging to an itinerant merchant and, indeed, such an explanation could account for the gems from Britain which show Egyptian deities. At any rate there were certainly adherents of the Egyptian cults from the first century onwards and temples evidently stood in important centres such as London and Silchester.<sup>11</sup>

An unusual intaglio from Corbridge (351) shows Zeus Heliopolitanos, the god of Baalbeck, who is represented as a stylised figure wearing oriental vestments, holding an ear of corn and a whip, and flanked by bulls. The Cohors I Hamiorum Sagittariorum was stationed at Carvoran in the second century and set up a dedication to this solar and fertility god.<sup>12</sup> As it is difficult to believe that deities represented under such unfamiliar forms would have had much appeal to western Romans, the signet must be presumed either to have belonged to a member of this unit or to a levantine merchant. The Palmyrene [Ba]rathes who died at Corbridge was a vexillarius (perhaps a supplier of vexilla to the army): he may be the same as the Barates who set up a tombstone to his wife at South Shields, although in view of the nationality of this lady (which suggests that Barates spent some time in South Britain) and the opulence of the tombstone compared

<sup>1</sup> For Sol, cf. above (*Chapter 5*); *Combinations*, below (*Chapter 8*).

<sup>2</sup> cf. (314), (322), (325), (326). R. E. Witt, *Isis in the Graeco-Roman World* (London 1971), p1. XXIV, with a wall-painting which depicts Isis-Fortuna, from Pompeii.

<sup>3</sup> Capricorn (407), (408), (667), etc. Crescent and Seven Stars (409). Crescent and Six Stars (App. 81). cf. F. Cumont, *Astrology and Religion among the Greeks and Romans* (New York 1912).

<sup>4</sup> An analogy which I owe to one of the late Dr. Kurz's unpublished Oxford Slade lectures 1970—71.

<sup>5</sup> Pliny *N. H.* XXXIII, 41. Minucius Felix, *Octav.* 22, 2. "Haec Aegyptia quondam nunc et sacra Romana sunt".

<sup>6</sup> G. Grimm, *Die Zeugnisse Ägyptischer Religion und Kunstelemente im Römischen Deutschland* (Leiden 1969), 119-124 Nos. 1-7; 171 Nos. 64 A-B; 173 Nos. 67 A-B; 180 No. 78 for intaglios and cameos associated with the Egyptian cults alone.

<sup>7</sup> The term "Gnostic" is rejected by Bonner, *SMA* 1-2, 45, 133-5 but accepted, though with reservations, by Barb. *Journ Warburg and Courtauld* XVI (1953), 202, 227-228 cf. 227 note 157, "as far as one can speak of magical 'ideas' at all, they appear derived from perverted religion, i.e. from 'Gnosis' in its wider sense."

<sup>8</sup> The gem cut with heads of Sarapis and the Dioscuri found at Castlesteads (358) probably represents Severus (equated with Sarapis) and his sons. Similarly the Modius-wearing Genius Populi Romani on a plasma from Silchester (103) is really Caracalla. For these cf. *Chapter 4*.

<sup>9</sup> For an inscription, recording the dedication of a temple to Sarapis by Claudius Hieronymianus legate of the sixth legion, during the reign of Severus, *RIB* 658 - Hartis, *Oriental Cults*, 75 and p1. XVI. The border has a design which includes standards. Sarapis was clearly a very acceptable deity for legionaries (although it is hard to believe that the Beckford stone belonged to a soldier).

<sup>10</sup> De Ruyt and Brulet, *Liberchies*, No. 6.

<sup>11</sup> Harris, *Oriental Cults*, *Chapter 3*, 74-93 for the evidence. cf. *Britannia* VII (1976) 379 for a new inscription from London, perhaps a dedication to Isis. Gems from York (352) and perhaps Aldborough (353) depict Zeus Ammon. He "was only half Egyptian and owed his very early adoption to the Greek colonies of Cyrene." F. Cumont, *Oriental Religions in Roman Paganism* (Chicago 1911) 230 note 9. A profile head of Ammon appears to have been used for a coin of Cunobelin cf. Mack, *Coinage of Ancient Britain* 90 No. 251.

<sup>12</sup> *RIB* 1783, Harris, *Oriental Cults*, 104.

with the one in Corbridge mentioned above, it is probable that this Barates was a merchant.<sup>13</sup>

Another sungod is depicted on an intaglio from Silchester (33). He looks very much like an eastern Rider-god such as the equestrian solar-deity called Heron represented on a wall-painting from the Temple of Pnferos at Theadelphia in Egypt.<sup>14</sup> This god seems to have originated in Thrace (whence the Ptolemies recruited some of their troops). On one of the parallels to our gem, the horse wears a calathus.<sup>15</sup> Heron has several of them, besides a crown of solar rays. However, a note of caution should be sounded, for these rider cults are very localised and traces of them are rare in the West.<sup>16</sup>

Gems and finger-rings from Britain connected with Christianity can all be dated to the fourth century. It must be remembered that 'neutral' types (birds, ships, fishermen, etc.) were approved as themes for the use of Christians, on their signet rings, by Clement of Alexandria in the late second century.<sup>17</sup> All the same, by their very nature, they would tell us little or nothing of the beliefs of their owners, even if by some chance we were able to know that a particular gem, such as the one from 'near Shrewsbury' (505) showing a reaper belonged to a Christian.<sup>18</sup>

A paste found at the villa at Barnsley Park near Cirencester (361) depicts the Good Shepherd holding a sheep over his shoulders and with a sheep standing on either side of him looking upwards. We can take the fourth century intaglio engraved on nicolo glass and set in a gold ring from Havering atte Bower, Essex (362), showing Bellerophon slaying the Chimaera, as a Christian allegory—the more so as the scene occurs on Christian mosaics of the fourth century at Frampton and Hinton St Mary, Dorset, whilst the Bellerophon pavement at Lullingston was probably laid for a Christian.<sup>19</sup> Two victories or angels crown the head on a seal from Birdlip, Gloucestershire (364); here the meaning of the device is more enigmatic and the head may be that of a saint or of a (Christian) Emperor.

A gold ring found at Brentwood, Essex (793) exhibits the Chi-Rho ( $\chi\rho$ ) on its circular bezel; two silver rings from Fifehead Neville, Dorset, have rectangular bezels cut with the Chi-Rho. On one the monogram is of normal form

<sup>13</sup> For Barates, *RIB* 1065 (South Shields); (Ba)rathes. *RIB* 1171 (Corbridge). Wright says that the name was common in Palmyra, although there can have been few men called Barates resident in the West. The coincidence is intriguing.

<sup>14</sup> E. Breccia, *Monuments de L'Égypte Gréco Romane* I (Bergamo 1926), 110-14, pl. LIX (also pls. LVII-LVIII for Heron Standing).

<sup>15</sup> Kibaltchitch, *Russie Méridionale* 54 no. 334 (from Panticapaeum).

<sup>16</sup> Harris, *Oriental Cults* 4-5 note 7. (Danubian Riders).

<sup>17</sup> *Chapter 1*.

<sup>18</sup> It is of some incidental interest that a type of amulet employed against sciatica showed a reaper, Bonner, *SMA* 71-5 and Nos. 116-24. However, here the reaper is an old man while on the British gem he is youthful.

<sup>19</sup> For Bellerophon and Chimaera in a Christian context, K. S. Painter, *BMQ* XXXIII (1968-9) 147-8 note 17. But *cf.* H. Brandenburg, *Römische Quartalschrift* LXIII (1968) 49-86 for a contrary view i. e. that Bellerophon is merely an ideal hunter.

(794), and on the other a 'monogrammatic Cross' ( $\rho$ ) is shown (795). Above it there is a dove flanked by palm branches. Other ring bezels, from Silchester (786) (787) and from Brancaster, Norfolk (790) are identified as Christian by the exhortation "Vivas", inscribed upon them.<sup>20</sup>

Magical amulets, which were made and used very extensively in the Orient (especially in Egypt), occasionally reached the West. Although magical virtues were ascribed to many ordinary gems (e.g. *Combinations*, Medusa cameos), the amuletic intaglios comprise an entirely distinct class of glyptic material. Their hidden virtues lay as much in the magical words or formulae inscribed, generally upon their reverses and sometimes on the front as well, as in the devices portrayed. Some were mounted in rings and used as seal stones;<sup>21</sup> others were made of materials too soft or brittle to be used in this way. Of course, charms were also inscribed on papyri and on gold lamellae which, although outside the scope of the present study, should not be omitted from any account of ancient magic.<sup>22</sup> Whatever the nature of the amulet, an element of secrecy in its manner of use was essential if it were to be fully effective against the powers of evil.

Gough mentions an onyx intaglio found in Silchester inscribed ZACP (365). This is, almost certainly, a 'vox magica' whose significance 'consisted entirely in (its) impact upon the emotions' of the wearer, who felt himself to be protected by a name of power.<sup>23</sup> Indeed a lead sealing found on the bank of the River Ver is inscribed  $\Delta\text{NA}/\text{MEI}$ , 'By power'.<sup>24</sup>

A charm dedicated to Mithras made from a silver denarius of Augustus was found in Wheeler's excavations at Verulamium (372). The coin had a representation of Tarpeia, half-buried under a pile of Sabine shields; this has become the obverse of the charm and can be presumed to serve as a portrayal of the birth of Mithras from the rock. The Imperial portrait on the front face of the coin has been erased and replaced by an inscription,  $\text{ΜΙΘΡΑΣ ΩΡΟΜΑΣΘΗΣ ΦΡΗΝ}$ , 'which combines Mithras' name with that of the Persian supreme deity and of the Egyptian sungod, P-Re'.<sup>25</sup> Despite its strange origin this object is of some interest to the student of Magical gems. It demonstrates that not every amulet can have been used as a seal, for Tarpeia/Mithras is, naturally, figured in relief. We also see something of the inter-relationship of Magical and

<sup>20</sup> Of course there are other Christian rings e.g. a bronze ring from Richborough with Chi-Rho and alpha and omega on the bezel and the legend "Iustine vivas in Deo" on the hoop. J. M. C. Toynbee in Cunliffe, *Richborough V* 98-9 and pl. XLII No. 160 and the gold ring from Silchester (789) with "Seniciane Vivas In De(o)" also on the hoop.

<sup>21</sup> *cf.* Maddoli, *CN Cirene* 61-2 and Nos. 908, 972 for possible amuletic sealings.

<sup>22</sup> For gold lamellae *RIB* 436 (Caernarvon); 706 (York); *Britannia* I (1970), 305 No. 1 (Woodeaton), and Harris *Oriental Cults*, 93-4. For papyri, K. Preisendanz, *Papyri Graecae Magicae* (Leipzig 1928).

<sup>23</sup> *Ibid.*, 254. Bonner, *SMA*, 189.

<sup>24</sup> *JRS* LIX (1969), 238 No. 15.

<sup>25</sup> Bonner, *SMA*, 39.

religious notions on charms. This one belonged to a Mithraist with a “leaning towards magic”, prepared to add to an orthodox mithraic scene the name of an appropriate foreign deity.<sup>26</sup>

A motif which, as Bonner remarks, has a special affinity to the Mithraic system, “is the cock-headed anguipede, which may be a symbol of solar monotheism”.<sup>27</sup> A ring which forms part of the Great Chesters hoard is set with a heliotrope (bloodstone) a material appropriate for a sun-god, showing this creature (367). He wears a tunic and carries a whip and has legs in the form of serpents; no inscription can be seen on the obverse but the reverse will almost certainly bear the name ‘ιαω’ (meaning, perhaps, ‘the powerful one’: we recognise the likeness to the hebrew, ‘Jahweh’ and note that the letters IAHW actually occur on a gem from Dicket Mead, Hertfordshire (369)). The additional identification ‘Αβραωαξ’, commonly found on those so-called ‘Abraxas-gems’ as well. The word ‘Abraxas’ has an isopsephic significance, the letters in this case adding up to 365, the number of days in the solar year.<sup>28</sup> To a Mithraist the type would not have appeared so very unlike that of lion-headed Kronos; the possible connection of the Aesica stone with the Mithraic religion was suggested at the time of its discovery, not unreasonably in view of the plentiful evidence for that faith amongst the troops serving in the Wall area.<sup>29</sup> A second Abraxas-intaglio on a bloodstone comes from Silchester (366). The slightly worn state of the upper surface as compared with the back and sides, shows that it, too, was set in a ring.<sup>30</sup>

A lapis lazuli amulet in Colchester Museum is said to be local (368), although many objects attributed to the Colonia are, in fact, *aliena* so due caution should be shown. It appears to portray Harpocrates as a nude youth standing towards the left. The type may owe something to the cult statue of Zeus Kasios at Pelusium, identified with Harpocrates by the Egyptians.<sup>31</sup> Upon the reverse are the seven Greek vowels ΙΩΕΗ/ΑΥΟ. Demetrius, in his essay *On Style*, writes that “in Egypt the priests, when singing hymns in praise of the gods, employ the seven vowels, which they utter in due succession; and the sound of these letters is so euphonic that men listen to it in preference to

flute and lyre.”<sup>32</sup> The use of these letters on amulets was no different from that of a *Vox magica*.

Both ‘ιαω’ and the vowels occur on the very complicated haematite charm from Dicket Mead (369) cited above.<sup>33</sup> The obverse of the stone depicts Isis standing between Bes, a god “known from very early times as a protector of women in childbirth and of infants”<sup>34</sup>, and a (?) lioness. Below is a highly schematic representation of a human womb, and below this again, a key with seven wards. These devices are enclosed by the *Ouroboros*.<sup>35</sup> The reverse is engraved with a *scarabaeus* and another uterine symbol.

There are three inscriptions on the stone; around the *Ouroboros* is an invocation to Typhon, clearly designed to be read in the form of a palindrome: “A (E) MEINAE (BAPW) ΘΕΡΕΘWPABEAENIEMEA”.<sup>36</sup> Within the *Ouroboros* are seven vowels, arranged in a different order from that which is found on the Colchester amulet: “AE (H) IOVW”.<sup>37</sup> Upon the reverse of the amulet are the names Ororiouth and Iao, the latter repeated three times: “OPWPIOYΘIA HWIAWAWI.”<sup>38</sup>

Wright shows that the amulet was used to help a woman through the pains of childbirth. He notes that “as haematite seems to have been used as the material for nearly all of the uterine amulets, it seems that the blood-red colour of the stone, emphasised by the derivation of the word, was considered to be efficacious.”<sup>39</sup>

Chnoubis is depicted on a plasma, set in an Archbishop’s ring at Canterbury (M 20) and ‘Abraxas’ is shown on a bloodstone from a bishop’s ring at Chichester (M 19) but neither is likely to have reached Britain during the Roman period, and the Chichester gem is very probably a medieval copy of an ancient gem. Finally a cornelian intaglio, “repertus in Mona Insula in tumulo sepulcrali” is evidently from the Danish Island of Møn rather than Mona (Anglesey).<sup>40</sup>

<sup>26</sup> Ibid., 32-9 for Mithraic elements on amulets.

<sup>27</sup> Ibid., 39. cf. L. A. Campbell, *Mithraic Iconography and Ideology* (Leiden 1968), 13 (creature of Oromazdes); 22-5 (the cock shown in association with the Raven). 200 (generative power of the snake).

<sup>28</sup> Bonner, *SMA* 133—4. The god may have been called Iao, and it is likely that many of the stones which show him were worn by Jews. E.R. Goodenough, *Jewish Symbols in the Greco-Roman Period II* (New York 1953) 250. This may be the correct attribution in this case, cf. Henig, *Arch. Ael. fourth series L* (1972), 282-287.

<sup>29</sup> P. S. A. *Newcastle VI* (1893-4), 244. F. Cumont, *The Mysteries of Mithra* (London 1903), Fig. 20-3 and L. A. Campbell, *Mithraic Iconography and ideology* (Leiden 1968), 348-50 p1. XI, NH, XVI (Kronos).

<sup>30</sup> A figure with a cock’s head is shown on a mosaic at Brading, Isle of Wight, Toynbee, *Art in Roman Britain*, 202 No. 197 p1. CCXXXI.

<sup>31</sup> Bonner, *SMA*, 146 Nos. 216, 219a.

<sup>32</sup> Demetrius, *On Style* (trans. V. Rhys Roberts, Cambridge 1902) section 71. Banner. *SMA* 187.

<sup>33</sup> R. P. Wright, *Antiq. Journ.* XLIV (1964), 143-6.

<sup>34</sup> Bonner, *SMA*, 145.

<sup>35</sup> Ibid., 250. “the name given by the Greeks to the design of a snake devouring its own tail. To some late writers it symbolised the universe, to others recurring time or simply the year... Though it is extremely common on magical amulets, there is nothing in the designs and inscriptions that occur with it to suggest a definite meaning for it; it seems to have become little more than a conventional border for such stones”.

<sup>36</sup> Ibid., 203. No. 141. for a Uterine amulet with the same palindrome. On 84, Bonner cites two other amulets on which the womb is ‘threatened’. e.g. “Contract womb, lest Typhon seize upon you”.

<sup>37</sup> Ibid., 12, 187 where the possibilities of different orderings are mentioned.

<sup>38</sup> Delatte and Derchain, *Intailles Magiques*, 245. “Souvent des personnages divins y sont ajoutés qui sont chargés de la protéger, notamment le ‘Maitre de la Matrice’, Ororiouth, dieu ou démon le plus souvent invoqué pour assurer sa protection”. *Ibid.*, 247, Nos. 339-41, inscriptions combine names of Ororiouth and Iao.

<sup>39</sup> *Antiq. Journ.* XLIV (1964), 145.

<sup>40</sup> cf. note following on, after (372).

## 8. COMBINATIONS AND SYMBOL GEMS

An important group of intaglios comprises fantastic combinations of conjoined heads (both human and animal), the legs of birds and other surprising elements. The name 'grylloi' which is frequently applied to gems of this class is a misnomer, derived from Pliny's remark about the painter Antiphilos who 'painted a figure in an absurd costume known by the joking name of Gryllus' (i.e. a cricket).<sup>1</sup> It is not known what combinations were called in Roman times, but they were presumably distinguished from Graeco-Egyptian magical amulets on the one hand, and from symbol-gems on the other.

Monsters occur from very ancient times in the art of the Near East, although combinations, as such, may only have originated in the sixth century probably in Iran.<sup>2</sup> Seal-impressions found in the grave of a Persian at Ur show some resemblance to later Roman intaglios. The devices on Graeco-Phoenician scarabs from Tharros (Sardinia) are even closer, but although the Phoenicians had a decided penchant for oriental art, they took ideas from others rather than invented new forms for themselves.<sup>3</sup> Considerable weight should be given to a passage in Aristophanes which mentions the 'hippalectryon', shown on hangings from Media: the cock-horse is a common type which is, indeed, represented amongst material from Britain.<sup>4</sup> However it is now clear, in the light of the discovery of a clay mould at Stratos in Acarnania, that further evolution of the combination took place in Hellenistic times.<sup>5</sup>

A Silenus-head is frequently present in combinations.<sup>6</sup> Possibly it was intended to represent the idea that true wisdom is secret wisdom, which may hide behind a rough and uncouth exterior appearance.<sup>7</sup> Sileni were noted for their knowledge of past and future events, which they would, in most cases, reveal only under compulsion.<sup>8</sup> The

juxtaposition of a Silenus mask and a head of Minerva on intaglios from Kirmington, Lincolnshire (373) and Attermire Cave, near Settle, Yorkshire (374), is highly suggestive of such an explanation.<sup>9</sup> However, Silenus was closely connected with Bacchus, whom he was believed to have educated, and his head appears on intaglios and other objects which show figures in the thiasos.<sup>10</sup> Neither the head of Pan on a combination from Binchester (375),<sup>11</sup> nor a maenad-head on a combination from Corbridge (378) can be considered unusual. Furthermore, it is tempting to explain the heads of elephants on intaglios from Corbridge (379) and Caistor by Norwich (380),<sup>12</sup> as having reference to Bacchus' Indian Triumph, more especially as both beasts carry palms in their trunks.

The boar was the huntsman's quarry par excellence, and many stories are told of encounters between men and this dangerous wild animal.<sup>13</sup> Boars' heads are common motifs on combinations (e.g. (377), Silchester) as symbols of good fortune and success in the chase.<sup>14</sup> Hares, likewise bring the hunt to mind and a hare is, indeed, included on the same gem from Silchester. A horned Ram's head which forms part of the combination from Walbrook, London (381) not only makes allusion to the pastoral life but is also a general symbol of fecundity.<sup>15</sup> The cock and the horse owe their presence, as elements in the construction of grotesques (377) (382) to the original Persian hippalectryon.

Eagles were symbols of Rome and especially of her legions 'Romanae aves, propria legionum numina';<sup>16</sup> indeed the Corbridge combination which includes the head of an Eagle in its composition (378) may have been worn by a legionary. However, as the King of birds and as the enemy of 'evil' creatures such as serpents (699) (App. 191) the eagle was naturally an auspicious creature.

Plutarch writes that "the strange look of (the objects said to act as charms against the Evil Eye) attracts the gaze, so that it exerts less pressure upon its victim."<sup>17</sup> It is not

<sup>1</sup> N.H. XXV, 37. ... 'Unde id genus picturae grylli vocantur'.

<sup>2</sup> cf. A. Roes, *J. H. S. LV* (1935), 232-5.

<sup>3</sup> *Ibid.*, and Boardman, *Archaic Greek Gems* 84 and note 21.

<sup>4</sup> *Ranae*, 11 937-7. The type is represented by Boardman, *Ionides* Nos. 50-51; Richter, *Engraved Gems of the Romans* Nos. 384 - 6. In Britain (382), (809). (M. 23) and a red jasper intaglio from the North Kent Road, London (*London Archaeologist* 6 (1990), 231 fig. 5).

<sup>5</sup> *Bulletin de Correspondence Hellenique* LXXXIX (1965), 760 Fig. 1. cf. Boardman, *Ionides* No. 51.

<sup>6</sup> Although it is not universal. *Ibid.*, No. 52, and cf. Richter, *New York* Nos. 542, 549, 550, 557. An intaglio from Watercrook (376), cited by Stukeley would also seem to be an exception.

<sup>7</sup> Plato, *Symposium*, 215-6; Xenophon, *Symposium* V compares Silenus with Socrates.

<sup>8</sup> Rose, *Handbook of Greek Mythology*, 156-7. G. M. A. Hanfmann in  *OCD* (second edn. 1970) 956 and refs.

The addition of other heads brings Janus, the god who looks back to the past and forward to the future, to mind. J. Seznec, *The Survival of the Pagan Gods* (English edn., New York 1953), 120 discusses Prudentia in Medieval Scholasticism as "composed of three faculties—Memoria, Intelligencia (sic) and Praevidentia, whose respective functions are to conserve the past, to know the present, and to foresee the future... Hence the frequent representation of Prudence with a triple head—as, for

example, in the pavement of the Siena Cathedral". Also cf. E. Panofsky, 'Titian's Allegory of Prudence' in *Meaning in the Visual Arts* (Princeton 1955), 146-68.

<sup>9</sup> Blanchet, *Recherches sur les "Grylles"*, 47. "La tête de Minerve, associée à d'autres têtes et en particulier à celle de Silène, est assez fréquente".

<sup>10</sup> Silenus and Bacchus, Roscher, *Lexikon* IV, 472, Fig. 7.

<sup>11</sup> Blanchet, *Recherches sur les "Grylles"*, 47, "La tête de Pan est assez souvent réunie à celle de Silène".

<sup>12</sup> *Ibid.*, 46. "la tête d'éléphant n'est par rare..."

<sup>13</sup> cf. *RIB* 1041 (Stanhope, Co. Durham).

<sup>14</sup> Blanchet, *Recherches sur les "Grylles"* 46. "la hure de sanglier est plus fréquent". Note the Colchester intaglio (452) that depicts Meleager standing in front of a pile of stones on which is a boar's head.

<sup>15</sup> *ibid.* 45. "La tête de bélier est tres fréquente; en voici des exemples qui sont lion de former tme liste complète..."

<sup>16</sup> Tacitus, *Ann* ii. 17.

<sup>17</sup> Plutarch, *Quaestiones Convivales*, V, 7, 681.

absolutely certain that he was referring to combinations and, in any case, the reason given cannot be the only one.<sup>18</sup> Blanchet's comment that "Il est fort probable que les figures composites des grylles avaient une valeur prophylactique...que plusieurs des éléments composant les grylles soient relatifs 'à la fertilité et à la richesse, on n'en saurait douter', seems just.<sup>19</sup>

Some help is provided by the legends on inscribed examples. There are personal names such as 'Antoninus' and 'IOAWPOY'.<sup>20</sup> The only legend on a combination from Britain, the controversial stone from Caistor by Norwich (380), may refer to an entire people, if the letters 'CEN' are indeed an abbreviation of the tribal name (Iceni), as has been suggested: if so, it is possible that the name was being employed as a *Vox magica*, a word of power.<sup>21</sup>

Blanchet gives three examples of 'names' which may, in fact, invoke qualities. 'EIPHNH' (peace); 'EVE/IIICTOV' (one who is hopeful) and 'AYETHCIC' (prosperity).<sup>22</sup> He fails to grasp the significance of a combination, formerly in the Ionides Collection, inscribed 'NICE T. P. S. A.' which contains a transliteration into Roman letters of the Greek word for victory.<sup>23</sup>

Three gems from British sites, appear to be related to combinations in that each includes masks in its composition. On the intaglios from Lingfield Marks Camp, Surrey (384) and Jewry Wall, Leicester (385), the masks are set in bunches of grapes; a third example was found at Harlow (386) and depicts a cantharus with three attached masks. Not one of these masks is a Silenus, although these do occur on very similar compositions.<sup>24</sup> D. E. L. Haynes commented that 'such masks were considered to possess apotropaic qualities and they appear fairly frequently on gems. Usually they are represented singly or in contrasted pairs or as components

of grvllloi. The representation in the present form defines a small but definite class within the same group'.<sup>25</sup> All the items in compositions of this class (i.e. wine-vessels, bunches of grapes, masks) are highly suggestive of bacchic imagery. In Greek and Roman times the head was thought to be the seat of life and the source of semen.<sup>26</sup> Wine was also associated with life because it 'appeared to be the liquid of the seed of the vine';<sup>27</sup> the mottos on ancient drinking cups and bowls are generally regarded as happy exhortations to enjoy oneself but they should probably be taken much more seriously. Legends such as 'Vivas', 'Vitam tibi' and 'Vivas cum tuis pie s' (= ΠΙΕ ΖΗΧΗC) recall such devices as "Vivas in Deo" found on Christian finger rings and silverware.<sup>28</sup> The similarity between Bacchic and Christian escatology is very apparent here.

Another class of intagli can, probably, be understood in much the same terms. We are now concerned with those gems that depict animals or birds associated with a nautilus or snail shell. Three, from Wroxeter (391), Colchester (390) and Lowbury Hill, Berkshire (394) respectively, show hounds, each in the act of leaping from a shell. A Corbridge stone (392) represents a mouse emerging from a nautilus, and a gem from (?) Milton, Kent (393) depicts a goose looking into one.<sup>29</sup> The spiral-shell came to be employed as a symbol for the uterus, perhaps because, in the first instance, the word *concha*<sup>30</sup> was confused with the word *cochlea* and snails were recognised as having aphrodisiac properties if eaten. Shell of all kinds could stand for the idea of rebirth or for life itself: this is the reason why shell-canopies are found on Roman tombstones.<sup>31</sup>

It seems that mice were significant symbolically. An intaglio in Berlin which shows a mouse is inscribed 'MNHCOH ΘEOΓENEIC' (To the memory of Theogenis).<sup>32</sup> Other gems depict mice climbing up candalabra and a little bronze mouse was found in a child's grave at York.<sup>33</sup> These suggest a chthonic aspect.

<sup>18</sup> Richter, *New York* 114, asserts that "these fantastic devices... were worn by the Romans for their supposed efficacy in averting the Evil Eve" but as Blanchet, *Recherches sur les "Grylles"*, 50, observes "il est assez remarquable que, malgré la valeur magique attribuée sûrement aux figures des grylles, on ne rencontre jamais le mauvais oeil, combattu par des animaux comme il est figure sur de nombreuses petites plaques d'or et sur divers autres monuments".

<sup>19</sup> *Ibid.*

<sup>20</sup> *Ibid.*, 43 and 48; De Ridder, *de Clercq* No. 3146. also cf. Panofka, *Inchriften* 88-9 No. 106 (p1. III, 8) ΛΟΓΓΟC (Longus).

<sup>21</sup> This gem might have been regarded as a Celtic tricephale cf. Chapter 6. A stone depicting a cantharus with masks has the legend ΠΟΤΙΟΛΟΙ (Puteoli), and is perhaps to be connected with the Campanian city. Panofka, *Inchriften* 65-6 No. 73 (pl II, 24) = Furtwängler *Berlin* No.8611. Also cf. Note 23. This gem might have been regarded as a Celtic tricephale cf. Chapter 6. A stone depicting a cantharus with masks has the legend ΠΟΤΙΟΛΟΙ (Puteoli), and is perhaps to be connected with the Campanian city. Panofka, *Inchriften* 65-6 No. 73 (pl II, 24) = Furtwängler *Berlin* No.8611. Also cf. Note 23.

<sup>22</sup> Blanchet, *Recherches sur les "Grylles"*, 48-9.

<sup>23</sup> Boardman, *Ionides*, 9S No. 50. S. S. Frere suspects that the Caistor gem (30) might read NICE

<sup>24</sup> Richter, *New York* No. 553 (a bunch of grapes including two Silenus heads). Panofka, *Inchriften* 65-6 No. 73 (p1. II, 24) = Furtwängler, *Berlin* No. 8611 (Silenus' head rests on top of cantharus).

<sup>25</sup> Haynes in Kenyon, *Jewry Wall*, 271-2.

<sup>26</sup> Onians, *Origins of European Thought*, 93-122.

<sup>27</sup> *Ibid.*, 217-20.

<sup>28</sup> For motto-beakers, Niessen, *Cologne*; Toynbee, *Art BR*, 397. Wint Hill glass-bowl, *Ibid.*, 376-7. For the sentiments expressed cf. Onians, *Origins of European Thought*, 227. Face-pots, although only indirectly relevant to the Celtic head-cult, have an incidental interest here. (cf. Toynbee, *Art BR* 398, 404-8).

<sup>29</sup> cf. Henig, 'The elephant and the sea shell', *OJA* 3 (1984), 343-6.

<sup>30</sup> Bivalve sea-shell, used as a term for the womb. cf. A. A. Barb, 'Diva Matrix', *Journ. Courtauld and Warburg* XVI (1953), 204-8, on the symbolism of shells. He also comments on a connection between spiral-shells and serpents.

<sup>31</sup> *Ibid.*, cf. Toynbee, *Art in Roman Britain*, 161 No. 89. p1. LXXXVI. which includes sphinx and lions as grave guardians. Also 160 No. 87, p1. LXXXV. Also H. P. Wright and I. A. Richmond, *Roman Inscribed and Sculptured Stones in the Grosvenor Museum* (Chester 1955) 44-5 and p1. XXIX Nos. 111, 113.

<sup>32</sup> Panofka, *Inchriften*, 89-90 No. 108 (p1. III, 12). Furtwängler, *Berlin* No. 8567.

<sup>33</sup> e.g. Furtwängler, *Berlin* No. 2349. Fossing, *Thorvaldsen* No. 1810 "Mouse, to r. on a three-legged table, placing one foreleg on a lamp (?)"

Pliny states that white mice were a happy omen and Aelian writes of the cult of Apollo Smintheus at Hamaxitus in the Troad where mice were sacred to the god.<sup>34</sup>

Gems which depict animals performing either the actions of humans or those of larger animals (such as horses) may<sup>35</sup> have had apotropaic virtues ascribed to them.<sup>36</sup> Although the substitution of men by animals probably originated in Egypt, the idea became fully 'acclimatised' in Greece and Rome as the fables of Aesop, and of others, testify.<sup>37</sup> These intaglios are certainly not to be confused with magical amulets. A red jasper from Aldborough, Yorkshire (388) shows a mouse driving a chariot which is pulled by a cock. This scene is a common one on intaglios, for both cocks and mice were thought to be lucky; there may also be a sub-sidiary interest in the circus here.<sup>38</sup> Another intaglio, found at Chester (655) depicts two hawks pulling a cart on which there stands a basket. It is probable that parrots were trained to do this in real life;<sup>39</sup> however as Pliny mentions hawks which were used to protect pigeons, and another variety that was a lucky omen for a marriage contract, the intaglio probably had a symbolic significance.<sup>40</sup> Certainly the basket (calathus) presumably full of fruit, is an allusion to the abundant fruitfulness of the earth. A corn ear, shown growing in front of the birds, has the same meaning. An intaglio from Malton, Yorkshire (387) shows a hare seared on a rock and playing the double pipes (auloi). There is a column in front, and on it a crow is perched. This could very well depict a scene from a fable, but not one which has survived. (It is of some interest that the discus of a lamp from London shows a fox dressed in a chlamys, holding out a double flute to a crow perched on the top of a tree).<sup>41</sup> On the other hand, a stone in Berlin illustrates a goat-headed man milking a man-headed goat, so the aim may have been merely to represent an oddity of the type discussed above.<sup>42</sup>

<sup>34</sup> *RCHM Eburacum*, 100 pl. XXXIV.

<sup>35</sup> Pliny, *NH* VII, 223; Aelian, *On Animals*, XII, 5.

<sup>36</sup> King, *GR*, 271 speaks of "the substitution of odd birds, insects, fish, for steeds and drivers (thereby acquiring the talismanic virtues of the other chimaerae)". He notes that they '(manifest) their source by their most usual material, the red jasper'. Also cf. mosaic in Cologne: (note 39 below).

<sup>37</sup> H. Kenner, *Carinthia I*, CLVI (1966), 422-34 and *Das Phänomen der verkehrten Welt in der Griechisch-Römischen Antike* (Klagenfurt 1970). cf. B. E. Perry, *Aesopica I* (Illinois 1952) for a collection of literary texts.

<sup>38</sup> For cocks, Pliny, *NH* X, 46-9. Figures of cocks, sacred to Mercury, guide of souls were placed in graves. *Guildhall Museum Catalogue* (second edn. 1908) 70 No. 52; pl. XVI, 1 from Bishopsgate St., London. Niessen, *Cologne* No. 3221 from Münstermaifeld with imago No. 3196. For a mouse, cf. above note 34. A cock is shown standing on a table with a mouse, on a gem in Berlin, Furtwängler, *Berlin* No. 7903.

<sup>39</sup> O. Keller, *Die Antike Tierwelt* (Leipzig 1909) II, 46 and Fig. 19. F. Fremersdorf, *Das Römische Haus mit dem Dionysos-Mosaik Vor dem Südportal des Kölner Domes* (Berlin 1956) 51, Fig. 17.

<sup>40</sup> Pliny *NH* X, 109 and X, 21. Also cf. Aelian, *On Animals* II, 42.

<sup>41</sup> Walters, *Catalogue of the Greek and Roman Lamps in the British Museum* (London 1914) 105 No. 687 (also cf. 104 No. 686).

<sup>42</sup> Furtwängler, *Berlin* No. 7704. Note also a hare dressed in a chlamys standing on its hind legs, depicted on a nicolo-glass from Wood Eaton (389).

The category of *symbol-gems* is both large and, at the same time, some-what difficult to define. At one end of the series, we are faced by a collection of apparently unconnected objects and animals; at the other by factual portrayals of various subjects (including deities), that have a symbol somewhere within the composition. It is as well to remember King's remark that the Roman school of gem-cutting is distinguished by "the vast majority of its productions being connected with religious ideas".<sup>43</sup> Although it is not always possible to divine the meaning of every symbol, the significance of others is obvious. The account which follows attempts to discuss the fully symbolical productions and also to mention some of the subsidiary devices found on other gems. All interpretation is, of course, tentative; but, with this proviso, the group casts considerable light on the attitude of the Romans to their signets.

The Chester gem showing the hawks pulling a calathus is a good starting point. Such goddesses as Isis-Fortuna and Annona wear a Calathus on their heads as symbols of fecundity.<sup>44</sup> The emphasis on fruitfulness is made even more explicitly when the basket is combined with other symbols; a corn ear in the case of the intaglio mentioned above, and a peacock,<sup>45</sup> a bird with a piece of fruit in its beak, a fruit-tree and a wine vessel on a jasper from Richborough (399).

Not every symbol-gem is as obvious as these. One of the most complicated intaglios from Corbridge (400) shows a cock, a small rodent, a grass-hopper, a winged insect and two corn-ears as well as the basket of fruit. The cock is a bird of good omen, "as acceptable to the gods... as are the costliest victims".<sup>46</sup> Plato has a story which suggests that grasshoppers were also thought to be close to the gods. They had once been human-beings but had been so enraptured by the songs of the muses that they forgot to eat and drink, and hence died, "and now they live again in the grasshoppers... they neither hunger nor thirst, but from the hour of their birth are always singing, and never eating or drinking; and when they die they go and inform the Muses in heaven of those who honour them on earth".<sup>47</sup> The significance of the rodent and of the winged insect is more problematical. Hares and rabbits are suggestive of the hunt and appear in pastoral or satyric scenes: if the creature could be understood as a mouse, it would emphasise the chthonic symbolism of the cock. The insect might be a butterfly (representing the soul

<sup>43</sup> King, *GR*, 233. Richter, *New York*, 116.

<sup>44</sup> Daremberg-Saglio, *Dictionnaire I*, 812-4. The calathus as an attribute of "toutes les divinités entre les mains desquelles il est un symbole d'abondance".

<sup>45</sup> Pliny, *NH* X, 43-4. Noted for its beauty.

<sup>46</sup> *Ibid.*, X, 49. For cocks as chthonic symbols cf. note 38 above. Furtwängler, *Berlin* Nos. 7889-7908. A good collection of symbol-gems including cocks as a major part of the composition.

<sup>47</sup> Plato, *Phaedrus* Trans B. Jowett (third edn. London 1892), section 259. Also cf. Pliny *NH*, XI, 92-5, who confirms that they neither eat nor drink and Virgil, *Georgics* III, 328. There is, of course, a general reference to summer here, the time that the insect is in evidence. Aesop, *Fabulae*, No. 336.

(psyche) or the brevity of life) or a bee (signifying prosperity).<sup>48</sup>

A modius (corn measure) is depicted on an intaglio from Bath (404); from it grows two corn-ears and a poppy-head. These are the traditional cereal crops of Rome, and occur together in many other compositions for example on the Caracalla-Genius Populi Romani gem, from Silchester (103), where they are set into the cornucopia which the god holds.<sup>49</sup> The poppy as a cereal crop was “a cultural relic, comparable to the ritual use of barley in sacrifices... probably already in Virgil’s day his mention of the poppy had a touch of the unreal, of a return to the Golden Age, the same idea that is expressed in the Tellus relief of Ara Pacis”.<sup>50</sup> The fruits of the earth should be fairly distributed, and so the scales of Aequitas are suspended over the modius (or the scales could be the zodiacal sign Libra which presides over the September-October harvest). A similar gem has been found in pre-Hadrianic levels at Vindolanda (App. 201).

Another symbol of plenty was the wine-cup which alludes to Bacchus just as the corn-measure does to Ceres. An intaglio from Wroxeter (398) depicts two parrots, birds closely connected with the god and his Indian triumph. They are standing on pedestals, one each side of a cup from which they are pulling vine stalks. The motif of opposed animals and birds was a very ancient one, but it was absorbed into Graeco-Roman and later into Christian art.<sup>51</sup> The chalice is the fount of plenty and of salvation, a device which Christians were happy to borrow from pagan iconography.

Another gem, found in the Walbrook, London (397), shows a bird, probably a crow (a bird of good omen) standing on a cornucopia and facing a wine-cup from which two ears of corn and two poppy-heads are growing. The same devices are present upon a York intaglio (396), although here the arrangement is different. A parrot stands upon a chalice, and faces a smaller bird which is perched upon a cornucopia. In the field are two corn-ears and a poppy-head. It is claimed, in the Catalogue of Antiquities issued by the Yorkshire Philosophical Society<sup>52</sup> that this is a marriage type and certainly it would not have been unsuitable as a charm to ensure a successful and prosperous marriage.

Gems and engraved rings which show clasped hands (the *dextrarum iunctio*) almost certainly do refer to marriage as there are many examples inscribed with such legends as “EYTYXI OMONOIA” including a cameo from the

villa at North Wraxall, Wiltshire (App. 30).<sup>53</sup> A cornelian from the temple site at Farley Heath, Surrey (402) shows clasped hands holding two corn-ears and a poppy. A cornelian from a cremation burial at Skeleton Green, Puckeridge, Hertfordshire (App. 36) is cut with a device including cornucopiae, a cantharus and eagles as well as with clasped hands, and a glass gem found at Charterhouse-on-Mendip (403) depicts the hands with two poppies and one corn-ear. Richter notes that the same type of composition “occurs often on coins inscribed ‘Pax’... ‘Fides’ or ‘Concordia’... so the design may also have signified the peace and plenty brought to the Empire by Augustus and his successors.”<sup>54</sup> Indeed, a glass intaglio found at Wall, Staffordshire (App. 55) where the device is, closely based on such an issue, could have had a ‘political’ significance.

The protection of particular deities might be invoked by placing either their images or their attributes on ring bezels. In the latter case we frequently discover emblems of prosperity, such as those which have already been discussed, as well. Thus on a gem from Dragonby (App 44) the palm of Victory, a cornucopia and an ear of corn are associated with the raven of Apollo. The best example from Britain of an intaglio showing symbols connected with Apollo was found at Silchester (395). A raven stands upon an altar: in front of it is the serpent and the laurel (which here grows out of a cornucopia). The lyre is also depicted on the gem, together with the now familiar corn-ear and poppy-head. It is interesting to compare this stone with a gem in the British Museum (23) where Delphian Apollo himself is shown with the laurel, serpent and also a tripod. A crystal from Richborough (422), and the glass intaglio from Wall (App. 55), cited above both include an allusion to Mercury: the device in each case is a caduceus and crossed cornucopiae (in the latter, of course, the *dextrarum iunctio* as well). Mercury was regarded as being easily approachable by man and a gem in the Hague which depicts a cornucopia, caduceus and the head of the youthful Octavian asks the god’s blessing for the ruler and the state in unequivocal fashion. It is possible as Tristan Arnison suggests to me that it can be understood as a reference to leadership and good government.<sup>55</sup> The thunderbolt of Jupiter occurs on intaglios from Wroxeter (414), Lydney (416) and Westminster (415); coins depicting thunderbolts and with legends which read “Providentia Deorum”, point the meaning here: the fulmen was no less than a symbol of faith in the whole divine order, as conceived by the Romans.<sup>56</sup> A gem found at Aldborough, Yorkshire shows an eagle standing on a thunderbolt, itself balanced on a globe (App. 69).

<sup>48</sup> cf. above note 38.

<sup>49</sup> Virgil, *Georgics* I, 212, and the Tellus/Italia relief on the *Ara Pacis* for poppies. E. Simon, *Ara Pacis Augustae* (Tübingen 1967) 25-6, pl. XXVI-XXVII.

<sup>50</sup> Axel Seeberg, *Acta ad Archaeologiam et Artium Historiam Pertinentia* IV (1969), 11.

<sup>51</sup> cf. (App. 1) (497) (668). The Moulded Stucco from the north wing of the Fishbourne Palace shows confronted birds. Cunliffe, *Fishbourne II* 50-1, Fig. 26 and pl. XVIIa.

<sup>52</sup> *Yorks. Phil. Soc. Antiq.* 124 No. XI.

<sup>53</sup> e.g. Maddoli, *CN Cirene* No. 989 “APAX” ( *ápá* =happiness); Furtwängler, *Berlin* No. 6654 “idem felicitatem”. cf. (App. 30). But for the hand as a public expression of concord. cf. V. Von Gonzenbach, ‘Fides Exercituum, eine Hand aus Vindonissa’, *Gesellschaft pro Vindonissa Jahresbericht* 1951/52, 5-21.

<sup>54</sup> Richter, *New York*, 117.

<sup>55</sup> Maaskant-Kleibrink, *Hague* No. 308.

<sup>56</sup> e.g. *RIC Antoninus Pius* Nos. 59, 80.

A rudder, corn-ear and cornucopia, shown on a moulded glass intaglio from Hod Hill (405) comprise emblems of Fortuna and Ceres. The first two devices are depicted on another glass paste, found in the fort at Waddon Hill, Dorset (406). They are accompanied here by the club of Hercules and the palm of Victory. A second symbol-gem from the same site (408) also makes allusion to military prowess. A capricorn with a palm growing from its back might be merely the zodiacal sign appropriate to the owner or (by reference to Augustus' horoscope) to the Empire at large. However, it is not unlikely that troops from Legio II Augusta were associated with this fort,<sup>57</sup> and that the device means 'the victory of the second legion', an interpretation which can also be applied to a gem from Richborough (666) depicting a capricorn with a palm. The prow of a war galley and a dolphin (a creature appropriate to Neptune) on the Waddon Hill gem suggest the crossing of Ocean which preceded the conquest of Britain. Perhaps these intaglios were specially made for sale to soldiers about to embark on the British Expedition of A.D. 43. The success of the Invasion is, in all probability, the theme of a very fine intaglio found in an Antonine context at Verulamium (533). It shows a galley with a trophy of arms, a legionary standard and an Eagle upon it: all these are motifs eminently suitable for a soldier and out of place in the peaceful world of the late second-century municipium.<sup>58</sup>

Some animals and birds are employed as symbols of deities; very frequently they are accompanied by inanimate objects in order that the meaning may be clear. Eagles were the birds of Jupiter, of the Roman state and of its army. An intaglio from Holditch, Staffordshire (694) shows an eagle with a cornucopia and another from Bath (689) portrays an eagle with corn-ear and poppy-head. Here the idea is of Jupiter or the State being the provider of agricultural prosperity. Other gems found for example at Great Casterton (705), Hod Hill (708), Caerleon (706) and Southwark (App. 186) each show an eagle with two standards. They should originally have belonged to legionaries—a point established by the discovery of an Eagle and Standards gem in Cyprus inscribed "Leg XV Apollinari".<sup>59</sup> A stone from Alborough (710) with an eagle, standard and cornucopia makes reference to the power of the Roman armies, as well as invoking good fortune and prosperity.

Few difficulties are presented by a chrome chalcedony found at Richborough (649) which depicts a dolphin and

trident: it is surely a reference to Neptune, but a dolphin, cornucopia and corn-ear on an Alcester gem (App. 203) is more likely to have an other-worldly significance. A thyrsus and panther on a stone from Ham Hill, Somerset (641), and possibly a panther, with cornucopia on one of the Bath gems (642), signifies a devotion to Bacchus by the owner. A bitch, shown with hunting weapons (? bow and arrow) and with a gazelle in front of her, is the subject of another Bath gem (637) which refers to success in the chase, the realm of Diana.<sup>60</sup> A cock is shown with ears of corn on intaglios from Slay Hill Saltings, Kent (679) and from Chesters, Northumberland (678) and 'picking out of a cornucopia' on gems from Silchester (680) and Towcester (App. 182). As has already been stated, the cock was a propitious symbol, and such stones nicely convey the idea of prosperity. A gem from Leicester (614) showing a goat seated in front of a basket of fruit and another stone found in the main drain at Bath (588) with two horses in front of a column on which is an amphora from which wine drips on to the ground doubtless had a fertility-purpose as well. A major agency of growth was the sun (Sol) and the god is shown, on a fine intaglio from Newstead (30), with an ear of corn in front of him. Although symbols of this type (i.e. which are not attributes) are not common, another good example is provided by the Genius Populi Romani signet from Silchester (103) where the *tuba* and *vexillum* may stand for the authority of the Roman People, as exercised by the emperor Caracalla with whom the Genius is conflated and, by extension, by the officer who wore the stone on his behalf.<sup>61</sup>

Interest in astrology was universal in Roman times, but on only two stones from Britain is the reference to astral beliefs certain. A chalcedony from York (App. 81) depicts a crescent and six stars, and a nicolo found at Silchester (409) shows a crescent, surrounded by seven stars. These bring to mind the seven planetary spheres, strictly speaking there should only have been six as the moon was itself considered a 'planet'.<sup>62</sup> Such a "crescent and stars" type appears on coins of the second and third centuries A.D., where it signifies "Aeternitas".<sup>63</sup> The first-

<sup>57</sup> M. G. Jarrett, 'Legio II Augusta in Britain', *Arch. Camb.* CXIII (1964) 47-63, especially 50.

<sup>58</sup> The style of cutting is certainly first century. Note other military symbol-gems, showing panoplies of arms from High Rochester (412) and Wroxeter (App. 197) cf. Boardman and Scarisbrick, *Harari* No. 35. for a first-century gem in a private collection showing an eagle shouldering a trophy.

<sup>59</sup> *AJA* LXXIV (1970). 74 and pl. XXIII. 16. cf. Especially W. A. Daszewski, *Report of the Dept. of Antiquities, Cyprus* (1973) 202-211. He believes it belonged to the Centurio princeps prior in charge of a vexillation which accompanied Titus to Cyprus in the winter of A.D. 68/69.

<sup>60</sup> cf. Henig in Cunliffe, *GMD Bath*. 85 No. 24. R. B. Onians cites *Iliad* XXI, 11, 480-3. where, however, Artemis is equated with a lion(ess). Our beast wears a collar cf. J. M. C. Toynbee in *Latomus* XXXV (1976), 272f. which makes a canine identification almost certain.

<sup>61</sup> The assumption has been made throughout that such authorities as A. Alföldi and M. L. Vollenweider are right: that the symbols on Roman gems can be made to yield meanings.

A. Alföldi, 'Hasta-Summa Imperii', *AJA* LXIII (1959), 5-6, discusses a gem in the British Museum. Walters, *British Museum* No. 2271. This depicts a portrait (surmounted by an ass, a punning reference to C. Asinius Pollio) and a "spear as the badge of the Imperium; the rudder as the symbol of luck or sign of aspiration to govern". M. L. Vollenweider, 'Un Symbole des Buts Politiques de Cesar', (*Genava* XVIII (1970), 49-61 especially 55-6. The symbols are cornucopiae, rudder, globe, caduceus and bee all of which have been seen to occur on gems and moulded glass intaglios from Britain.

<sup>62</sup> Numbers seem to vary. Sena Chiesa, *Aquileia* No. 1497 (six stars); No. 1499 (five stars); No. 1498 (four stars); No. 1500 (two stars).

<sup>63</sup> cf. Mattingly and Sydenham in *RIC* II, 324 "The Star and crescent and seven stars and crescent are natural symbols of immortality in a age which sought immortality in the stars. It is probably the memory of



century astrologer Manilius wrote that “all things that are subject to death are also subject to change... but Heaven remains invariable... It will remain the same for ever, because for ever it has been the same”.<sup>64</sup> ‘Eternity’ came very near to being worshipped as a saviour god, and this may be the meaning of representations of the crescent-moon on gravestones.<sup>65</sup>

Astrological gems of considerable complexity (i.e. portraying a number of zodiacal signs) are known, but none has been found in Britain.<sup>66</sup> Of possible zodiacal signs occurring singly, or in association with other devices, we have already noticed the pair of scales (= Libra) and the Capricorn. Intaglios which depict a crab (714), charging bull (595), lion (629), ram (604), Castor and Pollux, the heavenly twins (95) and possibly a centaur drawing a bow (657) could be recognised as signs as well. Virgo, frequently shown as a draped woman, might be represented by stones that figure Ceres or Fortuna holding a patera and cornucopia. Two intaglios (from Alfriston, Sussex (718) and Ozingell, Kent 719))

are early Byzantine in date and come from Anglo-Saxon contexts: they each show a scorpion (? Scorpio) and are very probably astrological. It is unfortunate that Aquarius and Pisces do not occur on any gems from Britain as, (apart from Capricorn and Sagittarius), they are the most unmistakable of signs.

A number of intaglios include a star in their compositions but its significance is not always clear. On glass intaglios from Colchester (628) showing a lion and a star and Chichester (App. 174) depicting a lion and a crescent there should be a reference to the constellation or zodiacal sign Leo. Stars on other gems associated with a hippocamp (659), a parrot (687), a combination (381) and a cantharus with a cupid seated on a goat (126) cannot be explained so conveniently. Gems from Vindolanda (355) and Castlesteads (358) on the Wall, portray Geta and Caracalla in the likeness of the stars of the Dioscuri, and are also unlikely to have any true astrological significance.<sup>67</sup>

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Trajan that is here honoured”. cf. *RIC* Pescennius Niger No. 1 and *RIC* Septimius Severus No. 527 for legend “Aeternitas Aug’ also *RIC* Pescennius Niger Nos. 73-4 “Saeculi Felicitas”, repeated by Septimius Severus *RIC* Nos. 360, 416-8, *RIC* Marcus Aurelius No. 750, is a posthumous issue of Faustina the Younger (A.D. 176-80) with legend “Consecratio”.

<sup>64</sup> Manilius, *Astron* 1, 495ff. quoted in F. Cumont, *Astrology and Religion among the Greeks and Romans* (New York 1912), 60.

<sup>65</sup> *Ibid.*, 60ff. R. Lattimore, *Themes in Greek and Latin Epitaphs* (Illinois 1962), 3140 discusses epitaphs which suggest that the soul is taken up into the heavens after death. cf. especially 38, note 139 quoting F. Cumont, *After Life in Roman Paganism* (Yale 1922), 97. For tombstones from Britain which display such symbolism *RB* 369 (Caerleon); 487, 529 (Chester); 984 (Netherby); 1260 (Risingham).

<sup>66</sup> cf. Sena Chiesa *Aquileia* Nos. 1501, 1502.

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<sup>67</sup> We are inevitably reminded of the poem by Marcus Caecilius Donatianus inscribed on a stone from Carvoran *RB* 1791: its symbolism is astrological and Oriental, but in fact the composition mainly was designed as an elaborate compliment to Julia Domna.

## 9. EVIDENCE FOR DAILY LIFE

All intaglios may be assumed to reflect the activities or attitudes of their owners, and thus have some bearing on daily life. A gem which depicts Jupiter, Minerva or Mars, found on a military site, brings to mind the official religious observances prescribed in the *Feriale Duranum*. Methe, on the other hand, is a suitable signet for a 'bon vivant'. Silvanus might appeal to a huntsman and Ceres might grace a farmer's finger. Combinations (incorrectly called grylloi) are a reminder that superstition was widespread in the Empire and that most people went in dread of the Evil Eye and other malignant forces. Themes such as these have been discussed elsewhere in this study.

There are gems which either actually depict scenes of work or recreation or which include in their composition objects which were used in everyday life. This chapter also deals with gems portraying animals. Even where there is reason to suspect an element of literary artifice or an allegorical meaning, these are of considerable interest in their own right.

Shipping was very important for the province of Britain as epigraphic and archaeological evidence testifies.<sup>1</sup> An exceptionally fine cornelian from Caistor by Norwich (538) shows a sailing ship and a lighthouse.<sup>2</sup> The former has a high prow and stern; two steering oars, a main-mast rigged with a large square sail and an *artemon* (bowsprit) which has a very small spritsail.<sup>3</sup> The lighthouse has a (?) rectangular first stage and two cylindrical drums above, from the second of which flames a beacon. The composition has much in common with some of the mosaics in the 'piazzale delle Corporazioni' at Ostia, especially the one in the colonnade outside the office of the *Navi(cularii) Narbonenses*. This shows a very similar

ship and tall tower.<sup>4</sup> The *Naviculari Syllectini* pavement depicts two ships and a lighthouse with two rectangular sections and one circular one.<sup>5</sup> The floors date from the last decade of the second century, which is about the time the intaglio was cut.

Even if the gem was not produced in Britain, its owner could well have regarded it as referring to the Province. One lighthouse and the remains of another are preserved at Dover, where they guarded the harbour and fort of the *Classis Britannica*;<sup>6</sup> there were, surely, other lighthouses on the East coast.<sup>7</sup> It is however very doubtful whether poor quality or scrappy nicolo pastes, depicting merchant vessels, from Silchester, Hampshire (537) and from Brigstock, Northamptonshire (536) can have belonged to merchants. Here, the devices may have been chosen with the idea of supporting a venture successfully completed - we still speak of someone's ship coming home.

All three warships depicted on gems from British sites are early and lack individual characteristics. One from Verulamium, (532) was mentioned in the last chapter. Stones found in London (535) and Alcester, Warwickshire (534) each show the vessel with its crew of marines. It is unfortunate that we have no gem of third-century date to compare with the remarkable series of coins struck by Allectus, and which, as C. E. Dove believes, exhibits the individual forms of his warships.<sup>8</sup>

Evidence for foreign trade in the subject matter of gemstones is indirect and not really significant. Bacchic themes and the representation of drinking vessels (423) or of bunches of grapes (385), might presuppose a trade in wine. Oriental deities and inscriptions in Greek imply the presence of foreigners who might, or might not, be traders. The greater part of the commerce carried on in Britain was local; the towns lived off the produce of the surrounding countryside. A glass intaglio from Verulamium (511) shows a countryman riding to market, and holding a curved stick over his shoulder from which

<sup>1</sup> For trade, L. C. West, *Roman Britain. The Objects of Trade* (Oxford 1931). *CIL* XIII 634 (tombstone of L. Solimarius Secundinus, a Negotiator Britannicianus who died at Bordeaux). *JRS* XI (1921), 101-7 (Marcus Aurelius Lunaris' dedication at Bordeaux to the Dea Tutela Boudiga. Lunaris was a Briton, Sevir at York and Lincoln). *CIL* XIII 8164a (C. Aurelius Verus' dedication at Cologne to Apollo. Verus was a Negotiator Britannicianus). Also cf. note 2 below. For a sea-going ship, P. Marsden, *A Ship of the Roman Period from Blackfriars* (London 1967).

<sup>2</sup> For the type of ship, G. S. Laird Clowes, *Sailing Ships. Their History and Development Part I* (third edn. London, 1932), 37-38 and pl. V. The lighthouse: R. Meiggs, *Roman Ostia* (Oxford 1960), 158 would suggest that the prototype was the Claudian lighthouse at Ostia, "... it quickly caught the imagination. It is reproduced in mosaics and reliefs, on coins and on lamps...it provided the model for the Campanile of St. Paul's basilica and was used as a symbol on Christian and pagan sarcophagi".

<sup>3</sup> G. S. Laird Clowes, *Sailing Ships. Their History and Development. Part I* (third edn. London 1932), 38. "Its introduction must have exercised a most important effect on the development of navigation, for it enabled a vessel to sail with a beam of wind, or even perhaps with the wind a little forward of the beam". Also cf. C. Torr, *Ancient Ships* (Cambridge 1894), 78ff. and note the reference in Acts XXVII. 40.

<sup>4</sup> G. Becatti, *Scavi di Ostia. IV. Mosaici e Pavimenti Marmorei* (Rome 1961), 77 and pl. CLXXXI No. 110.

<sup>5</sup> *Ibid.*, 73 and pl. CLXXIX No. 105. *Syllectum* was in Africa. For a ship, also cf. 80 and pl. CLXXX No. 121 and for a lighthouse with four stages (actually the correct number) 79-80 and pl. CLXXIX No. 120.

<sup>6</sup> Lighthouses: R. E. M. Wheeler, 'The Roman Lighthouses at Dover', *Arch. Journ.* LXXXVI (1929), 29-46. R. G. Collingwood and I. A. Richmond, *The Archaeology of Roman Britain* (second edn. London 1969) 66 and 67 (Fig. 25). For harbour installations, *Arch. Journ.* CXXVI (1969) 78-100. Saxon Shore Fort, B. Philp, *Kent Archaeological Review* No. 23 (Spring 1971) 74-86.

<sup>7</sup> But cf. O. Brogan, *Roman Gaul* (London 1953), 110 and Fig. 1 and Wheeler, *Arch. Journ.* LXXXVI (1929), 37-8 for the lighthouse at Boulogne.

<sup>8</sup> C. E. Dove, 'The First British Navy', *Antiquity* XLV (1971) 15-20 pl. VI b-c, pl. VII. For the early warship type P. Marsden, *Mariner's Mirror* L (1964), 260.

a bundle is suspended. The piece can be compared with a Corbridge paste (131) showing a walking figure with a similar pole over his shoulder from which a deer is hung.

Gems which depict Bonus Eventus have been discussed already (*Chapter 5*), but as some of the pieces catalogued under the heading of this personification have great relevance to daily life, they will be mentioned again here. The statue by Euphranor, evidently depicted him naked save for a chlamys suspended from his shoulders. He stood in an elegant pose with one leg crossed behind the other and, to judge from the majority of the extant gems, held a bunch of grapes and either corn-ears or a covered dish.<sup>9</sup>

Variants on gems, show him wearing a tunic<sup>10</sup> and with the pole held over one shoulder from which bunches of grapes, hares or little baskets are suspended. Nothing, in fact, prevents our interpreting the Bonus Eventus from Great Chesterford, Essex (201) as a huntsman instead of a deity, save the iconographic origin of the type. A red jasper found at Housesteads (136) depicts a standing youth. Over his shoulder is a staff from which a hare and a basket are suspended; in his left hand he holds two objects reminiscent of bunches of grapes. He does not have a chlamys and he seems to be wearing *bracae* (trousers), a garment which is, to my knowledge, without parallel in Romano-British art.<sup>11</sup> The South Shields 'huntsman' (184), probably Silvanus-Cocidius, wears a beret and leggings as well as a tunic: this costume is also North-West European.<sup>12</sup> The hare and lagobolon which he holds are carefully rendered, and suggest that the gem-cutter had a genuine interest in the chase.<sup>13</sup>

There seems to have been a strong sporting element as well as an economic one in ancient hunting.<sup>14</sup> It was under the patronage of Diana and of Silvanus, both depicted together with their hounds. Hunting is the theme of several mythological gems like the nicolo from Colchester (452) which shows Meleager, and of such genre-scenes as that, on an intaglio from London (507), where a horseman spears a hare which is being chased by a hound.<sup>15</sup> Another equestrian figure who probably holds

a hunting-spear can be seen on a gem from Verulamium (512). This is cut in a disorganised and incompetent manner and is probably a local piece related to the free-style hunting scene on the sixth side of the Kingscote cube (App. 214 f). Finally there is a popular composition which consists of an old countryman wearing a shaggy coat and facing a tree from which one or two hares or small deer are hanging. A good example comes from Hatcheston (500).

A gem from Caerleon (506) depicts a nude youth standing up on a pile of stones, and fishing with a line which he is holding in both hands, the left outstretched and the right held down by his side.<sup>16</sup> Fishing with rod and line is demonstrated by an intaglio from Charterhouse-on-Mendip (125) that depicts a Cupid who 'endeavours to land a fish so heavy that his rod bends almost to breaking point with the weight'.

Sheep and cattle and especially goats appear on gems, and herdsmen are frequently figured with them. Goatherds are always dressed in coarse garments of hair or skin: a cape, worn over a tunic or short coat, is characteristic garb.<sup>17</sup> Intaglios from Bath (503) Alchester (App. 215) and Yorkshire (504) show goatherds milking their animals; others (e.g. (497), Wroxeter) portray goats tearing branches from trees, watched by herdsmen. An intaglio from Wroxeter (502) figures a countryman teasing a goat with a dish of fruit. A glass intaglio from Barnsley Park Villa, Gloucestershire (361) depicts the 'Good Shepherd' with his sheep and is certainly Christian however much the symbolism pre-supposes some familiarity with the pastoral life.<sup>18</sup>

As we have mentioned elsewhere, many intaglios incorporate cereal crops (corn-ears and poppy-heads) in their designs. There is also the interesting stone from Bath (404) which shows the type of modius actually found at Carvoran, and now in the museum at Chesters.<sup>19</sup> Only one intaglio found in Britain depicts a man engaged in reaping. This is the cornelian from the 'Shrewsbury area'—perhaps Wroxeter (505). The youthful figure

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introduced into the classical World, Arrian, *Cynegeticus* XV-XVI. Hunting on horseback accompanied by hounds, *ibid.*, XX.

<sup>16</sup> It is possible that he is actually steadying a rod with his left hand. The rod generally used in ancient fishing was made of reed and was between six and eight feet in length. The line, suspended from it was plaited from horsehair. cf. W. Radcliffe, *Fishing from the Earliest Times* (second edn. London 1926) 236-7.

<sup>17</sup> Wild, *B. J. CLXVIII* (1968), 177-8.

<sup>18</sup> H. C. Bowen in Rivet, ed. *The Roman Villa in Britain* (London 1969), 21, on sheep in pre-Roman Britain. Although Rivet (*Town and Country in Roman Britain* (London 1958), 123) speaks of the birrus Britannicus as a goat-hair garment, Wild (*Textile Manufacture in the northern Roman Provinces* (Cambridge 1970), 9) suggests it was made from the wool of "the most primitive breeds (of sheep) in Britain, roaming the Northern uplands". *Ibid.*, 20. He points out that goat's hair would have been coarse and uncomfortable. For sheep/goats as a source of meat F. C. Fraser in I. A. Richmond, *Hod Hill II* (London 1968), 127-32 where many bones of sheep or goats from the Fort are listed.

<sup>19</sup> Haverfield in *Arch. Ael. third series*. XIII (1916) 84-102. Also cf. A.E. Berriman in *Arch. Ael. fourth series* XXXIV (1956). 130 and p1. IV.

<sup>9</sup> K. S. Painter in D. B. Harden, K. S. Painter, R. H. Pinder-Wilson and H. Tait, *Masterpieces of Glass* (London 1968), 47 No. 55.

<sup>10</sup> J. P. Wild, 'Clothing in the North-West Provinces of the Roman Empire' *B. J. CLXVIII* (1968), 186. (cf. *R.C.H.M. Eboracum* pl. LIII No. 96. For the tunic); 'such a simple and practical garment is unlikely to have been peculiar to Italy'.

<sup>11</sup> *Ibid.*, 183 'Trousers were the garment which to the Roman mind characterised the barbarian ... there is no archaeological or literary evidence to suggest that the long woollen trousers of the right bank of the Rhine were ever worn on the left except by captives and foederati'.

<sup>12</sup> *Ibid.*, 187 and Fig. 12.1 (Miller from Senon who wears both). 184 and Fig. 11.1 (figure on funerary monument from Neumagen who wears leggings).

<sup>13</sup> Another important and perhaps 'native', feature is that the figure is bearded unlike the regular type of Bonus Eventus.

<sup>14</sup> For a review of the evidence D. B. Hull, *Hounds and Hunting in Ancient Greece* (Chicago 1964), especially 70 - 75.

<sup>15</sup> Note, also a gem from Rhostryfan showing a hound coursing a hare (624). For coursing as practiced by the Celts of Galatia, and later

bends very slightly, grasping a bundle of corn-heads in his right hand and cutting the stalks lower down with a long-handled sickle (*falx messoria*) held in his left hand. Conventional gems such as this should not be confused with the familiar magical charm against sciattica that depicts an aged, bent bearded man wearing a skull-cap although he is also a reaper.<sup>20</sup> Other agricultural implements depicted on gems from Britain are the billhook (*falx arboraria*) held by Silvanus (e.g. App. 3 Vindolanda) and the hoe (sarculum), used in hilly country instead of a plough, on which Cupid appears to be leaning on an intaglio found at Harow, Essex (134). Examples of all three types of tool mentioned, have been excavated in Britain.<sup>21</sup> A fascinating red jasper found in St. Albans shows Venus working an oil press and two cupids picking fruit (App. 133) but here there is of course no possibility that this scene reflects British farm practice.

The soldier's daily routine is not usually the direct concern of the gem-cutter and there is no glyptic equivalent of the faithful portrayal of arms and armour, battles and fatigues which is one of the glories of Roman sculptural art. Heroic scenes might be regarded as giving a highly coloured view of active service and the armed warrior on an intaglio from Charterhouse-on-Mendip (465) could stand for a Roman soldier—though he is presented in a conventional Greek guise. The weapons shown on an intaglio found at High Rochester (412) are likewise Greek and have no direct bearing on the equipment worn by the owner of the signet. However there are, as we have seen, intaglios which give an impression of the typical early Roman warship with its banks of oars and long ram, and the standards, associated with eagles on several gems, are the normal signa of the legionary maniples.

A *tuba* and a *vexillum* (spear-ensign) are shown on the 'Genius Populi Romani' intaglio from Silchester (103). The former is a military instrument, not often represented in art so the gem is an important addition to the list of illustrations.<sup>22</sup> *Vexilla* are shown on frieze A of the Cancellaria relief (behind the Genius), on the tombstone of a speculator in Belgrade and on a dedication to Jupiter set up at Vinxtbach by a beneficiarius consularis.<sup>23</sup>

<sup>20</sup> K. D. White, *Agricultural Implements of the Roman World* (Cambridge 1967) 71-3. The method of cutting shown on the gem was the most common. Gems of our type represent agriculture, as the man milking a goat stands for pastoralism. Furtwangler, *Berlin* No. 7698 exhibits both types on one stone. For the sciattica amulet, cf. for example, Delatte and Derchain, *Intailles Magiques* 196-200 Nos. 261-9.

<sup>21</sup> K. D. White, *Agricultural Implements of the Roman World* 85-8 and p1. VIII(b), and *ibid.*, 43-7. R. C. Neville, *Arch. Journ.* XIII (1856) 1-13 (Great Chesterford). J. Liversidge, *Britain in the Roman Empire* (London 1968), 217-9.

<sup>22</sup> Webster in *Arch. Journ.* CXV (1958), 49-98, Nos. 43, 104, 230 for examples of the *Tuba*.

<sup>23</sup> J. M. C. Toynbee, *The Flavian Reliefs from the Palazzo della Cancellaria in Rome* (London 1957) plate. A. Alföldi, 'Hasta - Summa Imperil', *A. J. A.* LXIII (1959), 6-7, pl. VII, 1. The association of this object with the bearded soldier standing next to the Genius does not altogether convince me. *Ibid.*, 11 p1. IX. 2 (*Belgrade*). *Ibid.*, 27 p1. X, 38 (*Vinxbach*). For a silver *vexillum*-head from Caerleon, *Art in Wales* (Arts Council 1964) 34 No. 22.

Religious practices particularly rustic sacrifices are sometimes represented on intaglios. A little gem found at South Shields (495) shows a woman approaching an altar and, presumably, about to make some offering. A fuller version of the same scene, which I take to be derived from the sacro-idyllic tradition of landscape art, is to be seen on an intaglio from Mumrills (494). Here one woman is making obeisance at an altar, while her companion stands behind it with a dish or patera (perhaps containing an offering). The front is a little shrine, perhaps dedicated to Priapus whose image is so often found on scenes of rural sacrifice, and also a tree.

Another intaglio that depicts a peasant making an offering in a country setting was found at Corbridge (493) and deserves much closer attention because, as has been stated, the gem appears to be of North British workmanship and the engraver might well have had local conditions in mind. The male worshipper, who holds a load of bread in his left hand and is, apparently, dropping incense on to the altar from his right hand, is dressed in shoulder-cape with a hood, and either a tunic or drawers. Such clothing was common in North-West provinces.<sup>24</sup> The shrine is a circular structure with its roof supported on four Tuscan columns. It is an altogether more prominent feature than the little wayside aedicula represented on the Mumrills gem. Round buildings were frequently connected with chthonic cults and with the god Dionysos (Bacchus) who had underworld associations. Exact parallels, to the shrine are shown on gems from Chesterholm (App. 60) and Aquileia. Circular temples were not uncommon in the Roman world.<sup>25</sup> However, it is more than likely that the owner of this intaglio would have had a Romano-British sanctuary in mind. In the North of England there are known sites of such shrines at Bowes and Housesteads while an anomalous type of 'tholos' stood in the Carron Valley, Stirlingshire until the eighteenth century.<sup>26</sup> Temples were normally served by priests and the traditional sacred staff (*Lituus*) and jug (*Capis*) are depicted on a fine early sard from Silchester (410). Another intaglio from the town (496), appears to show a togate priest with a bird perched on his hand.

The representation of drama in Greece had been connected with Dionysos, and the association between Bacchus and the stage was maintained in Roman times. Satyr plays still survived and, in any case, theatrical art was permeated by earlier traditions. Several gems from Britain illustrate this: the problem for us is to decide when the reference is truly to the theatre rather than merely a conventional allusion to the god and his followers.<sup>27</sup>

<sup>24</sup> J. P. Wild *B. J.* CLXVIII (1968) 183-4 (cape); 186-7 (drawers)

<sup>25</sup> F. Robert, *Thymélè* (Paris 1939), 126-7, 424-5. Sena Chiesa, *Aquileia* No. 1140. D. S. Robertson, *A Handbook of Greek and Roman Architecture* (second edn. Cambridge 1943) 210-11. 'Temple of Vesta', Tivoli and the round temple by the Tiber.

<sup>26</sup> M. J. T. Lewis, *Temples in Roman Britain* (Cambridge 1966). 75-85 and K. A. Steer, *Arch. Journ.* CXV (1958) 99-110.

<sup>27</sup> M. Bieber, *The History of the Greek and Roman Theater* (Princeton 1961), 155-6, 158-9, 239-40, 245. D. Charlesworth, 'A Gold Signet

Three intaglios certainly depict members of the thiasos each holding a curved staff (*lagobolon* or *pedum*) and a theatre mask. In those from Caerleon (154), Corbridge (153), and Wroxeter (App. 101) Bacchus himself holds the mask; and on the Mucking gem it is held by Cupid (116). The form of the mask is always the same, with youthful features and long cork-screw locks at the back; it may be compared with the mask depicted on a garnet from Housesteads (525). The act of studying the mask, which we see here, is significant. “The mask facilitated the submergence of the individual personality of the actor in that of the character represented”.<sup>28</sup> A glass intaglio from the fort at Kirkbride, Cumberland (App. 7) shows a playwright or actor seated on a chair holding a curved staff and a tragic mask like the one shown on another glass intaglio found at Waddon Hill, Dorset (524). The intaglio may be compared with those depicting muses from Brecon (346) and Chester (App. 147). The motif is found widely in the other arts and is expressive of a mystical quality, namely inspiration.<sup>29</sup>

A cupid is shown wearing a Silenus mask (and thereby astonishing his little companion) on an intaglio from Wroxeter (117). This scene is found elsewhere in Roman art for example on a fine sarcophagus in Carthage museum, and the rounded representation of the mask certainly shows that it is conceived as being a real object. Apart from Cupid’s strong connexions with the thiasos, it should be recalled that the Romans liked seeing the actions of adults imitated by children.<sup>30</sup>

Masks are frequently employed as the single or dominant theme on intaglios. One of the best is, undoubtedly, the head of Pan which graces a red jasper from the Villa site at Eccles, Kent (144). Beneath the head is a *lagobolon*, which is appropriate to this member of the Bacchic thiasos, who was represented on the sculptured decoration of the Theatre of Pompey in Rome.<sup>31</sup> The youthful mask on a glass gem from Colchester (150) is identified as that of a satyr by the addition of the same attribute. A similar mask shown on a red jasper from Wroxeter (151) is associated with that appears to be a club, although it is probably also a *lagobolon*.

The mask shown in profile on the garnet from Housesteads (525) can be compared with that on a stone

in Berlin inscribed ‘Appollonides’.<sup>32</sup> However while this may have belonged to an actor, the British gem is actually known to have been the signet of an Equestrian Officer in the Roman army: it is set in a gold ring and was found in the latrine drain of the praetorium of the fort. Dorothy Charlesworth wrote, ‘According to the Roman sumptuary laws, still more-or-less in force in the second century the commandant, a man of equestrian rank, was entitled to wear a gold ring and the quality of this ring, as well as its find-spot suggests that it was his personal property’.<sup>33</sup> A red jasper found at South Shields (526) probably belonged to another officer with an interest in drama. It is superbly engraved with a pair of idealised masks which are viewed in profile. Each has virtually identical features (rounded, youthful faces, hair carefully combed and fringed with curls) so it is not possible to ascribe them to individual characters or even to be certain of their sex.<sup>34</sup> The facing mask depicted on a paste from Waddon Hill, Dorset (524), to which reference has been made above, has the exaggerated mouth, high *onkos* and long hair, characteristic of a female protagonist in tragedy.<sup>35</sup> The sophisticated theme may reflect the fact that the Roman soldier believed he was treading in the footsteps of the heroes of legend. Knowledge of mythology was evidently widespread, perhaps stimulated by stage pantomimes.

Comedy which was concerned with everyday themes, is represented by a cornelian from Richborough (522), dating from the first century. This shows a scene from the *palliata*. There are three figures: a man on the left dressed in a pallium, a woman on the right wearing a palla, and a little naked child in the centre (presumably a boy-slave), who is having a box lowered onto his back. The gem was thought by Bushe-Fox to depict a ‘rustic religious performance’, but in truth it is concerned with something closer to the Romanised New Comedy of Plautus and Terence.<sup>36</sup>

Another comic actor is depicted as a mourning genius, with crossed legs and torch held downwards, on a nicolo from Backworth (523). The grotesque facial type and the baggy trousers are suggestive of the persona of a barbarian slave, which adds a droll touch to an essentially serious theme.<sup>37</sup> Not all actors wore masks; mime players

Ring from Housesteads’, *Arch. Ael. fourth series* XLVII (1969) 39-49 includes a number of *Combinations* (‘grylloi’) amongst her theatrical gems from North Britain. This is almost certainly a mistake as the masks were selected as convenient propitious symbols. The same objection may, of course, be raised to some of the satyric masks discussed below, but it is not easy to find an objective criterion for their omission. *cf.* the marble relief from Rome, illustrated by Bieber (*Greek and Roman Theater*) 158 Fig. 573 where Bacchic and non-Bacchic masks occur together. *Ibid.*, 159 ‘This connection (i.e. with the Bacchic cult) which we found also in the phylakes and Atellan farce, explains the continued use of masks in the serious plays’.

<sup>28</sup> Bieber, (*Greek and Roman Theater*), 82-3.

<sup>29</sup> *Ibid.*, 89-90 Figs. 316-7 (Menander).

<sup>30</sup> Stuveras, *Le Putto dans l’art Romain* 85-107. J. Martin, *Musée Lavagerie de Saint Loui de Carthage*. Supp. 11 (Paris 1915) 6f. pl. 2, 1.

<sup>31</sup> Bieber (*Greek and Roman Theater*) 170-1 and Fig. 604.

<sup>32</sup> Furtwangler, *Berlin* No. 1950 also *cf.* Bieber (*Greek and Roman Theater*), 157 Fig. 570 (Perseus and Andromeda), which demonstrates the difficulty of deciding whether the mask is male or female.

<sup>33</sup> Charlesworth in *Arch. Ael. fourth series*, XLVII (1969), 39.

<sup>34</sup> A single mask is depicted on a paste set in a second-century ring from Canterbury (527). This is of particular interest as Canterbury had a theatre, rebuilt in a strictly Roman style during the Antonine period. S. S. Frere, *Britannia* 1(1970), 83-113.

<sup>35</sup> *cf.* T. B. L. Webster. *Monuments Illustrating Tragedy and Satyr Play* (London 1962—Institute of Classical Studies, Bulletin Supplement No. 14) 109 No. UJ 13.

<sup>36</sup> *pallium* and *palla* are Latin synonyms for the himation *cf.* Bieber (*Greek and Roman Theater*), 92 and W. Beare *The Roman Stage* (third edn. London 1964), 184-5.

<sup>37</sup> Compare with comic actors, all wearing short tunica, in T. B. L. Webster, *Monuments illustrating New Comedy* (London 1961—Institute of Classical Studies Bulletin Supplement No. 11), 231 Nos. UJ 11-19, but *cf.* RIB 758 (Brough-under-Stainmore) with its reference to the ‘land

relied on their own distorted features, and the head of one such performer is shown on a Lincoln cameo (741).<sup>38</sup>

It is a commonplace belief that the amphitheatre was more popular than the theatre in the Western provinces, although it is accepted that most towns in Britain would have had theatrical shows as well as games. However, gladiatorial combats were rarely depicted on mosaics in the houses of the rich in Roman Britain and likewise the theme had little appeal as a subject for engraved gems. Presumably educated men felt something of the disquiet experienced by philosophic circles in Rome or at least felt shame in enjoying this characteristically Roman entertainment; also most Roman glyptic types were derived from hellenistic ones, and barbarian occupations like the arena, were foreign to the repertory of Greek art.<sup>39</sup> Both gems that may depict gladiators are of mediocre quality. The better one, from North Leigh, Oxfordshire (492) shows a (?) Thrax kneeling with a small round shield on his left arm and a dagger in his right hand. The other, found at Weston-under-Penyard, Herefordshire (491) depicts a helmeted figure, prancing towards the right and holding a shield in his left hand.<sup>40</sup> Several gems represent wild beasts of varieties exhibited in venationes. However it is hard to believe that rhinoceros (or even lions) were often transported to Britain.<sup>41</sup>

Horse-racing, on the other hand, always had an attraction for the upper-classes, who could afford to keep thoroughbred animals. There were probably circuses made of timber and turf in some of the larger towns of Britain, and perhaps even professional charioteers. The guild of aristocratic youths (*iuventus*) evidently had its own equestrian games which included chariot-racing.<sup>42</sup> A cornelian from the fort at Chesters (513) depicted a chariot-race. It is now lost, but to judge from the detail on the Victorian engraving, it must have been a very fine intaglio. In front were four teams of horses; behind, the *spina* and *metae*. On the *spina* various monuments could be distinguished (including an obelisk and the statue of Cybele seated upon a lion). It is an interesting fact that the circuses depicted in Roman art are *not* based on local prototypes even where they existed. The Chesters gem presumably belonged to an officer who appreciated the

premier sport of the Roman World. Another circus gem was included in the Bath cache (514) but was likewise lost. It was one of four gems from the hoard with an equestrian theme; a fact which suggests that the stones were intended for a relatively well-to-do clientele—perhaps for members of the curial class. One of the gems (516) depicts a biga (chariot with two horses) and is carved on an amethyst. The charioteer holds a whip and the animals appear restless, waiting to start the race. This contrasts with the stately progress of a victorious quadriga (four-horse team) on a fine cornelian (515). The charioteer holds a wreath in one hand and is clearly the winner. The most interesting of this little group of gems is the galloping horse on which a youth, who holds a wreath, is seated (519). It is likely that this is the winner of an event organised by the *iuventus*.

There is another intaglio from Bath (520) which gives a certain amount of support to this idea. Athletics were not, on the whole, popular in the Roman West. As Gardiner writes, ‘the athletic movement initiated by Augustus was, at least as far as Italy was concerned, purely artificial. The athletic festival was to the Romans nothing more than a show... To strip naked and to contend in public was degrading in the eyes of a Roman citizen’.<sup>43</sup> However such practices were, evidently, included in the training of the *iuventus*. An extremely fine rendering of a discobolus about to throw his discus, and with the palm of Victory in a vase in front of him, is one of the most distinctive subjects in the entire hoard. It is apposite here to mention the hellenistic stone from Shepreth, Cambridgeshire (App. 48) showing Eros as a boxer.

Although there are no gems from Britain which depict musical instruments in an everyday context, there is no reason to doubt that music was played both for pleasure and as an accompaniment to religious ceremonies.<sup>44</sup> The tibia (reed pipe) was the rustic instrument par-excellence, and is usually shown being played in a pair. A gem from Newstead (179) depicts a satyr performing on the double-pipes and another from Malton (37) represents a seated hare with the same instrument; the best representation of the instrument is undoubtedly that depicted on a gem found in Chichester (App. 108) where the holms and side projections on each pipe are carefully shown. The syrinx (pan pipes) is often portrayed on Bacchic gems and Pan carries one on a gem from Chesterholm (App. 40).<sup>45</sup> The

of the Cimmerian Folk’, Hades equated with barbarian territory north of the Black Sea.

<sup>38</sup> Bieber (*Greek and Roman Theater*), 249 and Fig. 525. Lincoln, as a Colonia, presumably had a theatre. For other evidence of comedy in the North-West Provinces cf. the Fabula Atellana masks from Germany. *Ibid.*, 248 Figs. 821-4.

<sup>39</sup> The evidence is well summarised in Liversidge, *Britain in the Roman Empire* (London 1968) 367-75.

<sup>40</sup> It does not, however, seem to be curved. For Gladiators, cf. *British Museum - A Guide to the Exhibition illustrating Greek and Roman Life* (London 1929) 60-65.

<sup>41</sup> For provincial gems showing Venationes cf. de Ruyt and Brulet *Liberchies*, 473-4, No. 4. *Gallia XVII* (1959), 465, Fig. 12 (Béziers).

<sup>42</sup> H. N. Gardiner, *Athletics of the Ancient World* (Oxford 1930), 124-7 cf. I. A. Richmond, *Arch. Journ.* CIII (1946), 54 and Toynbee, *Art in Roman Britain*, 159-60 p1. LXXXVIII No. 86, for the fragment of a tombstone found in Lincoln which seems to show a *iuvenis* driving a chariot.

<sup>43</sup> Gardiner, *Athletics of the Ancient World* (Oxford 1930), 49 and H. A. Harris, *Sport in Greece and Rome* (London 1972), 60 f. cf. Tacitus, *Annals* XiV, 20, 6 (opposition to Nero’s games in Rome A. D. 60) “quid superesse nisi ut corpora quoque nudent et caestus adsumant eas que pugnas pro militia et armis meditentur?” and Pliny, *Ep.* IV, XXII (on games as leading to the corruption of morals in Vienne).

<sup>44</sup> Liversidge, *Britain in the Roman Empire* (London 1968), 352-63.

<sup>45</sup> For a pottery syrinx, A. C. C. Brodribb, A. R. Hands and D. R. Walker, *Shakenoak IV* (1973) 44ff. Fig. 23. On gems cf. Fossing, *Thorvaldsen* No. 826 and F. Collinson, ‘Syrinx and Bagpipe: A Romano-British Representation?’ *Antiquity* XLIII (1969), 305-8, on a limestone altar from Gloucester which shows *Ats* playing a syrinx combined with a bagpipe. Collinson cites a gem in the former Ionides Collection. Boardman, *Ionides* No. 16 (a satyr with bagpipes and syrinx).

conch blown by a Marine centaur on an intaglio from Puncknoll Dorset (658), is, presumably, imaginary but the *tuba* shown on a Silchester gem (103) is the normal straight Roman military trumpet of which examples have actually been found in military contexts. Isis carries a sistrum (rattle) on a Wroxeter gemstone (359) and such simple instruments were, indeed, employed in her shrines. Apollo plays the cithara, a large type of lyre, on a paste from Silchester (22) and the muse Erato holds another example on an intaglio found at Wallsfield, Baldock, Hertfordshire (347). The early form of lyre with a sound-box constructed from a tortoise-shell appears on a symbol-gem showing Apolline attributes, from Silchester (395)—but this is perhaps a case of antiquarianism and need not imply that such instruments were still used.

Animals (mammals, birds, fish, crustaceans, insects etc) are depicted on gems with relative frequency. In some instances they may be pets or companions of the owner of the signet, in others they have attractive connotations as symbols of fertility or as apotropaic emblems. Such categories need not be regarded as rigid or even exclusive: it might be thought lucky to wear an intaglio showing a tame animal: or a creature such as a lioness, which was both swift and strong, could bring to mind the goddess Diana and hunting in general.<sup>46</sup>

Only two gems from Britain depict named animals. In both cases these are racehorses: an intaglio set in a silver ring from Dover (585) shows Heraclides, a spirited creature who paws at the ground. Another stone, less well executed and in a white-metal ring was found at Cirencester (586) and is designated by an abbreviation “AM/LS” perhaps “Am(icu)l(u)s” or some such term of endearment. Amongst the very full evidence for racehorse names collected by Professor J. M. C. Toynbee, we find a number of examples of both heroic and substantial names. With regard to the latter, it is worth recalling that other people, besides the emperor Caligula, became very fond of their horse. Polidoxus, figured on a mosaic at Cirta, is accompanied by the caption, ‘Vincas, non vincas, te amamus, Polidoxe’.<sup>47</sup>

The hounds represented on intaglios may sometimes be intended for particular animals. A hound called “Pax” is shown on a stone from Aquileia and another gem, in the British Museum, figures another whose name was “Diomedes”. Unfortunately, the running hound on a jasper from Newstead (625) is not named. Dogs are depicted alongside their masters on grave monuments, and there are even stelai that commemorate them by themselves.<sup>48</sup>

<sup>46</sup> R. B. Onians in Henig, *GMD Bath*, 85 No. 24.

<sup>47</sup> J. M. C. Toynbee, ‘Beasts and their Names in the Roman Empire’, *Papers of the British School at Rome* XVI (1948), 24-37 and now *Animals in Roman Life and Art* (London 1973) 177-183.

<sup>48</sup> Sena Chiesa, *Aquileia* No. 1085. Walters, *British Museum* No. 2420. Esperandieu, *Recueil Général*, VIII No. 6284 (Bonn). Also cf. Toynbee, *Papers of the British School at Rome* XVI (1948), 33-5.

Small birds were popular as pets for women and children.<sup>49</sup> It is tempting to explain the little bird, depicted on a plasma set in a child’s ring from the Neronian period proto-palace at Fishbourne (671), in this way. The favourite species, to judge from glyptic material, was not the “passer” but the Indian parrot, prized for its vocal powers and its amusing behaviour when given wine to drink. A very beautiful citrine from Colchester (685) is cut with an excellent vignette of a parrot characterised by its heavy beak, collar around its neck and upturned tail. A parrot is also shown on another Colchester gem (687) as well as on a glass gem from London (686). It should be noted that parrots were associated with Dionysos (Bacchus) so there must remain a measure of uncertainty as to whether, in any particular case, it is a pet bird that is shown rather than a symbol of the god’s Indian triumph.<sup>50</sup>

Naturally, many of the creatures portrayed on intaglios have a practical, economic significance to man. A gem, set in a gold ring, from the Backworth hoard (675) actually depicts a trussed fowl; similar stones include a carving-knife in the composition.<sup>51</sup> The range of animals eaten was rather more extensive than it is today, although this is scarcely reflected on gems from Britain. Two birds on a nicolo intaglio found at Thursby, Cumberland (667) may be ostriches, which were sometimes eaten in Roman times as now, or they could be bustards.<sup>52</sup> Apart from such domesticated animals as cattle, sheep, goats and chickens, and those of the chase (boars, hare and deer) the most obvious items of food depicted on gems are the lobsters or shrimps at York (715), Colchester (716), Bearsden (App. 193) and Cirencester (App. 194) and the similar crustacean with a fish, from Silchester (717). A fish shown on a gem from Chester (App. 192) may also have been interpreted in this way although it could equally have had a symbolic—perhaps Christian—significance. An intaglio from Harlow, Essex (714) that figures a crab probably does refer to Cancer, the zodiacal sign.

Domestic animals recall the tranquility of country life, always a Roman ideal. Intaglios which depict cattle and goats belong to the same artistic tradition as the figured landscapes of Romano-Campanian wallpainting. The group of cows on a fresco from the columbarium of the Villa Pamphili, Rome, invites direct comparison with a gem from the Bath cache (599);<sup>53</sup> browsing goats are

<sup>49</sup> cf. G. Jennison, *Animals for Show and Pleasure* (Manchester 1937), 116-8. Toynbee, *Animals in Roman Life and Art*, 278.

<sup>50</sup> Pliny, *NH* X, 117. Also cf. Persius, *Prologue* 8 and Martial XIV, 73. Athenaeus, *Deipnosophists* V, 201 (Procession of Ptolemy Philadelphus). cf. F. Fremersdorf, *Das Römische Haus mit dem Dionysos-Mosaik vor dem Südportal des Köiner Domes* (Berlin 1956), 51 Fig. 17 for two parrots pulling a cart, depicted on the border of a mosaic celebrating the powers of Bacchus.

<sup>51</sup> e.g. Henkel, *Fingerringe* No. 248 (bird here called a goose).

<sup>52</sup> On birds eaten cf. Apicius, VI. Section VI: flamingo (*S. H. A. Elagabalus* XX, 5-6 mentions flamingo-brains and the heads of parrots). Section I: Ostrich (*S.H.A. Elagabalus* XXVIII, 4). Cunliffe, *Fishbourne* II, 390 for bones of bustards from Britain.

<sup>53</sup> W. J. T. Peters, *Landscape in Romano-Campanian Mural Painting* (Assen 1963), 57 and pl. XV, 48.

common on intaglios (609)-(612) and their frequent appearances on painted landscapes suggest that they were ubiquitous in the Italian countryside.<sup>54</sup> Such scenes appear to have especial relevance to the art and literature of particular periods notably the reigns of Augustus and Vespasian which both inaugurated dynasties.<sup>55</sup> In this connection, it is of some interest that the Flavio-Trajanic cache of gemstones from Bath includes a piece which depicts a man and a goat (also shown on a coin of Vespasian)<sup>56</sup> (503) as well as other intaglios which show a goat (613), horses (588), an ass (594) and cattle (599). Two confronted peaceful animals convey the idea of concord particularly well: a jasper from Wroxeter (682) is cut with a pair of barnyard fowl. Another stone found in the fort of Bainbridge, Yorkshire (600) may depict two cattle under a tree (rather than a cow and a rhinoceros as stated in the catalogue).

Mention has been made of the dog as a pet. It is certainly shown as a hunting animal, e.g. coursing hares on stones from London (307) and Rhostryfan, Caernarfonshire (624). Doubtless, hares were the most frequent quarry, as the many intaglios which include dead hares somewhere within their composition testify. A fine study of a live hare occupies the entire field of a cornelian from Alcester, Warwickshire (622). A boar, represented with naturalistic detail on a red jasper from London (620), is a reminder that this was the animal of the chase par excellence, dangerous to hunt and good to eat. Boars must have abounded in the dense forests of the later Middlesex.<sup>57</sup>

Venationes, wild-beast fights in the amphitheatre, were probably rare in Britain, although bears were obtained from the island. The famous cameo from South Shields (735) showing a boar was not cut in the province, however.<sup>58</sup> It is a rare example of a Severan Court-school cameo lost at the time of the campaigns of 208 – 11. Equally exotic is the rhinoceros depicted on a Corbridge intaglio (602) is tethered and waiting to take its turn in the arena. However, it is not likely that such a creature would ever have been transported to so distant a region of the Empire.

A representation of a lion hunt (albeit one where the lion seems to have the advantage over the horseman), is the subject of an intaglio from Wroxeter (508). Perhaps this is another Severan Court gem, showing Geta but the

device is in any case a reminiscence of Alexander the Great's famous hunt, shown for example on a sarcophagus from Sidon. There is a gem, rather like ours, from Luni.<sup>59</sup> Other gemstones depict lions with their prey: a cornelian from Kirmington, Lincolnshire (638) shows a lion chasing a deer or antelope while on an onyx from Gesingthorpe, Essex (636) a lion is leaping upon the back of a stag. Here is a *memento mori*, the ravaging power of death allegorised. It should be noted that similar scenes are found on funerary monuments.<sup>60</sup> Of course, an additional explanation is that strong and swift animals, such as lions, would have apotropaic powers attributed to them.<sup>61</sup> This holds true, even when the wild animal is depicted alone. Like the leaping lions portrayed on gems from Richborough (639) and Bath (40).

Most animals were regarded symbolically and as the attributes of deities. Jupiter is shown with the Cretan goat on an important gem found at Colchester or, more frequently, with an eagle (*cf.* (4), Bourton on the Water). Rams are connected with fertility and are the familiars of Mercury, master of flocks and herds (531, (App. 9), to whom the cock was also sacred (53) (55). Panthers are associated with Bacchus (100): a stone from Ham Hill, Somerset (641) shows a panther with a thyrsus and another found at Bath depicts one with a horn of plenty. A raven, figured on a glass gem found at Fishbourne (675) evokes Apollo. Ceres is accompanied by an ant on four gems, (271)-(273) (App. 134) and where an ant is shown by itself, as at Rhayader, Radnorshire (711), the goddess of the ripening crops at once springs to mind.

A jasper from Binchester (654) depicts a cock confronting a serpent and another found at Richborough (669) shows a stork eating a lizard. Other gems from London (App. 191) and Haversham (699) show eagles and serpents; in all cases the reference is symbolical, and is concerned with the destruction of evil forces. Pliny notes that storks were held in high esteem as the enemies of serpent, while cocks were 'nostris vigiles nocturni quos excitandis in opera mortalibus rumpendoque somno natura geniat' and naturally lucky.<sup>62</sup> The gems from Chesters (675) and Slay Hill Saltings (679), which portray cocks together with ears of corn, emphasise that they are birds of good omen. Eagles were closely associated with Rome and hence auspicious.<sup>63</sup> Sometimes they appear in natural attitudes, for example devouring hares ((700~ - (703)) but state symbolism is never far away and the bird is frequently holding a wreath in its beak ((689) - (694)) or is represented, as noted above, with the maniple-standards of the legions ((705) - (710)).

<sup>54</sup> e.g. *Ibid.*, p1. XVI, 52; p1. XXXIII, 140, p1. XLVI, 176.

<sup>55</sup> Virgil, *Georgics* III; 'Italia' relief on Ara Pacis, D. F. Strong, *Roman Imperial Sculpture* (London 1961), 91 and p1. XXXIX. For Vespasian's agricultural programme c. A. D. 77-9, Mattingly, *British Museum Coins, Empire II*, XL-XLII.

<sup>56</sup> *RIC* Vespasian, No. 111.

<sup>57</sup> Note a stone in the Lewis Collection (Henig, *Lewis* 53 No. 212) which apparently depicts a pet boar called Certus. *cf.* Toynbee, *Papers of the British School at Rome XVI* (1948), 36 and p1. X, Fig. 28 and *Animals in Roman Life and Art*, 135.

<sup>58</sup> *Ibid.*, 36 and p1. X. Fig. 29 for a gem showing a performing bear. Ammian. XXIX, 3, 9 writes of two bears. Mica Aurea and Innocentia, which belonged to the Emperor Valentinian.

<sup>59</sup> *RIC* Commodus Nos 39, 114, 332. Sena Chiesa, Luni No. 43.

<sup>60</sup> *cf.* the Corbridge Lion. *Arch. Ael. third series* IV (1908), 234-40 p1. II. Toynbee, *Art in Roman Britain*, 148 No. 47 and p1. LI.

<sup>61</sup> As suggested by Bonner, *SMA* 6.

<sup>62</sup> Pliny, *NH* X, 62 (Storks) 46ff. (Cocks).

<sup>63</sup> *Ibid.*, 17 (refers to them as the destroyers of serpents).



Sphinxes, were powers of destruction and terrifying symbols of death. Like lions, they appear as grave-guardians.<sup>64</sup> These creatures are associated with the legend of Oedipus who was famous for having answered the sphinx's riddle at Thebes. Sphinxes were popular subjects in Greece and Etruscan Italy long before Augustus found two identical intaglios, each depicting a sphinx, among his mother's rings. He adopted the device as his own because it seemed to epitomise wisdom, but unfortunately his critics found in it an apt symbol of deviousness—'aenigmata adferre eam sphingem'.<sup>65</sup>

It is very likely that the Imperial taste was indirectly responsible for some of the gems showing sphinxes found on Roman sites. At least a glass intaglio from Melandra (653) depicts just such a straight-winged sphinx as is depicted on cistophori and aurei of Augustus and which must copy the ill-fated signet. The sard found at Chichester (654) represents a sphinx with recurved wings, an older conception not encountered on Roman coins.<sup>66</sup>

Griffins were agents of the same destructive forces and were specifically the attributes of Nemesis. They appear in Aristeas as the guardians of treasure, and clearly, they

could on occasion be regarded in a beneficial light.<sup>67</sup> On a paste from Launceston, Cornwall (650), one confronts a serpent and is presumably to be interpreted in the same way as those which show cocks and eagles confronting snakes. A fine heliotrope from Bath (651) depicts a leaping griffin. Here the material of the intaglio may be significant as it epitomises the burning, destructive rays of the sun.

A sea-centaur, the subject of a fine cornelian from 'Walls', Puncknoll, Dorset (658) is presumably connected with Neptune or Ocean and the myths of the Soul's wanderings to the Islands of the Blessed.<sup>68</sup> Hippocamps are shown singly (as on a gem from Sea Mills (659)) or as the mounts of cupids or putti (e.g. (127), Caistor by Norwich). They may, likewise, be connected with the after-life. Representations of dolphins (e.g. (645) Great Casterton; (649) Richborough) probably have the same significance. Gems that depicts cupids riding on dolphins (e.g. (131), from Water Newton) are comparable with those which show cupids mounted on one or other of the imaginary creatures in the marine thiasos. Thus while some representations of animals are to be explained realistically the majority appear to have been endowed with a symbolic meaning.<sup>69</sup>

<sup>64</sup> cf. the Colchester sphinx. *JRS* 11 (1912), 148-9. Toynbee, *Art in Roman Britain*, 147-8 No. 46 and pl. L.

<sup>65</sup> Pliny, *NH* XXXVII, 10.

<sup>66</sup> cf. now Henig in A. Down, *Chichester Excavations* III (1978), 274, No. 103.

<sup>67</sup> cf. the lid of the Mithraic casket from London. Toynbee, *A Silver Casket and Strainer from the Walbrook Mithraeum in the City of London* (Leiden 1963), 11; Aristeas, fr. 4 and 7.

<sup>68</sup> Sea-centaurs on a graves tone, R. P. Wright and I. A. Richmond, *Catalogue of the Roman Inscribed and Sculptured Stones in the Grosvenor Museum Chester* (Chester 1955), 44 and pl. XXVIII no. 108.

<sup>69</sup> See now M. Henig, 'The meaning of animal images on Greek and Roman gems' in M.A. Browstet (ed.), *La glytique des mondes Classiques* (Paris 1997), 45 – 53.

## 10. NUMISMATICS AND GLYPTICS

Although most of the Ancient British coin types were derived from earlier numismatic prototypes (Greek, Celtic or Roman) a few seem to have been adapted from engraved gems or from sealings. They comprise an imaginative artistic venture largely associated with the Catuvellaunian royal house, which aspired to gain a political and cultural hegemony over the whole of Southern Britain: these coins are certainly amongst the most accomplished examples of Classical Art created outside the limits of the Graeco-Roman world. Coins of Tasciovanus and Cunobelin mirror the type of Apollo as shown on the Silchester paste (22), the Sphinx from Chichester (654), a centaur from Vetera I and a crouching griffin from Rome. The mints of Camulodunum and Verulamium were both involved, and presumably others as well—if we bear in mind such issues as that of Aminius figuring a hippocamp. It is strange that the Atrebatian coinage seems to have used figures taken from engraved gems to a lesser degree, the ‘sleeping hound’ type of Verica being a notable exception, certainly inspired by glyptics. Gem-inspired coins were probably copied from the sealings on letters sent from Rome to the court of the Catuvellaunian king but, as the late Donald Strong pointed out to me, the physical condition of such impressions would have left something to be desired and he preferred to believe that the die-engravers were copying gems. This is by no means implausible as diplomatic exchanges between Rome and Camulodunum would have required a trained secretaries in Britain, and presumably letters despatched to the continent would have been sealed with the aid of a ring. A gem depicting a maenad set in a gold ring, has in fact been found recently at Alton, Hampshire associated with coins of Tincomarus.<sup>1</sup>

M. L. Vollenweider has directed attention to the relationship between gem-engraving and die-cutting in the period of the later Republic and of the Augustan principate.<sup>2</sup> Vermeule was certainly wrong when he remarked that ‘prior to Nero the artistic level of Imperial coinage, mainly concerned with the mechanics of Empire: wreaths, titles, emblems, etc. does not approach the high standards which we associate with the producers of cameo and intaglio gems.’<sup>3</sup> In any case it is not difficult to find Republican coin-types which must have

been adopted from Glyptic sources. Thus the ‘Galene-Selene’ type, familiar on intaglios from the third century B.C. (a fine jacinth found at Caerleon (289) may be as early as this) is employed on a denarius of Q. Crepereius Rocus.<sup>4</sup> Another coin, of approximately the same date, shows Ulysses recognised by Argus.<sup>5</sup> Again the device was probably taken from a gem. The Elder Pliny records that Sulla’s signet was the scene of Jugurtha being delivered to him by Bocchus. Presumably the coin that records the same incident was based on it.<sup>6</sup> The most famous case of a coin which copies a gem is undoubtedly the sphinx on aurei and cistophori of Augustus. Middleton commented that, ‘the sphinx cut in a very gem-like manner ... very probably shows us what his signet-gem was like’ and C. H. V. Sutherland, author of a monograph on the subject agreed.<sup>7</sup> Even where coins and gems cannot be juxtaposed, it is possible to see strong stylistic links between gems and coins; artists such as Heius, whose patron was Julius Caesar, appear to have produced both.<sup>8</sup>

In Imperial times, the types on the Roman coinage became less personal and more official. Britain was closely affected in that, after A.D. 43, there was no purely local coinage with the exception of unofficial copies and the issues of Carausius (287-93) and Allectus (293-6). The imitations of bronze coins of Claudius do, it is true, exhibit some features also found on intaglios.<sup>9</sup> Faces are frequently depicted with triangular noses<sup>10</sup> and prominent beaked mouths;<sup>11</sup> chins are often omitted and the neck (both on obverse portraits and reverse figures) is cylindrical.<sup>12</sup> Furthermore the figures on the reverses of the coins are sometimes rendered with the sketchy detail of the more schematic signet-stone.<sup>13</sup> However, there is no evidence (in subject matter) to suggest that men trained as gem-cutters were responsible and the

<sup>1</sup> Henig, ‘The Origin of Some Ancient British Coins Types’, *Britannia* III (1972), 209-23. On the evidence for writing amongst the Continental Celts in the La Tène period including the use of signets see G. Jacobi, ‘Zum Schriftgebrauch in Keltischen Oppida Nördlich der Alpen’, *Hamburger Beiträge zur Arch.* 4 (1974), 171-181. A reference I owe to Tim Ambrose. (App. 193) could belong in a pre-A.D. 43 layer.

<sup>2</sup> Vollenweider, *Steinschneidekunst* (note also J. M. C. Toynbee’s review in *J. R. S.* LVII (1967), 265-6 which agrees that die-cutters consistently looked to gem engravers for inspiration. ‘Un Symbole des Buts Politiques de César’, *Genava* XVIII (1970) 49-61, especially 53-4.

<sup>3</sup> C. Vermeule, *Numismatic Circular* (1952), Col. 395.

<sup>4</sup> Sydenham, *Roman Republic*, No. 796 pl. XXIII (c. 70 B.C.). Compare with Brandt, *Munich I* Nos. 495-7. In Britain, (290), from Bath is of late first-century date.

<sup>5</sup> Sydenham, *Roman Republic* No. 741 pl. XXI (c. 82-1 B.C.); Brandt, *Munich I*, No. 421. cf. Toynbee in Munby and Henig, *Life and Art*, 3f; pl. 1.i B and C.

<sup>6</sup> cf. Pliny, N.H. XXXVII, 4. Sydenham, *Roman Republic* No. 379 pl. XXIV cf. Middleton, *Fitzwilliam*, 52. The seal showing three trophies (Dio, XLII, 18) is also reproduced on a coin. Sydenham, *Roman Republic* No. 864 pl. XXIV.

<sup>7</sup> Middleton, *Fitzwilliam*, 49. C. H. V. Sutherland, *The Cistophori of Augustus* (London 1970). 91-2. cf. Pliny, N.H. XXXVII, 4. Suetonius, *Augustus*, L.

<sup>8</sup> Vollenweider, *Genava* XVIII (1970), 49-61.

<sup>9</sup> C.H.V. Sutherland, ‘Romano-British Imitations of Bronze Coins of Claudius I’, *American Numismatic Society, Numismatic Notes and Monographs* LXV (1933).

<sup>10</sup> *Ibid.*, pl. VI, 6, 10; pl. VII, 4, 5, 10-12 (obverses). pl. VI, 4, 10; pl. V (reverses).

<sup>11</sup> *Ibid.*, pl. VII, 4, 7, 10-12 (obverses). pl. VI, 4; pl. VII, 12 (reverses).

<sup>12</sup> *Ibid.*, pl. VII, 12; pl. VIII, 2, 3 (obverses). pl. VI, 4, 10; pl. VII, 4, 12 (reverses).

<sup>13</sup> *Ibid.*, pls. VI-VIII.

idiosyncracies mentioned are mainly of interest to us because they help to demonstrate the technical relationship between die-sinking and gem-engraving. The semi-skilled craftsman has difficulties in controlling his tools and leaves signs of his working-methods that a more accomplished artist would cover up.

Few coins seem to have been copied in Britain during the second century, and although the view that the 'Britannia' dupondii and asses of Antoninus Pius were struck in Britain has now been revived, the type finds no echo in the world of glyptics.<sup>14</sup> The third century appears to be a somewhat more promising field for enquiry. In his discussion of the South Shields bear-cameo, the Rev. C.W. King, a nineteenth-century authority on glyptics, wrote:

'We cannot, I fear, claim for British talent the authorship of this cameo; the work though wanting finish is fully equal to that of the portraits of the period suggested, which are unquestionably of strictly Roman origin. But there can be no doubt that many of the intaglii in jasper and cornelian found in similar localities (of which Mr. Blair has acquired some very instructive specimens) agree so closely in the strange peculiarities of their workmanship with the human and animal figures on the reverses of coins, of which the dies (as in the case of Carausius) must necessarily have been cut by Roman-British engravers, that no one experienced in such matters can doubt that both proceeded from the same hand. It is an acknowledged fact that die-sinking and gem-engraving formed the same profession in antiquity; and the minute examination of the types on the reverses of the barbarous pieces of the Gallic tyrants, Victorinus and Tetricus, has convinced me from their singular scratchiness that they were incised upon the iron by means of the same instrument as was used for the gem...'<sup>15</sup>

None of the jaspers and cornelians from South Shields (most of them formerly in the Blair Collection) is certainly later in date than the reign of Septimius Severus. Two gems, which depict respectively a pair of masks (526) and Caracalla as a young man (482) are cut with such a degree of skill that we may suspect them to be imports from the Central Empire. Another jasper which shows Silvanus-Cocidius (184) reveals the hand of a local artist, but again the piece is no later than the early third century. A jasper which presents a Genius (106), in the distinctive style of Sena Chiesa's *Officina della Linee Grosse*, is set in an iron ring, certainly Antonine in date. Finally, it is worth mentioning three cornelians which portray Apollo (21), a Satyr (173) and Cupid on horseback (109): these might be later although the cutting is again comparable with that on the products of the Aquileian workshop mentioned above.

<sup>14</sup> M. Todd, 'Romano-British mintages of Antoninus Pius', *Num.Chron.seventh series* (1966), 147-53.

<sup>15</sup> *Arch. Journ.* XXXV (1878), 106.

The subject matter of the gems in question could not be further removed from that of the coins. We would expect the barbarous radiates to exhibit some of the originality and eclecticism of the pre-Roman Catuvellaunian mints, if there were a really close link between numismatic and glyptic art in the third century. However, the uncharacteristic linear style of the early coins of Carausius may be evidence that he recruited gemmarii to strike his first coinage. The discovery of a bronze six-sided seal at Kingscote, Gloucestershire (App. 214) cut with devices which mirror certain coin types adds substance to this theory, showing that there were official signet-cutters whose services might be involved. However, new figure-types as opposed to new legends on the Carausius coinage are rare: the most interesting is a woman milking a cow which could conceivably have been adapted from a gem.<sup>16</sup>

If no group of gems gave rise to coin types in Britain, there are some intaglios of an extremely barbarous sort, which may have been derived from the radiate coinage. These are moulded glass ring settings which display a stylistic degeneration as extreme as on the most devolved of the coins. With eyes of faith, it is possible to distinguish examples of Pax-, Sol- and Virtus- like figures.<sup>17</sup> They seem to demonstrate the beginning of signet-use amongst a peasantry which had previously been little affected by Roman culture: it is interesting to find a number of examples of these glass imitations in excavations on native temple sites such as Uley, Gloucestershire and Lowbury Hill, Oxfordshire. Richard Reece has pointed out that the third century was a time in which a money-using economy spread beyond the towns: the same peasantry who used these imitation gems employed barbarous radiates in their day to day financial transactions. The map (Fig. 2) is an attempt to divide Romano-British imitations into types. The distinctions between forms may not be very significant, but at least the total distribution pattern is clear. With the exception of outliers on the Wall and one or two elsewhere, they are confined to the Lowland Zone of Southern Britain.

The importance of coins as comparative material is obvious. Indeed Cornelius Vermeule has revived Blair's hypothesis about coins and gems being produced by the same craftsmen, in a new form, with his concept of 'Roman Imperial gems': 'They are stones which reproduce the identical subjects in an identical manner found on the reverses of Roman Imperial coins, usually

<sup>16</sup> For radiates, C. H. V. Sutherland, *Coinage and Currency in Roman Britain* (Oxford 1937), 57-61; 126-53. Carausius, W. Stukeley, *The Medallist History of Marcus Aurelius Valerius Carausius* (London 1757), while uncritical has a good range of drawings. P. H. Webb, 'The Reign and Coinage of Carausius', *Num. Chron. Fourth Series* VII (1907), 1-88 and 291-35; 372-426. *RIC V* ii. 426-570. J. Casey in Munby and Henig, *Life and Art*, 217-229.

<sup>17</sup> (549)-(552) might be Virtus. cf. P. V. Hill, *Num. Chron. sixth series* XI (1952) 96-8, Nos. 11-13 (East Cornwall hoard). (571) is probably Pax, Sutherland, *Coinage and Currency in Roman Britain* (Oxford 1937), 140-2 and pl. VIII, 3 (Ham Hill hoard). (539) - (543) perhaps Sol. Compare with *ibid.*, 133-4 and pl. V. 1-12 (various sites).

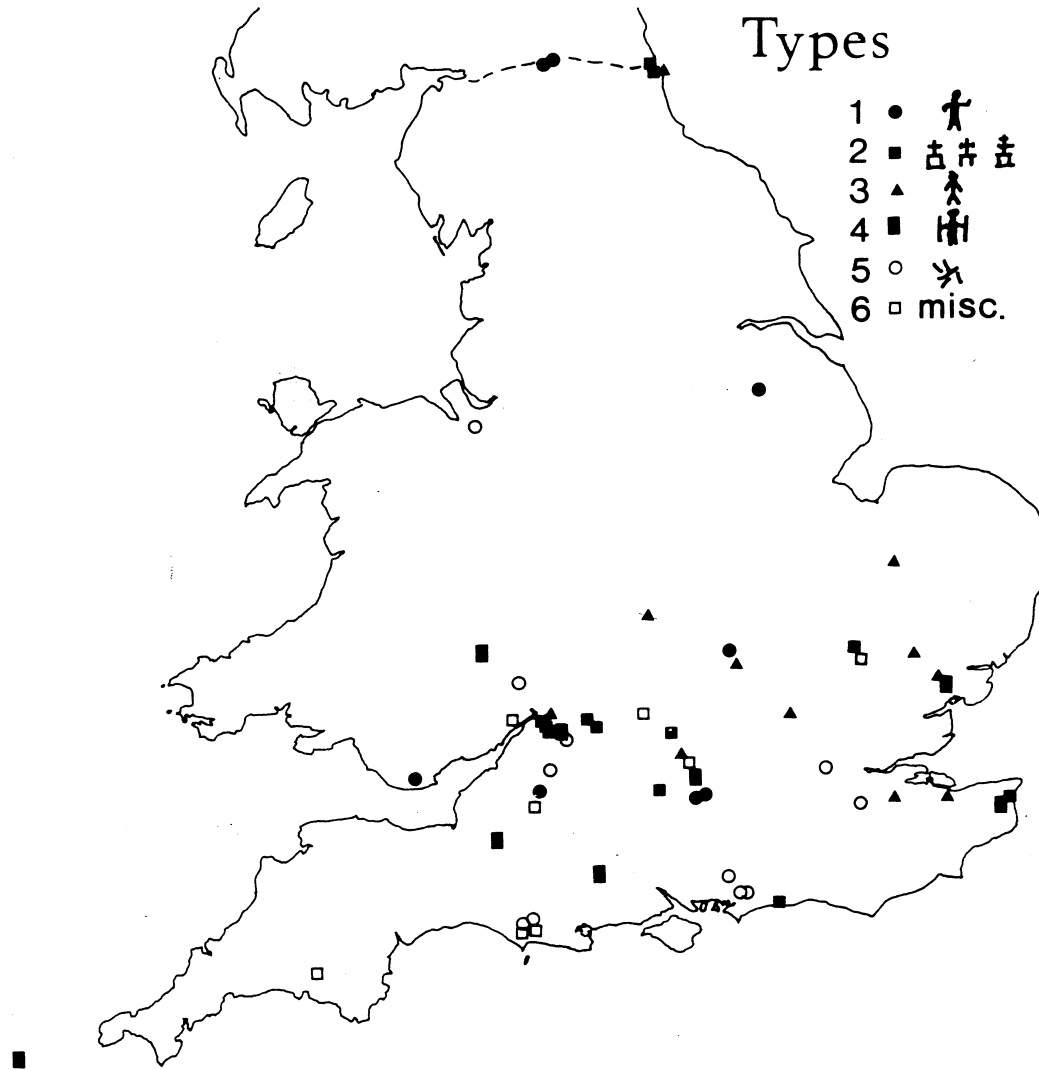


Figure 2. Distribution Map: Romano-British Imitations

those depicting single figures of the Roman state divinities after statuary types—Mars Ultor, Venus Victrix, Roma, Bonus Eventus, and Fortuna—divine “Virtues”, Victoria, Pax, Virtus, and Fides—and pure personifications, Annona, Abundantia, and Moneta, etc. ... the same ateliers which cut the dies for the Imperial issues also produced the better gems and pastes to satisfy semi-official and private demand. This would seem to be especially true in the third-century when a sterility of subject which permeated the coin types also manifested itself along identical lines in the cut stones.’ Vermeule even goes so far as to claim that ‘in some instances it has been even possible to categorically state (sic) that the same hand cut the dies for a particular coin type and prepared a gem or paste of the identical subject.’<sup>18</sup>

Notwithstanding the interesting nature of the suggestion it may be rejected at once. Workshops producing gems of

‘Roman Imperial’ type have been recognised at Aquileia and Romula, in neither case associated with mints.<sup>19</sup> Furthermore the treatment of subjects on these intaglios does allow of variations not found on coins; thus on intaglios Fortuna often holds corn-ears and poppy-heads and wears a calathus on her head and Ceres/Fides Publica is frequently accompanied by an ant, although these details have no place on any coin issue. Finally, it should be noted that some subject (e.g. Bacchus, Fortuna and Mercury) become well-established in glyptics before they have much impact upon numismatic art.

The Central mint doubtless employed a team of full-time artists who designed the symbolical types that formed such an important part of state propaganda. Often comprehensive groups of coins were issued; for example Nero’s ‘buildings’ or the Hadrianic ‘province’ series.<sup>20</sup> The eclecticism of the Republic, when personal reference

<sup>18</sup> *Numismatic Circular* (1952) cols. 395-400. He makes use of the concept in other writings e.g. *Engraved Gems from the Sommerville Collection* (Philadelphia 1957), Introduction and Nos. 242-55.

<sup>19</sup> Sena Chiesa, *Aquileia. Tudor. Romula*.

<sup>20</sup> J. M. C. Toynbee, *The Hadrianic School* (Cambridge 1934), especially 24-130. M. Grant, *Roman History from Coins* (Cambridge 1953, 35-7, p1. VIII, 7; LX, 2, 4 (Nero).

to the moneyer's person or to his family connections, was sufficient, had given way to an ordered system where there was little place for a free-lance artist such as Heius.

Nevertheless, it would be wrong to suppose that designers at the mint never sought inspiration from other arts, such as glyptics. 'Indeed, in their medallions the Emperors provided for cultured circles throughout the Empire what might be described as a portable Museum of Fine Art, consisting of a series of miniature bas-reliefs, more closely related in technique and composition to the work of the painter, relief-sculptor and gem-engraver than to that of the coin die-sinker, and inspired by monuments of all periods and of all kinds'.<sup>21</sup> Medallions, however, do not much resemble the ordinary intaglios encountered in the provinces, but rather the large showpieces from Mediterranean workshops. Here we also find figures or groups of figures which attempt to copy famous statuary prototypes with fidelity.<sup>22</sup> The great State-Cameos come into much the same category: only, here, the aim was to produce original works of art from a range of well-known mythological components.<sup>23</sup> Medallions were very unusual in the first century but there is a bronze piece of Pius, showing Roma handing an olive-branch to the Emperor; and another showing the Emperor receiving corn from Ceres (like Triptolemos, whom the Romans identified with Bonus Eventus) while he is also being crowned by Victory. A medallion of Lucius Verus depicts Victory handing a wreath to the Emperor; (the type occurs again under Commodus). Commodus is shown sacrificing before Victory and Fortuna. In all these cases we may note a cautious use of symbolism.<sup>24</sup> What might be produced privately for the

Emperor by a gem-engraver was one thing but the Roman mint was responsible for expounding the official version of events and avoided, for example, such blatant examples of Emperor-worship as portraying the ruler as Jupiter.<sup>25</sup>

Close parallels to devices on gems can be seen in the ordinary coinage. The Flavians wished to stress the regeneration of the countryside after the horrors of the Civil War. Amongst the themes employed by Vespasian's die-cutters were the yoke of Oxen and the She-Wolf and twins for which the inspiration of Republican coins may be assumed, and the butting bull and heifer, taken from issues of Augustus.<sup>26</sup> However, in order to find new subjects the designers turned to the contemporary repertory of glyptic art. Three types of Vespasian and Titus struck in the years A. D. 78-9 are especially relevant here: a modius containing ears of corn; a sow with her farrow and a countryman milking a goat.<sup>27</sup> It is true that this group is exceptional in being the result of a deliberate policy in the mint at one time, but a few other borrowings may occasionally be suspected. The following are possible instances of glyptic influence.

Fortuna holds a cornucopia and rudder on a sealing impressed upon a piece of Arretine from the Magdalensberg in Noricum, and other gems bearing the type presumably belong to the pre-Flavian age; however Fortuna is not commonly seen on the coinage before A. D. 70.<sup>28</sup> Mercury, standing and holding caduceus and moneybag, so common on Cyrene sealings is found on a rare Trajanic medal, but is otherwise absent from the coinage until Marcus Aurelius.<sup>29</sup> Bacchus is shown on coins of second century date but is again present on earlier gems.<sup>30</sup> Victory inscribing a shield which rests on a

<sup>21</sup> Toynbee, 'An Imperial Institute of Archaeology as revealed by Roman Medallions' *Arch. Journ.* XCIX (1942), 33-47 reference on 36. Also cf. *Roman Medallions* (New York 1944) which discusses medallions from a more general viewpoint and paper in Munby and Henig, *Life and Art*, 3-20 on the depiction of themes from Greek mythology on Medallions.

<sup>22</sup> Horster, *Statuen auf Gemmen*, 98-100 pl. XXI. Compare gems in Paris and Vienna depicting a statue of Hercules (by Myron) with a medallion struck by Commodus. The Mercury on a topaz in *New York* (Richter, New York, No. 286) is very similar to the god as shown on a medallion of Antoninus Pius (Toynbee, *Arch. Journ.* XCLX (1942), 40 and pl. II, 5) 'which is obviously derived from the same original as the Berthouville patera' (*ibid.*, pl. VIII, 7). All these representations are close to "the Skopaic Hermes type ... on the sculptured column drum from Ephesus" (*ibid.*, pl. VIII, 6).

<sup>23</sup> To my mind, the result was always a little ridiculous whether the personage glorified was Augustus (Eichler and Kris, *Kameen* No. 7, pl. IV - The Gemma Augustea which A. N. Zadoks-Josephus Jitta ('Imperial Messages in Agate' I *Babesch* XXXIX (1964) 146-61) assigns to the reign of Claudius; or Claudius (*ibid.*, and Eichler and Kris, *Kameen* No. 20, pl. VII, Claudius as Jupiter; Babelon, *Camées*, No. 264 pl. XXVIII 'Grand Camée de France') or Septimius Severus and Julia Domna (H. Mobius, 'Der Luna-Kameo in Britischen Museum', *Revue Archeologique* (1968), 315-26) or Constantine (Zadoks-Josephus Jitta, 'Imperial Messages in Agate' I *Babesch* XLI (1966), 91-104 Fig. 1. Constantine as Neos Dionysos).

<sup>24</sup> H. A. Grueber, *Roman Medallions in the British Museum* (London 1874), 9 No. 13, pl. XI, 1. (Roma), 9 No. 16, pl. XII. (Emperor and Ceres), 18 No. 1, pl. XXV, 1 and 22 No. 6, pl. XXVIII, 1. (Victory and Emperor), 22 No. 7 pl. XXVIII, 2. (Emperor, Victory and Fortuna). Also note the medallion which shows Jupiter presenting a globe to Commodus 23 No. 9, pl. XXVIII, 3.

<sup>25</sup> cf. M. L. Vollenweider, *Der Jupiter-Kameo* (Stuttgart 1964). This cameo, pl. 1-11, may depict Septimius Severus and Julia Domna (rather than Claudius and Agrippina) as Jupiter and Juno. Pl. IV for a cameo which shows Nero and Agrippina as Jupiter and Isis-Fortuna respectively. Compare these with Grueber, *Roman Medallions*, 18 Nos. 3-4, pl. XXV, 3 for Jupiter towering over the much smaller figures of Marcus Aurelius and Lucius Verus.

<sup>26</sup> Sydenham, *Roman Republic*, No. 594 (c. 93 B.C.) L. Cassius Caecianus, the *RIC* Vespasian Nos. 99A, 107, 197. Oxen. Sydenham, *Roman Republic* No. 95 (third-second century B.C.) and *RIC* Vespasian Nos. 70, 204 Wolf and Twins. (The device is well-known on gems: Steiner, *Xanten*, 131 and pl. XIV no. 135). *RIC* Augustus Nos. 327, 324-5, 338, 358 and *RIC* Vespasian Nos. 87, 95 Bull. *RIC* Augustus Nos. 60-1 and *RIC* Vespasian Nos. 71, 96-7 Heifer.

<sup>27</sup> *RIC* Vespasian No. 110 (modius); Nos. 109, 220 (sow); Nos. 111, 221 (Countrymen milking goat). For comparable gems, likely to be pre-Flavian. Steiner, *Xanten* 138 and pl. XIV No. 207 (modius gem from Vetera I). Brandt and Schmidt, *Munich II* Nos. 885, 1994-5 (sow); Sena Chiesa *Aquileia* No. 795; Brandt and Schmidt in *Munich II*, Nos. 1011, 1639 (man milking goat).

<sup>28</sup> *Carinthia I*, CXLII (1951), 62 No. 1 Fig. 36. From *RIC* Vespasian No. 4 (A.D. 69-70) the type is frequent; before this cf. Grueber, *British Museum Coins, Republic I*, 550 (unique quinarius 44 B.C.) 593 No. 4313 (aureus c. 37 B.C.).

<sup>29</sup> cf. (41) Bath, probably late first century; Maddoli, *CN Cirene*, Nos. 68-106. *RIC* Trajan No. 435; *RIC* Marcus Aurelius Nos. 1970-6.

<sup>30</sup> Sena Chiesa. *Aquileia*, 180 cf. Maddoli. *CN Cirene* No. 116 (Dionysos not Ares) on a coin *RIC* Hadrian No. 485 (Cistophorus; Asian mint). *RIC* Septimius Severus Nos. 32, 44, 99, 112 are the first regular issues showing the god.

trophv is found on Italic gems but is not used on a coin before the reign of Vitellius.<sup>31</sup>

There are, however, other types where coins may have come first and inspired the gem-engravers. Thus Ceres (Fides Publica) is shown on coins from the reign of Galba, although the dated examples of Ceres gems from Britain are all second-century.<sup>32</sup> The goddess Roma to whom Vermeule has devoted an excellent study, is found on both coins and gems but the former would seem to have precedence.<sup>33</sup>

However, for the most part, as Richter writes, 'there is no evidence that one craft borrowed systematically from the other; it seems rather that both went to the same sources for inspiration'.<sup>34</sup>

It will be well to end with a short comparison of the types encountered on gems and those found on coins, bearing in mind the common ground which both arts shared: deities, personifications and symbols of various kinds. If some of the comparisons are obvious, they serve, nevertheless, to emphasise the essential differences between the two categories.

Erotic symplegmata are much commoner on gems than is sometimes stated but obviously they were never considered suitable for the coinage. Race-horses, frequently portrayed in glyptic art would have been unsuitable as coin-motifs although animals occur as symbols of country life as attributes of deities and to advertise events such as the Secular games. Very occasionally emperors behaved irresponsibly and caused unorthodox subjects to be shown on their coins. The prime example is Elagabalus with his Syrian basalt idol;<sup>35</sup> his daring and folly were exceptional and, apart from the Magna Mater, Sarapis and Isis, Oriental deities had no place on currency minted in the West although Zeus Heliopolitanos, the Eastern Hekate, Anatolian, Thracian and Danubian rider gods, Mithras and the myriad zoomorphic deities of Egypt are shown on intaglios.

Satyrs are ubiquitous in classical art but coin designers in general paid little heed to the thiasos. The superb Chichester gem (App. 108) is close to an Augustan coin, but one that was minted at a time when Republican precedents were still very important. The head of Pan,

shown on a Republican denarius as a punning reference to C. Vibius Pansa, is cut in a manner which reminds us of a gem from Eccles, Kent (144). However, the Republican personal coinage was more personal in its content.<sup>36</sup>

Venus is common on both coins and gems. On coins she is a warrior and protector of the Roman State rather than merely goddess of love. Thus her son Cupid so frequently encountered in glyptic art, is virtually absent from the Imperial coinage. The reason, once again, is that Cupid was connected with private life and had no place in Roman *official* cult practice.

It has already been noted that extravagant Imperial pretensions could be flaunted on state cameos: similarly, on intaglios, we see Augustus and Caracalla as Mercury and Septimius Severus as Sarapis.<sup>37</sup> Coins reflected a strictly official standpoint and official, Imperial propaganda paid some attention to the constitution and to popular susceptibilities. Thus we find scenes of Imperial adlocutio; of triumph over barbarians (and triumphal arches commemorating such triumphs); clasped hands as symbols of concord with the armies; records of tax remission and of the Emperor's clemency. In short, the public management of the Empire is laid before us.

On gems, the approach is individual. When gems are inscribed, it is with the name of the artist or owner or with a legend pertinent to the owner's life. Martial prowess is suggested by the portrayal of heroes rather than of the Emperor. The clasped hands signify not concord with the armies, but betrothal and marriage. Personal happiness is invoked with figures of satyrs and Cupids, of Fortuna and Bonus Eventus, who occur in guises not found, or seldom present, on coins.

Finally, it may be noted that yesterday's coins can be tomorrow's admired antiques. The fine Syracusan coin with head of Arethusa engraved by Euaenetos was not of course currency in Roman times, but the celebrated portrait of the goddess is copied in a moulded-glass cameo found in Silchester which appears to be ancient (App.8). The significance of the patron deity of Syracuse to an inhabitant of a British civitas is hard to imagine, unless the goddess was re-interpreted, perhaps as Ceres.<sup>38</sup>

<sup>31</sup> Holscher, *Victoria Romana*, 122-6 pl. XI, 5 also XI, 6 = Richter, *New York*, No. 153 (Hellenistic; No trophy). For coin. Holscher, pl. XI, 8. *RIC* Vitellius No. 14 (Palm-tree instead of trophy).

<sup>32</sup> *RIC* Galba No. 146 to *RIC* Elagabalus, No. 79 and our gems (259)-(272).

<sup>33</sup> Vermeule, *The Goddess Roma*, cf. 72-3 on a gem from Colchester (250), set in a Severan gold ring. He illustrates an impression of the gem "among the Severan gold dies, to which school of cutting this gem certainly belongs".

<sup>34</sup> Richter, *New York*, 62. At least one coin-type of Argos, dating to Hadrian's reign must be derived from a gem. It shows Diomedes climbing over the altar of Apollo at Troy in order to seize the palladium. cf.(441) and Henig in *Num. Chron. seventh ser.* XIV, 1974, 177-9. I suspect that the Greek Imperial Coinage may yield other types inspired by glyptic examples.

<sup>35</sup> *RIC* Elagabalus Nos. 143-4.

<sup>36</sup> Bacchus himself is sometimes represented on Imperial Coins (e.g. *RIC* Hadrian No. 485).

<sup>37</sup> Boardman, *Ionides* No. 19, also (482) and (358).

<sup>38</sup> George Boon has expressed the opinion that the cameo is of nineteenth-century date. Although I am very much aware of the difficulty of distinguishing ancient gems from Renaissance and eighteenth-century versions, I am satisfied that our paste—which is paralleled by other glass copies of coins—is a genuine antiquity.

## 11. COMPARATIVE MATERIAL

The aim of this Chapter is to compare the repertory of various other media with that found in glyptic art. Our review of Romano-British material will, on occasion, lead us to subjects known to occur on gems from elsewhere but for which, as yet, we have no glyptic parallel from the Province.<sup>1</sup> A comparative study can thus expand our knowledge of artistic taste in Britain. Nevertheless it will be seen that few of the other arts have so wide a range of types at least during the first three centuries of the Empire. It is more than likely that gems (like coins) made an important contribution to the dissemination of classical art-styles in Britain although this is impossible to prove.<sup>2</sup> There are good reasons why a survey of comparative material should begin with silver plate which belongs to the same category of expensive personal possession and was manufactured by men of much the same skill and social class. The Romans prized vessels carved in relief out of fluorspar, chalcedony and agate alongside those of silver, although few such cups survive;<sup>3</sup> it should also be noted that finger-rings containing gems and items of household plate are sometimes associated together in hoards.<sup>4</sup> The themes found on dishes, cups and jugs often have their counterparts on engraved gems, and both categories of object allowed full play to individual taste. There is even some indication that gem-engravers may have adopted devices from toreutic art.<sup>5</sup>

Unfortunately a comparison of artistic devices in the two media is not as easy to make in practice as it is in theory. Silver vessels are always of good quality even when produced in provincial workshops—for example in Gaul. However gems cut in studios outside the main metropolitan centres tend to be mediocre. The fact that such rather ordinary gems were set in precious mounts, and included in hoards with gold and silver jewellery and with silver plate, suggests that they were as highly valued by their owners—indeed we may be unfair in examining objects too minutely which were designed to satisfy the eye, unaided by any lens.

Plate is well-dated in general and it would be easy to limit

the following discussion to items produced in the first three centuries, when the majority of our gemstones were manufactured. However, although the most important decorative plate from Britain is fourth-century, much of it illustrates the same heroic or bucolic subject-types while the compositions are rendered in a similar ‘hellenistic’ manner. A collection of pieces like the one from Mildenhall, Suffolk allows us a glimpse into the aspirations of the country gentleman which agrees with those of his forebears to a remarkable extent. In many of its aspects, Roman civilisation was always extremely conservative.<sup>6</sup>

Mythological scenes were very popular, and especially the deeds of heroes. Where these occur on Romano-British gems and pastes, it is frequently possible to relate them to the Imperial Army. This explanation is less applicable in the case of such episodes, depicted on plate, beyond observing that the heroic ideals of military service were inculcated in the upper-class Roman through his education.<sup>7</sup>

A first-century cup in Turin depicts an amazonomachy. Hercules can be identified by his club held over his shoulder, with which is about to strike an amazon. Another warrior holds his adversary by the hair while a third Greek is in the act of riding down his foe. Although there are no direct glyptic parallels from Britain, the amazonomachy paste from Angmering, Sussex (435) and the pastes found in London (434) and at Castell Collen, Radnorshire (426) which depict gigantomachies are figured with very similar acts of prowess.<sup>8</sup>

Two cups dated to the second half of the first century B.C. from the ‘House of the Menander’, Pompeii portray the labours of Hercules, which are common themes on gems.<sup>9</sup> A second-century silver patera which forms part of the Capheaton treasure depicts Hercules and Antaeus in the same manner as on the paste from Richborough

<sup>1</sup> E.g. erotic scenes. On intaglios, Furtwängler, *Berlin* Nos 4099-4102. Fossing, *Thorvaldsen* Nos 991-3. Berry, *Collection* No. 173. On a cameo, Richter, *New York* No. 639. On samian, Oswald, *Figure types* pl XC, XCI. On a lamp from Richborough, Bushe-Fox, *Richborough IV*, 156 pl. LXVI No. 359.

<sup>2</sup> Toynbee, *Art BR*, 373

<sup>3</sup> A. I. Loewental and D. B. Harden, ‘Vasa Murrina’, *J.R.S.* XXXIX (1949), 31-7. H. P. Bühler, *Antike Gefässe aus Chalcedonen* (Würzburg, 1966). Note, especially the Cup of the Ptolemies, in the *Bibliothèque Nationale, Babelon, Camées*. No. 368 which is ornamented with masks and Bacchic devices as are a number of first-century silver cups, for example the Stevensweert Cantharus, A. V. M. Hubrecht, ‘De Kantharos van Stevensweert’, *Numaga* (1966), 243-51.

<sup>4</sup> For the Backworth Treasure, F. Haverfield in *The History of North-umberland IX* (1909), 26-32. On the Casa del Menandro cache, A. Maiuri, *La Casa del Menandro e il suo Tesoro di Argenteria* (Rome 1932), 241-382.

<sup>5</sup> Cf. below and Furtwängler, *Antike Gemmen* III, 347. Kurz. *Begram*, 145, writes ‘pour les graveurs de gemmes, les emblemata etaient un trésor inépuisable de motifs’. Richter, in *Revue Archéologique N.S.* (1968), 283-6 also discusses the question.

<sup>6</sup> On plate in general cf. D. E. Strong, *Greek and Roman Gold and Silver Plate* (London 1966). All the items of silver cited in this Chapter are discussed here. The British Museum handbook, *The Mildenhall Treasure* (second edition 1955), 20 stresses this conservatism. For fourth century mosaics from Britain, which also follow traditional themes cf. below.

<sup>7</sup> M. Henig, ‘The Veneration of Heroes in the Roman Army’, *Britannia* I (1970), 249-65. It is possible that I overstated the case, although my basic premise still, I think, holds. Richter, *Revue Archéologique N.S.* (1966), 281 gives a rather different explanation: ‘What would for instance, have been the personal connection with a scene of Herakles shooting the Stymphalian birds? or of Dolon tiptoeing to the Greek camp? or of Kassandra taking refuge at the altar of Athena? It seems easier to believe that these scenes reflect the current Roman interest in Greek culture’. This is, of course, true, although I do not believe that artistic taste was the only motivating force.

<sup>8</sup> U. Hausmann, *Hellenistische Reliefbecher aus attischen und böotischen Werkstätten* (Stuttgart 1959), pl. XLVI.

<sup>9</sup> A. Maiuri, *La Casa del Menandro e il suo Tesoro di Argenteria* (Rome 1932), 310-21 and pl. XXXV-XXX Nos. 3 and 4.



Figure 3. Above, Intaglio in Anglo-Saxon setting (140) Sc 4/1  
Below, The Great Cameo of St Albans, by Matthew Paris.  
Cotton Ms Nero D.1, f. 146' (British Library).



(437).<sup>10</sup> The Trojan War supplied the theme for two Augustan cups from a chieftain's grave at Hoby in Denmark.<sup>11</sup> One depicts Priam appealing to Achilles for the return of the body of Hector; the other, the story of Achilles. Another cup, from Ingolstadt, depicts Neoptolemus in the act of slaying Trojan prisoners.<sup>12</sup> A pair of first-century jugs found at Berthouville in Gaul are also embellished with 'Homeric' episodes. One represents the body of Hector being dragged along by Achilles' chariot and the death of Achilles. Ulysses and Dolon are shown on the neck of the vessel. The other jug shows the death of Patroclus and the ransoming of the body of Hector. The episode on the neck is Diomedes accompanied by Ulysses, stealing the Palladium from Troy. Homeric scenes are, of course common in Glyptic art, but the seizure of the Palladium was particularly popular. As the various objects on which the episode appears are so revealing about the relationship between the silversmith's craft and that of die gemcutter, it is worth a brief excursus.<sup>13</sup>

Pliny mentions a silver bowl, embossed on the base, with the scene of Ulysses and Diomedes taking the Palladium.<sup>14</sup> It was made by a certain Pytheas and sold for the very large sum of 10,000 denarii. There is no certainty that the representation was the same as that on the Berthouville jug, although this is likely, for the same type occurs on several gems of the Augustan age, the best of which is in the Ashmolean and was cut by Felix, and on a second-century sarcophagus.<sup>15</sup> Furthermore, the two figures occur separately: Diomedes is particularly well represented and he is shown, for example, on the base of a bronze patera made in Campania and excavated at Tirlermont in Belgium, and on a plaster emblema from Begram in Afghanistan.<sup>16</sup>

Plaster emblemata taken, in the first instance, from items of silver plate, would have been ideal as models for the glyptic artists. Although the original source of the design for the Diomedes-Odyseus (Ulysses) episode was, perhaps, a painting by Polygnotos or a statue, it was, in all probability, executed in the form of a relief by a silversmith not long afterwards and so found its way into the glyptic repertory via toreutics. Gems which show

Diomedes approaching the Palladium or holding it, may also have toreutic prototypes, for another emblema from Begram, indeed, represents him creeping up to the sacred image.<sup>17</sup>

A third plaster emblema from Begram, which is illustrated by Kurz alongside a gem from Caerleon (466), shows the profile bust of Alexander the Great. Here again we may suspect that glyptic art was borrowing a device from toreutic. A relief on the base of a bowl in the Miidenhall Treasure shows a head of Alexander—a corresponding piece depicts his mother, Olympias—and the subject was evidently current throughout the Roman period.<sup>18</sup>

The popular gem-type which shows a seated Ganymede offering a cup to Jupiter is also found on a Begram plaque and on ceramic copies of silver dishes.<sup>19</sup> Other tales of divine seduction were popular. Leda and the Swan are shown on a mirror from Boscoreale and on the emblema of a dish found at Graincourt-les-Havrincourt. The subject is, of course, a favourite on gems (see 478) and on both intaglios and silver plate spells out a message of hope for the afterlife with, perhaps, erotic overtones as well.<sup>20</sup>

Deities are also depicted on silver plate, but, by and large, they do not appear as frequently as they do on gems: although the owner of a piece of silver could regard it with admiration he could scarcely invest it with apotropaic or protective qualities. Gems almost always had some of the appeal of amulets, for they were carried about by their owners, wherever they went. A plaster emblema from Begram represents the bust of Minerva, which is comparable with intaglios from Canterbury (227) and Charterhouse-on-Mendip (228). The handle of a 'saucepan' (trulla) in the Capheaton Treasure and an emblema in a bowl from Hildesham show figures of the goddess.<sup>21</sup>

Mercury appears on a number of silver vessels. His popularity rested partly on the character of the god as a

<sup>10</sup> *B.M. Guide Roman Britain*. Second edition, 41 and pl. X, 50.

<sup>11</sup> *Nordiske Fortidsminder* 11, fasc. 3 (1923), 119ff. both are of the Augustan age.

<sup>12</sup> *Mitteilungen des deutschen Archäologischen Instituts, Römische Abteilung* LXVII (1960), 111

<sup>13</sup> They were later dedicated to the god Mercury by Q. Domitius Tutus. For a discussion, K. Lehmann-Hartleben, *A.J.A.* XLII (1938), 82-105 (dated to the reign of Claudius). Also cf. E. Babelon, *Le Tresor d'Argentierie de Berthouville* (Paris 1916), 81-7 Nos. 4 and 5, pl.V-VIII. Richter, *Engraved Gems of the Romans*, Nos. 286-313 (308- 313 depict the seizure of the Palladium).

<sup>14</sup> *N.H.* X2-III, 156.

<sup>15</sup> For the gem, now in the Ashmolean, Vollenweider, *Steinschneidekunst*, pl.XXXIX, 1 and 2. Sarcophagus, C. Robert, *Die Antiken Sarkophagreliefs* II (Berlin 1890), 150-1 No. 138 pl. L.

<sup>16</sup> J. Mertens, 'Une Riche Tombe Gallo-Romaine Decouverte à Tirlermont (Belgique)' *L'Antiquité Classique* XXI (1952), 46-9 and pl. ii. Kurz, *Begram* No. 149 bis. Fig. 444.

<sup>17</sup> Richter, *Engraved Gems of the Romans* 56-7, cf. Fig. 3, for possible derivation from a statue. For the scene in the picture gallery of the Propylaea at Athens, Pausanias 1, 22, 6. Kurz, *Begram*, No. 144, Fig. 307

<sup>18</sup> *Ibid.*, No. 97, Fig. 299, 437. Caerleon gem is Fig. 443. *The Miidenhall Treasure* (B.M. Handbook second edition London 1955), 10-11, Nos. 9 and 10, pl. IV. cf. my notes in the *Burlington Magazine* CXII (1970), 307 and Fig. 41-2 and *Britannia* 1(1970), 264-5.

<sup>19</sup> Cf. (474) and Boardman, *Ionides*, 33 and 97-8 No. 45 for gems. Kurz, No. 96, Fig. 296 and Fig. 417 (plaster emblema). Fig. 418 (sigillata cup); Fig. 419 (terracotta lamp); Fig. 421 (gem).

<sup>20</sup> Boscoreale: A. Heron de Villefosse, *Mon. Plot.* V (1899), 90-92 and pl. XX. Graincourt-les-Havrincourt: *Graincourt-les-Havrincourt. Sale Catalogue Galerie Charpentier* (1958), pl. F. (The Surround consists of animals and bacchic masks.) For an intaglio, (478), Springhead, Kent.

<sup>21</sup> Kurz, *Begram* No. 139, Figs. 139 and 428 (also note pottery lamp Fig. 430). H. B. Walters, *Catalogue of the Silver Plate, Greek, Etruscan and Roman, in the British Museum* (London 1921), No. 192. F. Pernice and F. Winter, *Der Hildesheimer Silberfund* (Berlin 1901) 21-4 pl. 1-11. This does not seem to be related to any representation of the goddess in provincial glyptics.

bearer of wealth, although it should not be forgotten that he was identified with a number of important Celtic deities in the Western provinces; indeed, the vessels from Berthouville which depict him come from a local cult site dedicated to him.

The Corbridge Lanx depicts a group of deities worshipped on the Island of Delos (including Artemis-Diana; Athena-Minerva and Apollo) and is, perhaps, connected with the Emperor Julian's pagan revival. Here we see the classical tradition in art, continuing to a late date—a vivid demonstration of the vigorous pagan culture of Britain and the Latin west in the fourth century.<sup>22</sup> Unfortunately the same phenomenon is not to be observed in glyptics which had ceased to be important by this time; the bust of Venus on the Senicianus ring (789) is hardly comparable in craftsmanship with the portraits of deities on silver plate.

Bacchic themes are, of course, as ubiquitous on silver plate as they are on gems, so there is promising ground for comparison here. Many vessels from the West have Bacchic allusions on them—those from Hildesheim, Stevensweert, Berthouville (Bernay), Arras and Caubiac date to the first, second or third centuries. The thiasos is the main subject of the Neptune dish in the fourth-century Mildenhall Treasure and the theme recurs on other items in the hoard and also in the Traprain Law Treasure.<sup>23</sup>

Scenes connected with daily life (boating, grazing animals, and the making of offerings at a rural altar) are found on two cups from Pompeii; the rustic sacrifice is a common theme on silverware as on glyptics. It occurs on a plaster emblema from Begram and on the handles of 'saucepans' from Chatuzange and Capheaton. The sacro-idyllic aspect of Roman Art can hardly be overemphasised.<sup>24</sup>

<sup>22</sup> Toynbee, *Art in Roman Britain* 172 and pl. CXXI No. 108. H. Bloch, 'The Pagan Revival in the West at the end of the Fourth Century' in ed. Momigliano, *The Conflict between Paganism and Christianity in the Fourth Century* (Oxford 1963), 193-218, especially 213. The Achilles dish from Kaiseraugst, R. Laur-Belart, *Der Spätromische Silberschatz von Kaiseraugst* (second edition, Aargau 1963). H. U. Instinsky, *Der Spätromische Silberschatz fund von Kaiseraugst* (Mainz 1971) cf. pl. I-II, and the Neptune dish from Mildenhall British Museum Handbook. *The Mildenhall Treasure* (second edition London 1955) are also notable monuments of this revival.

<sup>23</sup> Pernice and Winter, *Der Hildesheimer Silberfund* (Berlin 1901), 34-5, pl. XI; 37-40, pl. XIII-XVI. Hubrecht, *Numaga* (1966), 243-51. F. Babelon, *Le Trésor d'Argenterie de Berthouville* (Paris 1961), 94-7, Nos. 8 and 9 pl. XI-XIII. E. Michon, 'Vase Antique d'Argent Trouve pres d'Arras', *Mem. Soc. Nat. des Antiq. de France* LXX (1910), 135-210. Walters, *Catalogue of Silver Plate in the British Museum* (London 1921), 36-7 No. 138 (Caubiac). For the Traprain Law Treasure, see A. O. Curle, *The Treasure of Traprain* (Glasgow 1923), 25-6 and pl. XI and 41-3, pl. XX.

<sup>24</sup> A. Maiuri, *La Casa del Menandro e il suo Tesoro di Argenteria* (Rome 1932), 265-310. Kurz, *Begram*, 118-9. Walters, *Catalogue of Silver Plate in the British Museum* (London 1921) 34-5 No. 136 pl. XIX (Chatuzange). On each side of the handle a goat seated in front of a basket of fruit is depicted, as on a gem from Leicester, (614). *Ibid.*, No. 192 (Capheaton). I. A. Richmond. *Arch. Ael. fourth series* XXI (1943), 175 on a relief from Corbridge speaks of "the rustic world from which Rome drew her origin and strength". For mythology, M. Grant; *Roman Myths* (London 1971).

Country themes may have been copied by glyptic artists from silver plate or from plaster impressions. Kurz again gives some remarkable parallels. Thus, a maenad with the young Dionysos on an impression from Begram is compared with a chalcedony cameo in the Bibliothèque Nationale. It 'est identique jusqu'au moindre détail, y compris la coiffure compliquée, mais differe par un point important: la nymphe n'offre pas de grappes à l'enfant, mais l'allait'. The sacrifice of a pig is also represented at Begram by a plaster impression which is matched by a gemtype. There are direct glyptic analogies to the Silenus almost falling from his ass as well.<sup>25</sup>

Other types of figured metalwork can provide parallels to devices found on intaglios. Parade armour and weapons depict 'not only subjects readily explained by their military and cavalry contexts—Mars, Minerva, Victory, the Dioscuri, battles, eagles, shields, etc.—but also some quite unmilitary motifs—Cupids, sea-dragons, snakes, dolphins, etc.—themes that appear persistently on all types of Roman-age funerary monuments'.<sup>26</sup> As we have noticed in surveying gems from military sites, the range of subject matter is remarkably close. However, iconographic parallels are rare, although the Wolf and Twins is a popular theme on first century intaglios and sword scabbards, and a scabbard from Vindonissa portrays Oedipus and the Sphinx, a device sometimes encountered on gemstones.<sup>27</sup>

With the exception of the reverse types of the coinage, the largest corpus of comparative material is found on sherds of decorated samian ware; indeed, the bulk of this ceramic material from Gaul which was imported into Britain, is so great that there is no point in citing individual examples of each figure type from Britain. Large collections, such as that in the Museum of London will contain virtually every subject.<sup>28</sup>

Although some vessels are decorated 'en barbotine' or with baked-clay which had previously been impressed with various devices in intaglio. The resultant sigillae have something in common with sealings made with signets on clay: indeed, very occasionally potters used engraved gems along with their more normal stamps.<sup>29</sup>

<sup>25</sup> Kurz, *Begram*, 113-4 Figs. 393-4 (maenad). *Ibid.*, 115-7 (sacrifice of pig). *Ibid.*, 111-3. Cf. Furtwängler *Berlin* No. 6840; Walters, *British Museum* No. 1568 (Silenus on ass).

<sup>26</sup> Toynbee, *Art BR*, 298, and cf. Henig in Munby and Henig, *Life and Art* 347ff.

<sup>27</sup> V. von Gonzenbach, 'Tiberische Gürtel- und Schwertscheidenbeschläge mit Figürlichen Reliefs', *Helvetica Antiqua* (Zurich 1966), 133-208. Intaglios cf. (479); (App. 157) *Gesellschaft pro Vindonissa* 965, 12-15 Figs. 2-4 (scabbard). Fossing, *Thorvaldsen* Nos. 384-5; Walters *British Museum* Nos. 1919

21; Richter, *New York* No. 420; Sena Chiesa, *Aquileia* Nos. 720-1 (intaglios).

<sup>28</sup> Cf. Toynbee, *Art BR*, 385-9 for a selection, and references. It is amazing that despite all the work on the subject there is still no full study of samian as art.

<sup>29</sup> S. L. Wynia, 'Ein Terra-Sigillata-Boden mit Gemmenstempel aus Vechten', *Berichten van de Rijksdienst voor het Oudheidkundig Bode-monderzoek* XIX (1969), 279-81 and references cited.

The major differences are, first, that the relatively coarse medium led to stylistic debasement and the creation of very generalised figures and secondly that samian ornamentation is, in essence, purely decorative and in no sense lends itself to the individual device which is expressive of opinion or personality. Samian potters developed a 'horror vacui' whereby consistent schemata were sacrificed so that all available space was covered with figures. Engraved gems seldom descend to the low level of pictorial degeneration common on samian in the second century. Nevertheless, it remains true that 'the imported mould-cast Gaulish pots would have furnished the well-to-do romanised Briton with a small domestic picture gallery of Graeco-Roman life, taste and art'. As on engraved gems, the subject matter is almost entirely classical.<sup>30</sup>

A few types are common to both intaglios and samian ware; for example Jupiter standing and holding fulmen and sceptre,<sup>31</sup> Mercury with money-bag and caeduceus,<sup>32</sup> Diana about to shoot an arrow,<sup>33</sup> Venus holding a mirror,<sup>34</sup> Minerva with a spear and shield,<sup>35</sup> Hercules holding his club and lion skin,<sup>36</sup> Victory holding a wreath and palm branch,<sup>37</sup> the contest between Pan and a goat,<sup>38</sup> a walking lion,<sup>39</sup> a lion attacking a deer,<sup>40</sup> a running hound<sup>41</sup> and a stork.<sup>42</sup>

More often, general correspondences can be observed in subject matter. Thus Bacchic scenes (satyrs etc.) and representations of Cupid are popular themes both on samian and on intaglios. Other devices include gods and goddesses (Mars, Apollo, Jupiter, Juno, Neptune), creatures real and mythical (griffins, sphinxes, sea centaurs, hippocamps, horses, deer, eagles etc) and scenes from daily life (e.g. fishing, performing a sacrifice). It is obvious that the common selection of subjects was merely a result of the fact that potters and gemcutters were working in a common artistic milieu. In general there is less sophistication in the choice of themes on samian. Such subjects as Cupid burning the psyche butterfly which express beliefs about the relationship of body to soul do not occur and in general, the serious purpose of a signet device is lacking or obscured in the sigillae on red-gloss ware: the samian ware potter used cupids to express nothing more than jollity and good cheer. A difference in approach is apparent if we compare heroic and mythological scenes as found on gems and as

they occur on samian ware. Glyptic art reveals a remarkable range of subject matter; the number of recognisable scenes on samian ware is very much smaller. Heroic gems are mainly concerned with legendary deeds as a spur to action or else with deeds which could be interpreted as symbolising the conquest of death or of evil forces. Although it is just possible that similar considerations are involved with regard to figure types on samian, it is more likely that the legends found here, were copied from silver plate or Arretine pottery, and that they were chosen because they were popular stories. Some figure-types make reference to the Trojan War, usually in a highly generalised fashion; other subjects include Oedipus and the Sphinx, Europa and the Bull, the myth of Prometheus, the Labours of Hercules, the punishment of Marsyas, Leda and the Swan and Romulus and Remus.<sup>43</sup> Oswald suggests other identifications, some probable and others less so. He may have missed some, for we are dealing with classical art freely interpreted (and debased) by Gaulish potters who may not have understood what they were portraying. Their clientele was more interested in gladiatorial conflicts and in venationes, subjects which do not occur often on gems (but which are extremely common on Gaulish red-gloss pottery).<sup>44</sup>

Only when potters were able to turn away from the mass-market to a more select one, were they able to attain the sophistication of glyptic artists and metal-workers. In practice, the high quality samian was adorned with appliqué relief decoration. It is much rarer than the mould-case products and remains close to toreutic models. Especially notable, amongst examples from Britain, are pieces which depict Bacchic masks and others adorned with scenes from classical mythology; amongst them Venus and Adonis and the Judgement of Paris.<sup>45</sup>

The reliefs on the discuses of terracotta lamps bear a resemblance to the figures moulded on samian ware, but the standard of craftsmanship is for the most part higher. Deities, religious symbols, Christian and Jewish devices appear and it seems clear that lamps were studied more closely than samian vessels. Toynbee writes apropos lamps in Britain, 'From the aesthetic point of view the function of these lamps was that of diffusing ... knowledge of Graeco-Roman style and motifs.'<sup>46</sup> Like gems, lamps offered a circular or oval field which the decoration attempts to fill; sometimes the treatment of particular subjects parallels that on gems.

Gems which depict combinations of symbols, have their

<sup>30</sup> Toynbee. *Art BR*, 386. Oswald, *Figure Types* has been used in the examples cited below, as a source cf. also J. Dechelette, *Les Vases Céramiques Ornés de la Gaule Romaine* (Paris 1904).

<sup>31</sup> Oswald, *Figure Types* No. 1 (Trajanic/Antonine) cf. (14), (15).

<sup>32</sup> *Ibid.*, No. 531 (Hadrianic) cf. (38).

<sup>33</sup> *Ibid.*, No. 110 (Flavian) cf. (254)-(256).

<sup>34</sup> *Ibid.*, No. 316 (Antonine) cf. (277).

<sup>35</sup> *Ibid.*, No. 129A (Trajanic) 129B (Late Antonine, made in Colchester) cf. (230)-(233).

<sup>36</sup> *Ibid.*, No. 746A (Flavian), 748 (Hadrianic); 74SA-B (Antonine) cf. (423)-(430).

<sup>37</sup> *Ibid.*, No. 514 (Flavian); 814A (Antonine) cf. (295), (296).

<sup>38</sup> *Ibid.*, No. 727 (Flavian) cf. (145).

<sup>39</sup> *Ibid.*, No. 1378 (Trajanic/Antonine) cf. (629).

<sup>40</sup> *Ibid.*, No. 1492 (Trajanic/Hadrianic) cf. (636).

<sup>41</sup> *Ibid.*, No. 4923 (Flavian); 1940 c.Hadrianic/Antonine) cf. (625).

<sup>42</sup> *Ibid.*, No. 2191-2 (Claudian) cf. (669), (670).

<sup>43</sup> *Ibid.*, Nos. 228-22. Also No. 238 (Neoptolemus and Polyxena) and No. 138A (?Diomedes stealing the Palladium). Nos. 836-7a (Oedipus) Nos. 62-4 (Europa) Nos. 58-9 (Prometheus) Nos. 746-99a (Hercules) No. 72 (Marsyas) Nos. 60-61a (Leda) Nos. 348-51 (Romulus).

<sup>44</sup> *Ibid.*, Nos. 977-1125.

<sup>45</sup> G. Simpson. 'Metallic Black Slip Vases from Central Gaul with Applied and Moulded Decoration', *Antiq. Journ.* XXXVIII (1957), 29-42 especially cf. 38 (Nos. 20, 21; 40-41, Nos. 23, 29 (Pan Masks) 40 No. 25 (Female Tragic Mask) 38 No. 19 (Venus and Adonis). Toynbee, *Art BR*, 394.

<sup>46</sup> *Ibid.*, 341. Compare her remarks on 373 (gems), 386 (samian).

counterparts on lamps. A lamp which shows a horn of plenty, a caduceus, the palm of victory and a globe enshrines a pictorial message of Fortune and Success; clasped hands and a caduceus should be associated with marriage, and a parrot with a caduceus invokes the attributes of Bacchus and Mercury. Devices include Mars Gradivus, Diana Venatrix, Fortuna with steering oar and rudder, Victory on a globe, a lion devouring a deer, griffins, the labours of Hercules and pastoral scenes, one of which is inscribed 'Titurus' in prominent letters, which suggests a specific literary allusion.

A motif which is found very often, is the facing dramatic mask. A mask on a lamp from London is very similar to that on a paste intaglio from Waddon Hill, Dorset (524) and more or less contemporary in date. Another London lamp, depicts a fox, dressed in a chlamys, holding out two sticks or a double-flute (aulos) to a crow which is perched on the top of a tree. Here, evidently, is a fable like that shown on a cornelian from Malton (387), where the protagonists are a hare and a crow.<sup>47</sup>

As Walters's analysis of subjects depicted on lamps in the British Museum reveals, the aim was, generally, to give immediate satisfaction. This is exemplified by a lamp, possibly from Ely, which shows a Victory holding a palm branch and a shield inscribed 'Annum novum faustum felicem mihi'; around her various gifts are depicted, and the lamp was evidently a New Year present.<sup>48</sup>

Although the majority of figured mosaic pavements from Britain are, like the silver, as late as the fourth century, they are extremely important for our study. They do not often introduce us to actual parallels to gem-types but they were expensive and, presumably, the themes were chosen to express the aesthetic predilections and the beliefs of their owners. 'Whatever the theme or subject may be', Dr. D. J. Smith writes, '. . . it must be assumed as a general principle that it was not chosen without thought. In other words, it implies a preference for that theme or subject as opposed to any other, for there is evidence that the mosaicists' repertory of stock motifs was not always or even necessarily a factor limiting choice: special requests can be recognised with certainty

in Britain as in other provinces'.<sup>49</sup>

We cannot be certain as to how far the aspirations of a late Roman landowner reflect those of his forebears, although, as stated above in writing of plate, it is likely that they do. A few examples of earlier mosaics from sites in the Western provinces demonstrates that there was nothing new in such highly eclectic tastes.

Some mosaics portray the casual diversions of the owner. The representation of gladiatorial contests at Eccles (Kent) and on the Continent at Reims, Bad Kreuznach and Nennig underline the popular appeal of the arena: it is, of course, possible to explain these scenes symbolically as a contest between good and evil, but the very detailed treatment accorded to men and equipment on many Gladiator pavements, suggests a less sophisticated attitude. The rarity of gladiatorial scenes on British mosaics as on gems from Britain is thus probably highly significant, marking a cultural distaste for the amphitheatre in Roman Britain. In the same way, circus scenes at Lyons, Trier and Barcelona belonged in all probability to racehorse-owners, or at least devotees of racing rather than to men who saw a parallel between the circus and the cosmos.<sup>50</sup>

Many other mosaics suggest patrons with greater pretensions to culture. Those from Britain have been listed and described by D.J. Smith, and are further touched on below. In addition, a mosaic from Grand shows an episode from a comedy; another in Trier depicts the Muses, while the Monnus mosaic in that city is concerned with mythology. The 'philosopher' mosaic at Cologne demonstrates an acquaintance, albeit a superficial one, with Greek thought; a mosaic from Barcelona depicts the Three Graces.<sup>51</sup>

Bacchic themes demonstrate, on mosaics as on gems, an interest in the forces of fertility and prosperity. The intaglio serves as a charm to secure good fortune for its owner; a pavement laid in a triclinium is the expression of a bountiful and hospitable house. The splendid Bacchic mosaic at Cologne is the best example of work in this

<sup>47</sup> Walters, *British Museum Lamps*, No. 1162 (cornucopia, caduceus etc.), Nos. 939-90 (clasped hands and caduceus). Menzel, *Antike Lampen. Römisch-Germanischen Zentralmuseum* No. 199, Fig. 32, 18 (parrot and caduceus), No. 340, Fig. 48, 1 (Mars). Walters, *British Museum Lamps* No. 1111 (Diana), No. 486 (Fortuna). Menzel, *Antike Lampen. Römisch-Germanischen Zentralmuseum* No. 331, Fig. 33, 21 (Victory), Walters, *British Museum Lamps*, No. 694 (lion). Menzel, *Antike Lampen. Römisch-Germanischen Zentralmuseum* Nos. 133, 134, 136, 137. Fig. 23, 1, 2, 4, 5 (Griffins). Walters, *British Museum Lamps* Nos. 1065, 1377 (Hercules), No. 661. Cf. Virgil *Eclogues* i, 1 (Pastoral scenes), No. 905 (mask), No. 687 (fox and crow). Also No. 686 (Naples) and a lamp from Vindonissa cited in K. Weitzmann, *Ancient Book Illumination*. (Harvard 1959), 112-3. He believes that the sticks are faggots and that the reference is to Aesop's fable of the Fox and the Eagle.

<sup>48</sup> Walters, *British Museum Lamps* XXVI-XXXIII. Also cf. Toynbee, *Art BR*, 431-5 and especially 432-3. *Proc. Camb. Antic. Soc.* XLVH (1954), 40 and pl. VIII C.

<sup>49</sup> D. J. Smith, 'The Mosaic Pavements' in Rivet, *Roman Villa* and his very important corpus of mythological themes in Romano-British Mosaic in Munby and Henig, *Life and Art*. 105-193.

<sup>50</sup> On gladiators; Eccles: *Arch. Cant.* LXXX (1965) 90-1 and frontispiece. Reims: H. Stern, *Recueil General des Mosaïques de la Gaule I*. I (Paris 1957), 30-1 No. 29. Bad Kreuznach. K. Parlasca, *Die Römischen Mosaiken in Deutschland* (Berlin 1959), 88-9 pl. LXXXVIII. Nennig: *ibid.*, 36-7 pl. XXXVIII-XCI. On the circus see K.M. D. Dunbabin *Studies in the Mosaic Pavements of Roman North Africa* (Oxford D. Phil. thesis, July 1970), ch. IV, 141-97. Lyon: Stern, *Recueil General des Mosaïques de la Gaule II*. I (Paris 1967), 63-9 No. 73. Trier, Parlasca, *Die Römischen Mosaiken in Deutschland* (Berlin 1959) 24, pl. XXV, 1; XXVI, 3. Barcelona, A. Balil, *Colonia Iulia Augusta Paterna Faventia Barcino*, (Madrid 1964), 166-71.

<sup>51</sup> Stern, *Recueil General des Mosaïques de la Gaule I*. II (Paris 1960), 75-8, No. 255 (comedy). Parlasca, *Die Römischen Mosaiken in Deutschland* (Berlin 1959), 32 pl. XXXI-XXXII (muses), 40-1 pl. XLII-XLVII (mythology), 80-2 pl. LXXXI-LXXXII (philosophers), Balil, *Colonia Iulia Augusta Paterna Faventia Barcino* (Madrid 1964), 163-5 and cf. Walters, *British Museum* No. 3080 (graces).

genre from the North-Western provinces, but there are some fine pavements at Lyons showing Bacchus and members of the thiasos. A mosaic from London, which depicts Bacchus seated upon a panther (or, perhaps, a tiger) can be dated to the second century or the early years of the third.<sup>52</sup>

The central panel of a triclinium floor from Verulamium, a lion with the head of a stag in its mouth, may refer to 'the ravening jaws of death' as Toynbee suggests.<sup>53</sup> Similar devices occur on gems. It should be recalled that skeletons are depicted on certain Italian mosaics as well as occurring in glyptic art.<sup>54</sup> Other early mosaics might be related to a belief in the after-life. The Cupid on a dolphin at Fishburne is a case in point, for the surround of sea-creatures makes it clear that the allusion is to a journey over Ocean; the head of Oceanus is shown on a pavement from Verulamium; and the emblema of a mosaic in Leieester depicts a peacock, bird of immortality.<sup>55</sup>

There is some evidence of a correspondence in theme between a few of our fourth-century intaglios and the pavements. Christianity is the most important factor here. Thus D. J. Smith writes, 'it is almost impossible...not to interpret the cantharus encircled by dolphins and fish at Fifehead Neville in Dorset as evidence that the proprietor of this villa. . . numbered himself among the faithful; and here the interpretation is supported by the discovery on the same site of two finger-rings bearing the Chi-Rho monogram'. One of these rings, incidentally, depicts a dove (795), as does a cornelian intaglio from Ribchester inscribed 'Ave Mea Vita' (746) although this can less probably be interpreted in a Christian sense, any more than the dove appearing on certain British mosaics, for example at Chedworth, Gloucestershire, where the allusion is more probably to Venus, goddess of love.<sup>56</sup>

Bellerophon slaying the Chimaera is recorded no less than four times on mosaics from Britain and in three cases at villas which conserve undoubted Christian decoration. There can be little doubt that the legend was presented as a Christian allegory. Of the two representations of the theme on intaglios from Britain, that from York (263) is an old find, undated (and now lost) but the cut glass gem from Havering-atte-Bower, Essex (362) is set in a gold ring of fourth century type.<sup>57</sup>

<sup>52</sup> F. Fremersdorf, *Das Romische Haus mit dem Dionysos-Mosaik vor dem Sudportal des Kolner Domes* (Berlin 1956). Stern, *Receuil General des Mosaïques de la Gaule* 11-1. (Paris 1967), 21-4 No. 1; 45-7 No. 48. Smith in Munby and Henig, *Life and Art* 109; pl. 6.XXIb.

<sup>53</sup> Toynbee, *Art BR* 276-7 and Henig in *Life and Art*, 356. The subject seems rather depressing for a dining-room, but cf. Petronius, *Satyricon*, 34 for a silver skeleton brought round at a feast.

<sup>54</sup> A. Maiuri, *Roman Painting* (Geneva 1953), 115-6. Cf. Richter, *New York*, No. 317. Furtwangler, *A.G.*pl. XXIX No. 51 for intaglios.

<sup>55</sup> Smith in Munby and Henig, *Life and Art*, 113. Cunliffe, *Fishbourne I*, 163-4 and pls. XLVII-LIII. Toynbee, *Art In Roman Britain*, 196-7 No.178 pl. CCVH and Smith in Munby and Henig, *Life and Art*, 124. *Trans.Leicestershire Architectural and Archaeological Soc.* IX (1904-5), 6 pl. Toynbee, *Art BR*, 279.

<sup>56</sup> Smith in Rivet, *Roman Villa*, 87-8 and *ibid.*, 84

<sup>57</sup> Smith in Munby and Henig, *Life and Art* 110f.; K. S. Painter, *B.M.Q.* XXXIII (1968-9), 43-4 and 147-8 footnote 17.

Christ as the Good Shepherd (subject of an intaglio from Barnsley Park (363) has not appeared on a British floor, but the Hinton St Mary mosaic, one of the few floor mosaics which show Christ, offers a parallel of sorts.<sup>58</sup>

It would be misleading to ignore the pagan element amongst the Romano-British Upper Classes. The Villa at Bignor in Sussex has not yet produced evidence of Christian ownership and a fourth-century gold ring from the villa contains an intaglio that represents Venus (278), the main subject of one of the grandest floors of the villa. Late paganism, like nascent Christianity, viewed mythology in allegorical terms. Macrobius writes of Venus as the ruler of the upper hemisphere of the earth '...cum sol emersit ab inferioribus partibus terrae, vernalisque aequinoctii transgreditur fines augendo diem, tunc est Venus laeta et pulchra virent arua segetibus, prata herbis, arbores foliis'.<sup>59</sup> The power of Love was evidently a potent force controlling nature and human destiny as the Dido and Aeneas pavement at Low Ham, Somerset testifies. Thus the famous Senicianus ring (789), which evidently belonged to a Pagan, has on its bezel a bust of Venus.<sup>60</sup>

One of the most tantalising mosaics found in Britain is the pavement from Brading which shows a male figure with a cock's head, a house with a ladder and two griffins. The cock-headed figure is reminiscent of Iao, who is depicted on bloodstone amulets from Silchester (366) and Great Chesters (367), both somewhat earlier in date than the floor. The owner of the Brading pavement certainly seems to have been a votary of a mystery cult.<sup>61</sup> A passage in the *Historia Augusta*, which deals with Pescennius Niger (but was written in the late fourth century) reads 'hunc in Commodianis hortis in porticu curva pictum de musivo inter Commodi amicissimos videmus sacra Isidis ferentem'.<sup>62</sup> This confirms that the subject matter of mosaics reveals something of the personal interests and beliefs of the patrons who commissioned them.

As far as it is possible to compare Romano-British mosaics with gems from the province dating from an earlier period, two aspects stand out very clearly. First, the interest in the rural cycle, epitomised by Bacchic scenes: D.J. Smith writes, 'If the number of personifications of the Seasons has any significance, it would seem that their [the villa owners'] interests lay much more in the annual round of rural life'; when I first

<sup>58</sup> Smith in Munby and Henig, *Life and Art*, 125-128.

<sup>59</sup> Smith in Munby and Henig, *Life and Art* 116 on Juno; 115 on Ganymede. Macrobius, *Sat I*, XXI, 6.

<sup>60</sup> Toynbee, *Art in Roman Britain*, 203-3 No. 200 pl. CCXXXV. Toynbee in Barley and Hanson, *Christianity in Britain 300-700* (Leicester 1963), 190. Christian Senicianus seems to have had no scruples about possessing a ring adorned with a bust of Venus: he might possibly have looked upon it as a symbol of Christian love'. She cites the Proiecta casket from the Esquiline Treasure.

<sup>61</sup> Smith in Munby and Henig, *Life and Art*, 1; Toynbee, *Art in Roman Britain*, 202 No. 197, pl. CCXXXI. J. Moreau, *Das Trierer Kornmarktmosaik* (Cologne 1961).

<sup>62</sup> *S.H.A. Pescennius Niger* VI, 8.

wrote of the gems from Bath, I concluded that 'the men who commissioned these stones were farmers, primarily interested in rural prosperity hence the horses, the ass, cattle and goat, the modius and the corn-ears'. A dancing satyr on a Cirencester pavement is very like the satyrs shown on mosaics from other provinces, on stone reliefs and on gems. Another popular theme in ancient art, including glyptics, is the Silenus on an Ass found on the same Cirencester floor.<sup>63</sup> Secondly, the extent to which art in the province was rooted in classical culture is noted: the occurrence of mythological scenes such as Apollo and Marsyas, the Rape of Ganymede and the Rape of Europa executed with care and at ample scale on mosaic floors, suggests that second- or third-century intaglios depicting classical themes were correctly interpreted by their owners.

Mosaics can also be used to demonstrate the hazards of dating pictorial subjects on grounds of iconography and style alone - a problem by no means confined to glyptics. Thus a mosaic at Bramdean, Hampshire, showed Hercules lifting Antaeus, in a presentation virtually unchanged from that of a first-century paste from Richborough (437) or of a second-century emblema in a trulla from Capheaton.<sup>64</sup> Such conservatism is not confined to Britain. One of the rooms in a Constantinian Villa at Antioch has a mosaic that includes a representation of a satyr 'close to the most familiar images of dancing satyrs, so many variations of which are left us in Pompeian paintings'; while another panel depicts a man milking a goat in a pastoral setting — a motif of Hellenistic origin which occurs on a Flavian coin and on numerous gems including one found in the Bath cache (503).<sup>65</sup>

Very little figured wallpainting survives from British sites, but what there is suggests that, as with mosaics, the patron exercised a decisive choice — an impression confirmed by an examination of the abundant evidence from Italy. A second-century fresco from Leicester includes a superb rendering of a facing female tragic mask;<sup>66</sup> the painted frieze from Verulamium, which shows two pheasants or peacocks, is especially fine as well.<sup>67</sup> These are decorative in intention but a triad of nymphs 'perhaps regarded as the deities of the River Darent' on a wall at Lullingstone had a cult significance like the

paintings of the Christian Orantes from the same site.<sup>68</sup> Mythological scenes are represented by paintings from Comb End and Kingscote in Gloucestershire and from Otford, Kent, the last of which is accompanied by a part of a Virgilian tag.<sup>69</sup>

Naturally many of the paintings from the Campanian cities also show Mythological scenes; frequently, these must have been copies or adaptations of famous Greek masterpieces and, like the figured silver discussed above, they suggest an interest in literary themes, though they rarely agree in detail with surviving texts.<sup>70</sup> Elsewhere in Europe, we may note mythological scenes from Trier, Strassburg and the Magdalensberg.<sup>71</sup> Perhaps the most remarkable instances for our purpose, however, occur in the house of a Roman officer at Echzell, Germany. This was adorned with paintings showing Theseus and the Minotaur and Icarus with Daedalus, and is very important evidence to show that an interest in heroes was fostered by the Roman Army.<sup>72</sup>

Sacro-Idyllic landscapes are also popular themes in wallpaintings. We find the subject echoed in gems which show shepherds, sacrifices, goats, cattle etc. Both, of course, draw their inspiration from Hellenistic prototypes.<sup>73</sup> Finally we should not forget such original compositions as the Cult room in the villa of the Mysteries outside Pompeii alluding to the Bacchic thiasos.<sup>74</sup>

Statues, statuettes and reliefs are extremely important in any study of Roman glyptics for many of the subjects engraved on them, whether or not inspired in the second instance by silversmiths' work, ultimately stem from masterpieces by such sculptors as Polykleitos, Phidias, Lysippos and Euphranor. The derivations of gem-types has been indicated, where appropriate, in the catalogue.

The more commonplace sculpture found in Britain is important to us, however, for another reason. A large proportion of pieces depict gods and goddesses in similar guise to those on intaglios and these statuettes and reliefs can be extremely revealing about the attitudes of men and women who commissioned them, particularly when they are accompanied by dedicatory inscriptions. Of course, inscriptions in themselves can be full of interest for the same reason.

<sup>63</sup> Henig *GMD Bath* 76; Smith in Rivet, *Roman Villa* 87-94, in Munby and Henig, *Life and Art*, 133. Buckman and Newmarch, *Illustrations of Roman Art in Cirencester* (London 1350), 43, (satyr described as "a dancing female figure scattering flowers") and 42, (Silenos) Both p1. 2. A recently excavated Cirencester pavement depicts two long-tailed birds and a Cantharus (compare the intaglio (398)) and has a central emblema of a browsing hare or rabbit (cf. (623) ). *Current Archaeology III* (1971), 150-1.

<sup>64</sup> Smith in Munby and Henig, *Life and Art* 144.

<sup>65</sup> D. Levi, *Antioch Mosaic Pavements* (Princeton 1947), 244-5 p1. LVIIIb, 249-51, p1. LIXa.

<sup>66</sup> F. Blank, *A Guide to Leicestershire Archaeology* (Leicester 1970), 20 p1. XVI.

<sup>67</sup> *Antiq. Journ.* XXXVII (1957), 14 p1. IVa, V. Toynbee, *Art BR*, 214-V p1. Lla.

<sup>68</sup> *Ibid.*, 220-1 and p1. LIII.

<sup>69</sup> *Ibid.*, 219-20.

<sup>70</sup> Cf. C. L. Ragghianti, *Pittori di Pompei* (Milan 1964). G. F. Rizzo, *La Pittura Ellenistico-Romana* (Milan 1929), pl.

<sup>71</sup> F. M. Wightman, *Roman Trier and the Treveri* (London 1970), 37-8. R. Forrer, *Das Römische Strassburg. Argentorate* (Strassburg 1927) II 422-49. pls. LXII-LXIII. H. Kenner, *Carinthia I* CLVI (1966). 435-47, pl. 1 (Iphigenia).

<sup>72</sup> D. Baatz, 'Römische Wandmalereien aus dem Limeskastell Echzell', *Germania* XLVI (1968), 40-52.

<sup>73</sup> W.J.T. Peters, *Landscape in Romano-Campanian Mural Painting* (Assen 1963).

<sup>74</sup> K. Lehmann, 'Ignorance and Search in the Villa of the Mysteries', *J.R.S.* LII (1962), 62-8.

A bronze statuette from the Foss Dike, Lincolnshire, represents Mars standing nude as a young hero: a type which also occurs on gems.<sup>75</sup> The inscription shows that two Romano-British brothers had commissioned it at a cost of a hundred sesterces and that it was dedicated 'to the god Mars and the Imperial Numina. The most usual renderings of Mars shows him cuirassed and holding a spear and a shield. A silver plaque from Barkway, Hertfordshire, is embossed with this type of Mars, called by the accompanying inscription, Mars Alator.<sup>76</sup> From Bisley, Gloucestershire comes a similar representation carved on oolite and dedicated to the god Romulus.<sup>77</sup> It might appear strange to find civilians making offerings to Mars, but it must be remembered that there was nothing to prevent a Roman god from acquiring new attributes when his identity was merged with that of a native deity. Thus another stone, from Bisley, depicts a genius holding patera and cornucopia, but it was apparently inscribed 'Marti Olludio'.<sup>78</sup> Writing of the Bisley stones, Anne Ross comments: 'These two pieces of native iconography...show the local Mars in his role of conveyor of fertility and plenty...and they also emphasise the problems of recognising the nature of these local gods by means of iconography alone...'. If the evidence presented by larger works of art is so ambiguous, we should not be surprised if intaglios from civil sites which depict Mars were intended to figure the agricultural deity rather than the God of War.<sup>79</sup>

Naturally Mars is also found associated with the Imperial Army. A freestanding stone statue from York depicts him wearing a helmet, cuirass and tunic and holding a shield, a bronze plaque from Burgh Castle shows Mars Gradivus, and an altar from Risingham—dedicated by a tribune to Mars Victor—presents the god crowned by a Victory.<sup>80</sup>

Mars is associated with Victory on another monument, a famous relief from Risingham; it has an inscription which is dedicated to the Imperial Numina by Cohors IIII Gallorum equitata.<sup>81</sup> This is a reminder of the Official cults of the Roman Army, as prescribed in the *Feriale Duranum*. Such formalised religious practice is only relevant to the student of glyptics insofar as the forms of official 'army' religion influenced the personal cults of the individual soldiers.<sup>82</sup> Private dedications to Mars the Preserver ('Conservator') and to Mars and Victory, are sufficient to explain why he is so often depicted on gems from military sites.<sup>83</sup>

<sup>75</sup> Toynbee, *Art in Roman Britain*, 131 No. 16 pl. XIX. *RIB* 274.

<sup>76</sup> *RIB* 218.

<sup>77</sup> *RIB* 132. Cf. (App 156) and *RJC* Antoninus Pius No. 62-1.

<sup>78</sup> *RIB* 131.

<sup>79</sup> Ross, *Pagan Celtic Britain* 185.

<sup>80</sup> *R.C.H.M. Eburacum*, 120 and p1. XLVI, No. 59. *Proc. Suff. Inst. Arch.* XXIV (1949), 116 and p1. III. *RIB* 1221.

<sup>81</sup> *RIB* 1227.

<sup>82</sup> On the *Feriale Duranum*, see C. Bradford Welles, R. O. Fink and J. F. Gillani, *The Excavations at Dura-Europos. Final Report V. I. The Parchments and Papyri* (New Haven 1959), 191-212.

<sup>83</sup> E.g. *RIB* 454 (Chester) 1221 (Risingham); 1899 (Birdoswald).

Another common deity was Mercury. A small marble *statuette* from the London Mithraeum, which shows the seated 'Lysippan' Hermes can be taken as a likeness of the god in his conventional aspect as patron of traders, for there is reason to think that the congregation here was a wealthy one (another Mercury statuette, a close parallel is recorded from the Merida Mithraeum).<sup>84</sup> A relief of a standing Mercury from Cirencester might also be explained in this way, although it should not be forgotten that even the excellent bronze statuette of Mercury from Gosbecks near Colchester was associated with a Romano-Celtic temple and was a conflation of the Roman cult of Mercury with the veneration of his Celtic equivalent.<sup>85</sup> Two figurines of less-accomplished workmanship also depicting Mercury were found in the votive cache from Lamyatt Beacon, Somerset and can be explained in the same way.<sup>86</sup> The crude workmanship of many of the reliefs and the barbarous inscriptions associated with the god suggest that many of 'Mercury's' votaries belonged...to the lower strata of society, whether military or civilian'.<sup>87</sup> This is confirmed by the popularity of poor glass-paste gems which depict his image, although the fine amethysts from Lympne (54) and Fishbourne (53) should not be forgotten either.

Fortuna remained a thoroughly Roman conception. The frequency with which she occurs on intaglios is matched by evidence from sculpture and inscriptions. For the soldier on the frontier she was the 'preserver of life'; to the military tribune she was the 'home-bringer'.<sup>88</sup> She brought luck to the home and is attested in this capacity by a stone statuette from Chilgrove Villa.<sup>89</sup>

Deities were invoked for their help, and most dedications and reliefs came to be erected as the result of a successful appeal. The formula, 'votum solvit libens merito' (VSLM) expresses this succinctly. We must suppose that men became devoted to particular gods and goddesses, and sometimes this is borne out by the strongly emotional language in which an appeal is couched, or by a connection between a profession and the deity invoked or by the expense of any particular relief, statue or altar.<sup>90</sup> Such preferences would undoubtedly have been operative factors in the selection of seal-devices as they were in so many other works of art.

<sup>84</sup> Toynbee, *Art in Roman Britain*, 132 No. 20 pl. XXXI. A. Garcia y Bellido, *Les Religions Orientales dans l'Espagne Romaine* (Leiden 1967), 33 and pl. 1.

<sup>85</sup> Toynbee, *Art BR*, 156 and p1. XLa. Hull, *Roman Colchester*, 264 and p1. XL.

<sup>86</sup> *JRS* LI (1961), 187 and p1. XIX.

<sup>87</sup> Toynbee, *Art BR*, 155.

<sup>88</sup> *RIB* 1449 (Chesters); 312, 840 (Maryport), 1212 (Risingham). Also 445 (Chester), a dedication by the freedmen and familia of a legionary legate.

<sup>89</sup> *JRS* LV (1965) 219-20 p1. XVII, 1.

<sup>90</sup> *RIB* 2059 (Bowness-on-Solway). A dedication to the Matres which ends with a promise 'to hallow this poem with golden letters', *RIB* 461 and V. Nutton, 'A Greek Doctor at Chester' *Journ. Chester Arch. Soc.* LV (1963) 7-13 (Chester) *RIB* 1028 (Binchester). Dedications by physicians to Aesculapius and Salus (Asklepios and Hygeia), see footnote 75 above (*RIB* 274) for statuette with inscription stating the cost of the commission.

## 12. ROMAN GEMS IN THE ANGLO-SAXON PERIOD AND IN THE MIDDLE AGES

Even before the collapse of the Empire with its subsequent fragmentation and consequent changes in material culture, the intaglio was virtually extinct as an art form in Britain.<sup>1</sup> It is true that there are a few rings with engraved devices which probably date from the fifth century, notably the three from a hoard found near Amesbury, Wiltshire (801)-(803), but thereafter continued use of signets is fairly hard to find. A few gems are preserved in the bezels of finger-rings and perhaps imply a Roman style of seal use. A very fine example of a gold ring from Howletts Cemetery, Bekesborne, Kent is ornamented with spiral filigree that looks forward to the décor of the Snape ring though it may be as early as the fourth or fifth century. It is set with an intaglio depicting Pothos (111). The Snape ring, similarly embellished with filigree, is much later, probably late sixth or seventh century, and is set with a nicolo intaglio showing Bonus Eventus (295). A close parallel to the ring has been excavated from a chieftain's grave at Krefeld-Gellep.<sup>2</sup>

More problematical is the silver ring with the representation of a helmeted head on its bezel; it comes from Richborough and is now in the Ashmolean Museum (788). It may be as late as the seventh or eighth century, that is the years following the Augustinian mission. There is a small quantity of "Merovingian" material and of course the foundations of an early church at the site, which to an extent remained the gateway to Britain.<sup>3</sup>

Whether used for sealing or not, intaglios were still appreciated as curiosities and a number have been found set in belt-fittings, brooches and pendants of the fifth to seventh centuries. A bronze kidney-shaped attachment plate from the Jutish Cemetery at Lyminge, has a cloisonné surface. The central cell is oval and set with a red jasper intaglio which depicts Ceres (264). It had presumably been found on some Roman site although in view of the Frankish affinities of the plate, this may have been in Northern Gaul rather than in Britain. Alan

<sup>1</sup> "To judge from comparative evidence, interest was shifting from refined workmanship on a miniature scale to displays of magnificence for their own sake. Would an earlier age have sought 'sacri libri deaurati et purpurati et gemmarum varietate distincti'" (St. Jerome, *Commentarius in Zachariam* 1, 8, 6) or have studded a soldier's helmet with precious stones (cf. the helmet of Berkasovo im Voivodine, Museum Novi Sad. *L'Art en Yougoslavie de la Préhistoire a nos Jours*, Catalogue Paris 1971)?

<sup>2</sup> R. Pirling, *Germania* XLII (1964), 191 No. 2 and p1. XLVIII, 1. David Ganz informs me of two seventh-century gold rings from the cemetery at St. Prez in the Musée Archéologique, Lausanne. One is set with a combination of boar, horse and eagle head and the other with a harpy.

<sup>3</sup> Cf. Henig in *Antiq. Journ.* LVI (1976), 242 f. for a monogram ring; on Merovingian glyptics see Deloche, *Anneaux Sigillaires*. Some rings are clearly derived from Roman types, eg. No. 51, figuring a head and the legend 'Antoninos', found near Craon (Mayenne).

Warhurst has commented that "We have no means of knowing whether its owner ever even understood its real use and the whole find provides a charming commentary upon the two differing civilizations represented".<sup>4</sup>

The foot of a large square-headed brooch from the Anglo-Saxon cemetery at Alveston, Stratford-upon-Avon (140) is set with a cornelian intaglio, which depicts Cupid milking a goat (Fig. 3). This might have been taken from the site of the Roman settlement at Tiddington which has yielded coins dating down to the reign of Honorius.<sup>5</sup> The re-use of gems in migration-age brooches was a widespread practice: there are a number of examples from the continent including specimens found at Kobern, Hönningen, Mölsheim, Heilbronn, Castel Trosino and Charnay-lès-Mâcon.<sup>6</sup> We may note that on the famous Missorium found near Merida in Spain, Theodosius, Arcadius and Valentinian II wear elaborate jewelled brooches. Fine ornaments such as these continued to be used in the Byzantine Empire and they were copied by the "barbarian" peoples to the north.<sup>7</sup>

Gem-set pendants were employed during the Roman Empire. There is a fine Hellenistic intaglio in a first-century AD gold setting from the second-century sarcophagus of Crepereia Tryphena in Rome.<sup>8</sup> Another gold pendant, of late Roman date, set with a cameo showing a bust of Minerva was excavated from a grave at Goito near Mantua.<sup>9</sup> Pendants were also characteristic of Byzantine jewellery and these were imitated further north; there are several examples from Britain of gems in pendant settings. Mainly of seventh-century date. A garnet cameo from Epsom which depicts the head of one of the Magi (734), is a fine example of contemporary Byzantine art and was an import. It is in a contemporary gold pendant of Anglo-Saxon workmanship. A garnet-

<sup>4</sup> *Arch. Cant.* LXIX (1955), 24.

<sup>5</sup> W. J. Fieldhouse, T. May and F. C. Wellstood, *A Romano-British Industrial Settlement near Tiddington, Stratford-upon-Avon* (Birmingham 1931).

<sup>6</sup> F. Rademacher, *Fränkische Goldscheibenfibeln aus dem Rheinischen Landesmuseum in Bonn* (Munich 1940), 63-4, pl. 1 (Kobern); 80-1, pl. XXIX (Hönningen). W. A. Von Jenny, *Die Kunst der Germanen in frühen Mittelalter* (Berlin 1940), 33, pl. XLVII (Mölsheim). R. Wolf, *Schmuck und Gerät des Frühen Mittelalters* (Schmuckmuseum Pforzheim 1971), No. 226 (Heilbronn). Becatti, *Oreficerie* 222 and pls. CLXVII-CLXVIII Nos. 5S2, 586 (Castel Trosino). J. Hubert, J. Porcher, W. F. Volbach, *Europe in the Dark Ages* (London 1969) 237 pl. CC LVIII (Charnay-lès-Mâcon).

<sup>7</sup> J. R. Melida, *El disco de Teodosio* (Madrid 1930). For a Byzantine brooch in the Ashmolean, set with an ancient cameo E. Galasso, *Oreficerie Medioevale in Campania* (Rome 1969), 27 and p1. VII (The Fibula of Beneventum).

<sup>8</sup> Becatti, *Oreficerie*, 216 and p1. CXLIX No. 527.L.P.B. Stefanelli in exhibition catalogue, *Creperia Tryphaena. Le scoperte archeologiche nell'area del Palazzo di Giustizia* (Rome 1983), 42-4.

<sup>9</sup> *Arch. Anzeiger* LVI (1941), 374-5, Fig. 17.



intaglio from the Sibertswold Down cemetery, also Byzantine (perhaps South Italian), shows a lion (63), and is likewise mounted in a Saxon pendant. Provincial Roman gems were likewise incorporated in gold pendants. An example from St. Martin's Canterbury (231) contains a cornelian that figures Minerva while from Caistor St Edmund comes a pendant set with a cornelian showing a paniscus. The onyx intaglio cut with an image of Castor and his horse from Pakefield Barrow, Suffolk (97) is said by Douglas to have been 'set in gold'.<sup>10</sup>

Gems were not generally regarded as signets but as Treasure. This is borne out in the earliest Anglo-Saxon verse 'Widsith' and 'The Ruin' both mention gems (whether engraved or not is uncertain). "Guthere (i.e. Gunther) gave me the gleaming token, a bright stone for a song". In Bath, "many a man ... gazed on treasure, on silver, on precious stones, on riches, on possessions, on costly gems ...." There is also the possibility that amuletic qualities might be attributed to gems. The Thidriksaga mentions King Nidung's 'Victory Stone'. "In this time some kings possessed a stone, which had the power of securing the Victory to its bearer".<sup>11</sup> Snijder cites *with approval* Bartel's theory that these may have *been* the early mediaeval "Alsen gems" found in Friesland, but there is every reason for us to suppose that genuine Roman gems were employed for magical purposes. In the Carolingian Empire there was an astonishing revival of glyptic art, but this hardly extended beyond the Royal Courts. There are, however, a few ancient gems in middle and late Saxon settings. For instance, a gold finger-ring from Faversham, Kent (413) is set with a small Roman intaglio portraying a panoply of arms, a pale reflection of such gem-encrusted objects as the "Escrain de Charlemagne" or of the jewelled codices in Royal libraries.<sup>12</sup>

In the high Middle Ages, and especially during the thirteenth century Roman gems were in such great

<sup>10</sup> M. C. Ross, *Catalogue of Antiquities in the Dumbarton Oaks Collection II* (Washington D.C. 1965), 137 No. 179 L and M., pl. XCVIII. Cf. M. Henig in K. Penn, *Excavations on the Norwich Southern Bypass. Part II. The Anglo-Saxon Cemetery at Harford Farm, Caistor St Edmund, Norfolk* (East Anglian Archaeology 92, 2000), 51 and Fig. 96, Grave 33 no. 3.

<sup>11</sup> *Widsith*, 66-7 trans. Michael Alexander, *The Earliest English Poems* (Harmondsworth 1966). The Ruin, 32-4. Trans. H. K. Gordon, *Anglo-Saxon Poetry* (Revised edition London 1954), 84. *Thidriksaga af Bern udgivet ved Henrik Bertelsen*, I, Cap. 112, 106-7. Cf. G.A.S. Snijder, 'Antique and Mediaeval Gems on Bookcovers at Utrecht', *Art Bulletin XIV* (1932), 22-3.

<sup>12</sup> P. E. Schramm and F. Mütterich, *Denkmale der deutschen Könige und Kaiser* (Munich 1962), 125-6 Nos. 30 (Intaglio portrait of Lothar I) 31 (Crystal of Lothar). For the reuse of gems in the earlier Middle Ages see now G. Sena Chiesa (ed), *Gemma dalla corte imperiale alla corte celeste* (Milan 2002). For a general study of the 'minor arts' during the Carolingian and Romanesque periods cf. Peter Lasko, *Ars Sacra 800-1200* (Harmondsworth 1972). W. Oakshott, *Classical Inspiration in Medieval Art* (London 1959), 56. P. F. Schramm and F. Mütterich, *Denkmale der deutschen Könige und Kaiser* (Munich 1962), 132 No. 47. Snijder, *Art Bulletin XIV* (1932), 6. For the revival of glyptics in the Carolingian period see now G. Kornbluth, *Engraved Gems of the Carolingian Empire* (Pennsylvania 1995).

demand that the supply was even augmented with contemporary pieces. A large number are recorded in Britain either as the settings of personal seals or, in the form of wax impressions, as sealings; and a selection is given in one section of the Catalogue. Most of these are ancient gems but a few are mediaeval copies.<sup>13</sup>

"Precious and semi-precious stones were always credited with medical and magical properties, and the increasing influence of Arabic pseudo-science lent force to the belief that the effectiveness of these properties could be strengthened by engraving mythological or... astrological images upon the appropriate gems...."<sup>14</sup> The lapidaries written in Alexandria during late Hellenistic and early Roman times are full of such matter, which was rightfully scorned by the Elder Pliny. However it was not so much Pliny, but the books ascribed to Socrates, Dionysius and Damigeron as well as anonymous treatises such as the **Kyranides** and the *Lithica* that gave gem-lore to the Arabs and thence to the Christian world of the Middle Ages.<sup>15</sup>

Joan Evans remarks that "the remarkable popularity of lapidaries in England during the Middle Ages remains one of the curiosities of mediaeval literature".<sup>16</sup> A late thirteenth-century lapidary of this character written in latin, speaks of gems "as articles to be found (si inveneris lapidem, etc.); its object is to instruct the finder in the particular value and use of the article he may chance to discover".<sup>17</sup> Thus, for example, "*si inveneris lapidem in quo sit Hercules genu flexo, habens in dextera manu clavam interficientem leonem seu aliquid aliud monstrum, si quis hunc lapidem in pedestri bello portaverit, victor existet. Hic etiam pugilibus est singulare praesidium*".

To a very marked degree awareness of the original pagan meaning of Roman intaglios co-existed with an interpretatio Christiana. Wentzel figures a relief from Notre Dame in which the figure of Idolatry is shown in front of a classical cameo rather than a conventional graven image.<sup>18</sup> The inscriptions on counter-seals sometimes serve to Christianise the stone and to harness its amuletic virtues to the service of God. A seated Jupiter (Med 1) has the letters "AGLA" standing for the Hebrew,

<sup>13</sup> For French examples cf. H. Wentzel, 'Portraits "à l'Antique" on French Mediaeval Gems and Seals', *Journ. Warburg and Courtauld Insts. XVI* (1953), 342-50. G. Demay, *Des Pierres Gravées Employées dans les sceaux du Moyen Age* (Paris 1877). See now Henig and Heslop, *Norfolk Archaeology 39* (1986), 305-9.

<sup>14</sup> E. Panofskv, *Renaissance and Resuscitations in Western Art* (Stockholm 1965), 88.

<sup>15</sup> Cf. J. Evans, *Magical Jewels of the Middle Ages and the Renaissance particularly in England* (Oxford 1922), 17-24 on the Alexandrian lapidaries.

<sup>16</sup> J. Evans and M. S. Serjeantson, *English Mediaeval Lapidaries* (London 1933), xi.

<sup>17</sup> *M. S. Harl.* No. 80, fol. 105, r<sup>o</sup> in *Archaeologia XXX* (1844), 449-51. T. Wright, 'On Antiquarian Excavations and Researches in the Middle Ages', *ibid.*, 438-48, especially 448.

<sup>18</sup> Wentzel, *Journ. Warburg and Courtauld Insts. XVI* (1953), 342 p1. XLVIIIa.

*Atha Gebri Leilan Adonai* ("Thou art mighty for ever, O Lord").<sup>19</sup> A combination in triskele form (Med 22) is "Caput Nostr[orum] Trinitas", the figure of Minerva (Med 5), "Angelus Consilii Fortis Gladiator" and a family of satyrs (Med 11) (interpreted as the Holy Family), is accompanied by the exhortation "Ave Maria Gratia Plena". The scorpion (Med 30) is associated with the moralising legend "Mea Mors Vita est".<sup>20</sup>

Other legends emphasise that counter-seals were used for private (secret) communications. A male head (Med 4) is surrounded by the motto "Qui me porte si est Lemus", a satyr (Med 12) is found with the words "Lecta tege" and a Bacchic herm (Med 14) with "Ignota Noto". Others e.g. (Med 3) merely bear the owner's name. Alongside Roman gems there were, of course, mediaeval seals which in their own right offer a fascinating field for research; the history of signet devices in the Middle Ages is only now receiving the attention that it deserves.<sup>21</sup>

Unfortunately the Reformation has left us little in the way of ecclesiastical metalwork—reliquaries, crosses, bookcovers and crosiers—which might have contained great numbers of gems. Certainly St. Paul's Cathedral, London, St. Augustine's Abbey, Canterbury and St. Albans Abbey were rich in jewellery.<sup>22</sup> One of the most famous possessions of the last was the Great Cameo which Matthew Paris drew (Fig. 3). It depicted Divus Augustus holding the palladium and a staff around which the serpent representing his genius is entwined. The new god is accompanied by the Roman Eagle. Here was a State Cameo of rare significance but, alas, it is unlikely to have been found in the ruins of Verulamium.<sup>23</sup>

A crosier from an early thirteenth-century tomb, possibly that of Archbishop Hubert Walter (ob. 1205), preserved in the Cathedral Library at Canterbury. The crosier is of some light wood; it measures nearly one inch in diameter, and when complete was about five feet eight inches long.

<sup>19</sup> *Arch. Journ.* XXVI (1869), 229. For a useful recent conspectus see John Cherry, 'Antiquity Misunderstood' in M. Henig and D. Plantzos (eds), *Classicism to Neo-Classicism. Essays dedicated to Gertrud Seidmann* (BAR Int. ser. 793, 1999), 143-7.

<sup>20</sup> The use of Oriental gems by clerics in at least two instances is worthy of notice. A bishop at Chichester had an Abraxas gem (possibly a Medieval forgery!) (Med 19) and Archbishop Hubert Walter at Canterbury used Chnoubis as his device (Med 20). But it is difficult to believe that the 'powers' of mid-empire thought were in anyone's mind in the thirteenth century.

<sup>21</sup> For example cf. G. Henderson, 'Romance and Politics on some Medieval English seals', *Art History* I, (1978), 26-42; M. Henig, 'The seal of William de Melcombe' *Proc. Dorset Nat. Hist. and Arch. Soc.* XCVIII (1976), 67-69.

<sup>22</sup> Wright, *Archaeologia* XXX (1844), 441-6. Excavations at St. Augustine's have revealed tantalising fragments of shrine including a few plain gems and pastes. cf. D. Sherlock and H. Woods, *St Augustine's Abbey. Report on Excavations, 1960-78* (Maidstone 1988), e.g. pp. 207-10.

<sup>23</sup> *Ibid.*, cf. Footnote K and Fig. on 444 also M. P. James, 'The Drawings of Matthew Paris'. *Walpole Society* XIV (1926), 23-4 and G. Henderson, *Early Mediaeval* (Harmondsworth 1972), 111-13 Fig. 68. See especially M. Henig and T. A. Heslop, 'The Great Cameo of St Albans', *JBAA* CXXXIX (1986), 148-53. Compare another early Imperial cameo showing Jupiter. Babelon, *Camées*, 1-7 No. 1 in a setting of the fourteenth century.

A little below the top, resting on a silver-gilt band or collar, one inch and a half deep, is a large-round boss, also of silver gilt, with an engraved band above and below, and originally set with four gems, one of which is now lost.<sup>24</sup> The subjects of these gems are a ram (Med 25), a hand holding ears of corn (Med 24) and Antioch on the Orontes (Med 7). A painted retable in the South Ambulatory of Westminster Abbey, which is dated to the second half of the thirteenth century, is much damaged. "It is of five main divisions surrounded by borders, in which have been set rectangular panels of diaper-painting under glass, alternating with gesso panels set with 'jewels' and imitation cameos, two of which remain, set on a glass backing. The cameos depict classical heads and the Royal Commission on Historical Monuments comments on the fact that "while the employment of antique cameos in seals and elsewhere is comparatively common in the Middle Ages, no other instance of a mediaeval copy appears to have survived in this country".<sup>25</sup>

The following list of metalwork set with gems surviving on the continent is very far from being complete, and is merely intended to give some idea of the type of object which must have existed in English treasuries:<sup>26</sup> covers of the Evangeliary of Queen Theodelinde (seventh century Monza); Reliquary from Enger (eighth century, Berlin); Cross of the Angels (ninth century, Oviedo); Reliquary of Pepin (tenth century, Conques); Majesty of S. Foy (tenth century, Conques); Cloisonné medallions (tenth century, Troyes); The Lothar Cross (tenth century, Aachen); Portable Altar of S. Foy (eleventh century, Conques); Bookcover from Bamberg (eleventh century, Munich); Cover of Evangeliary of St. Ansfridus (eleventh century, Utrecht); Cover of the Evangeliary of St. Bernulphus (twelfth century, Utrecht); Cover of Evangeliary from Gannat (twelfth century). Shrine of the Three Kings (twelfth century, Cologne); Caskets from Ambazac and Bellac (twelfth century); Reliquary (thirteenth century, Stockholm).<sup>27</sup>

<sup>24</sup> W. H. St. John Hope, 'The Tomb of an Archbishop recently opened in the Cathedral Church of Canterbury', *Vetusta Monumenta* VII part 1 (1893), 9; M. Henig, 'Archbishop Hubert Walter's Gems', *JBAA* 136 (1983) 56-61

<sup>25</sup> *R.C.H.M. London I, Westminster Abbey* (1924) 20, 35 cf. pl. IX-XI. For a better illustration cf. M. Rickert, *Painting in Britain: The Middle Ages* (Harmondsworth 1954), pl. CXIV.

<sup>26</sup> Elaborate objects containing gems could be put to secular use, for example, Piers Gaveston's belt 'Une ceinture de cuir de lioun, harnesse d'or de camaeux'. Rymen, *Foedera*, III, 388 quoted by J. Evans, *Magical Jewels of the Middle Ages* (Oxford 1922), 119.

<sup>27</sup> *Karl der Grosse. Exhibition Catalogue* (Aachen 1965), 131 No. 218 Fig. 15. The Brescia cross may also be assigned to the seventh century. Cf. Snijder, *Art Bulletin* XIV (1932), 45-7 Figs. 31, 32, 36. J. Brain, *Meisterwerke der Deutschen Goldschmiedekunst der Vorgotischen Zeit I* (Munich 1922), 2 and pl. III. A. Bonet Cornea, *Spanish Pre-Romanesque Art* (Barcelona 1967) 214 and pls. CIV-CV. *Les Tresors de l'Eglises de France, Exhibition Catalogue* (Paris 1965), 296-9 No. 537 colour pl. VIII; 289-94 No. 534 pl. XXXIV-XXV; 85 No. 171 cf. colour plate in Taralon, *Treasures* 95; P. F. Schramm and F. Mütterich, *Denkmale der deutschen Könige und Kaiser* (Munich 1962) 155 and pl. CVI. Note the famous cameo of Augustus in the centre. *Les Tresors des l'Eglises de France, Exhibition Catalogue* (Paris 1965), 306-7 No. 544 p1. XLII. J. Brain, *Meisterwerke der Deutschen Goldschmiedekunst*

Sometimes care was taken in the setting of gems. A gilded statuette of King David in Basle depicts him holding the Virgin who 'stands' upon a cameo of a lion. "He carries the figure of the Virgin because, as a member of the Old Covenant, he brings forth and supports the New. But the old order not only announces the new one, it also opposes it and is overcome by it. This vanquished part of the past is symbolised in the lion under the feet of the Virgin. "Super aspidem et basiliscum ambulabis, et conculcabis leonem et draconem" (*Psalms* XC, 13).<sup>28</sup> Often the placing is random and the mixture of precious stones both cut and uncut with pieces of glass shows that they were used merely to create an impression of magnificence and permanence: part of the Palace of Fortune, "gemmis scintillet, et auro resplendet".<sup>29</sup>

A new historical attitude to Antiquity is only introduced with the dawning of the Renaissance. In Italy major

artists such as Donatello copied Roman cameos and Pope Paul II was prepared to build a new bridge for Toulouse in exchange for the Gemma Augustea which was then in the Abbey of S. Sernin.<sup>30</sup> The Renaissance came very late to Britain, but ancient gems were certainly collected, together with more recent intaglios and cameos, from the reign of Elizabeth. The Cheapside Hoard from London includes a number of Roman pieces as well as Renaissance imports from Italy and a cameo portrait of the Queen herself. Roy Strong states that such cameos "probably formed part of the standard stock carried by any Elizabethan jeweller".<sup>31</sup> A fine cameo portrait of Claudius which belonged to Charles I and is still in the Royal Collection brings us into the world of seventeenth century connoisseurship and antiquarianism, a different story that, indeed, takes us far beyond the limits of our present subject.<sup>32</sup>

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*der Vorgotischen Zeit* I (Munich 1922), 8 and pl. XXXIII. Snijder, *Art Bulletin XIV* (1932), 8ff. Figs. 2-8. *Les Tresors des Eglises de France. Exhibition Catalogue* (Paris 1965) 249-50 No. 454 pl. 22. *Der Meisten des Dreikönigenschreins. Exhibition Catalogue* (Cologne 1964), 15-18 No. 1 (with bibliography). Alpentus Magnus, in the secondbook of his *De Mineralibus et rebus metallibus libri quinque* writes of the ornamentation of this shrine: 'It is explained that natural images are only found in marble and gems, since other stones are of too heavy and gross material to be sensitive to the impression of the heavenly influences'. J. Evans, *Magical Jewels of the Middle Ages* (Oxford 1922), 97. *Les Tresors des Eglises de France, Exhibition Catalogue* (Paris 1965) 191-2 No. 353 and 193-4 No. 356 pl. LII. A. Goldschmidt, 'Ein Mittelalterliches Reliquiar des Stockholmer Museums', *Jahrbuch der Preussischen Kunstsammlung XL* (1919) 1-16. Cf. P. E. Schramm and F. Mütterich, *Denkmäler der deutschen Könige und Kaiser* (Munich 1922), 193 and pl. CCLII-CCLIII. Cf. now E. Zwieler-Diehl, *Die Gemmen und Kameen des Dreikönigenschreines* (Cologne 1998).

<sup>28</sup> W. S. Heckschen, 'Relics of Pagan Antiquity in Mediaeval Settings', *Journ. Warburg and Courtauld Insts.* 1(1937-8) 219. pl. XXXIa. It should be noted that the head of David is composed of an Ancient Medusa-cameo.

<sup>29</sup> *Ibid.*, 209-10 quoting Alanus, *Anticlaudianus* VIII (ed. Migne, CCX col. 559). It is revealing that in the ninth-century 'Ada'-manuscript in Trier ancient intaglios are painted on the arch above St. Mark. *Ibid.*, 217 pl. XXXC.

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<sup>30</sup> G. Vasari, *Life of Donatello* (ed. G. Milanesi (Florence 1878) *Le Vite* II 406-7). 'In casa Medici, nel Primo cortile, sono otto toni di marmo, dove sono ritratti cammei antichi e rovesci di medaglie ...' H. Kähler, *Alberti Rubeni Dissertatio de Gemma Augustea* (Berlin 1968), 22. Cf. M. E. Münz, *Les Arts a La Cour des Papes II* (Paris 1879) 112-20; 147-51 for Paul's love of glyptics and the jewelled arts.

<sup>31</sup> *The Cheapside Hoard of Elizabethan and Jacobean Jewellery* (London Museum Catalogue 1928) especially 18 and pl. III Fig. 2. Nos. A.1424i- 2; 28 and pl. XI, 1. Nos. A.14020, A.14267, A.14270. 30 and pl. XI, 2 No. A.1427i (antique), 28 and pl. XI, 1. Nos. A.14257; A.14269 (renaissance) 30 and pl. XI. No. A.14063 (Queen Elizabeth) and R. C. Strong, *Portraits of Queen Elizabeth I* (Oxford 1963) 128.

<sup>32</sup> *Archaeologia* XLV (1880), 9 and pl. 1. On antiquarian attitudes to Roman Britain see now J. Munby in Munby and Henig, *Life and Art* 415-436. For later glyptics, see Scarisbrick in Boardman and Scarisbrick, *Harari* and G. Seidmann, 'Personal seals in eighteenth- and early nineteenth-century England and their antecedents' in D. Collon (ed), *7000 Years of Seals* (London 1997), 143-60.

## PART II



## NOTES ON THE CATALOGUE

All intaglios, cameos and sealings known to me on 1st July 1978 have been included either in the main series or the appendix (App.) wherever there is a reasonable chance that they are authentic finds from Roman sites in Britain and also when there is sufficient information to permit an attempt at identification. It has not proved possible to include the very many subsequent discoveries though most will be found in the many notes and papers listed in the bibliography.

Some tantalising items, such as the following, for which documentation has been insufficient have been excluded :

Stukeley, *Itin. Cur* 1, 78. Chesterton. 'Mr. Degg has a Cornelian intaglia'.

*ibid.* 94. Littleborough. 'About forty years ago, when the enclosures between the town and bridge were ploughed up, abundance of these coins were found, many intaglias of agate, cornelian'.

(cf. Gough, *Camden* II, 404. 'An agate and many cornelian seals are mentioned by Bishop Gibson.)

*ibid.* 178. Silchester. 'Rings with stones in them are often found'.

Stukeley, *Itin. Cur* II, 24. Uttoxeter. 'Mr. Prescott of Chester showed us the impression of an intaglia found at Uttoxeter'.

*ibid.* 72. Piercebridge. 'Dr. Hunter ... showed us a pretty onyx; I think it is Psyche'.

Gough, *Camden* III, 300. Aldborough. 'I bought a small red seal of Pallas Galatea and saw another with a Roman Soldier'.

Sotheby, *Sale Catalogue* 12th December 1966 lot 139. 'Three Roman gemstones. Zeus-amethyst; Fortuna-greenstone; Aphrodite-chalcedony mounted in one ring, found in Stirling area, Scotland'. (purchased by S. Moss).

Engraved gems from Anglo-Saxon sites are included in the body of the Corpus, and a few intaglios and sealings from medieval contexts are listed in a separate section. No attempt is here made to achieve comprehensiveness, and I hope to return to the richness of medieval seals on another occasion. For far too long (Medieval) sigillography has been divorced from other branches of glyptic studies.

Stones which came to light between the summer of 1971 and the summer of 1978, are relegated to the Appendix. The main series follows a division by subject. Catalogue descriptions include details of material, shape of stone and ringtype, findspots (using the traditional county divisions rather than modern reorganisations), previous publications, and present location. Parallels are given to stones showing the same subjects in other collections.

## KEY TO PLATES

The first series of plates [plate I-plate XXXII Series A] depicts casts at 2/1 (apart from a few in the appendix at 3/1).

The second series of illustrations [plate XXXII-plate LXXV Series B] depicts actual stones and signet rings; enlargements of casts over 3/1 and cameos irrespective of whether illustrated as originals or as casts are to be found here as well.

## ACKNOWLEDGEMENT FOR PLATES

I am indebted to Mr. P.D.C.Brown, when assistant keeper of the Department of Antiquities, Ashmolean Museum, for having most of the casts in Series A, made and photographed for me in the Museum.

C. J. Bailey (658); Birmingham University, Dept. of Archaeology (App 77); R.A. Brown (App 208); Bury St. Edmunds, Moyses' Hall Museum (198); M.J. Campen (82); Cardiff, National Museum of Wales (96), (289), (460), (466), (624), (732), (804), (App 211); Carlisle, Tullie House (747); Chester, Grosvenor Museum (App 147); Chichester Excavation Committee (654); Department of the Environment (191), (525 pl.XLVI),(App 53); the late R. Downey (App 207); R. Dunnett (738); Eccles Excavation Committee (144 Ser A and B) Edinburgh, National Museum of Antiquities of Scotland (171), (467); E. Flatters (App 177); S. S. Frere (44), (142), (227), (527); Glasgow, City Museum (235); Gloucester, City Museum (73); Ipswich Museum (500), (581); W. T. Jones (116); Kettering Museum (632); C. Knowles (417); Leicester Museum (App 70); Lincoln Museum (741); London, British Museum (146), (734), (742), (748), (756), (App 204); British Library (Fig. 3b); Manchester, City Museum (238); J. T. Munby (App 54); National Monuments Record of Scotland (App 56); Newcastle University, Museum of Antiquities (184), (367), (525 pl LXXV), (735), (App 98), (App 131), (App 156); North Staffordshire, University College (191); J. Ogden (App 155 ring), (App 188); Oxford, Ashmolean Museum, all photographs in series A except where otherwise stated ... in Series B, (262), (492), (733), (754), (755), (App 30), (App 155 impression), (App 206); Institute of Archaeology and R. Wilkins (231), (533), (650), (705), (App 1), (App 20), (App 32), (App 36), (App 87), (App 88), (App 90), (App 93), (App 101), (App 108), (App 110), (App 116), (App 128), (App 133), (App 139), (App 148), (App 149), (App 159), (App 179), (App 184), (App 185), (App 195), (App 197), (App 199), (App 205), (App 214); Reading Museum (366), (App 8); Ribchester Museum (698); Salford Museum (199); J. Thompson (App 154); Warwick Museum (305); the late Dr G. Webster (361), (447), (524).

## PLATE OF COMPARATIVE EXAMPLES (LXXVI)

- a. Cast. Museum of London. (photo: Ashmolean). Iron bezel; Jupiter (?Sarapis) and Eagle. cf (357).
- b. Cast. From a villa at Moor Park, Hertfordshire. (photo: Ashmolean). Bronze bezel; two doves and a palm. The device is probably Christian. cf (795), for another Christian ring which shows a dove.
- c. Cast. Vindolanda, Northumberland. (photo: Ashmolean). Bronze bezel; Fulmen, crescent and star. cf (414).
- d. Cast. Sloane collection in the British Museum-S1. A20. (photo: Ashmolean). Red Jasper intaglio depicting a reaper. cf (505).
- e. Red Jasper intaglio, Ashmolean-Queen's loan No. 63; (photo: R. Wilkins).  
A Combination in triskele form cf (380).
- f. Cast. Muzeja Slavonije, Osijek. Red Jasper intaglio depicting a Combination cf (373).
- g. Medieval book-cover set with gems in the Aarchsbisschoppelijk Museum, Utrecht (photo: museum). cf Chapter 12.

## KEY TO FIGURE TYPES

Gods	1-108
Cupids	109-143
Bacchic Themes	144- 180
Bonus Eventus etc.	181-221
Goddesses	222-313
Female Personifications	314-350
Oriental Cults	351-360
Christianity	361-364
Amulets	365-372
Combinations	373-386
Other apotropaic devices	387-394
Symbolic gems	395-423
Inscriptions	424-425
Mythology	426-479
Portraits	480-490
Scenes from daily life	491-532
Shipping	533-538
'Romano-British Imitations'	539-584
Mammals	585-649
Mythological Animals	650-666
Birds	667-710
Insects and Crustacea	711-719
Plants	720-724
Cameos	725-761
Finger rings with engraved metal bezels	762-803
Sealings	804-820
Gems in Medieval Settings	M1-M34
Appendix (since 1st July 1971)	App. 1-App. 220



## INDEX OF FIGURE TYPES

Achilles	457-464; (?) 465, App 39; App 72; App 153-App 154
Aequitas	App 80
Agrippina 1	747
Ajax (son of Oileus)	448
Alexander the Great	466-470; 807
Amaltheia	12
Amazonamachy	435
Amphitrite	288, 738
Amulet	365-372
Anguiped	366f. M19
Animal	782; 833
Ant	711f.
Apollo	20-26, 395, App 5; App 211
Arethusa	App 8
Artisan	528-531; App 2; App 88f.
Ass	594, 608
Bacchus	100-102; (?) 158; App 99-101
Bear	735
Bellerophon and Chimaera	362f.
Betrothal scene	348-350; 790; 792
Birds (small)	671-673, 676, 745, 780; 798; 800
Boar	620
Bonus Eventus	(?) 180, 188-221, 621, 740; 764; App 4; App 21f.; App 42; App 65; App 110-App 115
Bull	595f.
(?) Caesar (J.)	481
Capricorn	407f.; 663-667; App 202
Caracalla	482
Centaur	656f.; App 181
Ceres	257-274; 342; App 49; App 134-App 137
Chariot racing	513-519
Chicken (plucked)	675
Chnoubis	M20
Cock	677-684; 781; 805; App 46; App 82; App 182-App 185
Combinations etc.	373-394; 809; M21-M23; App 12; App 25; App 149; App 219
Corn-ears	722-724; M24
Cow	597-600; App 176
Crab	714
Crane	670
Cupid	109f.; 112-143; 736f.; 756; 762f.; M15; App 6; App 24; App 48; App 63; App 74; App 78; App 87; App 117-App 120; (?) App 205f.; App 218
Cybele	M8
Daedalus	450f.
Deer or goat	615-619; 802; 817; App 28; App 177
Dextrarum iunctio	402f.; 742, 759, 773-778; App 10,
Dextrarum iunctio (contd.)	App 30; App 36; App 55; App 59; App 195f.; App 207; App 209, App 214(e)
Diana	253-256; App 23; App 35
Diomedes	441-444
Dioscuri	95-97; 358; App 53
Discobolus	520
Dolphin	645-649; 783f.; App 179
Eagle	689-704; 815; 823f.; App 69; App 188-App 191

Eagle and Standards (?) Emperor	357; 705-710; App 186f. 364; 485; 785
Fish	App 192
Fisherman	506
Fortuna	314-339; M10; App 138f.
Galene	289.
Ganymede	471-477; App 76
Genius	104-108; App 116
Genius Populi Romani	103
Germanicus	748; App 70
Gigantomachy	426
Gladiator	492
Goat (and cf. deer)	609-614
Goatherd	498-504; App 215
Good Shepherd	361
Griffin	650-652; 801; M34
Hare	622; App 178
Harpocrates	360, 368
Hawk	688
Hercules	427-438; 732; App 150; App 152
Hermaphrodite	(?) App 146
Herm	370; M14
Hippocamp	659; M32f.
Honorius	M16
Hora	(?) 258
Horse	585-593; M25; App 175
Horseman	509-512; 818; App 26f.
Hound	624-626
Huntsman	180-183; 186f.; 507-509; App 58; App 158-161; App 214(f)
Inscriptions	424f.; 585f., 655, 743-746; 772; 785-787; 789f. ;793-796; M31; App 214(a)
Insect	713; App 16
Isis	359; 369
Juno	222-226
Jupiter	1-17; 813f.; M1; App 90-App 92; App 121f.
Jupiter Ammon	352f.
Jupiter Heliopolitanos	351
Jupiter Sarapis	354-358; 148
Leda	478; 821; (?) App 146
Lion	627-640; M26f.; App 173f.
Lucius Verus	App 45
Lupa Romana	479; App 77; App 157
Maenad	287; 289; 749;
Mars	70-94; App 13; App 29; App 33; App 62; App 71; App 86; App 98; App 214 (c)
Masks (theatrical)	524-527; 741
Medusa	725-731; 750-755; App 53
Meleager	452-454
Mercury	11, 36-69; App 9; App 32; App 66; App 94-App 97; pp 208
Methe	343-345
Minerva	227-247; 733; M4f.; App 14; App 34; App 73; App-pp 128

A CORPUS OF ROMAN ENGRAVED GEMSTONES FROM BRITISH SITES

Mithras	372
Mouse	(?) 623
Muse	346f.; App 147
Nemesis	291; M9; App 144
Neptune	18f.
Omphale	439f.
Ostriches (or Bustards)	667
Othryadas	449
Pan	144-149; 811; App 40; App 102
Pantheistic Fortuna	App 79; App 129
Panther	641f.
Parrot	685-687; 779
Pegasus	806; M28f.; App 180
Persian hero	App 1
Phallus	765f.
Pharos	538
Plants	720f.; 768-772; App 31 ; App 210
Portraits	433, 484, 486-490; 757-760; 786-788; 804; App 151
Pothos	111
Priest	496
Raven	674
Reaper	505
Rhinoceros	(?) 600; 601f.
Roma	248-251; M3; App 85; App 130; App 214(d)
Romulus	App 156
Sacro-Idyllic Scenes	493-495; 497; App 60
Salus	285f.
Satyr	149-180; 252; 739; M11-M13; App37; App 41; App 61; App 103-App 109
Scorpion	718f. M30
Sea-beast	660-662
Sea-Centaur	658
Selene	cf Galene. App 64
Septimius Severus	358
Sheep, Rams, etc.	603-608; 761; M25
Ships	533-538
Shrimps etc.	715-717; App 193f.
Silvanus	98f. App 3
(?) Silvanus-Cocidius	184f.
Socrates	480
Sol	27-32; 34f.; M2; App 20; App 47; App 93; App 214(a) b)
Solar rider-god	33
Spes	340-342; App 145
Sphinx	653-655
'Standing figures'	532, 539-581; App 11; App 15; App 17-App 19; App 51; App 161-171
Stork	668f.
Symbols	395-423; 742; App 10; App 44; App 54; App 81; App 197-App 201; App 203f.; App 213
Theatrical	522f.; App 7 <i>cf.</i> Masks
Theseus	455f.; App 75
Tyche of Antioch	M7

Ulysses	446
Venus	275-284; 789; 808; M6; App 56; App 131-App 133
Victory	292-313; 364; App 57; App 67f.; App 83f.; App 140-143
Vox Magica	365
Warrior	445; App 43; App 155
Wrestling match	521

## SITE INDEX

This list excludes gems in Medieval contexts.

Abingdon, (Berkshire now Oxfordshire)	545
Akenham, (Suffolk)	297
Alcester, (Warwickshire)	40, 305, 534, 622, App 141, App 203
Alchester, (Oxfordshire)	App 88, App 215
Aldborough, (Yorkshire)	29, 89, 210, 221, 226, 232, 298, 300, 303, 319, 353, 388, 485, 592, 692, 710, 721, App 43, App 69
Alfriston, (Sussex)	718
Alveston, (Warwickshire)	140
Amesbury, (Wiltshire)	801,802,803
Angmering, (Sussex)	435
Asthall, (Oxfordshire)	621, App 216
Attermire Cave, near Settle (Yorkshire)	374
Atworth, (Wiltshire)	461
Auchindavie, (Dumbartonshire)	218
Backworth, (Northumberland)	523, 675,722
Baginton, (Warwickshire)	323
Bainbridge, (Yorkshire)	600
Baldock, (Hertfordshire)	347
Bardney, (Lincolnshire)	62
Barnsley Park, (Gloucestershire)	361
Barrington, (Cambridgeshire)	824
Bartlow, (Essex)	152, 206, 723
Bartomley, (Cheshire)	191
Bath, (Somerset)	1, 41, 113, 114, 119, 124, 126, 160, 244, 253, 290, 314, 322, 343, 360, 404, 411, 503, 514, 515, 516, 519, 520, (?) 540, 588, 594, 599, 613, 637, 640,642, 651, 670, 689, 695
Beauport Park, (Sussex)	App 57, App 146
Berkhamsted, (Hertfordshire)	App 58, App 183, App 190
Bignor, (Sussex)	278
Billericay, (Essex)	App 67
Binchester, (Co. Durham)	101,375,684
Birdlip, (Gloucestershire)	364
Birrens (Dumfriesshire)	App 139, App 142
Birrenswark, (Dumfriesshire)	283
Blenheim Park, (Oxfordshire)	749
Bourton-on-the-Water, (Gloucester- shire)	4
Braconbury, (Suffolk)	25
Bradfield, (Berkshire)	571
Bradwell, near Maldon, (Essex)	742
Brampton, (Norfolk)	229, 763, App 5, App 6, App 97
Brancaster, (Norfolk)	790
Braughing, (Hertfordshire)	291, App 89
Brecon, (Brecknockshire)	257, 285, 346, 446
Bredon Hill, (Gloucestershire)	224, 357
Brentwood, (Essex)	793
Brigstock, (Northamptonshire)	536
Brockley Hill, (Middlesex)	597, 703, 791
Brougham, (Westmorland)	663
Brough, (Yorkshire)	App 115
Brough-under-Stainmore, (Westmorland)	796, 809, 810, 811, 812, 813, 814, 815, 816, 817,

Burgh Castle, (Suffolk)	818, 819, 820, (?) 822, App 16
Bwrdd y Gwylltiad, (Montgomeryshire)	App 180 630
Cadbury Castle, (Devon)	583
Caerleon, (Monmouthshire)	31, 71, 77, 145, 154, 234, 274, 279, 280, 289, 430, 431, 460, 466, 469, 506, 509, 609, 646, 697, 706, 732, 256, App 211
Caernarfon	256, App 211
Caerwent, (Monmouthshire)	58, 107, 196, 345, 618
Cairnhill, (Aberdeenshire)	178
Caistor by Norwich, (Norfolk)	127, 149, 313, 380, 538
Cambridge	?247, App 99
Camerton, (Somerset)	371, 484, 648
Canterbury, (Kent)	44, 142, 225, 227, 231, 477, 527, App 136, App 159, App 198
Canvey Island, (Essex)	308
Cappuck, (Roxburghshire)	176
Cardiff-Sully Moor (Glamorganshire)	729, 781
Carlisle, (Cumberland)	167, 331, 772
Carmarthen	App 90
Carrawburgh, (Northumberland)	2, App 51
Carvoran, (Northumberland)	6
Carzield, (Dumfriesshire)	27
Castell Collen, (Radnorshire)	426
Castle Cary, (Stirlingshire)	7
Castlesteads, (Cumberland)	35, 47, 172, 185, 358, 370, 382, 443
Castlethorpe, (Buckinghamshire)	208
Catsgore, Somerton, (Somerset)	App 73, App 168
Chalgrave, (Bedfordshire)	458
Charterhouse-on-Mendip, (Somerset)	56, 70, 81, 125, 157, 228, 237, 337, 349, 350, 401, 403, 465, 595, 612, App 151
? Chatham Hill, (Kent)	393 (or Milton-next-Sittingbourne)
Chedworth, (Gloucestershire)	829, App 27
Chelmsford, (Essex)	App 53, App 104, App 209
Chester	162, 277, (?) 286, 311, 498, 517, 579, 688, 773, App 112, App 127, App 147, App 169, App 178, App 192, App 200
Chesterford, (Essex)	120, 201, 552, 626, 652, 690
Chesterholm/Vindolanda, (Northumberland)	43, 104, 223, 287, 353, 730, 746, 759, App 2, App 3, App 10, App 11, App 28, App 29, App 33, App 34, App 40, App 41, App 60, App 114, App 119, App 121, App 132, App 135, App 138, App 148, App 160, App 162, App 176, App 181, App 201
Chesters, (Northumberland)	11, 94, 168, 174, 211, 241, 325, 468, 483, 513, 532, 629, 647, 678, 720, App 31, (?) App 219
Chesterton, (Staffordshire)	App 140
Chesterton, (Warwickshire)	194, 560
Chew Valley Lake, (Somerset)	330

A CORPUS OF ROMAN ENGRAVED GEMSTONES FROM BRITISH SITES

Chichester, (Sussex)	654, App 108, App 165, App 166, App 174
Chinham Hill, (Wiltshire)	260
Chollerford, (Northumberland)	255
Cirencester, (Gloucestershire)	59, 74, 307, 340, 529, 546, 550, 586, 616, 701, App 39, App 96, App 130, App 194
Colchester, (Essex)	12, 51, 65, 85, 112, 128, 146, 150, 165, 169, 175, 195, 216, 250, 288, 295, 316, 368, 390, 423, 429, 450, 451, 452, 453, 486, 557, 567, 590, 598, 623, 628, 655, 685, 687, 716, 731, 738, 748, 756, 785, App 202 App 163
Combe Hay, (Somerset)	79, 98, 129, 136, 153, 181, 266, 269, 333, 336, 351, 378, 392, 400, 428, 456, 457, 474, 493, 589, 602, 713, 782, 833, App 49, App 156
Corbridge, (Northumberland)	App 91, App 92
Cramond, (Midlothian)	52, 147
Cranbrook, (Kent)	91
Crosby Warren, (Lincolnshire)	99
Culbin Sands, (Morayshire)	
Dinas Dinlle, (Caernarfonshire)	239
Dolaucothi, (Carmarthenshire)	170
Doncaster, (Yorkshire)	App 217
Dorchester, (Dorset)	75, 84, 436, 441, 572, 578, App 42
Dover, (Kent)	585, App 1, App 21, App 134
Dragonby, (Lincolnshire)	32, 166, App 44
Droitwich, (Worcestershire)	798, App 45, App 68, App 77
Dryburgh, near Newstead	212, 499
Duening, (Gloucestershire)	778
Dunsmore, (Buckinghamshire)	261
Ebchester, (Co. Durham)	App 54
Eccles, (Kent)	144, 559
Edinburgh	467
Enfield, (Middlesex)	472
English site (no other provenance)	23
Epsom, (Surrey)	734
Farley Heath, (Surrey)	64, 133, 402
Faversham, (Kent)	413, 564, 766
Felixstowe, (Suffolk)	180
Feltwell, (Norfolk)	558
Fenny Stratford, (Buckinghamshire)	15, 248, App 167
Fifehead Neville, (Dorset)	794, 795
Fishbourne, (Sussex)	53, 671, 674, 774
Folkestone, (Kent)	App 213
Frocester, (Gloucestershire)	548, 562
Garden Hill (Sussex)	App 137
Gestingthorpe, (Essex)	561, 636
Gloucester	73, 254, App 175
Godmanchester, (Huntingdonshire)	10, 48, 193, 246, 471, 831

Gogmagog Hills, (Cambridgeshire)	744
Grantham, (Lincolnshire)	App 155
Great Bedwyn, (Wiltshire)	797
Great Casterton, (Rutland)	645, 661, 705
Great Chesters, (Northumberland)	367
Grovely Woods, (Wiltshire)	776
Hacheston, (Suffolk)	500
Hadrian's Wall (Cumberland or Northumberland)	332, 601, 660, 737
Halstock (Dorset)	App 177
Halton Chesters, (Northumberland)	301
Ham Hill, (Somerset)	427, 641, 696
Hamstead Marshall, (Berkshire)	551
Hardknott, (Cumberland)	49, 296
Harlow, (Essex)	134, 215, 386, 531, 615, 664, 714
Hartburn, (Northumberland)	App 72
Hassocks, (Sussex)	83, 419
Havant, (Hampshire)	725
Havering-atte-Bower, (Essex)	362
Haversham, (Buckinghamshire)	544, 699
Hawthorn Hill, (Hertfordshire)	726
Hayling Island, (Hampshire)	App 207
Heronbridge, (Cheshire)	459
Hevingham, (Norfolk)	780
Hibaldstow, (Lincolnshire)	315
Highcross, (Leicestershire)	606
Highnam, (Gloucestershire)	App 218
Highdown, (Sussex)	555
Higher Broughton, (Lancashire)	199
High House Milecastle, (Cumberland)	611
High Rochester, (Northumberland)	412
High Torrs, (Wigtownshire)	235
Hockwold-cum-Wilton, (Norfolk)	328
Hod Hill, (Dorset)	36, 405, 449, 510, 627, 708
Holditch, (Staffordshire)	694
Holt, (Denbighshire)	242, 272, 804
Housesteads, (Northumberland)	16, 66, 186, 299, 525, 643, 828, App 98, App 131, App 170
Howletts, (Kent)	111
Icklingham, (Suffolk)	198, 677
Inveresk, (Midlothian)	App 56
Kelvedon, (Essex)	82
Kenchester, (Herefordshire)	78, 177, 306, 501, 568
Kent (provenance uncertain)	582
Kettering, (Northamptonshire)	100, 632
Keynsham, (Somerset)	743
Kidlington, (Oxfordshire)	832
Kilbride, (Lanarkshire)	424
Kingscote, (Gloucestershire)	633, App 15, App 47, App 157, App 171, App 172, App 214
Kirkbride, (Cumberland)	App 7
Kirkby Thore, (Westmorland)	580
Kirmington, (Lincolnshire)	373, 417, 638, App 24, App 50, App 87



A CORPUS OF ROMAN ENGRAVED GEMSTONES FROM BRITISH SITES

Lamyatt Beacon, (Somerset)	App 78
Launceston, (Cornwall)	650
Leckie, (Stirlingshire)	App 102
Leicester	141, 267, 327, 385, (?) 479, 614, 764, App 70
Lincoln	741, App 111, App 158, App 204
Lincolnshire (provenance uncertain)	92
Lingfield Mark Camp, (Surrey)	384
Littlebury, (Essex)	644
Llansadwm-Abermarlais (Carmarthenshire)	281
Lockleys, (Hertfordshire)	369, App 76
London	9, 34, 80, 90, 108, 143, 204, 217, 252, 259, 334, 338, 381, 397, 415 (Westminster), 434, 455, 481, 507, 535, 617, 620, 686, 700, 754, 762, 765, 770, 779, 783, 806, ? App 59, App 103, App 118, App 124, App 126, App 129, App 143, App 153, App 188, App 191; App 212
Longthorpe, (Northamptonshire)	App 117
Loudoun Hill, (Ayrshire)	420
Lowbury Hill, (Berkshire)	192, 394, 563, 577, 825
Lullingstone, (Kent)	304
Lydney, (Gloucestershire)	416, 635, App 37; App 38
Lyminge, (Kent)	264
Lympne, (Kent)	54
Near Macclesfield, (Cheshire)	190
Maiden Castle, (Dorset)	324, 487
Maldon, (Essex)	603
Malton, (York shire)	387, 830, App 150
Manchester, (Lancashire)	69, 238
Manswold, (Dumfriesshire)	App 13
Melandra Castle, (Derbyshire)	605, 653
Middlewich, (Cheshire)	258
Milton-next-Sittingbourne, (Kent)	393 (if not Chatham Hill), 518
Mucking, (Essex)	116
Mumrills, (Stirlingshire)	494
Nanstallon, (Cornwall)	App 20
Nettleton, (Wiltshire)	24, 576, 593
Newcastle-upon-Tyne, (Northumberland)	118
New Kilpatrick Bearsden, (Dumbartonshire)	271, App 125, App 193
Newstead, (Roxburghshire)	5, 14, 30, 42, 121, 122, 171, 179, 200, 243, 302, 335, 473, 604, 625, App 95, App 105, App 107, App 113, App 120, App 144, App 187
Nor Nour, (Scilly Isles)	584, 591
North Leigh, (Oxfordshire)	262, 492
North Wraxall, (Wiltshire)	App 30
Norwich Castle Museum (provenance uncertain)	454

Odiham, (Hampshire)	310
Old Kilpatrick, (Dumbartonshire)	219
Orton Longueville, (Huntingdon)	App 74
Otford, (Kent)	575
Owmbly, (Lincolnshire)	93, 155, 341, 442, 542, 691, App 25
Near Oxford	230
Ozingell, (Kent)	719
Pakefield, (Suffolk)	97
Pentre, Rhondda, (Glamorgan)	96
Penygaer, Bodfari, (Denbighshire)	13
Poltross Burn Milecastle, (Cumberland)	207, 318
Portchester, (Hampshire)	App 32
Porth Dafarch, (Anglesey)	209
Probus, Carvossa, (Cornwall)	App 9
Puckeridge, (Hertfordshire)	App 36
Puncknoll, (Dorset)	658
Quinton, (Northamptonshire)	App 100
Ravenglass, (Cumberland)	App 106, App 110
Reculver, (Kent)	55, 631
Rhayader, (Radnorshire)	711
Rhostryfan, (Caernarvonshire)	624
Ribchester, (Lancashire)	68, 187, 470, 698, 745, App 161
Richborough, (Kent)	50, 76, 123, 135, 233, 268, 326, 399, 422, 437, 464, 489, 490, 522, 547, 569, 639, 649, 666, 668, 673, 676, 681, 683, 775, 788, 805, 823
Rockbourne, (Hampshire)	530, 570
Rodborough, (Gloucestershire)	158
Rodmarton, (Gloucestershire)	88
Rossington Bridge, (Yorkshire)	213
Roundway Down, (Wiltshire)	App 94
Ruxox, (Bedfordshire)	39, 102, 156, 202
Saint Albans	<i>cf. Verulamium</i> and App 133
Saint Leonard's Forest, (Sussex)	736
Sandy, (Bedfordshire)	693
Sandy Lodge, (Hertfordshire)	292
Sea Mills, (Gloucestershire)	17, 344, 659
<i>Segontium</i> , (Caernarfonshire)	<i>cf. Caernarfon</i>
Selsey, (Sussex)	777
Shakenoak, (Oxfordshire)	App 206
Sheerness, (Kent)	App 184
Shepreth, (Cambridgeshire)	App 48
Shouldham, (Norfolk)	203
Near Shrewsbury, (Shropshire)	505
Sibertswold Down, (Kent)	634
Silchester, (Hampshire)	22, 33, 57, 63, 95, 103, 105, 132,

A CORPUS OF ROMAN ENGRAVED GEMSTONES FROM BRITISH SITES

	137, 182, 189, 249, 265, 309, 321, 365, 366, 377, 395, 409, 410, 475, 476, 521, 537, 539, 543, 657, 680, 717, 761, 786, 787, 789, 827, App 8
Slay Hill Saltings, (Kent)	161, 236, 317, 679, 712, 768, 769
Sleaford, (Lincolnshire)	245
Snape, (Suffolk)	205
South Ferriby, (Lincolnshire)	799
South Shields, (Co. Durham)	19, 21, 86, 106, 109, 173, 184, 282, 421, 480, 482, 495, 526, 554, 556, 566, 607, 735, 807, 808
Southwark, (Surrey/London)	574, App 145, App 186, App 210
Springhead, (Kent)	115, 433, 478, 704
Staines, (Middlesex)	App 205
Standish, (Lancashire)	462
Stanwix, (Cumberland)	354, 747
Strood, Near Rochester, (Kent)	755
Sussex (provenance uncertain)	46, 463
Templebrough, (Yorkshire)	276
Terling Place, (Essex)	724
Thistleton, (Rutland)	222, 702, App 22, App 23
Threxton, (Norfolk)	App 14
Thursby, (Cumberland)	667
Tomen-y-Mur, (Merioneth)	220
Towcester, (Northamptonshire)	App 182
Tuddenham, (Suffolk)	581
Uley, (Gloucestershire)	549, 553
Upmarden, (Sussex)	App 164
Usk, (Monmouthshire)	445
<i>Verulamium</i> , (Hertfordshire)	38, 72, 329, 348, 372, 418, 432, 438, 444, 511, 512, 533, 565, 656, 771, App 4, App 123, App 133
<i>Vindolanda</i> , (Northumberland)	<i>cf</i> Chesterholm
Waddon Hill, (Dorset)	130, 406, 408, 447, 524
Wall, (Staffordshire)	183, App 26, App 55, App 71
Wanborough, (Wiltshire)	26, 45, 407, 619, 709
Watercreek, (Westmorland)	67, 376, 488, App 154
Waternewton, (Huntingdonshire)	131, App 189
West Keal, (Lincolnshire)	App 35
Weston-under-Penyard, (Hereford-shire)	339, 491, 573
West Wickham, Fox Hill, (Kent)	439
Whalley, (Lancashire)	270
Whiton, (Suffolk)	60, 61, 528
Whitton, (Glamorgan)	541
Whorlton, (Yorkshire)	800
Wickford, (Essex)	110, App 46
Wickham Bushes, (Berkshire)	740, 826
Wilderspool, (Cheshire)	596
Willoughby-on-the-Wolds, (Nottinghamshire)	214
Winchester, (Hampshire)	28, 240, App 82, App 83, App 84
Windsor, (Berkshire)	672

Winteringham, (Lincolnshire)	733
Witcombe, (Gloucestershire)	707, App 12
Wittering, (Northamptonshire)	164
near Wolverhampton	App 52
Woodcock Hall, (Norfolk)	App 208
Woodeaton, (Oxfordshire)	18, 389
Wretham Heath, (Norfolk)	App 75
Wroxeter, (Shropshire)	8, 20, 37, 117, 151, 163, 197, 251, 273, 275, 284, 294, 356, 359, 391, 398, 414, 425, 440, 497, 502, 508, 608, 665, 682, 727, 728, 767, 784, App 93, App 101, App 116, App 128, App 149, App 152, App 173, App 179, App 185, App 195, App 197, App 199, App 220
York	138, 139, 159, 263, 293, 320, 352, 363, 396, 448, 616, 662, 669, 715, 739, 750, 751, 752, 753, 757, 758, 760, App 61, App 62, App 63, App 64, App 65, App 66, App 79, App 80, App 81, App 85, App 86, App 196
Yorkshire (provenance uncertain)	504

### 1. Plate, Series A

Jupiter seated to right. He wears wreath and himation, holds an eagle in his left hand and an upright sceptre in his right. A chip on the stone has obliterated most of the stool (diphros) or throne upon which the god is sitting. Pale cornelian. In fresh condition apart from chip on side. 12 x 10.5 x 1.5 mm. Flat, oval. F 1.

Bath, Somerset. In a cache found in the wooden duct leading from the sacred spring.

Taylor, *Guidebook* 43 no. 17.

Henig, *GMD Bath Gems* 30 no. 1.

Henig, *GMD Bath* 79 no. 1.

Bath. Site Museum. Late first century A.D.

The original inspiration was presumably Phidias' statue of Olympian Zeus, but the figure was probably regarded as Capitoline Jupiter.

For the subject on gems:

Maaskant-Kleibrink, *Hague* No. 662 (small grooves style-first or second century A.D.)

Middleton, *Lewis* 56-7, No. 3

Furtwängler, *Berlin* No. 7137

Svoronos, *Karapanou* No. 118

Sena Chiesa, *Aquileia* No. 19

Maddoli, *CN Cirene* Nos. 12f.

In addition a modern glass copy of a gem showing Zeus (Jupiter) holding an Eagle is in my possession; it was purchased in Turkey.

*RIC Nero* Nos. 45-7 (Juppiter Custos) 48-9 (Juppiter Liberator).

*RIC Nero* Nos. 4-5 (Juppiter Victor).

### 2. Plate, Series A

Jupiter seated on his throne left; he holds ? an eagle in his right hand. This is a schematic rendering of the same type.

Nicolo glass.

12 x 10 x 2 mm. Flat, Oval with bevelled edge. F.2

Set in a gilded bronze ring, Type XII.

Carrawburgh, Northumberland. From Coventina's well.

Budge, *Chesters* 393 No. 67.

Charlesworth, *Jewellery* 29 No. 66.

Chesters, site museum 2008 D. Third century A. D.

### 3.

Enthroned Jupiter; type almost certainly as last.

Blue glass.

York.

*Yorks. Phil. Soc. Antiq.* 124 No. f. XII.

'Jupiter Serapis (? sic) in blue paste, helmeted and throned, with a lance in left hand and an eagle in his right, from the Railway Excavations of 1873'.

Not located in the Yorkshire Museum.

### 4.

Jupiter seated to left. He is holding a victory and there is an eagle at his feet looking up at him. His throne has turned legs and a short back.

(?) Cornelian. 12.5 x 9.5 mm.

Set in a gold ring. Type V.

Bourton on the Water, Gloucestershire.

S. Lysons, *Rel. Brit. Rom. II*. 'Tail-piece'. 'Impression from the intaglio of a gold ring with the figure of Jupiter Victor, found at Bourton on the Water'.

Not located. Late second century A.D.

For type on gems:

Sommerville, *Gems* No. 918.

Middleton, *Fitzwilliam* No. 27 = Richter, *Engraved Gems of the Romans*. No. 57 (=Burn, *Fitzwilliam*, No. 122)

Furtwängler, *Berlin* Nos. 7138-40.

Walters, *British Museum* Nos. 1251-2.

Maddoli, *CN Cirene* No. 19.

Niessen, *Cologne* No. 5405.

ORL XXVII *Kastell Kapersburg*. 54-5 and Pl. v, 4.

De Dios, *Camaféos* No. 9 (Italice).

Sena Chiesa, *Aquileia* Nos. 1-3.

Gercke, *Göttingen* Nos. 239-40.

Brandt, *Munich III* Nos. 2451f.

De Ruyt and Brulet, *Liberchies* No. 5.

Richter, *Engraved Gems of the Romans, op.cit.* Nos. 56, 58.

R. Christlein and H. J. Kellner, *Bayerische Vorgeschichtsblätter* XXXIV (1969), 94-5 and pl. xii from Pons Aeni (Pfaffenhofen) on border of Noricum and Raetia.

### 5. Plate, Series A

Enthroned Jupiter left; type as last. Very schematically cut and the engraver does not appear to have given the throne a back.

Milky chalcedony, very highly polished. 13 x 9 x 5 mm. Convex, oval. A 2.

Slight trace of iron rust on under-side of stone.

Newstead, Roxburghshire. From the ground surface in the south annexe, of the Fort.

*Discovery and Excavation, C.B.A. Scottish Regional Group*. (1966). 42.

Museum of Scotland, Edinburgh. First or Second Century A.D.

### 6.

Jupiter seated and holding a Victory. Cornelian. Carvoran, Northumberland.

W. Hutchison, *Excursion to the Lakes* (1776), 298. 'A king engraven with the figure of Victory, on a rough Cornelian'. This reference was brought to my attention by M. W. C. Hassall.

### 7. Plate, Series A

Enthroned Jupiter left-Similar but god holds a patera. He is depicted sitting at right angles to his throne, the back of which is visible behind him (it rises to shoulder height).

Yellow Cornelian. Little wear. 15 x 9 x 6 mm. Convex, Oval. B 1.

Castlecary, Stirling. *Proc. Soc. Antiq. Scot.* XXXVII (1903), 338-9. Fig. 36

Museum of Scotland, Edinburgh FZ. 2.5.

For the type on gems, sealing (814) below. Probably second century A.D.

Furtwängler, *Berlin* Nos. 2593-7; 7133-6

Zwierlein-Diehl, *Staatliche-Berlin* No. 512.

Walters, *British Museum* Nos. 1246-9.  
 Burn, *Fitzwilliam* Nos. 124-5.  
 Fossing, *Thorvaldsen* Nos. 530-2.  
 Scherf, *Braunschweig* Nos. 118-21.  
 Gercke, *Göttingen* Nos. 241-2.  
 Brandt, *Munich III* No. 2450.  
 Righetti, *Rome (Col. Comunale)* No. 1.  
 El-Khachab, *Egypt* No. 12.  
 Pinterović, *Mursa* No. 3.  
 Sena Chiesa, *Aquileia* Nos. 9-15.  
 Hamburger, *Caesarea* Nos. 8-10.

### 8. Plate, Series A

Enthroned Jupiter left: Mediocre rendering of the same type. Milky chalcedony. Slight wear. 13x11 mm. Convex, Oval. B 4.

Wroxeter, Shropshire site VII.

J. P. Bushe-Fox, *Wroxeter III* 30 and pl. XVII No. 27.

'Gem of Chalcedony ... engraved with a crudely cut seated-figure, probably intended to represent Jupiter with a spear in one hand and what may be meant for a thunderbolt (sic) in the other. His eagle stands in front of him'.

Shrewsbury; Rowley's House Museum.

### 9.

Enthroned Jupiter Type as last. In gold ring. London, From the Thames at London Bridge 1846. *JBAA* ii (1847), 199. 'Mr Chaffers exhibited a massive gold ring, found in the River Thames when the Old London Bridge was pulled down. The stone is an intaglio, representing Jupiter seated, holding in his left hand a spear, and in the right a patera; an eagle is by his side; the shank, which is of pure gold, weighs 12 dwt 11 grs and is ornamented with a scroll pattern; the stone is fastened by projecting pieces of gold or claws ... ' Now lost. The description of ring leaves it uncertain whether it is a Roman or a Medieval antiquity.

### 10. Plate, Series A

Jupiter seated on his throne right, holding a sceptre in his right hand and a patera in his left. Nicolo glass, slightly devitrified and pitted. 12 x 9 mm. Flat, Oval with bevelled edge F 4. Set in a bronze ring Type XII. Godmanchester, Huntingdonshire. In a pit outside the town dated to the mid/late Fourth Century. Examined by courtesy of M. Green. Third Century A. D.

### 11 .

Jupiter seated on throne left holding a sceptre in his left hand, and probably, a patera in his right (although a chip on the stone renders this uncertain). Mercury stands to the left holding his caduceus in his right hand, and is about to crown Jupiter with a laurel wreath. Cornelian, damaged. 19 x 4 mm. Oval. Chester, Northumberland. North-East Corner of the Fort. Budge, *Chesters* 111 with fig. The standing figure is here identified as Mars, but on 411 as Apollo. Charlesworth, *Jewellery* 32 No. 3. Formerly in Chesters Museum 3216, now lost.

(Description taken from a drawing so there is a possibility that the scene is reversed on the impression.) ?Second Century A.D. For the type:

Walters, *British Museum* No. 1261.  
 Sena Chiesa, *Aquileia* Nos. 37, 206.  
*cf*(813) below for Jupiter and Mars.

### 12. Plate, Series A

Jupiter seated on pile of stones, left. He holds two corn-ears (which he holds out to the Cretan goat, Amaltheia who suckled him on Mount Ida) and a fulmen. Very finely cut. Nicolo; slight wear. 17 x 13 mm. Flat, oval, bevelled edge. F. 4. Set in a silver ring Type V. Colchester, Essex. Site of St Mary's Hospital, cited by Henig, *GMD Bath*. 85 No. 25 published M. Henig, 'Amaltheia', *Lexicon Iconographicum Mythologiae Classicae*, p. 583 No 10 (illus.).

Colchester and Essex Museum. 53. 1890. Late Second Century A.D. Gem seems to be unique. For Jupiter holding corn ears however *cf*.

Furtwängler, *Berlin* No. 7143 .

Sena Chiesa, *Aquileia* Nos. 6, 8.

Brandt, *Munich III* Nos. 2453, 2461.

### 13.

? Jupiter seated on a throne, holding corn-ears. Cornelian. (sard) in a silver setting; of rude workmanship. Penyaeger, Denbighshire. From the Iron Age Fort, at Bodfari. *Abstract of Proc. Camb. Antiq. Soc.* (1877-8) IX. 'figure of a laureated athlete seated on a raised platform, and holding a palm branch in his extended left hand'.

*Soc. Antiq. Proc.* VII (1878) 327 'An athlete seated on a sort of spring-board, with a kind of acorn shaped object immediately behind him'. Not located. Said to be of third-century date.

### 14. Plate, Series A

Jupiter standing front, head to left. He is nude apart from a chlamys over his left arm. He holds a sceptre upright in his left hand and a fulmen in his right. There is an Eagle at his feet. The type is that of *Juppiter Tonans*. Cornelian. 16 x 12 x 2 mm. Slightly convex, oval. A.I. Newstead, Roxburghshire. Museum of Scotland, Edinburgh. Second Century A.D. For the type on gems.

Furtwängler, *Berlin* No. 7148 (= *A.G.* pl XLIV No. 49).

Steiner, *Xanten* 140 and pl XV No. 4.

Walters, *British Museum* No. 1253.

Righetti, *Rome (Col. Comunale)* No. 2 pl VII, 18.

Maddoli, *CN Cirene* Nos. 21-3.

Sena Chiesa, *Aquileia* No. 20.

Ponsich, *Tanger* No. 5.

Hamburger, *Caesarea* No. 11.

on bronze statuettes.

Menzel, *Bronzen II, Trier* No. 1 (Cologne) Nos 2-3 (find spots not known).

Fleischer, *Bronzen Österreich* No. 1 (Zollfeld).

on coins,

*cf R.I.C.* Antoninus Pius Nos 962; 971.

a common type.

**15. Plate, Series A**

Jupiter standing front, as last but god holds a patera rather than a fulmen in his right hand. Pale Cornelian. 12 x 9.5 x 2 mm. Slightly convex, Oval A. 4. Little Brickhill, near Fenny Stratford, Buckinghamshire. *Proc. Soc. Antiq. Second Ser* 11. (1862), 60. *V.C.H. Bucks* 11. 4-5. Oxford, Ashmolean Museum. 1927. 519. Probably Second Century A.D.  
Sena Chiesa, *Ileia* Nos 21-6.  
Hamburger, *Caesarea* No.12.

**16.**

Jupiter standing to front, holding sceptre and patera, and accompanied by Eagle, as last. Blue stone: Nicolo or Nicolo glass. (Probably the latter in view of Collingwood Bruce's statement). Set in a gold ring, Type VIII. Housesteads, Northumberland. From the Southern Gateway of the Fort. Found in 1852, together with a gold pendant and a bronze coin of Commodus. *Arch. Ael. first ser* IV (1855), 274. Collingwood Bruce, *Roman Wall*. 200-1. 'The stone of the ring is an artificial one, and has the figure of Mercury engraved upon it'.  
Budge, *Chesters* 105 No. 2 and 411-2 No. 6.  
Charlesworth, *Jewellery* 31 No. 89.  
Originally Chesters Museum 3220. Not located. Third Century A.D.

**17. Plate, Series A**

Jupiter standing to front as last. He holds a sceptre in his left hand and an uncertain object (? fulmen) in his right. Nicolo glass. 12 x 10.5 x 2 mm. Flat Oval, bevelled edge F.4. Sea Mills near Bristol. Bristol, City Museum. ?Second or Third Century A.D.

**18. Plate, Series A**

Neptune standing right. Left foot on prow; The god holds a dolphin on his outstretched arm. Nicolo glass. 12 x 9.5 mm. Flat Oval with bevelled edge. F.2 or 4. Set in a bronze ring type XI. Woodeaton, Oxfordshire.  
J.R. Kirk, *Oxoniensia* XIV (1949) 22 No. 16. Fig. 5 No. 13.  
Henig in *Oxoniensia* XXXV (1970). 105-6 pl XVII.  
Oxford, Ashmolean Museum. 1921. 116.  
Based on Lyssipan statue. cf C. Vermeule in *JHS* LXXVII (1957) 295.  
For type on gems.  
Furtwängler, *Berlin* Nos 2643-7, 3452-63, 8155 (= Zwierlein-Diehl, *Staatliche-Berlin* No. 361).  
Walters, *British Museum* Nos 1290-1; 2732-3.  
Fossing, *Thorvaldsen* Nos 340-3.  
Richter, *New York* No. 266, = *Engraved Gems of the Romans*. No. 67.  
Sena Chiesa, *Aquileia* No. 46 = Richter, *Engraved Gems of the Romans*. No. 66. Steiner, *Xanten* 118-9 and pl XIII, Nos 4 and 5.  
Taralon, *Treasures* 293-4 pl on 206, in Tenth Century reliquary.

**19. Plate, Series A**

Neptune standing right, as last. Nicolo glass. 11.5 x 9 mm. Flat Oval with bevelled edge F.2. Set in a bronze ring, Type XII. South Shields, Co. Durham.  
Collingwood Bruce in *Arch. Ael. second ser*. X. (1885), 266, No. 14. 'Victory having her foot upon the prow of a ship'.  
Charlesworth, *Jewellery* 32 No. 17. = *ibid* No. 8.  
Newcastle, Museum of Antiquities 1956. 128. 65 A. Third Century A.D.

**20. Plate, Series A**

Apollo standing towards the front and facing left. He is holding a laurel branch in his right hand, and his left arm, which is draped, rests upon a column. Red Jasper. Upper surface shows signs of wear although a little polish remains within the cut area. Back and sides retain shine. 9 x 7 x c. 2.5 mm. Flat Oval F.1. Wroxeter, Shropshire. From well filling, north of hall. Below period 1 surface.  
*Archaeologia*. LXXXVIII (1940), 224 and Fig. 15, 8.  
'Cornelian ... Mercury holding palm branch in one hand'.  
Shrewsbury. Rowley's House Museum. Not later than mid second century on stratigraphical evidence. For the type on gems,  
Sena Chiesa, *Aquileia* No. 62 (also cf Nos 58-61).  
Hamburger, *Caesarea* No. 89 (not Spes as stated),  
Gercke, *Göttingen* No. 69.

**21. Plate, Series A**

Apollo standing towards front and facing left. He holds a laurel branch in his right hand; Type as last. Dark cornelian (sard). Upper surface shows light scratching; chip on side of gem has removed part of right foot. Black deposit adhering to lower surface of gem (? from iron ring). 14 x 12 x 2.5 mm. Flat Oval. F.1. South Shields, Co. Durham. Collingwood Bruce in *Arch. Ael. second ser* (1885), 266 No. 8. Identified as 'Venus Victrix'.  
Charlesworth, *Jewellery* 32 No. 13 and pl v, 9. South Shields, Site Museum.

**22. Plate, Series A**

Apollo, seated towards the right on a rock and holding a plectrum. The god is draped in a himation, and his hair is gathered into a distinctive knot at the back of his head. In front of him is Marsyas, nude; suspended from a tree by his arms. Light blue glass. 12 x 10 mm. Flat, Oval. F Set in an iron ring Type II. Silchester, Hampshire. Henig, *Britannia* III (1972), 211 and pl. xib. Duke of Wellington's Collection in Reading Museum 03022. First Century A.D. For the type on moulded glass intaglios, Furtwängler, *Berlin* Nos 4147-50.  
Walters, *British Museum* No. 2745 = Richter, *Engraved Gems of the Romans* No. 254.  
Schmidt, *Munich* 11 Nos. 1387-8.  
Schmidt, *Munich* 111 Nos. 3233f.  
Variants of the scene on gems show a Scythian binding Marsyas (Furtwängler, *Berlin* Nos. 8393; 8233 = Zwierlein Diehl, *Staatliche Berlin* Nos 466-7) and the flaying of Marsyas (Berry, *Collection* No. 68).

For a coin of Cunobelin depicting a seated Apollo: Mack, *Coinage of Ancient Britain* No.238 and Henig, *Britannia*, loc cit (pl.xia)

### 23. Plate, Series A

Apollo standing towards the front and facing left. He is nude apart from a chlamys draped over his left arm and a fillet around his head. In his right hand he holds a serpent whose head he seems to be placing into contact with his mouth. The tail of the snake rests on a four-legged stand, which, nevertheless, was doubtless intended to represent the tripod. This appears to be supported on a circular altar from behind which the sacred bay tree is growing. The attributes suggest the cult practiced at Delphi. Yellow Jasper. In very good condition. 14 x 11 mm. Flat, Oval ? F 1. Set in a mass of corroded iron which is all that remains of the original ring. ? From a site somewhere in England. British Museum. 51. 4-29. 2. Second Century A.D.

For a *seated* Apollo facing the Delphic tripod upon which is a serpent, Sena Chiesa, *Aquileia* Nos. 68-72.

### 24. Plate, Series A

Apollo standing towards the front; his legs are crossed and he leans upon a column. He holds a laurel-branch. This representation combines aspects of the *Sauroctonus* type (in which the legs of the god are crossed) with another that depicts him leaning on a column and holding a sprig of laurel. Nicolo glass. 10 x 8 mm. Flat, Oval. Bevelled edge F 2. Set in a bronze ring Type VIII. Nettleton, Wiltshire. Temple of Apollo Cunomaglus. Bristol City Museum. Third Century A.D.

For the type on a gem.

Sena Chiesa, *Aquileia* No. 55.

For Apollo Sauroctonus, *ibid*, Nos 56-7, and Walters, *British Museum* Nos 1311-12.

Apollo leaning on column, *cf* (26).

### 25. Plate, series A

(?) Apollo is shown, leaning against column to right and resting his head on his hand. Note his distinctive coiffure with coif at the back of his head. The god's legs are crossed. This is cast in nicolo glass from very worn mould. 11 x 8 x 2.25 mm. Flat, Oval, with bevelled edge. F 2.

Braconbury, Felixstowe, Suffolk. Ipswich Museum. 1949. 201. ? Third Century A.D.

For the type on gems *cf* (App. 5).

Henkel, *Fingerringe* No. 433. Straubling, (nicolo-glass in third century bronze ring;

Apollo not a Genius as stated).

Furtwängler, *Berlin* No. 7194.

### 26. Plate, Series A

(?) Apollo standing partly towards the right and leaning on a column to left; in his left hand he ? holds a laurel branch. Nicolo glass. Very corroded. 13 x 10 x 3 mm. Flat Oval. F 4. Wanborough, Wiltshire. Examined by

courtesy of J. S. Wachter. Third Century A.D. For the ' type on gems

Maddoli, *CN Cirene* No. 2.

Sena Chiesa, *Aquileia* Nos. 63, 65.

Furtwängler, *Berlin* Nos 2656-7.

### 27. Plate, Series A

Radiate bust of Sol right. Sard. 13 x 10 mm. Slightly convex, Oval. A. Set in an iron ring. Type II. Carzield, Dumfriesshire. Found with other objects and 'a large amount of mainly Antonine I pottery', in the rubbish spread north of the Fort. *Discovery and Excavation* (1964), 27. 'an iron ring with sard bezel bearing the head of a deity'. Henig, *Trans. Dumfries and Galloway third ser XLVI* (1969), 100-103, and pl X (centre). 'The quality of the engraving suggests that our ring belonged to an officer, perhaps a decurion of cavalry. Formerly in Dumfries Burgh Museum but since stolen. First Century A.D. For the type on gems:

Furtwängler, *Berlin* Nos 6315-7.

Southesk, *Catalogue* pl iv, No. D3.

Kibatchitch, *Russie Meridionale* Nos 216 and 227. Panticapaeum.

Fol, *Choix d'intailles* pl viii, 7.

Righetti, Rome (*Col. Comunale*) 46 No. 117, described incorrectly as a female head, and given a late imperial date on altogether inadequate grounds.

Henkel, *Fingerringe*. No. 1442. Mainz.

Fossing, *Thorvaldsen*. No. 1775.

### 28. Plate, Series A

Radiate bust of Sol right. Nicolo glass. Surface slightly corroded, but intaglio gives an excellent impression. 12 x 10.5 x 2.5 mm. Flat, Oval with bevelled edge F 4. Winchester, Hampshire. From an early Medieval Grave. Martin Biddle has suggested the *possibility* that the gem was deliberately placed in the grave at the time of burial, *cf* (M1) - (M26) for Roman gems re-used in the Middle Ages, but it is perhaps more likely that the intaglio is a piece of residual Roman material. Examined by courtesy of M. Biddle. ? Second or Third Century A.D. For a very close parallel, on a paste, Ashmolean Museum 1941. 606.

### 29.

? Head of Sol. Cornelian. Aldborough, Yorkshire. Thoresby; *Ducatus Leodiensis* 107. 'A radiated Crown'. Smith, *Rel. Isuriana* 48-9. Not located.

### 30. Plate, Series A

Sol standing towards the front and facing left. He wears a tunic, holds a whip in his left hand while his right arm is outstretched in salutation. In front of him is a corn ear. Cornelian. In very fine condition. 16 x 12 x 3 mm. Flat, Oval F 1. Newstead, Roxburghshire. Curle, *Newstead* 333 and pl LXXXVII, 35. Edinburgh, Museum of Scotland. FRA 746. Second Century A.D.

For draped figures of Sol an gems:

Furtwängler, *Berlin* No. 8655.

Sena Chiesa, *Aquileia* No. 84.



Hamburger, *Caesarea* No. 19.

**31. Plate, Series A**

Sol standing towards the front and facing a lighted altar left. He is nude apart from a chlamys draped over his left arm. He holds a whip in his left hand and raises his right arm, as last. Bloodstone. Top of stone broken, otherwise in excellent condition. 14 (now reduced to 9) x 9 x 2 mm. Flat, Oval F 1. Caerleon, Monmouthshire. In a drain containing material dated c A.D. 130-230. Cardiff. National Museum of Wales. Second Century A.D. In a MS report, G.C. Boon points out that the subject was an apposite one for the material employed. Pliny *N.H.* XXXVII, 10.

For the type, (Sol nude) on gems: cf App 47, below.

Furtwängler, *Berlin* Nos 8652-4.

Walters, *British Museum* Nos 1657; 1659-60.

Kibaltchitch, *Russie Méridionale* No. 302.

Napolitano, *Udine* No. 34.

Sena Chiesa, *Aquileia* Nos 73-83.

Pinterović, *Mursa*, No. 9.

*ORL* XXIII, (Kastell Aalen) 18 and pl iii, 8.

Scherf, *Braunschweig* No. 68.

Gercke, *Göttingen* No. 607.

**32. Plate, Series A**

? Sol standing to front and facing left, as last. Chip on right hand side of stone has removed end of whip. The right hand is outstretched somewhat lower than is normal for Sol. No altar is shown. It is just conceivable that Mercury with money bag and caduceus was depicted although in this case, the former attribute was forgotten. Orange cornelian. Apart from damage on upper surface of stone, mentioned above, in excellent condition. 11.5 x 8.5 x 3 mm. Convex, Oval B.5. Dragonby, Lincolnshire. Examined by courtesy of A. Harrison, through the kindness of C. Knowles.

**33. Plate, Series A**

Solar rider-god, perhaps a Thracian Rider god, wearing a radiate crown, dressed in a tunic and holding a whip. He is seated on a horse which is proceeding towards the right. Green prase with dark patches [presumably a chrome chalcedony]. In very good condition. 13.5 x 11.5 x 2.5 mm. Convex, Oval. B 1. Silchester, Hampshire. Duke of Wellington's Collection in Reading Museum 03001. Perhaps Third Century A.D.

For type on gems:

Kibaltchitch, *Russie Méridionale* No. 334. Panticapaeum.

Henkel, *Fingerringe* No. 455. Nymegen.

Sena Chiesa, *Aquileia* No. 86.

Other intaglios depict the horseman together with an altar, and a tree up which a serpent climbs.

Furtwängler, *Berlin* No. 2935.

Kibaltchitch, *Russie Méridionale* No. 267.

Scherf, *Braunschweig* No. 80.

Zazoff, *Gemmensammlung Kassel* No. 209.

For the Thracian Rider, G. 1. Kazarow, *Die Denkmäler des Thrakischen Reitergottes in Bulgarien* (Budapest 1938); The god was identified with Apollo cf No. 1020.

Fig. 496. A similar deity shown on a wall painting from Theadelphia, in Egypt. E. Breccia, *Monuments de L'Égypte Gréco Romane I* (Bergamo 1926), 110-4, pl LIX (The god was called Heron). Dr. John Harris is hesitant about accepting the figure as a Thracian Rider in view of the lack of essential attributes (altar, tree etc.) and the limited distribution of the Cult.

**34. Plate, Series A**

Sol driving quadriga left. Although the execution of the gem is hasty, and impression of speed has been produced by means of an impressionistic portrayal of the hind legs.

Bloodstone (dark green jasper with some red on the back). In very good condition.

13.75 x 11 x 2 mm. Flat, Oval F.I. London, Walbrook. Bucklersbury House site.

*Small Finds from Walbrook*. (1954-5), 14 pl VI, 3. Merrifield, *London* pl CXXXVIII, 3.

London, Guildhall Museum 19067. First or Second Century A.D.

For the type on gems:

Jacobi, *Saalburg* 517 No. 7 and Fig 85, 9.

Burn, *Fitzwilliam* No. 323.

De Dios, *Camaféos* 69 No. 16 and Fig 59 *Italica*.

Tudor, *Romula* 217 No. 37 and Fig 3, 19.

Sena Chiesa, *Aquileia* Nos 865-6, 868.

Hamburger, *Caesarea* Nos 21, 147.

Gercke, *Göttingen* No. 378

Brandt, *Munich III* Nos 2648-2651.

Middleton, *Lewis* 61 No. 37 = Richter, *Engraved Gems of the Romans* No. 85. Mons Pagus, Smyrna.

**35. Plate, Series A**

Sol driving quadriga left, as last. Bloodstone. 15 x 12 mm. Flat, Oval F.I. Castlesteads, Cumberland. From the fort. *J.B.A.A.* XX (1864), 356 No. 6. *Lap. Sep.*, 238 Fig. Castlesteads; Collection Major General Sir George F. Johnson, impression examined by courtesy of R. Hogg. Second Century A.D.

**36. Plate, Series A**

Bust of Mercury right, wearing a *petasos* on his head. A caduceus is shown behind his left shoulder. Yellow Cornelian. 12 x 10.25 x 3 mm. Flat, Oval F.I. Hod Hill, Dorset. From the fort occupied c. A.D. 43-54. Brailsford, *Hod Hill* 20 and pl XIV A, M.3. British Museum. First Century A.D.

For the type on gems:

Furtwängler, *Berlin* No. 2749.

De Ridder, *de Clercq* No. 3031.

Richter, *New York* No. 293.

**37. Plate, Series A**

Head of Mercury right (diminutive); no *petasos*. Caduceus behind head, star below.

11 x 8.5 mm. Flat, Oval with bevelled edges. ? F.4. (?) Wroxeter, Shropshire. But more probably an impression like so many brought back to England in the Neo-Classical period: PROBABLY ALIENA. Plaster cast in

Rowley's House Museum, Shrewsbury.

For portraits of Mercury without Petasos on gems:

Gori, *Museum Florentinum* 1. pl LXIX, Nos 2-3 = Reinach, *Pierres Gravées* pl XXXIV.

Furtwängler, *Berlin* No. 6941.

Walters, *British Museum* No. 1418.

Fossing, *Thorvaldsen* Nos 1060-1.

Richter, *New York* Nos 291, 293.

Berry, *Collection* Nos 208-9.

Scherf, *Braunschweig* Nos 72-3.

Gercke, *Göttingen* No. 191.

### 38. Plate, Series A

Mercury, nude apart from a chlamys draped over his left forearm. He stands to the front and faces left. In his left hand is a caduceus and in his right a money-bag. Yellow Cornelian. Slightly worn. 13 x 10 x 5 mm. Flat, Oval. B.2. Verulamium, Hertfordshire. Verulamium, site Museum. ? first or second century A.D.

For the types on gems:

Jacobi, *Saalburg* 518 No. 16 and Fig. 85, 7

Kibaltchitch, *Russie Méridionale* No. 90.

Steiner, *Xanten* 122 and pl XIII Nos 44-6.

Furtwängler, *Berlin* Nos 2696-710; 7176-86.

Walters, *British Museum* Nos 1381-7.

Fossing, *Thorvaldsen* Nos 566-71; 1676-9.

Vermeule, *Soane* No. 613.

von Gonzenbach, *Vindonissa* Nos 11-12.

Maddoli, *CN Cirene* Nos 68-106 (sealings).

Sena Chiesa, *Aquileia* Nos 165-92.

Pinterović, *Mursa* No. 7.

Gercke, *Göttingen* Nos 180-4.

Brandt, *Munich III* Nos 2513-2515.

Zazoff, *Gemmensammlung Kassel* Nos 63-4.

R. Noll, *Jahreshefte des Österreichischen Archäologischen Institutes in Wien* XXXIX (1951), 62 and Fig. 18, 6. Seewalchen. *Gallia* XXII (1964) 609-10 Fig. 57.

Mariana, Corsica.

Maaskant-Kleibrink, *Doliché* Nos 34-7 (sealings); on Bronze Statuettes:

Menzel, *Bronzen II Trier* Nos 29-32; 39-43.

Toynbee, *Art in Roman Britain* 134 No. 21 pl XXXIII.

The prototype may be a Polykleiten statue (Furtwängler *Masterpieces* 232 Fig. 93) but the composition has developed away from this to a considerable degree.

### 39. Plate, Series A

Mercury standing towards the front and holding caduceus and money-bag. Type as last. Sard. chip on upper surface (right side) and some wear. 11.75 x 8.75 x 3 mm. Convex, Oval. B.4. Ruxox, Bedfordshire. In a private collection. Examined by courtesy of P. Smith, Luton Museum. ? second century A.D.

### 40. Plate, Series A

Mercury standing towards the front and holding caduceus and money-bag. Type as last. Yellow cornelian, very pale in colour but a dark streak on the back. Chip at top of stone has obliterated part of head and a corner of the caduceus. 12.5 x 10.5 x 2.5 mm. Flat, Oval, F.I. Alcester,

Warwickshire. Examined by courtesy of C. Mahany.

### 41. Plate, Series A

Mercury standing towards the front and holding caduceus and money-bag. Type as last. Red-orange cornelian. In excellent condition. 11 x 8.5 x 2 mm. Flat, Oval with bevelled edge F.2. Bath, Somerset. In a cache found in the wooden duct leading from the sacred spring.

Taylor, *Guidebook*, 43, No. 23.

Henig, *GMD Bath* 80 No. 3.

Henig, *Bath Gems* 30 No. 2.

Bath, Site Museum. Late first century A.D. For the form of the caduceus cf especially Maddoli, *CN Cirene* No. 68.

### 42. Plate, Series A

Mercury standing towards the front and holding caduceus and money-bag. Type as last. Cornelian. Upper surface somewhat chipped, but back and sides retain their polish. 11 x 8 x 2 mm. Convex, Oval. B.4. Newstead, Roxburghshire. Edinburgh, Museum of Scotland. Probably second century A.D.

### 43. Plate, Series A

Mercury standing towards the front and holding caduceus and money-bag. Type as last. Cornelian. Some scratching on front surface. 13.5 x 10.5 x 2.5 mm. Slightly convex, Oval A.4. Chesterholm/Vindolanda, Northumberland. Mansio room XI. Henig, *Arch Ael fourth ser* XLVIII (1970) 147 and pl XVI No. 2. Examined by courtesy of R. Birley. Probably early third century A.D.

### 44. Plate, Series B

Mercury standing towards the front and holding caduceus and money-bag. Type as last. ? Jasper. 16 x 12.5 mm. Canterbury, Kent. From a pit containing pottery down to the Antonine period. Intaglio lost. Information and photograph, S. S. Frere. Second Century A.D.

### 45. Plate, Series A

Mercury standing towards the front and holding caduceus and money-bag. Type as last. Cutting very crude. Burnt Cornelian. 10 x 8 x 2.5 mm. Convex, Oval. B.4. Wanborough, Wiltshire. Examined by courtesy of J. S. Wacher. Second or third Century A.D.

### 46. Plate, Series A and B

Mercury standing towards the front and holding caduceus and money-bag. Type as last. Nicolo. In good condition. 17 x 14 mm. Flat Oval with bevelled edge. F.4. Set in a gold ring. Type VIII. Sussex.

Marshall, *British Museum Rings* No. 550 and pl XVI.

Walters, *British Museum* No. 1384.

B. M. *Guide Roman Britain second edn.*, 26 and Fig. 13, 2.

British Museum AF 415. Third Century A.D.

### 47. Plate, Series A

Mercury standing towards the front and holding caduceus

and money-bag. ? Dark cornelian. 15 x 13 mm. Flat Oval with bevelled edge. ? F.4. Castlesteads, Cumberland.

*J.B.A.A.* XX (1864) 356 No. 5. 'Apparently a male figure in profile, having in either hand an implement or weapon. Can it be a rude figure of Mercury with his caduceus? It was found in 1862 and is engraved on 'Glasparten''. Castlesteads. Collection Major General Sir George Frederick Johnson. Impression examined by courtesy of R. Hogg.

#### 48. Plate, Series B

Mercury standing towards the front and holding caduceus and money-bag. Type as last. Nicolo glass. Badly decomposed. .12 x 11 x 2.5 mm. Flat Oval, with bevelled edge. F.4. Godmanchester, Hunts. From a hoard of jewellery and coins buried in a sump behind the bath-building of the *Mansio*, at the end of the third century A.D. Michael Green, in *Proc. Camb. Antiq. Soc* L (1957), 85-8 esp. 86 pl VII C. *Current Archaeology* II (1969), 138 and pl on 135. Cambridge, Museum of Archaeology and Anthropology. Third Century A.D.

#### 49.

? Mercury standing front, holding caduceus and money-bag. Type as last. Opaque blue stone (or glass ?). c 11 x 9 mm. Set in an iron ring. Hardknott, Cumberland. From the fort. *C.W.* XII (1893), 434 No. XV, and Fig. opp. 433. 'There was found an iron finger ring holding an opaque blue stone (or paste) cut or cast with a design representing a naked man holding in one hand what looks like an arrow, and in the other some indistinguishable object'. Not located. Second or third century A.D.

#### 50. Plate, Series A

Mercury standing towards front and holding caduceus and money-bag. Type similar to last but the god faces right. Amber coloured cornelian. Surface shows considerable signs of wear. 15 x 12 x 2.5 mm. Flat, Oval with bevelled edge. F.2. Richborough, Kent. Bushe-Fox, *Richborough* 1. 46 and pl XIV No. 24. Richborough, Site Museum. ? Third Century A.D. For style, cf (75).

#### 51. Plate, Series A

Mercury standing front and facing right. He holds caduceus and money-bag. Type as last. Nicolo glass. In good condition. 10 x 8 mm. Flat, Oval with bevelled edge. F. 2 or 4. Set in a bronze ring (traces of gilding). Type V. Colchester, Essex. The Hythe. Colchester and Essex Museum 6805. 1927. Third Century A.D.

#### 52. Plate, Series A

? Mercury standing front and facing left, holding money-bag in right hand. An indefinite object below. Caduceus on r. seems to have been forgotten. Very crude. Nicolo glass. Some wear. 15 x 11.5 x 2.5 mm. Flat, Oval with bevelled edge. F.4. Cranbrook, Kent. Little Farmingham Farm. Maidstone, County Museum.

#### 53. Plate, Series A

Mercury leaning against a pillar on the right and facing left. His body is twisted at the pelvis and the left leg is crossed behind the right (a stance derived from a statue by Polykleitos). The god is nude apart from the petasos that covers the crown of his head. He carries a money-bag in his right hand and a caduceus in his left. On the right of the gem is a ram and on the left a cock. Amethyst. In very fine condition. 13 x 9.5 x 4.5 mm. Flat, Oval, B.4. Fishbourne, Sussex. From the Entrance Hall, found in a destruction layer dating to the late third century. Henig in Cunliffe, *Fishbourne* II. 83-8 and pl. XVIII, No. 1. Fishbourne, Site Museum. First Century A.D. cf Pliny, *N.H.* XXXVII, XL. For amethysts being of help to people who are about to approach a king as suppliants. The intaglio seems to be a hybrid; the upper part of the body is reminiscent of the Lysippan Mercury (54); and of the standing figure (38). For the stance, see Richter, *New York* Nos 286, 290.

#### 54.

Mercury seated on a rock to the left and supporting himself on his left arm. He holds his caduceus in his right hand - his forearm rests on his thigh which is raised. Amethyst. 17 x 11 mm. ? Convex, Oval. Lymne, Kent. From the Saxon Shore Fort. C. Roach Smith, *Report on Excavations made on the site of the Roman Castrum at Lymne in Kent in 1850* (London 1852), 31. Fig. 'The annexed cut represents of the actual size an intaglio in amethyst found in the ruins of the house in the area of the castrum'. Present whereabouts not known. Amethysts are very commonly employed for similar representations of Mercury, e.g. Chabovillet, *Bib. Imp.* No. 1612. Furtwängler, *Berlin* Nos 2718, 2720, 2724, 2727. Walters, *British Museum* No. 1398.

Fossing, *Thorvaldsen* Nos 560, 1673.

Steiner, *Xanten* 122 and pl XIII No. 47.

Siviero, *Napoli* No. 364.

Napolitano, *Udine* 35 No. 22.

Sena Chiesa, *Aquileia* Nos 194, 196-8, 202.

On gems apart from amethysts:

Walters, *British Museum* No. 2790.

Fossing, *Thorvaldsen* No. 559.

Richter, *New York* No. 288.

Sena Chiesa, *Aquileia* Nos 195; 199-201; 203-4.

Gercke, *Göttingen* Nos 171-4.

Richter, *Engraved Gems of the Romans*, Nos 114-5. and sealings

Maddoli, *CN Cirene* Nos 107-8.

The type is derived from a statue by Lysippos, F. Johnson, *Lysippos* (Durham 1927), 177 Fig. 35. Henig in Cunliffe, *Fishbourne* 11. 86-7, discusses the type (Type E) in connection with (53) above, but had unfortunately missed the reference to this gem at the time of writing.

#### 55.

Mercury seated on rock left; He holds a money-bag in his right hand as well as caduceus in his left. Type similar to last but the god is accompanied by a cock. Said to be glass. Oval. Reculver, Kent. Roach Smith, *Antiq.*

*Richborough*, 213 and pl VII No. 16. Drawing of actual gems, scale uncertain. Not located. For the type *cf* above. Sena Chiesa, *Aquileia* No. 201 depicts Mercury with a cock.

#### 56. Plate, Series A

Mercury seated on rock left, holding money-bag and caduceus. Type as last. Nicolo paste. 12 x 8 x 4 mm. Flat, Oval with bevelled edge F.4. Charterhouse on Mendip, Somerset. From the lead mines. S. S. Lewis in *Proc. Camb. Antiq. Soc.* IV (1878-9), 282-3 No. 9. *V.C.H. Somerset* 1. Fig. 93. King, *Handbook* 218 and pl XXX No. 2. Bristol, City Museum F.2115. Third century A.D. For a nicolo paste in a bronze ring: G. Fouet, *La Villa Gallo-Romaine de Montmaurin, Haute Garonne* (Paris 1969), 182 and pl. LVIII, intailles A.

#### 57. Plate, Series A

Mercury seated on rock left, holding money-bag and caduceus. Type as last. Nicolo glass. 10.5 x 8 mm. Flat, Oval with bevelled edge. F.4. Set in an iron ring, Type V. Silchester, Hampshire. Duke of Wellington's Collection in Reading Museum. 03027. Late second, or third century A.D.

#### 58. Plate, Series A

Mercury seated on rock left, holding money-bag and caduceus. Type as last. Nicolo glass. 8 x 5 mm. Flat, Oval with bevelled edge F.4. Set in a bronze ring (incomplete). Type XII. *Archaeologia* LVII (1901), 316. Caerwent, Monmouthshire Newport Museum, D.2. 347. Third century A.D.

#### 59. Plate, Series A

Mercury seated on rock left, holding money-bag and caduceus. Type as last. Nicolo glass. 9 x 12 x 3 mm. Flat, Oval with slightly bevelled edge. F.4. Cirencester, Gloucestershire. Cirencester. Corinium Museum C. 311. Third century A.D.

#### 60. Plate, Series A

Mercury seated on rock left, holding money-bag and caduceus. Type as last. Nicolo glass. 9 x 7 x 2.5 mm. Flat, Oval with bevelled edge F.2. Set in a bronze ring Type XII. Castle Hill, Whitton, Ipswich, Suffolk. *Proc. Suff. Inst. Arch.* XXI (1933), 250 Fig. 13. Ipswich Museum. Third century A.D.

#### 61. Plate, Series A

Mercury seated on rock left, holding money-bag and caduceus. Type as last but smaller and cruder. Nicolo glass. 11 x 9 x 2 mm. Flat, Oval with bevelled edge. F.4. Set in a gilded bronze ring Type VIIIa. Castle Hill, Whitton, Ipswich, Suffolk. *Proc. Suff. Inst. Arch.* XXI (1933), 250 Fig. 12. Ipswich Museum. Third Century A.D.

#### 62. Plate, Series A

Mercury seated on rock left, holding money-bag (caduceus seems to have been omitted). Type similar to

last. Nicolo glass. 15 x 12 mm. Flat, Oval with bevelled edge c F. 2 or 4. Set in a massive silver ring Type VI. Bardney, Lincolnshire. From the River Witham.

Marshall, *British Museum Rings* No. 1160.

Walters, *British Museum* No. 2791.

British Museum AF 428. Early third century A.D.

#### 63. Plate, Series A

Mercury seated on rock left (perhaps holding money-bag and caduceus). Type similar to last. Nicolo glass, badly crazed. 15.5 x 12 x 2 mm. Flat, Oval, with bevelled edge, F.4. Silchester, Hampshire. Duke of Wellington's Collection in Reading Museum 03014. Third Century A.D.

#### 64.

Mercury seated to right. Otherwise figure as last. 'Red paste'. 14 x 10 mm. Oval. Set in a bronze ring. Type XI. Farley Heath, Surrey. From the site of the Romano-Celtic Temple. Tupper, *Farley Heath* 25. 'A red composition, bearing a rude human figure'. A copy in the Ashmolean library contains original watercolours by Benjamin Nightingale, including a representation of this ring. *V.C.H. Surrey* IV 357. on the site, *Surrey Arch. Coll.* XLVI (1938), 10-25 and XLVIII (1943) 31-40. Not located.

#### 65. Plate, Series A

Mercury seated on rock, holding caduceus in left hand and supporting himself on right arm. Type as (54) but figure reversed (i.e. to right). Nicolo glass. 10 x 8 mm. Flat, Oval with bevelled edge F.4. Set in a bronze ring Type V. Colchester, Essex. From south side of the town. *Archaeologia* XXXIX (1863), 509 and pl XXIV, fig. 4.

Marshall, *British Museum Rings*. No. 1350.

Walters, *British Museum* No. 2792.

British Museum 72. 4-2. 78. Late second or third century A.D.

#### 66.

Mercury seated on rock right, holding caduceus in left hand and supporting himself on right arm. Type as last. Nicolo glass. 12 x 9 mm. Flat Oval, with bevelled edge F.2. Set in a bronze ring. c Type V. Housesteads, Northumberland. Vicus outside south gate of Fort. Arch Ael. fourth ser. XI (1934), 202, No. 37. pl XXIX B, 2. Charlesworth, *Jewellery* 31 No. 2. Not located. Third Century A.D.

#### 67.

Mercury in a gold ring. Watercrock, Westmorland. Stukeley, *Itin. Cur* II 39-40. 'An intaglia of Mercury set in gold for a ring'. Not located.

#### 68.

Mercury with caduceus. (? Two specimens). Anchor Hill, Ribchester, Lancashire.

Stukeley, *itin Cur* II 37. 'Two intaglias of Mercury with wings on his feet, the Caduceus etc.' Not located.

69.

Mercury. Bloodstone. In gold ring. Manchester, Lancashire. C. Roeder, *Trans. Lancs. and Chesh.* XVII (1899) 172. 'Massive gold signet ring, having a bloodstone and a figure of Mercury in intaglio, in possession of Chr. Bradbury, Crescent, Salford. Found 1839. Collection sold 1867'. Not located.

70. Plate, Series A

*Mars Gradivus*. The god is nude apart from his helmet, a scarf (subligaculum) around his waist and military boots. He strides towards the right, carrying a trophy in his left hand (over his left shoulder) and a spear in his right hand. Dark red Jasper. Stone finely grained, mottled black and red to give a brownish effect. Break on left side of stone and at bottom, but in general the condition is good. 15 x 11 x 3 mm. Flat, Oval, F.1. Charterhouse on Mendip, Somerset. From the lead mines.

S. S. Lewis, *Proc. Camb. Antiq. Soc.* IV (1878-9) 280 No. 5.

V.C.H. Somerset I. Fig. 93.

King, *Handbook*. 219 and pl XXXI No. 10.

Bristol, City Museum. F.2110. ? Second Century A.D.

For the type on gems:

Middleton, *Lewis* 59 No. 20.

Furtwängler, *Berlin* Nos 2685-8; 7255-61; 8170; 8717.

Gori, *Museum Florentinum* II pl LVIII, 2-3; LIX, 4 = Reinach.

*Pierres Gravées* pl LXII.

Walters, *British Museum* Nos 1423-6.

Fossing, *Thorvaldsen* Nos 577, 1682.

Richter, *New York* No. 295.

Berry, *Collection* No. 119.

Scherf, *Braunschweig* Nos 35-9.

Gercke, *Göttingen* Nos 199-201.

C. Vermeule, *Num. Circ.* (Aug.-Sept. 1952), Col. 396 Fig. 4, in Sir John Soane's Museum.

Richter, *Engraved Gems of the Romans* No. 123.

Henkel, *Fingerringe* No. 1524. Rhineland.

Steiner, *Xanten* 141 and pl XV No. 20.

Steiger, *Augst* No. 13.

Cardozo, *Pedras* No. 28. Setibul.

Kibaltchitch, *Russie Méridionale* No. 154. Nikolaiev.

G. Cumont, *Annales de la Société d'Archéologie de Bruxelles* XIX (1905), 125-8. Assche. Niessen, *Cologne* Nos 5411-2.

Sena Chiesa, *Aquileia* Nos 221-33.

D. Tudor *Buletinul Comisiunii Monumentelor Istorice.* (1938), 46 No. 93.

*Studii, si Comunicari* XII, *Muzeul Brakenthal, Sibiu.* (1965), 95 No. 5, pl II, No. 18. M. Maaskant-Kleibrink, *Berichten van de Rijksdienst voor het Oudheidkundig Bodemonderzoek* XIX (1969), 286-8 from a second century cremation at Wijchen, Gelderland.

also Snijder, *Art Bulletin* XIV (1932), 20-1. Fig. 5. (gem on medieval bookcover in Utrecht).

and R. Wolf, *Schmuck und Gerät des Frühen Mittelalters* (Schmuckmuseum Pforzheim 1971) No. 226 (gem on fifth-century gold brooch from Heilbronn).

From the Vitellian issue of a sestertius (*R.I.C.* Vitellius (aes) No. 10 pl XVI, 268) the striding Mars occurs repeatedly until the end of the Pagan Empire. He is *Mars Ultor* (*R.I.C.* Vespasian No. 257); *Mars Augustus*. (*R.I.C.* Niger Nos 51-2); *Mars Invictus* (*R.I.C.* Niger No. 53); *Mars Pater* (*R.I.C.* Severus No. 46) and *Mars Victor* (*R.I.C.* Caracalla No. 306).

For figurines in bronze, silver and terracotta:

W. Deonna, *Zeitschrift Für Schweizerische Archäologie und Kunstgeschichte* XIV (1953), 65-7.

on a bronze plaque from Burgh Castle.

*Proc. Suff. Inst. Arch.* XXIV (1949), 116 and pl III. The type in general is discussed by Gilbert Charles Picard, *Les Trophées Romains* (Paris 1957), 127. cf. also *Yale Classical Studies* VII (1940), 84-5.

71. Plate, Series A

*Mars Gradivus*, striding towards the right. Type as last. Red Jasper. 13 x 10 x 2.5 mm. Flat, Oval F.1. ? Caerleon, Monmouthshire. Information from the late G. C. Boon. The gem was discovered in the attic of a house in Newport, and submitted for examination at the National Museum of Wales. ? Second Century A.D.

72. Plate, Series A

*Mars Gradivus*, striding towards right. Star behind right elbow. Type as last. Red Jasper. In fine condition apart from slight damage at top and bottom of stone. 17.25 x 12 x 2.5 mm. Flat, Oval F.1. Verulumium, Hertfordshire. Verulamium, site museum. ? Second Century A.D.

73. Plate, Series B

*Mars Gradivus*, striding towards right. Type as last but execution much cruder. Cornelian. 11 x 8 mm. Slightly convex, Oval A.4. Gloucester. (Bon Marché site, St. Aldate Sreet). Gem in possession of F. H. Besley; cast in Gloucester Museum. ? Early second century A.D.

74. Plate, Series A

*Mars Gradivus*, striding towards right. Type as last. Cornelian. Chip on upper surface has obliterated the head of the god and part of the trophy and spear. Some surface wear. 16 x 12 x 4 mm. Convex, Oval B.5. Cirencester, Gloucestershire. From a late third century layer containing dumped rubbish from the town. Cemetery by amphitheatre. Examined at Corinium Museum, Cirencester (Information A. D. McWhirr). ? Second Century A.D.

75. Plate, Series B

Mars standing towards the front and facing right. He is nude apart from a plumed helmet and military boots. In his left hand he holds a spear and in his right a shield (both resting on the ground). Behind his right shoulder a *parazonium*. (sword of command). Cornelian. 18 x 11 mm. Slightly convex. A. Set in a bronze ring. Dorchester, Dorset. The only record is a wax impression in the County Museum, affixed to a card on which is written:

'The impression of a cornelian seal set in a copper thumb ring, supposed to be Roman. found in the garden of the Reverend William Churchill at Colliton, Dorchester, May 1823'. (on the back of the card, 'Capt. Markham R. N. for Mr. Berkeley Postman').

For the type on gems: compare

De Ridder, *De Clercq* No. 3127.

Sena Chiesa, *Aquileia* No. 208

Vermeule, *Soane* No. 612 (= Soane, *1835 Catalogue* No. 36). Tarentum.

Bronze Statuettes, Menzel, *Bronzen II Trier* No. 12 (Neumagen). 13, 15, 21 (findspot not known).

Toynbee, *Art in Roman Britain* 131 pl XIX No. 16 (Fosdyke, Lincs.).

The style is reminiscent of (50) and the intaglio may have been made in the same studio.

#### 76.

Mars standing front and facing right. He is nude apart from a plumed helmet. In his left hand a spear; his right may have supported a shield. Behind his right shoulder a *parazonium*. To the right is a trophy, otherwise type as last. Red Cornelian. The stone was evidently cut down, for not only is the lower part of the trophy missing, but also both legs of the god below his thighs, and his right hand which probably held a shield. Now approximately circular 15 mm diam. Richborough, Kent. Roach Smith, *Antiq. Richborough* 89 Fig. 3. ? drawing of actual gem. Not located. Possibly Second Century A.D. Mars is generally depicted carrying a trophy (70)-(74) or crowning it, (77). but cf Sena Chiesa, *Aquileia* No. 235, for another gem showing Mars standing beside a trophy.

#### 77. Plate, Series A

Mars standing front and facing right. He wears a helmet, cuirass and tunic. In his right hand, he holds a spear; his left arm is raised and he touches or crowns a trophy. On the ground, at the foot of the trophy lies a shield. Nicolo (Upper surface is of a very pale blue colour). Top left side of stone broken away, so that top of trophy is missing. 14 (now reduced to 12) x 11 x 3.5 mm. Caerleon, Monmouthshire. Found near building VIII. Cardiff. National Museum of Wales 56. 214B. F.1. Possibly second century A.D.

For the type of Mars crowning a trophy:

Steiner, *Xanten* 120 and pl XIII. No. 18.

Walters, *British Museum* No. 2072.

Sena Chiesa, *Aquileia* No. 234.

#### 78. Plate, Series A

Mars standing towards the front and facing left; he wears a plumed helmet and a tunic. In his right hand he holds a spear and in his left a shield which he supports upon the ground. Red Jasper. Some signs of wear on upper surface. 14.75 x 11.75 x 2.5 mm. Flat, Oval F.1. Kenchester, Herefordshire. *Trans. Woolhope Naturalists' Field Club*. XXXIII (1950), 192 and Fig. 4. 'Ring intaglio with standing figure of Roma as Amazon'. Hereford Museum. 6058. Second or third century A.D.

For the type on gems: cf App (62) below:

Furtwängler, *Berlin* No. 8168.

Middleton, *Fitzwilliam* No. 48.

Walters, *British Museum* Nos 1423-6.

Fossing, *Thorvaldsen* No. 1681.

Richter, *New York* No. 294.

Osbourne, *Engraved Gems* 364, pl XXIII No. 23.

Steiner, *Xanten* 120 and pl XIII. Nos 19-20 Colonia; 21 Vetera.

Henkel, *Fingerringe* Nos 439 Trier, 1501. Rankweil in Vorarlberg.

Maddoli, *CN Cirene* No. 127.

Pinterović, *Mursa* No. 11.

De Ruyt and Brulet, *Liberchies* No. 17.

Zazoff, *Gemmensammlung Kassel*. Nos 69-70.

Jacobi, *Saalburg* 516 No. 4 and Fig. 85 No. 4.

C. Vermeule, *Boston Museum Bulletin*. LXIV (1966) 27 No. 13.

Sena Chiesa, *Aquileia* Nos 207, 209-14, 216.

Richter, *Engraved Gems of the Romans* No. 122.

On coins, *RIC* Trajan Nos 396; 410; 422. *RIC* Hadrian. No. 65.

The type may have been deduced from a cult statue of *Mars Ultor* dedicated in Rome in 2 B.C.

#### 79. Plate, Series A

Mars wearing a tunic, standing to front and facing left. He holds a spear in his right hand and a shield in his left. Type as last. Dark Red Jasper. Wear on upper surface. 20 x 15 x 4 mm. Flat, Oval F.1. Corbridge, Northumberland. Charlesworth, *Jewellery* 32 No. 4 and pl IX 4. Corbridge, Site Museum. Late second or early third century A.D. For style cf (153) (184) (185) (493). It is likely that these gems were engraved in the same North British workshop.

#### 80. Plate, Series A

Mars wearing a tunic, standing to front and facing left. He holds a spear in his right hand and a shield in his left. Type as last. Red Jasper. In good condition. 10.25 x 7.5 x 2 mm. Flat, Oval F.1. London, Kings' Arms Yard Site, Moorgate. This findspot suggests that the gem was lost in the Walbrook which contains material mainly earlier than the mid-second century A.D. Guildhall Museum, *MS. Excavation Register* No. 489. Museum of London 21864.

#### 81.

Mars wearing a tunic, standing to front and facing left. He holds a spear in his right hand and a shield in his left. Type as last. Red Cornelian. 16 x 12 mm. Oval. Charterhouse on Mendip, Somerset. From the lead mines. *Camb. Antiq. Soc. Abstract* (1877-8), X No. 4. *V.C.H. Somerset I*, Fig. 93. Not located.

#### 82. Plate, Series A and B

Mars wearing a tunic standing to front and facing left. He holds a spear in his right hand and a shield in his left. Cornelian. 10 x 8 x 2 mm. Flat, Oval F.1. Kelvedon, Essex. Probably the station of *Canonium*. Site nine miles south-west of Colchester. Information from M. J.

Campen, Esq. Second Century A.D. For the site, *V.C.H. Essex III*, 149-50.

**83. Plate, Series A**

Mars wearing a tunic (he also wears a cuirass, as do similar representations listed above; this item of dress is much more clearly recognisable here). He stands to the front and faces left. In his right hand, a spear and in his left, a shield. Type as last. Nicolo glass. Badly pitted and worn. 16 x 11.5 mm. Flat Oval with bevelled edge. F.2. Set in a bronze ring Type X. Hassocks, Sussex. 'Found on a load of sand taken to Burgess Hill, probably from the neighbouring Hassocks and sand-pits'. *Antiq. Journ.* XIII (1933), 313, Fig. Lewes Museum. Third century A.D.

**84. Plate, Series A**

Mars wearing tunic, cuirassed standing to front and facing left. He holds a spear and a shield. Identical to last and very probably from the same mould. Nicolo glass. 16 x 11.5 mm. Flat, Oval with bevelled edge F.2. Dorchester, Dorset. From Colliton. Dorchester Museum. Third Century A.D.

**85. Plate, Series A**

Mars wearing tunic, cuirassed; standing to front and facing left. He holds a spear and a shield. Type as last. Nicolo glass. 14 x 11 mm. Flat, Oval with bevelled edge. F. 2 or 4. Set in an iron ring. ? Type XII but this not certain as little more than bezel survives. The Hythe, Colchester, Essex. Colchester and Essex Museum. Perhaps third century A.D.

**86. Plate, Series A**

Mars standing front, holding a spear and shield. Type as last, but a very crude rendering. Nicolo glass. 9 x 6.5 mm. Flat, Oval with bevelled edge. F.2. Set in a bronze ring Type XIII. South Shields, Co. Durham. Collingwood Druce in *Arch Ael Second ser X* (1885), 266 No. 11. 'Hercules leaning on his club'. Charlesworth, *Jewellery* 30 No. 81 and pl V, 6. Possibly Mars. Newcastle, Museum of Antiquities 1956. 128. 65 A. Third Century A.D.

**87.**

Mars wearing tunic and cuirass standing front and facing right. He holds a spear in his left hand and a shield in his right. Type as last but reversed. (Nicolo) glass. 14 x 11 mm. Flat, Oval. Set in a silver ring Type V. South Shields, Co. Durham. Collingwood Bruce in *Arch Ael, second ser. X* (1885) No. 6. 'Mars stator'. Charlesworth, *Jewellery* 29 No. 4. Not Located. Late second or early third century A.D.

**88.**

Mars standing front holding a spear in his left hand and a shield in his right. Type as last. The crudeness of the rendering is reminiscent of (86). Nicolo glass. 15 x 10 mm. Flat, Oval with bevelled edge. F.2 or 4. Set in an

iron ring Type V. Rodmarton, Gloucestershire. Lysons, *Rel. Brit. Rom. II* pl IX No. 3. 'An iron ring with an intaglio in blue paste'. Not located. Late second or early third century A.D.

**89.**

Perhaps Mars, as last. Cornelian. Aldborough, Yorkshire. Thoresby, *Ducatus Leodiensis*, Smity, *Rel. Isuriane*: 48-9. Not located.

**90. Plate, Series A**

Mars standing towards the right. He is helmetted and wears a cuirass and tunic. He holds a vertical spear in his right hand and a small figure of Victory on his outstretched left hand, holding out a wreath of laurel towards him. Glass imitating onyx. Intaglio slightly crazed; it gives a mediocre impression. 20 x 16 x 2 mm. Flat Oval with bevelled edge F.4. Set in an iron ring (damaged) Type V. London, Site of 59 Moorgate Street. Found in a tub well at approximate depth of ten feet. Wheeler, *London in Roman Times* 100 No. 17 and Fig. 30. Museum of London A. 20348. ? Late second century A.D.

**91. Plate, Series A**

Mars standing towards left, helmetted and wearing cuirass and tunic. He holds a spear in his left hand and a victory in his right. Type as last but figure reversed. Schematic cutting. Nicolo. Some wear on surface. 13 x 10 x 3.5 mm. Flat, Oval with bevelled edge. F.4. Crosby Warren, Lincolnshire. H. Dudley, *Early Days in North West Lincolnshire* (Scunthorpe 1949). 141-2, citing(90) above. Scunthorpe Museum. Probably third century A.D.

**92. Plate, Series A**

Mars or a hero. A male figure standing half left. He is nude apart from a helmet on his head; he holds a transverse spear in his left hand and rests his left elbow on a column (or is this detail a misunderstood chlamys hanging over his arm). In his right hand he holds an unsheathed sword point upwards. The device invites comparison with the 'Alexander the Great' gems, (468) (469) (470). Cornelian. 10 x 8 mm. Slightly convex. A. Set in a silver ring Type II. Lincolnshire. Found with some Roman pottery.

Marshall, *British Museum Rings*. No. 1163.

Walters, *British Museum*. No. 2086.

British Museum. 31 - 11 - 12. First or second century A.D.

For the type:

Furtwängler, *Berlin* No. 7271.

Noll, *Salurn*. 71 No. 7470 (on pl XV, incorrectly labelled No. 7541. In a similar silver ring. For the style of cutting cf(214) possibly from the same workshop.

**93. Plate, Series A**

Mars or a hero. A male figure standing front. He holds a transverse sceptre. Type similar to last but cutting extremely crude. Cornelian. 9 x 7 mm. Slightly convex,

oval, A. Originally set in bronze ring. (Some corroded metal adheres). Owmbly, Lincolnshire. In possession of H. Sands. Impression examined by courtesy of C. Knowles. ? late second, or third century A.D.

**94.**

Mars. Cornelian. Flat Oval with bevelled edge. Chesters, Northumberland. Budge, *Chesters* 411 No. 5. 'Bevelled cornelian bezel, engraved with a figure of Mars (?). No longer in Chesters Museum.

**95. Plate, Series A**

The Dioscuri. Each stands towards the front and faces the other. The god on the left holds a spear in his left hand and a sword in his right (a chlamys over his right arm); the other bears his attributes in the opposite hands. Above each figure is a star. Bloodstone (green jasper streaked with red). Stone slightly chipped on top edge. 11.5 x 9 x 1.5 mm. Flat, Oval F.1. Silchester, Hampshire. Duke of Wellington's Collection in Reading Museum 03002. Perhaps second or third century A.D.

For the type:

Furtwängler, *Berlin* No. 7203.

Steiner, *Xanten* 119 and pl XIII No. 7.

Walters, *British Museum* Nos 1860, 3121.

Fossing, *Thorvaldsen* Nos 1688-9.

Sena Chiesa, *Aquileia* Nos 491-3.

Hamburger, *Caesarea* No. 54.

Scherf, *Braunschweig* No. 58.

Maaskant-Kleibrink, *Doliché* No. 58 (sealing).

**96. Plate, Series A and B**

The Dioscuri standing towards the front and facing each other. Type as last but figures more elongated. Pale green plasma. In very good condition. 14 x 10 mm. A. Set in a gold ring Type VI. (*cf Guilhou Ring Sale Sotherby 1937* No. 98 pl V). East of Pentre in Rhondda, Glamorgan. (C.C. Boon), *Art in Wales, Arts Council* (1964) No. 24. Henig, *Veneration of Heroes*. 255 n. 36. pl XXVII. C. Cardiff, National Museum of Wales 55. 83. Early third century A.D.

**97.**

One of the Dioscuri wearing pileus, a star above his head, holding a spear and standing in front of his horse, which faces to the right. Onyx. Set in an Anglo-Saxon gold pendant associated with an inhumation, probably of seventh-century date, from Pakefield Barrow, Carlton Field, Bloodmore Hill, Suffolk, 1717. Found with it was another gold pendant containing a gold coin of Avitus. J. Douglas, *Nenia Britannica* (London 1793), 8n. and 82: Mentions an intaglio representing Castor and Pollux. *V.C.H. Suffolk* 1, 347. A wax sealing upon a piece of paper belonged to the antiquary John Ives, Suffolk Herald Extraordinary (fl. 1770s), who inherited the collection of Thomas Barber of Yarmouth (information from Tom Plunkett). Actual gem not located. Second century A.D.

For the type: Sena Chiesa, *Aquileia*, Nos 496-500 but horse to left.

**98. Plate, Series A**

Silvanus standing front and facing left. He is diademed, bearded, and dressed in a short tunic and hunting boots. In his right hand he holds a curved pruning knife (*Falx*) and in his left a (? pine) branch. A drape hangs over his left arm. Beside him is a hound, Cornelian, with black inclusions. Some wear on upper surface; back and sides fresh, but chipped in places. 18 x 13 x 2.75 mm. Flat, oval (convex below) F.6. Corbridge, Northumberland. Charlesworth, *Jewellery* 32 No. 5 and pl IX, 3; implies that the figure may be Mars. Corbridge, Site Museum. Late second or early third century A.D.

For the type:

Furtwängler, *Berlin* Nos 2927-32; 7350-1.

Walters, *British Museum* No. 3327.

Righetti, *Rome (Col. Comunali)* No. 33 pl I, 13. Sena Chiesa, *Aquileia* Nos 505-6.

R. Noll, *Kunst der Römerzeit in Österreich*. (Salzburg 1949), Fig. 77, from Carnuntum.

**99. Plate, Series A**

Silvanus standing front and facing left. Type as last, except that the strap of the tunic hangs over his left shoulder instead of over the right one (as on the Corbridge gem). No hound. Cornelian. In good condition. 10 x 8 mm. Slightly convex. Oval A. Set in a silver ring c. Type V. Culbin Sands, Morayshire. Other objects from the site, a trumpet brooch and a small zoomorphic tripod foot are dateable to the second century.

*Sotheby and Co., Sale Catalogue. 18 May 1970.* 30 lot no. 138. Edinburgh, Museum of Scotland. Second century A.D.

**100.**

Bacchus with thyrsus and cantharus. He is accompanied by a panther. Kettering, Northamptonshire. *Proc. Soc. Antiq. Second Ser.* XXIII (1911) 497-8. 'A few rings and intaglios has a representation of Dionysos with thyrsus in the left hand and a cantharus in the right. Below are the head and shoulder of the usual panther. The date is second or third century, but the execution is poor.' Not located.

For the type on gems.:

Furtwängler, *Berlin* Nos 2940-5; 7370-2.

Henkel, *Fingerringe* No. 1512. Saalburg.

Walters, *British Museum* Nos 1539-41.

Fossing, *Thorvaldsen* Nos 222, 789-90.

Richter, *New York* No. 318.

Maddoli, *CN Cirene* No. 116.

Sena Chiesa, *Aquileia* Nos 357-62.

Berry, *Collection* No. 120.

Scherf, *Braunschweig* No. 57.

Brandt, *Munich iii* Nos 2558f.



**101.**

'Bacchus with a thyrsus.' ? Type as last. Cornelian. Binchester, Co. Durham. Gough, *Camden* III 365. Not located.

**102. Plate, Series A**

Bacchus reclining on rock left, his body towards the right. He faces front and holds a Thyrsus vertically in his left hand. Below him are four cupids and on the right a figure of Minerva, a victoriola in her right hand, a spear in her left hand and a shield at her feet. Minerva and the Erotes seem to be shown on a smaller scale than Bacchus. Yellow glass. Surface slightly worn. 11 x 9 mm. Flat, Oval with bevelled edge F.2. Set in an iron bezel. Ruxox, Bedfordshire. In a private collection.

Examined by courtesy of P. Smith, Luton Museum. ? First Century A.D.

For the type, on a paste:

Walters, *British Museum* No. 2936.

**103. Plate, Series A and B**

*Genius Populi Romani*. Standing left. He is clad in a himation and wears boots on his feet. On his head is a *modius*; in his left hand he bears a cornucopia which contains corn-ears and poppy heads; in his right he holds a patera over a lighted altar. To the left is a *Tuba* and, below it, a *vexillum*. Plasma (high chrome chalcedony). In very good condition apart from a small chip on the right side of the stone. 20 x 16 x 2 mm. Convex, Oval. B.4. Silchester, Hampshire. Boon, *Silchester*. 126. And III (Fig. 16 No. 5). A. Marsden, *JBAA*: 50 (1997), 10 and pl. 1. Duke of Wellington's Collection in Reading Museum 03000. Early third century A.D. M.L. Vollenweider has pointed out to me the stylistic resemblance between this gem and one that depicts a Genius with the individualised features of Caracalla. Ashmolean Museum 1892. 1522 = *Enciclopedia dell'Arte Antica Classica e Orientale*. III (1960) 964. Fig. 1217, and Richter, *Engraved Gems of the Romans* No. 583. The Genius on the Silchester stone is conflated with the god Serapis, protector of the Severan dynasty, so that the dating is certainly c. A.D.211-12 at the end of Severus's reign or at the beginning of that of Caracalla, after Severus' death at York.

On a bronze figurine: Fleischer, *Bronzen Österreich* No. 148 (Carnuntum). Genii Populi Romani are frequently shown on coins, but without the Calathus. e.g. *R.I.C.* Vespasian No. 677; *R.I.C.* Titus Nos 126-7; *R.I.C.* Hadrian Nos 88, 124, 173, 249, 342. *R.I.C.* An Antoninus Pius Nos 278; 984; *R.I.C.* Septimius Sererus Nos 26; 43; *R.I.C.* Tetrarchy (London Mint) Nos 1-75; 83-90. Genii Augusti. *R.I.C.* Commodus Nos 227; 561. *R.I.C.* Tetrarchy (Nicomedia) No. 71.

**104. Plate, Series A**

Genius standing front and facing left. He is dressed in a tunic and himation, holds a cornucopia in his left hand and a patera in his right over a flaming altar. Diademed head. Distinctive patterned style. Sard with dark

inclusions. In excellent condition apart from chip on bottom edge of gem. 15.5 x 10.5 x 2.5 mm. Slightly convex Oval. A.5. Set in a silver ring. Type Xa; (cf Henkel, *Fingerringe*. Nos 1210-2). Chesterholm/Vindolanda, Northumberland. From courtyard of Mansio amongst debris associated with fourth-century destruction.

Examined by courtesy of R. Birley. ? Early third century.

For the type on gems:

Furtwängler, *Berlin* No. 8183 (also No. 8432).

Brandt, *Munich* 111 No. 2692a.

Sena Chiesa, *Aquileia* No. 32. No altar.

For patterned 'Severan' style cf (355) Chesterholm. On sculpture. Toynbee, *Art BR* 89-91; 162-3. For inscriptions especially cf *RIB* 102 'Genius Loci' (Cirencester) and *RIB* 944 (Carlisle).

**105. Plate, Series A and B**

Genius standing front and facing left. He is dressed in a himation, holds a cornucopia in his left hand and a patera in his right over a flaming altar. Calathus on head, otherwise type as last. Sardonyx. In good condition. 21 x 16 x 8 mm. Truncated cone, upper surface 12 x 9 mm. F.3. Silchester, Hampshire. Reading Museum. Duke of Wellington's Collection 03004.

**106. Plate, Series A**

Genius standing front and facing left. He is nude and holds a cornucopia in his left hand and a patera in his right. Red Jasper. In good condition. 15 x 11 mm. Flat, Oval F.1. Set in an iron ring, Type V. South Shields, Co. Durham. Collingwood Bruce in *Arch. Ael. second ser* X (1885), 265 No. 2. 'Hercules erect, leaning the left arm on his Club; the hands appear to be enfolded in what may probably represent the Cestus, the leathern thongs with which the ancients took the place of boxing gloves'. Charlesworth, *Jewellery*, 29-30 No. 75 and pl III, 14. 'Jasper with crude figure of Venus Victrix, pillar behind her, mirror held out in left hand; right hand holding cornucopia and resting on pillar. South Shields, Site Museum. Second century A.D.

For the type on gems:

Steiner, *Xanten* 142 and pl XV No. 35.

Gercke, *Göttingen* No. 102.

**107.**

Genius standing towards the right, his legs crossed in Polykleitan stance. He holds a cornucopia in his right hand and a patera in his left. Red Jasper. 15 x 11.5 x 2.5 mm. Flat, Oval F.1. Caerwent, Monmouthshire. Pound Lane Site. From House XXVI. N, with pottery down to about the middle of the second century. Information G.C. Dunning. Second Century A.D.

For type:

Henkel, *Fingerringe* No. 410. Kastell Zugmantel.

**108.**

Genius standing right, Polykleitan stance; he holds a cornucopia in his right hand and a patera in his left. Type as last. Red Jasper. Flat, Oval. Set in an iron ring. Type

V. London, London Wall. Guildhall Museum Catalogue (1908), 29. No. R.I. 403 and pl LXXXVI, 14. 'Ring (portion of), iron, with red jasper intaglio on which is engraved a nude male figure, bearing a patera in right hand, cornucopia in left.' Not located in Guildhall Museum. Second Century A.D.

#### 109. Plate, Series A

Adolescent Cupid seated on a horse which is galloping towards the right. He rides sidesaddle with both legs dangling over the far flank of the animal (one of his feet is visible beneath its belly). He wears a petasos and holds a whip in his left hand. Cornelian, colour varies from orange to lemon yellow. Flaw on petasos which appears to be a wing, also on back surface. The stone may have chipped during cutting as the outline of the upper surface deviates from the oval and the horse's back legs overlap on to the sloping sides of the intaglio. Slight recent chip on lower surface, otherwise in very good condition. 13 x 11 x 2.5 mm. Approximately oval bevelled edge, very slightly convex. A.6 South Shields, Co. Durham. King, *Handbook* 219 and pl XXXI No. 11. Collingwood Bruce in: *Arch. Ael. Second Ser X* (1885), 264 No. 1. 'Mr. King at first sight thought that the carving represented a mounted Cupid, but on more minute examination he discovered the rider to be seated sideways, to have a female coiffure, and the great eagle's wings appropriated to Victory'. Charlesworth, *Jewellery* 32 No. 15 and pl V, 10. Maintains this identification. Site Museum, South Shields. Perhaps late second century A.D. For intaglios showing Cupid on horseback:

Furtwängler, *Berlin* No. 3034.

Walters, *British Museum* No. 1489.

Burn, *Fitzwilliam* No. 170.

#### 110. Plate, Series A

Cupid seated on a horse which is galloping right. Nicolo glass. Slightly worn. 8.5 x 7 x 2 mm. Flat, Oval with bevelled edge F.2. Beauchamps, Wickford, Essex. From the villa, found on a late third century floor. *Trans. Essex Arch. Soc. third ser. II* (1970), 33. Examined by courtesy of W. Rodwell. Third century A.D.

#### 111. Plate, Series A

Winged Figure; Pothos (Desire) standing towards the front with his left leg crossed over his right. Massive wings visible to left. He looks towards the right and holds a thyrsus in both hands. Nicolo. In very fine condition. 15 x 11 mm. Flat, Oval with bevelled edge. F.4. Set in an elaborate gold finger ring of Fourth/Fifth Century date (cf Deloche, *Anneaux Sigillaires*. 260-1 No. 226, and Marshall *British Museum Rings*. No. 830). Howletts, Berkesbourne, Kent. Jutish Inhumation Cemetery. Grave 4. British Museum 1936. 5-11. 22. 'Gold finger ring, Roman of late type with beaded wire framing to bluish Nicolo bezel showing winged figure standing left with staff'.

For the type on gems:

Furtwängler, *Berlin* No. 8199.

Fossing, *Thorvaldsen* No. 783.

The figure is copied from a statue by Skopas who is known to have depicted the subject in Megara (Pausanias 1.43.6) and at Samothrace (Pliny. *N.H.* XXXVI. 25). cf P.E. Arias, *Skopas* (Rome 1952), 131-4 and pl XIV. Bieber, *Sculpture of the Hellenistic Age* 26 and Fig. 62. Horster, *Statuen auf Gemmen* 75-82. pl XVI. A very similar winged youth is shown on coins of Aegira struck in the Imperial period but here Eros was intended. F. Imhoof-Blumer and P. Gardner, *A numismatic commentary on Pausanias* (London 1885-7), 91 No. 5 and pl S, IX.

#### 112. Plate, Series B

Cupid standing to front (turned slightly towards the right) with his left hand on the head of of a herm. A goose pulls at the end of the bow which hangs over Cupid's left arm. The cutting of this intaglio is of exceptionally high quality. Garnet (deep cherry-red colour). 9 x 7 mm. Flat, Oval. F. Set in a hollow gold ring Type II. Colchester, Essex. Marshall, *British Museum Rings*. No. 453 pl XIII. Walters, *British Museum*. No. 1514.

Both Marshall and Walters suggest the object over his arm is a chlamys, but as it seems to rise above his head, a bow would appear to be more likely. British Museum (Acquired 1904). First century A.D.

#### 113. Plates, Series A and B

Cupid standing on tiptoe half turned towards the right. He holds out a bunch of grapes in his left hand to a pet hare which jumps up to reach them. Green Jasper. In very good condition. 10 x 9 x 1.5 mm. Flat, Oval F.1. Bath, Somerset. In a cache found in the wooden duct leading from the sacred spring.

Taylor, *Guidebook* 43 No. 27.

Henig, *Bath Gems* 30 No. 7.

Henig, *GMD Bath* 81 No. 8.

Bath, Site Museum. Late first century A.D.

For the type on gems:

Sena Chiesa, *Aquileia* No. 325, and

Schmidt, *Munich II* No. 1144, but the animal here seems to be a dog.

also Burn *Fitzwilliam* No. 195, a Satyr holding out food to a dog.

For Cupid chasing a hare on gems:

Furtwängler, *A.G.* pl XLIII, No. 57.

Richter, *New York* No. 310.

Sena Chiesa, *Aquileia* No. 334.

on stone sculpture,

S. Ferri, *Arte Romana Sul Danubio*. (Milan 1933), 406 Fig. 568.

#### 114. Plate, Series A

Cupid stooping towards the right, holding a dish (of fruit) in his left hand and sprinkling incense on a small altar, from his right hand. This altar presumably stood in front of an image or shrine of *Priapus* but the relevant part of the gem has been broken away. Part of the tree which overhangs the scene is shown on the surviving part of the stone. Orange Cornelian. c 14 (now reduced to 7) x 12 x

3 mm. Flat, Oval F.1. Bath, Somerset. In a cache found in the wooden duct leading from the sacred spring.

Taylor, *Guidebook* 43 No. 7.

Henig, *GMD Bath* 81 No. 10.

Henig, *Bath Gems* 31 No. 9.

Bath, Site Museum. Late first century A.D.

For the type on gems:

Furtwängler, *Berlin* Nos 7445-50.

Henkel, *Fingerringe* No. 1889. (Vindonissa) = Von Gonzenbach, *Vindonissa* No. 27. Maddoli, *CN Cirene* No. 308.

Sena Chiesa, *Aquileia* Nos 317-9.

Das *Römerbad von Rottweil*. (Baden-Württemberg 1968), 16 Fig. 3.

M. Degani, *Il Tesoro Romano Barbarico di Reggio Emilia* (Florence 1959), pl XXIX, 1. A gem of similar character set in a ring of ? the first century A.D., depicting a satyr in front of a shrine behind which is a tree. Siviero, *Napoli* No. 369. (pls CCXXII f; CCXXIII d).

#### 115. Plate, Series A

Cupid stooping towards the right to put on a greave; in front are his weapons. Plasma (chrome chalcedony) 9 x 7 x 4 mm. Convex, Oval. B.1. Springhead, Kent. Site A. From a pit containing pottery of first and second century date. Museum of Gravesend Historical Society. Examined by courtesy of E.W.Tilley. First century A.D. For the site see *Arch. Cant.* LXXI (1957), 53-105. Compare the action of Achilles (?) on (463).

#### 116. Plate, Series A and B

Cupid standing to right, naked save for a little hat on his head. He is looking at a comic mask which he holds in his left hand; in his right hand he carries a pedum. Schematically cut. Cornelian. Scratched (and chipped in two places) but otherwise in fair condition. Retains some of its original shine on surface and especially within area of cutting. 10 x 7.5 mm. Flat, Oval. Set in a debased silver ring. Type V. Mucking, Essex. From a Roman period ditch. Examined by courtesy of M. U. Jones. Probably late second century A.D.

For the type on gems:

Furtwängler, *Berlin* Nos 1596-8; 8202.

Zwierlein-Diehl, *Staatliche, Berlin* No. 451.

Walters, *British Museum* No. 2900.

Von Gonzenbach, *Vindonissa*. No. 21 (pl XXVII and XXIX).

H. Kenner, 'Magdalensberg Gemmenfunde 1966-7'. *Carinthia I* CLIX (1969), 334-7 No. 3.

Found with Claudian pottery. (pedum held with crook upwards).

Sena Chiesa, *Aquileia* Nos 291 and 336. The latter is an adolescent Cupid who holds a flagon instead of a mask.

For intaglios showing satyrs each holding a lagobolon (or pedum) and mask (153)-(154).

#### 117. Plate, Series A

A Cupid standing towards the left surprised by a Silenus

mask which is advancing upon him (almost certainly another Cupid or putto is wearing the mask in order to frighten him). 16.5 x 14 mm. Flat Oval with bevelled edge. ? F.4. Wroxeter, Shropshire. *British Archaeological Association; Third Annual Congress. Gloucester 1846*. (London 1848), 73 and pl III. T. Wright in *J.B.A.A.* XIX (1863), 110 NO. 7 pl x. *V.C.H. Shropshire I*, 255 Fig. 27. Plaster cast examined in Rowley's House Museum, Shrewsbury. Original not located. For the type, Brandt, *Munich III* No. 2347.

A small plasma with this subject was submitted for examination at the Ashmolean Museum c. 1970. Note, Vermeule, *Soane* No. 621 = *Soane, 1835 Catalogue*, No. 247. for Cupid wearing a comic mask.

#### 118.

Cupid holding up a bunch of grapes to a Silenus mask. Sard. Set in gold ring. Newcastle, Northumberland. *Proc. Soc. Antiq. Second Ser.* II (1861) 36. 'Richard Almack, Esq., F.S.A. exhibited a Roman gold-ring, set with a sard, bearing the device of a Cupid holding a bunch of grapes to a head or mask placed on a cista or low cippus. The face recalls that of Socrates. The ring was found at Newcastle'. Charlesworth, *Jewellery* 28 No. 60. Not located.

For the type on gems

Smith and Hutton, *Wyndham Cook* No. 144.

Walters, *British Museum* No. 1517.

#### 119. Plate, Series A

Cupid standing towards the right holding a highly schematised butterfly in his left hand, and a torch in his right with which he is about to burn it. The butterfly represents Psyche and the subject is thus the torments inflicted on the soul, by the body. Agate, banded white, brown and transparent. In very good condition. 11 x 8.75 x 1.5 mm. Flat, Oval F.1. Bath, Somerset. In a cache found in the wooden duct leading away from the sacred spring.

Taylor, *Guidebook*. 48 No. 20.

Henig, *GMD Bath*. 81 No. 9.

Henig, *Bath Gems* 30-31 No. 8.

Bath, Site Museum. Late first century A.D.

For the type on gems:

Furtwängler, *Berlin* No. 6775.

Middleton, *Fitzwilliam* No. 56.

Smith and Hutton, *Wyndham Cook* No. 141.

Fossing, *Thorvaldsen* No. 749.

Steiner, *Xanten* 125 and pl XIII No. 79. (= Henkel, *Fingerringe* No. 1608).

Sena Chiesa, *Aquileia* No. 307.

Steiger, *Augst* No. 10.

Tudor, *Romula* No. 64 and Fig. 6, 12.

#### 120. Plate, Series A

Cupid standing towards the right, holding a butterfly and a torch. Type as last. Red cornelian with a few black inclusions. 9 x 7 mm. Convex, Oval. B.1. Set in a modern silver ring, said to be a replica, of the original, destroyed by fire; Type IV. Chesterford, Essex.

Walters, *British Museum* No. 1475.  
British Museum. AF 456. Second Century A.D.

**121. Plate, Series A**

Cupid standing towards the right, holding a butterfly and a torch. Type as last. Nicolo. Surfaces highly polished. 10 x 8 x 4 mm. Flat, Oval with bevelled edge. F.4. Traces of iron on edge of stone, from ring. Newstead, Roxburghshire. Edinburgh, Museum of Scotland. Second century A.D.

**122. Plate, Series A**

Cupid standing towards the right, holding a butterfly and a torch. Type as last. Nicolo glass. In good condition. 15 x 12 x 2.5 mm. Flat, Oval with bevelled edge. F.4. Newstead, Roxburghshire. Edinburgh, Museum of Scotland. Second century A.D.

**123.**

Cupid standing towards the right, holding a butterfly and a torch. Type as last. Onyx.  
15 x 12 mm. Flat, Oval with bevelled edge. ? F.4. Richborough, Kent. Roach Smith, *Antiq. Richborough*, 89 Fig. 2. ? drawing of actual gem. Not located.

**124. Plate, Series A**

Cupid standing front and facing right. He is nude apart from a little hat or diadem. Each of his arms ends in stylised digits which point upwards (or possibly the gem-engraver has attempted to show him holding two torches). Onyx. In very good condition. 12 x 10 x 1.5 mm. Flat, Oval with bevelled edge F.4. Bath, Somerset. In a cache found in the wooden duct leading from the sacred spring. Taylor, *Guidebook* 43 No. 11.  
Henig, *GMD Bath* 81 No. 7.  
Henig, *Bath Gems* 32 No. 10.  
Bath, Site Museum. Late first century A.D. For a Cupid holding two torches, on an intaglio,  
Walters, *British Museum* No. 1519.

**125. Plate, Series A**

Cupid standing towards the right, fishing with a rod. He leans forward slightly, in order to play the fish which seems to be exerting considerable pull on the line. Brownish-red jasper; in good condition. 13 x 10 x 2.5 mm. Flat, Oval. F.1. Charterhouse on Mendip, Somerset. *Camb. Antiq. Soc. Abstract* (1877-8), X No. 2. *V.C.H. Somerset I* Fig. 93.  
King, *Handbook* 220 and pl XXXII No. 5.  
Middleton, *Lewis* 70 No. 121. (Gives no indication of provenance).  
Henig, *The Lewis Collection of Engraved Gemstones in Corpus Christi College, Cambridge* (BAR Int.ser.1, 1975) 23 and pl.4, No.56.  
Cambridge, Corpus Christi College (Lewis Collection). ? Second Century A.D.  
For a Cupid fishing, standing (as on this gem);  
*Gallia XXII* (1964), 603-4, Fig. 48. Cimiez.

De Dios, *Camafeos* 62-3 No. 3 Fig. 46. Penãflor.

Cupid seated;

Fossing, *Thorvaldsen* No. 764.

For a gem from Caerleon depicting a fisherman *cf* (506) below.

**126. Plate, Series A**

Cupid seated on a goat right, which stands before a two-handled vase (Cantharus)

Above which is a star. The identity of the animal is slightly in doubt as the curved snout and long ears are not very goat-like. Cornelian. In very good condition. 14 x 10.5 x 3 mm. Flat, Oval. F.1. Bath, Somerset. In a cache found in the wooden duct leading from the sacred spring.

Taylor, *Guidebook* 43 No. 16.

Henig, *GMD Bath* 80 No. 6.

Henig, *Bath Gems*, 30 No. 6.

Bath, Site Museum. Late first century A.D. Cupids are represented in ancient art, riding on animals of all kinds:

On goats, coins: Grueber, *British Museum Coins Republic* 322-3 Nos 2476-83. pl XXXVIII, 11-14 = Vollenweider, *Steinschneidekunst*. pl XII No. 2.

Wallpainting, Stuveras, *Le putto dans l'art Romain*, 175 and pl LXXVIII, Fig. 169. On felines: *gems*

Steiner, *Xanten* 124 and pl XIII No. 71. Crater in front.

Sena Chiesa, *Aquileia* No. 329. Crater in front.

Maddoli, *CN Cirene* No. 323.

*Mosaics:*

K. Parlasca, *Die Römischen Mosaiken in Deutschland* (Berlin 1959), pl LXXIII.

Stuveras *op cit* 20 and pl XLIX, Fig. 112.

**127. Plate, Series A**

Cupid seated on a hippocamp which is swimming towards the left. He holds the reins in his left hand, and in his right (which is raised) he clutches a whip. The cutting is of extremely high quality. Nicolo. In very good condition. 17 x 13 mm. Flat, Oval with bevelled edge ? F.4. Set in a gold ring. Type VI. Caistor St. Edmund, Norfolk. Probably from Building II. A list of small finds from the site includes an item 'Miscellaneous 10. Signet, gold gr. 285. Building II, N. Wall mixed soil', and a note book records that a workman called Dicks was paid £2.0.0d. for a ring on Sunday 9th June 1929. The usual reward for a find was not more than sixpence or a shilling. Building II was a substantial dwelling house (which replaced earlier structures), built c A.D. 200-20 and lasting until the middle of the fourth century. Norwich, Castle Museum. Professor S. S. Frere gave me access to the Atkinson papers. Early Third Century A.D. For the site. *Norf. Arch.* XXIV (1931), 93; *Arch. Journ.* CVI (1949), 64. The subject is common on gems, note for example:

Furtwängler, *Berlin*. No. 3037.

Walters, *British Museum* Nos 1475-6.

Righetti, *Rome (Col. Comunale)*. pl I, 20.

Sena Chiesa, *Aquileia*. Nos 275-6.

Scherf, *Braunschweig*. No. 65.

**128. Plate, Series A**

Cupid seated on hippocamp, swimming towards the right. He clasps the reins in both hands. Type similar to last. Nicolo glass. Slightly corroded. 19 x 11 mm. (Upper surface 11 x 8). Flat, Oval with bevelled edge. ? F.4. Set in an iron ring. Type V. Colchester, Essex. Colchester and Essex Museum. Late second century A.D. For a paste of identical type, perhaps from the same mould: De Ruyt and Brulet, *Liberchies* No. 11.

**129. Plate, Series A**

Cupid seated on hippocamp, right. Identical to last. Nicolo glass. 14 x 11 mm. (Upper Surface 10 x 8 mm). Flat, Oval with bevelled edge. F.4. Corbridge, Northumberland. Charlesworth, *Jewellery* 34 No. 45 and pl IX, 19. 'Hippocamp with nereid riding it, her hair streaming out behind her'. Corbridge, Site Museum. ? Late second century A.D. Probably from a mould related to that which produced the last. Discrepancies in length of upper surface are slight and explicable in terms of differential shrinkage.

**130. Plate, Series A**

Cupid seated upon a dolphin which is swimming towards the right. Light blue on dark brown glass, imitating nicolo. In good condition, but intaglio has been repaired. 11 x 9 x 1.5 mm. Flat, Oval with bevelled edge. F.4. Waddon Hill, Dorset. From the fort occupied c A.D. 50-60. *Proc. Dorset. Nat. Hist. and Arch. Soc.* LXXXVI. (1964), 144 and Fig. 6 No. 7. Bridport Museum, Dorset. First Century A.D. The type is a common one on intaglios.

For other early glass intaglios:

Furtwängler, *Berlin* Nos 3791-5.

Henkel, *Fingerringe* No. 1497. Rhineland.

Fossing, *Thorvaldsen* No. 739.

Schmidt, *Munich 11* Nos 1161-2.

Other parallels. (Engraved gems).

Middleton, *Fitzwilliam* No. 80 = Burn, *Fitzwilliam* No. 168.

Richter, *New York* Nos 313-4.

Sena Chiesa, *Aquileia* Nos 278-80.

Boardman, *Ionides* No. 29.

Scherf, *Braunschweig* No. 64.

Taralon, *Treasures* 293-4 pl on 206. This is set in a tenth century reliquary.

**131. Plate, Series A**

Cupid seated upon a dolphin, swimming towards the right. Type as last. Nicolo glass.

Although there is a brown deposit within the area of the device, it gives a tolerably good impression for a moulded intaglio. 14 x 11 x 2 mm. Flat, Oval with bevelled edge. F.2. Water Newton, Huntingdonshire. Examined by courtesy of E. Greenfield. Second or third century A.D. For the type cf above. There are similar nicolo glass intaglios dating to the second and third centuries in Berlin,

Furtwängler, *Berlin* Nos 6350-2; and in London,

Walters, *British Museum* No. 2858. etc.

**132. Plate, Series A**

Cupid seated upon a dolphin, swimming towards the right. Type as last, but a poor rendering of the theme. Nicolo glass. In good condition. 11 x 8 x 2.5 mm. Flat, Oval with bevelled edge. F.4. Silchester, Hampshire. Duke of Wellington's Collection in Reading Museum 03016. Third Century A.D.

**133.**

Cupid seated on a dolphin. Nicolo glass, Farley Heath, Surrey. From the site of the Romano-Celtic Temple. Tupper, *Farley Heath*, 25. 'Imitation lapis lazuli, a Cupid on a dolphin'. *V.C.H. Surrey* IV. 357. on the site, *Surrey Arch. Coll.* XLVI (1938), 10-25 and XLVIII (1943) 31-40. Not located.

**134. Plate, Series A**

Cupid standing towards the right and leaning upon a hoe. Cornelian Very badly battered, partly through recent use. 14 x 10 mm. Mounted. Convex, Oval. ? B.1. Harlow, Essex. Found on gravel outside Romano-Celtic temple. 1936. Examined by courtesy of A. Hill. Perhaps second century A.D. The patterned hat, schematically engraved nose and mouth and the treatment of the wing may indicate a workshop in the North-West provinces.

For the type on intaglios:

Furtwängler, *Berlin* Nos 3891-4.

Fossing, *Thorvaldsen* Nos 756-7.

Richter, *New York* No. 304.

Sena Chiesa, *Aquileia* Nos 787-8.

Schmidt, *Munich 11* No. 1136.

The subject is discussed by L. Curtius, *Festschrift Für James Loeb.* (Munich 1930), 53-62; especially 58 and Fig. 6.

**135. Plate, Series A**

Cupid walking towards the right and drawing his bow. A well cut intaglio on a very small stone. Plasma (chrome chalcidony). 6.25 x 5 mm. Convex, Oval. ? B.1. Richborough, Kent. From Area V. Bushe-Fox, *Richborough IV* 150 and pl LV No. 261. Cast examined in Site Museum. First Century A.D.

For the type on intaglios:

Vermeule, *Soane* No. 616 = Soane, *1835 Catalogue* No. 123.

Walters, *British Museum* No. 1482.

Sena Chiesa, *Aquileia* No. 306.

Scherf, *Braunschweig* No. 59.

**136.**

? Cupid harvesting olives, beating the fruit from the tree by means of a long pole. Only the upper part of this scene survives (i.e. the tree and the pole). Red Jasper. Broken. 14 (now reduced to 7) x 10 x 2 mm. Flat, Oval. F.1. Corbridge, Northumberland. Charlesworth, *Jewellery* 32 No. 14 and pl IX, 7. Not located in Site Museum at Corbridge. Drawing measured. Perhaps second century A.D.

For the type on gems:

De Ridder, *De Clercq.* No. 3102.

Sena Chiesa, *Aquileia* Nos 301-2.  
 Sometimes a bird or a butterfly is shown upon a branch and may be the object of attention.  
 Middleton, *Lewis* 70 No. 120 = Richter, *Engraved Gems of the Romans* No. 150.  
 Furtwängler, *Berlin* Nos. 7477-8.  
 Walters, *British Museum* No. 1531.  
 Sena Chiesa, *Aquileia* No. 303.

### 137. Plate, Series A

Cupid standing towards the front. Dark glass. Corroded and worn. 12.5 x 9 mm. Flat, Oval. Set in an iron ring. Type III. Silchester, Hampshire. Duke of Wellington's Collection in Reading Museum. 03025. ? First Century A.D.

### 138. Plate, Series A

Cupid seated on ground towards the right, holding ? a spindle in his right hand.

Opaque, white stone. Leached cornelian. In good condition. 9 x 7 mm. Flat, Oval. Set in a gold ring. Type VIII b. York. From the Mount Cemetery. *Yorks. Phil. Soc. Antiq.* 123 No. f.v. 'A gold ring set with a white stone or onyx on which is engraved a seated figure holding two ears of corn. On either side of the stone there is a double wreath of gold'. York, Yorkshire Museum. Third Century A.D.

For a Cupid seated as here but holding a bunch of grapes, *cf.*

Sena Chiesa, *Aquileia* No. 290.

### 139. Plate, Series A

Cupid walking towards the right, holding a spray of leaves in his right hand. Very coarsely cut with neck, legs and wings shown almost as wide as the body. Cornelian. Slightly worn. 13 x 9 x 2.5 mm. Slightly convex, Oval. A.4. ? York. York, Yorkshire Museum.

### 140. Plate, Series A

Cupid depicted towards the right, with knees bent, stooping to milk a goat. Orange cornelian. Cracked across and part of Cupid's wing chipped away. 13 x 11 mm. Convex, Oval. B. Set in an Anglo-Saxon square-headed brooch. Stratford-upon-Avon, Warwickshire. From the Anglo-Saxon cemetery at Alveston. The brooch was found with the remains of an elderly woman; other grave-goods, two saucer brooches with central buttons, a small penannular brooch, a string of forty amber and paste beads with one large bead of rock crystal, a finger ring of base metal and an iron girdle buckle. *Report of the Proceedings of the Annual Meeting of the Trustees and Guardians of Shakespeare's Birthplace.* (24th April 1935). Stratford-upon-Avon, New Place Museum.

For the type on a gem:

H. Klumbach, *Römische Kleinkunst* (Mainz 1957), pl XIV. This is apparently a variant on the well known gem type of a countryman milking *cf* (503), (504).

### 141. Plate, Series A

Cupid leaning towards the right, holding a bunch of

grapes in his left hand, with which he is teasing a cock that stands to his left. Red Jasper. Stone is in excellent condition, and the back and sides are especially highly polished. Note that a black hair-line is incorporated into the lower joint of Cupid's flexed leg. 15 x 11 x 3 mm. F.1. Leicester, Jewry Wall Site. Leicester Museums. Second century A.D.

For the type on gems:

Sommerville, *Gems* No. 861.

Furtwängler, *Berlin* No. 6787.

Von Gonzenbach, *Vindonissa* No. 24. Cock - described as a crane.

Sena Chiesa, *Aquileia* Nos 429-30. Cupid identified as Pan. Also *cf* Henkel, *Fingerringe* No. 2162, a Cupid standing and confronting a cock shown as the same size, Jagsthausen.

### 142. Plate, Series B

Cupid teasing a cock. Type as last, but cupid is about to sprint away to the right and holds both arms out in that direction. 12 x 8 mm. Material not recorded. Set in a (?) bronze ring. Type V. Canterbury, Kent. From a medieval deposit. Not located (lost). Photograph examined by courtesy of Professor S. S. Frere. Second Century A.D.

### 143.

A youthful satyr (or possibly a cupid) carrying a hunting spear over his shoulder and a bag or his quarry in his right hand. Burnt chalcedony, crazed from a fire. 10 x 8mm. F4. Set in an iron ring Type III.. From London. Roach Smith, *London Antiq.* 60 No. 269, 'A nude youthful figure, or Cupid, with two faces; in his left hand he carries a staff resting on his shoulder; in his right, extended backwards, is a purse, which the hinder face appears to be inclined towards, and regarding'. Henig, *Trans. London and Middlesex Arch.Soc.* XXIX (1978), 114 no.2. British Museum. Ac.No. 56 7-1.806.

### 144. Plates, Series A and B

Head or mask of Pan right. Distinctive physiognomy with hooked nose, prominent eye and luxuriant wiry beard. From his forehead two horns emerge, bending backward and then upward. Below the head is a lagobolon. The standard of workmanship is very high. Red Jasper. In excellent condition, apart from a very small chip on right hand edge of stone. 11.5 x 9 mm. Flat, Oval. F.1. Eccles, Kent. Villa Site. From the filling of ditch III (last quarter of second century A.D.). *Antiq. Journ.* XLIX (1969) 395-6. And pl XCVII. b. Stone described as cornelian. Information supplied by A. P. Detsicas and Eccles Excavation Committee. Late second century A.D.

For masks of Pan on intaglios:

Gori, *Museum Florentinum* 1. pl XLIX No. 2 = Reinach, *Pierres Gravées* pl XXV. Walters, *British Museum*. No. 1647-9.

Brandt, *Munich III* Nos 2589 f.

On coins of M. Vibius Pansa c 49 B.C.

Grueber, *British Museum Coins. Republic Rome* Nos 3978-82.

**145. Plate, Series A**

Pan standing towards the right and confronting a goat which has reared itself up on its hind legs. Red Jasper. In good condition, but the left of the stone was fractured, perhaps during the cutting of the intaglio, and has been roughly ground down in antiquity. 11.5 x 11 x 3 mm. Flat, Oval. F.1. Caerleon, Monmouthshire. From a drain containing material dated c A.D. 130-230. Cardiff, National Museum of Wales. Second Century A.D.

For the type on gems:

Furtwängler, *Berlin* Nos 8223, 8675-6.

Middleton, *Fitzwilliam* No. 81 = Burn, *Fitzwilliam* No. 190.

Fossing, *Thorvaldsen* No. 847.

Richter, *New York* No. 336,

Tudor, *Romula* No. 9. Fig. 6.

Sena Chiesa, *Aquileia* Nos 427-8.

Hamburger, *Caesarea* No. 152.

Berry, *Collection* No. 121.

Richter, *Engraved Gems of the Romans* No. 195.

Brandt, *Munich III* No. 2591.

also our lead sealing (811) from Brough under Stainmore.

As a device on samian ware:

F. Hermet, *La Graufesenque* (Paris 1934), 22 No. 95 pl XIX = Oswald, *Figure Types* No. 727, and J. A. Stanfield and G. Simpson, *Central Gaulish Potters* (London 1958), pl VII (Potter x 2). Pan was a shepherd god and the popularity of this type in art is not surprising, Roscher, *Lexikon*. III. cols. 1470-1.

**146. Plate, Series B**

Pan standing left and confronting a Cupid. Cornelian. c. 10 x 8 mm. Flat, Oval, with bevelled edge. F.2. Set in a gold ring. Type VI. ? Colchester, Essex. From the site of the Temple of Claudius. In collection of F. A. Bower. Photograph supplied by K. Painter (Dept. of Prehistoric and Romano-British Antiquities, British Museum). Early third century A.D.

For the type on gems:

Furtwängler, *Berlin* Nos 7494-5; 8210.

On a mosaic at Lyons:

H. Stern, *Recueil Général des Mosaïques de la Gaule* 11. pt. 1. *Lyonnaise*. (Paris 1967), 23 and pl VIa.

**147. Plate, Series A**

Pan stands to the left holding his nebris and lagobolon in his left hand and a bunch of grapes in his outstretched right hand. Red Jasper. Some wear on front surface. 10.5 x 8.75 x 3 mm. Flat, Oval. F.1. Cranbrook, Kent. Little Farmingham Farm Site. Most of the pottery from this *Classis Britannica* station seems to be of the second century. *Arch. Cant.* LXXVI (1961). XLIX. Maidstone, County Museum. 14.1968.8. Second Century A.D.

For the type on gems:

Walters, *British Museum* No. 1643.

Righetti, *Rome (Col. Comunale)* No. 20 pl I; 12.

Sena Chiesa, *Aquileia* Nos 422-4.

Brandt, *Munich III* No. 2593.

**148.**

Pan. Red Jasper. Slay Hill Saltings, Medway Marshes, Kent. *J.R.S.* XLIII (1953), 127. 'An oval intaglio of red jasper, with a figure of Pan, was found in the same saltings, where a mass of melted jewellery, now in the British Museum, was also discovered in 1864'. Not located. I owe this reference to Mr. Julian Munby.

**149. Plate, Series A**

Head of youthful Satyr or of Pan right. He wears a fillet and two small horns grow from his crown. Sard. Chip on lower left side of stone; some wear. 11 x 8.5 x 2 mm. Flat, oval, F.1. Caistor St. Edmund, Norfolk. Norwich, Castle Museum. 63/230034. Other youthful heads with horns, on gems:

Furtwängler, *Berlin* No. 1846.

Walters, *British Museum* No. 1646.

**150. Plate, Series A**

Mask of youthful satyr right; below it a lagobolon. Yellow glass. In very good condition. 7 x 6 mm. Flat, Oval. Set in an iron ring. Type III. Colchester, Essex.

Marshall, *British Museum Rings* No. 1460.

Walters, *British Museum* No. 3006.

British Museum 70. 4-2. 88.

For a mask with a lagobolon, on a sealing:

Maddoli, *CN Cirene* No. 644.

**151. Plate, Series A**

Head of youthful satyr right. It is diademed. Below is (?) a club, an attribute of Hercules who had a place in the thiasos. Red Jasper. Surface of stone damaged with chip towards top. A crack runs across the gem. 12 x 9 x 3.5 mm. Flat, Oval. F.1. Set in an iron ring (incomplete). Type III. Wroxeter, Shropshire. Shrewsbury, Rowley's House Museum. Second Century A.D. Compare with Gori, *Museum Florentinum I* pl XLVII No. 3 = Reinach, *Pierres Gravées* pl XXIII. Head of Satyr ? lyre below. Middleton, *Fitzwilliam* No. 89 = Burn, *Fitzwilliam* No. 59. Head of Pan with syrinx below.

**152.**

Masks of Satyr and Maenad placed back to back. Nicolo glass. length 8 mm. Set in a silver ring. Type VIIIA. Bartlow, Cambridgeshire. found near the villa.

Marshall, *British Museum Rings*. No. 1180. Fig. 142.

Walters, *British Museum*. No. 3007.

British Museum (Not located). Third Century A.D.

For the type on gems:

Maddoli, *CN Cirene* Nos 636-7.

Schmidt, *Munich II* Nos 1857-62.

**153. Plate, Series A**

Satyr standing towards the right with his left leg flexed behind the right (Polykleitan stance); he is nude apart from a chlamys that is draped over his shoulders and holds a dramatic mask in his left hand, a lagobolon in his right. Red Jasper. Chip at top; slight wear on surface. 18 (now reduced to 17) x 13 x 2 mm. Flat, Oval. F.1. Corbridge, Northumberland. Charlesworth, *Jewellery* 33

Corbridge, Northumberland. Charlesworth, *Jewellery* 33 No. 23 and pl IX, 8. The figure is here described as 'youthful Bacchus', but although this is not impossible, Bacchus generally carries a thyrsus. Corbridge, Site Museum. Second Century A.D.

For the type:

Reinach, *Pierres Gravées* 127 and pl CXXI No. 33.

Compare the pastes:

Furtwängler, *Berlin*. Nos 3977-87.

Schmidt, *Munich II* Nos 1086-7.

For intaglio showing a Cupid holding pedum (or lagobolon) and mask, (116). Satyrs are depicted with masks on gems that display other conceptions of these beings, e.g. Furtwängler, *Berlin* Nos 7387; 7396; 7411.

Fossing, *Thorvaldsen* No. 830.

For the style cf (79), (184), (185), (493) - it is likely that these gems were engraved in the same North British Workshop.

#### 154. Plate, Series A

Satyr standing towards the right, holding mask and lagobolon. Type as last. Red jasper. Chip on left side of stone, slight surface wear. 12.5 x 9 x 3.5 mm. Caerleon, Monmouthshire. From a drain containing material c A.D. 230-96. Cardiff, National Museum of Wales. Second Century A.D.

#### 155. Plate, Series A

Figure (? Satyr) standing right with one leg crossed behind the other in the so-called Polykleitan stance. He holds a lagobolon and wears a chlamys. Type, very probably, as last. Nicolo; Top half of gem is lost. 16 (reduced to 7) x 12 mm. Flat, Oval with bevelled edge. F.4. Owmbly, Lincolnshire. In possession of H. Sands. Impression examined by courtesy of C. Knowles.

#### 156. Plate, Series A

Adult Satyr seated on a rock left. in his right hand he holds a bunch of grapes with which he teases a baby satyr who stands in front of him. Beyond the baby is a pillar, supporting a statue of Priapus. Yellow cornelian. Surface slightly scratched. 9.75 x 7 x 2 mm. Flat, Oval. F.1. Ruxox, Bedfordshire. In a private collection. Examined by courtesy of P. Smith, Luton Museum. ? Second Century A.D. The scene is shown on a gem in Kassel.

Zazoff, *Gemmensammlung, Kassel* No. 38. For other intaglios depicting satyrs with their offspring; (M10) below, (medieval sealing):

Furtwängler, *Berlin* Nos 6830; 7412-3; 8470.

Fossing, *Thorvaldsen* Nos 835, 1741.

Sena Chiesa, *Aquileia* Nos 402-5.

Scherf, *Braunschweig*, No. 99.

On a mosaic in Cologne, F. Fremersdorf, *Das Römische Haus mit dem Dionysos-Mosaik* (Berlin 1956), 44, Fig. 10.

#### 157. Plate, Series A

Satyr seated on a rock towards the left. He holds an object (unidentified) in his right hand. In front of him is a

tree. Black glass (?). In good condition. 13 x 11 x 2 mm. Flat, Oval, with bevelled edge. F.4. Charterhouse on Mendip, Somerset. From the lead mines.

S. S. Lewis in *Proc. Camb. Antiq. Soc.* IV. (1878-9), 281 No. 6.

King, *Handbook* 219 and pl XXXI No. 7.

V.C.H. Somerset I. Fig. 93.

Bristol, City Museum F. 2114. Perhaps first century A.D.

For the type on gems:

Furtwängler, *Berlin* Nos 6836; 7403.

Fossing, *Thorvaldsen* No. 822.

Sena Chiesa, *Aquileia* No. 372

Von Gonzenbach, *Vindonissa* No. 17.

*Münzen und Medaillen, Sale-Catalogue. Korinthische Vasen, Geschnittene Steine. Römische Tonlampen* (May 1969), No. 61. These are generally associated with the attributes of Bacchus or Priapus, and make it clear that the subject of the gem is connected with Fertility. Trees often stand in front of rural shrines.

#### 158. Plate, Series A

Satyr or Bacchus walking right and glancing over his right shoulder at a bunch of Grapes which he holds. In his left hand he carries a thyrsus. A small animal (a dog or a panther) leaps up at the grapes. Amethyst. Stone slightly scratched. 10 x 8 mm. Convex, Oval. ? B.1. Set in a gold ring. Type II. Near Rodborough, Gloucestershire. Stroud Museum. First Century A.D. The thyrsus and panther are correct attributes for Bacchus (cf Furtwängler, *Berlin*, No. 8213, Bacchus with mask, thyrsus and panther), but the short tail which appears to grow from his back is appropriate to a satyr.

For a close parallel (without the panther) on a gem:

Gercke, *Göttingen* No. 329.

#### 159. Plate, Series A

Satyr walking right and looking over his right shoulder. He holds a lagobolon in his right hand and carries a dish of fruit in his left. A hound (or perhaps a panther) prances along beside him. Type similar to last. Onyx. In good condition. 14 x 12 x 2 mm. Flat, Oval with bevelled edge. F.4. York, from the Mount Cemetery. *Yorks. Arch. Journ.* XXXIX (1957), 310 Fig. 16 No. 118 and 318. No. 118 a. (Described as 'Cornelian ringstone... Figure of Diana and fawn'). York, St. John's College. Second Century A.D.

#### 160. Plate, Series A

Satyr walking left and looking over his left shoulder. He holds a lagobolon in his left hand and a dish of fruit in his right. Type as last, but reversed. Orange cornelian. 10.5 x 7.5 x 2.25 mm. Flat, Oval. F.1. Bath, Somerset. In a cache found in the wooden duct leading from the sacred spring.

Taylor, *Guidebook* 43 No. 30.

Henig, *GMD Bath* 81 No. 9.

Henig, *Bath Gems* 31 No. 12.

Bath, Site Museum. Late first century A.D.



**161. Plates, Series A and B**

Satyr dancing towards the right. He holds a bunch of grapes in his right hand (right arm outstretched) and a lagobolon with ? nebris in his left hand (left arm seen behind him). Red cornelian with some black inclusions. In excellent condition. 12 x 9 mm. Slightly convex, Oval.

A.1. Set in a silver ring. Type III/V. Slay Hill Saltings, near Upchurch, Kent. In the Medway Marshes. Found in a pot with another ring (intaglio (679)), a silver armilla and coins down to A.D 170.

Payne, *Coll. Cant.* 75-6.  
Marshall, *British Museum Rings*. No. 1164.  
Walters, *British Museum*. No. 2243.  
British Museum. 94. 8-3. 56. Second century A.D.  
For the type on gems:  
Gercke, *Göttingen* Nos 325, 327.  
Sena Chiesa, *Aquileia* Nos 390, 393-8.  
Jacobi, *Saalburg* 517 No. 13 and Fig. 85 No. 13.  
Noll, *Salurn* 72 No. 7551 (pl XV No. 7470) and 7541 (pl XV No. 7538).  
*Gallia II* (1944) 255 Fig. 6. Trinquetaille.  
Fitzwilliam Museum, GR. 41. 1955.  
*cf* Medieval gem (North Walsham, Norfolk) (M 11) and sealing (Oxford) (M 12).

**162. Plate, Series A**

Satyr dancing left holding bunch of grapes, lagobolon and nebris. Type as last. Red Jasper. In good condition apart from a number of natural faults on the stone. One on right side of upper surface has made it difficult to distinguish lagobolon. 12.75 x 10 x 3 mm. Flat, Oval. F.1. Chester, Lache Lane. *Annals of Archaeology* XXII (1935), 16-17, Fig. 2. 'Sard. gem... engraved with the nude figure of a dancer, holding what seems to be a phallic charm in her left hand and loose drapery in her right'. Chester, Grosvenor Museum. ? second century A.D.

**163. Plate, Series A**

Satyr dancing right holding bunch of grapes, lagobolon and nebris. Type as last. Red jasper. In excellent condition. 8 x 6 x 2.25 mm. Flat, Oval, F.1. Wroxeter, Shropshire. Bushe-Fox, *Wroxeter I.* 29 and Fig. 10 No. 18. 'Sard gem from a finger-ring engraved with a figure holding a bunch of grapes and a hooked stick. It may represent Pan with cloven hoofs, or a dancer standing on tip-toe'. Shrewsbury, Rowley's House Museum. ? Second century A.D.

**164. Plate, Series A**

Satyr walking or dancing right holding bunch of grapes, lagobolon and nebris. Type as last. Nicolo glass. 11 x 8.5 mm. Flat, Oval with bevelled edge. F. 2 or 4. Set in a silver ring. Type VIII. Wittering, Northamptonshire. Found in ploughing, two miles south west of the village on the north side of the road above Bedford Purliens. Marshall, *British Museum Rings* No. 1653 and pl XXXV. Walters, *British Museum* No. 2789.  
*B.M. Guide Roman Britain second edn.*, 26 and Fig. 13, 3. British Museum 1906. 2-10. 1. Third century A.D.

**165. Plate, Series A**

Satyr walking or dancing right holding bunch of grapes, lagobolon and nebris. Type as last. Nicolo glass. 10 x 8 x 2 mm. Flat, Oval with bevelled edge. F. 2 or 4. Set in a silver ring. Type X b. Colchester, Essex. Colchester and Essex Museum. 45. 1927. Early third century A.D.

**166. Plate, Series A**

Satyr walking right holding a lagobolon in his right hand and a hare in his left. Clear glass; slightly stained by iron corrosion. 10 x 8 x 2 mm. Flat, Oval. F. Set in an iron ring. Type II. Dragonby, Lincolnshire. Examined by courtesy of G. May. First century A.D.

**167. Plate, Series A**

Satyr walking left. He holds a lagobolon with ? nebris in his right hand and a bunch of grapes in his left. Nicolo glass. 8.5 x 5 mm. Flat, Oval with bevelled edge. F.4. Set in a hollow gold ring. Type II. Carlisle, Cumberland. *Arch. Journ.* XVII (1860), 182 Fig. Marshall, *British Museum Rings* No. 418 and Fig. 80. Walters, *British Museum* No. 2252. British Museum. 1936. 12-11. 1. First or second century A.D.

**168. Plate, Series A**

Satyr walking left holding lagobolon in right hand and a bunch of grapes in his left. Type as last. Blue glass. In fairly good condition but pitted. 10 x 7 mm. Flat, Oval with bevelled edge. F. 2 or 4. Set in a white metal, (?) lead ring. Type XI. Chesters, Northumberland. Budge, *Chesters*. 387 No. 1600. Charlesworth, *Jewellery* 29 No. 68 and pl V, 2. 'Sun god advancing, whip before him in right hand'. Chester, Site Museum 3096. Third century A.D. For an almost identical glass intaglio in a third-century bronze ring, G. Fouet, *La Villa Gallo-Romaine de Montmaurin (Haute Garonne)*. (Paris 1969), 182 and pl LVIII. Intailles. C.

**169. Plate, Series A**

Satyr walking left, holding a bunch of grapes, lagobolon and nebris. Type as last. Nicolo glass. 8 x 5 mm. Flat, Oval with bevelled edge. F.4. Set in a bronze ring. Type V. Colchester, Essex. Colchester and Essex Museum. Late second, or third century A.D.

**170. Plate, Series A**

Satyr walking left, holding a bunch of grapes, lagobolon and nebris. A hound runs alongside. Type similar to last. Nicolo. 8 x 6 mm. Flat, Oval with bevelled edge. F.4. Set in an iron ring (corroded). Dolaucothi, Carmarthen. From the gold mines. *R.C.H.M. Wales. V. Carmarthen* (London 1917), 31 and XX fig. 5. pl (Fig. 31). *Bulletin of the Board of Celtic Studies*. XIV (1952), 82 No. 12. The gem is described as 'Seal of onyx embedded in cement and affixed to a rough pebble for cutting. The engraving which is unfinished apparently represents a standing figure facing front, with animal to left (? Meleager or

figure facing front, with animal to left (? Meleager or Diana with hound or Dionysus with panther)'. Carmarthen Museum. Examined by the late G.C. Boon who has ascertained that the intaglio was certainly finished and has been polished. It is stuck to the pebble due to the rusting of the ring. ? Second century A.D.

#### 171. Plate, Series A and B

Satyr standing towards the right with body slightly bent. His left leg is bent at the knee and his right leg is advanced. There is a spear or throwing stick in his left hand. He wears a chlamys and is accompanied by a leaping hound. Cornelian. 9 x 13 mm. Convex, Oval. ? B.I. Newstead, Roxburghshire. Photographs and cast examined by courtesy of R. B. K. Stevenson. First or second century A.D.

For the type on gems:

Sena Chiesa, *Aquileia* Nos 847-8 (ascribed to the 'officina della Sfinge', first century A.D.).

#### 172. Plate, Series A

Satyr walking right; body slightly bent, left leg placed well forwards and right are outstretched. He holds a lagobolon in his left hand and a bunch of grapes in his right. Red jasper. Damage on right side and bottom of upper surface, otherwise in good condition. 12 x 9 mm. Flat, Oval. F.1. Castlesteads, Cumberland. *Archaeologia* XI (1808), 71 and pl VI, 24. Engraving not accurate. *J.B.A.A.* XX (1864), 356 No. 3. *Lap. Sep.*, 238 fig. Engraving appears to copy the one in *Archaeologia*. Castlesteads. Collection Major General Sir George Frederick Johnson. Impression examined by courtesy of R. Hogg. Second century A.D.

#### 173. Plate, Series A

Satyr walking right, holding lagobolon and bunch of grapes. Type as last. Orange cornelian. Slight wear on upper surface. 13.5 x 11.5 x 3 mm. Oval, convex on upper surface. B.4. South Shields, Co. Durham. Collingwood Bruce in *Arch. Ael* second ser. X (1885), 265 No. 5. Fig. 'A fawn with a pedum (a shepherd's crook) in his left hand; with his right he holds forth a bunch of grapes'. Charlesworth, *Jewellery* 33 No. 24 and pl VI, 2. South Shields Site Museum. Possibly second century A.D.

#### 174. Plate, Series A

Satyr walking right, holding lagobolon and bunch of grapes. Type as last. Orange cornelian. Upper surface rather worn. 12.5 x 10.5 x 2 mm. Convex, Oval. B.4. Chesters, Northumberland. Budge, *Chesters* 386 No. 1423. Charlesworth, *Jewellery* 33 No. 25 and pl VI, 3. Chesters, Site Museum. 2779. ? Second century A.D.

#### 175. Plate, Series A

Satyr walking right, holding lagobolon and bunch of grapes. Type as last. Cornelian with some black inclusions. 11 x 9 x 3 mm. Convex, Oval. B.1. Colchester, Essex. Colchester and Essex Museum. ?

Second century A.D.

#### 176. Plate, Series A

Satyr walking right, holding lagobolon and bunch of grapes. Type as last. Onyx (pale blue upper surface on yellowish, mottled chalcedony). In excellent condition.

14 x 11 x 3.5 mm. Flat, Oval with bevelled edge. F.4. Near Cappuck,

Roxburghshire. Found in a field called 'Pity-me', Overwells, Jedburgh. *Proc. Soc.*

*Antiq. Scot.* XLVI (1912), 476. Fig.

*Proc. Soc. Antiq. Scot.* XLIX (1915), 12.

Edinburgh. Museum of Scotland. FT. 67. K.14. 1. Second century A.D.

#### 177. Plate, Series A

Satyr prancing right (left leg bent), holding lagobolon in left hand and bunch of grapes in the right. Type almost the same as last. Dark red jasper. In good condition. 11 x 9 mm. Flat, Oval. F.1. Set in a silver ring. Type V. Kenchester, Herefordshire. Hereford Museum 4439. Second century A.D.

#### 178. Plate, Series A

Satyr dancing towards the right in Mystic ecstasy; left leg at right angles to the ground, arms extended, and head thrown back. The Satyr's horse-tail is very prominent. In the satyr's right hand is a thyrsus and he carries a panther's skin over his left arm. Glass intaglio, imitating sardonyx. The surrounding raised flange is white but the colour of the central portion is brown. In very good condition. 33.5 x 30 x 2.5 mm. (The flange increases the thickness here to c 4.5 mm). Flat, Oval. Cairnhill, Aberdeenshire. In a cache of over fifty natural stones and twelve artifacts (pieces of glass etc.). *Proc. Soc. Antiq. Scot.* XXXVI (1902), 680 and Fig. 7. *Proc. Soc. Antiq. Scot.* LXVI (1932), 295.

*Antiquity* XLI (1967), 143-5 and pl XVIIa, 9. Edinburgh, Museum of Scotland EQ 329. First century B.C.

For the type on gems:

Furtwängler, *Berlin*. Nos 2300 (= Zwierlein-Diehl, *Staatliche Berlin* No. 375); 4003-9; 4011-2.

Walters, *British Museum* No. 1595.

Chabouillet, *Bib. Imp.* No. 1648 (= Richter, *Engraved Gems of the Romans* No. 178).

Brandt, *Munich 1* Nos 607-8.

Schmidt, *Munich 11* Nos 1078-9.

#### 179. Plate, Series A

Young Satyr standing right and playing the double pipes (*auloi*); behind him is a tree from the branches of which hangs a hare. Red jasper. In good condition. 15 x 11 x 2.5 mm. Flat, Oval. F.1. Newstead, Roxburghshire. Edinburgh, Museum of Scotland. Second Century A.D.

For Satyrs with double pipes, on gems:

Furtwängler, *Berlin* Nos 2952, 7385.

#### 180.

Satyr (or Bonus Eventus). Cornelian. Felixstowe, Suffolk. *J.B.A.A.* XIV (1858), 339. 'Mrs Fitch sent for inspection

an impression of a Roman intaglio in her possession.... The gem is of an ovate form, of a brownish-red colour, less transparent than common cornelian, but seemingly a variety of that stone. The device is a standing satyr wearing a petasus, and holding a poppy head and wheat-ear in the right hand, and the pedom, or shepherd's crook, in the left, with the panther's skin thrown round the arm. This specimen is of better execution than most of the Roman intaglios discovered in England, and forms an interesting addition to those already described in this Journal'. Not located.

**181. Plate, Series A**

Huntsman walking right. He wears a tunic, carries a lagobolon over his left shoulder from which hangs a large animal (? a deer), and holds another animal in his right hand. Nicolo glass. In good condition. 15.5 x 12 x 2 mm. Flat, Oval with bevelled edge. F.4. Corbridge, Northumberland. Charlesworth, *Jewellery* 32 No. 10 and pl LX, 6, identifies the figure as Diana but he is certainly male. Corbridge, Site Museum. Second or third century A.D. For the type on gems:

Furtwängler, *Berlin*. Nos 6375-6.

Steiner, *Xanten*. 133 and pl XIV Nos 146 Vetera I and 148.

Henkel, *Fingerringe* No.1556. Rhineland.

Sena Chiesa, *Aquileia*. No. 837.

Gercke, *Göttingen*. No. 384.

**182. Plate, Series A**

Huntsman walking right as last. ? Lagobolon over left shoulder with a bundle hanging from its end. He holds another object in right hand. Cutting is very crude. Cornelian. 9.5 x 7 x 1.5 mm. Convex, Oval. B.1. Silchester, Hampshire. *Archaeologia* LVII (1901), 250. Duke of Wellington's Collection in Reading Museum. 03011.

**183. Plate, Series A**

Huntsman walking right, lagobolon over left shoulder with a bundle hanging from each end. Type as last but the figure is accompanied by a hound. Black jasper. Surface of stone very badly damaged. 14 x 10 mm. Flat, Oval with bevelled edge. ? F.4. Set in an iron ring. Type II. Wall, Staffordshire. From a late first-century timber building. *Proc. Birmingham Arch. Soc.* LXXIV (1958), 24-5 No. 2. Fig. (Not identified). Wall, Site Museum. Examined by courtesy of Miss D. Charlesworth. First Century A.D.

**184. Plates, Series A and B**

Huntsman standing towards the right holding a lagobolon in his right hand and a hare in his left. He wears a tunic, a beret and leggings. At his feet is a hound and in front of him a tree. Red jasper. Slight break along right-hand edge, otherwise in excellent condition. 20 x 15 x 2 mm. Flat, Oval. F.1. South Shields, Co. Durham. Collingwood Bruce. *Arch. Ael. second ser.* X (1885) 266 No. 12 fig, Hunter Blair, *Antiq. Journ.* IV (1924), 248 fig. Richmond and McIntyre, *Arch. Ael. fourth ser.* XIV

(1937), 109 fig.

Charlesworth, *Jewellery*, 32 No. 12.

D. J. Smith, *Arch. Ael. fourth ser.* XLI (1963), 235 and pl XII.

Ross, *Pagan Celtic Britain*, 372 and pl LXXXVIII.

Henig, *Arch. Ael. fourth ser.* XLIX (1971), 215-30.

Newcastle, Museum of Antiquities 1962. 12. Late second or early third century A.D.

For a discussion of the style, Henig in *Arch. Ael. fourth series* XLIX (1971), 215-230 and *CW New Series* LXXII (1972) 60-62. The closest affinities are to (185) but also cf (79), (153), (493). The figure may well have been interpreted as *Silvanus-Cocidius* but similar huntsmen are depicted on intaglios found elsewhere in the Roman world. e.g. Steiner, *Xanten* 133 and pl XIV No. 147.

**185. Plate, Series A**

Bonus Eventus or huntsman standing in profile towards the left. Right leg crossed behind left (Polykleitan stance). He holds a lagobolon in his right hand, and two bunches of grapes in his left. From the lagobolon, which is supported on his shoulder, hangs a hare. The figure wears a tunic, and a chlamys hangs from his shoulders. On his head is a beret or diadem. Red jasper. 17 x 12 mm. Flat, Oval. F.1. Castlesteads, Cumberland.

*J.B.A.A.* XX (1864), 356 No. 4. *Lap. Sep.*, 238 Fig.

Henig, *C.W. New Series* LXXII (1972) 60-62 with suggested interpretation as *Silvanus-Cocidius*. Castlesteads. Collection Major General Sir George Frederick Johnson. Impression examined by courtesy of R. Hogg. Second century A.D. The physiognomy, beret, tunic, patterned lagobolon and hare are carefully patterned, making the attribution to the same workshop as (184) certain. For the chlamys (153); a satyr who also carries a patterned lagobolon. Also cf (79) and (493) which are likely to be products of the same North British Workshop. This figure may also have been interpreted as *Silvanus-Cocidius*. For the type, cf below (189)-(199) (App 58), and especially (200)-(202) where Bonus Eventus wears a tunic.

**186. Plate, Series A**

Huntsman standing towards the front and facing left. He appears to be wearing *bracae*. In his left hand he holds two bunches of grapes and in his right a lagobolon which he supports on his shoulder. A basket is suspended from the front of this and a hare hangs from the cured part behind. Red jasper. Break at top and slight fault on upper surface of stone below the hare's head. Otherwise in good condition. 13 (reduced to 12) x 9.5 x 3 mm. Flat, Oval. F.1. Housesteads, Northumberland. Charlesworth, *Jewellery* 32 No. 11 and pl V, 8. Housesteads, Site Museum. ? Second century A.D. This figure may, likewise, have been interpreted as *Silvanus (-Cocidius)* as Charlesworth suggests, although it bears a close relationship to some of the gems that depict Bonus Eventus. cf especially Furtwängler, *Berlin* No. 8493 which is almost the same apart from the fact that the figure wears a tunic rather than trousers.

**187.**

Huntsman holding a hare and ? a brace of birds. Onyx. Ribchester, Lancashire. Whitaker, *Whalley*. 38. 'A man standing and holding in his right hand a hare by its heels, and in his left some smaller object apparently a brace of birds suspended from a stick'. Not located. Note King's comment that it was 'evidently the signet of some Romano-British sportsman'.

**188.**

Bonus Eventus. Nicolo glass. Caerleon, Monmouthshire. Lee, *Isca Silurum* 70 footnote. 'Amongst the objects found in the castle grounds by the late John Jenkins, Junior, Esq., and now in the possession of his family, is a small ancient paste of a deep-blue colour, somewhat like lapis lazuli, which evidently has been originally set in a ring; it bears a rude figure, which Mr. King informs me is intended for Hyems, who is generally represented as a man carrying a hare in one hand, and with the other holding a stick over his shoulder, on which is slung a bundle of game'. Not located.

**189. Plate, Series A**

Bonus Eventus standing in profile towards the right. Left leg crossed behind right (Polykleitan stance). He holds a dish of fruit in his left hand and a bunch of grapes in his right. The figure is nude but for a chlamys which hangs from his shoulders. Behind him is a tree, Red jasper. Chip on top of upper surface. 16 x 12 x 2.5 mm. Flat, Oval. F.1. Silchester, Hampshire. *Archaeologia* LIV (1895), 464-5. Duke of Wellington's Collection in Reading Museum 03005. ? Late second century A.D.

For the type on a gem:

Henkel, *Fingerringe* No. 262 (from Bonn).

**190. Plates, Series A and B**

Bonus Eventus standing right holding dish of fruit and bunch of grapes. Type as last but no tree. Nicolo. In good condition. 16 x 12.5 x 2.5 mm. Flat, Oval with bevelled edge. F.4. Found near Macclesfield, Cheshire. Information G.R. Hill. Photograph Department of the Environment A 719611. Second century A.D.

For the type on gems:

Fossing, *Thorvaldsen* No. 1684.

De Dios, *Camafeos* 66 No. 8. Fig. 51. Italica.

Sena Chiesa, *Aquileia* Nos 545-6.

Scherf, *Braunschweig* No. 51.

Brandt, *Munich 111* No. 2681, 2685.

**191. Plate, Series B (view of hoard)**

Bonus Eventus standing right holding a dish of fruit and bunch of grapes. Type as last. Onyx. Flat, Oval with bevelled edge F.2 or 4. 12 x 8mm. Set in a hollow gold ring. Type VII. Little Wincle, Bartomley, Cheshire. Found with a hoard of jewellery that included a gold crossbow brooch, a gold chain and another gold ring. Watkin, *Roman Cheshire*. 303-5. Ring No. 1. 'The stone seems to bear.... the figure of a winged Victory, but I am not sure of the correctness of this'. (The 'wing' is, in fact, a chlamys). Thompson, *Roman Cheshire* 108 and pl

XLVII. Johns, Thompson and Wagstaff, *Ant. J.* 60 (1980), 52 No. 5. In private possession. Third century A.D.

**192. Plate, Series A**

Bonus Eventus standing right holding a patera in his left hand and ? a lagobolon in his right. Type similar to last. Nicolo glass. Pitted but in moderately good condition. 12 x 10 x 3 mm. Flat, Oval with bevelled edge. F.2. Lowbury Hill, Oxfordshire. Atkinson, *Lowbury Hill*. 41 and pl XI, 20; pl XVII, 12. Oxfordshire Museums. ?Third Century A.D.

**193. Plate, Series A**

Bonus Eventus standing right holding a patera or a dish of fruit and a ? lagobolon. Type as last. Nicolo glass. Pitted. 12 x 9 mm. Flat, Oval with bevelled edge. F. 2 or 4. Set in a bronze ring. Type V. Godmanchester, Huntingdonshire. From a Villa Site, about half a mile east of the town (in a deposit containing Antonine samian). W.H.C. Friend, *Proc. Camb. Antiq. Soc.* LXI. (1968), 30 No. 8 and pl I, f. Cambridge, Fitzwilliam Museum. CM/309/1968. Late second century A.D.

**194. Plate, Series A**

Bonus Eventus standing right holding a patera or dish of fruit and a stick from which a bunch of grapes is suspended. Type similar to last. Glass imitative of onyx. In good condition. 11 x 9 mm. Flat, Oval with bevelled edge. F.2. Set in an iron ring. Type V. Chesterton, Warwickshire. Examined by courtesy of S. J. Taylor. Late second century A.D.

**195. Plate, Series A**

Bonus Eventus standing right holding a covered dish on his left hand and a bunch of grapes (which hang from a lagobolon) in his right. Type similar to last. Red jasper. In good condition. 18 x 13.5 mm. Flat, Oval. F.1. Colchester, Essex. Walters, *British Museum* No. 1674. *British Museum* 70. 4-2. 295. ? Second century A.D.

**196. Plate, Series A**

Bonus Eventus standing left holding a covered dish in his right hand. Most of stone is missing but type was almost certainly as last but reversed. Orange cornelian. Upper surface worn. c 14 (reduced to 8) x c 10 (reduced to 7) x 3.5 mm. Slightly convex, Oval. A.4. Caerwent, Monmouthshire. Found near city wall on south side. *Archaeologia* LVII (1901), 316. 'Upper part of a draped figure holding a vase (?) in the right hand'. Newport, Museum. D. 2. 348.

**197. Plate, Series A**

Bonus Eventus standing right holding two corn ears in his left hand and a bunch of grapes in his right. Behind him is a tree. Type similar to last but reversed. Red jasper. In good condition, but lower half of stone is missing. 16 (reduced to 10) x 12 x 2.25 mm. Flat, Oval. F.1. Wroxeter, Shropshire. Examined by courtesy of G. Webster.

**198. Plates, Series A and B**

Bonus Eventus standing right holding two corn-ears and a bunch of grapes. Type as last but no tree. Black jasper. In good condition. 12.5 x 11 mm. Flat, Oval with bevelled edge. F.4. Set in a silver ring. ? Type III. Icklingham, Suffolk. Bury St. Edmunds. Moyses' Hall Museum. First or second century A.D.

For the type on gems:

Fossing, *Thorvaldsen* No. 1685.

Sena Chiesa, *Aquileia* Nos 538, 547.

Noll, *Salurn*. 142-3 and pl XIV (from Grave 106, on plate labelled Grave 44 because plate is upside down.) Attributes uncertain but perhaps as here; set in very similar ring (second century). De Ruyt and Brulet, *Liberchies* No. 10.

**199. Plate, Series B**

Bonus Eventus standing right holding ? a branch of a tree in each hand. Type similar to last. Nicolo. Flat, Oval with bevelled edge. F.4. Set in a 'white metal' ring. Type V. Higher Broughton, Lancashire. Found near St. John's Church (SD. 82750095). *Trans. Lancs and Chesh.* XXXIII (1915), 256-7. States that the ring was 'composed of soft white metal, possibly silver, or an amalgam of tin, of elliptical shape with heavy shoulders' (Museum Register declares it was of iron). 'The Oval Stone, a signet is firmly set in the bezel, and shows some traces of gold in the setting. It bears cut in intaglio a 'bonus eventus' which takes the form of a man advancing and bearing in his hands what may be intended to represent clusters of fruit, in any case some form of gift. From behind his shoulder hangs a chlamys'. Salford, Peel Park Museum. 1912-249. Not located. Photograph supplied by Miss E. Vigeon. Late second century A.D. For an intaglio showing Bonus Eventus carrying a branch and a figure of Victory:

Marshall, *British Museum Rings*. No. 488 (pl XIV) and Henkel, *Fingerringe* No. 194. Cologne.

also cf (App 4) and Richter, *New York* No. 374 with dish of fruit and branch.

**200. Plate, Series A**

Bonus Eventus standing in profile towards the right. He holds a lagobolon in his left hand and two corn-ears in his right. From the lagobolon, which is supported on his shoulder, hangs a bunch of grapes. The figure wears a tunic as well as the usual chlamys. On his head is a diadem. Red jasper. In good condition. 16.5 x 12.5 x 3 mm. Flat, Oval. F.1. Black deposit on lower surface of stone (? iron from ring). Newstead, Roxburghshire. Edinburgh, Museum of Scotland. Second century A.D. For another example of the gem showing Bonus Eventus wearing a tunic cf (185) above.

**201. Plate, Series A**

Bonus Eventus standing towards right, lagobolon over left shoulder from which a pannier hangs at the front and a hare from the curved end at the back. Two corn-ears in the right hand. Figure wears tunic and chlamys. Type

similar to last but legs are not crossed in 'Polykleitan stance'. Red jasper. Surface slightly scratched but otherwise in good condition. 15 x 10.5 x 3 mm. Flat, Oval. F.1. Chesterford, Essex. Walters, *British Museum* No. 2119. British Museum AF 452. ? Second century A.D.

For a similar gem (Bonus Eventus with legs 'uncrossed'). Sena Chiesa, *Aquileia* No. 840.

**202. Plate, Series A**

Bonus Eventus depicted partially towards the front but facing right. His left leg is crossed behind the right although he seems to be walking rather than standing. A bunch of grapes or a bundle hangs from a lagobolon which he supports on his left shoulder. In his right hand are two corn-ears. The figure wears a tunic but no chlamys. Red jasper. Slight wear on upper surface. 15 x 10.5 x 2 mm. Flat, Oval. F.1. Ruxox, Bedfordshire. In a private collection. Examined by courtesy of P. Smith, Luton Museum. ? Second Century A.D.

**203. Plate, Series A**

Bonus Eventus standing front and facing left. He is nude (apart from a diadem), holds a patera in his right hand and two corn-ears in his left. Cornelian. Slight surface wear. 12 x 10 mm. Convex, Oval. B. Set in a bronze ring (with traces of gilding). Type III. Shouldham, Norfolk. An iron-working and pottery kiln site, occupied from the second century A.D. Shouldham, Abbey Farm. Collection Gascoign. Photographs and impression examined by courtesy of J. R. Smallwood. Second century A.D. The type is usually identified with Euphranor's statue of Bonus Eventus (i.e. Triptolemos) mentioned by Pliny, *N.H.*, XXXIV. XIX, 77 (e.g. Furtwängler, *Masterpieces* 349-50). Vermeule, (*Soane* No. 677) invokes the existence of Ceres-Fides Publica as the counterpart of the figure. (cf (259)-(274)) and concludes that 'there is the tempting supposition that we have been dealing with the second *Bonus Eventus* mentioned by Pliny (*N.H.* XXXVI. IV, 23) and ascribed to Praxiteles... and that *Fides* is its companion'. The group of Ceres and Bonus Eventus is shown on a gem in the British Museum. Walters, *British Museum* No. 1306 pl XVIII.

For the type on other gems:

Furtwängler, *Berlin* Nos 8184-5.

Walters, *British Museum* No. 1767.

Fossing, *Thorvaldsen* No. 585.

Sena Chiesa, *Aquileia* Nos 524-35.

Scherf, *Braunschweig* No. 50.

Gercke, *Göttingen* Nos 100-1.

Brandt, *Munich III* Nos 2680, 2682 f.

On coins:

e.g. *RIC* Titus No. 31; Antoninus Pius Nos 555, 565, 656a, 676.

**204. Plate, Series A**

Bonus Eventus standing front and facing left, holding patera and corn-ears. Type as last. Bloodstone. Slightly scratched surface. Otherwise in good condition. 12 x 9.5 mm. Mounted. Slightly convex, Oval. ? A.4. London.

Roach Smith, *London Antiq.* 60 No. 267. Walters, *British Museum* No. 1309. 'Triptolemos (?)', *British Museum* 56. 7-1. 804. ? Second century A.D.

**205.**

Bonus Eventus standing front and facing left, holding patera and corn-ears. Type as last. Nicolo. In good condition. 17 x 13 mm. Flat, Oval with bevelled edge. ? F.4. Set in a gold ring dated to the seventh century A.D. Snape, Suffolk. From the Anglo-Saxon boat burial. S. Davidson, *Proc. Soc. Antiq.* second ser II (1863) 181.

N.F. Hele, *Notes About Aldeburgh* (1870), 25. *V.C.H. Suffolk* I 327.

Note especially R.L.S. Bruce-Mitford, *The Snape Boat-Grave*, *Proc. Suff. Inst. Arch.* XXXVI (1955), 1-26. pl i-ii. 11. 'Classical intaglios like that with which the Snape ring was set are otherwise unknown in pagan-saxon archaeology'. (This remark is certainly not true!). 13-14. 'The Central raised setting for the gem is surrounded by a beaded gold wire and contains a late antique onyx (nicolo) intaglio, with bevelled edges, bearing on the flat central portion a nude male figure personifying *Bonus Eventus*....' He discusses the ring noting that 'the gem is set with its long axis at right angles to the hoop, not as is the general rule with classical rings, in the same alignment. This gives the bezel unusual width'. He discusses the rich ornamentation (filigree work) and notes the Roman precedents. 16. 'The Snape ring is undoubtedly the finest finger-ring of the pagan Saxon period yet found, and is of the highest quality. The nicolo intaglio almost certainly came from a Romano-British finger-ring. Such onyx intaglios .... were very common in Roman Britain, and the style of engraving of the Snape intaglio agrees closely with that of numerous Romano-British nicolo-intaglio finger-rings in the British Museum Collections. *British Museum*. 1950. 12-6. 1.

**206. Plate, Series A**

Bonus Eventus standing front and facing left, holding patera and corn-ears. Type as last. Red jasper. Some wear and chip at base of stone. 10.5 x 8 x 2 mm. Flat, Oval. F.1. Bartlow, Cambridgeshire. Found in the excavation of a Roman house. Walters, *British Museum* No. 1768. *British Museum* A.F. 454. ? Second century A.D.

**207. Plate, Series A**

Bonus Eventus standing front and facing left, holding patera and corn-ears. Type as last. Red jasper. In good condition. 13 x 10.5 x 2.5 mm. Flat, Oval, F.1. Trace of iron rust in cutting of head, and on side of stone. Poltross Burn, Cumberland. From the milecastle. *C.W. N.S.* XI (1911), 443 and Fig. 21 No. 4. 'A genius'. Carlisle, Tullie House Museum. ? Second century A.D.

**208. Plate, Series B**

Bonus Eventus standing front and facing left, holding patera and corn-ears. Type as last. Cornelian. In good condition. 11 x 8 mm. Convex, Oval. B. Set in a silver

ring. Type II. Castlethorpe, Buckinghamshire. Found in a pot with two silver bracelets and coins of Antoninus Pius, Faustina and Julius Verus. *J.B.A.A.* II (1847), 352-3. 'Mr. Nichols .... was riding after the plough and attentively looking for indications of stone, when the coulter struck into a small black urn and shattered it to pieces, by which the contents were strewed along the furrow. He immediately leaped from his horse, and pocketed about twenty coins in silver, and thirty-five in large brass, with the pair of silver armillae and ring.... At night, the servants thinking that more treasure might be found, went to the field and commenced digging by moonlight, but upon coming to a skull gave up their search in affright, and in consequence no further research has been made'. T. Bateman, *A Descriptive Catalogue of the Antiquities.... at Lomberdale House, Derbyshire.* (Bakewell 1855), 131 No. 87 Fig. Marshall, *British Museum Rings* No. 1162. Walters, *British Museum* No. 1769. *British Museum* A.F. 427. Second century A.D.

**209.**

Bonus Eventus standing front and facing left, holding patera and corn-ears. Type as last. Cornelian. 10 x 8 mm. Convex, Oval. B. Porth Dafarch, Holyhead, Anglesey. From a native hut site. *Arch. Journ.* XXXIII (1876), 133-5 Fig. = *Arch Camb. fourth ser* IX (1878), 27-8 Fig. 'The gem represented a naked figure of a youth, wreathed round the head, holding a cake in one hand, outstretched, and ears of corn in the left hand, hanging down by the side....The figure is supposed to represent the god Bonus Eventus'. Not located.

**210. Plate, Series A**

Bonus Eventus standing front and facing left, holding patera and corn-ears. Type as last. Nicolo. Slightly worn. 10 x 8 x 3 mm. Flat, Oval with bevelled edge. F.4. Aldborough, Yorkshire. Aldborough, Site Museum.

**211. Plate, Series A**

Bonus Eventus standing front and facing left, holding patera and corn-ears. Type as last. Nicolo. Wear on upper surface. 11 x 9 x 4 mm. Flat, Oval with bevelled edge. F.4. Chesters, Northumberland. Budge, *Chesters* 385 No. 1422. Charlesworth, *Jewellery* 32 No. 19 and pl VI, 1. 'Standing figure, possibly Mercury with purse in left hand'. Chesters, site museum 2775.

**212. Plate, Series A**

Bonus Eventus standing front and facing left, holding patera. Type as last. Onyx (White layersuperimposed on a colourless one). In good condition but part of stone (on which lower part of left arm with the corn-ears, and the legs were engraved) is broken away. 14 (reduced to 12) x 12 x 2 mm. Flat, Oval with bevelled edge. F.4. Dryburgh near Newstead, Roxburghshire. Edinburgh, Museum of Scotland.

Probably second century A.D.

**213. Plate, Series A**

Bonus Eventus standing front and facing left, holding

patera and corn-ears. Type as last. Cornelian with black inclusions. Very worn surface. 12 x 9 x 4 mm. Convex, Oval. B.5. Rossington Bridge near Doncaster, Yorkshire. Henig in P.C.Buckland, K.F.Hartley and V.Rigby, *The Roman Pottery Kilns at Rossington Bridge. Excavations 1956-1961*(2001),16 [= *Journal of Roman Pottery Studies* 9]. The *floruit* of this kiln site was c A.D. 150-80 when Sarrus and Setibogeus were making mortaria and C. Valerius Diccia, 'Parisian Ware'. Doncaster Museum. Second century A.D.

**214. Plate, Series A**

Bonus Eventus standing front and facing left, holding patera and corn-ears. Type as last. Reddish brown jasper mottled with white. Upper surface fresh, but several natural flaws. 12 x 9 x 2.5 mm. Flat, Oval. F.1. Willoughby-on-the-Wolds, Lincolnshire. Found In the beam-slot of a wooden building. Examined by courtesy of the late M. Dean. ? Second century A.D. For the style: *cf* (92) which might be from the same workshop.

**215. Plate, Series A**

Bonus Eventus standing front and facing left, holding patera and corn-ears. Type as last, but extremely crude execution. Orange cornelian with black inclusions. Chip on side and a very slight one on bottom of upper surface. 9 x 7 x 2.5 mm. Flat, Oval. F.1. Harlow, Essex. From the Romano-Celtic temple. Examined by courtesy of the late Dr. N. E. France.

**216. Plate, Series A**

Bonus Eventus standing front and facing left. In his right hand he holds a lagobolon which he supports on his shoulders. From it hangs ? a brace of game; In his left hand are two ears of corn. Cornelian with a few black inclusions. In good condition. 11.5 x 9 x 4 mm. Convex, Oval. B.1. Colchester, Essex. Colchester and Essex Museum. 4099. 1921.

For the type on gems: *Hesperia* XVIII (1949), 225-6 No. J. 112. pl XLVI, 4. From a hoard found in Athens, not later than the third century A.D. Sena Chiesa, *Aquileia* Nos 842-3.

**217. Plate, Series A**

Bonus Eventus standing front, holding patera in his right hand and corn-ears in his left. Nicolo glass. Intaglio very worn. 13 x 11 mm. Flat, Oval with bevelled edge. ? F.4. Set in an iron ring. ? Type III. London, London Wall. *Guildhall Museum Catalogue* (1908), 29 No. R.I. 396. Museum of London [ Guildhall Museum 826]. ? Second century A.D.

**218. Plate, Series A**

Bonus Eventus standing front holding corn-ear and patera, the latter held over flaming altar to left. Type similar to last. Nicolo glass. In excellent condition. 13 x 10.5 x 3 mm. Flat, oval with bevelled edge. F.4. Set in an iron ring. ? Type V. (Corroded). Auchendavie, Dumbartonshire. Stuart, *Caledonia Romana*. 328-9, pl XI, 6. Macdonald, *Roman Wall in Scotland*. 289.

Edinburgh. Museum of Scotland. F.7. 91. Second century A.D.

**219. Plate, Series A**

Bonus Eventus to front with corn-ears and patera held over lighted altar. Type as last, and conceivably from the same mould. Nicolo glass. From a worn mould. 12 x 10 x 2 mm. Flat, oval with bevelled edge. ? F.4. Set in an iron ring. Type V. Old Kilpatrick, Dumbartonshire. Building XII. Miller, *Old Kilpatrick* 50 and pl XXIV No. 13. 'A genius sacrificing at an altar'. Glasgow, Hunterian Museum. Second century A.D.

**220.**

Bonus Eventus standing front and facing left. In his right hand he is holding a bunch of grapes and in his left two corn-stems. A chlamys is draped over his left arm and there appear to be winged shoes on his feet. Cornelian. 15 x 12 mm. Tomen-y-Mur, Ffestiniog, Merioneth, From a Roman auxiliary fort. *Arch. Camb. third ser* XIV (1868), 470 and 476. *Arch. Journ.* XXXIII (1876), 134-5. Fig. = *Arch. Camb. fourth ser.* IX (1878), 28-9, Fig. C.W. King commented: 'As for the subject, the first glance suggests Mercury. More minute examination proves the attributes to be meant for a bunch of grapes and ears of corn. The personage can only be *Bonus Eventus*.' Not located. For a similar figure of Bonus Eventus, on a gem:

Walters, *British Museum* No. 1766 = Richter, *Engraved Gems of the Romans*. No. 238.

Compare figure with that of the River-god Selinus sacrificing, on coins of that city. He holds a patera and a long branch: Kraay, *Greek Coins* Nos 189-90 pl LXVIII.

**221. Plate, Series A**

(?) Bonus Eventus. Figure standing towards front and facing left. Right arm held out, left on hip. No attributes are shown but it is likely that Bonus Eventus was intended. Nicolo. In good condition. 5 x 3 x 2.5 mm. Flat, Oval with bevelled edge. F.4. Set in an iron ring. Type II. Aldborough, Yorkshire. Henig, *Yorks Arch Journ* XLIII (1971) 68-9, pl V and Fig. 20, 1. Examined by courtesy of D. Charlesworth. First or second century A.D.

**222. Plate, Series A**

Juno standing front and facing left. She is dressed in a chiton and wears a diadem A round her head. Her right fore-arm is raised and she holds a vertical sceptre in her left hand. Cornelian. Slight wear on upper surface. 10 x 8 x 2 mm. Flat, oval with bevelled edge. ? F.2. Set in a silver ring. Type V. Thistleton, Rutland. Examined by courtesy of E. Greenfield. Second century A.D.

For the type on gems:

Kibaltchitch, *Russie Méridionale* No. 101. Theodosia.

Henkel, *Fingerringe* No. 456. Avenches.

Maddoli, *CN Cirene* Nos 65-7.

Sena Chiesa, *Aquileia* No. 123.

Fossing, *Thorvaldsen* No. 596.

Walters, *British Museum* No. 1260 (confronting Jupiter).

Brandt, *Munich 111* No. 2466 f.

On coins. Note, for example:

*RIC* Hadrian No. 403 (Sabina); *RIC* Antoninus Pius Nos 331; 338; 344 (Faustina I); *RIC* Elagabalus No. 235 (Julia Soaemas); *RIC* Gallienus No. 428; *RIC* Salonina No. 46; *RIC* Severina No. 14.

### 223. Plate, Series A

Juno standing front and facing right. She is dressed in a chiton and wears a diadem. Left fore-arm is raised and she holds a vertical sceptre in her right hand. (Note three horizontal bars across sceptre). Type as last but reversed. Orange cornelian. Some wear on upper surface. 12.5 x 10 x 3 mm. Slightly convex, oval. A.6. Chesterholm, Northumberland. Found outside door of bath-house, stratified with material dating down to c. A.D. 300. Examined by courtesy of R. Birley. Third century A.D. For Juno facing right on a gem: Henkel, *Fingerringe* No. 456 Avenches, is set in a third century ring.

### 224. Plate, Series A

Juno facing right, dressed in a chiton. Sceptre in right hand; left arm partially raised and left hand holding patera. Type as last. Cornelian. 14 x 9 x 2.5 mm. Elongated oval, slightly convex. A.3. Set in a silver bezel of third century type. Overbury Park near Bredon Hill, Gloucestershire/Worcestershire. From the excavations of A. E. Moray-Williams. In Birmingham City Museum and Art Gallery. Photograph Ashmolean Museum; Casts at Overbury. Third century A.D.

### 225.

(?) Juno facing right holding sceptre in right hand and patera in left. 15 x 10 x 3 mm. Flat, oval. F.2. Canterbury, Kent. From a medieval deposit containing residual second century material. Intaglio lost.. Information from Professor S. S. Frere who provided drawings.

### 226 .

(?) Juno seated with sceptre and patera. Aldborough, Yorkshire. *Gough, Camden III*; 300. 'A woman sitting with a patera and spear'. Smith, *Rel. Isuriana*. 48-9. Not located. For Juno seated (with Jupiter and Minerva), on gems: Walters, *British Museum* Nos 1257-9.

### 227. Plate, Series B

Bust of Minerva right. The goddess wears the aegis and a plumed helmet. Type based on the *Athena Parthenos*. Cornelian. 18 x 15 mm. Oval. Canterbury, Kent. From a pit containing pottery down to the Antonine period. Intaglio lost. Photograph and sketch examined by courtesy of Professor S. S. Frere. ? Second century A.D. For the type on gems:

Gori, *Museum Florentinum* I pl LXI Nos 6-7 = Reinach, *Pierres Gravées* pl XXX. Chabouillet, *Bib. Imp.* No. 1508 = Richter, *Engraved Gems of the Romans*. No. 103. Furtwängler, *Berlin* No. 6945.  
Fossing, *Thorvaldsen* No. 1066.  
Henkel, *Fingerringe* No. 2175. Xanten.  
Maddoli, *CN Cirene* Nos 490-2.  
Brandt, *Munich 111* Nos 2182-2185.  
Zwierlein-Diehl, *Vienna* No. 183.

On coins:

Grueber, *British Museum Coins Republic* I. 533 No. 409. (denarius, c 45 B.C. C. Considius Paetus).  
Mattingly, *British Museum Coins Empire* II 304. No. 33. pl LX, 3 (aureus of Domitian). Also cf. Kurz, *Begram*. 126 and Figs 301, 428 and 430 for a plaster cast from *Begram* and a lamp from the Athenian Agora.

### 228.

Bust of Minerva right. Goddess wearing plumed helmet and aegis. Type as last. Red jasper. 14 x 10 mm. Oval. Set in a gold ring. Charterhouse on Mendip, Somerset. From the lead mines. *Abstract Camb. Antiq. Soc.* (1877-8), IX No. 1. *V.C.H.*, Somerset I. Fig. 93. (Ring is not illustrated). King, *Handbook* 220 and pl XXXII No. 4. Not located.

### 229. Plate, Series A

Head or Mask wearing plumed helmet, in profile to right. Probably Minerva. Cornelian. In good condition. 7 x 6 mm. Flat, oval with bevelled edge. F.2. Set in bronze ring. Type Xb. Brampton, Norfolk. Norwich, Castle Museum. Third century A.D.

### 230. Plate, Series A

Minerva standing front and facing left. She wears a crested helmet and a belted peplos. In her right hand is a spear, in her left a shield. Nicolo. In good condition. 13.5 x 12 mm. Flat, oval with bevelled edge. F.4. Set in a gold ring. Type VIII. Found near Oxford.

Marshall, *British Museum Rings*. No. 540 pl XV.  
Walters, *British Museum*. No 1359.

Henig, *Oxoniensia* XXXIX (1974), 97-8, pl.viiiB (suggesting it is possibly from Woodeaton)  
British Museum. AF 420. Third Century A.D.

For the type on gems (M5) below:

Fossing, *Thorvaldsen* Nos 602-4.

Henkel, *Fingerringe* Nos 421 Rhineland, 1208 Cologne.

Pinterović, *Mursa* No. 5.

Sena Chiesa, *Aquileia* Nos 124, 131-3.

Gercke, *Göttingen* No. 86.

Brandt, *Munich 111* No. 2471

On a bronze figurine:

Fleischer, *Bronzen Österreich* No. 23. Wels.

### 231. Plate, Series B

Minerva standing front and facing left. A spear in her right hand and a shield in her left. Type as last. Cornelian. 11 x 8 mm. Set in an Anglo-Saxon pendant (cf (634) Sibertswold and (734) Epsom for type). Canterbury, Kent. ? From a grave; near St. Martins.

*Arch. Journ.* I (1844), 279.

*Num. Chron.* VII first series (1845), 187.

Roach Smith, *Coll. Antiq.* I. 64 and 176.

*British Numismatic Chronicle third series* XXVII. (1952-4), 39 ff.

*British Numismatic Journal. Third Series* VII (1955) 48.

*Archaeometry* IX (1966), 104-5 and Fig. 1 No. L 9.



Liverpool Museum. Mayer Collection. Pendant seventh century, gem second century.

**232.**

Minerva with spear and shield. ? Type as last. Aldborough, Yorkshire. Gough, *Camden* 111, 300. 'Pallas armed with a shield and spear'. Smith, *Rel. Isuriana*. 48-9. Not located.

**233. Plate, Series A**

Minerva standing front and facing right. She wears a crested helmet and ? a peplos. Drape over right arm; spear held vertically in left hand. In front of her is a shield. Very pale chalcedony (slightly yellow tint). In very fine condition. 12.5 x 10 x 2 mm. Flat, oval with bevelled edge. F.2. Richborough, Kent. Bushe-Fox, *Richborough* III 80 and pl XI No. 24. 'Oval engraved gem of yellow paste, with bevelled edges. Athena wearing a crested helmet and chiton.....'. Richborough, Site Museum. First-second century A.D.

For the type on gems:

Henkel, *Fingerringe* No. 1805 Rhineland.

Fossing, *Thorvaldsen* No. 1693.

Maddoli, *CN Cirene* No. 42.

Sena Chiesa, *Aquileia* No. 130.

**234. Plate, Series A**

Minerva standing front and facing left. She wears a crested helmet, a belted peplos and the aegis. In her left hand she holds a spear and shield; in her right hand a victory with a wreath. Type based on *Athena Parthenos*. Cornelian (with small black inclusions). Some wear on front face. 14 x 10.5 x 3 mm. Convex, oval. B.Caerleon, Monmouthshire. From the Fortess Baths, in a late second century context. Cardiff, National Museum of Wales. ? Second century A.D.

For the type on gems:

Furtwängler, *Berlin* Nos 2365-6; 2764; 7235-42; 8170. (No. 7237 = Zwierlein Diehl, *Staatliche Berlin*. No. 367). Zwierlein-Diehl, *Vienna* No. 180.

Walters, *British Museum*. Nos 1347-1351 (Nos 1347-8 = Richter, *Engraved Gems of the Romans* Nos 94-5).

Fossing, *Thorvaldsen* Nos 606, 1698.

Richter, *New York* No. 269 = *Engraved Gems of the Romans* No. 93.

Scherf, *Braunschweig* No. 45.

Brandt, *Munich 111* Nos 2475 f.

Henkel, *Fingerringe* Nos 118 Trier; 1446 Cologne.

Maaskant-Kleibrink, *Doliché* Nos 31-3. (sealings).

Pinterović, *Mursa* No. 4.

Maddoli, *CN Cirene* Nos 31-2. (sealings)

Sena Chiesa, *Aquileia* Nos 106-7; 109-16.

**235. Plates, Series A and B**

Minerva standing front and facing left, holding a victory in her right hand and a spear and shield in her left. Type as last. Nicolo. Chip on upper surface as well as considerable wear. 15 x 13 mm. Flat, oval with bevelled edge F.4. Set in an iron ring. Type V. Near High Torrs, Luce Bay, Wigtownshire. From a cremation burial that

also contained a spartha, two hasta, a small bronze ring, two late Antonine samian Vessels (Drag. 37 and 72) - Grave of a Roman auxiliary soldier. Curle, *Proc. Soc. Antiq. Scot.* LXVI (1932) 284 and 375-6. Maclellan Mann, *Trans. Glasgow Arch. Soc. N.S. VIII pt. III* (1935), 146-51. Subject identified as Venus Victrix or Virgo of the Zodiac. Henig, *Trans. Dumfries and Galloway. third ser.* XLVI (1969), 104-7 and pl X right. Glasgow, City Museum and Art Gallery. Second Century A.D.

**236. Plates, Series A and B**

Minerva standing front and facing left; holding a victory in her right hand and a spear and shield in her left. Type as last. Burnt cornelian or jasper (now opaque, and yellowish in colour). Intaglio still in good condition. 12 x 10 x 2.5 mm. Flat, oval, F.1. Set in a silver ring (slightly damaged). Type III. Slay Hill Saltings near Upchurch, Kent. In the Medway Marshes. From the site of a Roman building, destroyed by fire.

Payne, *Coll. Cant.* 75.

Walters, *British Museum* No. 1352.

British Museum 83. 12-13. 553. Second Century A.D.

**237. Plate, Series A**

Minerva standing front and facing left, holding a victory in her right hand and a spear and shield in her left. Type as last. Dark cornelian. Chip in right edge of stone. Some wear on surface. 17 x 13.5 x 2 mm. Flat, oval. F.1. Charterhouse on Mendip, Somerset. From the lead mines. S. S. Lewis, *Proc. Camb. Antiq. Soc.* IV (1878-9), 280 No. 4. 'Roma erect, still wearing her visored helmet, left hand on round heroic shield. Stola instead of breastplate. Winged Victory on right hand'. *V.C.H.*, Somerset I. Fig. 93. King, *Handbook* 219 and pl XXXI No. 9. Bristol, City Museum F.2111.

**238. Plates, Series A and B**

Minerva standing front and facing left, holding a victory in her right hand and a spear and shield in her left. Type as last. Poor workmanship. Cornelian. Surface shows considerable sign of wear. 9 x 7 mm. Slightly convex, oval. A. Set in a silver ring. Type VIIIb (*cf* (745)). Manchester, Lancashire. From North-West corner of the Fort. Bruton, *Manchester*. 83 and pl XLII, Figs. 6-8. Manchester, City Art Gallery. In Local History Collections. Late third century A.D.

**239.**

? Minerva standing front and facing left, holding a victory in her right hand and a spear and shield in her left. Type as last. Dinas Dinlle, Carnarfonshire. From a late iron age fort with internal occupation of the second and third centuries A.D. *Min. Soc. Antiq.* 15th Nov. 1810. *Arch. Camb. fourth ser.* III. (1872), 268-9. 'A ring, the stone of which, representing Victory with a trophy, was found in Dinas Dinlle....'. *Arch. Journ.* XXXIII (1876), 135. = *Arch. Camb. fourth ser.* IX (1878) 29. 'The impression on the ring represents an armed figure holding in the right hand a Nike and in the left a spear with shield

at the base'. Not located.

#### 240. Plate, Series A

Minerva standing front and facing left. She holds a spear and shield with her left hand; in her right is a patera. Type very similar to last. Cornelian. Slight abrasion on surface. 10.5 x 8.5 x 4 mm. Flat, oval. F.1. Winchester, Hampshire. Found in an early medieval context. Examined by courtesy of Prof. M. Biddle. For Minerva holding a patera on gems:

De Ridder, *de Clercq* No. 2913-4.

Svoronos, *Karapanou* No. 25 = Richter, *Engraved Gems of the Romans* No. 96. Fossing, *Thorvaldsen* No. 601.

Maddoli, *CN Cirene* Nos 39-40.

Sena Chiesa, *Aquileia*. Nos 108, 117-8.

Zwierlein-Diehl, *Staatliche Berlin* No. 368 (with altar), 457.

Brandt, *Munich 111* Nos 2469, 2470, 2472.

#### 241.

Minerva standing front and facing left. She holds a spear and shield with her left hand; attribute in right not certain. Type very similar to last. Glass imitative of onyx. 15 x 12 mm. Flat, Oval. F. Set in an iron ring. Type V. Chesters, Northumberland. Budge, *Chesters* 387 No. 1588. Charlesworth, *Jewellery* 29 No. 73 and pl V, 4. 'Weathered paste with standing draped figure, shield in right hand, possibly Minerva'. Chesters, Site Museum. 3091. Not located. Second century A.D.

#### 242. Plate, Series A

Minerva standing front and facing left. She wears a crested helmet and a belted peplos. In her left hand is a spear and in her right a Victory. Behind her, on the ground is a shield. Type based on Athena Parthenos. Cornelian with black inclusions. Slight wear. 14 x 11 x 3 mm. Convex, oval. B.1. Holt, Denbighshire. Grimes, *Holt*. 129 and Fig. 60, 1. Cardiff, National Museum of Wales. 25. 1. 789. ? Second Century A.D. Grimes, *op. cit.* 87 discusses the history of the site as reflected by the coinage. The *floruit* was in the late first and early second century.

For the type on gems:

Furtwängler, *Berlin* No. 2768.

Walters, *British Museum* No. 1353.

Fossing, *Thorvaldsen* No. 605.

D.K. Hill, *Art Bulletin* XVIII (1936), 167 note 43. Fig. 8 = Richter, *Engraved Gems of the Romans* No. 98.

Scherf, *Braunschweig* Nos 46-7.

Brandt, *Munich 111* Nos 2279, 2474.

Gercke, *Göttingen* Nos 87-8.

Maddoli, *CN Cirene* Nos 33, 35-7.

Napolitano, *Udine* No. 25.

Sena Chiesa, *Aquileia* Nos 119, 121.

#### 243. Plate, Series A

Minerva standing front and facing right, wearing crested helmet and belted peplos. In her left hand is a victory and in her right a spear. In front of her, on the ground is a shield. Type similar to last but reversed. Cornelian. In

excellent condition. 12.3 x 10 x 3 mm. Convex, oval. B.4. Newstead, Roxburghshire. Edinburgh, Museum of Scotland. ? Second century A.D.

For the type on a gem:

Sena Chiesa, *Aquileia* No. 122.

#### 244. Plate, Series A

Minerva standing front and facing right; a victory in left hand; end of spear can be seen (? held in right hand). In front a shield. Type as last. Cornelian. Broken on right side of stone and at bottom. Surface very fresh. 12.5 (reduced to 10) x 10 (reduced to 6) x 1.5 mm. Flat, oval. F.1. Bath, Somerset. In a cache found in the wooden duct leading from the sacred spring. Taylor, *Guidebook* 43 No. 24. Henig, *GMD Bath* 79-80. No. 2. Henig, *Bath Gems* 30 No. 3. Bath, Site Museum. Late first century A.D.

#### 245. Plate, Series A

Minerva walking left. She is dressed in a belted peplos and wears a crested helmet. In her right hand is a spear and in her left a shield. In front of her is a serpent. Nicolo very dark, upper surface mottled with black. 17 x 13 x 2.5 mm. Flat, oval with bevelled edge. F.4. Sleaford, Lincolnshire. From the grave of an adult in the Anglo-Saxon cemetery. *Archaeologia* L. (1887), 404. Fig. 'Roman intaglio in onyx, without setting, representing Minerva with a snake at her feet'. British Museum. 83. 4-1. 496. For the type on gems:

Chabouillet, *Bib. Imp.* No. 1513 = Richter, *Engraved Gems of the Romans* No. 100. Furtwängler, *Berlin* Nos 2297. Pergamum; 7247-8.

Walters, *British Museum* No. 1363.

Brandt, *Munich 1*. Nos 610-12.

Maddoli, *CN Cirene* No. 58

Sena Chiesa, *Aquileia* Nos 141-8.

#### 246. Plate, Series B

Minerva walking right. Type as last (no serpent). Nicolo glass. Badly devitrified. 14 x 12 x 2.5 mm. Flat, oval, with bevelled edge. F.4. Godmanchester, Huntingdonshire. From a hoard of jewellery and coins buried in a sump behind the bath building of the Mansio, at the end of the third century A.D. Green, *Proc. Camb. Antiq. Soc.* L (1957) 85-8. esp. 86, pl VII c. *Current Archaeology* II (1969), 138 and pl on 135. Cambridge, Museum of Archaeology. 57. 200. Third century A.D.

#### 247. Plate, Series A

Minerva seated on throne left. She wears a crested helmet and a chiton, and holds a shield in front of her. Amber cornelian. Slight wear. 19 x 12.5 x 2 mm. Flat, oval. F.1. Cambridge, Milton Road, near Field Laboratories. Cambridge, Museum of Archaeology. 32. 349. Perhaps brought from the East Mediterranean in recent times. Possibly, therefore, *aliena*.

#### 248. Plate, Series A

? Head of Roma right. She wears a crested helmet. Nicolo. In good condition. 13 x 9.5 x 2.5 mm. Flat, oval with bevelled edge. F.4. Fenny Stratford,

Buckinghamshire. Henig, *Veneration of Heroes* 264. Note 118. Suggests that Alexander the Great was intended. Although this is possible he now considers that Roma is more likely. Oxford, Ashmolean Museum 1927. 518.

For the type on gems:

Steiner, *Xanten* 126 pl XIII No. 89. = Henkel, *Fingerringe* No. 1899.

Walters, *British Museum* Nos 1812-3. = Vermeule, *The Goddess Roma* pl IV Nos 7-8. Maddoli, *CN Cirene* Nos 550-2.

#### 249. Plate, Series A

Roma seated left on a cuirass. She wears a belted peplos, a himation, a helmet and a sword (parazonium). Behind her is a shield. In her right hand is a patera. Onyx. In good condition. 20 x 16.5 x 2.5 mm. Flat, oval with bevelled edge. F.4. Silchester, Hampshire. Duke of Wellington's Collection in Reading Museum 03010. ? First century A.D.

For the type in general (gems and coins):

Vermeule, *The Goddess Roma* pl I. Nos. 2-12. A first century dating is suggested for the gem (68 and pl I. No. 3), in Sir John Soane's Museum.

On gems: Fossing, *Thorvaldsen*, Nos 610, 1699.

Richter, *New York* No. 271.

Gercke, *Göttingen* No. 82.

Brandt, *Munich 111* Nos 2211, 2337.

Sena Chiesa, *Aquileia* Nos 646-52.

On coins:

*R.I.C.* Nero Nos. 50, 224-7, 239-73.

#### 250. Plates, Series A and B

Roma seated left on a cuirass. She wears a belted peplos, a himation and a crested helmet. Sceptre in her left hand, palladium in her right. Behind her a shield. Type similar to last. Nicolo. Some surface wear. 17 x 14 mm. Flat, oval with bevelled edge F.4. Set in a gold ring. Type Xb. Colchester, Essex. Walters, *British Museum* No. 1810. Vermeule, *The Goddess Roma* 72-3 and pl III No. 5. 'An impression is illustrated among the Severan gold dies, to which school of cutting this gem certainly belongs'. British Museum. 1910. 12-21. 1. Early third century A.D.

For the type on gems:

Vermeule, *The Goddess Roma* 35-8 and 73.

Furtwängler, *Berlin* No. 8174.

Walters, *British Museum* No. 1811 (to front).

Scherf, *Braunschweig* No. 87.

Henkel, *Fingerringe* No. 201.

Noll, *Salurn* 130 and pl XV. Grave 72.

El-Khachab, *Egypt* 147 No. 1 and pl XXV, 2.

On coins:

*R.I.C.* Septimius Severus Nos 288, 291.

#### 251. Plate, Series A

Roma seated left on a cuirass holding sceptre and palladium. Behind her a shield. Type as last. Nicolo (very pale blue on black). Slight wear on surface. 14.5 x 12 x 3.5 mm. Flat, oval with bevelled edge. F.4. Wroxeter, Shropshire. T. Wright; *J.B.A.A.* XIX (1863), 109 and pl X No. 2. 'Of inferior workmanship and..... probably work of

rather a late period. It is engraved on a bright red stone.....'. *V.C.H.* Shropshire I 255 No. 5. Fig. 29. Shrewsbury, Rowley's House Museum. ? Third century A.D.

#### 252. Plates, Series A and B

Bust of youthful Satyr in profile to the right. He has his hair tightly bound in a series of plaits, around his shoulders he wears a *nebris* (faun-skin) and a *lagobolon* projects from behind his left shoulder. Red jasper. 18 x 14 x 3 mm. Flat, oval, F.1. London, Moorgate Street. Museum of London (Museum of London Ac. No. 29. 201/4). Late second or early third century A.D.

The type evidently originated in about the fourth century B.C. and was the inspiration for the well-known cameo by Hyllos (Vollenweider, *Steinschneidekunst* 70 and pl. 80, 1-3). The London gem is cut in the more simplified and 'patterned' manner of the middle empire and may be compared with our (App. 61), perhaps a satyr rather than a maenad, and Gramatopol, *Académie* No. 444. I am grateful to T. Gesztelyi for correcting my earlier interpretation of the intaglio as Diana and for telling me of the existence of a comparable gem, which he thinks may be by the same hand, in Aquincum. Cf. his paper at the XIth International Congress of Classical Archaeology held in London in September 1978, Final Programme, 122f.

#### 253. Plate, Series A

Female bust in profile to the right; hair (?) bound in a fillet, a long lock hangs down her neck. Diana ?. The club-like object behind her shoulder is probably a quiver. Only a fragment of the gem survives. Cornelian. Maximum dimension 6 mm; thickness 2.5 mm. Flat, oval F.1. Bath, Somerset. In a cache found in the wooden duct leading from the sacred spring. Taylor, *Guidebook* 43 No. 8. Henig, *GMD Bath* 82-3 No. 15. Henig, *Bath Gems* 31 No. 14. Bath, site museum. Probably late first century A.D.

#### 254. Plate, Series A

*Diana Venatrix*. The goddess, who is dressed in a short tunic and boots and has her hair tied in a knot at the crown of her head, runs towards the right. In her left hand she holds a bow and with her right she takes an arrow from the quiver which hangs behind her back. A hound is shown bounding along beside her. The type is derived from a fourth century statue (perhaps by Kephisodotos the Younger, son of Praxiteles). Plasma. Slightly worn on surface. 8.5 x 6.5 x 2 mm. Convex, oval B.4. Gloucester. Found in a medieval context, probably residual. Henig in M. Hassall and J. Rhodes, *TBGAS* 93 (1974), 78, pl. VIa. Gloucester, City Museum. A. 8331. First Century A.D.

For the type cf C.F. Sestieri, *Rivista del Istituto d'Archaeologia e Storia dell'Arte VIII* (1940-41), 107-128, mentioning statues, reliefs, coins and gems.

On gems:

Furtwängler, *Berlin* Nos 2823, 3600, 7211-3, 8179.

Middleton, *Lewis* 62 No. 50.

De Ridder, *de Clercq* No. 2899.  
 Fossing, *Thorvaldsen* No. 641.  
 Brandt, *Munich I* No. 492.  
 Brandt, *Munich III* No. 2484.  
 Berry, *Collection* No. 115.  
 Gercke, *Göttingen* No. 74.  
 Maddoli, *CN Cirene* No. 148.  
 Hamburger, *Caesarea* No. 52.  
 Sena Chiesa, *Aquileia* Nos 99-100.

On coins:

*R.I.C.* Nerva No. 11, and note bronze medallion of Antoninus Pius, F. Gnecci, *I. Medaglioni Romani III* (Milan 1912), pl CXLVIII No. 17.

Bronze statuette:

Menzel, *Bronzen II Trier* No. 63 Otzenhausen.

### 255. Plate, Series A

*Diana Venatrix*. Goddess with bow and drawing arrow from quiver running right, accompanied by hound. Type as last. Cornelian. In good condition. 13 x 10 mm. Flat, oval. F. Set in a ring of ? base silver, Type V. *Trans. Hawick Arch. Soc.* 17th April 1900; 'Donations to the Museum from 'a friend'..... ring from Roman station at Chollerford'. Hawick, Wilton Lodge Museum. Second century A.D.

### 256.

*Diana Venatrix*. Goddess with bow, and drawing arrow from quiver running right; accompanied by hound. Type as last. 'Sard'. Broken away at top left of stone. 12 (reduced to 11) x 10 mm. Oval. Caernarfon (*Segontium*); From the Fort, building XX. Wheeler, *Segontium* 169 and Fig. 82. Not located. ? Second Century A.D.

### 257.

Ceres seated on stool left. She wears a chiton and a himation; around her head is a fillet or diadem. In her right hand is ? an ear of corn; Her left arm supports her. Behind the goddess is a transverse sceptre. Bloodstone. 11 x 8.5 mm. Oval. Brecon. From the Fort of Y. Gaer. Wheeler, *Brecon*. 121 Fig. 64, 3. National Museum of Wales, Cardiff. Second century A.D.

For the type:

Chabouillet, *Bib. Imp.* No. 1620.  
 Fol, *Choix d'intailles* pl XXVI No. 1.  
 Furtwängler, *Berlin* Nos 2850-1; 8663-4.  
 Middleton, *Lewis* 60 No. 34.  
 Fossing, *Thorvaldsen* Nos 646, 1709-10.  
 Richter, *New York* No. 346.  
 Gercke, *Göttingen* Nos 105-6.  
 Maddoli, *CN Cirene* Nos 153-4.  
 Sena Chiesa, *Aquileia* Nos 554-62.  
 Hamburger, *Caesarea* Nos 49-51.  
 Brandt, *Munich III* Nos 2507 f.

The green colour of the stone is matched by many of the parallels cited, and is highly appropriate for a vegetation goddess.

### 258. Plate, Series A

? Ceres (or *Hora* of Summer) shown towards the right. Two ears of corn in left hand and ? basket of fruit in right. Behind her is a cornucopia; She seems to be walking rather than seated, but it has only been possible to examine poor impressions. Black onyx. In good condition. 13 x 11 mm. Flat, oval with bevelled edge. F.4. Middlewich, Cheshire. From an early/mid second-century context. Information - J.D. Bestwick. Early second century A.D. For Ceres *cf* above. For a *Hora* on a gem: Fossing, *Thorvaldsen* No. 685.

### 259. Plate, Series A

Ceres standing front and facing right. She wears a chiton and a peplos; around her head is a fillet. In her left hand is a dish of fruit and in her right two corn-ears. Cornelian. In good condition. 9 x 7 mm. Flat, oval. ? F.2. Set in an iron ring (with lozenge shaped shoulders) approximating rather to Type III than to Type VIIIb. London, from the Walbrook stream bed, close to the Eastern edge. (Bucklersbury House site). Museum of London [Guildhall Museum 19234]. Second Century A.D. For the type *cf* (203), a suggestion that the original was a statue by Praxiteles. Note Walters, *British Museum* No. 1306 for group of Ceres and Bonus Eventus.

Other gems:

Furtwängler, *Berlin* Nos 2859-71; 7297-303.  
 Walters, *British Museum* Nos 1303; 1764; 3094.  
 Fossing, *Thorvaldsen* Nos 647-50.  
 Richter, *New York* No. 345.  
 Scherf, *Braunschweig* No. 53.  
 Brandt, *Munich III* Nos 2501-2505.  
 Zazoff, *Gemmensammlung Kassel* No. 49a.  
 Sena Chiesa, *Aquileia* Nos 563-8.  
 Noll, Salurn. 121 and pl XIV (labelled, incorrectly - GR 103/106 on plate).  
 G. Fouet, *La Villa Gallo-Romaine de Montmaurin. (Haute Garonne)* (Paris 1969), 182 and pl LVIIIb.  
 On coins the figure represents Fides Publica.  
*R.I.C.* Domitian No. 291; *R.I.C.* Antoninus Pius No. 440;  
*R.I.C.* Caracalla Nos 8, 24; *R.I.C.* Elagabalus No. 79.

### 260. Plate, Series A

Ceres standing front and facing right, holding dish of fruit and corn-ears. Type as last. Cornelian. 11.5 x 10 mm. Slightly convex, Oval. A. Chinham Hill, Wiltshire. Oxford, Ashmolean Museum. 1955. 261. Not located, but cast examined. ? Second Century A.D.

### 261. Plates, Series A and B

Ceres standing front and facing right, holding dish of fruit and corn-ears. Type as last. Cornelian with black inclusions. Slight surface wear. 10 x 8 mm. Convex, oval. A. Set in a silver ring. Type II. Dunsmore, Buckinghamshire. Examined by courtesy of Rev. C.N. White, Ellesborough, Bucks. First or second century A.D.

### 262. Plate, Series B

Ceres standing front and facing right, holding dish of fruit and corn-ears. Type as last. Cornelian. 19 x 15 mm. Flat,

oval. F. Bridewell Farm near North Leigh, Oxfordshire. *V.C.H. Oxfordshire I* 341 and pl XVIII. F.Jones, L.Gilmour and M.Henig, *Treasures of Oxfordshire* (2004), 9. Henig, *Oxoniensia* LXVIII (2003). Since 2002 in Oxfordshire Museums OXCMS 2002.94. Second Century A.D.

**263. Plate, Series A**

Ceres standing front and facing right, holding dish of fruit and corn-ears. Type as last. Red jasper. In very fine condition. 12 x 8.5 x 3 mm. Flat, oval. F.1. York, Fishergate. There was a cremation cemetery at this site in the first and second centuries. *R.C.H.M. Eburacum*, 69b. No. H.174. 'A small carnelian (sic) intaglio from Fishergate'. Yorkshire Museum. Second century A.D.

**264. Plates, Series A and B**

Ceres standing front and facing right, holding dish of fruit and corn-ears. Type as last. Red jasper. In good condition. 8 x 6mm. Flat, oval. ? F. 1. In a kidney-shaped attachment plate (bronze with iron back) of fifth century date. The front 'cloissoné' set with thin slices of ruby coloured glass, intaglio in centre. Lyminge, Kent. From Grave 32 (male inhumation) of Jutish cemetery. A. Warhurst. *Arch. Cant.* LXIX (1955), 24 and pl IX, 3. 'A figure of Athene (sic) .... The intaglio in its present position was quite functionless and merely decorative. We have no means of knowing whether its owner ever even understood its real use and the whole find provides a charming commentary upon the two differing civilisations represented'. Maidstone, County Museum. Gem probably second century A.D.

**265.**

? Ceres standing front and facing right, holding dish of fruit and corn-ears. Type as last. Cornelian. Set in a gold ring. Type II or III. Silchester, Hampshire. F.W. Fairholt, *Rambles of an Archaeologist*. (London 1871), 84. Fig. 89. 'Cornelian .... engraved with the figure of a female bearing corn and fruit'. *Illustrierte Zeitung* LXXII (1879), 285 Fig. Not located. Early second century A.D. The illustrations are poor but the figure is almost certainly Ceres rather than Isis.

**266. Plate, Series A**

Ceres standing front and facing right, holding dish of fruit and corn-ears. Type as last. Burnt cornelian (now greenish-yellow in colour). Damaged especially at bottom. 11 x 9 mm. Convex, oval. B. Set in a silver ring, incomplete. Type III (cf Henkel *Fingerringe* Nos 410-11). Corbridge, Northumberland. Charlesworth, *Jewellery* 29 No. 63 and Pl III, 13. Corbridge, Site Museum. Second century A.D.

**267. Plate, Series A**

Ceres standing front and facing right, holding dish of fruit and corn-ears. Type as last but crude execution. Cornelian. Considerable surface wear. 11 x 7 mm. Convex, oval. B. Set in a silver ring, Type III. Leicester ? Silver Street. *V.C.H. Leicestershire I* 204 mentions a

silver ring set with an engraved cornelian found in Silver Street (1873). Leicester Museums BR 75. Second century A.D.

**268. Plate, Series A**

Ceres standing front and facing right, holding dish of fruit and corn-ears. Type as last. Nicolo glass, badly corroded. 15 x 12 x 2 mm. Flat, oval with bevelled edge. F.4. Richborough, Kent. Richborough, Site Museum. ? Second or third century A.D.

**269. Plate, Series A**

Ceres standing front and facing right, holding dish of fruit and corn-ears. Type as last, crude execution. Nicolo glass, somewhat worn, chipped on edges. c 15 (reduced to 12) x 12.5 x 2 mm. Flat, oval with bevelled edge. F.4. Corbridge, Northumberland. Charlesworth, *Jewellery* 33 No. 22 and pl IX, 11. Corbridge, Site Museum. ? Third century A.D.

**270. Plate, Series A**

Ceres standing front and facing right, holding dish of fruit and corn-ears. Type as last, very schematic execution. Nicolo glass. Some wear, chipped around edge. 18 x 13.5 mm. Flat, oval with bevelled edge. ? F.4. Portfield, Whalley, Lancashire. A native occupation site. Photograph and cast examined by courtesy of J. Hallam. Probably third century A.D.

**271. Plate, Series A**

Ceres standing front and facing right, holding dish of fruit and corn-ears. Ant in field to right, otherwise Type as last. Cornelian. In good condition. 14 x 10 x 2.5 mm. Flat, Oval. F.1. New Kilpatrick, (Bearsden), Dumbartonshire. Macdonald, *Roman Wall in Scotland*. 326. 'A female figure making an offering of fruit'. *Proc. Soc. Antiq. Scot.* LXXII (1938), 10. 'Figure of a woman facing right, holding a plate in the right hand and an olive branch in the left. To the left is an altar with a fire on it'. Edinburgh, Museum of Scotland. 1937. 360. FR. 489. Second century A.D.

**272. Plate, Series A**

Ceres standing front and facing right, holding dish of fruit and corn-ears. Ant in field to right. Type as last. Cornelian. In very good condition. 15 x 11.5 x 2 mm. Flat, oval (back slightly convex). F.6. Holt, Denbighshire. Grimes, *Holt*, 129 and Fig. 60, 2. Cardiff, National Museum of Wales. 25. 1. 789. Second century A.D.

**273. Plate, Series A**

Ceres standing front and facing right, holding dish of fruit and corn-ears. Ant in field to right. Type as last but execution more cursory. Burnt sard. In good condition but chip on right side of stone. 12.5 x 9.5 x 3 mm. Flat, oval. F.1. Wroxeter, Shropshire. Shrewsbury, Rowley's House Museum. D.7. ? Second century A.D. Compare the schematised ant (which has been 'defaced' with two cross-strokes) with the eagle carried by Jupiter in (1) from Bath.

**274.**

Ceres. ? Type as last. Cornelian. Caerleon, Monmouthshire. *Archaeologia* VI (1782), 11. 'The antique cornelian seal of Ceres, found at Caerleon, about the year 1750 is deservedly esteemed'. *Gough, Camden* III, 117. Not located.

**275. Plate, Series A**

Venus standing to front, nude. Her right fore-arm is raised and her left elbow rests on the head of a Priapus (who also faces front, and supports a basket of fruit on his erect phallus). Purple glass, imitative of amethyst. Surface dull and glass slightly crazed. In good condition. 13 x 8.3 x 3.5 mm. Convex, oval. B.4. Wroxeter, Shropshire. From a deposit c A.D. 80-120. Bushe-Fox, *Wroxeter II* 16 and Fig. 8. No. 25. Shrewsbury, Rowley's House Museum. First century A.D. The figure is presumably based on a Praxitelian statue. *cf* Richter, *Sculpture and Sculptors*. 260-2. Figs 668-72. Bieber, *Sculpture of the Hellenistic Age*. 18-21. The type of our intaglio is exactly reproduced on those shown by Furtwängler, *Berlin* Nos. 2984-6. For a bronze figurine showing Venus and Priapus:

Fleischer, *Bronzen Österreich* No. 87. Carnuntum.

**276.**

Venus standing front facing right. ? Priapus to left. Onyx. 15 x 13 mm. Flat, oval with bevelled edge. F.4. Templebrough, Yorkshire. From the Fort. May, *Templebrough* 60 and pl LVA. No. 4. 'The graving is of such poor quality as to leave the scene represented uncertain to such expert authorities as Sir Arthur Evans and Dr. Hogarth, of the Ashmolean, who have examined it. Both suggest that a trophy with four shields are behind the figure, but cannot recognise the latter. It has some resemblance to the victory holding a wreath on the sigillata bowls numbered 479 by Déchelette and the object above the trophy may be a portion of her wing. The object in front of her is also uncertain'. Rotherham Museum. Not examined. Compare Sealing (808) below.

**277.**

Venus standing front and facing left. She is dressed in chiton, holds a mirror in her right hand and straightens her tresses with her left. Pale cornelian. 13 x 9 mm. Oval. ? Chester. Watkin, *Roman Cheshire* 205. Fig. Not located.

For the type on gems:

De Ridder, *de Clercq*. No. 2892.

Berry, *Collection* Nos 117, 207.

Hamburger, *Caesarea* No. 47.

**278. Plate, Series A**

Venus standing right with left leg raised and in the act of adjusting her sandal. She supports herself with her right hand which rests upon a steering-oar. The execution is mediocre. Cornelian. Slight wear. 10 x 8 mm. Convex, oval. B. Set in a gold ring with heavy bezel and three pellets at junction with hoop. (*cf* *Archaeologia* XXXIII (1849), 174 Fig. 2, and pl VII (Lyons) and Henkel,

*Fingerringe* No. 287 for type). = Type IVa. Bignor, Sussex. Found near north boundary wall of villa. Lysons, *Rel. Brit. Rom.* III pl XXXI. Fig. 10. *Antiq. Journ.* VII (1927), 521. pl. Bignor. (Facsimile in Lewes Museum). The type is evidently based on a Hellenistic statue, *cf* Bieber, *Sculpture of the Hellenistic Age*. 144 and Figs 394-5; 606-7.

For the type on gems:

Furtwängler, *Berlin* No. 2386.

Walters, *British Museum* No. 1442.

Vermeule, *Soane* No. 587= *Soane, 1835 Catalogue* No. 41.

Sena Chiesa, *Aquileia* Nos 266-7.

Brandt, *Munich III* No. 2499.

**279. Plate, Series A**

Venus Victrix standing right, leaning her left elbow on a column. She holds a palm in her left hand and (?) a helmet in her right. Nicolo. Crack across surface. Otherwise in good condition. 18.5 x 14 mm. Flat, oval with bevelled edge. F.4. Set in a debased silver ring (gold surround to bezel). Type VII. Caerleon, Monmouthshire. Lee, *Isca Silurum* 69 and pl XXXV, 15. Caerleon, Legionary Museum. Third century A.D. For the type as Caesar's signet. Dio. XLIII, 43. On gems (often with spear or sceptre instead of palm):

Furtwängler, *Berlin* Nos 2388-93, 2990-3003, 3697, 7439, 8196, 8439, 8670. Walters, *British Museum* Nos 1446, 2814. 4056 = (M 6) below.

Fossing, *Thorvaldsen* Nos 695-710.

Richter, *New York* Nos 300-1.

Scherf, *Braunschweig* Nos 30-3.

Gercke, *Göttingen* Nos 56-64.

Sena Chiesa, *Aquileia* Nos 248-64.

Hamburger, *Caesarea* Nos 43, 45.

For an example from a small hoard of jewellery found at Athens (*terminus ante quem*) in third century A.D.). *Hesperia* XVIII (1949), 225-6 No. JIII. pl XLVI, 3. Venus Victrix holds a sword and a spear on a gem from Magdalensberg, Austria, *Carinthia I* CLIX (1969), 351-3 No. 6.

**280. Plate, Series A**

*Venus Victrix* right. Type as last but no palm. Nicolo glass. Some wear. 10 x 8 mm. Flat, Oval. Bevelled edge. F 2 or 4. Set in a gilded bronze ring. Type V. Caerleon, Monmouthshire. From the *ludus*. Said to have been found in an early second century roadway adjoining entrance C externally. Wheeler, *Archaeologia* LXXXVIII (1928), 166 and Fig. 14, 28. Caerleon, Legionary Museum. ? Late second century A.D. (The original dating of c A.D. 125 appears to be too early to judge from form and material of ring, material of intaglio).

**281.**

*Venus Victrix* right. As last but shield in front. Set in a gold ring. Llansadwrn, Carmarthenshire (Abermarlais Estate). *Arch. Camb. fifth ser X* (1893), 281 and Fig. on 175. *R.C.H.M. Wales, V. Carmarthen* (London 1917), 184 No. 552 and XX fig. 6. Not located.

**282. Plate, Series A**

*Venus Victrix* right. Type as last. Nicolo glass. 15 x 11.5 mm. Flat, oval with Bevelled edge. ? F.4. Set in a silvered bronze ring. Type V. South Shields, Co. Durham. Collingwood Bruce in, *Arch. Ael. second ser X* (1885), 265 No. 3. 'The subject..... is *Securitas* leaning upon a cippus'. Charlesworth, *Jewellery*, 29 No. 70. Newcastle, Museum of Antiquities 1956. 128. 65A. ? Late second century A.D.

**283. Plate, Series A**

*Venus Victrix*. Type as last. Nicolo glass. Upper surface shows signs of wear. 15 x 12 x 2 mm. Flat, oval with bevelled edge. F.4. Birrenswark, Dumfriesshire. *Proc. Soc. Antiq. Scot.* XXXIII (1898-9), 247. Fig. 5. Henig, *Trans. Dumfries and Galloway third ser XLVI* (1969), 107-8 and pl X. Left. Edinburgh, Museum of Scotland. GP. 97. Second century A.D.

**284. Plate, Series A**

*Venus Victrix*. Type as last. Nicolo glass. Some wear. 13.5 x 11 mm. Flat, oval with bevelled edge. ? F.4. Set in an iron ring. Type III. Wroxeter, Shropshire. Bushe-Fox, *Wroxeter III* 30 and pl XVIII No. 28. Intaglio 'engraved with a draped figure standing left, with left hand resting on a column and the right holding an unrecognisable object. It possibly represents Venus admiring herself in a mirror'. Shrewsbury, Rowley's House Museum. Second century A.D.

**285.**

Salus (Hygeia) standing left, lower part of her body draped in a himation. She feeds a serpent which is coiled round a tree. Nicolo glass. In good condition. 13 x 10 mm. Flat, oval with bevelled edge. F.4. Brecon. Y. Gaer. Found in the praetentura of the fort, in a clay floor not later than the early second century. Wheeler, *Brecon*. 121. Fig. 64. 1. National Museum of Wales, Cardiff. First century A.D.

For the type on gems:

Middleton, *Lewis* 57 No. 8.

Furtwängler, *Berlin* Nos 3096, 3661-4.

Fossing, *Thorvaldsen* No. 654.

Berry, *Collection* No. 135.

Scherf, *Braunschweig* No. 75.

El-Khachab, *Egypt* 152 and pl XXV, 17.

**286. Plate, Series A**

Salus (Hygeia) seated on a throne right. She is dressed in a chiton and holds a serpent in her right hand. Mottled chalcidony. In good condition. 17 x 4 mm. Stone 'en cabochon' (C) 8. Set in a bronze ring. Type I. ? Chester. Chester, Grosvenor Museum. Between third and first century B.C. If this gem is from Chester, it is interesting to note the survival of a Hellenistic ring into the Roman period. For doctors at Chester. *R.I.B.* No. 461. *Trans. Chester Arch. Soc.* LV (1968), 7-13 and pl (dedication to Asclepius, Hygeia and Panakia).

**287. Plate, Series A**

Head of a maenad facing towards the right. Her hair is carefully bound and plaited over her brows, but a lock hangs free at the back on either side; the one on the near side is portrayed with great delicacy, and sense of line. Red jasper. In excellent condition, apart from two minor chips on the sides. Very high polish within the cut area. 13.5 x 10 x 2.5 mm. Flat, oval. F.1. Chesterholm/Vindolanda, Northumberland. From the Vicus. Site XXX. Examined by courtesy of R. Birley. ? Late second century A.D. For the type on gems:

Furtwängler, *Berlin* No. 6947 (said to be of Bacchus).

De Ridder, *de Clercq* No. 2987.

The relaxed head may be contrasted with the ecstatic type where the head is thrust forward.

Walters, *British Museum* No. 1557. Poli, Cyprus.

Henkel, *Fingerringe* No. 416 = Steiner, *Xanten* 122-3 and pl XIII No. 53. Colonia Traiana. For style *cf* (257) where the coiffure (apart from the hanging locks) and somewhat rounded features are identical; and (483) for the physiognomy.

**288. Plate, Series A**

Amphitrite seated on a dolphin which is swimming towards the right and being guided by a Cupid. She holds a veil over her head and wears a himation. Cornelian. In good condition. 11 x 10 x 2 mm. Flat, almost circular. F.1. Colchester, Essex. St. Mary's Hospital site. Colchester and Essex Museum 291. 1929. ? First century A.D. Legend in Pseudo-Eratosthenes *Catasterismi* 31; Hyginus *Astron* 2. 17. *cf* Rose, *Handbook of Greek Mythology* 64. For the subject *cf* the cameo from Colchester (738). Intaglios depicting Nereids on sea-creatures: Chabouillet, *Bib. Imp.* No. 1699 = Richter, *Engraved Gems of the Romans* No. 226. (Thetis on hippocamp).

Richter, *New York* No. 267 (Nereid on a Triton).

Sena Chiesa, *Aquileia* Nos 517-20 (Nereids on Tritons).

**289. Plates, Series A and B**

Head and shoulders of a marine goddess or nereid right. She has long wavy hair and a curl on the front of her head. The identity of the figure is problematic; She might be Galene (*Anth. Pal* IX, 544, or Selene. Amphitrite has also been proposed. Jacinth. In excellent condition. 21 x 16 mm. Flat, oval. F. Set in an iron ring. Type I. Caerleon, Monmouthshire. Prysog Field. From an Antonine deposit in a barrack block. *Arch. Camb.* LXXXVII (1932), 94 and Fig. 41. H.B. Walters wrote 'The type is one that is very common in gems of the Hellenistic period (250-100 B.C.), and in most cases appears to represent a marine goddess in the act of swimming.....Jacinth is the typical material for Hellenistic gems'. (G.C. Boon), *Art in Wales* (Arts Council 1964), 37. Vollenweider (see App.64) would see the type as a creation of Mithridates VI but this gem looks rather earlier than the first century BC to me. Sadly, this very important ring, at the very least three hundred years old at the time of its original loss and hence an heirloom, has recently been stolen from Caerleon, Legionary Museum.

For another example on an intaglio from York see App 64, below.

Other parallels: on gems:

Walters, *British Museum* Nos 1221-2.

Fossing, *Thorvaldsen* No. 1100.

Vollenwider, *Steinschneidekunst* pl XV, 2 and 6. pl XVI, 1.

Richter, *Engraved Gems of the Greeks and the Etruscans* Nos 579-82.

Zwierlein-Diehl, *Vienna* No. 226f.

Berry, *Collection* No. 36.

Boardman, *Ionides* No. 43.

Boardman, *Greek Gems* 361, Pl 1003.

Nicloux, *Inventaire* 129 No. 17.

On coins of Q. Crepereius. (c 73 B.C.):

Grueber, *British Museum Coins Republic I Rome* Nos 3335-47. pl XLIII, 1 and 2.

### 290. Plates, Series A and B

Head and shoulders of a maenad right. Hair tightly bound above but locks flow freely at nape of neck. Pattern of vertical strokes at shoulder. Nicolo. In excellent condition. 11.5 x 10 x 2 mm. Flat, oval with bevelled edge. F.4. Bath, Somerset. In a cache found in the wooden duct leading from the sacred spring. Taylor, *Guidebook* 43 No. 18. Henig, *GMD Bath* 83 No. 16. where it is published as a marine goddess or nereid as last. This is corrected by Henig, *Bath Gems* 31 No. 15. Bath, Site Museum. Probably late first century A. D. For maenads see No. 287 above and App. 61 below.

### 291. Plate, Series A

Nemesis standing right, winged and draped. With left hand she holds patera (or raises drapery from her breast). Behind her is a transverse staff. No wheel. Cornelian. In very good condition. 14 x 11 x 4 mm. Convex, oval. B.6. Braughing, Hertfordshire. *Trans. East. Hertfordshire Arch. Soc.* XIII (1950-4), 123 No. 4. 'Helmeted figure, cut in intaglio'. Letchworth Museum 300. 59. Br.

For the type on gems:

Furtwängler, *Berlin* Nos. 2444, 2906, 2908, 7333-4.

Walters, *British Museum* Nos 1695-7. 4064 = gem in Medieval setting South Loftus, Yorkshire.

Sena Chiesa, *Aquileia* Nos 634-42.

Hamburger, *Caesarea* No. 93.

*Gallia* XXVI (1968), 399 Fig. 37B. Grand.

### 292. Plates, Series A and B

Victory, holding a palm, drives a quadriga which proceeds at a stately pace towards the right. The goddess wears a chiton with overfold and her hair is done up in a chignon. Red jasper. Chipped on surface (left side of stone) and slightly worn. 13 x 10 x 2.5 mm. Flat, oval. F.1. Sandy Lodge near Rickmansworth, Hertfordshire. From a Roman building occupied in the fourth century. British Museum. Second century A.D.

For the type on gems:

Fossing, *Thorvaldsen* No. 631.

Schmidt, *Munich 11*. No. 1307.

F. Baudry. *Puits Funeraires Gallo-Romains du Bernard*

(Vendée) (La Roche-sur-Yon 1873), 293. Fig. 1.

### 293. Plate, Series A

Victory holding palm drives a biga which proceeds slowly to the right. She wears a chiton with overfold. Type similar to last. Cornelian. In good condition. 20 x 14 x 5 mm. Convex, oval. B.3. York, Church Street. *Yorks. Phil. Soc. Antiq.* 123-4 No. f. IX. 'A Cornelian, with a Victory on it driving a biga....'. York, Yorkshire Museum. For the subject on gems:

Fossing, *Thorvaldsen* No. 1705.

Zazoff, *Gemmensammlung Kassel* No. 57.

Brandt, *Munich 11* No. 751.

### 294. Plate, Series A

Victory drives a biga which is being driven at a great pace towards the right. Glass, light blue on dark blue ground. In good condition. 11 x 10 x 1.5 mm. Flat, almost circular. F.1. Wroxeter, Shropshire. Found in a sealed context, datable to the legionary phase at the site c A.D. 60-90. Atkinson, *Wroxeter*. 234 and Fig. 39 No. 3. Shrewsbury, Rowley's House Museum. First century A.D.

For the type on gems:

Walters, *British Museum* Nos 1723-5.

Fossing, *Thorvaldsen* Nos 635-9.

Schmidt, *Munich II* No. 1306.

Gercke, *Göttingen* No. 228.

Sena Chiesa, *Aquileia* Nos 689-90.

### 295. Plate, Series A

Victory walking right. She is dressed in a chiton (with overfold) and her hair is arranged with a chignon on the top of her head. In her right hand she holds a wreath and in her left a palm, carried over her left shoulder. Dark green plasma (chrome chalcedony). Surface slightly worn. 13 x 10 x 3 mm. Convex, oval. B.1. Colchester, Essex. Colchester and Essex Museum 635. 1941.

? First or second century A.D. For the type on gems:

cf (App 57) below

Furtwängler, *Berlin* Nos 8177-8.

Walters, *British Museum* Nos 1705-10.

Fossing, *Thorvaldsen* Nos 612-6, 1700.

Richter, *New York* Nos 353-4.

Scherf, *Braunschweig* No. 84.

Zazoff, *Gemmensammlung Kassel* No. 56a.

Brandt, *Munich 111*, Nos 2202, 2633-2638.

Henkel, *Fingerringe* Nos 425 Mainz 1816 Rhineland 1605 Xanten = Steiner, *Xanten* 120 and pl XIII No. 28.

Maddoli, *CN Cirene* Nos 174-8.

Hamburger, *Caesarea* Nos 58, 60, 61.

Sena Chiesa, *Aquileia* Nos 655-71.

*Carinthia 1*. CLIII (1963), 59 Fig. 38. Magdalensberg.

Gem-sealing on sherd of pottery from Vechten *Berichten van de Rijksdienst voor het Oudheidkundig Bodemonderzoek* XIX (1969), 279-81.

### 296.

Victory walking right holding wreath and palm. Type as last. Cornelian. Lower surface chipped. 18 x 15 x 3 mm.



Oval. Hardknott, Cumberland. From South Tower of Fort. *C.W.* XII (1893), 437 and fig. op. 433. Henig in Bidwell, Snape & Croom, *Hardknott* (1999) 120 No. 55. 'A ringstone (Cornelian ?) engraved with a very coarsely designed and executed figure of a winged Victory presenting a wreath. A considerable part of the lower surface of the stone has been chipped. The size is length 21/32'; breadth 17/32' thickness in middle 3/32'; Muncaster Castle.

**297. Plates, Series A and B**

Victory walking right holding wreath and palm. Type as last but surrounding inscription intended to be seen on stone, *RUBRIUS CARINUS ORIENTALIS*. Cornelian. Slight wear on surface. Chip on side. 24 x 19 x 4 mm. Flat, oval (slightly convex below). F.8. Akenham, Suffolk. *RIB* II fasc 3, No. 2423.23. Ipswich Museum R. 1928. 96. Third or fourth century A.D. Compare a similar cornelian in Berlin inscribed AMMA/I/E/NSES, Furtwängler, *Berlin* No. 7281.

**298.**

Victory holding a palm. Type, perhaps the same as last. Cornelian. Aldborough, Yorkshire. Thoresby, *Ducatus Leodiensis* 107. = Smith, *Rel. Isurianae* 49. 'A winged Victory, with a palm, & c'. Not located.

**299. Plate, Series A**

Victory walking left; she wears a chiton (with overfold) and may originally have held a wreath in her right hand. Deep blue glass. Right side broken away. c 16 (reduced to 11) x 16 x 2 mm. Flat, almost circular. F.2. Housesteads, Northumberland. Charlesworth, *Jewellery* 32 No. 16 and pl V, 11. Newcastle, Museum of Antiquities 1956. 151. 25A.

**300.**

Victory standing on a prow and holding a palm. Onyx. Aldborough, Yorkshire. Gough, *Camden* III, 300 = Smith, *Rel. Isurianae* (London 1852) 49. 'In 1749, Dr. Green shewed the Society of Antiquaries a fine onyx from Aldborough, with Victory steering a ship, with a laurel branch in her left hand'. Not located.

For the type on gems:

Middleton, *Lewis* 61-2 No. 46 = Richter, *Engraved Gems of the Romans* No. 218. Sena Chiesa, *Aquileia* Nos 674-5.

**301.**

? Victory on prow right (as last). Possibly nicolo. 14 x 17 mm. Set in a gold ring. Type X. Halton Chesters, Northumberland. *Arch. Ael. first ser.* I (1822), 203. Figs. 'A small blue stone, with an engraving of a human figure habited in a Roman toga'. Not located. The subject is uncertain. The figure depicts a female personage standing on a bow and holding another bow in her right hand (left hand on cast): Diana remains another possibility.

**302. Plate, Series A**

Victory standing right wearing chiton (with overfold) and

hair arranged in a chignon. In her left hand she holds a palm (carried upon her shoulder) and in her right a wreath with which she is about to crown a trophy. At the foot of the trophy is an oval shield. Dark cornelian. In good condition. 16 x 13 x 2.5 mm. Slightly convex, oval. A.5. Newstead, Roxburghshire. Edinburgh, Museum of Scotland. Second century A.D.

For the type on gems:

Walters, *British Museum* No. 3040.

Richter, *New York* No. 357.

Maaskant-Kleibrink, *Doliché* No. 53 (sealing).

The motif is common on Republican coins, e.g. Cn.

Lentulus c. 86 B.C.

Grueber, *British Museum Coins Republic I Rome* Nos 2443-4 pl XXXVII, 21.

**303.**

Victory crowning a trophy (? Type as last). Aldborough, Yorkshire. Gough, *Camden* III 300 = Smith, *Rel. Isurianae* 49. Not located.

**304. Plate, Series A**

Victory standing to right, partially draped. Right leg raised and resting on a pile of stones; holds stylus in left hand with which she is inscribing a shield supported partly on her knee and partly on the trophy to the right. Fine work. Cornelian. Fracture on back cf below. 23 x 19 x 5 mm. Convex, oval. B.4. Originally set in gold ring. Lullingstone, Kent. Found outside back wall of house, associated with coins down to Antoninus Pius. *J.R.S.* L (1960), 234. Toynbee, *Art RB.* 373 and pl LXXXV c. 'When an impression from the stone is scrutinized, several features meet the eye which reveal that we have here a native, or at least a provincial, imitation of a Graeco-Roman model. The Victory has a curious, crest like excrescence on her head; her left wing springs from her upper arm instead of from her back and her right wing is wholly omitted. The folds of her drapery are treated, not in the classical, but in the Celtic patterned manner'. Meates, *Lullingstone* 8 and 44 (Fig.). Suggests it 'may have been the personal signet of the owner himself .... The back of the cornelian shows a fracture caused by the point of a knife used to gouge it from its setting, specks of gold actually appearing forced into the fracture...'. Lullingstone, Site Museum. Second century A.D.

For the type in general:

Hölscher, *Victoria Romana* 122-6.

On gems:

Furtwängler, *Berlin* Nos 2792-3.

Fossing, *Thorvaldsen* No. 1704.

Sena Chiesa, *Aquileia* No. 678.

Brandt, *Munich III* No. 2641.

On coins, note for example:

*R.I.C.* Domitian Nos 255, 282, 305.

**305. Plates, Series A and B**

Victory standing right wearing chiton (with overfold) holding a palm in her left hand and a wreath in her right about to crown Fortuna who stands facing her. Fortuna is dressed in a chiton and a mantle and has a Calathus on

her head. In her left hand she holds a steering oar and rudder; in her right a cornucopia. Cornelian. 16 x 12 mm. Convex, oval. B. Alcester, Warwickshire. Examined by courtesy of D. Greig. Photograph and impressions.

For the type on gems:

Furtwängler, *Berlin* Nos 2571-3.

Richter, *New York* No. 360.

Scherf, *Braunschweig* No. 111.

Henkel, *Fingerringe* No. 1507. Rhineland.

Napolitano, *Udine* 42 Fig. 38.

Sena Chiesa, *Aquileia* Nos 629-33.

Hamburger, *Caesarea* Nos 65-6.

Maddoli, *CN Cirene* Nos 275-7.

Leiden, *Rijksmuseum* u. 1931/2. 46.

### 306. Plate, Series A

Victory standing right wearing chiton, holding a palm (carried upon shoulder) in her left hand and a wreath in her right. She balances herself upon a globe. Nicolo glass. Some wear. 11 x 8.5 mm. Flat, oval. ? F.2. Set in a gilded, bronze ring. Type V. Kenchester, Herefordshire. *Arch. Journ.* XXXII (1875), 112. *V.C.H.* Herefordshire I. 183. Marshall, *British Museum Rings* No. 1363. Walters, *British Museum* No. 3053. British Museum AF 444. Late second or third century A.D. For Victory on a globe, Hölscher, *Victoria Romana* 6-47. (*cf* pls 1 and 5). The type may reproduce a statue dedicated by Augustus in the *Curia Iulia* after Actium.

For the type on gems:

Furtwängler, *Berlin* Nos 2447, 6299.

Fossing, *Thorvaldsen* Nos 617-8.

*ORL XXV* (1905), *Kastell Feldberg*. 40 and pl III. No. 10.

Henkel, *Fingerringe* No. 1209 (nicolo paste from Rhineland).

*B.J.* CLXI (1961), 323 and pls. LVII and LIX, 2. Bonn.

Bronze statuettes:

Menzel, *Bronzen II Trier* No. 71. Trier.

Fleischer, *Bronzen Österreich* No. 119 surmounting vexillum from Mauer an der Url. Nos 121-2 Carnuntum.

### 307. Plate, Series A

Victory standing on globe right, holding wreath and palm. Type as last. Nicolo glass. From a worn mould. 13.5 x 11 x 2.5 mm. Flat, oval with bevelled edge. F.2. Cirencester, Gloucestershire. Oxford, Ashmolean Museum 1927. 844. ? Third century A.D.

### 308. Plate, Series A

Victory standing on globe right, holding wreath and palm. Type as last. Nicolo glass. Some wear. 12 x 10 x 3.5 mm. Flat, oval with bevelled edge. F.2. Canvey Island, Essex. Found on the marshes near a Red Hill. *Trans. Essex Arch. Soc. third ser.* II (1970), 329. Examined by courtesy of W. Rodwell. Third century A.D.

### 309. Plate, Series A

Victory standing on globe right, holding wreath and palm. Type as last but very crude. Nicolo glass. Worn. 15 x 12 x 4 mm. Flat, oval with bevelled edge. F.2.

Silchester, Hampshire. Duke of Wellington's Collection in Reading Museum 03012. Third century A.D.

### 310. Plate, Series A

Victory standing on globe right, holding wreath and palm. Type as last, very crude. Nicolo glass. 13 x 9 mm. Flat, oval. ? F.2. Set in a gold ring. Type VIII. Odiham, Hampshire. *Proc. Soc. Antiq. second ser* III (1866), 239. *V.C.H.*, Hampshire I. 346. Marshall, *British Museum* No. 3047. British Museum 65. 10-19. I. Third century A.D.

### 311.

A Victory standing on globe right. Nicolo glass. 13 x 10 mm. Oval. Set in a bronze ring. Type V. Chester, Upper Northgate Street. *Trans. Chester Arch. Soc.* 1. (1849-55), 168 and pl opp. 149. 'A half-length cupid'. Watkin, *Roman Cheshire*. 205. Fig. 'I take it..... to represent a winged Victory, but the design is too minute to speak with certainty'. Grosvenor Museum, Chester.

### 312. Plate, Series A

Victory seated on rudder to left. She wears a chiton, holds a wreath in her right hand and a cornucopia in her left. Brown glass, imitative of sard. Slight wear. 14 x 12 x 2 mm. Flat, oval with bevelled edge. F.2. Oxford, Ashmolean Museum. *Note that recent work by Arthur MacGregor and the present author for volume 2 of the Ashmolean gem catalogue have revealed that this gem is misnumbered and as far as Britain is concerned certainly Aliena.* First century B.C./ A.D. Victory is here conflated with Fortuna. For the type on a glass intaglio:

Sena Chiesa, *Aquileia* No. 676.

For Fortuna seated on a Rudder and holding Cornucopia and steering oar:

Furtwängler, *Berlin* Nos 1511-2.

Fossing, *Thorvaldsen* No. 211.

Schmidt, *Munich 11* No. 1308.

### 313.

Victory. Onyx. In a gold ring. Caistor, Norfolk = Caistor St. Edmund. *Proc. Arch. Institute. Norwich 1847* (1851), XXIX. 'A fine gold ring, found at Caistor, set with an intaglio on onyx; the subject is the Genius of Victory. Not located.

### 314. Plate, Series A

Fortuna standing front and facing left. She is draped in a chiton and wears a calathus on her head. In her left hand she carries a cornucopia and in her right a steering oar which is attached to a rudder. Pale cornelian. The lower part of the stone is clear, apart from an orange streak. In very fine condition. 11.5 x 8.5 x 2.5 mm. Flat, oval. F.1. Bath, Somerset. In a cache found in the wooden duct leading from the sacred spring. Taylor, *Guidebook* 43. No. 21. Henig, *GMD Bath* 80. No. 4. Henig, *Bath Gems* 30 No. 4. Bath, Site Museum. Late first century A.D. For style *cf* (322), a product of the same workshop. For the type on gems where it is extremely common:

Gori, *Museum Florentinum* 1. pl XCVIII Nos 5, 6. pl XCIX, Nos 2-3 = Reinach, *Pierres Gravées* pl XLVI-

XLVII.

Furtwängler, *Berlin* Nos 2884-91, 7306, 8631.  
 Zwierlein, Diehl, *Staatliche Berlin* No. 461.  
 De Ridder, *de Clercq*. Nos 2951-3, 2955-6.  
 Smith and Hutton, *Wyndham Cook* Nos 118-9.  
 Walters, *British Museum* Nos 1728, 1732-45. (1732 = Richter, *Engraved Gems of the Romans* No. 233, from Samsun, Pontus).  
 Fossing, *Thorvaldsen* Nos 658-63, 1719-20.  
 Richter, *New York* Nos 366-8.  
 Scherf, *Braunschweig* Nos 106-10.  
 Gercke, *Göttingen* Nos 149-51.  
 Zazoff, *Gemmensammlung Kassel* Nos 44, 66-8.  
 Brandt, *Munich 111* Nos 2603-2611.  
 Berry, *Collection* Nos 84, 210.  
 Zwierlein-Diehl, *Vienna* Nos 208-210, 211f.  
 Steiner, *Xanten* 119 and pl XIII Nos 14-15.  
 Henkel, *Fingerringe* Nos 195 Cologne; 1382, 1486 Rhineland.  
 Sena Chiesa, *Aquileia* Nos 575-601.  
 Maddoli, *CN Cirene* Nos 188-219 (sealings).  
 Hamburger, *Caesarea* No. 73.  
 Noll, *Salurn* 72 and pl 15 No. E. 7538 (No. 7551 on plate by mistake).  
 Maaskant-Kleibrink, *Doliché* Nos 46-9 (sealings).  
 On coins:  
 e.g. *R.I.C.* Vespasian Nos, 4, 261. *R.I.C.* Titus No. 33; *R.I.C.* Domitian No. 299.  
 On bronzes:  
 Menzel, *Bronzen I Speyer* No. 20.  
*Bronzen II Trier* No. 299.  
 Fleischer, *Bronzen Österreich* Nos 109-10. Carnuntum.

**315. Plate, Series A**

Fortuna holding cornucopia and steering oar attached to rudder, standing to front and facing left. Type as last. Cornelian. Damaged at top and bottom. Most of head and hem of chiton removed. 12.5 x 11 x 3 mm. Oval, convex. A.4. Hibaldstow, Lincolnshire. Placed on permanent loan to Scunthorpe Museum by N.J.L. Lyons.

**316. Plate, Series A**

Fortuna holding cornucopia and steering oar attached to rudder, standing to front and facing left. Type as last. Cornelian. Damaged at top and around sides; most of head and top of cornucopia removed. 15 x 11.5 mm. Flat, oval. Set in an iron ring. Type V. Colchester, Essex. St Mary's Hospital. Colchester and Essex Museum. Late second century A.D.

**317. Plates, Series A and B**

Fortuna holding cornucopia and steering oar attached to rudder, standing to front and facing left. Type as last. No calathus on head. Cornelian. In good condition. 11 x 9 mm. Convex, oval. A. Set in a silver ring (damaged). Type III/V. Slay Hill Saltings near Upchurch, Kent. In the Medway Marshes. From the site of a Roman building destroyed by fire.  
 Payne, *Coll. Cant.* 75.  
 Marshall, *British Museum Rings* No. 1166.

Walters, *British Museum* No. 3069.

British Museum 83. 12-13. 552. Second century A.D.

**318. Plate, Series A**

Fortuna holding cornucopia and steering oar attached to rudder, standing to front and facing left. Type as last. Red jasper. Slight wear on surface. 13 x 10.5 x 2.5 mm. Flat, oval. F.1. Poltross Burn Milecastle, Cumberland. 'From the second level'. *C.W.* n.s. XI (1911), 443 and Fig. 21, 3. Carlisle, Tullie House Museum. ? Second century A.D.

**319.**

Fortuna holding cornucopia and steering oar attached to rudder, standing to front and facing left. Type as last. Cornelian. Aldborough, Yorkshire. Thoresby, *Ducatus Leodiensis*; 107 = Smith, *Rel. Isuriana* 49. 'Dea Fortuna, with a rudder of a ship, to denote government, in her right hand, and a cornucopia in her left to signify plenty'. Not located.

**320. Plate, Series A**

Fortuna holding cornucopia and steering oar attached to rudder, standing to front and facing left. Type as last. Sardonyx (colour range is from yellow to grey). 14 x 9 x 5 mm. Truncated cone. F.3. Set in a gold ring. c Type VII. York. Found in a stone sarcophagus, 1849. *Arch. Journ.* VII (1850), 195. Marshall, *British Museum Rings* No. 525. Walter, *British Museum* No. 1742. British Museum AF 416. Third century A.D. 321. Plate, Series A. Fortuna standing front holding cornucopia in her left hand and a wand in her right. An extremely crude rendering of above type. Cornelian. Considerable wear on surface. 12.5 x 9.5 x 4 mm. Convex, oval with bevelled edge. A.6. Silchester, Hampshire. Silchester, examined at Calleva Museum. Impression supplied by W.A. Smallcombe. ? Third century A.D.

For such schematisation of the type on gems:

Sena Chiesa, *Aquileia* Nos 596, 606.

**322. Plate, Series A**

Fortuna standing front and facing left. She is draped in a chiton and wears a calathus on her head. In her left hand she carries a cornucopia and in her right a steering oar attached to rudder as well as a poppy head and corn-ear. Goddess syncretised with Ceres or Annona. Pale cornelian. Slightly abraded; but in good condition. 12.5 x 11 x 2.5 mm. Flat, oval. F.1. Bath. In a cache found in the wooden duct leading from the sacred spring. Henig, *GMD Bath* 80 No. 5. Henig, *Bath Gems* 30 No. 5. Bath, Site Museum. Late first century A.D. For style cf. (314), a product of the same workshop. For the type:

Gori, *Museum Florentinum* 1. pl XCIX, No. 1 = Reinach, *Pierres Gravées* pl XLVII.

Furtwängler, *Berlin* Nos 2894-5; 7316-8.

De Ridder, *de Clercq* No. 2962.

Walters, *British Museum* No. 1729.

Gercke, *Göttingen* No. 155.

Brandt, *Munich 111* Nos 2612 f.

A. Maszner, *Ruperto-Carola* XX (June 1968), 15-16 No. 10, Fig. 13.

(Karlsruhe, Collection).

Maaskant-Kleibrink, *Doliché* No. 49 (Sealing).

Niessen, *Cologne* Nos 5425, 5428.

de Dios, *Camaféos* No. 4, Fig. 47. Italica.

Siviero, *Napoli* No. 370, pl CCXXIVA.

Sena Chiesa, *Aquileia* Nos 602-5.

Maddoli, *CN Cirene* Nos 221-42 (sealings).

Hamburger, *Caesarea* Nos 71-2.

Gramatopol, *Bijoux Antiques* No. 93 castrum de Răcari. No. 134 Tomi, Romania.

F. Cumont, *Annales de la Société d'Archéologie de Bruxelles*. XV (1901), 82-4, from Uccle, Belgium.

Sena Chiesa and Maszner ascribe such syncretisation to the late second and third centuries but the Cyrene sealings and our (323) below, show that in this case it is at least as early as the first century.

### 323. Plate, Series A

Fortuna standing, holding cornucopia in left hand, steering oar attached to rudder as well as two corn-ear in her right hand. Type as last but no calathos and the poppy-head has been replaced by a second corn-ear. Orange cornelian with a few dark inclusions. In very fine condition. 11 x 10 x 1.5 mm. Flat, oval. F.1. Baginton, Warwickshire. From the Lunt Fort occupied c A.D. 60- c A.D. 75/80 (re-occupation in early second century). Henig, *Trans. Birmingham and Warwickshire Arch. Soc.* LXXXV (1971-1973) 80 and pl XIII A. Coventry, Herbert Museum. First century A.D.

### 324.

(?) Fortuna stands holding cornucopia in left hand and corn-ears in right. (Rudder and steering oar removed by breaks on the stone). Cornelian. Break on left edge and bottom. The 'shield' might be a chip in the stone. 12 (reduced to 10) x 9 mm. Oval. Maiden Castle, Dorset. Site L. Wheeler, *Maiden Castle*. 267 and Fig. 86 No. 29. (Drawing would seem to be of impression as No. 28 certainly is). 'A crude representation of Minerva with shield'. Not located in County Museum, Dorchester. ? First century A.D. (early Roman occupation) but might be much later.

### 325. Plate, Series A

Fortuna dressed in a chiton, seated on diphros right. In her right hand a cornucopia; in her left a steering oar to which a rudder is attached. On her head is a calathos. Cornelian. Considerable wear on surface. 10.5 x 10.5 x 3 mm. Slightly convex, circular. A.3. Chesters, Northumberland. Budge, *Chesters* 385 No. 1421. Charlesworth, *Jewellery* 32 No. 18 and pl V, 12. Chesters, Site Museum 2778.

For the type on gems:

Gori, *Museum Florentinum* 1 pl XCVIII, Nos 7-9 = Reinach, *Pierres Gravées* pl XLVI.

Furtwängler, *Berlin* Nos 2892-3, 7321.

Fossing, *Thorvaldsen* No. 657.

Scherf, *Braunschweig* No. 105.

Brandt, *Munich 111* Nos 2617-2619.

Richter, *Engraved Gems of the Romans* No. 234

(Ashmolean).

Sena Chiesa, *Aquileia* No. 618 (622 with corn-ear and poppy head).

On coins;

*R.I.C.* Trajan Nos 253-4; 308; 315-21; 627-9, etc.

### 326. Plate, Series A

Fortuna dressed in a chiton seated on a diphros left. Cornucopia in left hand, steering oar with rudder in right. On her head a calathos. Type as last but reversed. Yellow Jasper. Black hair line across stone. In very fine condition. 16.5 x 13 x 3 Flat, oval. F.1. Richborough, Kent. Richborough, Site Museum.

### 327. Plate, Series A

Fortuna dressed in a chiton seated on diphros left. Holds cornucopia and steering oar with rudder. Type as last but without calathos. Orange cornelian. Slight wear on surface. 16 x 12.5 x 4 mm. Convex, oval. B.4. Leicester, Jewry Wall Site.

Kenyon, *Jewry Wall*. 254. Fig. 83 No. 16. Leicester Museums.

### 328. Plate, Series A

Fortuna or Concordia dressed in chiton standing front and facing left. In her right hand she holds a patera and in her left a cornucopia. Cornelian. In good condition. 11 x 8.5 x 2.5 mm. Flat, oval. F.6. Hockwold-cum-Wilton, Norfolk. *Proc. Camb. Ant. Soc.* LX (1967), 70 No. 7. Examined by courtesy of P. Salway. Second century A.D. The gem is closely related in style to the cornelians from the nearby Snettisham Roman jeweller's hoard. For the type on gems: Gori, *Museum Florentinum* 1. pl XCIX No. 9 = Reinach, *Pierres Gravées* pl XLVII. Maddoli, *CN Cirene* No. 248.

Sena Chiesa, *Aquileia* Nos 623-5.

E. Eygun, *Le Cimetière Gallo-Romain des Dunes à Poitiers* (Poitiers c 1933), 36 and pl VII No. 343.

*Römer am Rhein* (Catalogue 1967), No. F. 34 Cologne.

Steiner, *Xanten* 119 and pl XIII No. 17. Vetera.

On coins: as Fortuna: *R.I.C.* Hadrian Nos 245, 371, 760, 812. *R.I.C.* Antoninus Pius No. 322. as Concordia; *R.I.C.* Antoninus Pius No. 496 (Faustina 11); 1075 (Faustina 1); 1368, 1390 (Faustina 11). *R.I.C.* Marcus Aurelius No. 1733 (Lucilla); *R.I.C.* Commodus No. 278 (Crispina).

### 329. Plate, Series A

Fortuna or Concordia dressed in chiton, holding patera and cornucopia. Type as last. Cornelian. In good condition apart from chips on left edge and bottom. 10 x 8.5 x 2 mm. Flat, oval. F.6. Verulamium, Hertfordshire. Wheeler, *Verulamium* 216 and Fig. 47 No. 73. Verulamium, Site Museum.

### 330. Plate, Series A

Fortuna or Concordia dressed in chiton, holding patera and cornucopia. Type as last. Nicolo glass. Some wear. 12 x 9 mm. Flat, oval. F. Set in a silver bezel (presumably from a large ring c. Type VIII). Chew Valley Lake Site, Somerset. Bristol City Museum. Third century A.D.

**331. Plate, Series A**

Fortuna or Concordia dressed in chiton, holding patera and cornucopia. Type as last. Dark cornelian. In good condition. 11 x 8.5 mm. Flat, oval. F. Set in a white metal (? Lead) ring. Type III/V. Carlisle, Cumberland. Site of New Picture House, English Street. Carlisle. Tullie House Museum. 68. 14. Second century A.D.

**332. Plate, Series A**

Fortuna or Concordia, dressed in chiton, holding patera and cornucopia. Type as last. Burnt cornelian (stone a yellowish colour). Some wear. 10 x 8 mm. Slightly convex, oval. A. Set in a bronze ring. Type III/V. Wall Area. (Northumberland). Charlesworth, *Jewellery* 29 No. 71. Newcastle, Museum of Antiquities 1956. 120 A. Second century A.D.

**333. Plate, Series A**

Fortuna or Concordia dressed in chiton, holding patera and cornucopia. Type as last. Burnt onyx (upper white surface on grey ground). Crazed. 13 x 11 x 4 mm. Flat, oval with bevelled edge. F.4. Corbridge, Northumberland. Charlesworth *Jewellery* 33 No. 21 and pl IX, 10. Corbridge, Site Museum.

**334. Plate, Series A**

Fortuna or Concordia, dressed in chiton, holding patera and cornucopia. Type as last. Nicolo. Chipped on back but fresh on surface. 13 x 10 x 2.5 mm. Flat, oval with bevelled edge. F.4. London, Barge Yard. Probably from the Walbrook. *Guildhall Museum Catalogue* (1908), 29. No. R.I. 405. V.C.H., London I. 87. Museum of London. Second century A.D.

**335. Plate, Series A**

Fortuna or Concordia, dressed in chiton, holding patera and cornucopia. Type as last. Red jasper. In excellent condition. 12.25 x 10 x 3 mm. Flat, oval. F.1. Newstead, Roxburghshire. Edinburgh, Museum of Scotland. Second century A.D.

**336. Plate, Series A**

Fortuna or Concordia, dressed in chiton, holding patera and cornucopia. Type as last. (The figure appears to be wearing a radiate diadem). Dark green jasper. Slight wear. 11.75 x 9 x 4 mm. Flat, oval with bevelled edge. F.2. Corbridge, Northumberland. Charlesworth, *Jewellery* 33 No. 20 and pl IX, 9. Corbridge, Site Museum.

**337. Plate, Series A**

? Fortuna syncretised with Ceres or Annona. She is dressed in a chiton and holds patera and cornucopia as last. In front of her, on the ground is a modius containing three corn-ears. Nicolo glass. Surface very worn. 13 x 11 x 3 mm. Flat, oval with bevelled edge. F.4. Charterhouse on Mendip, Somerset. From the lead mines. S. S. Lewis, *Proc. Camb. Antiq. Soc.* IV (1876-8), 282-3. No. 8. V.C.H., Somerset I. Fig. 93. King, *Handbook* 218 and pl XXX No. 1. Bristol. City Museum F. 2116. Second or third century. For the type on gems: cf Furtwängler,

Berlin No. 2859. (Modius in front of Ceres) and especially No. 2878 (Fortuna standing as on our paste but holding Victoriola rather than patera).

Schmidt, *Munich III* No. 3122.

The coins, *R.I.C.* Trajan Nos 165-7; 492-5 show a very similar figure holding ears of corn instead of a patera.

**338. Plate, Series A**

? Fortuna dressed in a chiton and holding a cornucopia in her left hand. On her head a Calathus. Attribute in right hand uncertain but perhaps a patera. Green glass. In good condition. 14 x 11 mm. Flat, oval. Set in a bronze ring of ? fourth century type (cf Henkel, *Fingerringe* No. 263 (gold); 1352 (bronze). London, London Wall. Wheeler, *London in Roman Times* 100-1. Fig. 30 No. 9. Harris, *Oriental Cults* 80 identifies the figure as Isis-Fortuna. Museum of London A 8005. Fourth century A.D.

**339. Plate, Series A**

Two Fortunas (or Fortuna and Concordia). One stands front and faces left Cornucopia in left hand; right arm raised). The other faces right (cornucopia in right hand; left arm lowered). Between them is an altar. Cornelian. Slightly worn on surface. 13 x 12 x 3.5 mm. Convex, oval with bevelled edge. A.6. Weston under Penyard, Herefordshire. *J.B.A.A.* XXVII (1871), 207, No. 48. Gloucester, City Museum. A.1735. For the type on gems, cf (M 9) below:

Furtwängler, *Berlin* No. 8667, 7167.

Scherf, *Braunschweig* No. 113.

Zazoff, *Gemmensammlung Kassel* Nos 82-3.

**340. Plate, Series A**

Spes (Hope) walking left, holding a fold of her skirt with her left hand and a flower in her right. The drapery imitates archaic Ionian dress of the sixth and fifth centuries B.C. Cornelian with dark inclusions. In good condition. 14.5 x 11.5 x 3.5 mm. Convex, oval. B.5. Cirencester, Gloucestershire. From the floor level of a shop in Insula VI (building 3). Examined by courtesy of J.S. Wachter. First or second century A.D. For the site see *Antiq. Journ.* XLV (1965), 97-101. Corinium Museum.

For the type on gems:

Furtwängler, *Berlin* No. 2438-42; 2914-9; 7340; 8192; 8433. (No. 2442 = Zwierlein-Diehl, *Staatliche Berlin* No. 463. also cf *ibid* No. 462).

Walters, *British Museum* No. 1760.

Fossing, *Thorvaldsen* Nos 689-91.

Brandt, *Munich I* No. 341.

Zazoff, *Gemmensammlung Kassel*. No. 54.

Henkel, *Fingerringe* No. 445. Nauroth, Rhineland.

Maddoli, *CN Cirene* No. 352.

Sena Chiesa, *Aquileia* Nos 643-4.

El-Khachab, *Egypt* 148 No. 3 pl XXV, 4.

For coins:

*R.I.C.* Claudius No. 64; *R.I.C.* Vespasian No. 545. Type is very common until the third century.

**341. Plate, Series A**

Spes walking left holding fold of skirt and flower. Type

as last. Cornelian. Chipped at base. 16 (reduced to 15) x 12 mm. Slightly convex, oval. A. Owmbly, Lincolnshire. Collection H. Sands: Impression examined by courtesy of C. Knowles.

**342.**

Ceres standing right, holding up a dish of fruit in her left hand. Spes faces her and holds a spray of leaves in her right hand; hitches up her dress with her left. Two wheat ears are shown between the two allegorical personages. For a discussion of whether this is a cornelian from Charterhouse on Mendip, Somerset or a stone from Northumberland *cf* (350). King, *Handbook*, 219 and pl XXX No. 6a. When it was said to be 'in the possession of the Rev. Mr. Anderson'. Not located.

**343. Plate, Series A**

Methe, the personification of drunkenness, standing right. She is nude apart from a diadem and her mantle which hangs down on the left (far) side of her body to a point below her knees. In her hands she holds a cup from which she is about to drink. In front of her is a flagon or vase with one handle in which is a palm-spray, symbolising victory over intoxication. Plasma (chrome chalcedony). In very fine condition. 10 x 6.5 x 2.5 mm. Convex, oval. B.1. Bath, Somerset. In a cache found in the wooden duct leading from the sacred spring. Taylor, *Guidebook* 43 No. 6. Henig, *GMD Bath* 82 No. 13. Henig, *Bath Gems* 31 No. 13. Henig in G. R. Tsetschladze, A. J. N. W. Prag and A. M. Snodgrass, *Periplous* (2000), 131 No. 3. Bath, Site Museum. Probably late first century A.D. The type, perhaps derived from a wall painting by Pausias at Epidauros (Pausanias 11, 27, 3), was figured on the signet of one of the Cleopatras (*Anth. Pal.* IX, 756). For the type on gems:

Gori, *Museum Florentinum* 1. pl XXXIX No. 9 = Reinach, *Pierres Gravées* pl XIX. Furtwängler, *Berlin* Nos. 2422-3; 2974-6; 4103-8; 7422-8; 8224-6.

Walters, *British Museum* Nos 1637; 4069.

Fossing, *Thorvaldsen* Nos 385-6; 844.

Gercke, *Göttingen* Nos 202-3.

Henkel, *Fingerringe* Nos 152 Trier and 1457 Frankfurt a.m. Righetti, *Rome (Col. Comunale)* 25 No. 47 pl III, 6. Sena Chiesa, *Aquileia* Nos 450-8 (No. 454 inscribed *VINO*).

**344. Plates, Series A and B**

Methe wearing diadem and mantle. Flagon with palm in front. Type as last but Methé is beginning to drink. Mottled chalcedony. In very good condition. 10 x 7 mm. Convex, oval. B.1. Set in an iron ring. Type II (incomplete.). Sea Mills, Bristol. (Perceval Collection). cited by Henig, *Bath Gems* No. 13. Cambridge. Museum of Archaeology and Anthropology. First century A.D. The stylistic resemblance to (343) above, makes it virtually certain that it came from the same workshop.

**345. Plate, Series A**

Methe wearing diadem and mantle, about to drink from a

cup. No flagon or palm in front, otherwise type as last. Plasma (chrome chalcedony). Slight wear on upper surface. 10 x 7.5 x 4 mm. Convex, oval. B. 1. Caerwent, Monmouthshire. From House No. 3. *Archaeologia* LVII (1901), 316: 'Figure of a nymph or youth to the left, holding a cup, well engraved on a piece of green rock crystal or glass'. *cf* Henig, *GMD Bath* 82 No. 13. Newport Museum. D. 2. 346. First century A.D. The gem may have been carved in the same workshop as (343) and (344) and the findspots illustrate a feature apparent in other arts such as sculpture and mosaic, a distribution network on both sides of the Severn sea. The heads and bodies are similar in all three cases and only the lower parts of the legs and the feet of (345) are notably cruder in execution.

**346.**

Dramatic Muse standing right, with drapery around legs. She raises her right foot on a stone; her face is covered with a (? comic) mask and she looks down on a (? tragic) mask which she holds in her right hand. In her left hand is a wand. Cornelian. In good condition. 14.5 x 12 mm. Convex, oval. Brecon. Y Gaer. Found with a coin of Nerva beside building A outside the fort. Wheeler, *Brecon*. 121. Fig. 64. 4. National Museum of Wales, Cardiff. First century A.D. For the type of gems:

Gori, *Museum Florentinum* I. pl XLIV No. 4 = Reinach, *Pierres Gravées* pl XXII.

Furtwängler, *Berlin* Nos 2457-8.

Fossing, *Thorvaldsen* Nos 680-1.

Gercke, *Göttingen* No. 210.

Sena Chiesa, *Aquileia* Nos 89-90.

**347. Plate, Series A**

Muse standing front and facing right. She wears a chiton and holds a cithara in her left hand. To her left (i.e. behind her) is a figure of Priapus on a column. Red Jasper. Some wear on surface. 14.25 x 11.25 x 2.5 mm. Flat, oval. F.1. Wallsfield, Baldock, Hertfordshire. Letchworth Museum. ? Second century A.D. For the type on gems:

Furtwängler, *Berlin* No. 2455.

Sena Chiesa, *Aquileia* No. 92.

**348. Plate, Series A**

Betrothal scene. Youth standing towards the right and clasping the right hand of a maiden facing left. The device could also represent the attribute, Concord (*cf* (402)-(403), (742), (773)-(778) *dextrarum iunctio*). Nicolo paste. Very worn. 13 x 10 x 3 mm. Flat, oval. F.2. Verulamium, Hertfordshire. From the late fourth century black earth deposit in the theatre. *Archaeologia*. LXXXIV (1934), 259. And fig. 12. No. 15. "Two figures clasping hands, one naked except for a helmet, the other draped and bare headed". Verulamium, Site Museum.

For the type on gems:

Jacobi, *Saalburg*. 519 No. 22 and Fig. 85 No. 10.

Noll, *Salurn*. 115 and pl XIV. Grave 25. In a second

century silver ring.

Maddoli, *CN Cirene* Nos 394-5.

On a bronze casket plate:

Menzel, *Bronzen II Trier* No. 298. Altbachl, Trier.

### 349. Plate, Series A

Betrothal scene. As last. Nicolo paste. Some wear. 14 x 12 x 3 mm. Flat, oval, with bevelled edge. F.4. Charterhouse on Mendip, Somerset. *Trans. Camb. Antiq. Soc.* IV (1881), 281 No. 7. *V.C.H.*, Somerset I. Fig. 93. King, *Handbook* 219 and pl XXXI No. 8. Bristol, City Museum. Ac. No. F. 2112.

### 350.

Perhaps a betrothal scene as last. It may however be the intaglio figures by King *Handbook* 219 and pl XXX No. 6a, showing Spes with Ceres. The uncertainty arises because the cornelian figures in the Cambridge Antiquarian Society Abstract for 1877-8 with the betrothal scene is the only one not reproduced by King. Was the original drawing inaccurate? On the other hand intaglios from other sites are figured on pls. XXX-XXXII and the text which states "This is the identical ring recorded by "that quaint old cruel coxcomb" in his 'Angler' as having been dropped into the Tyne, and refunded by a salmon" perhaps suggests a northern provenance. *cf* (342). Red cornelian. 15 x 11 mm. (drawing measured). Charterhouse on Mendip, Somerset. *Camb. Antiq. Soc. Abstract.* (1877-8), x No. 3. "betrothal of youth and maid, who stand upright and join hands". *V.C.H.*, Somerset I. Fig. 93. ? King, *Handbook* 219 and pl XXX No. 6a. Not located.

### 351. Plate, Series A

Jupiter Heliopolitanus wearing distinctive long oriental vestments. He has a calathus on his head; carries a whip in his left hand and an ear of corn in his right. The god is flanked by two bulls. It is, of course, extremely unusual to depict a deity from behind but this seems to be the case here. Sardonyx. Upper layer orange, white and black strata below. Surface scratched and abraded. 18 x 14 x 5.5 mm. Flat, oval; bevelled edge. F.4. Corbridge, Northumberland. Charlesworth, *Jewellery*. 32 No. 9 and pl IX, 5. "Agate, crude copy, Ephesian Diana, holding torch in either hand, deer either side". Henig, *Arch Ael. fifth ser.* I (1973), 241 pl XXXIV. Corbridge, Site Museum. This deity was previously attested at Carvoran, where there was a Syrian regiment (Cohors I Hamiorum Sagittariorum) during the second century, but nowhere else in Roman Britain. Harris, *Oriental Cults* 68-9 and 104. Two altars. Probably second century A.D. For the type on gems:

Sena Chiesa, *Aquileia* No. 33.

Furtwängler, *Berlin* No. 8421.

Walters, *British Museum* Nos 1268-70.

In general *cf* René Duss and 'Jupiter Héliopolitain' in *Rev. Arch* fourth ser I (1903), 347-68. (Gems listed on 349). The centre of the cult was Baalbeck. Macrobius. (*Saturn* I, 23) writes "Assyri quoque solem sub nomine

Iovis quem Δία 'Ἡλιουπολίτην cognominant, maximis caeremoniis celebrant in civitate quae Heliopolis nuncupatur .... Simulacrum enim aureum specie imberbi instat dextera elevata cum flagro in aurigae modum, laeva tenet fulmen et spicas quae cuncta Iovis Solisque consociatam potentiam monstrant".

### 352. Plate, Series A

Head of Jupiter Ammon, shown slightly turned towards the right. The eyes stare full at the spectator, and the expression is grave and dignified. The varied treatment of the hair and beard and the assured rendering of facial musculature suggest that this is the product of a Mediterranean workshop. Sard (with white blotches). Good condition. 19 x 16 mm. Mounted. Flat, oval. F. York. Found during excavations for the railway *c* 1830. Walters, *British Museum* No. 1280. *British Museum* 82. 5-11. 1. ? First century A.D. For type on gems:

Furtwängler, *Berlin* No. 6925 (Aquileia).

Walters, *British Museum* Nos 1278-9.

Richter, *New York* Nos 260-1.

Burn, *Fitzwilliam* No. 57. Jupiter Ammon is shown: On pottery including one piece from York.

Harris, *Oriental Cults* 83-4.

For sculpture, bronze phalerae and lamps *cf* G. Grimm, "Die Zeugnisse Ägyptischer Religion und Kunstelemente im Römischen Deutschland" (Leiden 1969), pls XLVIII-LVIII.

### 353.

"The head of Jupiter Ammon". Aldborough, Yorkshire. Gough, *Camden* III, 300 = Smith, *Rel. Isuriana* 49. "Twenty little polished signet stones .... one of Jupiter Ammon's head". Not located.

### 354.

Jupiter Serapis seated left on throne with turned legs; He holds a sceptre in his left hand. Cornelian. 20 x 17 mm. Oval. Stanwix, Cumberland. Gordon, *Itin. Sep.* 82, and pl on 146. (This probably shows the actual gem, so the terms of the description should be reversed). Stukeley, *Itin Cur.* 56. Not located. For the worship of Serapis in Britain, Harris, *Oriental Cults*. 74-79. For the type on gems:

Furtwängler, *Berlin* No. 7154.

Walters, *British Museum* No. 1775.

On sculpture:

A. Adriani "Repertorio d'Arte dell'Egitto Greco-Romano" *Ser A* II (Palermo 1961), 40-43, No. 154. On coins of Caracalla, Mattingly, *British Museum Coins Empire V*, 464 No. 189. pl No. 19 (A.D. 217).

### 355. Plate, Series A

Jupiter Serapis (?) seated right on a throne without a back, holding a patera over a flaming altar. Sceptre in right hand. On either side of him is an eight-rayed star. Unfortunately deep chipping has removed all trace of the calathus if it ever existed (Dr. John Harris has pointed out to me that the way in which the figure fills the field implies that such an object was present). Cornelian.

Good condition apart from chipping. 18.5 x 14.5 x 5 mm. Slightly convex, oval. A.5. Chesterholm, Northumberland. From the Vicus. Southern watertank near the well in the west of the fort field. Henig in *Arch. Ael. fourth ser.* XLVIII (1970), 146-7 and pl XVI No. 1. Examined by courtesy of R. Birley. The figure might be intended to recall Septimius Severus whose patron was Serapis; in this case the stars (? symbols of the Dioscuri) would stand for Geta and Caracalla. Third century A.D. For the type on gems:

Sena Chiesa, *Aquileia* No. 17.

cf Kibaltchitch, *Russie Méridionale* No. 87 (Chersonese) altar and one eight-rayed star, but Jupiter does not wear modius /or calathus/. Style. The rich patterning of the tunic and himation are strongly suggestive of Severan Art. For an intaglio representing Jupiter dating from c A.D. 229 or earlier cf R. Noll, "Ein Verwahrfund aus Seewalchen am Attersee Oberösterreich", *Jahreshefte des Österreichischen Archäologischen Institutes in Wien* XXXIX (1951), 62 and Fig. 19, 2. Compare with (104) Chesterholm.

### 356.

Jupiter Serapis standing left, with left arm raised. He wears a himation and carries a transverse sceptre. Onyx. 17 x 13 mm. Flat, oval. F. Set in a gold ring. Type VI. Wroxeter, Shropshire. *J.B.A.A.* IV (1849), 316. Fig. *V.C.H.*, Shropshire I 254. Harris, *Oriental Cults.* 78. Not located. Early third century A.D. For the type of Serapis with a transverse sceptre. On coins:

cf *R.I.C.* Caracalla Nos 193, 208.

for gems showing Serapis standing:

Furtwängler, *Berlin* Nos 7152-3.

### 357. Plate, Series A

Eagle standing left (head right) between two standards surmounted by Victories. Above the Eagle is a head of Jupiter Serapis right. Sard. 18 x 14.5 x 3.5 mm. Slightly convex, oval. A.5. Set in an iron ring. Type III. Beckford (near Bredon Hill), Gloucestershire. Almost certainly from the Romano-British village settlement reported by A. Moray Williams, *Trans. B and G* LXIX (1950), 199-200. "No 'villa' site has as yet been discovered, but the material already found on different sites on the hill provides indication of a well-to-do community which could buy good quality fibulae, glass and samian ware". In Birmingham City Museum and Art Gallery. Photograph, Ashmolean; casts at Overbury. Probably third century (style). A close parallel, engraved in intaglio on an iron ring, comes from the Walbrook stream bed, London (Guildhall Museum 19200) and is thus almost certainly a second century piece. (cf Oman, *Victoria and Albert* No. 106 for an intaglio cut on an iron ring showing a griffin surmounted by the head of Serapis). For the type on gems:

Richter, *New York* No. 259.

Furtwängler, *Berlin* No. 2624.

Fossing, *Thorvaldsen*, No. 1771.

Scherf, *Braunschweig* No. 92.

Brandt, *Munich 111* No. 2668.

A bronze ring carrying the bust of Serapis in relief, from Stone, Bucks: *Records of Bucks* XVII (1961-5), 128 and pl XV.

### 358.

Bust of Jupiter Serapis shown in profile to right between two other busts, each crowned with an eight-rayed star, and presumably depicting the Dioscuri. These are also in profile and face inwards towards Jupiter Serapis; unlike the latter they are clean-shaven. Below are the letters *E Z C* (= EIC ZEYC CAPAIIIC). Cornelian. Originally in a ring. 20 x 16 mm. Castlesteads, Cumberland. Found in 'a Roman Urn' in the churchyard before 1745.

D. Carlisle, *Archaeologia* XI (1808), 71. pl VI, 25. The figures are identified as Severus as Jupiter, with his sons as Castor and Pollux. W. Jackson (ed), *Memoirs of Dr. Richard Gilpin of Scaleby Castle in Cumberland written in the year 1791 by Rev. William Gilpin* (C.W. Arch. Soc. Monograph 1879), 40-41 fn. Gives details of Richard Gilpin's will dated Feb. 5th, 1744. Viz. "Item I give my Roman Ring and Altars to my cos. Dacre and desire him to build a shade for preserving them". Jackson continues "The ring was discovered in the possession of the Rev. Wm. Dacre of Irthington, the descendant and representative of the legatee, whilst these Memoirs were passing through the press. It was wrapped in a paper on which was written, in the testator's own handwriting "This ring to be given to Joseph Dacre as it belongs to the family found in ye churchyard at Castlesteads in a Roman urn". The stone is a carbuncle on which are engraved three heads. The central one looking to the right bearing a modus (sic), or bushel has been pronounced by Mr. John Evans to be that of Serapis; he identifies the two lateral ones, each surmounted by a star; as those of Castor and Pollux, a most unusual combination; and he is of opinion that it was engraved in the East; conclusions to which the Rev. J. S. Lewis subscribes, but is disposed to be still more particular as to the period and locale of the engraver, which he fixes at Alexandria, in the second century". R. Blair in *Proc. Soc. Antiq. Newcastle* II (1885-6), 147 - 'Serapis between Isis and Horus' (quotes letter by Rev. C. W. King). *Arch. Journ.* XLIV (1887), 126-7. *E. E.* VII No. 1175. Wrongly infers that it was found c 1780. *I.G.* XIV No. 2573. Harris, *Oriental Cults.* 78. "The heads may plausibly be interpreted as alluding to Severus and his two sons Caracalla and Geta". A.M. McCann 'The Portraits of Septimius Severus'. *Memoirs of the American Academy in Rome.* XXX (1968), 55 and 183. pl XCII j. "Severus in the guise of Serapis between Caracalla and Geta as the Dioscuri.... The little gem is important for our study, for if it represents Severus, it is our only remaining example of the emperor wearing the modius of Serapis, further evidence of his association with the god". *RIB* II fasc 3. No 2423. 12. Present whereabouts not known (drawing and descriptions probably of actual stone). Following McCann, it can be ascribed to around the time of Severus' British Campaign A.D. 209-11. For the type of Severus with his sons:

McCann, *op cit* 183 pl XCII i Petronell, Austria.



*ibid.*, 140 pl XC, c. (In Cabinet des Médailles, Paris). and lead sealings from South Shields.

*ibid.*, 184 pl XCII 1 1-2. (In none of these examples does Severus wear a Calathus (or modius) on his head).

**359.**

Isis standing front and facing left, holding a sistrum in her right hand and a situla in her left. Red Jasper. 14.5 x 10 mm. Oval. Wroxeter, Shropshire. T. Wright, *J.B.A.A.* XIX (1863) 109 and pl X, No. 1 and *Uriconium* (London 1872) 317. *V.C.H.* Shropshire I 255. Fig. 28. Harris, *Oriental Cults.* 80. Boon, *Ant. J.* 62 (1982) 356 pl. XLVII. British Museum, previously in possession of Mrs. S. Thorneycroft. Late second century A.D. For the type on gems:

Furtwängler, *Berlin* No. 3629.

Richter, *New York* No. 376.

Middleton, *Lewis* 61 No. 38.

De Ruyt and Brulet, *Liberchies* No. 6.

**360. Plate, Series A**

Harpocrates on a lotus towards the right or Cupid leaning on a base or pedestal. He seems to be dancing rather than sitting. Cornelian. Upper half of gem is lost. Surviving fragment is in good condition. 12 (reduced to 5) x 9 x 2 mm. Flat, oval. F.1. Bath. In a cache found in the wooden duct leading from the sacred spring. Taylor, *Guidebook* 43 No. 10. "Harpocrates sitting on Lotus flower". Henig, *GMD Bath* 81-2 No. 11. Henig, *Bath Gems* 31 No. 11. Rejects Harpocrates in favour of Cupid. Bath, Site Museum. Probably late first century A.D. Although Harpocrates is generally shown seated, and many of the gems on which he appears have a magical character (Bonner, *SMA* pl IX Nos 189-99; De Ridder, *de Clercq* Nos 3441; 3445-7; Sena Chiesa, *Aquileia* No. 1557), this is not always the case. For a close parallel on a non-magical Jasper:

Zazoff, *Gemmensammlung Kassel* No. 151. Also note sealings from Cyrene, approximately contemporary to our intaglio. Maddoli, *CN Cirene* Nos 266-70. Not enough remains for certainty.

**361. Plate, Series B**

The Good Shepherd standing to front. He wears a short tunic and carries a sheep over his shoulders; At his feet two sheep symmetrically disposed (one on each side). Purplish coloured glass. 14 x 11 mm. Oval. Barnsley Park Villa (near Cirencester), Gloucestershire. M. Henig in G. Webster, "Excavations at Barnsley Park", *TBGAS* 100 (1982), 139-40 pl. V a. Corinium Museum. Fourth century A.D. For the type on gems:

Sena Chiesa, *Aquileia* No. 800.

De Ridder, *de Clercq.* No. 3510.

Southesk, *Catalogue I* No. F 14.

Berry, *Collection* No. 246.

**362. Plates, Series A and B**

Bellerophon riding to left on Pegasus and thrusting his spear downwards into the lion-mouth of the Chimaera.

Nicolo glass. Slightly worn. 15 x 11 mm. Flat, oval. F. Set in an elaborate gold ring with openwork hoop. Fourth century type (*cf* Deloche, *Anneaux Sigillaires* 26-7 No. 24, and *Arch. Journ.* III (1846), 163). Havering atte Bower, Essex.

Marshall, *British Museum Rings.* No. 571, pl XVI.

Walters, *British Museum* No. 3180.

British Museum 69. 3-24. 1. Fourth century A.D. Although the subject is a well-known classical legend, this piece belongs amongst the religious themes rather than with those taken from mythology for it would have been interpreted in Christian terms. (K. Painter in *B.M.Q.* XXXIII (1968-9), 143-4). For the type on gems:

Furtwängler, *Berlin* No. 6372.

Sena Chiesa, *Aquileia* No. 926.

On a bronze casket plate,

Menzel, *Bronzen I Speyer* No. 90, with early fourth century imperial portraits.

On Mosaics:

Toynbee, *Art B.R.* 264-5 (Lullingstone).

*J.R.S. LIX* (1964), 8-10 and pl I (Hinton St. Mary). *cf* especially in M. W. Barley and R.P.C. Hanson *Christianity in Britain, 300-700* (Leicester 1968), 177-192. (New reconstruction of a roundel from Frampton, as Bellerophon and the Chimaera). The Havering gem is a rare example of fourth century glyptic art.

**363.**

Same type. Bellerophon on Pegasus riding left and slaying the Chimaera. Onyx. Probably 15.5 x 11 mm. (In discussing another stone (which does not seem to me to be antique) Drake observes "I have caused the drawing of it to be taken just as big again as the stone really is for better observation". It is likely that this intaglio is illustrated at X 2. (?) York. Drake, *Eboracum: or the History and Antiquities of the City of York* (London 1736), 62 and pl VIII, 16. "...a gem that I bought in our city of a person in whose family he said it had been above forty years; and it was always reported to him to be found in it, but where he could not inform me. The stone is a beautiful large onyx, with the poetical representation of Bellerophon, Pegasus, and Chimaera cut upon it". Not located. Probably fourth century. York was an episcopal see in the fourth century (NB list of bishops attending Council of Arles in A.D. 314. *Antiquity XXXV* (1961), 316-20, and Christianity is otherwise attested in the city by an inscribed bone slip *R.C.H.M. Eboracum*, 135 No. 150).

**364. Plate, Series A**

Bust of an Emperor or saint with diadem (or stylised nimbus) being crowned by two victories. 27 x 21 mm. Birdlip, Gloucestershire. Wax impression in Corinium Museum Cirencester, with label 'from a seal found at Birdlip, 1957'. Published by P. Zazoff, *Die Antiken Gemmen* (Munich 1983) p. 379, Taf. 125.1. as an example of a 'Strohbündelgem'. Parallel (type and style) on a gem: Smith and Hutton, *Wyndham Cook* No. 153. 'Coronation of a Martyr or Saint. The martyr is represented only as a head in profile to the right, the

upper edge of angel with nimbus, clothed in tunic and mantle, who holds up a ten-rayed crown above the central head. Golden sard. Long oval. Fifth or sixth century A.D.' For *style cf* (M 17). (Two similar victories before a seated figure who holds a palm. Sommerville, *Gems* No. 519 (described as Sassanian),). Victories are frequently shown crowning deities *cf* (305) (Fortuna). *Anciennes Cultures du Djerdap* (Belgrade 1969) 122 pl XLI Ravna - Mars crowned by two victories. While the gem may be late Roman it is more likely that it was in fact of Medieval date, perhaps thirteenth century.

**365.**

Z.A.C.P. Onyx. Silchester, Hampshire. Gough, *Camden* I, 205. *Arch. Journ.* XXXIII (1876), 263. *E.E.* IV. No. 718. Not located. G.C. Boon has suggested to me that there may have been some confusion and the inscription originally read Z (EYC) CAP (ΑΠΙC) - The God is attested at Silchester by a stone head and there was probably a temple of the cult there. J.R. Harris believes Z A C P is a 'Vox Magica' *cf* K. Preisendanz, *Papyri Graecae Magicae* (Leipzig 1928), Nos XIX a 13 (Zacap θαραιω) XIX a 44 (Zac γλαβαταρ) 11.116 (Zac Καβλώθ) etc. Such voces magicae are well known on gems, for example: Maddoli, *C.N. Cirene* Nos 964-975. Sena Chiesa, *Aquileia* Nos 1529, 1535-6.

**366. Plates, Series A and B AMULET (description is of stone).**

Cock-headed Anguiped giant (Abraxas). He holds a whip in his right hand and a shield in his left. Reverse inscribed WAI (= Iao). Heliotrope. The back of the stone was examined by G.C. Boon who notes that 'it was set in a ring to the concealment of the inscription, for the upper face has lost a little of the high polish still present on the lower and bevelled edge' (MSS. Catalogue in Reading Museum). 12 x 10 x 3.5 mm. Flat, oval. F.1. Silchester, Hampshire. *Archaeologia* LVII (1900), III Boon, *Silchester* 126. RIB II fasc 3, No. 2423. 16. Duke of Wellington's Collection, Reading Museum. 00139. Probably third century A.D. For discussion of type: Bonner, *SMA* Ch. ix, 123-39. and Delatte and Derchain, *Intailles Magiques*. 23-42. (*cf* No. 3 for same reverse inscription). A medieval gem which copies the type is in Chichester Cathedral, (M 23) below.

**367. Plates, Series A and B AMULET (description is of stone).**

Cock-headed Anguiped giant ('Abraxas'), as last. Green Jasper. 12.5 x 8 mm. Flat, oval with bevelled edge. ? F.4. Set in silver ring. Type VIII. Great Chesters, Northumberland. From the hoard which also includes the famous Aesica brooch. *Proc. Soc. Antiq. Newcastle* VI (1893-4), 244 pl. *Archaeologia* LV (1896), 180. Fig. 3. *Arch. Ael. second series* XXIV (1902). 42. With figures and photograph of cast. Ring said to be of silver and stone, cornelian. Charlesworth, *Jewellery* 6 and 31 No. 91. Said to be lost. Henig, *Arch Ael fourth ser.* L (1972), 282-287. Newcastle, Museum of Antiquities (re-discovered 1971).

**368. Plates, Series A and B. AMULET (description is of stone).**

(?) Harpocrates as nude youth standing left. Right forearm raised towards face, left arm bent. Reverse inscribed with the seven Greek vowels IWEH/AVO. Lapis Lazuli. Slightly worn. 12 x 9.25 x 2 mm. Flat, oval. F.1. Reverse face 9 x 6 mm. (?) Colchester, Essex. As the only evidence for this is a museum label the British provenance must be accepted with caution. *Britannia* 111 (1972) 356 No. 22 pl XXXI, B & C. RIB II fasc. 3 No 2423. 17. Colchester and Essex Museum, Colchester 4941. 28. 'Boy playing. Engraved on back 'IVVEN AVO' - Juvenis made it' (sic). For type: Bonner, *SMA* No. 216. 'Crude version of a type which is rare on amulets but known from coins'. *cf* R. S. Poole, *Catalogue of Coins of Alexandria and the Nomes, in the British Museum* (London 1892), 38 No. 306. For another possible prototype C. Bonner: 'Harpocrates (Zeus Kasios) of Pelusium' *Hesperia* XV (1946), 51-9. pl XII.

**369. Plate, Series B. AMULET (description is of stone).**

Obverse: Isis standing between Bes and (?) a lioness. Below is a Uterine symbol and a key with seven wards. The whole enclosed within an Ouroboros. Beyond is the inscription

A (E)MEINAE(BAPW)ΘEPEoWPABENENIEMEA.

Reverse: *Scarabaeus* and another Uterine symbol. Inscription oPWPIoYθIAHWIAWAWI.

Haematite. Slightly worn, but condition is remarkably good considering the type of material used. 17 x 13 x 3 mm. Flat, oval. F.1. Lockleys, Welwyn, Hertfordshire. Dicket Mead Site. In fourth century layer. R. P. Wright, 'A Graeco-Egyptian Amulet from a Romano-British site at Welwyn, Herts' *Antiq. Journ.* XLIV (1964), 143-6 and pl XLII. Deposited in Verulamium Museum. Late third century. The type is discussed by Wright who cites Bonner, *SMA*, chapter 6, and *Hesperia* XX (1951), 327 No. 27 and pl XCVII. A. A. Barb, *Journ. Warburg and Courtauld* XVI (1953), 225, n.129, pl XXXI g.

**370. Plate, Series A**

Herm with cross-like arms, flanked on each side by a palm. Sardonyx. 9 x 7 mm. Convex, oval. Originally set in a ring. Castlesteads, Cumberland. *J.B.A.A.* XX (1864), 355 No. 2. "It was found in its original setting, and when first discovered presented all the appearances of a plain signet ring, but some time afterwards the stone became detached from its setting, and then only was it ascertained that the back of it was engraved". Collingwood Bruce, *Roman Wall* 428. *Lap. Sep.*, 238. *C.W.* IV (1878-9), 526-9. Henig, *C.W.* new series LXXII (1972), 57-60. Collection, Major General Sir George F. Johnson, Castlesteads. Impression examined by courtesy of R. Hogg. Although the gem may be of conventional type, the concealment of the device is typically amuletic. It may have been interpreted in a Christian or Christianising-Gnostic manner as the herm has a distinctly cruciform appearance. For a gem showing a herm flanked by palm and caduceus:

Berry, *Collection* No. 212.

and with palm, wreath and flagon: Brandt, *Munich 111*, No. 2360. Column with wine chalice, two palm branches behind it, Furtwängler, *Berlin* No. 2244. (Herm on a coin of Mithradates, King of Bosphorus. A.D. 40-6; W. Wroth, *British Museum Catalogue. Coins of Pontus etc.* (London 1889), 45 and pl IX, 7. cf Num. Chron. seven ser VIII (1968), 5. note 2). Christianising amulets, Bonner, *Hesperia* XX (1951), 337 No. 55 pl XCVIII. *SMA*, 306 and pl XVI No. 318. For a gem showing the Crucifixion, Middleton, *Lewis* 84, Class E No. 1.

**371.**

'Some eastern characters'. Small blue stone. Camerton, Somerset. List of Artifacts found by the Rev. John Skinner at Camerton up to November 5th, 1818. (Skinner, Add MS, 33694, Brit. Mus.). = Wedlake, *Camerton*, 274, No. 52. Haverfield's gloss (in *V.C.H.*, Somerset I 292-3). 'possibly Abraxas' appears to be more conjecture. Not located.

**372.**

*Mithraic Tessera*. Obverse MI0PACWPoMACDHC; In a circle around edge; ΦPHN across centre. Reverse. Tarpeia overwhelmed by shields - interpreted as the birth of Mithras from the Rock. Silver (adapted from a denarius of Augustus *R.I.C.* Augustus No. 114). In good condition. diam. c 19 mm. Verulamium, Hertfordshire. In a sealed context, with material of mid and late second century date.

H. Mattingly, *Num. Chron. fifth ser XII* (1932) 54-7.

Wheeler, *Verulamium* 221-2 and pl LXVI a.

Bonner, *SMA* 39.

Harris, *Oriental Cults* 46.

Verulamium, Site Museum. Late second century A.D.

*NOTE*: 'A cornelian intaglio with a representation of Anubis is said to have come from a grave on the Isle of Anglesey'. Harris, *Oriental Cults*, 81. Quoting Roscher *Lexikon II*, col. 416, and (C.J. Thomsen), *Museum Münterianum*, III (1839) 105. Dr. Harris has sent me the text of the second reference, a sale catalogue of the collection. No. 73 of the *Antiquitates Aegyptiae*, reads: "Anubis stans, baculum serpente obvolutum manu tenens. Carneolus in annulo fereo. *Repertus in Mona Insula in, (punctuation. sic) Tumulo sepulcrali*". The stone may have been an amulet, for Anubis is a common subject on such pieces. cf Delatte and Derchain, *Intailles Magiques*. 89-104. It is strange that no record is preserved in a local source, if this is a genuine Welsh find, and Dr. Harris believes that 'Mona Insula' is in fact the Danish Island of Møn.

**373. Plate, Series A**

Combination composed of a Silenus head (left) and the head of Minerva in a Crested Helmet (right). Red Jasper. In good condition. 16 x 12 x 4 mm. Flat, oval. F.1. Kirmington, Lincolnshire. *J.R.S.* LVIII (1968), 211 and pl XVIII, 2. A. Ross notes 'in striking similarity to the recently published Jasper intaglio on a ring from Caistor

St. Edmund (below (380)) it is decorated with human heads, two in this case, placed back to back in Janus fashion. The style of the features in both examples is closely similar, and the bald head of the older, bearded man has a comparable object projecting forward from the crown - probably a stylised palm branch or head of wheat. The presence of what seems to be an angular C in front of this head forms a further link with the Caistor St. Edmund intaglio which bears the inscription CEN'. Examined by courtesy of A. Harrison and C. Knowles. This is perfectly standard type as is shown by comparative examples. The 'C' is part of the plumed helmet worn by Minerva.

Kibaltchitch, *Russie Méridionale* No. 248.

Pinterović, *Mursa* No. 16.

Richter, *New York* No. 556.

Chiesa, *Aquileia* No. 1000 (no crest).

**374. Plate, Series A**

Combination. Silenus head (left) conjoined with head of Minerva in a crested helmet (right). The workmanship is more careful than on last item and the device is disposed along short axis. Otherwise very similar. Red Jasper. Chip on left side of stone and at top. Flat, oval. ? F. 1. Attermire Cave, near Settle, Yorkshire (West Riding). The cave has produced second century material e.g. dragonesque fibulae. (*Antiq. Journ.* XXXI (1951), 40, 42). Trumpet brooches *Yorks Arch. Journ.* XXXIV (1939), 137 and fig. ii, 17). Not located. Photograph examined.

**375.**

Combination: Silenus mask left conjoined to a youthful head probably that of a young Pan as two incipient horns seem to be growing at the junction of the two heads. (Red) Jasper. 21 x 18 mm. ? Flat, oval. F.1. Binchester, Co. Durham. R.E. Hoopell, *Arch. Ael. second series IX* (1883) 200-1. and *Vinovia* (London 1891), 52. Fig. Charlesworth, *Jewellery* 33 No. 34. Now lost. Drawing (and hence description) is of actual gem. For the type on gems:

Furtwängler, *A.G.* pl LXII No. 12.

Zwierlein-Diehl, *Staatliche Berlin* No. 499 (Silenus head and young Pan).

Gercke, *Göttingen* No. 600.

Fitzwilliam Museum CM/333/1968.

**376.**

Combination. Three heads, one of them helmeted. Water-Crook, Westmorland. Stukeley, *Itin. Cur. II* 39-40. "Intaglia....with three faces to a head, the foremost, Mars with a helmet on; a woman's face on each side". Not located.

**377. Plate, Series A**

Combination. On the left is a Silenus mask with another bearded head joined at right angles. This terminates at the chin in a boar's snout. A hare, and probably a cock as well, are incorporated into the composition. Red Jasper. Good condition; a thin transparent vein runs across the

stone. 14 x 21 x 3 mm. Flat, oval. F.1. Silchester, Hampshire. Boon, *Silchester* (London 1957) 100. Duke of Wellington's Collection, Reading Museum 03006.

For the type on gems:

Furtwängler, *Berlin* No. 8524.

De Ridder, *de Clercq*. Nos 3151-2.

*cf* Blanchet in *Rev. des Études Anciennes* XXIII (1921), 46 "La hure de sanglier est plus fréquente".

### 378. Plate, Series A

Combination. Head of Silenus left, attached to young female head. The beard of Silenus is composed of two small bird heads; an eagle's head arises from his forehead; underside of the eagle's beak comprises a small human face. Red Jasper. All surfaces very fresh, but there is a chip on the front and on the side. 15 x 11 x 3 mm. Flat, oval. F.1. Corbridge, Northumberland. Charlesworth, *Jewellery* 33 No. 33 and pl 9, 13. Site Museum, Corbridge.

For the type on gems:

Furtwängler, *Berlin* No. 8523.

Middleton, *Lewis* 81 No. 24.

Brandt, *Munich I* No. 507.

De Ridder, *de Clercq*. No. 3150.

Steiner, *Xanten* 144 and pl XV, 80.

Hamburger, *Caesarea* No. 126.

### 379. Plate, Series A

Combination. Elephant's head left, conjoined with Silenus mask right. There is a palm branch in the trunk. Red Jasper. In good condition. 13.5 x 10 x 2.5 mm. Flat, oval. F.1. Corbridge, Northumberland. Charlesworth, *Jewellery* 33 No. 35 and pl 9, 14. Site Museum, Corbridge. For the type on gems, *cf*:

De Ridder, *de Clercq*. Nos 3147-8.

Richter, *New York* No. 555.

Berry, *Collection* No. 150.

H. Kenner, 'Magdalensberg. Gemmenfunde 1966-7'. *Carinthia I CLIX* (1969), 347-50 No. 4. From a Claudian context.

### 380. Plate, Series B

Combination: Three heads arranged as a triskele. One is bearded (Silenus); another is clean-shaven, and a third has two elephant tusks sprouting from its chin and acting as a beard. A trunk emerges from just above the tusks and curves forward so that it might be regarded as a lock of hair belonging to the first head. There is a stylised palm-branch in the trunk. The arrangement of the heads as a triskele is unusual and, like the long (?) lock of hair and schematised facial features has Celtic affinities. The Celtic connections of the piece are re-inforced by the inscription *CEN* around the heads, perhaps an allusion to the *Cenimagni* or *Iceni*. Red Jasper. In very fine condition apart from a hair-crack. 13 x 11. Flat, oval. F.1. Set in an iron ring. Type II. Caistor St. Edmund, Norfolk. Dredged up from the River Tas and found on the East bank; perhaps a votive offering. A. Ross, *J.R.S.* LVII (1967), 207 and pl XVIII, 2. and especially, *Norf. Arch* XXXIV part III (1968), 263-71 where the

essentially Celtic nature of the work is maintained and parallels are drawn between the form of the heads here, and those on Celtic coins. For a corrective, *cf* D. Allen, *Britannia* 1. (1970), 24. and *cf* A. Ross and S. S. Frere, *Britannia* 111 (1972) 293-296. RIB II fasc 3 No. 2423. 8. Norwich, Castle Museum. First or second century A.D.

For the type on gems:

Ashmolean Museum *Queen's Loan* No. 63. Like the Caistor gem, this is a red jasper (c 13 x 10 mm) and the heads are in the form of a triskele. It also carries an Elephant's trunk springing from the junction of the two heads. Also *cf* above (379). The Magdalensberg intaglio (*Carinthia I CLIX* (1969), - 347-50 No. 4) seems to be of first century date. For the style *cf* Ross in *Norf. Arch op. cit.* 269. She finds the physiognomies similar to that of the South Shields huntsman (184) (which is certainly later in date). Also *ibid* 269-70 for an attempt to match the head with some on Celtic coins but it is doubtful whether the comparison can be accepted. *cf* Scherf, *Braunschweig* No. 177 (two heads, elephant's trunk with palm) for close stylistic analogies.

### 381. Plates, Series A and B

Combination. Three bearded heads, a pair back to back and one above; a ram's head is incorporated into the composition. Six-rayed star below. Nicolo. In very good condition, apart from a slight crack. 14 x 11 mm. Flat, oval, bevelled edge. F.4. Set in an iron ring. Type III. London, Walbrook. Bucklersbury House Site; From the stream bed and possibly a votive offering. *Small Finds from Walbrook 1954-5*, 6 and pl 2 No. 10. It is probable as proposed here that "the face on the right is that of...Jupiter, that on the left Pan". His horn composes the eye of "the one above probably a satyr" - but the fact that this is also the horn of the Ram is not recognised. London, Guildhall Museum 20795. *cf* R. Merrifield, *Antiq. Journ.* XLII (1962), 38-52 on the coin evidence which indicates that objects from this part of the Walbrook should be dated *before* A. D. 155. First or second century A.D.

### 382. Plate, Series A

Combination (Hippalectryon) Silenus head left, surmounted by a crest (possibly a horse's neck with mane) which terminates in a cock's head. Eagle's head behind. The figure stands on a cock's legs. Cornelian. 12 x 10 mm. Convex, oval. Set in gold ring. Type III. Castlesteads, Cumberland. Lysons, *Magna Britannia* CLXXXVII and pl VI, 2-4. *J.B.A.A.* XX (1864), 355-6 No. 1 "Sardonix". *Lap. Sep.*, 258. Collection Major General Sir G. F. Johnson, Castlesteads. Impression examine by courtesy of R. Hogg. Second century A.D. For hippalectryon type on gems, *cf* Sealing (809) and in Medieval setting (M 18) below:  
Boardman, *Ionides* 35 and 98 Nos 50, 51.  
De Ridder, *de Clercq*. No. 3146.  
Svoronos, *Karapanou* No. 430.  
*Hesperia XVIII* (1949), 225-6 No. J 110 and pl 46, 5. (from Athens hoard, third century A.D. or earlier).  
Berry, *Collection* No. 149.

Zazoff, *Gemmensammlung Kassel*. Nos 85-7.

Richter, *Engraved Gems of the Romans*. Nos 384-6.

There is a frieze of hippalectrya on the silver-gilt shield boss from a princely grave at Herpály, N.E. Hungary (third century A.D.). T. Sulimirski, *The Sarmatians* (London 1970), 180 and 257 pl 53.

**383.**

Combination. Castlesteads, Cumberland. Lysons, *Magna Britannia* CLXXXVII. We have seen the impression from another intaglio, said to have been found at the same place, with the heads of a man, a cock and an eagle joined together. Not located.

**384. Plates, Series A and B**

Two youthful male heads shown in profile back to back, incorporated in a bunch of grapes. Nicolo. In extremely good condition; only very slight scratching. 14 x 11 mm. Flat, oval, bevelled edge. F.4. Set in massive gold ring. ? Type VI. (weight 1 ¾ ox. 22 grains). Lingfield Mark Camp, Surrey. Found below *E.I.A.* fort in a field traditionally called "The Burial Ground". For site, also called Dry Hill Camp, *Surrey Arch. Coll.* XLI (1933) 79-92 (note denarius of Commodus); *ibid* LXVII (1970) 119-20. *Proc. Soc. Antiq. Second ser.* XIV (1892), 33-4 Fig. states that it was found in 1810. (= *Surrey Arch. Coll.* XII (1895, 25-6)). Marshall, *British Museum Rings* No. 450 pl XIII. Walters, *British Museum* No. 2680. Whimster, *Arch. Surrey* 167 and Fig. 31. *V.C.H., Surrey IV* 365. D.E.L. Haynes in Kenyon, *Jewry Wall* 271-2. Dates it to the first or early second century A.D. British Museum. Deposited 1892. Late second/early third century A.D. For the type on gems:

Fossing, *Thorvaldsen* Nos 1271-2.

Richter, *New York* No. 553.

Sena Chiesa, *Aquileia* No. 1004.

*Qadmoniot v* (1972) pl. between 88 and 89 Jerusalem.

**385. Plate, Series A**

Similar to above; but three masks are incorporated into the bunch of grapes, two in profile and one facing. Cornelian. Brilliant mirror-like surface; very fresh. 8.7 x 6.75 mm. Flat, oval. F. Set in gold ring. Type IX (Octagonal). Leicester, Jewry Wall Site. J.R.S. XXIX (1939), 208 and pl XXIX, 1. Where it is said to have been "found imbedded in the re-surfacing of the courtyard floor dating to about A.D. 200". D.E.L. Haynes in Kenyon *Jewry Wall* 271-2, Fig. 95 and pl XXIII c. Leicester Museums. The ring was probably new when lost. Haynes' date (first or early second century) is certainly too early. Compare ring with (744) and (746) which might be as late as the early fourth century. A.D. 200 might be just acceptable, although a later horizon would be preferred.

**386. Plate, Series A**

Cantharus with a long neck, two handles and a body composed of three masks. Red Jasper. Good condition apart from break on right hand edge of stone. 10 x 6

(originally c 7.5) x 1 mm. Flat, oval. F.1. Harlow, Essex. From the site of a Romano-Celtic temple. Examined by courtesy of Dr. N. E. France. For the type on gems:

Furtwängler, *Berlin* No. 8149, 8609.

Walters, *British Museum* Nos 2641-3.

Richter, *New York* No. 566.

Berry, *Collection* No. 155.

Brandt, *Munich III* No. 2351.

The style is somewhat reminiscent of (385) above.

**387. Plate, Series A**

Hare, or hare-headed man seated right and playing the double pipes. Cornelian. Upper surface very worn and chipped on one edge; back and sides fresh. 12 (originally 13) x 11 x 3.5 mm. Convex, oval. B.4. Malton, Yorkshire. From excavations in the north east corner of the Fort (1926-30). Malton, Roman Museum. For a gem of the same type:

Furtwängler, *Berlin* No. 7704 (goat-headed man milking man-headed goat).

**388. Plate, Series A**

Cock pulling cart right. A (?) mouse holding a whip sits on the vehicle and holds the reins attached to the cock's head. Red Jasper. A black hair line runs across stone. Slight wear on upper surface. 10.5 x 8.5 x 2.5 mm. Flat, oval. F.1. Aldborough, Yorkshire. From the filling of the S. E. Angle tower which contained nothing later than the Antonine period. *Yorks. Arch. Journ.* XL (1959), 45 and 77; Fig. 26, 14. "Cornelian intaglio showing a cock drawing a chariot driven by a hare". Aldborough, Site Museum. Second half of second century A.D. For the type on gems:

Furtwängler, *Berlin* Nos 7905; 8569-70. (8570 = Zwierlein-Diehl, *Staatliche Berlin* No. 555).

Imhoof-Blumer and Keller, *Tier und Pflanzen* pl XXI Nos 52-3.

Berry, *Collection* Nos 156-7.

Sena Chiesa, *Aquileia* Nos 1358-60.

Gercke, *Göttingen* No. 502.

Brandt, *Munich III* Nos 2372-2375, 2751, 2752, 2754.

King *GR* 271 mentions the "substitution of odd birds, insects, fish for steeds and drivers" and suggests that they were regarded as having "talismanic virtues". He also notes that they are usually cut on red jasper. On mosaics: K.M.D. Dunbabin, *Studies in the Mosaic Pavements of Roman North Africa*. (Oxford D. Phil thesis, July 1970); 184.

**389. Plate, Series A**

(?) Hare standing right, dressed in a cloak and holding a patera in its front paws. Nicolo paste. Pitted. 14 x 10 mm. Flat, oval, with bevelled edge. F.2, or 4. Set in (incomplete) bronze ring. Type XI. Woodeaton, Oxfordshire. Site of Romano-Celtic temple. Henig, *Oxoniensia* XXXV (1970), 105-6 pl XVII. Oxford, Ashmolean Museum. ? Third century A.D.

**390. Plate, Series A**

Hound leaping from snail (or Nautilus) shell right. Hare

below. Sardonyx. Good condition. 13 x 11 x 4.5 mm. Truncated Cone, oval. F.3. Upper surface 7 x 5.5 mm. Set in silver ring; Type VIII. With gold collet. Colchester, Essex. Colchester and Essex Museum. The Hythe. Third century A.D. For the type on gems: Walters, *British Museum* No. 2416.

Furtwängler, *Berlin* No. 8345. (Hare is leaping from the shell, hound is below). On the spiral shell as a symbol of life: A. A. Barb, *Journ. Courtauld and Warburg* XVI (1953), 204-8.

### 391. Plates, Series A and B

(?) Hound leaping from Nautilus shell right. It is hard to be certain of the exact identity of the animal; both Wright and Scarth thought it was a fawn. Nicolo. Good condition, but slightly worn. 12 x 9 mm. Flat, oval with bevelled edge. F.4. Set in iron ring. Type V. Wroxeter, Shropshire. T. Wright, *J.B.A.A.* XIX (1863), 109-10 pl 10 No. 3. H. M. Scarth, *Arch. Journ.* XXI (1864), 136-7. *V.C.H.* Shropshire I 255 No. 6, fig. 30. Shrewsbury, Rowley's House Museum. ? Late second century A.D.

### 392. Plate, Series A

Mouse leaping from Nautilus shell right; it holds a morsel of food with its paws. Red Jasper. In good condition, but slight scratching on front face. 10 x 8 x 4 mm. Flat, oval. F.1. Corbridge, Northumberland. Charlesworth, *Jewellery* 34 No. 44, and pl IX, 18. "nautilus shell with frog (?) emerging from it". Corbridge, Site Museum. ? Second century A.D.

For the type on a gem:

Furtwängler, *Berlin* No. 7872.

### 393. Plate, Series A

Goose standing to left and peering into a snail (or nautilus) shell. Nicolo. In good condition. 10 x 8 mm. Flat, oval with bevelled edge. F.4. Set in gold ring (Type IVa) with segmented hoop. Analogies exist as early as the second century (676), (722) but this example might belong to the Later Empire (*cf Arch. Camb.* CXVII (1968) 47 and Fig. 10 No. 1 for silver ring assigned to the fourth century from a site in Brecknockshire). Kent. Milton-next-Sittingbourne (in Anglo-Saxon grave) or Chatham Hill. Payne, *Coll. Cant.* 86-7. fig. "in a field at the back of the Star Inn (Chatham Hill) was found a gold finger ring, set with a nicolo onyx, of late Roman date". (Roman Urn burials are recorded from the vicinity). Marshall, *British Museum Rings.* No. 1652 and pl XXXV 'Found.... at Milton-next-Sittingbourne, Kent'. *British Museum* 1905. 4-18. 18. Register says Milton-next-Sittingbourne. ? Fourth century A.D.

### 394. Plate, Series A

(?) Dog leaping from Nautilus shell left. Nicolo paste. Pitted. 8 x 6 mm. Oval with bevelled edge. F 2 or 4. Intaglio stands c 1 mm above bezel of bronze ring in which it is set. Type XII. (*cf* Henkel, *Fingerringe* No. 1221). Lowbury Hill, Oxfordshire. Atkinson, *Lowbury Hill* 40 and pl XI, 13. 'Intaglio design, perhaps representing a dolphin'. Oxfordshire Museums. Third

century A.D. For pastes of virtually identical type and style:

Henkel, *Fingerringe* Nos 1268 "Rothälde" bei Eberstadt. 1269 Yverdon and 1310 Hedderheim. Also in little bronze rings.

### 395. Plate, Series A

Symbols connected with Apollo: A Raven stands to the right on a circular altar; a serpent rears up from the base of this. In front, a cornucopia with a laurel growing from it; a lyre; a corn-ear and a poppy head both growing from a globe. Cornelian. In good condition but some scratching on the surface of the stone. 16 x 14 x 3.5 mm. Slightly convex, oval. A.4. Silchester, Hampshire. Duke of Wellington's Collection, Reading Museum. 03007. For a close parallel, *Trierer Zeitschrift* XXXIII (1970), 88 and 91, fig. 11. Raven on altar, cornucopia, corn-ear growing from globe. (Set in a gold ring from sixth-century Frankish grave at Newel, Krs. Trier). For other gems making allusion to Apollo, through symbols. Furtwängler, *Berlin* No. 2524 (serpent, tripod, griffin, lyre, raven). 7922 (raven, tripod, laurel). Walters, *British Museum* No. 2631 (raven, tripod, laurel).

### 396. Plate, Series A

Symbol gem. On the left poppy head; in front a parrot standing right on a (?) wine cup, a corn-ear, a small passerine standing left on a cornucopia and another corn-ear. (The corn-ears and poppy head appear to grow from small globes). Onyx (white chalcedony; patch of brown below). In good condition apart from scratching on upper surface and wear on bevelling. 14.5 x 12.5 x 3 mm. Flat, oval with bevelled edge. F.4. (?) York. *Yorks Phil. Soc. Antiq.*, 124 No. XI. "An onyx bearing a marriage type, i.e. two doves, a cornucopiae, two wheat ears, and a poppy head." York, Yorkshire Museum. For other symbol gems showing birds, cornucopiae, wine-cups, etc.:

Furtwängler, *Berlin* Nos 8076-7.

De Ridder, *de Clercq.* No. 3370.

Sena Chiesa, *Aquileia* Nos 1431, 1433.

Maddoli, *CN Cirene* No. 1000.

### 397. Plate, Series A

Crow standing right on cornucopia. In front is a Chalice with two corn-ears growing between a pair of poppy heads. Mottled chalcedony. In good condition. 8 x 6 mm. Convex, oval. B. Set in an iron ring. Type II. London, Walbrook. Bucklersbury House Site; from the stream bed and possibly a votive offering. *cf* R. Merrifield, *Antiq. Journ.* XLII (1962), 38-52 on the coin evidence which indicates that objects from this part of the Walbrook should be dated *before* A.D. 155. First century A.D.

### 398. Plate, Series B (wax impression)

Two Indian parrots (with collars around neck and downward curving tails), each stands on a pedestal and appears to pull a worm from a cup. ? Cornelian. 16 x 12 mm. ? Convex, oval. A. Wroxeter, Shropshire. *V.C.H.*

Shropshire I 255 “engraved on red cornelian the device of two birds on perches eating out of a bowl in the centre”. Wax impression in Rowley’s House Museum, Shrewsbury. The gem was carefully executed e.g. note feathers on underside of tail. For gems showing pairs of confronted parrots associated with wine vessels:

Furtwängler, *Berlin* Nos 7915-6. There is an obvious reference to life here and the device is found in funerary art both pagan and Christian. cf Esperandieu, *Recueil Général* No. 5802 (tombstone from Mainz). Two birds standing on chalice. G. Bovini, *il Cosiddetto Mausoleo di Galla Placidia in Ravenna* (Vatican 1950), 76 Fig. 47. (Mosaic) is similar.

**399. Plate, Series A**

Peacock standing to the right on a basket (Calathus). In front is a tree bearing fruit, below which is a bird standing left but with its head turned to the right. It holds a piece of fruit in its beak and is perched upon a vase. Jasper. 17 x 33 mm. Richborough, Kent. R. Smith, *Antiq. Richborough*, 89 Fig. 1. Not located. but five wax impressions on back of invitation card dated 1833, in Site Museum. For the type on gems:

Richter, *New York* No. 528.

Sena Chiesa, *Aquileia* No. 1436.

**400. Plate, Series A**

Cock standing right; a (?) butterfly is perched on its back and it holds a stick in its beak on which there is a diminutive hare or rabbit. Below a plant, two corn-ears and a basket (calathus) containing fruit, lying on its side. Upon the basket a cicada or grasshopper, (not to scale - it is shown c 1/3 size of the cock). Nicolo. Good condition but some wear on surface. 14 x 12 x 4.5 mm. Flat, oval with bevelled edge. F.4. Corbridge, Northumberland. Charlesworth, *Jewellery* 34 No. 43 and pl 9, 16. “Cock with leaf in beak facing grasshopper seated on stone. Corbridge, Site Museum. For the type on a gem:

Furtwängler, *Berlin* No. 8335.

**401. Plate, Series A**

Cup containing three poppy heads separated from one another by two corn-ears. A pair of cornucopiae spring from the stem of the vessel (or the column on which it is standing). Nicolo (light blue-grey). Damaged. 12 x 10 nun. Flat, oval with bevelled edge. F.4. Set in an iron ring. Type III. Charterhouse on Mendip, Somerset. From the Roman lead mines. S. S. Lewis, *Comm. Camb. Antiq. Soc.* IV (1876-80), 279 and 278 Fig. 3. *V.C.H. Somerset* I 337 and Fig. 93. King, *Handbook* 219 and pl XXX No. 6. Bristol City Museum. F. 2119. Late first-early second century A.D.

For the type on gems:

cf (App 54), below

Von Gonzenbach, *Vindonissa* No. 40.

Maddoli, *CN Cirene* No. 992.

For an Alexandrian coin of Trajan showing a modius containing corn standing on a column. R. S. Poole, *British Museum Catalogue Coins of Alexandria* (London 1892), No. 556-7, pl XXX.

**402.**

*Dextrarum Iunctio* - clasped hands hold two corn-ears between which is a poppy head. The workmanship appears to be very neat to judge from the watercolour. Cornelian. 12 x 9 mm. Oval. Farley Heath, Surrey. From the site of the Romano-Celtic Temple. Tupper, *Farley Heath*, 25. “Cornelian representing joined hands holding two wheat-ears and a poppy”. A copy in the Ashmolean Library contains original watercolours by Benjamin Nightingale, including a representation of this gem. *V.C.H. Surrey*, IV 357. on the site, *Surrey Arch. Coll.* XLVI (1938), 10-25 and XLVIII (1943) 31-40. Not located. For the type on gems:

Furtwängler, *Berlin* No. 3390.

Fossing, *Thorvaldsen* No. 1631-3.

Richter, *New York* No. 563.

Zazoff, *Gemmensammlung Kassel* No. 92.

Henkel, *Fingerringe* No. 2174. Xanten.

Maddoli, *CN Cirene* Nos 981-8.

Sena Chiesa, *Aquileia* Nos 1489-92.

also (App 59), below.

**403. Plate, Series A**

*Dextrarum Iunctio*. The clasped hands hold a corn-ear between two poppy heads. Nicolo paste. 13 x 11.5 x 2.5 mm. Flat, oval with bevelled edge. F.4. Charterhouse on Mendip, Somerset. Bristol, City Museum. F.2113.

**404. Plates, Series A and B**

Modius containing two corn-ears with a poppy head between them. A pair of scales are suspended on the modius. Dark sard. Good condition apart from slight abrasion at bevelling. 12 x 10 x 2 mm. Flat, oval with bevelled edge. F.4. Bath, Somerset. From a cache found in the wooden duct leading from the sacred spring at Bath. Taylor, *Guidebook* 43 No. 13. Henig, *GMD Bath* 87 No. 33. Henig, *Bath Gems* 33 No. 32. Bath, Site Museum. Late first century A.D. For the type on gems:

Steiner, *Xanten* 138 and pl XIV No. 207 (Castra Vetera).

Henkel, *Fingerringe* No. 1876. In the River Ill, Alsace.

Fossing, *Thorvaldsen* Nos 1619-20.

Sena Chiesa, *Aquileia* No. 1469

**405. Plate, Series A**

Rudder with tiller; corn-ear and cornucopia attached. Black paste. Good condition. 9 x 9 x 3 nun. Flat, circular. F.5. Hod Hill, Dorset. Fort occupied c 43-56. Brailsford; *Hod Hill* 20 and pl XIVA, M5. (“paste; circular, probably from a ring. Subject not identified”). British Museum. Durden Collection. Mid first century A.D. For type:

De Ridder, *de Clercq*. No. 3368.

Fossing, *Thorvaldsen* No. 517.

Sena Chiesa, *Aquileia* No. 1441.

**406. Plate, Series A**

Symbol gem representing the attributes of various deities or personifications. On the left a palm spray (VICTORIA); beside it a club (HERCULES). To the right a corn-ear (CERES) - The green flash in the glass

roughly coincides with the cereal plant: could this be deliberate? Below are a rudder and steering oar (FORTUNA). Light blue glass with a green flash. Good condition apart from some chemical corrosion on face. 11 x 10 x 2 mm. Convex, oval, B. 3. Waddon Hill, Dorset. Fort occupied. Mid first century A.D. Henig in Webster, *Proc. Dorset Nat. Hist. and Arch. Soc.* 101 (1981), 63-5 No. 2. Mid first century A.D. For type on intaglios: Furtwängler, *Berlin* (paste) No. 6094 (also includes a caduceus). Also (*sards*) Nos 6629, 6631 (two ears of corn instead of palm spray).

#### 407. Plate, Series A

Capricorn to right, cornucopia on its back. Below is a steering oar. Fine, delicate cutting. Cornelian. Badly chipped on upper surface of stone (right hand side), removing tail of Capricorn (and part of steering oar) also sliver along bottom leg of creature. Otherwise fresh and unworn. 11 x 9 x 2.5 mm. Flat, oval. F.1. Wanborough, Wiltshire. In second or third century context. Examined by courtesy of J. S. Wachter. ? First century A.D. For the type on gems:

Furtwängler, *Berlin* No. 6062.

Kibaltchitch, *Russie Méridionale* No. 44 Olbia.

Sena Chiesa, *Aquileia* No. 1238.

Scherf, *Braunschweig* No. 180.

Gercke, *Göttingen* No. 597.

Brandt, *Munich 111* No. 2356.

Hamburger, *Caesarea* No. 132.

The Capricorn was the natal sign of Augustus (Suetonius *Augustus* XCIV, 12) and the type occurs on coins of Augustus 27-25 BC. Grueber, *British Museum Coins Republic Rome* Nos. 4373-8. Gaul Nos 124-7. It was revived in the Civil War and under Vespasian as a specific allusion to the Augustan age. Civil War A.D. 69-70 *R.I.C.* "Augustus issue" Nos 1-4. Vespasian and Titus A.D. 75. *R.I.C.* Vespasian Nos 88, 182 No. 252 (not dated). For style *cf* (408) and (645).

#### 408. Plate, Series A

Capricorn to right, with palm growing from its back and globe below. It rests upon the prow of a war galley. To the left of the globe is a dolphin. 'Burnt sard'. In good condition. 10 x 8 mm. Mounted. Flat, oval. F.1. Waddon Hill, Dorset. Fort occupied. Mid first century A.D. Bridport Museum. (Impression supplied by Mrs F. Sanctuary). Mid first century A.D. In the particular context in which it was found, it may be suspected that the intaglio had reference to the Legio II Augusta, whose emblem was the capricorn, during the invasion period. Also *cf* (666) Richborough, which also depicts a capricorn with a palm. For the type on gems:

Furtwängler, *Berlin* Nos 5993-5. Capricorn with cornucopia and globe over Warship. No. 8355 two Capricorns and two dolphins.

Steiner, *Xanten* 138 and pl XIV No. 201. Capricorn and dolphin.

With another combination of symbols: *Anzeiger für Schweizerische Alterthumskunde I* (1868-71), 130 and pl X, 4. Capricorn over *dextrarum iunctio*. Vindonissa.

#### 409. Plates, Series A and B

Crescent right, surrounded by seven stars. Nicolo. Excellent condition. 13 x 11 x 2.5 mm. Flat, oval with bevelled edge. F.4. Silchester, Hampshire. Duke of Wellington's Collection in Reading Museum. 03003. Probably late second or early third century A.D. For the type on gems: Furtwängler, *Berlin* No. 7999 (= Zwierlein-Diehl, *Staatliche-Berlin* No. 557) in gold ring dated to the third century.

Sena Chiesa, *Aquileia* No. 1497.

De Ruyt and Brulet, *Liberchies* No. 13 (with four stars).

Scherf, *Braunschweig* No. 183.

On coins: G.C. Boon comments in MS Catalogue: "This device signifies Aeternitas, and often on coins is coupled with the legend *Saeculi Felicitas* (e.g. *R.I.C.* Niger No. 73). Especially common in Severan Age" (*R.I.C.* Severus Nos 360, 416-8, 629)". *R.I.C.* Severus No. 527 'Aeternitas Aug.' On reliefs:

F. Cumont; *Le Symbolisme Funéraire des Romains* (Paris 1942), ch III pl XX, 2. (Second century).

#### 410. Plates, Series A and B

Sacrificial Ewer (*Capis*) and augural staff (*lituus*). Brown cloudy sard. Excellent condition (highly polished). 14.5 x 14.5 x 4 mm. Highly convex ('Carbochon') circular. (C) 8. Silchester, Hampshire. Duke of Wellington's Collection in Reading Museum. 03008. The shape of the stone and the very fine style suggests a date early in the first century A.D. at latest. For these emblems, on Coins:

Grueber, *British Museum Coins Republic*; Eastern Nos 73-81. (Cassius and Brutus 43-42 B.C.).

#### 411. Plate, Series A

Trophy of Arms (consisting of a tree-trunk on which is displayed a corselet, two crossed spears and a helmet). The subject is blundered and it is doubtful whether the gem-cutter understood it. Sard. Slightly worn on surface. Otherwise in good condition. 10 x 7.5 x 3 mm. Convex, oval. B.4. Bath, Somerset. From a cache found in the wooden duct leading from the sacred spring at Bath. Taylor, *Guidebook*, 43 No. 28. Henig, *GMD Bath* 87 No. 32. Henig, *Bath Gems* 33 No. 33. Bath, Site Museum. Late first century A.D. For the type on gems:

Fossing, *Thorvaldsen* No. 1849.

Sena Chiesa, *Aquileia* No. 1481-5.

#### 412.

Panoply of Arms: - a pair of greaves, a spear, a cuirass with lappets, a shield and a crested helmet. Cornelian. 11 x 9 mm. Oval. High Rochester, Northumberland. Charlesworth, *Jewellery* 33 No. 28 and pl VI, 8. "trophy of arms". In the Ducal Cabinet at Alnwick Castle (not in the Catalogue of the Beverley Gems or of the Museum of Antiquities). Not examined. For the type on gems:

Furtwängler, *Berlin* Nos 8115-7.

Fossing, *Thorvaldsen* No. 1849.

Richter, *New York* No. 560.

Sena Chiesa, *Aquileia* Nos 1481-85.

Jacobi, *Saalburg* 519 No. 27 and Fig. 85 No. 2.



Scherf, *Braunschweig* No. 182.

Gramatopol, *Bijoux Antiques* No. 110 Castrum de Racari, Romania.

Brandt, *Munich 111* Nos 2876 -78.

**413. Plate, Series A**

Panoply of Arms, as last. Cornelian. In good condition. 10 x 8 mm. Slightly convex, oval. Set in late Saxon gold ring. Near Faversham, Kent. Dalton, *Franks Bequest Catalogue of Finger Rings. British Museum*, No. 206, pl I. British Museum. 1905. 11-4. 1. "Gold finger ring, massive with oval sard intaglio set in a cable border the hoop tapering away from the shoulders and covered with broken bars and filigree in the interstices: worn at the edges..... sold at Sotherby's - 1st July 1903, lot 87".

**414. Plate, Series A**

Thunderbolt (Fulmen), the emblem of Jupiter. Two short wings spring from the central boss, but the most distinctive features are the four conventionalised lightning flashes which issue from the projections flanking it. These each have a key pattern and terminate in an arrow head. Cornelian (containing a few dark inclusions). Good condition. 15 x 11 x 3 mm. Convex, oval. B.5. Wroxeter, Shropshire. From a rubbish dump which accumulated outside the Palaestra c A.D. 150-300. Examined by courtesy of G. Webster. ? Late second century A.D. For the type on a gem:

Furtwängler, *Berlin* No. 8002. Associated with crescent and stars (emblem of Aeternitas). Other thunderbolts, *ibid*, Nos 3359-63, 8003-4, 8005-8, 8025.

Fossing, *Thorvaldsen* No. 1603.

Brandt, *Munich I* No. 390.

Osbourne, *Engraved Gems* pl XXVII, 1.

A thunderbolt between a Sun and crescent moon is depicted on the bronze bezel of a ring from the main drain of a Bath-house, Chesterholm (constructed c A.D. 300). Information R. Birley. Coins of the years A.D. 139-77 showing Thunderbolts, some with the legend "Providentiae Deorum" may provide a clue to the dating of the intaglio: *R.I.C.* Pius No. 59 (A.D. 139), Nos 80, 618, 663, 739-41, (A.D. 140-4) No. 839 (A.D. 145-61) *R.I.C.* Marcus Aurelius Nos 1219-20 (A.D. 177).

**415. Plate, Series A**

Thunderbolt (Fulmen); Simpler type with short straight lightning flashes. Sardonyx. In good condition. 10 x 8 x 4.5 mm. Truncated cone, oval. F.3. Set in an iron ring. Type II. London (Westminster); Site of the Aquarium. Wheeler, *London in Roman Times* 100 and Fig. 30, 18. Museum of London. Late first, or early second century A.D.

**416. Plate, Series A**

Thunderbolt (Fulmen); as last. Burnt Cornelian. 11 x 9 mm. Flat, oval with bevelled edge. ? F.2. Set in a gilded bronze ring. Type VIII. (*cf* below, Henkel, *Fingerringe*. No. 452 and (707) for parallels). Lydney Park, Gloucestershire. Temple site. Bathurst, *Lydney Park* 61 and pl XXVII, 5. "Ring, with high octangular beasil, in

which is set an onyx neatly engraved with a thunderbolt". Wheeler, *Lydney* 82 and Fig. 16, 54. "Massive silver ring..." set with "a paste or cornelian intaglio representing a thunderbolt" (with two other similar rings Nos 53 and 55). In Site Museum. Examined by courtesy of Lord Bledisloe. Third century A.D.

**417. Plates, Series A and B**

Flaming altar; fine neat work. Cornelian. Good condition, but some wear on surface. 7 x 5 mm. Flat, oval. F.5. Set in silver ring approximating to Type IX. (*cf* Henkel, *Fingerringe* Nos 428-9 and (540) for parallels). Kirmington, Lincolnshire. In the possession of H. Mossop. Photograph and impression examined by courtesy of C. Knowles. Third century A.D. For the type on a gem:

Zwierlein-Diehl, *Staatliche-Berlin* No. 508 - said to be a fist but probably an altar. In first century ring.

**418.**

(?) Chalice or flaming altar. Rough work but type perhaps as last. Cornelian. 15 x 12 x 6 mm. Truncated cone, oval. F.3. Upper surface 10.5 x 7.5 mm. Set in a silver ring. Simplified form of Type VIII. (for parallel *cf* Henkel, *Fingerringe* No. 447). Verulamium, Hertfordshire. Cemetery near North-West gate. On the middle finger of the left hand of a female skeleton (aged 30-35). Date of burial third or fourth century. Wheeler, *Verulamium*. 137 Burial No. 2; 216 and Fig. 47, 78. pl LX B, 1. ? Verulamium Site Museum. Not located. Third century A.D. The circumstances of the find illustrate Pliny *N.H.* XXXIII, VI 24. "Galliae Britanniaeque medio dicuntur usae".

**419. Plate, Series A**

(?) Chalice or altar. The type and execution are very similar to the last but the schematic flames are replaced by an eight-rayed star. Pale Cornelian. Some wear on upper face of stone. 8 x 7 x 5 mm. Truncated cone, oval. F.3. Upper surface 6 x 5 mm. Hassocks, Sussex. (From the sand pit). *Sussex Notes and Queries* 11 (1929), 125. Fig. Lewes Museum. Third century A.D. For the type on a gem: Henkel, *Fingerringe* No. 253. Trier.

**420. Plate, Series A**

(?) Flaming altar left, uncertain object on right. Nicolo paste. 10 x 8 x 2 mm. Flat, oval. F.5. Loudoun Hill, Ayrshire. N.E. of Fort. Glasgow, Hunterian Museum. F.1946. 24. ? Second century A.D.

**421. Plate, Series A**

(?) Chalice. The only marking on the gem is a simply cut notch. Cornelian. Slightly worn. 12 x 9.5 x 4.5 mm. Convex, oval. B.4. South Shields, Co. Durham. Charlesworth, *Jewellery* 34 No. 47 'dolphin'. Newcastle, Museum of Antiquities 1956. 128. 65A.

**422. Plate, Series A**

Caduceus between two cornucopiae. Workmanship mediocre. (?) Rock crystal. Has been broken and

repaired; otherwise in good condition. 11 x 10.25 x 1.5 mm. Flat, almost circular. F.1. Richborough, Kent. Cunliffe, *Richborough V* 100 and pl XLII, 164. "White glass inset from a signet ring showing two cornucopiae and a standard". Richborough, Site Museum. First century A.D. For the type on gems:

Henkel, *Fingerringe* No. 1503 (inscribed F.P. TIMO) Rhineland.

Sena Chiesa, *Aquileia* No. 1427.

Maddoli, *CN Cirene* Nos 994-6.

One cornucopia and caduceus (in The Hague) *BA Besch.* XLIV (1969), 176-7 fig. 10-11 (inscribed SEN POP QUE ROMA). On coins:

Grueber, *British Museum Coins Republic*, East Nos 114-5. (M. Antonius), comments that the type "is emblematic of the state of the Roman world early in B.C. 40 .... the cornucopia and caduceus (denote) the restoration of commerce and plenty between the East and the West". also *cf R.I.C. Civil War 'Augustus' issues* No. 13; *Divus Augustus issues* No. 2.

#### 423. Plate, Series A

Two-handled Cantharus. Very poor style. Nicolo paste. 10 x 9 x 1.5 mm. Flat, oval with bevelled edge. F.4. Colchester, Essex. Lords Lane 1862. Walters, *British Museum* No. 3410. British Museum. 70. 4-2. 351.

#### 424.

"Utere/Felix". Northern Britain. Gordon, *Itin. Sept.*, pl of medals and intaglios, No. 14. Not mentioned in text. *C.I.L.*, VII No. 1327. Not located. For the type on gems: Fossing, *Thorvaldsen* No. 1856. 'Utere Felix'. Furtwängler, *Berlin*. No. 6432. 'Utere Seberine Felicite'.

#### 425.

Inscription: FELIX. It is seen retrograde on an impression so this intaglio was presumably meant to be viewed on the original stone. (?) Plasma or green paste. 13 x 9 mm. (if figured at actual size). Oval. Wroxeter, Shropshire. *Parkes MS.* B.M. Add 21180 fol. 79. W.A. Leighton *Gentleman's Magazine* XCVIII (1828), 18, and Fig. 4. 'The small seal, from an impression of which the enclosed drawing is taken, is of an opaque greenish substance and was lately discovered at Wroxeter Co. Salop'. W.T. Watkin, *Trans. Shropshire Arch. Soc.* II (1879), 336-7 and pl 3, 11. *V.C.H. Shropshire* I 250 No. 21. *C.I.L.* VII 1326. Not located.

#### 426. Plate, Series A

Gigantomachy: A horseman, perhaps Neptune (*Poseidon*) is mounted on a horse, which is rearing up towards the right. He is about to strike down the anguiped giant in front of him. Dark blue paste. Broken across, but otherwise in good condition. 12 x 9 x 1.5 mm. Flat, oval. F.1. Castell Collen, Radnorshire. Found south of the praetorium during the 1911-14 excavations. Llandrindod Wells Museum. First Century A.D. For type on gems: Furtwängler, *Berlin* No. 9452.

F. Vian, *Répertoire des Gigantomachies figurées dans l'art Grec et Romain*. (Paris 1951), 105 and pl LVIII, No.

498. Where the identification of the horseman as Poseidon is given.

For pastes showing mounted horsemen riding down barbarians, Schmidt, *Munich II* Nos 1669-71.

The device recalls that on the Celtic Jupiter and Giant columns, (e.g. Esperandieu, *Recueil Général* Nos 5233 Ehrang, 5246 Messerich) although these are of purely local significance while the gem clearly takes its device from a well-known hellenistic source, such as the altar of Zeus at Pergamon (E. Schmidt, *The Great Altar of Pergamon* (Leipzig 1962)).

#### 427. Plate, Series A

Head of youthful Hercules right. It is rounded and the hair is worn short. Dirty yellow chalcedony. Some surface wear. 12 x 10.75 x 1.5 mm. Flat, oval. F.1. Ham Hill, Somerset. Probably from an early fort. Taunton, Castle Museum A 1777. First century A.D. For the type on a gem compare: Steiner, *Xanten* 141 and pl XV No. 32 from Vetera 1. For bearded portrait head, on a gem from the early fort of Auerberg: G. Ulbert, *Bayerische Vorgeschichtsblätter XXXV* (1970) 89-90 No 2 and pl 111, 1.

#### 428. Plate, Series A

Hercules standing towards the front and facing left. He is bearded and nude. He holds a club in his right hand and a bow in his left. Sardonyx. In excellent condition. 15 x 12 x 4 mm. Truncated cone. F.3. Set in a silver ring. Type V. Corbridge, Northumberland. Charlesworth, *Jewellery* 28 No. 62 and pl 111, 12. Corbridge, Site Museum. Late second or early third century A.D. For type on gems:

*cf* Horster, *Statuen auf Gemmen*, 91-100 and pl XX-XXI.

Sena Chiesa, *Aquileia* Nos 466-9.

Hamburger, *Caesarea* No. 55.

The type is derived from a fifth century statue, possibly by Myron.

Richter, *Sculpture and Sculptors* 213 and fig. 39.

For bronze statuettes:

Fleischer, *Bronzen Österreich* No. 154 Watzing, 155 Ens, 156 Carnuntum, 157 Hochtort, 158 Salzburg - Mülln.

#### 429. Plate, Series A

Hercules standing towards the front and facing left. He is nude, holds a club in his left hand and a lion-skin in his right. Similar to last. Cornelian. In good condition. 13 x 10.5 x c 3.5 mm. Convex, oval. B. Set in a silver ring. Type VIII. Colchester, Essex. Marshall, *British Museum Rings*. No. 1186. British Museum. 70. 4 - 2. 83 Third century A.D.

#### 430. Plate, Series A

Hercules standing towards the front and facing right. He holds a club with the end upwards in his right hand and the lion-skin is draped over his forearm: in his left hand he bears a patera. Cornelian. 9 x 8 x 2.5 mm. Flat, oval. F 2. Set in a debased silver ring. Type V. Caerleon, Monmouthshire. Caerleon, Legionary Museum. Late second or early third century A.D. For the type on gems:

Furtwängler, *Berlin* Nos 1293-1301.  
 Henkel, *Fingerringe* No. 1474. Mainz.  
 de Dios, *Camaféos* 62 No. 2 and fig. 45. Italic.  
 Sena Chiesa, *Aquileia* No. 474.  
 Schmidt, *Munich II* No. 1257 (Where Hercules is sacrificing over an altar before a tree guarded by a serpent - a reference to the Garden of the Hesperides).

**431.**

Hercules standing right, in the act of wrestling with the Nemean Lion. Behind him is his club, lying on the ground. ? Nicolo. 11 x 8 mm. Oval. Set in a gold ring. Type VIII. Caerleon, Monmouthshire. *Archaeologia* V (1779), 71-4 and pl 1. "The greatest curiosity of Roman antiquity found at Caerleon is a triangular hooped gold ring, with an intaglio set in it, representing the story of Hercules strangling the Nemean lion. It was found a few years ago in digging for the foundation of a cellar opposite to the White Hart alehouse in Caerleon". Lee, *Isca Silurum* 69 and pl XXXV, 16. does not mention the ring but says 'the stone is of deep blue colour, probably a lapis lazuli'. Not located. Third Century A.D. It is conceivable that two gems, rather than one, are described. The gem cited in *Archaeologia* belonged to a Mr. Thomas Norman, but the engraved stone mentioned by Lee "Originally belonged to ... William Nicholl". Measurements taken from *Archaeologia* drawing; Lee shows the gem shorter by 1 mm. For the type on gems: Furtwängler, *Berlin* No. 8234.  
 Smith and Hutton, *Wyndham Cook* No. 157.  
 Steiner, *Xanten* pl XV, No. 33.  
 Henkel, *Fingerringe* Nos 283 Cologne. 1196 Near Mainz.  
 El-Khachab, *Egypt* 148-9 No. 5 and pl XXXVI, 1.

**432. Plate, Series A**

Hercules wrestling with the Nemean Lion; Club behind. Type as last but indistinct impression. Nicolo paste; worn. 6 x 4 x 2 mm. Flat, Oval with bevelled edge. F.2. Set in a bronze ring. Type XIII. Verulamium, Hertfordshire. Verulamium Museum. Third Century A.D.

**433. Plate, Series A**

Hercules wrestling with Nemean Lion, Club behind. Type as last. Nicolo paste. 7 x 5 x 2 mm. Flat, Oval with bevelled edge. F.2. Set in a bronze ring. Type XIII. Springhead, Kent. In a layer containing a denarius of Septimius Severus and three bronze coins of Valentinian I (probably intrusive). Museum of Gravesend Historical Society. Ring examined by courtesy of E.W. Tilley.

**434. Plate, Series A**

Hercules right, wrestling with an anguiped giant. Brownish-red paste. 14 x 11 mm. Flat, slightly rounded edges, which are bevelled. ? F.2. In an Iron ring. Type II. London, Miles Lane. Wheeler, *London in Roman Times* 100 and fig. 30 No. 16. Museum of London. Early first century A.D. For the type on a gem: Furtwängler, *Berlin* No. 4123.

**435. Plate, Series A**

Amazonachy. Standing male figure, probably Hercules, seizes a partially recumbent female figure (possibly the Amazon general, Melanippe), by the hair. Light blue paste. Corroded at back. 11.5 x 10 mm. Flat, Oval F. Angmering, Sussex. (? an official residence of the first century A.D. constructed by the labour force which built the Fishbourne palace). *S.A.C.* LXXIX (1938), 31 and fig. 21 No. 11. Littlehampton Museum, Sussex. First century A.D. For the subject on gems: Walters, *British Museum* No. 3196.  
 Sena Chiesa, *Aquileia* No. 716.

**436. Plate, Series A**

Hercules crouching to the right in the act of subduing Cerberus whose three heads he is holding between his knees. The rope he is throwing round the beast is not visible on this small scale, but presumably Hercules is about to pull it tight with his right hand. Yellow translucent paste. Slightly corroded, but intaglio still gives a satisfactory impression. 11 x 9 x 1.5 mm. Flat, oval F. In an iron ring when found (destroyed). Dorchester, Dorset. In close proximity to a *gladius* of mid first century date. *Proc. Soc. Antiq. second ser.* XXI (1906) 153. "Near the sword-handle was found an iron finger ring with small intaglio representing apparently Hercules and a lion, but the setting was entirely corroded. Henig. *Proc. Dorset Nat. Hist. and Arch. Soc.* XCIII (1972) 183-186, No. 1. For the *gladius* Webster, *Arch Journ* CXV (1958) 79 No. 86. Dorchester, County Museum. First Century A.D.

For the type on intaglios:

Furtwängler, *Berlin* Nos 4194-9.  
 Walters, *British Museum* No. 3145.  
 Fossing, *Thorvaldsen* No. 875.

Note the cameo by Dioskurides (Furtwängler, *Berlin* No. 11062 = Vollenweider, *Steinschneidekunst.* pl LXI, 3-4). Richter, (*New York* No. 637) in discussing another cameo, believes the type may have been invented by Lysippos. Gramatopol, *Bijoux Antiques* No. 160 (glass paste cameo from Tumu Severin, Romania).

**437. Plate, Series A**

Hercules wrestling with Antaeus. Minerva watches the contest from the right. Yellow translucent paste. Corroded, chipped and broken. 11 x 8.5 x 1.5 mm. Flat, Oval F.5. Richborough, Kent. Richborough, Site Museum. Early first century A.D. For the type on gems: Furtwängler, *Berlin* Nos 1332, 4205 (4203-4 without Minerva).

Walters, *British Museum* No. 3146.

Fossing, *Thorvaldsen* No. 872.

Schmidt, *Munich II* Nos 1261-2 (1263 without Minerva). cf (521) below for a wrestling match which may also represent Hercules and Antaeus. Also note a silver patera (Capheaton Treasure), *B.M. Guide. Roman Britain* (second edn). 41 and pl X No. 50. For a bronze figurine: Menzel, *Bronzen I Speyer* No. 40 (Alsenz).

On sculpture (fragment of a Sarcophagus Lid)

S. Ferri, *Arte Romana Sul Danubio* (Milan 1933) 369 Fig. 499.

**438. Plate, Series A**

*Hercules Mingens*. Hercules stands towards the right and urinates. He advances the left leg and holds his club over his left shoulder. The lion pelt hangs down his back and one of the paws is visible between his legs. Light blue paste. Corroded at back. 12 x 10 mm. Flat, Oval. Verulamium, Hertfordshire. In a first or second century context. Henig, *Britannia* III (1972), 213 and pl XI, F. Henig in Frere, *Verulamium Excavations* III, (OUCA Monograph 1, 1984), 142 No. 3. Verulamium Museum. First Century A.D. For the type on gems:

Furtwängler, *Berlin* Nos 1312-6, 4178.

Walters, *British Museum* Nos 1874, 3154.

Fossinq, *Thorvaldsen* No 238.

Knight, *Beverley* pl VI No. 133.

Gercke, *Göttingen* No. 276.

Sena Chiesa, *Aquileia* No. 485.

On bronze figurines:

Bieber, *Sculpture of the Hellenistic Age* 140 and figs 577-80.

A.N. Zadoks-Josephus Jitta, W.J.T. Peters and W.A. Van Es. *Roman Bronze Statuettes from the Netherlands II* (Groningen 1969), 52-3 No. 22 Nymegen.

**439. Plate, Series A**

Omphale, queen of Lydia, standing towards right holding Hercules' club (over her left shoulder) with her right hand and his bow in her left. She is draped in the hero's lion skin. Yellow glass. The intaglio is much crazed and the pieces would appear to be held together by the corroded iron of the ring. 12 x 10 x 2 mm. Flat, Oval F.5. Set in an iron ring, now disintegrated into several pieces. Type III. Fox Hill, West Wickham, Kent. Romano-British farmstead site occupied c. A.D. 50-150. Henig in B. Philp. *Excavations in West Kent 1960-1970* (Dover 1973), 62. Examined by courtesy of Brian Philp. First Century A.D. For the type on gems:

Boardman, *Greek Gems* 295 and pl 635; 300, pl 766 both fourth century B.C.

Vollenweider, *Steinschneidekunst* 42 and pl XXXII, 3-5.

Walters, *British Museum* Nos 1046, 3009, 3167-8.

Furtwängler, *Berlin* Nos 3087, 3089-91, 4212-27 (3088 = Zwierlein-Diehl *Staatliche-Berlin* No. 473).

Sena Chiesa, *Aquileia* Nos 487-90.

Maaskant-Kleibrink, *Doliché* No. 44 (Sealing).

Gercke, *Göttingen* Nos 300-3.

Zazoff, *Gemmensammlung Kassel* No. 37.

Schmidt, *Munich III* Nos 3117-3121.

All late Hellenistic and Roman in date.

**440.**

(?) Omphale standing left draped in a lion-skin and holding a club over her right shoulder with both hands. 17 x 13 mm. Oval. Wroxeter, Shropshire. T. Wright, in *J.B.A.A.* XIX (1863) 110 and pl X, 5. "a small figure of a bacchante, carrying a thyrus over her shoulder". *V.C.H.* Shropshire I 255 No. 7. Fig. 31. Not located. Although the figure is described as a bacchante (i.e. Maenad) and is drawn as such, it is likely that the gem showed Omphale: cf above and Walters, *British Museum* No. 3009, pl

XXXI noting stance, form of drapery, attitude of the arms, etc.

**441. Plate, Series A**

Diomedes, nude apart from a chlamys draped over his left arm, clambering over the Altar of Apollo in Troy. His left leg is bent but his right is extended so that he appears to be sitting. He holds the palladium in his left hand, and a sword in his right. Cornelian. Upper surface slightly worn. 13 x 10.5 x 3 mm. Convex, Oval B.4. Dorchester, Dorset. Found in the grounds of Wollaston House. *Proc. Dorset Nat. Hist. and Arch. Soc* L (1929) 88.

Henig, *ibid* XCIII (1972), 186 No. 2. J. M. Moret, *Les pierres gravées antiques représentant le rapt du Palladion* (Mainz 1997), p. 188 No 281. Dorchester County Museum. First or early second century A.D. For the type on gems:

Furtwängler, *Berlin* Nos 4306-10, 6885-6, 11273 (No. 6886 = Zwierlein-Diehl, *Staatliche-Berlin* No. 474).

Beazley, *Lewes House (Boston)* No. 125 = Richter *Engraved Gems of the Romans* No. 310 bis.

Walters, *British Museum* Nos 967, 1940.

Fossing, *Thorvaldsen* Nos 909-12.

Vollenwider, *Steinschneidekunst* pl XXXIX, 1. (Felix) (= Boardman, *Greek Gems* 365 and pl 1015. Colour pl. on 363. 2.))XLI, 1 (Gnaios) and LXII, 1. (Dioskurides). Pl. XLI, 3 is a cornelian from the excavations at Corinth. (cf *Corinth* XII (1952), 224 No. 1767 = Richter, *Engraved Gems of the Romans* No. 310)

Boardman, *Ionides* 98 No. 46.

Brandt, *Munich II* Nos 852, 997.

Gercke, *Göttingen* No. 258.

Zwierlein-Diehl, *Vienna* No. 492.

On a Hadrianic Coin of Argos,

F. Imhoof-Blumer and P. Gardner, *A Numismatic Commentary on Pausanias*. (London 1885-7), 40 and pl K, XLV.

On silver plate:

cf Pliny *N.H.* XXXIII, 156 (bowl by Pytheas)

E. Babelon, *Le Trésor d'Argenterie de Berthouville* (Paris 1916) pl V = K. Lehmann-Hartleben, *A.J.A.* XLII (1938) 101.

On a bronze patera

*L'Antiquité Classique* XXI (1952) 46-9 and pl 11

Tirlemont, Belgium.

On a Marble Oscillum:

*Comptes Rendus de l'Académie des Inscriptions* (1913),

156. El Djem, Tunisia.

**442. Plate, Series A**

Diomedes climbing over the Altar of Apollo at Troy. Type as last. The Altar is garlanded, and although his left leg is flexed it is not bent under him as on the Dorchester intaglio. Palladium misunderstood. Red Jasper. In good condition apart from break. 15 (chipped, now 13) x 11.5 mm. Flat, Oval. F.1. Owmbly, Lincolnshire. Moret, *Les pierres gravées*, p. 196 No. 300. In possession of H. Sands. Impression examined by courtesy of C. Knowles. ? late rendering of theme. Second-Third century A.D.

**443. Plate, Series A**

Diomedes standing front and looking right. He is nude apart from a chlamys draped over his left arm. He holds the Palladium in his left hand and an unsheathed sword in his right. Onyx (grey upper surface on dark ground). In good condition. 12 x 9 x 2.5 mm. Flat, Oval with bevelled edge. F.4. Castlesteads, Cumberland. Moret, *Les pierres gravées* pp 195-6 No. 299. Castlesteads. Collection Major General Sir George Frederick Johnson. Impression examined by courtesy of R. Hogg.

Furtwängler, (*Masterpieces* 146-56) believed the type was derived from a statue by Kresilas.

For the type on a gem:

Furtwängler, *Berlin* No. 8241.

Steiner, *Xanten* 130 and pl XIV No. 129, from Vetera, is very similar.

Diomedes is shown walking with sword and palladium, e.g. Schmidt, *Munich II* Nos 1325-8.

Sena Chiesa, *Aquileia* No. 747.

also climbing across Altar to front,

e.g. Sena Chiesa, *Aquileia* No. 743 = Richter, *Engraved Gems of the Romans* No. 313.

Richter, *ibid* No. 313 bis.

**444. Plate, Series A**

Diomedes creeping forward to the right and about to seize the Palladium. He is nude but wears a helmet on his head. This feature and the fact that the hero is bearded are somewhat unusual in Roman portrayals of Diomedes. Beaded border. Sard. In good condition but only top half of gem survives. 13 mm. diam. 1.75 mm. thick. Flat, Circular with hollowed back to allow for passage of light. F.5. Verulamium, Hertfordshire. From '1955 ditch' secondary filling. Henig, *Veneration of Heroes* 256-7 pl XXVII A and B. Henig in Frere, *Verulamium Excavations III* (OUCA Monograph 1, 1984) 141 No 1; Moret, *Les pierres gravées* pp 89-90 No. 130. Verulamium Museum. First century B.C. or earlier. The gem is probably of Italic manufacture. For type:

Compare Middleton, *Lewis* 52 No. 47

Richter, *New York* No. 423

Sena Chiesa, *Aquileia* Nos 740, 742 (740 = Richter, *Engraved Gems of the Romans* No. 312 bis.)

Walters, *British Museum* Nos 1064-5.

For Beaded borders on intaglios:

cf Fossing, *Thorvaldsen*, Nos 909-10.

For style, cf Richter, *New York* No. 222.

**445. Plate, Series A**

Nude male figure stands with his body to the front; he is engaged in erecting a trophy of arms consisting of helmet, corselet, greaves, spear and shield. At the foot of the trophy lies another shield. Light blue paste, upper surface a little stained with some black substance. 10 x 8 x 1 mm. Flat, oval F.1. Usk, Monmouthshire. From a pre-Flavian pit. M. Henig in W. H. Manning, *Report on the Excavations at Usk. The Roman Small Finds* (Cardiff 1995) 98 No. 13. First century A.D. I have not been able to find an exact parallel to our paste but compare

Furtwängler, *Berlin* No. 4439 for a clothed and bearded warrior erecting a trophy. Many gems portray Cupid erecting a trophy e.g. *ibid*. Nos. 7553, 7555 (wingless); Maaskant-Kleibrink, *Hague* Nos. 380 (wingless), 780. Also cf. Schmidt, *Munich II* Nos. 1133-5 for Cupid standing with spear, shield and helmet. Whether the young soldier on our paste is to be equated with Cupid or not, my earlier identification of the piece as portraying Diomedes must be wrong, as the object in the field is certainly not the palladium.

**446.**

Ulysses standing towards the right. The faithful hound Argus recognises him and sniffs at his feet. Dark paste. 11 x 9 mm. Flat, Oval. F.2. Brecon. Y. Gaer. Found in the retentura of the fort in association with pottery of c. 100-120. Wheeler, *Brecon* 121, Fig. 64. 2. National Museum of Wales, Cardiff. First century A.D. For gems illustrating the theme:

0. Touchefeu-Maynier, *Thèmes Odysséens dans L'Art Antique* (Paris 1968) 227-8, Nos 409-15.

Brandt, *Munich I* No. 421. Toynebee in Munby and Henig 1977, 3ff.

On a coin:

Sydenham, *Coinage of the Roman Republic* pl XXI No. 741.

C. Mamilius Limetanus (c 82-1 B.C.).

**447. Plate, Series A and B**

Ajax kneeling towards the right. He holds the limp body of Achilles over his left shoulder. Although Ajax is nude, apart from a little cap, Achilles is dressed in a tunic. Cornelian. diam. 10 mm. Flat, Circular. F.1. Set in an iron ring (destroyed). Waddon Hill, Dorset. From the fort occupied c. A.D. 50-60. Henig in Webster, *Proc. Dorset N. H. and Arch. Soc* 101 (1981), 65 No. 3. First Century B.C. Intaglio probably of 'Italic' manufacture. For the type on gems, (Ajax kneeling):

Furtwängler, *Berlin* Nos 649-51, 4293.

Fossing, *Thorvaldsen* No. 109.

Schmidt, *Munich II* Nos 1341-3.

Richter, *Engraved Gems of the Greeks and the Etruscans* No. 822 (Etruscan Scarab c 500 B.C. with names "Aivas" & "Achele" inscribed).

On the handles of the François Vase, (c 570 B.C.)

P.E. Arias, *A History of Greek Vase Painting* (London 1962) 292 and pl XLVI.

Ajax is shown standing with the body of Achilles on the following gems:

Furtwängler, *Berlin* Nos 643-8 (647 = Zwierlein-Diehl *Staatliche Berlin* No. 402).

Babalon, *Chapelle* No. 101.

Richter, *New York* No. 218.

Schmidt, *Munich II* Nos 1335-40.

Gercke, *Göttingen* Nos 249-50.

**448. Plate, Series A**

Ajax, son of Oileus cuirassed and holding a shield in his left hand, seizes Cassandra by the hair and drags her away from the altar of *Athena* where she has taken

sanctuary. She is about to let the Palladium fall to the ground. Cornelian. Upper surface slightly worn. 10 x 8 x 3.5 mm. Flat, Oval. F.1. York, from the Blossom Street Cemetery. (*R.C.H.M. Eburacum* 92b - This forms part of the Mount Cemetery). *Yorks Phil. Soc. Antiq.* 124 No. f X. York, Yorkshire Museum. First century A.D. For the type on gems:

Middleton, *Lewis* 91 No. 3.

Furtwängler, *Berlin* Nos 7606-7.

Walters, *British Museum* Nos 1942-3.

Schmidt, *Munich II* Nos. 1359.

#### 449. Plate, Series A

The Spartan hero, Othryadas is shown seated on the ground and facing left. He is writing upon a shield with his own life blood, the announcement of the Lacedaemonian Victory over the Argives at the battle of Thyreatus. (c 550 B.C.). Light blue paste. In somewhat worn condition. 10.5 x 10 mm. Flat, Oval. F.1. Set in an iron ring (incomplete). Type III. Hod Hill, Dorset. From the fort occupied c. A.D. 43-54. Brailsford, *Hod Hill* 20 and pl XIV A. M 6. "Subject not identified". British Museum. First century A.D. For the type on gems:

J.P. Guépin, 'Othryadés' (*BA Besch* XLI (1966) 57-76.

Schmidt, *Munich II* Nos 1606-11.

This intaglio belongs to Guépin's Type IIb ... Othryades seated with legs bent writing on a pile of shields and carrying one himself. The tradition is *Italic* rather than Greek.

#### 450. Plate, Series A

Daedalus, dressed in a tunic, kneeling right and fastening wings to the arms of Icarus who is also standing towards the right. Sard. In good condition, apart from break at top of stone. 17 (now 14) x 14 mm. Mounted. Flat, Oval. F. Colchester, Essex. Walters, *British Museum* No. 1864. British Museum 70. 4-2 296. First Century B.C. or First Century A.D. For the type on gems: Note especially:

Furtwängler, *Berlin* No. 1384 (= Zwierlein-Diehl, *Staatliche Berlin* No. 390), 4369, 6878.

Steiner, *Xanten* 143 and pl XV No. 58.

Schmidt, *Munich II* Nos 1399-1400.

Gercke, *Göttingen* No. 272.

Henkel, *Fingerringe* No. 1097 Augst.

#### 451. Plate, Series A

Daedalus standing right and working on a wing. He is dressed in a tunic and steadies the wing with his left hand whilst he beats it out with a hammer held in his right hand. Nicolo paste. 13 x 10 mm. Flat, Oval with bevelled edge. F.2. Set in a massive bronze ring. Type V (var). Colchester, Essex. Colchester and Essex Museum. ? Early third century A.D. For the type on gems:

Furtwängler, *Berlin* No. 4366-7.

Schmidt, *Munich II* No. 1402.

#### 452. Plate, Series A

Meleager standing left and holding a spear in his left hand. His right rests on a pile of rocks (a makeshift altar)

on which there is a boar's head. Nicolo. 12 x 10.5 x 2 mm. Flat, Oval with bevelled edge. F.4. Colchester, Essex. Colchester and Essex Museum 1091.1929. ? First Century A.D. For the type on gems:

Furtwängler, *Berlin* Nos 6869-70.

Smith and Hutton, *Wyndham Cook* No. 14.

Richter, *New York* No. 421.

Scherf, *Braunschweig* No. 126.

Brandt, *Munich III* No. 2724.

#### 453. Plate, Series A

Meleager standing right, holding two boar-spears over his left shoulder. His right arm rests on a column with a shield at its base. The youth is accompanied by a hunting dog. Plasma with black inclusions. 12 x 10 x 4 mm. Convex, Oval. B. 1. Colchester, Essex. Colchester and Essex Museum. 1092.29. ? First Century A.D. For the type on a gem: Furtwängler, *Berlin* No. 6873.

#### 454. Plate, Series A

Meleager standing right with two spears over his left shoulder. He wears a chlamys and is accompanied by a hound. Type as last. Nicolo. 16 x 12.5 mm. Flat, oval with bevelled edge. F 2 or 4. Set in a gold ring. Type VIII. Provenance. Not known, possibly not a British find. Norwich, Castle Museum. Third century A.D.

#### 455. Plate, Series A

Theseus standing right with his left leg flexed behind the right and holding the sword of Aegeus by the scabbard chape. Red Jasper. In good condition, slight brack at base of intaglio. 16 x 12 x 2.5 mm. Flat, Oval. F.1. London, Walbrook (Bank of England site). Henig, *Veneration of Heroes* 250-1 No. 1a. pl XXIII A & B. Museum of London. Second century A.D. For the type on gems:

Furtwängler, *Berlin* No. 8481.

Babelon, *Chapelle* Nos 99-100 (No. 100 = Richter, *Engraved Gems of the Romans* No. 323).

Henkel, *Fingerringe* No. 2169 Trier.

Beazley, *Lewes House, (Boston)* Nos 107, 1=2 = Richter, *Engraved Gems of the Romans* Nos 322, 324.

Burn, *Fitzwilliam* No. 215.

Walters, *British Museum* Nos 1909, 1909\*, 1910.

Sena Chiesa, *Aquileia* Nos 720-2.

de Ruyt and Brulet, *Liberchies* Nos 1-2.

Scherf, *Braunschweig* No. 103.

Brandt, *Munich III* No. 2710.

R. Henning, *Denkmäler des Elsässischen Altertums-Sammlung zu Strassburg* (Strassburg 1912) pl XXXIII No. 23.

*Guilhou Ring Sale* (Sothby 1937) pl VII No. 168.

Also note a similar rendering of the third century B.C, Zwierlein-Diehl, *Staatliche Berlin* No. 222 said to be derived from a late fourth century statue by Silanion. (Plutarch *Theseus* IV).

#### 456. Plate, Series A

Theseus standing right, as last. Nicolo. Slightly worn. 15 x 11.5 mm. Flat, Oval with bevelled edge. F 2 or 4. Set

in an iron ring. Type III. Corbridge, Northumberland. Charlesworth, *Jewellery* 29 No. 74 and pl V, 5. Henig, *Veneration of Heroes* 251, No. 1b, pls XXIIIC and XXVIID. Corbridge Site Museum. Second century A.D.

**457. Plate, Series A**

Achilles standing in profile towards the right, his left leg bent behind the right (Polykleitan stance) and holding the *Armour of Thetis* (*Iliad* XVIII). He carries Peleus' spear in his right hand and his plumed helmet in his left hand, and is nude, apart from the chlamys which hangs from his shoulder. Red jasper. In good condition but some wear on the surface of the stone. 12 x 9 mm. Flat, oval. F.1. Set in a base silver ring. Type III. (For similar rings cf Henkel *Fingerringe* Nos 166 (gold) and 1188 (bronze). Corbridge, Northumberland.

Charlesworth, *Jewellery* 29 No. 69 and pl V, 3. (described as Venus Victrix. She cites Walters, *British Museum* No. 1448). Henig, *Veneration of Heroes* 254-5 No. 2d.

pls XXIV and XXVIID. Corbridge Site Museum. Late first – early second century A.D. For the type on gems:

Walters, *British Museum* No. 1448.

Fossing, *Thorvaldsen* No. 1754.

Svornos, *Karapanou* No. 79.

Henkel, *Fingerringe* No. 1454 Vechten.

Steiner, *Xanten* Nos 119-122 (No. 119 from Colonia Traiana).

Jacobi, *Saalburg* 515-6 No. 2 and Fig. 85 No. 3.

de Ruyt and Brulet, *Liberchies* No. 15.

Sena Chiesa, *Aquileia* Nos 236-40.

Brandt, *Munich III* No. 2782.

**458. Plates, Series A and B**

Achilles standing in profile towards the right. Type as last, but execution is cruder. Cornelian. Some surface wear. 9.5 x 8 mm. Slightly convex, oval. A.1. Set in a silver ring. c Type V (for similar rings, Henkel, *Fingerringe* Nos 410-11). Found in the boundary ditch between Chalgrave and Toddington, Bedfordshire c 1860. Henig, *Veneration of Heroes* 254 No. 2b and pl XXIV A and B. Luton Museum. 95/49. (described as 'Apollo with a lyre').

**459.**

Achilles standing in profile towards the right. Type as last. Red Jasper. Stone is broken on right hand edge and at bottom. Original dimensions 12 x 8.5 mm. Flat, Oval. F.1. Heronbridge, Cheshire. From site III (pit 1), with pottery of Antonine date (c A.D. 150-80). *J. Chester and N. Wales A. Arc. and Hist. Soc.* XLI (1954) 35 and Fig 12, 1. described as 'Aphrodite', after Walters, *British Museum* No. 1448. Henig, *Veneration of Heroes* 254 No. 2A and pl. XXIII D. Not located in Grosvenor Museum, Chester and now known only from a drawing. Second century A.D.

**460. Plates, Series A and B**

Achilles standing in profile towards the right. Type as last but shield on the ground in front of him. Red Jasper.

Stone is broken at the bottom, otherwise in good condition. Original dimensions 15 x 10 mm. Flat, Oval. F.1. Set in a base silver ring. Type V. (For ring type, cf Henkel, *Fingerringe* Nos 420-1). Caerleon, Monmouthshire. Found in the Broadway within the area of the Legionary Fortress. Lee, *Isca Silurum* 69 and pl. XXXV 13-14 described as 'Mars with helmet in hand'. Henig, *Veneration of Heroes* 254 No. 2c and pl XXIV C and D. Caerleon, Legionary Museum.

**461.**

? Achilles standing right as last. In front of him is a shield. Cornelian. 12 x 9 mm. Atworth, Wiltshire. From the Roman Villa. A. Shaw Mellor and R. Goodchild in *Wilts. Arch. and Nat. Hist. Magazine* XLIX (1940-2), 76. "Oval cornelian intaglio measuring ½ by ⅜ of an inch, evidently from a signet ring, engraved with the figure of a soldier holding his helmet in the right hand and his spear in the left, facing left and pointing to his shield on the ground with his spear". Not located. The coins from the site start with Gallienus. *N.B.* on 75 a bronze boss, which is paralleled at Caerleon, is cited. Here is a faint suggestion that the villa was occupied by a veteran. cf. (707) for another gem from a Wiltshire Villa with possible legionary significance.

**462.**

Probably Achilles standing right, wearing a chlamys (misunderstood in the drawing), holding a spear in his left hand and a helmet in his right. A shield lies at his feet in front of him. 17 x 13 mm. Oval. Standish, Lancashire (not far from *Coccium*, Wigan). With about two hundred denarii dating down to the reign of Gordian III and two gold rings, all deposited in a copper vessel. Leigh, *Natural History of Lancashire* III, 81 and pl 1,2. 'The figure is Mars leaning with his left hand upon a spear, holding in his right hand a Victoriola or small Victory, with a target at his right foot'. Coins listed between 92 and 110. Watkin, *Roman Lancashire* 238-41. "Judging from the engraving... this (identification as Mars) seems very doubtful". Presumably lost. ? Second or third century A.D. As represented the figure is not in the Polykleitan attitude with legs crossed, but otherwise the similarities are so close that it is hard to resist the identification.

**463. Plate, Series A**

Achilles, wearing a chlamys and crested helmet standing to right. He rests his left foot on a (?) stone and is putting on a greave. Before him is a spear leaning against a column upon which can be seen some unidentified object. Reddish-Orange Cornelian (slight whitish tinge on both faces). Chipped around top edge of stone, otherwise in good condition. 14.5 x 11.5 x 3 mm. Convex, Oval. B.5. Presumably from Sussex. Lewes Museum. For type, cf Horster, *Statuen auf Gemmen* 29-32. Derived from a statue of Hermes, thought by D.M. Robinson, *Hesperia Supp. VIII* (1949) 317 No. 21, to be Lysippan (on pl. 42, 21a he shows a magnificent to be Lysippan (on pl. 42, 21a he shows a magnificent garnet (c 300 B.C.) and

compares it with the Lansdowne Hermes pl 21b). However a gold finger-ring from Tarentum with this device is dated to the Fourth Century and can be compared to Cretan coins of c 350-30 B.C. (Horster *op cit* 30-31 pl VII, 2). As Achilles on gems:

P. Zazoff, *Etruskische Skarabäen* (Mainz 1968) No. 329 = Walters, *British Museum* No. 671 (Third Century B.C.). Fossing, *Thorvaldsen* No. 241.

Furtwängler, *Berlin* Nos 1416, 8259-60.

Sena Chiesa, *Aquileia* Nos 918-921.

Scherf, *Braunschweig* No. 40.

#### 464. Plate, Series A

Achilles, wearing a chlamys and crested helmet, standing to right. He rests his left foot on a shield and places his right elbow on his knee. Contemplates sword held in right hand. Similar to last. Opaque whitish chalcedony. In good condition apart from chipping at top and bottom of bevelled edge. 12.5 x 11.5 x 2 mm. Flat, oval, with bevelled edge. F.2. Richborough, Kent. From Inner stone fort ditch outside west gate. Bushe-Fox, *Richborough IV* 125 and pl XXXV. No. 88. 'Onyx intaglio, oval and flat, with bevelled edge above. Mercury standing with one foot raised upon shield; one hand raised as though shielding his eyes, a sword in the other. He wears a petasos or broad hat, and winged shoes. The gem is totally misdrawn, and demonstrates the dangers of this type of illustration. Richborough, Site Museum. For the type on a gem:

Furtwängler, *Berlin* No. 7624. Hedderheim. In a third century bronze ring.

#### 465. Plate, Series A

A warrior (? Achilles) standing left, wearing a chlamys but otherwise nude. He holds a spear in his right hand and a shield in his left. In front of him is a shield. Nicolo. In good condition. 13 x 10 mm. Flat, Oval with bevelled edge. F.4. Set in an iron ring. Type III. Charterhouse on Mendip, Somerset. From the lead mines. *Trans. Camb. Antiq. Soc.* IV (1876-80) 278-9 No. 2. "... a Nicolo which retains its original polish. We see a warrior perhaps the youthful god of war with helmet, lance, and buckler, his cloak thrown carelessly backward and the enemy's abandoned shield at his feet seem to indicate a complete success, or at least the flight of the adversary". *V.C.H. Somerset I*. Fig. 93. King, *Handbook* 219 and pl XXX No. 5. Bristol Museum. F.2117. First Century A.D. We may seek the origin of such pieces in Italic ringstones, e.g. Sena Chiesa, *Aquileia* Nos 882-3, also 891. These in their turn were ultimately derived from Etruscan scarabs of the sixth or fifth century B.C. cf P. Zazoff, *Etruskische Skarabäen* (Mainz 1968) 54 and pl 17 Nos. 58 (inscribed 'Achile') and 59.

#### 466. Plate, Series B

Male bust right, wearing a Corinthian helmet. Probably Alexander the Great. Red Jasper. 19 x 15 mm. Flat, Oval. F.1. Caerleon, Monmouthshire. Amphitheatre (*Indus*). R.E.M. Wheeler, in *Archaeologia* LXXVIII

(1928) 170 and pl XXXIII, 2. described as Minerva. Kurz, *Begram* 129-30a, and Fig. 443, suggests that Ares was intended although the figure could also be Achilles. Henig, *Veneration of Heroes* 264-5 and pl XXV A. Henig in *BBCS* 28 (1979) 317-8. National Museum of Wales, Cardiff. Second century A.D. For type on gems: cf Kurz *op cit* (also sculpture, plaster emblem.) Steiner, *Xanten* 126 pl XIII No. 88.

Righetti, *Rome (Col Comunali)* 52 No. 67, pl VI, 24.

Maaskant-Kleibrink, *Doliché* No. 114 (Sealing).

*Newton-Robinson Sale Catalogue* (Christie, June 22nd 1909) 21 No. 7.

On Sculpture:

Bieber, *Alexander the Great* 59-61, on head from Cos, perhaps the prototype for this intaglio.

#### 467. Plates, Series A and B

Male bust depicted to right, wearing an Athenian helmet. Probably Alexander the Great, as last. Sardonyx. In good condition. 19 x 13 x 5 mm. Convex, oval. C.4. Set in an iron ring. Type I. (cf Henkel, *Fingerringe* Nos 1435, 1444). Edinburgh, From an early iron age fort on Arthur's seat. Henig, *Veneration of Heroes* 264 n. 118. Edinburgh. Museum of Scotland. Early first century A.D. or earlier.

#### 468. Plate, Series A

Alexander the Great standing left. He is nude apart from a chlamys draped over his left arm and the helmet on his head. He holds a spear in his left hand and a sword in his right. Compare the form of scabbard with that carried by Theseus (455). Red Jasper. Some wear on upper surface. 15.5 x 12 x 2.5 mm. Flat, Oval. F.1. Chesters, Northumberland. Budge, *Chesters* 385 No. 1420. Charlesworth, *Jewellery* 32 No. 6 and pl V, 7. Chesters Site Museum 2777. Second century A.D. For the type on gems, sealing (807) below:

Furtwängler, *Berlin* No. 7272.

Steiner, *Xanten* pl XIII No. 13.

Scherf, *Braunschweig* No. 133.

For Alexander in the Roman Empire:

Bieber, *Alexander the Great* 72-82 especially 74.

Menzel, *Bronzen II. Trier* No. 20 (Winringen).

#### 469. Plate, Series A

Alexander the Great standing left, as last. (Strap on sword scabbard in the form of two long streamers, suggests a misunderstanding on the part of the artist). Red Jasper. In excellent condition apart from minute chip on face of stone. Also slight damage on back. 14 x 10 x 2.5 mm. Flat, Oval. F.1. Caerleon, Monmouthshire. Found in a drain containing material of c. A.D. 130-230. Cardiff. National Museum of Wales. 54. 389 A. F.1. Second century A.D. 470. Warrior (? Alexander the Great). The subject is a helmeted male figure standing to the front and facing right. He carries a spear in his right hand and an object which might be a sword (here misunderstood) in the left. There is a shield to the left. The drawing is presumably of the actual stone, and if the details of this description are reversed, the iconography is similar to the last. Stone described as 'a ruby' i.e. a red stone of some



sort. 24 x 17 mm. Oval. Ribchester, Lancashire. Near the river. Leigh, *Natural History of Lancashire* 111, 81, and pl 1,1. "The figure is Mars holding a banner in the left hand with a scutum or target at the bottom of it, in the right hand a thunderbolt; this doubtless was one of the Genii of the Place". Stukely, *Itin. Cur.* 11, 38. Watkin, *Roman Lancashire* 154, is "very doubtful as to the figure representing the deity". Not located.

**471. Plate, Series A**

Ganymede standing right. Polycleitan stance. He is nude except for his chlamys and the Phrygian cap. He carries a pedum in his left hand (-this curves up behind his shoulder-) and a cup in his right, which he proffers to the Eagle perched on a tree stump in front of him. Nicolo. In excellent condition. 19 x 15 x 2.5 mm. Flat, oval with bevelled edge. F.4. Godmanchester, Huntingdonshire. From a hoard of jewellery and coins buried in a sump behind the bath building of the *Mansio*, at the end of the third century A.D. Michael Green in *Proc. Camb. Antiq. Soc.* L (1957), 85-8 esp. 86 No. 2. pl VII c. *Current Archaeology* II (1969), 138 and pl on 135. Cambridge, Museum of Archaeology and Archaeology 57. 198. Third Century A.D. For the type on a gem: *Victoria and Albert Museum* M 137-1962 (similar but eagle perched on a column).

**472. Plate, Series A**

Ganymede standing right. Type as last. Nicolo. Badly cracked across centre, otherwise in good condition. 16 x 12.5 mm. Flat, Oval with bevelled edge. F.4. Set in a gold ring. Type VIII. Enfield, Middlesex. Found c. 1724, probably at or near Forty Hall, Old Park, Enfield, the home of the Clayton family. Deposited in the British Museum. (Deposit Register 1.2.45). Third century A.D. style is so close to that of the Godmanchester intaglio that we may entertain the possibility that they were made in the same studio.

**473. Plate, Series A**

Ganymede seated on a rock towards the right. He carries a pedum and a cup from which he proffers the eagle (standing on a short column in front of him) a drink. Red Jasper, very slightly worn. 14 x 11 x 3.5 mm. Flat, Oval. F.1. Newstead, Roxburghshire. Curle, *Newstead* 333 and pl LXXXVII, 36. Edinburgh. Museum of Scotland F.R.A. 747. Second century A.D. For the type on gems: Furtwängler, *Berlin* No. 8231. Henkel, *Fingerringe* No. 1993 Kastell Zugmantel. Berry, *Collection* No. 168. Scherf, *Braunschweig* No. 66. Sena Chiesa, *Aquileia* No. 44. Boardman, *Ionides* No. 45.

**474. Plate, Series A**

(?) Ganymede seated on a rock towards the right. He holds a cup in his left hand from which the Eagle is about to drink, and a sceptre in his right hand. This feature, depicted instead of a pedum, and the fact that the figure would not appear to be wearing a Phrygian cap suggests

that there has been some confusion with Jupiter here. Similar to last. Cornelian. Some wear on upper surface. 16 x 12 x 4 mm. Convex, Oval. A.4. Corbridge, Northumberland. *Arch. Ael, third ser.* III. (1907) 177 and fig. 3. Charlesworth, *Jewellery* 31 No. 1 and pl IX, 2. 'Jupiter seated cross-legged on rock, eagle dancing before him, right hand outstretched, left hand holding sceptre' (stone described). Corbridge Site Museum. Late second or early third century A.D.

**475. Plate, Series A**

Ganymede seated on a rock left, offering a cup to the Eagle. Nicolo paste. In poor condition. 14.5 x 10 mm. Flat, Oval F. Set in a bronze ring? Type Xa. Silchester, Hampshire. *Archaeologia* LVII (1901) 250. Duke of Wellington's Collection in Reading Museum 03021.

**476. Plate, Series A**

Ganymede standing to the left. He wears a Phrygian Cap and holds a pedum in his left hand. In front of him is an eagle also facing left. Nicolo paste. 14.5 x 11.5 x 3 mm. Flat, Oval. F.2. Silchester, Hampshire. Duke of Wellington's Collection in Reading Museum 03020.

**477.**

Figure standing towards the left in Polykleitan stance; holds object (? cup) in left hand. Possibly Ganymede as (475)-(476) above, but no trace of Pedum and he is not wearing a distinctively Phrygian cap. Onyx or Sardonyx. 'very fine and highly polished'. 11 x 9 x 5 mm. Truncated cone, Oval. Upper surface 5 x 3 mm. F.3. Set in a gold ring. Type VIII. Canterbury, Butchery Lane, Burgate Street, 1868. *Archaeologia* XLIII (1871), 162 and pl XXIII, 5 (on 156). Ring said to be of 'exceedingly pure gold'. Jones, *Finger-Ring Lore* 36. Not located. Third century A.D. The drawing which would seem to be a c 2/1 is not good enough to permit of accurate identification. If the apparent right arm is in fact a chlamys, Achilles may be represented as (457)-(462). cf especially. Fossing, *Thorvaldsen* No. 1754, Sena Chiesa, *Aquileia* No. 240, or we may have some heroic youth with a sword as Fossing, *Thorvaldsen* No. 401. (It cannot be Theseus, however, as he holds his sword with both hands and does not wear a chlamys).

**478. Plate, Series A**

Leda and the Swan. Leda reclines towards the left on a draped couch ('Kline'). The swan approaches from the right, its head is level with hers and one of its wings is visible over her right shoulder. Red Jasper. In excellent condition, highly polished. Only half of stone survives. Most of swan and the lower part of Leda's body are missing. 16 (reduced to 9) x 12 x 2 mm. Flat, Oval. F.1. Springhead, Kent. In third century context (coins to c. A.D. 270). Museum of Gravesend Historical Society. Examined by courtesy of E.W. Tilley. Third century A.D. For the type on gems, sealing (821) below, Walters, *British Museum* No. 1284 (in second century iron ring). Furtwängler, *Berlin* Nos 2479, 8229. Sena Chiesa, *Aquileia* Nos 732-3.

Henkel, *Fingerringe* No. 224 Rhineland (in third century gold ring).

Berry, *Collection* No. 67 (from Sidon).

Brandt, *Munich III* No. 2723b.

Imhoof-Blumer and Keller, *Tier und Pflanzen* pl XXII 25.

*Münzen und Medaillen Catalogue December 1968* No. 157 (in third century gold ring).

Boardman, *Ionides* No. 74 Cameo.

The motif seems to have originated at least as early as the fourth century B.C. Boardman, *Greek Gems* 223 and pl 728 (gold ring) also, for a terra cotta, cf. Ev. Breccia, *Terrecotte Figurate Greche e Greco-Egizie del Museo di Alessandria I.* (Bergamo 1930). No. 229, pl LII, 16 where a hellenistic origin is argued. For a silver fitting from Kosovo, *L'Art on Yougoslavie de la Préhistoire a nos Jours* (exhibition Paris 1971) No. 114. For the highly patterned style cf. Sena Chiesa, *Aquileia*, pl XCIII Nos 6, 8. Officina delle Linee Grosse (A).

#### 479. Plate, Series A

*Lupa Romana* standing right, her head lowered and turned slightly left. Below her are the infant twins Romulus and Remus who are depicted very schematically. Blue Chalcedony containing white clouds. In good condition. 12 x 9.5 mm. Flat, Oval with bevelled edge. F.4. Set in an iron ring (incomplete). Type II. Possibly from Leicester but provenance in doubt. Leicester Museum 20 IL. 1964/385 (Goodacre Collection). First century A.D. For the type on gems:

Furtwängler, *Berlin* Nos 3119, 4375-7, 6896.

Walters, *British Museum* No. 983.

Fossing, *Thorvaldsen* Nos 919-20.

Richter, *New York* No. 432.

Sena Chiesa, *Aquileia* Nos 1245-7.

Schmidt, *Munich II* Nos 1452-5.

Gercke, *Göttingen* No. 342.

Zazoff, *Gemmensammlung Kassel* No. 79.

For a bitch on a red jasper from Chesterford (626).

#### 480. Plate, Series A

Bust of bearded philosopher to left. He has a bald head, luxuriant beard and rather bulbous nose. Chlamys draped over the shoulder. The figure is probably to be identified as *Socrates*. Gem deeply cut and of higher than average workmanship. Cornelian of brownish colour. Badly chipped in area of the head, some surface wear. 11.5 x 10 mm. Mounted in modern ring. Flat, Oval. F.2. Presented to South Shields Museum by Dr. H.M.S. Blair, but not recorded in earlier reports on material from the site and so possibly *Aliena*. South Shields Museum. In general cf. G.M.A. Richter, *The Portraits of the Greeks* (London 1965) 1, 109-119, especially 119 (Gems). For the type on gems:

Furtwängler, *Berlin* No. 6972 = Richter, *Engraved Gems of the Romans* No. 418.

Also, Furtwängler, *op cit* Nos 6973-7 (6976 = Zwierlein-Diehl, *Staatliche Berlin* No. 494).

Berry, *Collection* No. 92

Richter, *New York* No. 461.

Maddoli, *CN Cirene* Nos 566-7.

#### 481. Plate, Series A

Head of Julius Caesar right. His hair, arranged in groups of transverse bands, is encircled by a laurel wreath. Cornelian. Slight surface wear. 15 x 11 mm. Mounted, slightly convex, Oval. A.4. London, from the Thames. *J.B.A.A.* IX (1854), 74. Roach Smith, *London Antiq.* 60, No. 266. Walters, *British Museum* No. 1968. V.C.H. London I, 127. Richter, *Engraved Gems of the Romans* No. 461. "Cursory work, but interesting for its provenance". British Museum 56. 7-1 803. For other intaglios, perhaps provincial portraits of Caesar: Steiner, *Xanten* 127 and pl XIII No. 99 (Vetera 1). *Gallia* XXIV (1966), 457-8. Fig. 16 (Ouveillan) = Nicloux, *Inventaire* 132 No. 20.

On Caesar's gem, portraits in general:

M.L. Vollenweider, 'Die Gemmenbildnisse Cäsars', *Antike Kunst* III (1960) 81-8 pl XII-XIV especially 87 and pl XIV, 11 (amethyst in Museo Nazionale, Syracuse), which she compares with a coin, 85 and pl XIII, 3. Richter, *Engraved Gems of the Romans* Nos 460, 462. I am now inclined to think (2000) that this is a sixteenth or seventeenth century ringstone. *Aliena*.

#### 482.

Bust of youthful Caracalla to right. Behind his left shoulder a Caduceus. Red Jasper. 18 x 15 mm. Flat, Oval. F.1. South Shields, Co. Durham. Collingwood Bruce, *Arch Ael. second ser* X (1885) 266 No. 9, notes the high quality of the gem and suggests that "the figure is that of the young Caracalla in the character of Mercury". Rev. C.W. King in M.S. Letter (S. Shields Public Library). August 5th 1879, "The work of this Intaglio is far superior to provincial. Even at the Capital nothing better could be produced at that late epoch". Charlesworth, *Jewellery* 33 No. 31. Now lost. For the type on gems cf. Vollenweider, in *A.J.A.* LXXIV (1970) 116. She mentions the presence of many portraits of Caracalla at Aquileia cut on red jasper. Note sealing (819) below. Also cf. *Bayerische Vorgeschichtsblätter* XXXV (1970), 91-4 and pl 11 and 111, 4. Amethyst glasspaste of the first century, from Auerberg, showing the bust of a youthful Hercules, a club behind his shoulder. This has a certain similarity although earlier in date. On the Roman Emperor as Mercury: J. Chittenden, *Num. Chron. sixth ser.* V (1945) 41-57 and Boardman, *Ionides*, 28 and 94 No. 19 (Augustus).

#### 483. Plate, Series A

Female portrait bust in profile to right. The coiffure was evidently in the neat style of the Antonine period although little of it can now be seen because of an unfortunate breakage on the stone. The nose and eye are very prominent and the rounded chin and conical neck are striking features which can also be seen on (252) and (287). Red Jasper. The top right of the stone is missing thus removing most of the head. Slight wear on surface. 16 (reduced to 13) x 13 x 3 mm. Flat, Oval. F.1. Chesters, Northumberland. Budge, *Chesters* 385 No.

1419. Charlesworth, *Jewellery* 33 No. 30 and pl VI, 5. Chesters, Site Museum. Second century A.D. Compare the stone with a gem depicting Faustina the Younger Richter, *Engraved Gems of the Romans* No. 560.

**484. Plate, Series A**

Diademed male bust right. Nicolo paste slightly worn. 12 x 10 mm. Flat, Oval (edges rounded) ? F. 2 or 4. Set in a bronze ring. Type V. Camerton, Somerset. From Skinner's excavations 1839. Bristol, City Museum F.706. Early third century A.D.

**485.**

The head of an Emperor (presumably bearded). Aldborough, Yorkshire. Gough, *Camden* III, 300 'An Emperor's head like Severus or Antonine' = Smith, *Rel. Isuriana* 49. Not located.

**486. Plate, Series A**

Male bust right, laureate. Sard. In good condition. 12 x 10 x 4 mm. Truncated cone. F.3. In a base silver ring. Type V. Colchester, Essex. Found near the Balkerne Gate, Insula XXV. Hull, *Roman Colchester* 193. Colchester and Essex Museum 234.38. Late second century A.D. For a similar non-bearded head: Richter, *New York* No. 494 = *Engraved Gems of the Romans* No. 625.

**487. Plate, Series A**

Diademed bust right, of indeterminate sex. The cutting is schematic and no attempt has been made at individual characterisation. Cornelian, mainly dark orange but there is a yellow patch on the right of the stone. Slight surface wear. 9.5 x 7.5 x 2.5 mm. Flat, oval. F.1. Maiden Castle, Dorset. Found in the Cella of the fourth century Romano-Celtic temple but not from a stratified context. Wheeler, *Maiden Castle* 267 and Fig. 86, 28 'laureate female head'. Dorchester, County Museum 1935 51. III. Perhaps fourth century A.D.

**488.**

A Head. Nicolo paste. Water-Crook, Westmorland. Stukeley, *Itin. Cur.* II 39-40. "a paste of light onyx colour with a head". Not located.

**489.**

Male head left. Glass. diam. c. 10 mm. Attached to a glass ring of a type current in the fourth century. (Henkel, *Fingerringe* Nos 1738-50). Richborough, Kent. Cunliffe, *Richborough V* 99 and pl XLII No. 162 "Bronze ring with (?) glass inset, now lost and known only from the drawing". Not located. Miss M. Wilson who edited the section on small finds reports that the description originally read "Glass Ring". Fourth century A.D.

**490.**

Male head right. Amber glass. Chipped at the top. diam. c. 12 mm. Originally affixed to a glass ring. As last. Stub remaining. Richborough, Kent. Found in the South-West corner of the Fort. Cunliffe, *Richborough V*

100 and pl XLII No. 163 "the head of a youth, left, perhaps Hermes". Not located. Fourth century A.D.

**491. Plate, Series A**

Gladiator advancing towards the right, head turned to left. He holds a shield in his left hand. Cursory style. Cornelian. Chip on right side of stone, otherwise in excellent condition. 13 x 8 x 1.5 mm. Flat (elongated), Oval with bevelled edge. F.2. Weston under Penyard, Herefordshire. *J.B.A.A.* XXVII (1871), 207 No. 49 'a figure of Cupid'. Gloucester, City Museum. An advancing gladiator is shown on the gem. Sena Chiesa, *Aquileia* No. 914.

**492. Plate, Series B**

Gladiator kneeling to right, he wears a crested helmet, holds a shield over his shoulder with his left hand and a sword in his right. Material not recorded. (? Nicolo. because of shape). 16 x 14 mm. Flat, Oval with bevelled edge. ? F.4. Oxfordshire. Bridewell Farm between Wilcote and North Leigh. *V.C.H.* Oxfordshire I 341 and pl XVII A. 'Cupid as kneeling gladiator'. Present location unknown. Photographs of impression in Ashmolean. Some similarity of style with the gladiator on the gem, Sena Chiesa, *Aquileia* No. 914.

**493. Plate, Series A**

*Sacro-Idyllic scene.* A youthful male figure advances to the right. He wears a patterned cap and a pair of drawers (or short tunic), carries an offering (? a loaf of bread) in his left hand and holds out his right arm towards a little altar. In front of him is a shrine supported on four Tuscan columns, which stands on a rock and is overhung by a tree. Red Jasper. In very good condition. 19 x 14 x 3 mm. Flat, oval. F.1. Corbridge, Northumberland. Charlesworth, *Jewellery* 33 No. 26 and pl 9, 12. Corbridge Site Museum. ? Late second century - early third century. Similar shrines are shown on the gems, Sena Chiesa, *Aquileia* No. 1140, and Brandt, *Munich III* No. 2313 and especially App. 60, below. On sacro-idyllic landscapes in painting, W.J.T. Peters, *Landscape in Romano-Campanian Mural Painting* (Assen 1963), pl XXXIII, XXXVI for shrines. The style is highly reminiscent of (79), (153), (184), (185), (App. 60). All these gems may be the products of the same North British workshop.

**494. Plate, Series A**

*Sacro-Idyllic scene.* Woman making obeisance before an altar right. Behind the altar, another woman stands holding a patera in her right hand and looking towards an aedicula right. Beyond the aedicula is a tree which overhangs the scene. Cornelian. Chipped and somewhat worn. 17 x 14 mm. Slightly convex, Oval. A. Set in an Iron ring. Type III. Mumrills, (near Falkirk), Stirling. From the Fort. *Proc. Soc. Antiq. Scot.* LXIII (1929), 557 Fig. 119. Edinburgh, Museum of Scotland. Second century A.D. For the type on gems: Walters, *British Museum* No. 2235 (double sided) sacrificial scenes.

Fossing, *Thorvaldsen* No. 1759.

Berry, *Collection* No. 60.

Nicloux, *Inventaire* 130 No. 19 (Mailhac, Aude).

For similar scene on a landscape painting W.J.T. Peters. *Landscape in Romano-Campanian Mural Painting* (Assen 1963) pl XLIII, 169.

#### 495.

Woman dressed in chiton and himation, bending to the right before a pedestal on which is ? an image of Priapus. Material not known. 11 x 10 mm. (if drawn at actual size). Set in a silver ring. Type unknown. South Shields, Co. Durham. Published (with fig.) on undated broadsheet. *cf.* Ashmolean copy of J. Collingwood Bruce, *The Earlier and the More Recent Discoveries in the Roman Camp on the Lawe, South Shields reprinted from Arch. Ael. X 223 et seq.* (Newcastle 1884), between 46 and 47. "The above represents a Roman intaglio which, with its original ring of silver, was found by one of the gardeners at the Marine Park in soil brought from the Roman Station at the Lawe, South Shields". "The helpless attempt of a native artist to copy the popular subject - a Bacchante holding a thyrsus over an altar" (The Rev. C.W. King, in a letter to Robt. Blair, F.S.A.). *Proc. Soc. Antiq. Newcastle (N.S.)* II (1885-6), 176. Present location not known. King was wrong about subject and perhaps about native workmanship. For the type on gems:

Furtwängler, *Berlin* Nos 7630-8.

Sena Chiesa, *Aquileia* No. 820.

*Gilhou Ring Sale* (Sotherby & Co. 1937) 26 and pl XXVII, 91.

#### 496. Plate, Series A

Priest togate standing front holding simpulum (or perhaps a bird) on right hand. Nicolo paste. Somewhat corroded. 12.5 x 11 x 4 mm. Flat, Oval with bevelled edge. F.2. Silchester, Hampshire. Duke of Wellington's Collection, Reading Museum 03015. Third century A.D. For the type on an intaglio:

Note a Nicolo paste in Ashmolean *Fortnum 178* which is virtually identical and set in a type VIII ring (third century). Compare the coin, *R.I.C.* Augustus No. 161 which shows a priest holding a simpulum.

#### 497. Plate, Series A

*Sacro-Idyllic scene.* Two goat-herds each dressed in a coarse skin cloak and leaning on a staff, stand on opposite sides of a tree. They watch two goats which are rearing up against the trunk, one on each side. Two eviscerated hares hang from the lower branches. Amethystine Quartz. Not of the highest quality as colour intensity is not constant throughout the stone. Upper surface originally well polished but now shows considerable signs of wear. 16 x 13 x 6 mm. Convex, Oval. B.4. Wroxeter, Shropshire. From an unfinished south-west drain, leading from the Forum containing material of A.D. 130-60. Atkinson, *Wroxeter* 234, No. 5, Fig. 39, 1. Shrewsbury, Rowley's House Museum. Probably first century A.D. The motif of two herbivores browsing off a tree of Life is a very ancient one. It is found for example,

on Cylinder-seals from the near East. Southesk, *Catalogue II* No. Qy. 11. M-L.Vollenweider, *Musée d'Art et d'Histoire de Genève: Catalogue Raisoné des Sceaux Cylindres et Intailles I.* (Geneva 1967), No. 58. On Gems: Note especially (607), Kibaltchitch, *Russie Méridionale* No. 262 (Panticapaeum). Walters, *British Museum* No. 2382 also No. 2381. (Herbivores seated, confronted. Tree between them). Tudor, *Romula* No. 65. Also *cf.* Sena Chiesa, *Aquileia* No. 1472 and Zazoff, *Gemmensammlung Kassel* No. 110 (tree growing from Crater) Furtwängler, *Berlin* No. 7873; Sena Chiesa, *Aquileia* No. 1471 (Crater replaces tree). For two shepherds shown on opposite sides of a tree: Sena Chiesa, *Aquileia* Nos 775, 778 (also No. 777 with wolf and twins, *cf.*, below). Also Furtwängler, *Berlin* No. 2505 and Sena Chiesa, *Aquileia* No. 779 without tree. The combination of goats and goat-herds in the manner depicted in our gem seems to have brought to mind the Faustulus/Romulus and Remus myth. Indeed Furtwängler, *Berlin* No. 3120 only differs from it by the addition of the Wolf and twins in a cave below the tree. Also *cf. ibid* No. 2487.

#### 498. Plate, Series A

Goatherd dressed in a skin cloak, leaning on staff right as last. He is looking towards a tree from which hangs an eviscerated hare. A hound is shown leaping up towards the hare. Chalcedony. Very light brownish yellow. In very good condition. 13 x 12 x 2.5 mm. Flat, Oval with bevelled edge. F.4. Set in an iron ring (? silvered). Lower part of hoop survives. ? Type II. Chester. From site of Praetorium. Chester, Grosvenor Museum. First century A.D. For type on gems:

Furtwängler, *Berlin* No. 8279.

Walters, *British Museum* No. 2165.

Niessen, *Cologne* No. 5478.

Von Gonzenbach, *Vindonissa* Nos 30-1 (also *cf.* pl 30 b3 in Ashmolean).

Sena Chiesa, *Aquileia* Nos 762-5.

Siviero, *Napoli* No. 403.

*cf.* Berry, *Collection* No. 81 for a similar figure with a pedom/hunting stock over his shoulder. Dead hare hangs from tree but the man is accompanied by a ram. The distinction between herdsmen and huntsmen was evidently not absolute.

#### 499. Plate, Series A

Similar to last, but two animals shown leaping up towards tree (? goat and dog). Black Jasper. Some wear on upper surface. 12.5 x 10 x 2 mm. Flat, Oval, F.1. Dryburgh Mains, Berwickshire. In the vicinity of the fort of Newstead. Edinburgh, Museum of Scotland 1935.434 F.R. 487. Second century A.D.

#### 500. Plate, Series B

Goatherd dressed in a skin cloak, leaning on staff right as last. In front of him is a goat which rearing upon its hind legs and browsing from tree. Brown chalcedony, break across stone but otherwise in good condition. Remnants of corrosion from iron ring. 15 x 13 x 2 mm. Flat, Oval

with bevelled edge. F.4. Hacheston, Suffolk. (Settlement site with evidence of Industrial activity). Intaglio found in a rubbish pit which also contained Flavian and Antonine samian. Ipswich Museum. 970-65. Information E. Owles. Late first century A.D. For the type on gems: Fossing, *Thorvaldsen* Nos 418-9, 1768.

Walters, *British Museum* Nos 993-4.

Henkel, *Fingerringe* No. 1460 Rhineland.

Kibaltchitch, *Russie Méridionale* No. 53 Olbia.

Von Gonzenbach, *Vindonissa* No. 30.

Sena Chiesa, *Aquileia* No. 761.

Gercke, *Göttingen* No. 344.

For style *cf.* (498).

#### 501. Plate, Series A

Goatherd leaning on a long curved staff, right. In front of him is a goat which is rearing up on its hind legs. Red Jasper. Broken across (so that it is uncertain whether the animal is browsing from a tree). Slightly worn on upper surface. *c.* 15 (now reduced to 8.25) x 12.75 x 2 mm. Flat, Oval. F.1. Kenchester, Herefordshire. *Trans. Woolhope Naturalists' Field Club XXXIII* (1950) 192 Fig. 4, 'part of ring intaglio with figures of Pan and a satyr with plum'. Hereford Museum. ? Second or third century A.D.

#### 502. Plate, Series A

Goatherd in skin cloak standing right and leaning on a staff. He stoops slightly and holds out fruit to a goat which is rearing up against him on its hind legs. Nicolo. In very good condition. 10 x 8 mm. Flat, Oval. Set in an iron ring (incomplete). Type III. Wroxeter, Shropshire. Rowley's House Museum, Shrewsbury. For a goat which is standing on its hind legs and trying to take a bunch of grapes from a satyr. *cf.* the gems:

Berry, *Collection*, No. 79.

Walters, *British Museum* No. 1613 = Richter, *Engraved Gems of the Romans* No. 342.

#### 503. Plate, Series A

Goatherd, dressed in a rough skin and with a skull-cap on his head, seated on ground to right and milking a goat. A tree overhangs the scene. Cursory work. Sard. Very slight wear around bevelling, otherwise in good condition. 14 x 12 x 2.5 mm. Flat, Oval with bevelled edge. F.4. Bath, Somerset. From a cache found in the wooden duct leading from the sacred spring at Bath. Taylor, *Guidebook* 43 No. 2. Henig, *G.M.D. Bath* 84 No. 20. Henig, *Bath Gems* 32 No. 21. Bath, Site Museum. Late first century A.D. For the type on gems: Middleton, *Lewis* 69 No. 104 (Smyrna).

Kibaltchitch, *Russie Méridionale* No. 275 (Theodosia).

Richter, *New York* Nos 450-2 (451 = (504) below).

Maaskant-Kleibrink, *Doliché* No. 60 (sealing).

Righetti, *Rome (col. communalis)* 37 No. 83.

Zazoff, *Gemmensammlung Kassel* No. 29.

Sena Chiesa, *Aquileia* Nos 786-99.

De Ruyt and Brulet, *Liberchies* No. 16.

Taralon, *Treasures* 288 and pl 180 (sardonyx in a fifteenth century reliquary).

Berry, *Collection* No. 166.

On a coin, *R.I.C.* Vespasian No. 111 (A.D. 77-8). Note gems showing Cupids milking goats, e.g. (140).

#### 504.

Goatherd seated on rock right and milking goat. He wears rough skin cape. Behind him is a pedum. Red Jasper. 15 x 11.9 mm. Convex, oval. ? B.6. Set in a silver ring with a gold collet. Type X. Yorkshire. Site unknown. King, *G.R.* 362 note. "Another (ring) still more massy" (than (279), Caerleon) ("now in my possession") has the intaglio, a seated figure milking a goat, in red jasper, similarly secured in a fine gold collet". G.M.A. Richter, *Catalogue of Engraved Gems of the Classical Style* (New York 1920), 186 No. 396 ring figured. Richter, *New York* No. 451 pl. LV. New York. Metropolitan Museum. 81. 6. 204. Third Century A.D. The patterning of the goat's hair and the herdsman's garment is typical of the period. *cf.* (355).

#### 505. Plate, Series A

Reaper standing right. He is dressed in a short tunic and grasps corn-ears in his right hand while he cuts them from the stalks with a sickle held in his left hand. Red Cornelian, containing a few black inclusions. Surface a little rubbed, otherwise in excellent condition. 14 x 10 x 3 mm. Convex, Oval. B. 1. Shropshire, believed to have been found near Shrewsbury. (does this mean Wroxeter?). Deposited on loan Ashmolean through the agency of R.A. Savage, who was able to ascertain the general area of provenance from the owner but not the actual site. Second century A.D. For the type on gems:

Furtwängler, *Berlin* Nos 7698 (also shows a shepherd milking a goat), 8492.

Fossing, *Thorvaldsen* No. 999.

Oman, *Victoria and Albert* No. 150a.

Scherf, *Braunschweig* No. 131.

Sena Chiesa, *Aquileia* Nos 752-4 (especially 753).

Nicloux, *Inventaire* 136 No. 29 (Azille, Aude).

British Museum, *Sloane M.S. Catalogue* sl. A. 20.

*cf.* Bonner, *S.M.A.* 71-5 and Delatte and Derchain, *Intailles Magiques* 196-200 Nos 261-9.

On the Reaper type used as an amulet against Sciatica. Here the Reaper is an old, bent man with a beard and cap; not a youth as on our gem.

#### 506. Plate, Series A

Youthful fisherman standing right on a pile of stones. He holds out the line with his left hand and steadies it with his right. There are ? three fish on the end of the line. Red Jasper. In very good condition apart from chip on right hand corner of stone. High polish on all surfaces. 16 x 13 x 3 mm. Flat, Oval. F. 1. Caerleon, Monmouthshire. Cardiff, National Museum of Wales. 31.78. Second century A.D. For motif on gems:

Sena Chiesa, *Aquileia* Nos 831-2. (Standing youthful fisherman).

Furtwängler, *Berlin* No. 6908 = Zwierlein-Diehl, *Staatliche Berlin* No. 480 (standing elderly fisherman).

Steiner, *Xanten* 133 and pl XIV No. 151 (= Henkel,

Fingerringe No. 1601) and Sena Chiesa, *Aquileia* Nos 833, 835. (seated fisherman).

This was one of the devices recommended to Christians by Clement of Alexandria in the second century (*Paedagogus* iii.52ff.).

For Cupids as fishermen *cf.* (125) above. On Samian ware: Hermet, *La Graufesenque* Figure types 200-4.

#### 507. Plate, Series A

Hunting scene. Man seated on horse which is galloping to the right. His right hand is raised and in it he holds a spear with which he is despatching a hare. That has been driven in his direction by a hound. Schematic cutting. Onyx. The white layer has been imperfectly cut to reveal the underlying dark zone. This intaglio is very badly scratched suggesting a long period of use. 17 x 16 mm. mounted. Flat, Octagonal stone with bevelled edge. F.4. London. Roach Smith, *London Antiq.* 60. No. 268. Walters, *British Museum* No. 2118. British Museum. 56. 7-1. 805. ? Third century A.D. For type and style: Svoronos, *Karapanou* No. 652 = Richter, *Engraved Gems of the Romans* No. 339. Sena Chiesa, *Aquileia* No. 856 animal described as a deer. No. 855 is similar but the quarry is certainly a stag. Sena Chiesa ascribes these gems to her 'Officina delle Due Vittorie' and dates them to the late second or early third century. On gems showing hounds coursing hares *cf.* (624) below.

#### 508.

Hunting scene. Lion leaping at horse which rears up in terror, towards the right. The huntsman is shown looking behind him with his right arm raised (? holding spear) as though to ward off the lion. Material unknown. 17 x 14 mm. Oval. Wroxeter, Shropshire. *Dukes' M.S. Hist. Fol.* 45. T. Wright in *J.B.A.A.* XIX (1863) 110 pl 10 No. 4. "It represents a huntsman on horseback flying from the pursuit of a lion and is perhaps the best certainly the most spirited of them all in artistic execution". T. Wright, *Uniconium* (London 1872) 318. No. 4. *V.C.H.* Shropshire I 255 No. 1, Fig. 25. In a private collection 1863, now lost. ? late second or early third century A.D. For other gems showing a mounted huntsman encountering a large feline: *cf.* Furtwängler, *Berlin* No. 7741 Zwielerin-Diehl, *Staatliche Berlin* No. 538 and Walter, *British Museum* No. 2114 (both rough in execution). and especially Richter, *Engraved Gems of the Romans* No. 569; on which the Emperor Commodus is about to spear a tigress or pantheress. Note an aureus of Commodus (*R.I.C.* Commodus Nos 39.114. which shows that emperor on a horse, brandishing a spear at a panther (inscription 'Virt(us)Aug.'). Possibly our gem parodies this type, and belonged to a person hostile to Commodus.

#### 509. Plate, Series A

A horse galloping towards the left. The rider carries ? a spear and his cloak billows out behind him. Nicolo paste, has been broken into two pieces, surface worn. 17 x 14 x 3 mm. Flat, Oval with bevelled edge. F.4. Caerleon, Monmouthshire. From the bottom metalling of a side street to the North-West of Building VII c. A.D. 130.

Cardiff, National Museum of Wales. Examined by courtesy of G.C. Boon. Late first or early second century A.D. For type of running horse with rider, on gems:

sealing (818) below

Furtwängler, *Berlin* Nos 1148-51.

Fossing, *Thorvaldsen* No. 957.

#### 510. Plate, Series A

Horse with mounted rider proceeding slowly to the right. The cutting of this stone is extremely crude. Pale cornelian. Good condition. 9 x 7 x 2 mm. Flat, Oval. F.1. Hod Hill, Dorset. Fort occupied c. 43-56. Brailsford, *Hod Hill* 20 and pl XIVA M1. (chalcedony cornelian), oval, probably from a ring, horseman riding to right crudely cut). British Museum. Durden Collection. Mid first century A.D. For mounted horsemen on gems: *cf.* Fossing, *Thorvaldsen*, Nos 955-6. also *NB* Sena Chiesa, *Aquileia* No. 495 for one of the Dioscuri standing behind his mount.

#### 511. Plate, Series A

Countryman riding on a pony right. A pedom is slung over his left shoulder. Nicolo paste. Slightly worn on surface. Chipped on underside. Otherwise in good condition. 14 x 11 x 2 mm. Flat, Oval with bevelled edge. F.4. Verulamium, Hertfordshire. Henig in Frere, *Verulamium Excavations* III (OUCA Monograph I, 1984) p. 142 No. 5. Verulamium Museum. Second Century. For the type compare the following intaglios:

Niessen, *Cologne* No. 5510 'mounted Amazon'.

Maddoli, *CN Cirene* No. 683 Horseman right.

Furtwängler, *Berlin* No. 6840, Walters, *British Museum* No. 1568 and Sena Chiesa, *Aquileia* No. 435. Silenus riding right on mule.

#### 512. Plate, Series A

Horseman seated on his mount right and holding an upright lance. Extremely schematic work. Not only is the cutting poor, but the horse lacks one of its back legs and the tail is disengaged from the body. Also the rider's leg was joined to his trunk almost as an afterthought. Dark red jasper, with black hair-line running obliquely across stone from horse's forehead to leg of man. Some wear, no trace of the gem having been polished. 15 x 12 x 2 mm. Flat, Oval. F.1. Verulamium, Hertfordshire. Wheeler, *Verulamium* 216 and Fig. 47 No. 76. 'Cornelian intaglio showing a figure with a bow on horseback.' Verulamium Museum. ? Second or third century A.D. Probably of local workmanship. For the type on a gem: Sena Chiesa, *Aquileia* No. 857.

#### 513.

Chariot race (? in the Circus Maximus, Rome). In the foreground are four quadrigae which are being driven towards the left. Behind them is the spina with its central obelisk (brought from Heliopolis by Augustus), statue of Cybele seated upon a lion, victory on a column and three other statues. Also to be seen are the *delphines* and *ova*, symbols of Neptune and the Dioscuri (guardians of racehorses). There were actually seven of each and they

were used to record the number of laps completed. A Meta (turning post) is shown at each end of the spina. According to King, in Clayton *infra* 134. "The spina running down the centre with the great obelisk ... the dolphins and statues that adorned it, are all given with unusual accuracy and minuteness". Evidently a work of very fine style. Cornelian. 20 x 15.5 mm. Originally set in a ring of 'bronze or some soft metallic composition' which disintegrated on discovery. Chesters, Northumberland. South west corner of the Fort. J. Clayton, 'On a Roman signet-ring representing a chariot race found at Cilurnum in July 1882', *Arch Ael second ser.* X 133-7 Fig. This shows actual gem so description should be reversed. King, *Handbook* 219-20 and pl XXXII No. 2. W. Budge, *Chesters* 108 fig. Charlesworth, *Jewellery* 33 No. 27. Not located. For the type on gems:

Furtwängler, *Berlin* No. 8487 = Zwierlein-Diehl, *Staatliche Berlin* No. 483.

Svoronos, *Karapanou* No. 638 (= Richter, *Engraved Gems of the Romans* No. 366).

Walters, *British Museum* Nos 2125-9 (2128 = Richter, *Engraved Gems of the Romans* No. 364). Sena Chiesa, *Aquileia* No. 872.

On mosaics:

K.M.D. Dunbabin, *Studies in the Mosaic Pavements of Roman North Africa* (Oxford D. Phil thesis, July 1970), Chapter IV 141-97. She suggests the scheme on mosaics evolved in Africa, probably at Carthage.

#### 514.

Circus scene. Similar to last but of mediocre workmanship. ? Cornelian. Broken. c. 13 (now reduced to 5) x 10 mm. ? Flat, Oval. Bath, Somerset. From a cache found in the wooden duct leading from the sacred spring at Bath. Taylor, *Guidebook*, 43 No. 22 pl. Henig, *G.M.D. Bath*. 83 No. 17. Lost from site museum, Bath. The only visual record is a poor illustration in the guidebook which, however, confirms that the intaglio represented four teams racing in front of the spina. Reproduced also in Henig, *Bath Gems* 32 No. 17. Late first century A.D.

#### 515. Plate, Series A

Charioteer holding Victory Wreath driving his quadriga to the right, at slow speed. Cornelian. Damaged on left side, but otherwise in excellent condition. 13 x 10 x 3.5 mm. Flat, Oval. F.1. Bath, Somerset. From a cache found in the wooden duct leading from the sacred spring at Bath. Taylor, *Guidebook* 43 No. 29. Henig, *G.M.D. Bath* 84 No. 19. Henig, *Bath Gems* 32 No. 19. Bath, Site Museum. Late first century A.D. For the type on a gem: Walters, *British Museum* No. 2124. Racing quadrigae are shown on: Sena Chiesa, *Aquileia* Nos 864-8.

#### 516. Plate, Series A

Charioteer driving biga to right. The front horse has turned his head to look at his yokemate. Schematic but spirited rendering. Amethystine Quartz. Surface slightly abraded. 12 x 8 x 4 mm. Convex, Oval. B.1. Bath,

Somerset. From a cache found in the wooden duct leading from the sacred spring at Bath. Taylor, *Guidebook* 43 No. 3. Henig, *G.M.D. Bath*, 83 No. 18. Henig, *Bath Gems* 32 No. 18. Bath, Site Museum. Late first century A.D. For the type on gems:

Fossing, *Thorvaldsen*, No. 1762.

Sena Chiesa, *Aquileia* No. 861.

#### 517.

Charioteer driving biga to right. Type as last (drawing does not prove that the auriga was a Cupid or Victory, but this is possible). Blue glass. 8 x 5 mm. Set in a bronze ring. Type III. Chester. Hunter Street found in association with Flavian pottery. *Trans. Chester and North Wales Arch. Soc.* XXXIII (1939) 59, Fig. 12.6. "Eros driving biga. Seal relatively very small and finely cut" (sic). Not located in Grosvenor Museum.

#### 518. Plate, Series A

Charioteer driving biga. Cornelian. Polished within intaglio but surface shows signs of wear. 20 x 14 mm, Flat, Oval, rounded base. F 6. or 7. Set in a gold ring. Type V. Milton-next-Sittingbourne, Kent. From an anglo-saxon grave. Payne, *Coll. Cant.* 119. Marshall, *British Museum Rings* No. 1651 pl XXXV "victory driving biga to r."

Walters, *British Museum* No. 1725.

British Museum. 1905 - 4. 18 - 17.

#### 519. Plate, Series A

Horse prancing towards the right. The rider holds a wreath in his right hand and is presumably the winner of a race (is he a member of the local *iuventus*?) Cornelian with black inclusions. Slight chip on top edge and a few surface scratches, otherwise in good condition. 12.5 x 10 x 2.5 mm. Flat, Oval. F.1. Bath, Somerset. From a cache found in the wooden duct leading from the sacred spring at Bath. Taylor, *Guidebook*, 43 No. 1. Henig, *G.M.D. Bath*, 86 No. 27. Henig, *Bath Gems* 32 No. 20. Bath, Site Museum. Late first century A.D. For gems showing horses with riders:

Furtwängler, *Berlin* Nos 3149, 6813.

Walters, *British Museum* No. 2856.

On coins the closest parallel would seem to be a denarius of Vespasian minted in A.D. 69-70 perhaps at Lyons (Mattingly, *British Museum Coins. Empire*. attributes it to Illyricum), *R.I.C.* Vespasian No. 271. Emperor galloping left and raising his right hand.

#### 520. Plate, Series A

Discobolus standing on tiptoe towards the right. His left arm is raised and his right hand holds a discus. In front of him is a vase (perhaps a panathenic amphora) containing the prize of a palm spray. Cherry red cornelian. 12.5 x 10 x 2.5 mm. Flat, Oval. F.1. Bath, Somerset. From a cache found in the wooden duct leading from the sacred spring at Bath. Taylor, *Guidebook*, 43, No. 26. Henig, *G.M.D. Bath* 82, No. 14. Henig, *Bath Gems* 31 No. 16. Henig in G.R. Tsetschladze, A.J.N.W. Prag and A.M. Snodgrass, *Periplous* (2000) p. 133 No. 5. Bath, Site Museum. Late

first century A.D. For a very close parallel cf. Furtwängler, *Berlin* No. 8268 (Nicolo).

A discobolus is the subject of the following gems:

Furtwängler, *Berlin* Nos. 4560-1, 6911-2, 8269 (= Zwierlein-Diehl, *Staatliche Berlin* No. 479).

Walters, *British Museum* No. 2136.

Scherf, *Braunschweig* No. 123.

### 521. Plate, Series A

Wrestling match. One protagonist lifts the other off the ground. The depiction is clearly based on Hercules contest with Antaeus cf. (437) but here the device might merely be intended to signify a county diversion. Nicolo paste, somewhat worn. 18 x 14 x 3 mm. Flat, Oval with bevelled edge. F.2. Silchester, Hampshire. Duke of Wellington's Collection, Reading Museum 03019. Third century A.D.

### 522. Plate, Series A

Scene from a Comedy. Grotesque figures to right and left load a basket on to the back of a slave boy. Burnt Cornelian, (creamy white with some yellow discolouration but still a rich amber colour on lower surface). In good condition. 12 x 11 x 2.5 mm. Flat, almost circular. F.1. Richborough, Kent. From entrance to earth fort. Bushe-Fox, *Richborough IV* 150, No. 262 pl LV 'Such scenes of rustic religious performance are not uncommon on gems of early imperial date'. cites Walters, *British Museum* Nos 2952, 3492 which depict Bacchic scenes. Richborough, Site Museum. First century A.D. There is nothing overtly religious about this intaglio, which presumably depicts an episode from a play of 'New Comedy' type. For actors on gems:

cf. Furtwängler, *Berlin* Nos 4542-5, 6512 and, *A.G.* pl XXVIII Nos 52-3, pl XXIX No. 27. A fourth century ivory panel from Caerleon shows a Maenad supporting a basket on a boy's head. Toynbee, *Art. BR* 359 and pl LXXXII b. Toynbee, *Art. BR* 359 and pl LXXXII b.

### 523. Plates, Series A and B

Actor wearing a grotesque mask and baggy trousers represented as a 'genius of death', with legs crossed and leaning on an inverted torch. He is not winged as 'Thanatos' should be. Nicolo. In very good condition. 10 x 7 mm. Flat, Oval, bevelled edge. F.4. Set in a gold ring. Type IV. Backworth, Northumberland. In a hoard of jewellery containing coins down to A.D. 139.

*Arch. Journ* VIII (1851), 37.

Marshall, *British Museum Rings* No. 451.

Walters, *British Museum* No. 1504.

Charlesworth, *Jewellery* 28, No. 61.

*B.M. Guide Roman Britain second edn.* 22 and Fig. 13, 1. British Museum. 50. 6 - 1. 7. Late first-early second century A.D. The figure has generally been taken to represent a Cupid.

### 524. Plates Series A and B

Tragic mask with long hanging locks, seen full face. It, presumably, represents *Medea* or some such character.

Blue on black paste, imitative of Nicolo. In good condition. 11 x 9 x 2.25 mm. Flat, Oval, F.1. Waddon Hill, Dorset. From the fort occupied c. A.D. 50-60. Henig in Websber, *Proc. Dorset N.H. and Arch. Soc.* 101 (1981) 63-4 No. 1. First Century A.D. For the type on gems:

Gori, *Museum Florentinum* 1, pl XLV. Nos 8 and 10 (= Reinach, *Pierres Gravées* pl XXII).

Furtwängler, *Berlin* Nos 5246, 5252.

Maddoli, *CN Cirene* No. 642.

### 525. Plates, Series A and B

Dramatic mask with hanging locks, shown in profile towards the right. Probably female, and tragic. Garnet. Surface well polished but area of cutting remains dull. 9 x 8 mm. Convex, Oval. B. Set in a gold ring. Type II. Housesteads, Northumberland. From the lower silting of the drain in the Commandant's house. Charlesworth, *Arch. Ael. fourth ser.* XLVII (1969) 39-42 and pl. VI. Newcastle, Museum of Antiquities. Late first-early second century A.D. Although the ring seems a little small for a man, it was probably the signet of a Praefectus. For the type on gems:

Gori, *Museum Florentinum* 1. pl XLIX No. 4 (= Reinach, *Pierres Gravées* pl XXV).

Furtwängler, *Berlin* nos 6551 ('tragic'), 6553 ('comic'), 1950 ('comic' - gem inscribed *Appollonides*).

De Ridder, *de Clercq* Nos 3156-8 ('tragic'), 3159 ('comic').

Smith & Hutton, *Wyndham Cook* No. 184 ('comic') pl VIII.

Richter, *New York* No. 581 ('tragic').

On marble reliefs:

M. Bieber, *The History of the Greek and Roman Theater* (Princeton 1961) 157 Figs. 569, 570, 573a.

On mosaic: *ibid* 243, Fig. 802; 245, Fig. 808.

### 526. Plate, Series A

Confronted, youthful masks. Very finely cut. Red Jasper. Some slight wear on surface, pitting etc. Otherwise in excellent condition. 14 x 10 mm. Flat, Oval. F.1. Mounted in a modern ring. South Shields, Co. Durham. Collingwood Bruce, *Arch. Ael. second ser* X (1885) 266 No. 13. Charlesworth, *Jewellery* 33 No. 32. 'present location unknown'. In possession of Dr. and Mrs J.H. Batchellor, through whose kindness I was able to examine it. Mr. B. Hartley first informed me that the stone was extant. Possibly second century A.D. For the type on a gem:

Gori, *Museum Florentinum* 1. pl XLVII No. 2. (= Reinach, *Pierres Gravées* pl XXIII).

### 527. Plate, Series B

Youthful mask in profile right. 10 x 8.5 mm. Set in a ? bronze ring. Type II. Canterbury, Kent. Photograph examined through the kindness of Professor Frere. Second century A.D. For the type on gems:

Furtwängler, *Berlin* No. 6557.

De Ridder, *de Clercq* No. 3159.



**528. Plate, Series A**

Artisan seated right, at work on an unidentifiable object (possibly a wing - Was the intention to represent Daedalus, the first artificer?). Nicolo paste. 6.5 x 5 mm. Flat, Oval with bevelled edge. ? F.2. Set in a bronze finger ring. Type XIII. Castle Hill, Whiton, Near Ipswich, Suffolk. *Proc. Suff. Inst. Arch.* XXI (1933), 249, No. 12. Ipswich Museum. Third century A.D. For the type on pastes:

Henkel, *Fingerringe* No. 1215 Augst. C.L. Woolley and D. Randall-Maclver, *Karanog Romano-Nubian Cemetery* (Philadelphia 1910), 63 No. 8047 pl XXXIII (red glass).

**529. Plates, Series A and B**

Artisan seated to right. Same type as last. Nicolo paste. 8 x 6 mm. Flat, Oval with bevelled edge. ? F.2. Set in a bronze finger ring. Type XII. Cirencester, Gloucestershire. Cirencester, Corinium Museum. C 308. Third century A.D.

**530. Plate, Series A**

Artisan seated to right. Type as last. (device very indistinct). Nicolo paste. Some pitting. 9 x 6 mm. Flat, Oval with bevelled edge. ? F.2. Set in a bronze ring. Type XII. Paste stands 1.5 mm. above bezel. Rockbourne Villa, Fordingbridge, Hampshire. Examined by courtesy of A.T. Morley Hewitt. Third century A.D.

**531. Plate, Series A**

Artisan seated to right. Type as last. Nicolo paste. Very pitted. 7 x 5 mm. Flat, Oval with bevelled edge. ? F.2. Set in a (silvered) bronze ring. Type XII. Paste stands, 1.5 mm. above bezel. Harlow, Essex. Found in the Romano-Celtic temple. Examined by courtesy of Dr. N.E. France. Third century A.D.

**532. Plate, Series A**

Man walking right, holding out a stick on which he appears to be balancing an object or perhaps pushing bread into an oven. The device is too badly preserved to allow more than a guess. Nicolo paste. Badly corroded lower surface. 13.5 x 11 x 2 mm. Flat, Oval with bevelled edge. F.2. Chesters, Northumberland. Charlesworth, *Jewellery* 33 No. 36. Site Museum, Chesters. Third century A.D.

**533. Plates, Series A and B**

Warship to right. Upon it is a trophy of arms towards the prow, as eagle standing left with its head turned to the right, a legionary standard and a (?) Cabin. Behind is a curved stern with the usual wing-like ornament (aplustre). Sardonyx of eight layers (light blue – brown – light blue – dark blue – brown – light blue – brown – light blue), has general appearance of Nicolo. In excellent condition. 14 x 11.25 x 2 mm. Flat, Oval with bevelled edge. F.4. Henig in Frere, *Verulamium Excavations* III, (OUCA Monograph I, 1984) 141 No. 2. Verulamium, Hertfordshire. Insula XXVIII, 4. From a context later than the mid second century. Verulamium Museum. Mid

first century A.D. The following gems depict warships associated with Eagles trophies and standards: *Eagle on galley between two standards*:

Gori, *Museum Florentinum* II pl XLXI No. 4 (= Reinach, *Pierres Gravées* pl LIX).

Furtwängler, *Berlin* No. 5996. Ashmolean 1941.617 (early paste).

Scherf, *Braunschweig*, No. 169.

*Eagle Standard between two Maniple standards*:

Furtwängler, *Berlin* No. 3400.

*Eagle on Warship with one standard*:

Furtwängler, *Berlin* No. 8119.

*Eagle on Warship with a standard (?)*:

Furtwängler, *Berlin* No. 8120.

*Eagle on Warship with Palm*:

Sena Chiesa, *Aquileia* No. 1475.

*Two Eagles on Warship separated by a trophy*:

Middleton, *Lewis* 92, No. J10 (Nicolo paste in 3<sup>rd</sup> cent. ring).

*Eagle on Warship with trophy and cornucopia*:

Gori, *Museum Florentinum* II pl L No. 4 (= Reinach, *Pierres Gravées* pl LX).

*Eagle on Warship*:

Furtwängler, *Berlin* No. 8644.

*Trophy between two standards on Warship*:

Furtwängler, *Berlin* No. 6696.

Walters, *British Museum* No. 2145.

*Two standards on Warship*:

Walters, *British Museum* Nos 2144, 2146 (with acrostolion of feathers between standards).

Fossing, *Thorvaldsen*, No. 1852.

*Trophy on Warship*:

Taralon, *Treasures* 299, pl 231. (in thirteenth century reliquary).

Also note gems showing Eagles bearing trophies:

Smith & Hutton, *Wyndham Cook*, No. 197.

Sena Chiesa, *Aquileia* Nos 1268-9.

Warships of this type are shown on coins up to the reign of Hadrian E.A. Sydenham: *The Coinage of the Roman Republic* (London 1952) 195-6 Nos 1212-53 (M. Antonius). *R.I.C.* Macer, No. 11 and 12. *R.I.C.* Hadrian Nos 112, 113, 195, 196, 209, 210, 703. and especially 704 (with standard and vexillum in the stern). For style, NB Eagle on (705), Great Casterton.

**534. Plate, Series A**

Warship sailing right. On it three shields and three spears represent warriors. Waves depicted below. Onyx (light blue on brownish tinted chalcedony – i.e. related to Nicolo). Good condition. 12.5 x 11 x 2.75 mm. Flat, Oval with bevelled edge. F.4. Alcester, Warwickshire. Found in a ditch underlying an enclosure (late first-early second century). Examined by courtesy of C. Mahany. First century A.D. For the type on gems:

Furtwängler, *Berlin* Nos 8121, 8366, 8367.

Steiner, *Xanten* 138 and pl XIV No. 200 Vetera.

Sena Chiesa, *Aquileia* No. 1478.

A. Maestri, *Intagli Romani di Collecchio* (Modena 1905) No. 8.

**535. Plate, Series A**

Warship sailing right. In it are four men, and a pilot standing at the prow. Mottled grey-brown jasper. Good condition. 12 x 9 mm. (diagonal *c.* 12.5 mm). Flat, slightly rounded rectangle. F. Set in an iron ring. Type II. London. From the Walbrook. National Safe Deposit Site 1873. *Guildhall Museum Catalogue* (1908) 109, No. R XV 39. London, Guildhall Museum 3456. First or early second century A.D.

**536.**

Merchant vessel sailing right. Showing mainsail, foresail and bank of seven oars. Dark glass. 9 x 7.5 mm. Flat, Oval with bevelled edge. F 2 or 4. Set in bronze ring. Type XII. Brigstock, Northamptonshire. From the polygonal shrine. In top filling of Wall trench. *Antiq. Journ.* XLII (1963) 247 and Fig. 6, 12. There is a technical analysis of the glass by R.G. Newton. Footnote 1. Kettering Museum, Northants. Third century A.D.

**537. Plate, Series A**

Merchant ship with sail. Type similar to last. Nicolo paste, corroded. 13 x 11 x 3 mm. Flat, Oval with bevelled edge. F.2. Silchester, Hampshire. Duke of Wellington's Collection in Reading Museum 03013. Third century A.D.

**538. Plate, Series A**

Merchant ship sailing left with Mainsail and foresail raised. The sea is indicated by hatched line below the vessel. In front a lighthouse (*pharos*) in three stages (base rectangular with doorway, above two cylindrical storeys). On the top a flare. Cornelian. In good condition but some wear. 22 x 15 x 2.5 mm. Convex, Oval. B.3. Caistor St. Edmund, Norfolk. Found inside walled area (western end). Norwich, Castle Museum 63/228035. ? Second century A.D. For the type of vessel, on gems: Furtwängler, *Berlin* No. 8619. Henkel, *Fingerringe* No. 271 (in a fourth century ring from Mainz), inscribed *ERACLI*. On a mosaic: G. Becatti, *Scavi di Ostia IV Mosaici e Pavimenti Marmorei* (1961) 80 and pl CLXXX No. 121, in the Foro delle Corporazioni *c.* A.D. 190-200.

**539. Plate, Series A**

Figure with left arm raised and right lowered. Opaque Blue glass. 8.5 x 7 x 2 mm. Flat, oval. Silchester, Hampshire. Duke of Wellington's Collection in Reading Museum 03024. Third century A.D.

**540. Plate, Series A**

Figure with left arm raised and right lowered. Similar to last but arms articulated. Yellow glass. 11 x 10 mm. Flat, oval. Set in an octagonal bronze ring. Type IX. (*cf.* (417)). Bath, Somerset or district. Bath, Site Museum R.B. 1044. Third Century A.D.

**541. Plate, Series A**

Human Figure, similar. Right arm raised, left lowered.

Yellow glass. 10 x 8 mm. Flat, Oval. Set in bronze ring. Type XII. Whitton, Glamorganshire. From the Roman Villa. Examined by courtesy of M. Jarrett. Third century A.D.

**542. Plate, Series A**

Figure, similar, but more schematic. Yellow glass. 8 x 6 mm. Flat, Oval. Set in (fragmentary) bronze ring. Owmbly, Lincolnshire. In possession of H. Sands. Impression examined by courtesy of C. Knowles. Third century A.D.

**543. Plate, Series A**

Figure. Right arm slightly raised, left lowered. Holds objects in each hand. Black glass. 10 x 8 x 2 mm. Flat, oval. Set in fragmentary ring of gilded bronze. Type XII. Silchester, Hampshire. *Archaeologia* LVII (1901) 250. Duke of Wellington's Collection in Reading Museum 03028. Third century A.D.

**544. Plate, Series A**

Standing figure holding a stave in each hand. The head is not clearly differentiated from the body. Blue glass. 10 x 8 x 1.5 mm. Flat, oval. Haversham, Buckinghamshire. Hill Farm in field named Mill Pasture. *Wolverton and District Arch. Soc. News Letter* No. 6. (Jan. 1961) 9 No. 7. Aylesbury Museum. Third Century A.D.

**545. Plate, Series A**

Standing Figure. Debased into form of cross standing on rectangular base. Green glass. 14 x 11 mm. Flat, Oval. Set in a gilded bronze ring. Type VII/X (Var.). Said to have been bought at Abingdon, Berkshire. (? Found nearby). Ashmolean Museum 1921, 1049. Third century A.D.

**546. Plate, Series A**

Standing Figure. Debased into form of cross standing on rectangular base. Type as last. Green glass. 13 x 11 mm. Flat, Oval. Set in a bronze ring. Type VII. Cirencester, Gloucestershire. Cirencester, Corinium Museum B.257. Third Century A.D.

**547.**

Standing Figure. Debased into form of cross standing on rectangular base. Type as last. Glass. 14 x 11 mm. Oval. Richborough, Kent. Roach Smith, *Antiq. Richborough* 89-90. No. 5. Not located. Third century A.D.

**548. Plate, Series A**

Standing Figure. Debased into form of cross standing on rectangular base. Type as last. Green glass. 10 x 8 x 2.5 mm. Flat, Oval. Set in bronze ring. Type VII. Frocester, Gloucestershire. From the Villa in a context yielding coins of Carausius and Allectus. Examined by courtesy of Captain H. Gracie. Third century A.D.

**549. Plate, Series A**

Standing Figure. Variation of the above, the cross has

two downward pointing projections. Blue glass. 10 x 8 mm. Flat, Oval. In gilded bronze ring. Type VIIIa. West Hill, Uley, Gloucestershire. From a third/fourth century context. Gloucester, City Museum. Third century A.D.

**550. Plate, Series A**

Standing figure. Similar to above but projection on left side of cross longer than that on the right. Blue glass. 14 x 11 mm. Flat, Oval. In a bronze ring. Type VII/X (Var.). Cirencester, Gloucestershire. Junction of Lewis Lane and Cricklade Street. Cirencester, Corinium Museum A.133. Third century A.D.

**551. Plate, Series A**

Standing figure. Similar but projection on right side longer than that on left. Blue glass. 13 x 11 mm. Flat, Oval. Set in a bronze ring. Type VII/X (Var.). Hamstead Marshall, Berkshire. Found in the stokehole of a kiln. *Archaeological News Letter* VII No. 10 (March 1964) 237 (for the site 235-7). Examined by courtesy of D. Connah. Third century A.D.

**552. Plate, Series A**

Standing figure. Slightly less schematised than last - downward projection on left (right arm); upward projection on right (left arm). Blue glass. 9 x 7 mm. Flat, Oval. Set in a bronze ring. Type VIIIa. Chesterford, Essex. Borough Field. *Arch. Journ.* VI (1849) 18. Marshall, *British Museum Rings* No. 1405. Walters, *British Museum* No. 3318. British Museum A.F. 437. Third century A.D.

**553. Plate, Series A**

Standing figure. Simplified as an elongated pyramid with two cross-bars. Blue glass. 10 x 8 x 3 mm. Flat, Oval. Uley, Gloucestershire. Stroud Museum. Third century A.D.

**554. Plate, Series A**

Standing figure. Elongated pyramid with two cross-bars similar to last. Green glass. 10 x 8 mm. Flat, Oval. Set in a bronze ring. Type VII/X (Var.). South Shields, Co. Durham. Collingwood Bruce, *Arch. Ael. Second Series* X (1885) 265 No. 7 Fig. Museum of Antiquities, Newcastle-upon-Tyne. Third century A.D.

**555. Plate, Series A**

Standing (? male) figure. Cross bar below 'head' might represent arms and the projection from top of legs, on left may have been intended to be a phallus. Green glass. 9 x 8 mm. Flat, Oval. Set in a bronze ring. Type VII/X (Var.). Highdown, Sussex. From the Saxon cemetery. Worthing Museum 3452. Third century A.D.

**556. Plate, Series A**

Standing figure, shown in the form of a cross. Glass paste, decayed. 8.5 x 6.5 mm. Flat, Oval. Set in a bronze ring. Type XIII. South Shields, Co. Durham. Museum of Antiquities, Newcastle-upon-Tyne. Third century A.D.

**557. Plate, Series A**

Standing Figure with short legs, and long arms held at a slight angle away from its sides. Blue glass. 6 x 5 mm. Flat, Oval. Set in a bronze ring. Type VIIIa. Sheepen Farm, Near Colchester, Essex. Found with a jet necklace and three bracelets in the remains of a casket. Colchester and Essex Museum. Third century A.D.

**558. Plate, Series A**

Standing figure with arms held at a slight angle to the body. Similar to last. Pale green glass. 9 x 8 mm. Flat, Oval. Set in a bronze ring. Type VIIIa. Feltwell, southwest Norfolk. (Half a mile north of little Ouse River). British Museum, 1937. 3-15. 2. 'Finger ring with octagonal bezel flanked by transverse projections and set with pale blue (sic) glass jewel'. Third century A.D.

**559. Plate, Series A**

Standing figure with arms at a slight angle to the body. Same type. Blue glass. 10 x 9 mm. Flat, Oval. Eccles, Kent. From the Roman Villa. Information from the late A.P. Detsicas. Third century A.D.

**560. Plate, Series A**

Standing figure with arms at a slight angle to the body. Same type. Blue glass. Slightly corroded. 8 x 7 mm. Flat, oval. Set in a bronze ring (trace of gilding). Type VIIIa. Chesterton, Warwickshire. Examined by courtesy of S.J. Taylor. Third century A.D.

**561. Plate, Series A**

Standing figure with arms at a slight angle to the body. Same type. Blue glass. 8 x 6 mm. Flat, Oval. Gestingthorpe, Near Halstead, Essex. Examined by courtesy of H. Cooper. Third century A.D.

**562. Plate, Series A**

Standing figure with arms held at a slight angle to the body. Same type. Blue glass. 7 mm.diam. Flat, Oval. Set in a bronze ring. Type VIIIa. Frocester, Gloucestershire. From the villa. In a context dated c A.D. 275/80. Examined by courtesy of Captain Gracie. Third century A.D.

**563. Plate, Series A**

? Standing figure. Elongated object with bifurcated end. Probably related to figures listed above, rather than being a representation of a phallus as suggested by Atkinson. Green glass. 9 x 8 mm. Flat, oval. Set in a bronze ring. Type XI. Lowbury Hill, Atkinson, *Lowbury Hill* 41 and pl XI, 14. Oxfordshire. Oxfordshire Museums. Third century A.D.

**564. Plate, Series A**

Standing figure with short legs, and arms held at right angles to the body. Blue glass. 7 x 6 mm. Flat, Oval. Set in a bronze bezel. Faversham, Kent. C. Roach-Smith, *A Catalogue of Anglo-Saxon and other Antiquities discovered at Faversham in Kent.* (London 1873), 12. British Museum 1172 - '70. Third century A.D.

**565. Plate, Series A**

Standing figure with short legs, arms at right angles. Type as last. Blue glass. 7 x 6 x 1 mm. Flat, Oval. Set in a bronze bezel. Verulamium, Hertfordshire. Examined by courtesy of Professor S.S. Frere. Third century A.D.

**566. Plate, Series A**

Standing figure with short legs, arms at right angles. Type as last. Blue glass. 8 x 7 mm. Flat, Oval. Set in a bronze ring. Type VIIIa. South Shields, Co. Durham. Collingwood Bruce, *Arch. Ael. second ser.* X (1885) 265 No. 4. Charlesworth, *Jewellery* 30 No. 87. Museum of Antiquities, Newcastle-upon-Tyne 1956.128.65A. Third century A.D.

**567. Plate, Series A**

Standing figure, vertical line on either side of body represents arms, but no legs are visible. This is probably a schematic presentation of a draped woman. Blue glass. 7 x 4.5 mm. Flat, oval. Set in Octagonal bronze bezel. Colchester, Essex. ? Union Grounds. Colchester and Essex Museum. ? 1949. 1931. Third century A.D.

**568. Plate, Series A**

Standing figure (female) with sceptre in right hand and left hand on chin. Blue glass. 7 x 5.5 x 1.5 mm. Flat, oval. Kenchester, Herefordshire. Hereford Museum. 7622. Third century A.D.

**569. Plate, Series A**

Standing figure. Type as last. Blue glass. 6 x 5 x 2 mm. Flat, oval. Set in a bronze ring. Type XII. Richborough, Kent. Richborough, Site Museum. Third century A.D.

**570. Plate, Series A**

Standing female figure, holding a sceptre in her right hand. Perhaps Minerva. Blue glass. 7 x 5 mm. Flat, Oval. Set in a silvered bronze ring. Type VIIIa. Rockbourne, Fordingbridge, Hampshire, from the south eastern wing of the villa. Examined by courtesy of A. J. Morley Hewitt. Third century A.D.

**571. Plate, Series A**

Human figure standing left. One arm is crooked beneath the chin and either a wing or a chlamys lies down the back. Light blue opaque glass. 11 x 8 x 2 mm. Flat, oval. Set in silvered bronze ring. Type VIIIa. Berkshire - From Maiden Hatch Farm between Bradfield and Tidmarsh in Pangbourne Parish, a villa which has yielded early fourth century material. Reading, Museum and Art Gallery. Third century A.D.

**572. Plate, Series A**

Fragmented design, perhaps intended to represent a human figure. Blue glass. 9 mm. (diam) x 1.75 mm. Flat, Oval. Set in a bronze ring. Type VIIIa. Dorchester, Dorset. Found in Albert Road. Dorchester, County Museum. 1896.7.3. Third century A.D.

**573. Plate, Series A**

Fragmented design. Perhaps intended to portray a human figure. Blue glass. 7 x 6 x 2.25 mm. Flat, Oval. Weston under Penyard, (*Ariconium*) Herefordshire. *J.B.A.A.* XXVII (1871) No. 51. 'a minute blue glass with intaglio. Perhaps an owl'. Gloucester, City Museum. A. 1737. Third century A.D.

**574. Plate, Series A**

Fragmented design. Possibly intended to represent a human figure. Green glass. 10 mm. (diam). Flat, oval. In bronze ring. Type VIIIa. Southwark, Surrey (London). Wheeler, *London in Roman Times* 100 and fig. 30, No. 10. 'Bronze finger ring with expanded, concave shoulders, circular bezel and green glass intaglio. The design on the glass seems to be merely a rough and unintelligible sinking'. Museum of London. Third century A.D.

**575. Plate, Series A**

Fragmented design, perhaps representing a human figure similar to last. Green glass. 10 x 8 mm. Set in a bronze ring. Type VIIIa. Otford, Kent. *Arch Cant.* XLII (1930) 169. 'Bronze signet ring with glass seal. ? Sitting figure, Third century'. Maidstone Museum. M 38. Third century A.D.

**576. Plate, Series A**

Fragmented design, perhaps derived from a human figure. Green glass. 10 mm. (diam) x 1.5 mm. Flat, Oval. Set in a bronze ring. Type VIIIa. Nettleton, Wiltshire, from the Romano-Celtic temple. Bristol, City Museum. Third century A.D.

**577. Plate, Series A**

Uncertain design, possibly a torc. Yellow glass. 7 x 6 mm. Set in a bronze ring. Type VIIIa. Lowbury Hill, Oxfordshire. Oxfordshire Museums. Third century A.D.

**578. Plate, Series A**

Standing figure. It might be interpreted as a cupid with a wing behind and two arms held out in front. *cf.* (121), or as a figure such as (555). Blue glass. 12 x 10 mm. Flat, Oval. Dorchester, Dorset. Colliton Park. 1938. Dorchester, County Museum. Third century A.D.

**579.**

Male figure holding a stave. The quality of the photograph is too low to admit identification. Said to be Sard, but more probably glass. *c.* 9 x 7 mm. Chester, Deanery Field. From an Antonine deposit. *Annals of Archaeology and Anthropology* XVIII (1931), 132 and pl XLVI No. 10. Not located. ? Second century A.D.

**580. Plate, Series A**

Male figure (possibly Mars wearing a cuirass) standing to right. Black glass. 7 x 5 mm. Convex, Oval. Set in corroded iron ring. ? Type XII. Kirkby Thore, Westmorland. Carlisle, Tullie House Museum. Second or third century A.D.

**581. Plates, Series A, and B (view of hoard)**

Figure standing towards the front, very probably Mars or some other deity was intended, but the body has been gouged away. (? deliberate defacement by a Christian owner). Nicolo paste. 16 x 13 x 3.5 mm. Flat, Oval. F.2. Set in a gold ring. Type IVa. Tuddenham, Suffolk. In a pot with a hundred and fourteen siliquae. (Constantius II - Honorius). *Num. Chron. Sixth ser.* VI (1946) 169-73. Ipswich Museum. R. 1948. 40. Fourth century A.D.

**582. Plate, Series A**

Cameo-Intaglio in the form of a rosette of 4 petals. Light blue glass. 12 mm. diam. Set in a bronze finger ring. Type VIIa. Kent. (site not recorded). Maidstone Museum. This piece is hard to class amongst the intaglios of the foregoing series, at least in any formal sense, although it could have been used for sealing.

**583.**

Cameo-Intaglio Figure : 'A raised rectangular design'. Greenish-blue glass. c 13.3 x 9.3 mm. Set in a bronze finger ring. Type VII/X Var. Cadbury Castle, Devon. In a well (? sacred shaft) with other items of jewellery, bracelets and beads. A. Fox, *Trans.Devonshire Assn.* LXXXIV (1952), 109 and 111. No. 17 (fig 3). In a private collection. Not examined. Third century A.D.

**584. Plate, Series A**

? Standing Figure. Type as (569). Blue glass. 6 x 5 x 2.5 mm. Oval. Nor? Nour, Isles of Scilly. For this trinket manufacturing site cf. *Arch Journ.* CXXIV (1967) 1-64. Examined by courtesy of Miss S.A. Butcher. Second or third century A.D.

**585.**

Horse standing to right, head down, left leg raised. Inscribed in Greek with the name *Heraclides* (HPAKAI /ΔHC). Sard. 16 x 12 mm. Flat, Oval with bevelled edge. F.2. Set in a white-metal (? silver) ring with a gold collet surrounding the gem. Type VII. Dover, Kent. Found on the west side of Market Square, on or near site of St. Martin-le-Grand. *Arch. Journ.* XXI (1864), 263-4. *Arch. Journ.* XXXI (1874), 355. *V.C.H. Kent* III, 44. E.E, iii 146. *RIB II*, fasc 3. No. 2423.13. Not located. Early third century A.D. For type on gems see (589) also: Middleton, *Fitzwilliam* No. 73 pl II (= Richter, *Engraved Gems of the Romans* No. 375).

Sena Chiesa, *Aquileia* Nos 1063-4, 1067.

Other gems depicting named horses:

Furtwängler, *Berlin* No. 7851 (Hylli).

De Ridder, *De Clercq* No. 3266 (XPVCOITTEPOC).

Panofka, *Inschriften* pl IV No. 24 (SASEIV(S)).

King, *Handbook I* 113 and 380 (TIBERIS).

For named horses on mosaics and other works of art, K.M.D. Dunbabin, *Studies in the Mosaic Pavements of Roman North Africa* (Oxford D.Phil thesis July 1970), chapter IV 141-97 especially 154-5 for horsebreeders. and J.M.C. Toynbee, *Animals in Roman life and Art* (London 1973) 177-183.

**586. Plate, Series A**

Horse standing towards the right, head raised. Gem inscribed AM / L / S which *might* be expanded *Amiculus*, 'Dear Friend'. Tough Tomlin in *RIB*, thinks that an abbreviated *Tria nomina* is more probable. Nicolo. Very highly polished, but wear around cut area, suggests repolishing. 13 x 11 x 3 mm. Flat, Oval with bevelled edge. F.2. Set in a white metal ring (but as the stone does not fill rectangular bezel, there was perhaps a surround of some other metal, e.g. gold). Type Xa. Cirencester, Gloucestershire. *Arch. Journ.* XLIX (1892) 186, No. 87. *E.E.* IX No. 1333. *RIB II*, fasc 3, No. 2423.3. Cirencester, Corinium Museum, B. 552. Early third century A.D. For type on gems:

King, *Handbook I* 113 and 380 (inscribed 'Tiberis').

Sena Chiesa, *Aquileia* No. 1061.

Both horses carry palms.

**587.**

Running horse. Garnet set in a gold ring. London. From the Walbrook just north of the city wall. *Archaeologia* XXIX (1842), 152. 'A gold ring, set with a garnet on which is engraved a horse, running at full speed in the best style of workmanship'.

Now lost. Merrifield, *London* 306-7, W.30, mentions coins from Vespasian to Marcus Aurelius found in the vicinity. The ring was probably of relatively early date.

**588. Plate, Series A**

Two horses standing right before a column, the nearer animal has raised its head but the other is cropping grass or drinking. A vase with one handle is lying on its side upon a column, and perhaps some of the liquid it contained (?wine) has escaped, and spilt on to the ground. Green jasper with a few red streaks on the back (i.e. bloodstone). In excellent condition. 13.5 x 10.5 x 2 mm. Flat, oval. F.1. Bath, Somerset. From a cache found in the wooden duct leading from the sacred spring at Bath. Taylor, *Guidebook* 43, No. 28. Henig, *G.M.D. Bath* 85-6, No. 26. Henig, *Bath Gems* 32 No. 25. Site Museum, Bath. Late first century A.D. Deloche, *Anneaux Sigillaires* 274, Sardonyx from Surgères (Charente-Inferieure).

Furtwängler, *Berlin* No. 2499 (horses in identical stance before herm), also cf. Siviero, *Napoli* No. 343 pl cxi (two horses unyoked from biga). The urn on a pillar is shown on Furtwängler, *Berlin* No. 2244 (also on a denarius of Divus Vespasianus, A.D. 80-1 *R.I.C.* Titus No. 62 and a sarcophagus relief in Baltimore, K. Lehmann-Hartleben and E.C. Olsen, *Dionysiac Sarcophagi in Baltimore* (Baltimore 1942) 15 and fig. 12).

**589. Plate, Series A**

Horse standing to right, head down, left leg raised. Nicolo glass. Good condition. 12 x 9 x 3.25 mm. Flat, oval, bevelled edge. F.2. Originally set in a bronze ring, now represented by a mass of corrosion. Corbridge, Northumberland. Charlesworth, *Jewellery*, 34 No. 41, pl IX, 17. Henig, *Britannia* III (1972) 219 and pl XIII, D.

Corbridge, Site Museum. ? Third century A.D. For the type, see (585).

**590. Plate, Series A**

Horse standing left. Nicolo glass. diam. 8 mm. approx. circular with bevelled edge. F.2. Set in a bronze finger ring. Type VIIIa. Colchester, Essex. Marshall, *British Museum Rings* No. 1408. Walters, *British Museum* No. 3376. British Museum 70 - 4.2 - 79. Third century A.D.

**591. Plate, Series A**

Horse. Blue glass. 8 x 6 mm. Flat, Oval. Set in the remains of a bronze ring. ? Type XII. Nor' Nour, Scilly Isles. (For site cf. *Arch Journ* CXXIV (1967) 1-64). Examined by courtesy of S.A. Butcher. Third century A.D.

**592.**

A horse. Aldborough, Yorkshire. Gough, *Camden* III, 300. Smith, *Rel. Isuriana* 48-9. Not located.

**593. Plate, Series A**

Foreparts of a horse to left, it has turned its neck and is facing right. Around its neck is a collar. Cornelian. Upper surface worn. 11 x 9 x 4 mm. Slightly convex. oval. A.4. In a silver bezel. Nettleton, Wiltshire. Temple of Apollo Cunomaglus. Bristol, City Museum. Probably Third century A.D.

For the type on a gem:

Sena Chiesa, *Aquileia* No. 1077, which is more schematically cut.

Horse-heads, *ibid* Nos 1074-5.

Maddoli, *CN Cirene* No. 708.

**594. Plate, Series A**

Ass standing to right, head lowered and mouth open as though braying. Pale cornelian. In very fine condition. 12.5 x 10 x 2.5 mm. Flat, Oval. F.1. Bath, Somerset. From a cache found in the wooden duct leading from the sacred spring at Bath. Taylor, *Guidebook* 43, No. 19. Henig, *G.M.D. Bath* 86, No. 28. Henig, *Bath Gems* 32 No. 24. Site Museum, Bath. Late first century A.D. For asses on intaglios cf. Maddoli, *CN Cirene* Nos 724-5.

**595. Plate, Series A**

Bull about to charge towards right, head lowered. Leached cornelian. (white-grey).

Slight wear. 17 x 11 mm. Flat, oval with bevelled edge. F. 2 or 4. Set in an iron ring. Type III. Charterhouse on Mendip, Somerset. From the lead mines. *Proc. Camb. Antiq. Soc.* IV (1878-9) 278 No. 1. 'The subject is the Butting Bull (*Taurus Cornupeta*) and closely recalls the reverse of one of the finest aurei struck by Augustus and imitated by the contemporary British king, Tasciovanus'. *V.C.H. Somerset* I, Fig. 93. King, *Handbook* 218 and pl XXX, No.4. Bristol Museum F2118. First or second century A.D.

For the type on gems:

Walters, *British Museum* No. 2344.

Richter, *New York* No. 508.

Maddoli, *CN Cirene* Nos 767-72.

Sena Chiesa, *Aquileia* Nos 1018-25.

**596. Plate, Series A**

Bull about to charge towards right, as last but neck not bent so far. Onyx, pearl-grey above, brown beneath. Upper surface slightly worn, otherwise in good condition. 13 x 10 mm. Flat, Oval with bevelled edge. F.4. Wilderspool, Cheshire. From a refuse pit containing second-century material including a bronze coin of Trajan and some samian pottery. T. May, *Trans. Hist. Soc. Lancs. and Cheshire* LVIII (N.S. XXII) (1906), 21 and pl 1, fig. 11. Thompson, *Roman Cheshire* Fig. 20. No. 25. Warrington, Cheshire. Municipal Museum. First or second century A.D.

For the type on gems:

Sena Chiesa, *Aquileia* Nos 1024-5.

**597. Plate, Series A**

Cow standing towards right, browsing on a clump of grass, growing at its feet. Clear glass imitating rock crystal. Back and sides of the intaglio show similar polishing to a cut stone, but front face is certainly moulded. 13 x 10 x 4.5 mm. Flat, Oval, with bevelled edge. F.4. Brockley Hill, (*Sulloniaca*). Middlesex. Found in the filling of a pit with material down to the middle of the second century, mainly c. A.D. 100-20. *Trans. London and Middlesex Arch. Soc.* XIX (1958), 66 and 73, and fig. 3, No. Mi 3, also pl A and B opp 67. This claims the intaglio is 'classical' Greek in Style' and that it is identical to Steiner, *Xanten* 135 and pl XIV No. 169 which it is not. Examined in Hendon Library, Middlesex. First century A.D.

For the type on gems:

Sena Chiesa, *Aquileia* No. 1036.

Pinterović, *Mursa* No. 21.

gem (cornelian, not published) from Burginacium in a collection at Marienbaum near Xanten.

**598. Plate, Series A**

Cow or bull standing towards the right, clump of grass at feet. As last. Red cornelian. Slight surface wear. 19.5 x 15.5 x 2.5 mm. Oval, very slightly convex. A.4. Colchester, Essex. Hythe Hill. Colchester and Essex Museum. 199, 1897. First century A.D.

**599. Plate, Series A**

Three cattle, two are standing and one is sitting, all look right towards tree. Chalcedony, in excellent condition. 11 x 10 x 2.5 mm. Convex, Oval. A.2. Bath, Somerset. From a cache found in the wooden duct leading from the sacred spring at Bath. Taylor, *Guidebook*, 43 No. 14. Henig, *GMD Bath* 86 No. 29. Henig, *Bath Gems* 32 No. 23; Henig in Tsetschladze, A.J.N.W. Prag and A.M. Snodgrass, *Periplous* (2000) p. 133 No. 4. Site Museum, Bath. Late first century A.D.

For intaglios depicting groups of Cattle,

Furtwängler, *A.G.* pl XLV Nos 1, 2, 6, 7, 9.

For poems on groups of Cattle shown on ringstones:

*Anth Pal.* IX, 746, 747, 750.

**600. Plate, Series A**

Two cattle (?) standing beneath a tree. The one on the left with head lowered appears to have a short tail, two horns on its nose and heavy hoofs (i.e. it looks a bit like a rhinoceros) though it was probably intended as a bovine, which the other certainly is. Black jasper, with rather worn surface. 12 x 10 mm. Flat, Oval with bevelled edge. F.4. Set in an iron bezel. Bainbridge, Yorkshire. Found inside the Fort. Examined by courtesy of Brian Hartley. For type of two confronted animals:

Imhoof-Blumer and Keller, *Tier und Pflanzen* pl XVI No. 48.

Sena Chiesa, *Aquileia* No. 1059.

**601.**

Rhinoceros standing towards the right, head lowered and about to charge. Onyx (? Nicolo). c. 13 x 10 mm. Flat, Oval, bevelled edge. F.4. Possibly from the neighbourhood of the Wall. Charlesworth, *Jewellery*, 33 No. 38 pl VI, 10. gives no reason to associate the stone with an R.B. site; it does not seem to be one of the Beverley Gems. Previously at Alnwick Castle, Duke of Northumberland's Cabinet but probably now dispersed. For the type on gems:

Furtwängler, *Berlin* No. 8317.

Walters, *British Museum* No. 2342 (= Richter, *Engraved Gems of the Romans* No. 377).

Fossing, *Thorvaldsen* No. 1321.

Scherf, *Braunschweig* No. 152.

**602. Plate, Series A**

Rhinoceros sitting on the ground right; Behind it is a tree to which it is tethered. Dark chalcedony. Surface slightly scratched, lamination of the gem has resulted in chipping of the back and, at one point, of the bevelling. Otherwise in good condition. 12 x 10 x 3.5 mm. Flat, Oval, bevelled edge. F.4. Corbridge, Northumberland. Charlesworth, *Jewellery* 33 No. 39 and pl IX, 15. Corbridge, Site Museum.

**603.**

Ram standing towards the right, in front a flower (possibly a poppy head). Nicolo. 13.5 x 12.5 mm. Almost oval. F.4. Maldon, Essex. Knight, *Beverley* 44 No. 206. 'Ram and Thistle' 'Roman Intaglio in nicolo, in the original solid gold ring setting as found. The suggestion that the object in front of the ram is a wheat-ear does not stand the test of careful examination. The ring was found by a countryman at Maldon, Essex, who sold it to the first Lord Beverley...' Probably the same as: Charlesworth, *Jewellery* 34 No. 40, pl VI, 11. D. Scarisbrick, *Historic Rings* (2004), 15 no. 78. The ring is, however, not ancient. Previously at Alnwick Castle, Duke of Northumberland's Cabinet but now in a Japanese private collection.

For the type on gems:

Walters, *British Museum* Nos 2378-9.

Fossing, *Thorvaldsen* No. 1372.

Henkel, *Fingerringe* No. 1287 Rhineland.

Sena Chiesa, *Aquileia* No. 1119.

**604. Plate, Series A**

Ram standing towards the right. Cornelian, slightly rubbed on front face but otherwise in good condition. 17 x 13 x 3 mm. Slightly convex. Oval. A.4. Newstead, Roxburghshire. Edinburgh, Museum of Scotland. Second century A.D.

For the type on gems:

Fossing, *Thorvaldsen* No. 1369.

Maddoli, *CN Cirene* No. 788.

**605.**

Ram standing right, as last. ? Onyx. Flat, Oval with bevelled edge. F 2. or 4. Set in an iron ring. Type II. Melandra Castle, Derbyshire. Found near east wall of Fort. Conway, *Melandra* 113 and pl opp 112. Fig. 3. No dimensions or other details given. Present location not known. First or second century A.D.

**606. Plate, Series A**

Sheep or goat standing right, three dots in front may represent a plant. Clear glass. Surface shows some pitting. 10 x 8 x 1.5 mm. Convex, Oval. B.3. ? Originally set in a bronze ring of rounded section. High Cross, Leicestershire. E. Greenfield and G. Webster, *Trans. Leic. Arch. and Hist. Soc.* XL (1964-5), 32 and 35, Fig. 12. Nos 17-18. Leicester Museums. Possibly first century A.D.

**607. Plate, Series A**

Two rams each with long curving horns facing to the right and to the left respectively. Between them is a tree with three branches and above each animal is a crescent. Amethyst of low quality. The stone appears to be almost clear when held up to strong light. Upper surface somewhat worn and a chip has removed the extremity of one of the branches of the tree. 12 x 10.5 x 4 mm. Convex, Oval. B.4. Presented to South Shields Museum by Dr. H.M.S. Blair, but not recorded in earlier reports on material from the site. It is in fact a Sassanian gem and must surely be *aliena* and not from South Shields. South Shields Museum. For the motif on gems *cf.* (497).

**608. Plate, Series A**

Heads of an Ass and a Ram, shown in profile, towards the left. Pale amethyst-glass. Pitted but device still clear. 11 x 8 x 1.25 mm. Flat, Oval. F.1. Wroxeter, Shropshire. Atkinson, *Wroxeter* 234 No. 7. (fig. 39 No. 2). 'The design perhaps represents a snail'. Rowley's House Museum, Shrewsbury. First century A.D.

For combinations of animal heads on glass intaglios:

*cf.* Furtwängler, *Berlin* Nos 5469-73.

Schmidt, *Munich II* Nos 2088-96.

**609. Plate, Series A**

Goat rearing up towards the right and devouring the single frond of a palm tree. Leached cornelian. 17 x 13.5 x 3 mm. Slightly convex, Oval. A.4. Caerleon, Monmouthshire. Found north-west of Building X. Cardiff, National Museum of Wales.

For the type on gems:

Imhoof-Blumer and Keller, *Tier und Pflanzen* pl XVIII, 8.

Walters, *British Museum* No. 2376.

Fossing, *Thorvaldsen*, No. 1378.

Sena Chiesa, *Aquileia* Nos 1130-1.

Scherf, *Braunschweig* Nos 156-7.

#### 610. Plates, Series A and B

Goat rearing up and browsing off the foliage of a tree to right. Red jasper, very fresh with a high degree of polish. 10 x 9 x 2.5 mm. Flat, Oval with a bevelled edge. F.2. Set in an Iron ring. Type V. Cirencester, Gloucestershire. Cirencester, Corinium Museum. C.257. Second century A.D.

For the type on gems:

Henkel, *Fingerringe*, No. 1440 (Eining).

Maddoli, *CN Cirene*, No. 789.

Sena Chiesa, *Aquileia* Nos 1134-6.

H. Schonberger, 'Das Römerlager im Unterfeld bei Eining' *Germania* XLVIII (1970)

82 and pl XX No. 2.

#### 611. Plate, Series A

Goat browsing off tree, as last but to left. Red jasper. Well polished, slight chip towards top left hand edge of stone. 10.5 x 8 x 2 mm. Flat, Oval. F.1. Milecastle at High House, Cumberland, on Hadrian's Wall. From a Period 1 context. *C.W. XIII - NS.* (1913) 338 and Fig. 38 pl XXVIII, 11. Carlisle, Tullie House Museum.

#### 612.

Goat browsing off tree, as last. Red jasper. 12 x 9 mm. Flat, Oval. F.1. Charterhouse on Mendip, Somerset. From the lead mines. *Proc. Camb. Antiq. Soc.* IV (1878-9) 284. *V.C.H. Somerset I.* Fig. 93. King, *Handbook*, 218 and pl XXX, No. 3. Not located.

#### 613. Plate, Series A

Goat standing right. Agate, uneven bands of brown run across gem. Very little wear but some abrasion at bevelling. 12 x 10.5 x 1.5 mm. Flat, Oval with bevelled edge. F.4. Bath, Somerset. From a cache found in the wooden duct leading from the sacred spring at Bath. Taylor, *Guidebook* 43 No. 12. Henig, *G.M.D. Bath* 85 No. 25. Henig, *Bath Gems* 32 No. 22. Site Museum, Bath. Late first century A.D.

For the type on gems:

Sena Chiesa, *Aquileia* No. 1120.

Scherf, *Braunschweig*, No. 155.

On Coins:

Denarii of Domitian struck under Vespasian (*R.I.C.* Vespasian No. 245) in A.D. 79 and Titus (*R.I.C.* No. 49) in A.D. 80 show a goat standing left within a laurel wreath. This may be identified with the Cretan goat, Amaltheia, which fed young Jupiter, and thus referred to Domitian as *Princeps Inventutis*.

#### 614. Plate, Series A

Goat seated on ground right, behind is a basket (*calathus*) containing fruit. Nicolo. Surface somewhat rubbed,

although underside retains a high degree of polish. 13 x 10 x 3 mm. Flat, Oval with bevelled edge. F.4. Leicester, found in excavations at Blue Boar Lane. Leicester Museums.

For the type on gems:

Walters, *British Museum* No. 2380 (= Marshall, *British Museum Rings* No. 539 pl XV), goat looking round.

Other seated goats:

Sena Chiesa, *Aquileia* Nos 1123-7.

The basket containing fruit, presumably signifies abundance.

#### 615. Plate, Series A

Three goats or a goat-like monster with three bodies and one head. One goat is reclining on the ground towards the left, a second stands behind it, likewise facing towards the left: An ear is visible but most of the head would appear to be behind that of the first goat. The third animal is shown turned towards the right and its head is similarly obscured. It scratches its neck with one of its hind legs. The likelihood must be borne in mind that we have not a small herd of animals but a *triple-bodied monster* and that the gem should in consequence be classed either as a type of combination, worn for its apotropaic powers or as a reflection of native, Celtic cult.. Nicolo. Fine even light blue surface (*c* 0.25 mm. thick) on dark ground. In excellent condition. 18 x 14 x 4.5 mm. Flat, Oval. F.4. with bevelled edge, upper surface 14 x 10 mm. Harlow, Essex. Holbrooks Site, Industrial and Religious, on other side of the stream from the temple. Possibly in a first century context although a fourth century coin found nearby throws some doubt on stratigraphical significance. Examined by courtesy of the late Stuart Eglinton-Mead, Harlow Museum. First century A.D. *Essex Journal* VIII (Summer 1973) 30-50 esp. 41 and 39 (fig. 9b).

For a very close parallel, described as a triple-bodied goat on a gem, *cf.* Southesk, *Catalogue* No. H 10. Note triple-branched tree behind.

The same device is figured on the back of an altar dedicated to the *Matronae Aufaniae* found in Bonn. see C.B. Rüger, 'A husband for the Mother Goddesses', in B.Hartley and J.Wacher, *Rome and her Northern Provinces, Papers presented to Sheppard Frere* (Gloucester 1983), 210-21).

For a herd of seven deer:

Richter, *New York* No. 515.

Two goats:

Sena Chiesa, *Aquileia* No. 1126.

For a herd of three cows (599).

Double sphinxes, *cf.* Furtwängler, *Berlin* No. 5898. Richter, *New York*, No. 392.

#### 616. Plate, Series A

Stag crouching on ground to right, its head is thrown back. Behind it (i.e. on the left) is a tree. Cornelian in good condition. 12 x 9 x 3 mm. Convex, Oval. B.4. York. From the Mount Cemetery. *Yorkshire Arch. Journ.* XXXIX (1957) 310 Fig. 16 No. 118 318 No. 118b (material said to be Onyx). York. St. John's



College. ? Third century A.D.

For the type on gems:

De Ridder, *de Clercq* No. 3296.

Walters, *British Museum* No. 2397.

Henkel, *Fingerringe* No. 413 Vechten

also a cornelian from Nijmegen, not published.

**617. Plate, Series A**

Crouching Stag and tree. Same type but smaller. Cornelian. Polished surfaces but dull within intaglio. 10 x 7 mm. Flat, Oval. F.1. Intaglio stands 2 mm. above hexagonal bronze bezel. Slight trace of hoop. London, Coleman Street. Wheeler, *London in Roman Times* 100 No. 8. Fig. 30. Museum of London. Third century A.D.

**618. Plate, Series A**

Crouching Stag. Type as last but no tree. Pale cornelian. Polished surfaces but dull within cut areas of intaglio. 11 x 9 mm. Flat, Oval, bevelled edge. F.2. Set in silver ring. Type VII. Caerwent, Monmouthshire. East town wall. Examined by courtesy of Messrs. Biek and Musty and Dept. of the Environment Laboratory. Third century A.D.

**619. Plate, Series A**

Crouching Stag, type as last. Lagobolon (hunting stick) behind animal. Pale Cornelian. Some wear on surface. 9 x 7 x 3 mm. Flat, Oval bevelled edge. F. 2/3. Wanborough, Wiltshire. Examined by courtesy of John Wachter. Third century A.D.

**620. Plate, Series A**

A wild boar charges to the right. The animal is shown most convincingly with its long snout, hairy coat, and mane upon its back. Behind to the left is a tree. Red jasper. Slight surface scratching, but otherwise in excellent condition. 14 x 11 x 3 mm. Flat, Oval. F.1. London, Eldon Street. Wheeler, *London in Roman Times* 102 No. 23 Fig. 30. Henig, *Britannia* III (1972), 219 pl XIII B. Museum of London. (Museum of London 14751). Second century A.D. For boars associated with trees, on gems:

Imhoof-Blumer and Keller, *Tier und Pflanzen* 122 and pl XIX Nos 57, 59.

Berry, *Collection* No. 174.

*Boston Museum Bulletin* LXVIII (1970) 211 No. 20.

Gercke, *Göttingen* No. 554.

A coin of Epaticcus, fully in the classical tradition and perhaps derived from a gem shows a boar running out from behind a tree. Toynbee, *Art BR* pl II i. and Henig, *Britannia* III *op. cit* and pl XIII A.

**621. Plate, Series A**

Bonus Eventus (type as 192-194). Subject indistinct and very worn: previously identified as a boar. The plate shows it on its side. Nicolo glass. Pitted and worn. 11 x 9 x 2 mm. Flat, Oval, bevelled edge. F.2. Asthall, Oxfordshire. Ashmolean Museum 1953. 608. Third century A.D.

**622. Plate, Series A**

Hare facing right. Left hind leg is viewed from an oblique angle so that it appears to be held above the animal's back. Orange cornelian, in excellent condition. 8 x 6 mm. Flat, Oval. F.2. Set in a silver ring. Type V. Alcester, Warwickshire. From a pit containing material of Antonine date. Examined by courtesy of C.M. Mahany. Second century A.D. For hares on gems: Furtwängler, *Berlin* Nos 7871-2. Sena Chiesa, *Aquileia* No. 1352.

**623. Plate, Series A**

Small Animal. (? rabbit or mouse) in profile towards the left. Red jasper. In good condition. 6.5 x 4.5 mm. Flat, Oval. F.1. Set in an iron ring (most of hoop now missing). Type III. Colchester, Essex. Walters, *British Museum* No. 2426. *British Museum* 70. 4 - 2. 87. Probably first century A.D.

For other representations of small rodents on gems:

Richter, *New York*, No. 534.

Sena Chiesa, *Aquileia*, Nos 1353-7.

**624. Plates, Series A and B**

A hound chasing a hare towards the right. Orange cornelian. Surface slightly worn. 10 x 8 mm. Flat, Oval. Bevelled edge. F.2. Set in a silver ring. Type V. Rhostryfan, Caernafonshire, native settlement, also known as Hafotty-wern-lâs, perhaps more Romanised than most of the native sites in the area. *Arch. Camb.* LXXVIII (1923) 104-6 Fig. 12. Cardiff, National Museum of Wales 23 88/6. Late second century A.D. For the type on gems:

Walters, *British Museum* No. 2419 (= Marshall, *British Museum Rings* No. 1169, Fig 141).

Steiner, *Xanten* 143 and pl XV No. 56.

Sena Chiesa, *Aquileia* Nos 1189-90.

Hamburger, *Caesarea* No. 155.

F. Petrie, *Objects of Daily Use* (London 1927) pl XIII No. 231. a hound chasing two hares. Note inscription ΔΙΝΔΟΥΠΙΟΑΙ (i.e. The City of Didyme. Mt. Didymos in Phrygia was sacred to Cybele).

El-Khachab, *Egypt* 151 No. 15 and pl XXV 14. (two hounds chasing a hare).

Smith & Hutton, *Wyndham Cook* No. 356. A cameo inscribed EAABEC = Ἐλαβᾶς 'You caught'.

**625. Plate, Series A**

Hound running towards the right. Red jasper. In very fine condition. 11.5 x 8 x 2.5 mm. Flat, Oval. F.1. Newstead, Roxburghshire. Museum of Scotland, Edinburgh. Second century A.D.

For the type on gems:

Sena Chiesa, *Aquileia* Nos 1086-8.

**626. Plate, Series A**

Bitch, probably the *Lupa Romana*, which suckled Romulus and Remus, *cf.* (479). Her head is lowered and she is looking left as though at something below her dugs, not represented on the gems. The execution of the gem is schematic. Red jasper. In good condition, but the

stone is cracked across hind legs. 9 x 7 mm. Mounted. Flat, Oval. F.1. Chesterford, Essex. Borough Field. Walters, *British Museum* No. 2601 'forepart of goat and crab's claws'. British Museum. AF 453. Perhaps second century A.D.

#### 627. Plate, Series A

Lion walking towards the right. Brown glass. 10.5 x 9.5 x 3 mm. Convex, Oval. B.4. Hod Hill, Dorset, a fort occupied c A.D. 43-56. Brailsford, *Hod Hill* 20 and pl XIVa, No. M4. British Museum. First century A.D.

For the type on gems:

De Ridder, *de Clercq* Nos 3242-3.

Steiner, *Xanten* 134 and pl XIV Nos 164, 165 (Vetera).

Sena Chiesa, *Aquileia* Nos 1145, 1165.

Maddoli, *CN Cirene* Nos 730-45.

Gercke, *Göttingen* No. 504.

Richter, *New York* No. 502.

#### 628. Plate, Series A

Lion walking towards the right. Above it a star. Nicolo glass. 6 x 4.5 mm. Flat, Oval bevelled edge. F.2. Set in a small bronze ring. Type XII. Intaglio stands 2 mm. High above bezel. St. Mary's Hospital. Colchester, Essex. Colchester and Essex Museum, Colchester. Third century A.D.

For the type on a glass intaglio:

Henkel, *Fingerringe* No. 1221 (Both intaglio and ring virtually identical) Darmstadt.

#### 629. Plate, Series A

Lion walking towards the right, holding an animal's head in its jaws. Onyx (very light blue upper surface, dark lower surface). Surface a little worn and crazed. 14 x 12 x 2.5 mm. Flat, Oval with bevelled edge. F.4. Chesters, Northumberland. From the fort. See Budge, *Chesters* 385 No. 1418. Collingwood Bruce, *Roman Wall* 428 Fig. Charlesworth, *Jewellery* 33 No. 37 and pl VI 6. Site Museum Chesters.

For the type on gems:

Sena Chiesa, *Aquileia* Nos 1160-2.

#### 630.

Lion standing right. 'Sardonix'. 10 x 7 x 5 mm. Truncated cone, Oval. F.3. Set in gold ring. Type VIII. Bwrdd y Gwylltiaid, between Cwmllech and Blaen-cwn-pennant-melangell, Montgomeryshire. 1824. Found together with two brass coins of the emperors Victorinus and Gallienus (A.D. 260-8). *Arch. Camb. fifth ser.* VII. (1890), 155 fig. Not located. Third century A.D.

#### 631. Plate, Series A

Lion walking towards the right. Front leg on right is raised. Nicolo glass. 11 x 9 mm. Flat, Oval; bevelled edge. F.2. Set in a bronze ring. Type V. Reculver, Kent. Maidstone Museum. Second or third century A.D.

#### 632. Plates, Series A and B

Lion walking towards the right. Front leg on right is raised. Type as last. Nicolo glass. 11 x 9 mm. Flat,

Oval, bevelled edge. F.2. Set in a (? silvered) bronze ring. Type V. Kettering, Northamptonshire. North Park Drive. From a layer of heavily weathered and burned limestone rubble containing four fourth century coins. *Bull. Northants. Federation of Arch. Societies I* (Dec. 1966). Information B. Dix. Kettering, Westfield Museum. Second or third century A.D.

#### 633. Plate, Series A

Lion walking towards the right. Front leg on right is raised. Type as last, but smaller. Nicolo glass. Somewhat pitted and indistinct. 7 x 5 mm. Flat, Oval, with bevelled edge. F.2. Set in a bronze ring. Type XII. Henig, *Trans. B and G*, XCI (1972) 84f. No. 1. Ashel Barn, Kingscote, Gloucestershire. (settlement site). Gloucester City Museum. Third century A.D.

#### 634.

Lion standing right. Garnet. 17 x 12 mm. In a gold pendant of seventh-century date (Anglo-Saxon). Similar pendants from Canterbury, St. Martins (231), and Epsom (734). Sibertswold Down, Kent. B. Faussett, *Inventorium Sepulchrale* (1856), 130-1, pl IV, No. 17. *Archaeometry* IX, (1966), III. Fig. 3. No. L.23. Liverpool Museum. Mayer Collection. *Sixth century A.D.* Gem is a Byzantine Import.

#### 635. Plate, Series A

Lion standing or walking towards the right. There is a suggestion that it holds an animal's head in its mouth. Nicolo glass. In very poor, corroded condition. 16 x 11.5 x 3.5 mm. Flat, Oval, bevelled edge. F.4. Lydney Park, Gloucestershire. From 'top soil over the Bath-building'. Wheeler, *Lydney Park*. 82 and Fig. 16. No. 48. Lydney Park, site museum.

#### 636. Plate, Series A

Lion to right, mauling a gazelle upon which it has just sprung. Onyx (pale blue, speckled, on a clear ground). In excellent condition. 11 x 8 x 2 mm. Flat, oval, bevelled edge. F. 2 or 4. Set in an iron bezel. Gestingthorpe, Essex. Examined by courtesy of H. Cooper, Esq. First-second century A.D.

For the type on gems:

Furtwängler, *Berlin* Nos 3225-8, 5388-93, 7834.

De Ridder, *de Clercq* Nos 3255-6.

Fossing, *Thorvaldsen*, Nos 1298-1300.

Burn, *Fitzwilliam* No. 247.

Richter, *New York* No. 505.

Cardozo, *Pedras* No. 20. (Beja = Pax Iulia).

Sena Chiesa, *Aquileia* Nos 1191-2.

Maddoli, *CN Cirene* Nos 804-7.

*Sale Catalogue Münzen und Medaillen A.G.* (May 1969) No. 72.

R.E.M. Wheeler, *Early India and Pakistan* (second edn. London 1968), 174 and pl LI (Taxila Graeco - Persian).

Note a denarius struck by M. Durmius in 14 B.C.

Grueber, *British Museum Coins Republic Rome* No. 4569-71. pl LXVII, 12-13.

**637. Plate, Series A**

Bitch or lioness, standing right, with her left paw on the back of a gazelle. She wears a collar, and the short tail and dugs would be more appropriate to a bitch. However the animal does not correspond to the usual lithe hunting dog of antiquity and its heavy build (in particular the massive head and large paws) makes it possible that a lioness is intended. She bears a bow and arrow on her back. Nicolo. 12 x 8.5 x 2 mm. Flat, Oval with bevelled edge. F.4. Bath, Somerset. From a cache found in the wooden duct leading from the sacred spring at Bath. Taylor, *Guidebook*, 43 No. 9. Henig, *G.M.D. Bath* 85 No. 24. Henig, *Bath Gems* 32 No. 26. Note that the late Professor R.B. Onians suggested to me that the gem may depict Diana (Artemis) in the *persona* of a lioness as 'carrier of a bow'. *Iliad* XXI 480-3. Site Museum Bath. Late first century A.D.

For type on gems:

Compare Walters, *British Museum* No. 2334. a panther playing with a goat.

Furtwängler, *Berlin* No. 8315 depicts a hound with bow and ? spear.

**638. Plate, Series A**

A lion chases a goat or antelope to the right. Cornelian. 18 x 11 x 4 mm. Elongated Oval, convex. B.6. Kirmington, Lincolnshire. In possession of H. Sands. Impression examined through kindness of C. Knowles Esq. Third century A.D.

For type on gems:

Sena Chiesa, *Aquileia* Nos 1200-1.

For a lion chasing a bird:

H. Hoffmann and V. von Claer, *Antiker Gold- und Silberschmuck* (Mainz 1968) 182-3 No. 122.

**639. Plate, Series A**

A lion leaps to the right. Amethyst of pale colour. 8.75 x 7 mm, Convex, Oval. B.1. Set in a gold ring. Type II. Richborough, Kent. Deposited in British Museum but not published in any of the reports. First Century A.D.

For type on gems:

Babelon, *Chapelle* No. 142.

Furtwängler, *A.G.* pl XLV No. 22.

Steiner, *Xanten* 134 and pl XIV No. 163 Colonia Traiana.

Fossing, *Thorvaldsen* No. 1286.

Walters, *British Museum* No. 2315.

Richter, *New York* No. 501.

Sena Chiesa, *Aquileia* No. 1172.

Maddoli, *CN Cirene* Nos 752-62.

A running lion occurs on a denarius of Augustus struck in Gaul prior to 27 B.C. In the name of Legio XVI. (*R.I.C.* Augustus No. 373), and on a silver coin of Verica. (Mack, *Coinage of Ancient Britain* No. 123).

**640. Plate, Series A**

A lion leaps to the right. Type as last. Pale yellow cornelian. Surface slightly pitted, but otherwise in excellent condition. 13 x 11 x 2.5 mm. Flat, Oval. F.1. Bath, Somerset. From a cache found in the wooden duct leading from the sacred spring at Bath. Taylor,

*Guidebook* 43 No. 15. Henig, *G.M.D. Bath* 84 No. 23. Henig, *Bath Gems* 33 No. 28. Site Museum, Bath. Late first century A.D.

**641. Plate, Series A**

A panther walks towards the right and looks over its shoulder. There is a thyrsus behind the animal which is thus closely identified as the familiar of the god, Bacchus. Yellow cornelian. Some very slight surface abrasion but otherwise in good condition. 12 x 11 x 1.5 mm. Flat, almost circular. F.1. Ham Hill, Somerset. Perhaps from an early fort. *Proc. Somerset Arch. Soc.* LVI (1910) 60 No. 21 and pl opp. 55. Taunton, Castle Museum. First century A.D.

For type on gems:

Compare, Walters, *British Museum* No. 2335 (panther crouching to right, looking round, wounded by spear in its back).

Sena Chiesa, *Aquileia* No. 1179 (for attitude of panther) and 1181 (panther with thyrsus).

**642. Plate, Series A**

Panther crouching right with right paw raised. It looks back towards a column on which there is a cornucopia. Cornelian. Fine condition. 10.5 x 9 x 2 mm. Flat, Oval. F.1. Bath, Somerset. From a cache found in the wooden duct leading from the sacred spring at Bath. Taylor, *Guidebook* 43 No. 32. Henig, *G.M.D. Bath* 84 No. 21. Henig, *Bath Gems* 33 No. 27. Site Museum, Bath. Late first century A.D.

**643.**

Animal depicted in profile towards the right, its head is turned left. Nicolo glass. 9 x 7 x 2 mm. Flat, Oval. F.2. In gilded bronze ring. Type XI. Housesteads, Northumberland. From the vicus outside the south gate of the fort. *Arch. Ael. Fourth ser.* XI. (1934) 202 No. 36. pl XXIXB,1. 'The figures are obscure, dolphins, or a hound and a stag, may be intended'. Not located. Third century A.D.

**644. Plate, Series A**

Cameo-Intaglio. Uncertain design, but perhaps an animal or a bird. Green glass. 8 x 7 mm. In a bronze ring, type VIII. Chapel Green, Littlebury, Essex. Marshall, *British Museum Rings* No. 1416. 'head of a stag'. Walters, *British Museum* No. 3375. British Museum AF. 439. Third century A.D.

**645. Plate, Series A**

Dolphin swimming to right. Orange cornelian. In very good condition, but slight scratching on surface. 9 x 6 x 2 mm. Flat, Oval. F.1. Great Casterton, Rutland. From the site of the fort, occupied c. A.D. 43-80. Examined by courtesy of M. Blankley. First century A.D.

For dolphins on gems:

Furtwängler, *Berlin* No. 2346 (= Zwierlein-Diehl, *Staatliche Berlin* No. 502).

De Ridder, *de Clercq* Nos 3340-2.

Walters, *British Museum* Nos 2500-3 (2503 = Richter,

*Engraved Gems of the Romans* No. 379).  
Fossing, *Thorvaldsen* Nos 1506-8.  
Sena Chiesa, *Aquileia* Nos 2403-4.  
Maddoli, *CN Cirene* Nos 893-8.

#### 646. Plate, Series A

Dolphin swimming to right; as last but the creature has a trifid tail. Nicolo. In good condition. 13 x 10 mm. Flat, Oval with bevelled edge. F 2 or 4. Mounted in modern ring. Caerleon, Monmouthshire. Found in the Broadway, within the area of the Fortress. Lee, *Isca Silurum* 69 and pl L. No. 3. Caerleon, Legionary Museum.

#### 647. Plate, Series A

Dolphin swimming to right. Nicolo glass. 12 x 9 x 2.5 mm. Flat, Oval with bevelled edge. F.2. Chesters, Northumberland. Budge, *Chesters*, 388. Cat. 1636. Charlesworth, *Jewellery* 34 No. 46. Chesters, Site Museum 3561. Third century A.D.

#### 648.

Dolphin. Small blue stone. Camerton, Somerset. List of Artifacts found by the Rev. John Skinner at Camerton up to November Sth, 1818. (Skinner, Add. M.S., 33694, Brit. Mus.) = Wedlake, *Camerton* 274, No. 52. *V.C.H. Somerset* I. 292. Not located.

#### 649. Plate, Series A

Dolphin swimming left, behind it is a trident. Plasma 9chrme chalcedony) with blackish inclusions. Slight wear on surface. 7.75 x 5 x 2 mm. Slightly convex. Oval. A.1. Richborough, Kent. Bushe-Fox, *Richborough* IV 125 No. 90 pl XXXV. Richborough Site Museum. Probably first century A.D.

For type on a gem:

Sena Chiesa, *Aquileia* No. 1405.

#### 650. Plate, Series B

Griffin standing left, below it is ? a serpent. Description suggests banded glass imitating an agate but Borlase says Green Jasper. 20 x 17 mm. (measured from drawing). Oval. Altarnun Parish near Launceston, Cornwall. W. Borlase, *Antiquities ... of the County of Cornwall*. (second edn. 1769) 342 and pl XXVIII Fig. XI. *cf.* plate. 'The stone in which the impression is cut, is green jasper, remarkably streaked at the back, and zoned transversedly with two slips of white, inclosing one that is brown is parallel lines like what the Heralds would call a Bend cotized: the texture of the stone did not admit that high polish, which the drawing and erudition of the design deserved'. Borlase describes the intaglio as follows:

'In the area of the seal, the chief figure is a Griffin, with its wings displayed; three of the feet are fixed, the other is lefted up, as if to grasp some small round things which lie before it, like pieces of money, the left wing is next to the eye and very bold, the other is partly hid by the head and neck of the Griffin but appears beyond the top of the head like a crest of plumage. Underneath is an extended serpent, which makes no improper base line for

supporting the principal figure'.

Henig, *Britannia* III (1972), 217 and pl XII, D. Not located. First century B.C.-first century A.D.

For the type on a gem:

Sena Chiesa, *Aquileia* No. 1205.

#### 651. Plate, Series A

Griffin springing to right. Green jasper. In fine condition. 11.5 x 9.5 x 2 mm. Flat, Oval. F.1. Bath, Somerset. From a cache found in the wooden duct leading from the sacred spring at Bath. Taylor, *Guidebook* 43, No. 4. Henig, *G.M.D. Bath* 84 No. 22. Henig, *Bath Gems* 33 No. 29. Site Museum Bath. Late first century A.D.

For the type on gems:

Steiner, *Xanten* 144 and pl XV Nos 67-8.

Henkel, *Fingerringe* No. 1195 Cologne.

Walters, *British Museum* Nos 1854-5.

Sena Chiesa, *Aquileia* Nos 1208-11.

The springing Griffin is shown on coins of the moneyer Lucius Papius (ca. 78-77 B.C.), *cf.* Grueber, *British Museum Coins Republic I Rome* Nos 2977-3095. pl XLI, 5-14.

#### 652. Plate, Series A

(?) Griffin to right. A very schematic representation of the Creature. Red glass, imitating Jasper. 7 x 5 mm. Flat, Oval. F. Set in an iron ring. Type III. Chesterford, Essex. Marshall, *British Museum Rings* No. 1462. Walters, *British Museum* No. 3418. British Museum A.F. 451. ? First century A.D.

#### 653. Plate, Series A

Sphinx seated to left, it has a short tail, long swept back wings and a diadem on its head. Glass imitating onyx (Grey-blue above on a black ground). In good condition. 13.75 x 10.75 x 2.5 mm. Flat, Oval. F.1. Melandra Castle, Derbyshire. Conway, *Melandra* 113 and pl. opp. 112. Fig. 2. Buxton Museum.

For the type on gems:

Walters, *British Museum* Nos 1842, 3111.

Vermeule, *Soane* No. 599 (= Soane, *1835 Catalogue* No. 196).

Berry, *Collection* No. 143.

Sena Chiesa, *Aquileia* Nos 1217-20, 1223.

Gercke, *Göttingen* No. 338.

Leiden Museum. G.L. 571.

Augustus' seal.

Suetonius *Augustus* 50, Dio Cassius, LI, 3,6, Pliny NH XXXVII, 10. *cf.* H.U. Instinsky, *Die Siegel des Kaisers Augustus* (Baden Baden 1962) 23-30, pl II-III.

On cistophori bearing the type:

C.H.V. Sutherland, *The Cistophori of Augustus* (London 1970) 90-99 pl XVII-XIX.

#### 654. Plate, Series A

Sphinx squatting on haunches to right. It has a recurved wing and holds its tail high. On its head it wears a little cap. (The result of a simplification of the diadem). Sard. In good condition. 11 x 10 x 2 mm. Flat, almost circular. F.1. Chichester, Sussex. Chapel Street - From an early

Roman context. Henig, *Britannia* III (1972) 216 and pl XII.B. Chichester Museum. First century B.C.-first century A.D.

For the type on gems, - recurved wing and debased diadem:

Furtwängler, *Berlin* No. 5897 (bearded).

Richter, *New York* No. 391.

Sena Chiesa, *Aquileia* Nos 1221, 1224.

C. Gerra, 'Arca... Gemmis quae Compta Coruscat' *Studi Calderini e Paribeni* III (Milan 1956), 775-98. No. 1.

Niessen, *Cologne* No. 5439.

Kibaltchitch, *Russie Méridionale* No. 61. (from Theodosia).

Siviero, *Napoli* No. 402 pl. CCXXVII a.

With recurved wing:

Napolitano, *Udine* 39 No. 33.

Richter, *New York* No. 390.

Furtwängler, *Berlin* Nos 3323, 7974-5.

Fossing, *Thorvaldsen* Nos 1541-2.

Becatti, *Oreficerie* pl. CXLV No. 514 (Rome second-third cent.).

Imhoof-Blumer & Keller, *Tier und Pflanzen* pl XXVI Nos 38 (in Prague) and 39 (in Vienna). The type also occurs, on Greek coins (Chios) and on coins of Tasciovanus and Cunobelin.

Kraay, *Greek Coins* 356 and pl CLXXX Nos 605-6.

Mack, *Coinage of Ancient Britain* 183, 181 (Tasciovanus) 237 (Cunobelin).

#### 655.

A Sphinx-like figure, associated with the inscription 'ΘΕΡΜΙΑ' Colchester, Essex. *Arch. Journ.* X (1853) 350. *ibid* XXXIV (1877) 79 adds that the inscription was above the figure. 'Notice of a remarkable signet ring set with an intaglio, representing a sphinx like figure with the name *Thermia*, in Greek Characters' exhibited 'by the Hon. Richard Neville. This curious ring had lately been found at Colchester'. *E.E.* III p. 146. *RIB* II fasc. 3. No. 2423.26. I am very grateful to the late R.P. Wright Esq., for bringing this intaglio to my attention. It is not mentioned in the Catalogue of Lord Braybrooke's rings or in the British Museum Catalogue (where much of his collections is) and this item must thus be recorded as lost.

#### 656. Plate, Series A

Centaur standing towards the right, confronting a lion. Nicolo glass, worn. 9 x 6.25 mm. Flat, Oval with bevelled edge. F.2. In bronze ring. Type XII. Verulamium, Hertfordshire. From a late third-century stratum. Wheeler, *Verulamium* 216 and Fig. 47. No. 80. Verulamium Museum. Third century A.D.

For the subject, cf. Ovid, *Metamorphoses* XII, 429.

For the type on gems:

Furtwängler, *Berlin* No. 8247.

Walters, *British Museum* No. 1825 (= Imhoof Blumer and Keller, *Tier und Pflanzen* pl XXV. No. 30).

#### 657. Plate, Series A

Centaur standing to right, looking left and holding out an object left, in his right hand. Nicolo glass, worn. 14 x 11

x 2 mm. Flat, Oval with bevelled edge. ? F.2. Silchester, Hampshire. Duke of Wellington's Collection in Reading Museum 03029. Third century A.D.

#### 658. Plates, Series A and B

Sea Centaur swimming towards the right, blowing on a couch shell which he holds in his left hand. He carries a trident in the crook of his right arm. Cornelian. Surface rather scratched. 11 x 8.5 x 2.5 mm. Flat, Oval. F.1. Puncknoll, Dorset. Site called 'Walls', probably of a religious nature. Main occupation, third and fourth centuries. C.J. Bailey 'A Sea Centaur Engraved Gem from the Romano-British Site at 'Walls,' Puncknoll, Dorset', *Proc. Dorset N.H. and Arch. Soc.* XC (1968) 230-1. Examined by courtesy of C.J. Bailey. Possibly as early as the first century A.D.

For sea centaurs on gems:

Fossing, *Thorvaldsen* No. 1554.

Napolitano, *Udine* 34, No. 17.

Furtwängler, *Berlin* Nos 7363, 7366-7, 7587, 8249.

Sena Chiesa, *Aquileia* No. 521.

Imhoof Blumer and Keller, *Tier und Pflanzen* pl XXV No. 55.

Southesk, *Catalogue* 1 99 No. H.4. pl VIII.

Brandt, *Munich III* No. 2731.

Ponsich, *Tanger* 602. pl 1 No. 9.

On a bronze figurine:

Fleischer, *Bronzen Österreich* No. 239 Carnuntum.

#### 659. Plate, Series A

Hippocamp swimming right, above it, a star. Chalcedony, almost black. Excellent condition. 13 x 10 x 2 mm. Flat, Oval with bevelled edge. F.4. Sea Mills, Near Bristol. Bristol, City Museum F.2359. First century A.D.

For hippocamps on gems:

Walters, *British Museum* No. 2504.

Fossing, *Thorvaldsen* Nos 1556-7.

Middleton, *Fitzwilliam* No. 72.

Richter, *New York* No. 396.

Sena Chiesa, *Aquileia* No. 1229.

Scherf, *Braunschweig* No. 173.

Cheapside Hoard: *The Cheapside Hoard of Elizabethan and Jacobean Jewellery* (Museum of London 1928) 18 and Fig. 2. No. A 14242.

#### 660. Plate, Series A

Sea-beast, probably a hippocamp to left. Dark blue glass, flashed over with green. 13.75 x 9.5 x 1.5 mm. Flat, oval. ? F.1. Set in bronze ring ? Type XI. Area of Hadrian's Wall, Northumberland. Charlesworth, *Jewellery* 30 No. 78, pl IV, 2. Newcastle, Museum of Antiquities 1956 143A. ? Third century A.D.

#### 661. Plate, Series A

Sea-beast, (possibly a sea-panther) swimming right. Nicolo glass, surface much roughened and cracked so that the device is hard to see. 9 x 7 x 2 mm. Flat, Oval with bevelled edge. F.2. Set in a bronze ring. Type XI. Great Casterton, Rutland. From the Villa, the structure of

which has been dated to the period A.D. 330-75. Oakham, Rutland County Museum. Third century A.D.

#### 662. Plate, Series A

Sea-beast swimming right. Its goat like beard and the wing (= ? palm) which springs from its back are suggestive of a Capricorn; but the mane and long curly tail appertain to the hippocamp. Cornelian. 12 x 7.5 mm. Elongated oval with bevelled edge. F.2. Set in a hollow gold ring. Type X (for decoration on shoulders Henkel, *Fingerringe* No. 204). York. Site of Station c 1876 (from Colonia Cemetery). York, St. John's College. Third century A.D. For style, cf (App 63), below.

#### 663. Plate, Series A

Capricorn swimming right. Leached or burnt cornelian. Stone cracked as though through heat. 9 x 6 mm. Flat, Oval. In a gold box-setting (? from a necklace, cf. De Ridder, *de Clercq* VII 1 (Bijoux) No. 1158). Brougham, Westmorland., from the cremation cemetery by the fort. Examined by courtesy of the late D. Charlesworth. Second century A.D. For capricorns on gems:

De Ridder, *de Clercq* Nos 3291-4.

Sena Chiesa, *Aquileia* Nos 1230-44.

#### 664. Plate, Series A

Capricorn facing towards the right. A trident projects from behind its back. Below it is a globe. Mottled yellow jasper. Chip on upper surface has removed part of globe. Some wear. 11 x 9 x 1.5 mm. Flat, Oval. F.1. Harlow, Essex. Holbrooks Site, Industrial and Religious. On other side of the stream from the temple. In a first century context. Examined by courtesy of the late Stuart Eglinton-Mead, Harlow Museum. *Essex Journal* VIII (Summer 1973), 30-50 esp. 41 and 39 (fig. 9a). First century A.D. For the type on a gem:

Sena Chiesa, *Aquileia* No. 1237 who comments 'Dietro un tridente, forse derivazione di un analogo attributo dell'ippocampo'.

#### 665.

Capricorn facing left, behind it a trident. Similar to last. Wroxeter, Shropshire. *British Archaeological Association. Third Annual Congress Gloucester* 1846 (1848) pl III. T. Wright in *J.B.A.A.* XIX (1863) 110 pl x,6. *V.C.H.* Shropshire I. 255 Fig. 26. Not located.

#### 666.

Capricorn swimming right. A palm sprouts from its back. Fine delicate cutting. Nicolo. 13 x 10 mm. Flat, Oval, bevelled edge. F.4. Richborough, Kent. Bushe-Fox, *Richborough IV* 125 and pl XXXV No. 87. Not located in the site museum at Richborough - wax impression examined. Probably first century A.D. The gem may be a reference to the Victory of Legio II Augusta, cf (408) for another gem showing a Capricorn with a palm of Victory. (From Waddon Hill, Dorset).

#### 667. Plates, series A and B

Two confronted birds. Each has a stocky thickset body

and a long neck. Bustards *may* be intended although the original identification as Ostriches could be right. Nicolo. Surface slightly worn. 10 x 7.5 mm. Flat, oval with bevelled edge. F.4. In a gold ring. Type V. Thursby, near Carlisle, Cumberland. Marshall, *British Museum Rings* No. 520 pl XV. Walters, *British Museum*, No. 2450. *British Museum* 57.12-14.1. Second century A.D.

For the type on a gem:

Furtwängler, *Berlin* No. 8560.

Imhoof Blumer and Keller, (*Tier und Pflanzen* pl XXII No. 36) depict two such birds pulling a cart on which a Cupid is standing. It is of some interest that the bones of Great Bustards have been identified at Fishbourne. Cf. A. Eastham in Cunliffe, *Fishbourne* 11, 390.

#### 668. Plate, Series A

Stork standing right. In its beak it holds a lizard. Red jasper. Slightly scratched. 11.25 x 9 x 2.5 mm. Flat, Oval. F.1. Richborough, Kent. Bushe-Fox, *Richborough I* 46 and pl XIV No. 23. Richborough Site Museum. Second century A.D.

For the type on gems:

Furtwängler, *Berlin*, No. 8327.

Fossing, *Thorvaldsen*, No. 1500.

Sena Chiesa, *Aquileia* Nos 1324-5.

Imhoof Blumer and Keller, *Tier und Pflanzen* pl XXII No. 5. Carnuntum.

de Dios, *Camaféos* 71 No. 20 Fig. 63 Italica.

Brandt, *Munich III* No. 2856.

The device presumably signifies the overthrow of evil forces, and the gem thus had a quasi-amuletic value for its owner.

#### 669. Plate, Series A

Stork standing right. Nicolo. In good condition. 8 x 6 mm. Flat, Oval, bevelled edge. F.4. In a gold ring. Type IV. York, From the Mount (Colonia Cemetery). *Yorks Phil. Soc. Antiq.* 123, No. f ii. York. Yorkshire Museum. Second century A.D. For the type on gems:

Furtwängler, *Berlin*, Nos 8326-7.

Sena Chiesa, *Aquileia* Nos 1323-5.

Scherf, *Braunschweig* No. 159.

Burn, *Fitzwilliam* No. 251.

#### 670. Plate, Series A

Long legged water bird standing right, on its nest. Beside it is its chick, Yellow, translucent glass, broken on one side and pitted. Length 11.5 mm. thickness 2 mm. Flat, Oval. F.1. Bath, Somerset. From a cache found in the wooden duct leading from the sacred spring at Bath. Taylor, *Guidebook* 43 No. 33. Henig, *G.M.D. Bath* 87-8 No. 34. Henig, *Bath Gems* 33 No. 34. Site Museum Bath. First century B.C. or First century A.D. The material and style sets this gem apart from the other thirty-three intaglios. The subject is from the repertoire of Nilotic scenes. If the Bath cache is to be associated with a local gem-cutter, this could be seen as a model.

For cranes and similar birds on gems:

Furtwängler, *Berlin* No. 2067.  
Walters, *British Museum* No. 2459.  
Gercke, *Göttingen* No. 529.

**671. Plate, Series A**

Small passerine (? wren) standing right on branch. Plasma (chrome chalcedony). Slightly worn. 6 x 4.75 mm. Oval, Convex. B.1. Set in a gold ring. Type III. (cf Siviero, *Napoli* 86 No. 350 pl CCII a and 87 Nos 354-5 pl CCXXI a and b). Fishbourne, Sussex. Period 1. Found below aisled hall of Palace. Colour photograph in *Sunday Times* 26th May 1968. Henig in Cunliffe, *Fishbourne* 11 88-9 and pl XVIII No. 2. Fishbourne Site Museum. The ring was stolen and although recovered the stone was lost and has been replaced with a replica First century A.D. For diminutive birds on plasma: Ashmolean Museum 1941. 642. F.R. Cooper Collection, Colchester (also in gold ring).

For other small gems depicting passerines:

Svoronas, *Karapanou* No. 551.

Sena Chiesa, *Aquileia* No. 1305.

Maddoli, *CN Cirene* No. 847.

Note also silver minims of the Atrebatas struck in Sussex (two found in Chichester). Mack, *Coinage of Ancient Britain* No. 316.

**672. Plate, Series A and B**

Long tailed bird standing right, holding a morsel of food in its beak. Cornelian. 10.5 x 8.5 mm. Slightly convex, Oval. A.1. Set in a silver ring. Type III. Old Windsor, Berkshire. From the Thames. British Museum. 1929.4-12.5. Second century A.D. For the type on a gem: Scherf, *Braunschweig* No. 160 (in similar ring).

**673.**

Bird standing right, holding ? spray of leaves in its beak. Nicolo. 12 x 9 mm. Flat, Oval with bevelled edge. F.4. Richborough, Kent. Bushe-Fox, *Richborough IV* 125 and pl XXXV No. 89. Not located in site museum at Richborough. ? Second century A.D.

**674. Plate, Series A**

Raven walking right. Green glass with moulded flange. Slightly worn. 18 x 14.5 mm. (within flange 12 x 9 mm). Flat, Oval. Fishbourne, Sussex. Period 1B. Occupation level below East Wing. Henig in Cunliffe, *Fishbourne* (1971) 11 89-90 and pl XVIII, No. 3. Fishbourne, Site Museum. First Century A.D. The type of the gem is paralleled by an intaglio from Augst, depicting a parrot: Steiger, *Augst*. 32 No. 6 and pl VIII, 6.

For Ravens on gems:

Furtwängler, *Berlin*, Nos 5826-33, 8330-2.

De Ridder, *de Clercq* Nos 3333-4.

Walters, *British Museum* Nos 314, 2631, 3391.

Fossing, *Thorvaldsen*, Nos 1466-73.

Sena Chiesa, *Aquileia* Nos 1309-12.

**675. Plates, Series A and B**

Trussed and plucked fowl. Nicolo. In very fine condition. 7 x 5.25 mm. Flat, Oval with bevelled edge.

F.4. Set in a gold ring. Type IV. Backworth, Northumberland, in a hoard of jewellery containing coins down to A.D. 139.

*Arch. Journ.* VIII (1851), 37. Marshall, *British Museum Rings* No. 460.

Walters, *British Museum*, No. 2532.

Charlesworth, *Jewellery* 30 No. 79 and pl IV, 4.

British Museum 50.6-1.9. Late first-early second century A.D.

For the device on intaglios:

Henkel, *Fingerringe* Nos 160 Rhineland, 248 Avenches (with kitchen knife).

Cheapside Hoard, *The Cheapside Hoard of Elizabethan and Jacobean Jewellery* (Museum of London 1928) 18, Fig. 2 and pl III No. A. 14241 (with knife and fish).

**676.**

Bird standing left. Nicolo glass, worn. 14 x 11 mm. Flat, Oval with bevelled edge. F.2. Set in a bronze ring. Type VIII. Richborough, Kent. Bushe-Fox, *Richborough IV* 127 and pl XXXV No. 97. Not located in site Museum. Third century A.D.

**677. Plate, Series A**

A cockerel stands in profile to the left, about to peck at a morsel of food on the ground. Nicolo glass. 11 x 9 mm. Set in a bronze ring, type XI. Icklingham, Suffolk. Ashmolean Museum, Oxford 1941.705. Third century A.D.

For the type, cf (App 46) below.

**678.**

Cock standing right, in front of it is an ear of corn. Cornelian. 10 x 6 x c 2 mm. Flat, Oval with bevelled edge. ? F.2. Set in silver ring. Type V. Chesters, Northumberland. *Arch. Ael. First ser.* III (1844) 144-5 Fig. 3. Collingwood Bruce, *Roman Wall* 424 Fig. Budge, *Chesters*, 411 No. 4. figures on 105 No. 5. Charlesworth, *Jewellery* 29 No. 65. Present location not known.

For the type on gems:

B.J. CXLV (1940) 372 and pl LXXVI, 5. Cologne.

Cardozo, *Pedras* No. 26 Alandroal.

Sena Chiesa, *Aquileia* No. 1340, 1344-5.

**679. Plates, Series A and B**

Cockerel standing right. In front of it are two ears of corn. Intaglio similar to last. Cornelian. In excellent condition. 11 x 9 mm. Slightly convex, Oval. A.1. Set in a silver ring. Type III/V. Slay Hill, Saltings near Upchurch, Kent. In the Medway Marshes. Found in a pot with another ring. (Intaglio (161),) a silver armilla, and coins down to A.D. 170. Payne, *Coll. Cant.* 75. Marshall, *British Museum Rings* No. 1165.

Walters, *British Museum* No. 2473.

British Museum 94. 8-3. 57. Second century A.D.

**680.**

A cockerel with a cornucopia. Onyx. Silchester, Hampshire. Gough, *Camden* I 205. 'A cock picking out of a cornucopia'. Not located. For another cockerel and

a cornucopia on a gem:  
Sena Chiesa, *Aquileia* No. 1343.

**681. Plate, Series A**

Two confronted chickens. The one on the left (? a cock) has its head raised and holds a twig in its beak, the other (? a hen) searches the ground for food. Nicolo glass. 10 x 7 mm. F.2. Set in a bronze ring. Type XIII. Richborough, Kent. From the outer stone fort ditch. Bushe-Fox, *Richborough IV* pl XXXV No. 96. Richborough, Site Museum. Third century A.D.

For the type on gems:

Furtwängler, *A.G.* pl XLV No. 48.  
Furtwängler, *Berlin* Nos 5800, 7896.  
Gonzenbach, *Vindonissa* 74 No. 36.  
Steiger, *Augst* 31, Nos 4-5.  
Berry, *Collection* No. 184.  
Zazoff, *Gemmensammlung Kassel* No. 100.

**682. Plate, Series A**

Two confronted chickens. A crowing cock on the left and a hen pecking at the ground, right. Type similar to last. Red jasper. In very good condition. 10 x 7 x 1.5 mm. Slightly convex, Oval. A.1. Wroxeter, Shropshire. From the rubbish dump outside the palaestra, which contained material c A.D. 150-300. Examined by courtesy of Dr. Graham Webster. Second century A.D. Two confronted birds, with fan-like tails. Type similar to last. 'White Cornelian'. c 13 mm. diameter. Richborough, Kent. Roach Smith *Antiq. Richborough* 89, No. 4. Not located.

**684.**

Cock standing towards the right and facing serpent. Red jasper. 19 x 16 mm. Binchester, Co. Durham. *Trans. Architectural and Arch. Soc. Durham and Northumberland* XI (1958), 121 stone described (? incorrectly) as cornelian. Charlesworth, *Jewellery* 34 No. 42 and pl VI, 12. This gem has since been lost.

For the subject on gems:

Imhoof Blumer and Keller, *Tier und Pflanzen* pl XXI No. 41.  
Tudor, *Romula* 221, No. 50 and Fig. 5, 10.

**685. Plate, Series A**

Indian Parrot standing on a branch and facing right. The cutting of this gem is of very high quality. Citrine (topaz). 14 x 11 mm. Convex, Oval. B.1. West Stockwell St. Colchester, Essex. Associated with a coin of Vespasian. Henig, *Trans Essex Arch Soc. third ser.* III Part I (1971) 32-3 and fig. 14. Examined by courtesy of R. Niblett. First century A.D. For Indian parrots on gems:

G. Sagioli, 'Nuovi Acquisti della mia Collezione di Pietre Incise' *Mitt. Deutsch Arch. Inst.* XLVIII (1933) 288 ff pl XLVIII, 1.  
Furtwängler, *Berlin* Nos 7913-20.  
Walters, *British Museum* Nos 2478-81.  
Fossing, *Thorvaldsen* Nos 1476-8.  
Richter, *New York* No. 523.

Berry, *Collection* No. 218.

Sena Chiesa, *Aquileia* Nos 1297-1308 (especially No. 1303).

Gercke, *Göttingen* No. 514 (the skyphos in front emphasises the Bacchic associations).

**686. Plates, Series A and B**

Indian Parrot standing on a branch and facing right. Light blue opaque glass. 10.5 x 9 mm. Flat, Oval. F. Set in a bronze (or brass) ring. Type III. London, From the Walbrook (National Safe Deposit Site). J.E. Price, *Roman Antiquities recently discovered on the site of the National Safe Deposit Company's Premises, Mansion House.* (London 1873). pl VIII, No. 12. *Guildhall Museum Catalogue* (1908), 109 No. R. XV 35. Museum of London. 3452. First or second century A.D.

**687. Plate, Series A**

A bird, probably a parrot, standing towards the right. Two scratched lines in front, a star above. Cornelian. 9 x 6.5 mm. Oval, slightly convex. A. Set in a silver ring. Type II. Colchester, Essex. Marshall, *British Museum Rings* No. 1168. Walters, *British Museum* No. 2482. British Museum A F 429. Second century A.D.

**688. Plate, Series A**

Two hawks drawing a cart towards the right; Upon the cart a basket. In front of the hawks an ear of corn. Chalcedony (colour varies from brown to almost clear). 12.5 x 10.5 x 2.5 mm. Flat, Oval with bevelled edge. F.4. Chester, from the praetorium (Old Market Hall site). Chester, Grosvenor Museum. First century A.D.

For similar subjects on gems:

Imhoof Blumer and Keller, *Tier und Pflanzen* pl XXI No. 5. (pair of parrots pulling a cart on which stands a raven). pl XXI No. 10. (two hawks pulling cart).  
Furtwängler, *Berlin* No. 5825. (Two eagles pulling a cart on which sits a cock).

**689. Plate, Series A**

Eagle standing to left upon a pedestal on which is a corn ear and a poppy head. Its head is turned to the right and it holds a wreath in its beak. Yellow and black mottled jasper. In good condition. 11 x 8.5 x 2 mm. Flat, Oval. F.1. Bath, Somerset. From a cache found in the wooden duct leading from the sacred spring at Bath. Taylor, *Guidebook* 43 No. 31. Henig, *G.M.D. Bath* 87 No. 31. Henig, *Bath Gems* 33 No. 31. Site Museum, Bath. Late first century A.D.

For similar eagles on gems:

sealing (815) below.  
De Ridder, *de Clercq* No. 3309.  
Fossing, *Thorvaldsen* No. 1817.  
Sena Chiesa, *Aquileia* Nos 1259-69.  
El-Khachab, *Egypt* 151 No. 13 (pl XXV No. 12).  
Pinterović, *Mursa* No. 18.

**690. Plate, Series B**

Eagle standing left with its head turned right. It holds a wreath in its beak. Similar to last. Cornelian. In good



condition. 11 x 9 mm. Oval, convex. ? B.1. Set in a modern ring. Great Chesterford, Essex. Walters, *British Museum* No. 2486. British Museum AF 455. ? First century A.D.

**691. Plate, Series A**

Eagle standing right and facing left, holding a wreath in its beak. Cornelian. 10 x 7 mm. Flat, Oval. B.1. Owmbly, Lincolnshire. In possession of Miss H. Sands. Impression examined through kindness of C. Knowles Esq. ? First century A.D.

**692.**

An eagle holding a wreath in its beak. Aldborough, Yorkshire. Gough, *Camden* III, 300 = Smith *Rel. Isuriana* 48-9. 'An eagle with a civic crown in its bill'. Not located.

**693.**

Eagle. Cornelian. Set in a silver ring. Sandy, Bedfordshire. In an urn with cremated bones and a bronze coin also depicting an Eagle. Found in 1850 during work for the Great North Railway. *Reports and Papers of the Associated Architectural and Archaeological Societies*. II (1852) 427. 'An urn, containing burnt bones, divided into layers by small squares of netting, which fell to dust on exposure to the air: this urn contained also a silver ring, set with cornelian, and bearing the device of an eagle, and a copper coin with the same emblem. The separation of the ashes within the urn by the layers of netting is thought to mark the deposits of the remains of several members of the same family...' *V.C.H. Bedfordshire*, 11, 10. Now lost.

**694. Plate, Series A**

Eagle standing left with its head turned right and holding a wreath in its beak. In front is a cornucopia. Cornelian. Chipped on surface. (right side of stone). Cornelian. 16 x 13 x 3 mm. Convex, Oval. B.4. Holditch, Staffordshire. Found in the metalling of a road of probable Trajanic date. *North Staffs. Journ. of Field Studies VII* (1967), 30 Fig. 3. Newcastle-under-Lyme, Museum. First or second century A.D.

For the type on a gem:

Sena Chiesa, *Aquileia* No. 1275.

**695. Plate, Series A**

Eagle standing towards the right, upon a branch (or stylised fulmen). Cornelian. In good condition. 13.5 x 11 x 2 mm. Flat, Oval with bevelled edge. F.4. Bath, Somerset. From a cache found in the wooden duct leading from the sacred spring at Bath. Taylor, *Guidebook* 43 No. 5. Henig, *G.M.D. Bath* 86 No. 30. Henig, *Bath Gems* 33 No. 30. Site Museum, Bath. Late first century A.D.

**696. Plate, Series A**

Eagle with outspread wings standing left and looking right. Cornelian. (Colour varies from orange to lemon

yellow). In excellent condition. 11 x 10 x 2 mm. Flat, Oval. F.1. Ham Hill, Somerset. (possibly from a fort). *Proc. Somerset Arch. Soc.* LVI (1910) 60, No. 22 and pl opposite p. 55. Taunton, Castle Museum A. 1775. ? First century A.D. For the type on gems: Sena Chiesa, *Aquileia* Nos. 1278-80.

**697. Plate, Series A**

Eagle standing to right and looking left. It holds a wreath in its beak. Nicolo glass. 14 x 10 x 3 mm. Flat, Oval with bevelled edge. F.4. Caerleon, Monmouthshire. From a drain containing material dated c A.D. 230-96. National Museum of Wales. 62. 265 B. F.1. Third century A.D.

**698. Plate, Series B**

Eagle standing to right and facing left. Type as last. Nicolo glass. 10 x 8 mm. Flat, Oval with bevelled edge. ? F.4. Set in a bronze ring. Type XIII. Ribchester, Lancashire. Ribchester, Roman Museum. Third century A.D.

**699.**

'Eagle perched on an anvil with a serpent in its claws'. Red jasper. 9 x 5 mm. ? Flat, Oval. Havesham, Buckinghamshire. Linford Hill Field. *Wolverton and District Arch. Soc. News Letter* No. 6 (Jan. 1961), 9 No. 5. Not located.

**700.**

Eagle and Hare. Intaglio set in a gold ring. (Roman ?). London, St. Martin's-le-Grand. Found 1913. Museum of London A. 11875. Not located.

**701. Plate, Series A**

Two Eagles standing towards the left. One is disembowelling a hare; the other is standing on a branch which sprouts from a rock-face (or, perhaps, a cornucopia). Onyx. Black stone with a bluish tinge on the surface. Good condition. 14 x 12 x 3 mm. Flat, Oval with bevelled edge. F.4. Set in a fragment of Iron Ring. Type V. Cirencester, Gloucestershire. Cirencester, Corinium Museum. Second century A.D. For an eagle eating a hare, on gems:

Furtwängler, *Berlin* No. 7062.

Walters, *British Museum* No. 2436.

Fossing, *Thorvaldsen* Nos 1445, 1811-2.

Righetti, *Rome (Col. Comunale)* No. 149 pl 11,19.

Maddoli, *CN Cirene* No. 874.

Sena Chiesa, *Aquileia* Nos 1286-93.

Berry, *Collection* No. 34.

Scherf, *Braunschweig* No. 158.

Zazoff, *Gemmensammlung Kassel* No. 106.

Brandt, *Munich III* Nos 2862-2864.

On samian Ware:

Oswald, *Figure Types* Nos 2158-60.

Type may be derived from a coin of Acragas (Kraay, *Greek Coins* Nos. 175-81, 183) or perhaps of Elis (*ibid* Nos 492, 496-7, 499, 502).

**702. Plate, Series A**

Eagle standing right on circular altar, and disembowelling a hare. Onyx or agate. The upper surface is cream-coloured, the lower dark. Strictly speaking the stone is an *agate* as the banding does not run horizontally, but transversely through the stone. However, although the layers appear as prominent dark brown to grey streaks on the lower surface, they are barely noticeable striations on the visible Face. 14 x 12 x 2.5 mm. Flat, Oval with bevelled edge. F.4. Thistleton, Rutland. Examined by courtesy of E. Greenfield. ? Second century A.D.

**703.**

An Eagle disembowelling a hare - on its back are two eaglets. Nicolo (or Nicolo glass). 10 x 7 mm. Oval. Set in a gold ring. Type XIV *cf* (688). Great Stanmore, Middlesex. Bentley Priory. With another gold ring (791) a gold bracelet, 'a piece of silver inscribed 'Honor' set in a triangular frame of iron', and gold and silver coins dating down to Honorius. Found 1781. Gough, *Camden* II, 108-9. Ring illustrated 1, CXX. S. Lysons, *Environs of London* (1795), 11, 570.C.E. Vulliamy, *The Archaeology of Middlesex and London* (London-1930), 204-5. *Num. Chron.* 5<sup>th</sup> ser. XIII (1933) 153-4. Not located. Fourth century A.D.

**704. Plate, Series A**

Eagle alighting to right, wings outspread over back. It is about to disembowel a hare. Nicolo glass. 11 x 8 mm. Flat, Oval with bevelled edge. ? F.2. Set in a bronze ring. Type VIIIa. Springhead, Kent. From a third-century context. Museum of Gravesend Historical Society. Examined by courtesy of E.W. Tilley. Third century A.D.

For the type on gems:

Furtwängler, *Berlin* Nos 5749-50.

Steiner, *Xanten* 136 pl XIV, No. 186.

**705. Plate, Series B**

Eagle standing left upon a cylindrical, garlanded altar and looking right. On either side of the altar is a legionary standard. Nicolo. Cracked across but otherwise in good condition. 12.5 x 9 mm. Flat, Oval with bevelled edge. F.4. Set in an Iron Ring. Type II. Great Casterton, Rutland, from the fort (occupied *c* A.D. 43-80). Barrack B. (Fort 11. *c* A.D. 70-80). D.R. Dudley and G. Webster, *The Roman Conquest of Britain* (London 1965) 123 and pl. XXXII. M. Todd, *The Roman Fort at Great Casterton, Rutland* (Nottingham 1968) 53. No. 18. and pl. IV. Oakham Museum, Rutland. First century A.D.

For the type on gems:

Brandt, *Munich III* No. 2860.

Steiner, *Xanten* pl. XIV No. 180.

*O.R.L.* 29 (Kastell Gnotzheim) 22 No. 11 and pl. III, 10.

Henkel, *Fingerringe* Nos 1472 (Dalheim), 1832 (Mainz).

Sena Chiesa, *Aquileia* Nos 1281-2.

Ponsich, *Tanger*, No. 4.

Hamburger, *Caesarea* Nos 102-3.

Berry, *Collection*, No. 89.

*A.J.A.* LXXIV (1970) 74 and pl. XXIII, Fig. 16 from Nea

Paphos, Cyprus inscribed 'Leg XV Apollinari'. Gramatopol, *Bijoux Antiques* No. 87 Tomi, Romani.

**706.**

Eagle standing left, head right, holding a wreath in beak. It is perched on a pedestal and there is a military standard on either side. Sardonyx. 10 x 8 mm. Flat, Oval with bevelled edge. F.4. Caerleon, Monmouthshire, west of the porta decumana, outside the legionary fortress. (Coldbath Road). G.C. Boon, *Bull. Board of Celtic Studies* XIX (1963) 344-5 'design cut with the lapidary's wheel into the thin White upper layer'. In possession of T.R. Till. Not examined. Boon suggested that this was probably the private seal of a senior officer in *Legio II Augusta*.

**707. Plate, Series A**

Eagle standing left and looking right. The bird stands on a shallow pedestal which overlaps the base line. On either side is a military standard. Cornelian. 12 x 11 mm. Flat, almost circular. F.2. Set in a silver ring. Type VIII. Witcombe, Gloucestershire. From the villa. Examined by courtesy of E. Greenfield. Third century A.D. The gem suggests that the villa owner had been a veteran. *cf.* (461) for an intaglio showing Achilles, from a Wiltshire villa.

**708. Plate, Series A**

Eagle standing left upon a cylindrical altar, and facing right. Its wings are partially outspread. On either side of the altar, a legionary standard. Cornelian. 10.5 x 10.5 x 2 mm. Circular, Flat. F.1. Hod Hill, Dorset, from the fort occupied *c.* A.D. 43-56. Brailsford, *Hod Hill* 20 and pl. XIV A; No. M.2. British Museum. First century A.D.

**709. Plate, Series A**

Eagle to left, head right. It holds a wreath in its beak and is perched upon a branch. To the right is a military standard and a helmet upon a shield. Cornelian. In excellent condition. 12 x 9 x 2.5 mm. Convex, Oval. B.4. Wanborough, Wiltshire. Examined by courtesy of E. Greenfield. ? First century A.D. On the site of Wanborough *cf.* A.D. Passmore in *Wilts Arch. Magazine* XLI (1921) 272-80 especially 279-80 for items which support early military occupation.

For eagles associated with single standards, on gems:

Osborne, *Engraved Gems*, pl. XXVII, No. 6.

Von Gonzenbach, *Vindonissa* No. 38.

Sena Chiesa, *Aquileia* No. 1285.

**710.**

'An Eagle, a signum militare, and a cornucopia'. Cornelian. Aldborough, Yorkshire. Stukeley *Itin. Cur.* 11, 73 = Smith, *Rel. Isuriana* 48-9. Not located.

**711. Plates, Series A and B**

An Ant. Sardonyx. In good condition. 5 x 3 x 3.5 mm. Truncated cone. F.3. Set in a gold ring. Type II. Rhayader, Radnorshire. In a hoard containing two gold bracelets and a portion of another.

*Arch. Camb. fifth ser.* XVI (1899) 259-67.

*Arch. Anz.* 1 (1901) 160.

Marshall, *British Museum Rings* No. 497.

Walters, *British Museum* No. 2557.

B. Pfeiler, *Römischer Goldschmuck* (Mainz 1970) 51-3, pl. XVI, 6. British Museum, 1900. 11-22. 4. First or early second century A.D. Pfeiler dates the hoard to the campaigns of P. Ostorius Scapula A.D. 49-51, but this seems too early. For Ants on gems:

Imhoof Blumer and Keller, *Tier und Pflanzen* pl XXIV, 1.

Fossing, *Thorvaldsen*. Nos 1532-6.

Oman, *Victoria and Albert* No. 113.

Sivero, *Napoli* No. 345 pl. CCXIV.

Richter, *New York* No. 539.

Sena Chiesa, *Aquileia* Nos 1366-9.

Zwierlein-Diehl, *Staatliche Berlin* No. 505.

#### 712. Plate, Series A

(?) Ant or bee. Burnt stone. Very much damaged and only bottom half of insect can be seen. 9 x 7.5 x 2 mm. Flat, Oval. F.1. Set in a silver ring. Type III. Slay Hill, Saltings near Upchurch, Kent. In the Medway Marshes. From the site of a Roman building destroyed by fire. Payne, *Coll. Cant.* 75. Walters, *British Museum* cf. No. 1352. British Museum 83. 12-13. 553. Second century A.D.

#### 713.

Charlesworth, *Jewellery* 30, No. 76 and pl. IV, 1. Figures an Iron ring, Type III, containing an intaglio. Oval c 10 x 8 mm. The description she gives is as follows: 'damaged opal (?) red oval outline and red dragonfly (?) in centre.' This seems unlikely, but the photograph is too poor to permit verification. The stone might be a sardonyx. Corbridge, Northumberland. Missing from Site Museum.

#### 714. Plate, Series A

Crab with claws outspread, seen from above. Nicolo. Upper surface slightly chipped, otherwise in good condition. 11.5 x 10.5 x 2.5 mm. Flat, Oval with bevelled edge. F.4. Harlow, Essex. From the site of the Romano-Celtic temple. Examined by courtesy of the late Dr. N.E. France. Second century A.D.

For Crabs on gems:

Imhoof Blumer and Keller, *Tier und Pflanzen* pl. XXIV Nos 28-32, (especially the last, identified as *Xantho florida* or *Xantho Poressa*).

Furtwängler, *Berlin*, Nos 7073-4.

Walters, *British Museum* Nos 2517-20.

Righetti, *Rome, (Col. Comunale)* No. 162, pl, 11, 25.

Richter, *New York* No. 530.

#### 715. Plate, Series A

Shrimp, probably *peneus caramote*. Its body is bent and there are two whiskers, each ending in round drillings on the tail. Cornelian. 7 x 4 mm. Flat, Oval. F.2. Set in a hollow, gold ring. Type II. York. Found near the White House. 1880. *Yorks Phil. Soc. Antiq.* 123, No. f.i. The identification as a bird was caused by a superficial

resemblance to the type of a small bird eating cherries. York. Yorkshire Museum. ? Second century A.D.

For the type on gems:

Imhoof Blumer and Keller, *Tier und Pflanzen* pl.'XXIV. No. 18.

Walters, *British Museum* No. 2515.

Sena Chiesa, *Aquileia* Nos 1388-92.

Zwierlein-Diehl, *Staatliche Berlin* No. 556.

#### 716. Plate, Series A

Shrimp, *peneus caramote*. The body is more arched than on the York gem and the whiskers are longer. Diminutive size. Sardonyx. 8 x 6 x 4 mm. Truncated cone. F.3. Set in a gold ring. Type III. (cf. Henkel, *Fingerringe* No. 165, in a first/second century hoard from Zürich). Colchester, Essex. Castle Park. Examined by courtesy of F.R. Cooper and Son, Culver Street. First or second century A.D.

#### 717. Plates, Series A and B

Shrimp, *peneus caramote*, to left. Below is a fish shown swimming towards the right. Cornelian. 9 x 7 mm. Flat, Oval. F. Set in a silver ring. Type III. Silchester, Hampshire. Duke of Wellington's Collection in Reading Museum 03009. Second century A.D. For similar combinations of fish and crustaceans:

Imhoof Blumer and Keller, *Tier und Pflanzen* pl. XXIV. No. 19.

Walters, *British Museum* No. 2514.

Sena Chiesa, *Aquileia* Nos 1393-7.

#### 718. Plate, Series A

Scorpion. Very shallow cutting. Garnet. Poor quality, much flawed and containing a yellow patch. 7.75 x 4.75 x 2.5 mm. Flat, Oval. F.2. Set in the bezel of a bronze ring with ribbon hoop. Alfriston, Sussex. From the Saxon cemetery. Grave 28. *S.A.C.* LVI (1914), 24. Lewes Museum. Context, Anglo-Saxon, seventh century A.D. Gem, is sixth-century, Byzantine.

#### 719.

Scorpion. Cornelian. 14 x 8 mm. Oval. Ozingell, Kent. From the Anglo-Saxon Cemetery. Roach-Smith, *Coll. Antiq.* III 5 and pl. V, 14. Not located. Possibly a Byzantine import as last.

#### 720. Plate, Series A

Leaf of deciduous tree. Blue glass. 9 x 6 mm. Flat, Oval. F. Set in a bronze ring. Type VIIIA. Chesters, Northumberland. Bridge, *Chesters* 382, No. 1248. Charlesworth, *Jewellery* 30 No. 86 and pl. IV, 6. Chesters, Site Museum. Third century A.D.

#### 721.

'A laurel with five branches'. Aldborough, Yorkshire. Gough, *Camden* III, 330 = Smith, *Rel. Isuriana* 48-9. Not located. For trees on gems: cf. Maddoli, *CN Cirene* No. 940. Sena Chiesa, *Aquileia* No. 1418.

**722. Plates, Series A and B**

Two corn-ears. Nicolo in very fine condition. 6 x 5 mm. Flat, oval with bevelled edge. F.4. Set in a gold ring. Type IV. Backworth, Northumberland. In a hoard of jewellery containing coins down to A.D. 139.

*Arch. Journ.* VIII (1851), 37.

Marshall, *British Museum Rings* No. 461.

Walters, *British Museum* No. 2491.

Charlesworth, *Jewellery* 30, No. 79.

*B.M. Guide Roman Britain* (second edn.) 26 and Fig. 13.5. British Museum. 50. 6-1. 8.

Late first-early second century A.D. For the type on a gem:

Sena Chiesa, *Aquileia* No. 1411.

**723.**

Two ears of barley. Cornelian. 7 x 5 mm. Slightly convex, Oval. A. Set in a gold ring. Type III. Bartlow Barrow No. 2. Essex. The ring lay in a cylindrical glass jar together with cremated bones and a coin of Hadrian. *Archaeologia* XXV (1834), 7 and 22. pl. iii fig. 6. *V.C.H. Essex.* iii 40. Not located. Early second century A.D. The ring is very small diam. 16.5 mm. and can hardly have been worn by an adult male. For a comprehensive account of the rich barrow-burials at Bartlow *cf. Supra* and *Trans Essex Arch. Soc.* N.S. VII (1900) 349-55.

**724.**

Ear of corn. Very schematically represented. Nicolo glass. Surface worn and indistinct. 15 x 13 mm. Flat, oval. F. Set in a gold ring. Type XIV. *cf.* (666). Terling, Essex. (7 miles NE of Chelmsford). At Terling Place with another ring set with a colourless crackly crystal of Paste, uncut and *en cabochon* and *c.* 300 gold and silver coins (contained in ? two pots) dating down to Honorius. Found 1824. *Arch. Journ.* III (1846) 162-3 Fig. *Trans. Essex Arch. Soc.* 1. (1855), 199.

*Num. Chron. 5th ser.* XIII. (1933), 145-170 and especially 153-7. Fig. 4.

*V.C.H. Essex* III, 186 and pl. VIII C.1. Terling Place, Essex. Not examined.

## CAMEOS AND PENDANTS

**725. Plate, Series B**

*Cameo* - head of Medusa (Rondanini type). Rounded face which is separated from surrounding border of hair and snakes by a shallow groove. Two wings sprout from crown of head, between them a tight knot of hair. Lock of hair hangs down right side of face. Onyx (banded chalcedonic silica). In excellent condition. 38 x 33 mm. Leigh Park, Havant, Hampshire. From a Roman building. *J.R.S.* LIX (1969) 231 and pl. XIV, 4 and 5. *Antiq. Journ.* L (1970), 339, No. 6. Portsmouth, City Museum. Second century A.D. For the type in general: *cf.* E. Buschor, *Medusa Rondanini* (Stuttgart 1958). Other cameos:

R. Righetti, *Opere Glittica dei Musei Sacro e Profano, Biblioteca Apostolica Vaticana* (1955) pl. VI. No. 3.

Smith and Hutton, *Wyndham Cook* Nos. 308, 311.

Vermeule, *Soane* No. 563 Sulcis (S. Antioco), Sardinia.

Boardman, *Ionides* No. 73.

Middleton, *Fitzwilliam* No. 30 (= Burn, *Fitzwilliam* No. 116).

Steiger, *Augst.* 47. No. 25 pl. IX, 26.

Gramatopol, *Bijoux Antiques* No. 108, Tomi, Romania.

**726. Plate, Series B**

*Cameo* - head of Medusa. Very similar to last. Onyx. Discoloured yellowish-brown. 28 x 26 x 10 mm. Hawthorn Hill, Hertfordshire. *Trans. St. Albans and Herts. Architectural and Arch. Soc.-N.S.* V (1936) 42 and 46, Fig. 4b. *Antiq. Journ.* 50. (1970) 339 No. 5. Letchworth Museum. Second century A.D.

**727. Plate, Series B**

*Cameo* - head of Medusa. Similar to last but cruder and much smaller. Onyx. High degree of polish on face. 9 x 8 x 4.5 mm. Wroxeter, Shropshire. Bushe-Fox, *Wroxeter II* 16 and Fig. 8 No. 26. Found together with 'other articles, dating not later than about the middle of the second century'. *Antiq. Journ.* 50 (1970) 339, No. 3. Shrewsbury. Rowley's House Museum. Second century A.D.

**728. Plate, Series B**

*Cameo* - head of Medusa. Similar to last. Onyx. Some wear on face, crude angular cutting. 13 x 12 x 6 mm. Wroxeter, Shropshire. *Antiq. Journ.* 50 (1970) 339, No. 4. Shrewsbury, Rowley's House Museum.

**729. Plate, Series B**

*Cameo* Medusa Head. Surrounded by schematised wreath of serpents. Onyx. In good condition. 9 x 8 mm. Set in a gold ring. Type VIII. Sully Moor near Cardiff, Glamorganshire. In a hoard with other rings and coins down to *c.* A.D. 300.

*Num. Chron. 3rd ser.* XX (1900) 63 No. 2 and pl iii, 9.

*Arch. Anzeiger* (1901) 160.

Marshall, *British Museum Rings* No. 544 and pl. XV.

Walters, *British Museum* No. 3547.

*Antiq. Journ.* 50 (1970) 339 No.1.

British Museum Ac. No. 1900. 11-23. 3. Late third century A.D.

**730. Plate, Series B**

*Cameo* Medusa Head. The gorgon has a characteristic top-knot and a lock of hair falling down the right side of her face. A schematised wreath of serpents surrounds head (below the hair). Onyx. Very worn. 13 x 11 mm. Set in gold ring. Type VIII. Chesterholm, (Vindolanda), Northumberland. Found lying above the remains of a structure dated to the Theodosian period. *Antiq. Journ.* 50 (1970) 339 No. 15. Examined by courtesy of Robin Birley. Late third century A.D.

**731. Plate, Series B**

*Cameo* - head of Medusa. Schematised hair, top-knot. No snakes or wings apparent. Onyx. 10 x 8 mm. In gold box setting, *c.* 16 x 13 mm, with 'broken' ring at back -

possibly an earring. Colchester, Essex. Said to have been found in an urn (? from a hoard rather than a burial). *Antiq. Journ.* 50 (1970) 339 No. 2. F.R. Cooper Collection. Culver Street, Colchester. Late third century A.D.

**732. Plate, Series B**

*Cameo* - Head of the youthful Hercules, wearing the skin of the Nemean Lion, left. Sardonyx of three layers. Burnt and crazed. 27 x 21.5 x 5 mm. Caerleon, Monmouthshire. *Proc. Camb. Antiq. Soc.* V (1884) 233. King, *Handbook* 220 and pl XXXII, No. 7. The suggestion that the stone shows Omphale equated with Maria, mistress to Commodus is made in the above sources.

(G.C. Boon), *Art in Wales* (Arts Council 1964) No. 29 Fig. Henig, *Veneration of Heroes* 257 pl. XXIV F.

*Antiq. Journ.* 50 (1970) 339 No. 12.

Caerleon Legionary Museum. Perhaps as early as the first century, but the cameo may very well be as late as the Severan age. For the type on Cameos:

Walters, *British Museum* Nos 3557-8 (described as Hercules), 3561-3 (Omphale). For intaglios showing the same subject:

Svoronos, *Karapanou* No. 208 pl. III (= Richter, *Engraved Gems of the Romans* No. 281).

Walters, *British Museum* No. 1177 (= Richter, *Engraved Gems of the Romans* No. 282).

(Walters, *op cit* No. 1906 = Richter *op cit* No. 283 is described as Omphale).

**733. Plate, Series B**

*Cameo* - Bust of Minerva, right. Onyx. Rubbed on areas of highest relief (e.g. on helmet). Front of face somewhat battered. Chip on right-hand edge of stone, otherwise in fine condition. 22 x 13 x 5 mm. Eastfield, Winteringham, Lincolnshire. *Lincolnshire History and Archaeology IV* (1969), 104 and Fig. 5.2. Henig, in *Antiq. Journ.* 50 (1970), 338-40, pl. LVII, a. Scunthorpe Museum. Probably third century A.D. For other cameos depicting Minerva:

Henkel, *Fingerringe* No. 458 = Niessen *Cologne* No. 5290.

Eichler and Kris, *Kameen* No. 85.

Babelon, *Camées* Nos 17-30.

Walters, *British Museum* Nos 3441-6.

Richter, *New York* No. 607.

*Arch. Anzeiger* LVI (1941) 374, fig. 17 and 375 Goito, Mantua.

*Carinthia* I CLI (1961), 124 Fig. 67 Magdalensberg (1st century)

*Gallia* XXIV (1966) 453-4 fig. 9. Gruisson, Avde.

Style, cf. (735) below.

**734. Plate, Series B**

*Cameo* - Male head wearing a Phrygian cap, face bearded. Garnet. 32 x 16 x 9 mm. Set in a gold pendant of seventh century date (Anglo-Saxon). (For similar pendants cf (231) Canterbury, St. Martins and (634) Sibertswold), Epsom, Surrey. *Ill. London News* . CCLVIII No. 6860

Archaeological Section No. 2352 (Jan. 23rd 1971), 31, pl. British Museum, Dept. of Medieval Antiquities. Sixth or seventh century A.D. This is a Byzantine import, compare type with seventh century Byzantine coins (e.g. of Phocas). W. Wroth, *Imperial Byzantine Coins in the British Museum* (London 1908), 162 and pl. XX. A Cameo in Paris, Babelon *Camées* No. 361, depicts Chosroes 11 and shows very similar treatment of the eyes.

**735. Plate, Series B**

*Cameo* - Bear standing right holding its prey between its front paws. Indian Sardonyx, well polished and in excellent condition apart from damage to left hind leg, tip of lower jaw (and ? horns of goat which are missing). 47 x 32 x 6 mm. South Shields, Co. Durham. The most important references are:

King, *Arch. Journ.* XXXV (1878) 103-7. Fig. and *Handbook* 220 and pl. XXXII No. 3.

J. Collingwood Bruce *Arch. Ael. second ser.* X (1885) 263-4 Fig.

Charlesworth, *Jewellery* 34, Cameos I. pl. VIII, 1.

I.A. Richmond, *Roman Britain* (London 1955) 162 and pl. VI.

Toynbee, *Art in Roman Britain* 185 No. 139 and pl. CLVIII *Art B.R.* 372-3.

*Antiq. Journ.* 50 (1970) 339 No. 11.

Newcastle, Museum of Antiquities. Early third century A.D. (Severan).

**736.**

*Cameo* - Two winged Cupids (putti), their bodies turned to the right and to the left respectively and the far-leg crossed over the near one in each case. They face towards the front and each supports his head upon one arm the other arm rests upon an inverted torch. Onyx. 16 x 13 mm. St. Leonard's Forest, Sussex. Found early in the Nineteenth Century 'in a tumulus (?) at Plummer's Plain', with a coin of Hadrian. *Arch. Journ.* XI (1854), 71. *S.A.C.* XXV (1873), 229-30 Fig. Not traced. In 1873 it was in the possession of T.W. Erle of Cuckfield. Rev. C.W. King remarked (*SAC. op cit*) that the Praun Cabinet had 'an elegant little (Cameo) conveying the same idea, and the 'memento mori' which is the subject of this cameo, is frequent in intaglio for signet gems ... Probably the meaning may be *sleep and death*'.

For almost exact parallels on cameos,

Walters, *British Museum* No. 3475 pl XXXIV. Cyzicus.

Eichler and Kris, *Kameen* Nos 89-90.

Gramatopol, *Bijoux Antiques* No. 98 Bals, district of Dolj, Romania cf (756) two cupids or winged putti on a jet pendant from a burial at Colchester.

**737.**

*Cameo* - Cupid riding a galloping horse to the left. Onyx. 17.5 x 12 x 2 mm. Oval. Area of Hadrian's Wall, Northumberland. Charlesworth, *Jewellery* 34 Cameos 2. pl. VIII, 2. *Arch. Ael. Fourth ser.* XLI (1963) 235. *Antiq. Journ.* 50 (1970) 339, No. 10. Newcastle. Museum of Antiquities 1962. 13.

For cameos showing Cupids on horseback:  
Boardman, *Ionides* No. 61.  
Walters, *British Museum* Nos 3872, 3876 (glass).

### 738. Plate, Series B

*Cameo* - Nereid (? Amphitrite) holding a drape or veil (which billows out to form a canopy over her head) seated upon a dolphin which is swimming towards the right. Opaque white glass on green, slightly translucent, glass. 10 x 8 mm. Oval. Sheepen, Colchester, Essex. Boudiccan destruction level. Colchester and Essex Museum. First half of first century A.D. A cornelian intaglio depicting the same subject but with a ? cupid leading the dolphin has also been found in Colchester (288).

For cameos showing Nereids on various sea-creatures:  
Walters, *British Museum* Nos 3428-32, 3842-3.

Fossing, *Thorvaldsen* Nos 1912-3.

Babelon, *Camées* Nos 115, 117.

Eichler and Kris, *Kameen* No. 55.

For style:

Vollenweider, *Steinschneidekunst* 60 ff and pl. LXI, 1-2 a cameo by ? Dioskurides (showing Octavian riding upon a capricorn) is very much finer but represents the same tradition of 'Augustan' art.

### 739.

*Cameo* - Youthful satyr. Indian Sardonyx. York. Outside Fortress, a little to the North of the Multangular Tower. 1835. *Arch. Journ.* XXXVIII (1881) 431. 'This cameo has been pronounced by Mr. King to be an undoubted antique of the best age, and it derives additional interest from the fact that the finding of an antique cameo in Britain is of very rare occurrence. The subject represented is a youthful Faun wearing a wreath of Ivy, and a sheepskin over the shoulder'. *Antiq. Journ.* 50 (1970) 339 No. 9. Not located.

### 740.

? *Cameo* - Bonus Eventus. Wickham Bushes, Berkshire. G.A. Kempthorne, *The Devil's Highway* (Wellington College 1902) 9 'a small cameo representing Hermes with a cornucopia in one arm and holding sheaves of corn in his other hand'. Not located. Description is not sufficiently precise to admit of further comment.

### 741. Plate, Series B

*Cameo* -Head of an elderly bald-headed man, probably a Mime actor to right. Milky chalcedony. Very battered, especially around front of face. 12 x 11 mm. Set in a gold ring. Type VIII. Lincoln. *Antiq. Journ.* 50 (1970) 339. No. 13. Lincoln Museum L.M. 725.14. Third century A.D.

For similar grotesque heads or masks on cameos:

Babelon, *Camées* No. 320.

Berry, *Collection* No. 231 (frontal).

### 742. Plate, Series B

*Cameo. Dextrarum Iunctio.* The inscription reads below *OMONOIA*, 'Harmony'; above perhaps *EYTYXI*, 'with

good fortune'. Onyx. (White upper surface on pinky-brown ground). 11 x 6 mm. Set in a gold finger ring. Type IX. Bradwell near Maldon, Essex. Saxon Shore Fort.

Marshall, *British Museum Rings* No. 561 pl. XVI.

Walters, *British Museum* No. 3696.

*Antiq. Journ.* 50 (1970) 339. No. 7. *RIB II* fasc.3, No. 2423.19.

British Museum AF 418. Late first century A.D.

For type on gems: (all inscribed)

Eichler and Kris, *Kameen* No. 98 OYAAENTI /EYTYXWC

Walters, *British Museum* No. 3695 OMONOIA

Berry, *Collection* No. 240 OMONOIA

De Ridder, *de Clercq* No. 2439 OMONOIA

### 743. Plate, Series B

Inscription '*EYTYXI* (=εὐτύχ(ε) i) / ΟΦορον' within border 'May you, the wearer prosper'. Sardonyx, white letters on a brown background. 9 x 7 mm. Set in a gold ring. Type VIII. Keynsham, Somerset. Not in excavation report on Villa. D.P. Dobson, *The Archaeology of Somerset* (London 1931) 138.

*J.R.S.* XXXVIII (1948) 102 No. 9.

*Antiq. Journ.* 50 (1970) 339. No. 8. *RIB II* fasc 3 No. 2423.10.

Bristol City Museum F 1251. Third century A.D.

For a cameo with the same inscription:

Walters, *British Museum* No. 3705 (= Richter, *Engraved Gems of the Romans* No. 399).

Similar inscribed cameos:

Eichler and Kris, *Kameen* No. 99 EYTYXI/ EYAIPI.

Henkel, *Fingerringe* No. 291 from Bonn EYTYXI/AKAKI

Richter, *New York* No. 602 EYTYXI/EYΣEBI (= *Engraved Gems of the Romans* No. 398).

Zazoff, *Gemmensammlung Kassel* No. 118 EYTYXI/EVTENI.

G.R. Davidson in *Corinth XII* (Princeton 1952) 233-4 No. 1810 pl. 102. EYTYXI/TOΠΓONI.

### 744. Plate, Series B

Device in intaglio possibly an anchor. Inscribed as a cameo, around the six side facets *M/IH/I/ VI/VA/S*. 'Live for me'. Burnt cornelian (i.e. cornelian with whitened surface). Slight wear. 8 x 6 mm. elongated hexagon with bevelled edge. Set in a hexagonal gold ring. Type IX. Gogmagog Hills, Near Cambridge.

*C.I.L.* VII No. 1303.

*Arch. Journ.* XVII (1860) 75.

Marshall, *British Museum Rings* No. 651. Fig. 97. *RIB II* fasc. 3 No. 2423.18.

British Museum Ac. No. AF 423. Third century A.D.

For faceted gems of this type;

Deloche, *Anneaux Sigillaires* 87-8 No. 73 bis. No. intaglio legend *Vivas Mi(hi) diu* (gold ring) from Naix, Meuse.

Henkel, *Fingerringe* No. 1464 Lamp. Legend *Si Vis Vivam* (Iron ring) from Nymegen.

Steiner, *Xanten* 136 and pl. XIV No. 192 Chicken.

Legend *Suavis* (Colonia Traiana) and No. 193 dolphin.  
Legend *Vitula* (Colonia Traiana).

Also Note:

Marshall, *British Museum Rings* No. 652, truncated pyramid. Palm branch. Legend *Parum te amo* (gold ring).

**745.**

Device in intaglio, passerine. Inscribed as a cameo around the six side facets *A/VE/ME/A V/I/T/A*. 'Hail my life'. Leached cornelian (i.e. cornelian with whitened surface). 10 x 5.5 x 3 mm. elongated hexagon with bevelled edge. Set in a gold ring. Type VIII b. (*cf.* (238)). The gem's long axis is at right angles to the hoop. Ribchester, Lancashire.

*C.I.L.* VII No. 1306.

T. Pennant, *Tour from Downing to Alston* (London 1801) 95-6.

T.D. Whitaker, *A History of the Original Parish of Whalley* (London 4th edn. 1872), 30.

Watkins, *Roman Lancashire* 155 and fig.

'The stone is red cornelian, with a white layer above. The letters are white, on the red ground, very slightly raised. The bird is red, on the white ground, very slightly sunk-not enough for a seal. The bird, which seems to be a dove, holds something in its beak, which is rather difficult to make out. It is probably an olive branch, as there are three little red dots detached from the beak. The stone is hexagonal, each end division containing an *A* and the four larger divisions each two letters ... It has been suggested that the ring is not Roman, but medieval. I, however, see no reason for doubting its Roman origin' *RIB II* fasc 3 No. 2423.7. Not located. Late third century A.D. Note stone from Colonia Traiana inscribed *Suavis* and depicting a bird (chicken) Steiner, *Xanten* 136 and pl. XIV. No. 192. *cf.* Gramatopol, *Bijoux Antiques* No. 117 for a gem from Tomi inscribed *VITA MEA*. Third century.

**746. Plate, Series B**

Device in intaglio, perhaps intended to signify palm branch, anchor or even the x. Inscribed is a cameo, around the six side facets, *AN/IM/A/ M/E/A*. 'My Darling'. Leached cornelian (i.e. cornelian with whitened surface). In good condition. 7 x 5 x 3 mm. elongated hexagon with bevelled edges. Set in a decagonal gold ring. Type IX with prominent gold bezel. Chesterholm (Vindolanda) Northumberland. From a rubbish deposit Wall period III (i.e. fourth century). *RIB II* fasc 3, No. 2423.4. Late third century A.D. A very similar ring (octagonal) has been found at Vindolanda.

**747. Plate, Series B**

Medallion (cameo). A facing portrait bust of Agrippina I. Blue cupritic glass. Colour a light opaque, lavender-blue. diam. 38 mm. Originally set in a 'circle of silver filigree' (? bronze coated with white metal). Stanwix, Cumberland. From a well. For the discovery, *cf. Carlisle Journal* 20th June 1851.

*Lap. Sep.* 243-4 No. 485.

King, *Handbook* 219 and pl. XXXII. No. 1.

Toynbee and Richmond in *C.W.* (N. S.) LIII (1953) 40-8.

At present on loan in Carlisle, Tullie House Museum. ca. A.D. 23. For the type:

A. Alföldi 'Römische Porträtmedaillons aus Glas' *Ur-Schweiz* XV (1951) 66-79. especially 72 and pl. III Nos. 6-7 (Avenches).

**748. Plate, Series B**

Medallion (Cameo). Facing cuirassed bust of Germanicus, together with the heads of his three sons, *Nero*, *Drusus* and *Gaius* as infants. Dark blue, translucent, cupritic glass. (a film of opaque white glass at the back). Diam. 38 mm. Mounted on a thin bronze plate, once coated with white metal which extends beyond edge of cameo, to form a frame. c 10 mm. wide. Colchester, Essex. Beverley Terrace. In a 'black urn' on site of a Roman Cemetery. *Archaeologia* XXXIX (1863), 508 pl. XXIV fig. 1.

A. Alföldi, *Ur-Schweiz* XV (1951) 66-79 especially 70 and pl. 1 No. 8.

Toynbee in *Trans. Essex Arch. Soc.* XXV pl 1. (1955) 17-23.

D.B. Harden, *Antiq. Journ.* LII (1972) 352 No. 1 pl. LXXVIIb.

British Museum 70. 2-24. 2. ca. A.D. 23. Parallels given by Alföldi *Ur-Schweiz* XV (1951) 70 and pl. 11. 1-2 and Toynbee *op cit* 18.

also G. Ulbert, *Das Frühromische Kastell Rheingönheim* (Berlin 1969) 56 and pl. LVIII.

**749.**

*Medallion*. Facing female head with stylised coiffure, possibly a *gorgoneion* although no snakes or wings can be discerned. Toynbee believes 'a maenad is a likelier possibility'. Chalcedony. The medallion or phalera has intersecting borings through its sides, at right angles. 40 x 36 x 20 mm. Blenheim Park, Oxfordshire said to have been found on Akeman Street in 1810. It is certainly a 'grand-tour' import and so Aliena. *V.C.H.* Oxfordshire I. 332-3 pl. XVIIe.

Toynbee, *Art B.R.* 372 'it would seem to be more probable that these objects were civilian personal ornaments, rather than true *phalerae* adorning soldiers corslets'.

Ashmolean Museum, Oxford. 1972. 554. Third century A.D. For other examples:

J. Boardman, *The Cretan Collection in Oxford* (Oxford 1961) 128 and pl. XLVIII No. 556. Eichler and Kris, *Kameen* Nos 105-8.

G. Daltrop and A. Prandi, *Art Treasures of the Vatican Library* (New York 1970), 167, Cat. 26. pl. (seven phalerae shown, also *cf.* R. Righetti, *Opere di Glittica dei Musei Sacro e Profano, Biblioteca Apostolica Vaticana* (1955), 17, pl. VI, 1-2).

**750.**

*Pendant* - Medusa head, with somewhat bloated features. The surround of snakes and the wings in her hair are typical. The tubular projection at the top is perforated. Jet. 42 (37 excluding bar (perforation)) x 34 mm. York. Found in lead coffin in Walmgate - Fossgate Cemetery.

It hung from one of three jet necklaces, associated with female skeleton. Other grave goods included glass bottles and coins (one of Septimius Severus). *YPSR* 1892, 7. J. Raine, *Simplicia Florentina* (1901) pl. opp. 38. *R.C.H.M. Eburacum* 70 and 142 pl. 68 No. H 321. 14. Toynbee, *Art B.R.* 367. York, Yorkshire Museum. Third or fourth century A.D. For parallels: cf (App 53), below. From the Rhineland, Hagen, *B.J.* CXLII (1937) 127-8 and pl. XXX Nos 11-14.

**751.**

*Pendant* - Medusa head. (?) rather crudely worked although features are now worn. Jet. 33 (29 excluding bar (perforation)) x 26 mm. York. From cemetery on N. side of Railway Station associated with Female skeleton. Other grave goods bronze bracelets and jet beads. *RCHM Eburacum* 84 and 142 pl. LXVIII No. H 230.1. Toynbee, *Art B.R.* 367. York, Yorkshire Museum. Third or fourth century A.D. For a parallel: From the Rhineland, Hagen, *B.J.* CXLII (1937) 128, pl. XXX No. 18.

**752.**

*Pendant* - Medusa head. The wings in her hair are especially prominent. Facial features distinctive (note furrowed brows). Perforations for suspension hidden in hair. Jet. 47 x 37 mm. York. *Yorks. Phil. Soc. Antiq.* 125, jiii. *RCHM Eburacum* 142, pl. LXVIII No. H.2443. Toynbee, *Art B.R.* 367. pl. LXXXIV c. York, Yorkshire Museum. Third or fourth century A.D. For parallels: From the Rhineland. Hagen *B.J.* CXLII (1937) 128 and plate XXX No. 15 & 17. From Tournai, M. Amand & I. Eykens-Dierickk, *Tournai Romain* (Brugge 1960), 100 & pl. VIII (This is a medallion engraved on both faces) reverse is a female bust - hairstyle reminiscent of Julia Mammeia suggesting date c second quarter of 3rd century.

**753.**

*Pendant* - Medusa head. Jet. York. *RCHM Eburacum* 142. Lost from Yorkshire Museum. Third or fourth century A.D.

**754. Plate, Series B**

*Pendant* - Medusa head. Jet. Very worn on surface. 41 (38 excluding perforated lug) x 32 x 5 mm. London. *Sotheby Sale Catalogue* 12th-13th April, 1948, Lot 80. Toynbee, *Art B.R.* 367. Oxford. Ashmolean Museum. 1948.72. Third or fourth century A.D.

**755. Plate, Series B**

*Pendant* - Medusa head in profile to right. Four snakes (arranged symmetrically, two on either side) and wings in hair shown as in frontal portraits (e.g. No. (750)). The hair is bunched in chunky masses. Jet. 49 (46 excluding

suspension bar) x 43 mm. Break on top left hand side of pendant. Thin bronze torc threaded through loop when found (now lost). Strood (near Rochester), Kent. From site of the Roman cemetery in Church Field. Roach Smith, *Coll. Antiq.* I 19-20 and pl. XI, 5. Sir A. Evans, *Archaeologia* LXVI (1915) 572 and Fig. 5. E.T. Leeds, *Celtic Ornament* (Oxford 1933) 97 and Fig. 29 a. J.R. Kirk, A Roman Jet Pendant from Strood, *Arch. Cant.* LXIX (1955), 217-9 and pl. Toynbee, *Art in Roman Britain* 184 and pl. CXLIX No. 137. Toynbee, *Art B.R.* 367. Oxford, Ashmolean Museum. Third or Fourth century A.D.

**756. Plate, Series B**

*Pendant* - Two crouching winged Cupids (putti), one of whom holds a bag while the other fills it. Jet. 50 x 56 mm. Colchester, Essex. Associated with inhumation burial. *B.M. Guide Roman Britain Second edn.* 56 and Fig. 26 No. 7. Toynbee, *Art B.R.* 367. British Museum. Third or fourth century A.D. (736), an onyx cameo, also from a burial, shows two cupids each resting on an inverted torch.

**757.**

*Pendant* - draped female bust. Heavy locks frame face, (?) small cap on head. Perforation in tubular projection at top. Jet. 39 (34 excluding suspension bar) x 40 mm. York. *Yorks. Phil. Soc. Antiq.* 125 jiv (states that the head is male). *RCHM Eburacum* 142 pl. LXVIII No. H.1028. Toynbee, *Art B.R.* 367-8 and pl. LXXXIVd. York, Yorkshire Museum. Late third century A.D. For a parallel from the Rhineland: Hagen *B.J.* CXLII (1937) 129 and plate XXXI No. 22. (compared with portraits of Severina, A.D. 270-275).

**758.**

*Pendant* - Busts of man and woman (for description cf. below). Jet. 62 (58 excluding suspension bar) x 49 mm. York. *Yorks. Phil. Soc. Antiq.* 125, jiv. *RCHM Eburacum* 142, pl. LXVIII No. H 2442. 'two facing busts of husband and wife, carved in relief and represented three-quarter face, with shoulders draped in richly bordered garments. The man has short-cropped hair in the style of the Tetrarchy, the woman's hair is parted in the middle, braided at the front and looped or bagged behind'. Toynbee, *Art in Roman Britain* 184 and pl. CL No. 138. Toynbee, *Art B.R.* 367. York, Yorkshire Museum. Late third century A.D. For parallels from the Rhineland: Hagen, *B.J.* CXLII (1937) 129 and Plate XXXI Nos 23-5. double portraits esp. No. 24.



**759. Plate, Series B**

*Pendant*- Doubled sided. The obverse depicts a female but in profile towards the right and a male bust in profile towards the left. The couple appear to be kissing. The reverse shows the *Dextrarum Iunctio*. Jet. 30 (24 excluding suspension bar) x 29 x 3 mm. Chesterholm /Vindolanda. *Current Archaeology* II. No. 12 (= No. 23 Nov. 1970) 329. (plates) and 334. Examined by courtesy of Robin Birley. Late third century A.D.

**760.**

*Pendant* - Busts of man, woman and boy. (for description *cf* below). (?) Jet. (or shale, *see* below); 61 (55 excluding suspension bar) x 59 mm. York.

*Yorks. Phil. Soc. Antiq.* 126, jiv, 'coarse material'. *RCHM Eburacum* 142 and pl. LXVIII No. H 2444. '...exhibits busts in relief of a husband, wife and curly-headed boy all cloaked, with penannular brooches on their right shoulders. Though possibly of jet, this piece has cracked in the manner of shale, and an association with 'coal money' from Dorset recorded for it (*Yorks. Phil. Soc. Antiq.* (1869 edn) 85 No. 17 \*\*) may seem to tip the balance in favour of the latter material.

Toynbee, *Art in Roman Britain* 184 and pl. CLI No. 138.

Toynbee, *Art B.R.* 367.

York. Yorkshire Museum. Fourth century A.D.

RINGS

**761. Plate, Series A**

*Cameo*. Sheep standing left. In front of it is a plant. The figure is somewhat indistinct. Yellow glass. 11 x 11 x 15 mm. The bezel of a glass ring (for type *cf* (489)-(490) above). Silchester, Hampshire. Examined in the Museum and Art Gallery, Reading. For continental examples of the ring type which can be assigned to the fourth century: Henkel, *Fingerringe* Nos 1738-1750 especially 1744-1746 with devices in relief.

S. Loeschcke, 'Frühchristliche Werkstätte für Glasschmuck in Trier' *Trierer Heimatbuch* (1925) 337-60 *passim* pl. i and ii (pl. i, 16 shows a dove).

W. Reusch, 'Frühchristliche Zeugnisse im Einzugsgebiet von Rhein und Mosel' (Trier 1965), 80-83 pl. LXIV a. The subject is the same as on (603).

**762.**

Cupid with legs crossed leaning on a reversed torch or perhaps a column. Gold bezel, in relief. 9 x 6 mm. Attached to gold ring. Type V. London, near London Bridge. Wheeler, *London in Roman Times*, 98 and Fig. 30 No. 1. Museum of London A 13212. Not located. Second century A.D.

**763. Plate, Series A**

A Male and a Female figure embracing. Probably to be identified with Cupid and Psyche. Thin gold (or gilded bronze) bezel, in relief. 11 x 9 mm. Set in the remains of a bronze ring. ? Type V. Brampton, near Norwich, Norfolk. Impression and drawing examined by courtesy of J. Pope. Further information B. Milligan and B. Green

(Norwich, Castle Museum). Third century A.D. For type on metal bezels:

Marshall, *British Museum Rings* No. 258 gold ring with gold bezel.

Henkel, *Fingerringe* No. 384 silver ring with bronze bezel (Rossem, Gelderland = Janssen, *Daktyliotheek* No. 33). No. 1425 Iron ring with silver bezel (Trier).

On gems:

Fol, *Choix d'intailles* pl. XXIII Nos 5-7.

De Ridder, *de Clercq* No. 3144.

On samian ware:

Oswald, *Figure Types* pl. XX No. 374 (also *cf.* pl. XC J-M for a more erotic interpretation).

**764. Plate, Series A**

Bonus Eventus standing to front holding corn ears in his left hand and a patera in his right. Gold ring bezel, in relief. 12 x 10 mm. Oval. Leicester, St. Mathew's Vicarage Garden, Brunswick Street, 1943. Leicester City Museum 298.1960.

**765. Plate, Series B**

Phallus. Shown in relief on a gold bezel. Length of phallus 7 mm. Set on a gold ring. Type II.

London, Tokenhouse Yard. Near Walbrook. *Guildhall Museum Catalogue* (1908), 28 No. R.1. 386. Guildhall Museum 816. Probably first century A.D. For type on bezels:

Ashmolean Museum, Fortnum 236-7.

Marshall, *British Museum Rings* Nos 254-5.

Oman, *Victoria and Albert* Nos 79-80.

**766. Plate, Series B**

Phallus, in relief on gold bezel, as last. Length of phallus 7 mm. Set in a gold ring.

*c* Type II. Faversham, Kent. Marshall, *British Museum Rings* No. 256. British Museum AF 425. Probably first century A.D.

**767.**

Intaglio - Incised cruciform pattern of eight branches with v-shaped ornamentation and pellet ends. Silver ring. Type III. Bezel, Oval. 11 x 8 mm. Wroxeter, Shropshire. From a pit dated to the late first or early second century. Bushe-Fox, *Wroxeter III* 30 and pl. XVIII No. 29. Not located in Rowley's House Museum, Shrewsbury. ? First century A.D. Similar patterns occur on contemporary studs from London, Walbrook and from Wroxeter. G. Webster, 'The Roman Military Advance under Ostorlus Scapula' *Arch. Journ.* CXV (1958) 49-98 especially 85 No. 151 Fig. 6. (= *Small Finds from Walbrook 1954-5*, 8-9 No. 9) and 95 No. 236. Comparable devices are to be seen on other items discussed by Webster. Possibly the device on the ring had some military significance.

**768. Plate, Series A**

Intaglio - Incised palm branch. Silver ring, Type III. Fused with another piece of silver ring. Bezel, Oval 12 x 7 mm. Slay Hill Saltings near Upchurch, Kent. In the Medway Marshes. From the site of a Roman building

destroyed by fire. Payne, *Coll. Cant.* 75. British Museum 83 12-13. 559 'mass partly molten, consisting of parts of four unset rings and a snake's head from a bracelet'. Second century A.D. For engraved palm-branches on rings:

Henkel, *Fingerringe* No. 45 (Worms), 46 (Weisenau).

Siviero, *Napoli*, No. 510.

A. Comarmond, *Description de l'écrin d'une dame romaine trouvé à Lyon en 1841* (Paris and Lyons 1844) 40-1 Nos. 25-7.

#### 769. Plate, Series A

Intaglio - incised palm branch on a silver ring. Type III. Bezel, Oval 12 x 5.5 mm. Slay Hill Saltings, Kent. For reference *cf.* above. British Museum.

#### 770.

Intaglio - incised palm branch on a gold ring. Type III. Bezel, Oval 7 x 4 mm. London, near All Hallows Church, Lombard Street. Wheeler, *London in Roman Times* 98 and Fig. 30 No. 2. Museum of London A 22180. Not located. ? First century A.D.

#### 771. Plates, Series A and B

Intaglio - incised palm branch on a gold ring. Type Xa. Bezel, Oval. 7.75 x 5 mm. Verulamium, Hertfordshire. From a pit in Insula XXVIII dated to the first half of the third century A.D. Verulamium, Site Museum. Early third century A.D.

#### 772.

Intaglio - incised palm branch and the inscription *A M A / M E*. Gold ring. Type III. Bezel, Oval. 10 x 6 mm. Carlisle, Cumberland. English Street. *Arch. Journ.* XVII (1860) 182. Dalton, *Franks Bequest. Catalogue of Finger-Rings*.

*British Museum* No. 15 Fig. *J.R.S.* LIII (1963) 163 No. 23. British Museum. Despite form of ring, probably not earlier than the third century.

#### 773.

Intaglio - incised device, almost certainly the *Dextrarum Iunctio*. Gold ring. Type III. Bezel, Oval. 7 x 5 mm. Chester. North side of Pierpoint Lane, Bridge Street West. *Journ. Chester and N. Wales Architectural, Arch. and Hist. Soc.* N.S. XXXVI (1946) 135-6 Fig. 29 No. 1. 'a deeply incised and crudely formed insect (bee ?) with expanded triangular wings'. Grosvenor Museum, Not located. ? First century A.D. For *dextrarum Iunctio* on an early gold ring: Henkel, *Fingerringe* No. 61 (Nijmegen).

#### 774.

Intaglio - incised device probably *Dextrarum Iunctio*. Break across centre of bezel renders identification difficult. Silver ring. Type III. Bezel, Oval. 7 x 4 mm. Fishbourne, Sussex. Period 2 construction level. Henig in Cunliffe, *Fishbourne* 11 91-2 and pl. XVIII No. 5. I have only been able to examine a drawing made at the time of the discovery of the ring. The original was,

apparently, much corroded. When first examined the device was thought to show a flying bird. First century A.D.

#### 775. Plate, Series B

*Dextrarum Iunctio*. Gold bezel, in relief. 18 x 14 mm. Attached to gold ring. Type XIV. Richborough, Kent.

Bushe-Fox *Richborough* IV 126 and pl. XXXV No. 93.

*B.M.Q.* X (1935) 161 and pl. LI, 10-12.

*B.M. Guide. Roman Britain.* (second edn). 26 and Fig. 13, 7.

British Museum 1936 2-4.1. Fourth century A.D. For the type:

Walters Art Gallery, *Exhibition Catalogue of Early Christian and Byzantine Art* April-June 1947; pl. LXV No. 508. said (incorrectly) to be Byzantine, sixth century. *Victoria and Albert Museum* M136 - 1962.

#### 776. Plate, Series A

*Dextrarum Iunctio*. Silver bezel, in relief. 14 x 11 mm. Attached to silver ring. Type VIII. Grovely Woods, Wiltshire. Found with coins (probably down to the early fourth century as the accession book suggests rather than down to A.D. 395 as stated in the published sources. It is doubtful whether the evident confusion can now be resolved). *Num. Chron. Fourth ser.* VI (1906) 345, Fig. 1. *B.M. Guide Roman Britain.* (second edn). 26. British Museum 1911. 10-26. 1. Third century A.D.

#### 777. Plate, Series A

*Dextrarum Iunctio*. Gold bezel, in relief. 12 x 9 mm. Attached to gold ring. Type V. Selsey, Sussex. Found on the shore. 1915. Lewes Museum. ? Third century A.D.

#### 778. Plate, Series A

*Dextrarum Iunctio*. Gold bezel, in relief. 15 x 12 mm. (14 x 10 mm. within cable border). Akeman Street, Duening Parish, Gloucestershire. Cirencester, Corinium Museum. Third or fourth century A.D.

#### 779.

Intaglio - Incised bird with long tail (? parrot), holding ? cherries in its beak. Gold ring. Type III. Bezel, oval. 8 x 5 mm. London; Site of St. Clement's Churchyard, Clement's Lane. Wheeler, *London in Roman Times* 98 and Fig. 30 No. 3. Museum of London A. 23405. Not located. First century A.D. For birds on engraved gold rings:

Henkel, *Fingerringe*, No. 59 (Rhineland).

Siviero, *Napoli* No. 425 pl. CCXXXa. (Pompeii).

Marshall, *British Museum Rings* No. 133 (Rome).

#### 780. Plate, Series B

Intaglio - Incised bird with sharp beak and long, upward curving tail. Silver ring. (For type Henkel, *Fingerringe* No. 95). Bezel almost circular. 14 x 13 mm. Hevingham, Norfolk. Norwich Castle Museum. Possibly fourth century A.D.

**781. Plate, Series A**

Intaglio - Cockerel walking left. Incised on bezel of gold ring. Type XC (*cf* Deloche, *Anneaux Sigillaires* 289-91 No. 254; and (782) below). Square bezel 5 x 5 mm. Sully Moor, Near Cardiff, Glamorgan. With coins and other jewellery down to the end of the third century.

*Num. Chron. Third ser.* XX (1900), 37. pl. iii fig. ii.

*Arch. Camb. fifth ser.* XVII (1900) 61-2.

*Arch. Anz.* 11 (1901) 160.

Marshall, *British Museum Rings* No. 203. pl. V.

British Museum 1900. 11-23.4. Late third century A.D.

**782.**

Intaglio - small animal. Incised on the bezel of a gold ring. Type XV (*cf* (781) above). Bezel rectangular. 7 x 5 mm. Corbridge, Northumberland. *Arch. Journ.* XIV (1857) 357. 'the..... bezel is engraved with a little animal, in intaglio, somewhat indistinct, the surface being worn away, the head of the ring is rectangular, with a globule of gold affixed to each angle.' *Northumberland County History* X (1914) 515. No. 2.

Charlesworth, *Jewellery* 28 No. 55 pl. iii, 10.

Alnwick Castle, Northumberland. Late third century A.D.

**783.**

Intaglio - Incised dolphin. Gold ring. Type III. Bezel, Oval. 7 x 4 mm. London, Nicholas Lane. Wheeler, *London in Roman Times* 98 and Fig. 30. No. 4. Museum of London A. 22180. Not located. First century A.D. For a dolphin engraved on a gold ring: Marshall, *British Museum Rings* No. 127.

**784. Plates, Series A and B**

Intaglio - Incised dolphin. Gold ring. Type III. Bezel, Oval. 6 x 5 mm. Wroxeter, Shropshire. Shrewsbury, Rowley's House Museum. First century A.D.

**785. Plates, Series A and B**

Intaglio - Two facing busts. Both are bearded and are suggestive of the Emperors Marcus Aurelius and Lucius Verus. The inscription 'IMP' is seen *retrograde* on the ring. There is a dotted border. Gold ring with Oval, bezel. 11 x 9 mm. Colchester, Essex. *Arch. Journ.* XVII (1860) 182.

Marshall, *British Museum Rings* No. 82. *RIB* II fasc 3 No. 2422.8. British Museum AF 426. Second century A.D. (? *c* A.D. 161-9). For an intaglio depicting Lucius Verus *cf* (App. 45), below.

**786. Plates, Series A and B**

Intaglio - Male bust right, surrounding inscription *Ivl Bellator Vivas* appears *retrograde* on the bezel (i.e. intended to be studied in impression). Silver bezel, circular. Diam. 10 mm. Silchester, Hampshire. *E.E.* IX No. 1331. *V.C.H.* Hampshire I, 284 No. 17. *RIB* II fasc 3 No. 2422.25. Duke of Wellington's Collection, Reading Museum 00137. Fourth century A.D.

**787. Plates, Series A and B**

Intaglio - ? female bust right. Inscribed *Vivas* is inscribed *retrograde* on the bezel. Two stars shown on each side of head. Silver bezel, circular. Diam. 10 mm. Silchester, Hampshire. *E.E.* IX No. 1335. *Archaeologia* LXI (1909), 485. *RIB* II fasc 3 No. 2422.42. Duke of Wellington's Collection, Reading Museum 00138. Fourth century A.D.

**788. Plate, Series A**

Intaglio - helmeted male bust right. Star on each side of head. Dotted border. Silver ring, gilded. (for type Deloche *Anneaux Sigillaires* 298-9 No. 259 and 300 No. 261). Octagonal bezel with concave sides. Diam. *c* 12 mm. Richborough, Kent. *Report of the Visitors*, Ashmolean Museum 1902, 8. 'the besil is engraved with a diademed head, between two small crosses. The style of the head with its beaded diadem agrees with that of trientes and sceattas of the seventh and early eighth centuries'. Ashmolean Museum R. 336. Perhaps Frankish, Merovingian. For similar heads see : Deloche, *Anneaux Sigillaires*. 234-6. No. 210, 293-5 No. 255.

**789.**

Intaglio - Female bust shown left. Inscription *VE/NUS* inscribed *retrograde* on the bezel (i.e. intended to be read on impression). Octagonal gold ring. *c* Type XV. Hoop has secondary Christian inscription, '*Seniciane Vivas iin De(o)*'. Rectangular bezel. 9 x 8 mm. Silchester, Hampshire. Found before 1786, in ploughing a field. *Archaeologia* VIII (1787) 449. *C.I.L.* VII No. 1305. *V.C.H.* Hants. I. 283 No. 13. *RIB* II fasc 3 No. 2422.14. Haverfield denies that there is any connection between the ring and the Lydney curse (*cf* *R.I.B.* 306). But note Goodchild, *Antiquity* XXVII (1953), 100-2. J.M.C. Toynbee, *J.B.A.A.* third series XVI (1953) 19-20 and in ed. M.W. Barley and R.P.C. Hanson, *Christianity in Britain 300-700* (Leicester 1968) 189-90. The Vyne, Hampshire. Fourth century A.D. The present writer sees no reason to doubt that the Senicianus of the curse and the 'owner' of the ring were one and the same person. For a similar ring with gold bezel depicting a female bust (inscribed '*Peregrine Vivas*'). *Victoria and Albert Museum*, M 174-1937. Henkel, *Fingerringe* No. 98 (inscribed '*Marina Vivas*') from the Ruhr.

**790. Plate, Series B**

Intaglio - two facing busts. Inscription *Vivas / in Deo* on bezel, intended to be read on the metal. Betrothal ring. Gold ring. Type XC (*cf* Henkel, *Fingerringe*, No. 106). Bezel, rectangular 9 x 8 mm. Brancaster, Norfolk. Saxon Shore Fort.

*Archaeologia* XXIII (1831), 361.

*J.B.A.A.* XXXVI (1880), 151 fig.

*V.C.H.* Norfolk I, 304-5 fig.

*J.B.A.A.* third ser, XVI (1953), 19 and pl, IV, 5. *RIB* II fasc 3, No. 2422.15.

Norwich, Castle Museum. Fourth or fifth century A.D. For the type:

M.C. Ross, *Catalogue of the Byzantine and Early*

*Medieval Antiquities in the Dumbarton Oaks Collection* II (Washington D.C. 1965), 48-50, No. 50 and pl. XXXIX.

Deloche, *Anneaux Sigillaires* 67 No. 57 (Carhaix, Finistère) *Ori e Argenti dell'Italia Antica* (Exhibition 1961) No. 746 Pavia.

**791.**

Intaglio - Two facing busts; Betrothal ring as last. Gold ring. Type XV. Bezel, rectangular 12 x 10 mm. Bentley Priory, Great Stanmore, Middlesex. Found in 1781 with a hoard of gold and silver coins, dating down to the time of Honorius, and another gold ring, (703), a gold bracelet and a piece of silver inscribed 'Honor' set in a triangular frame of iron.

Gough, *Camden* I, pl. on CXX. II, 108-9.

*Arch. Journ.* VII (1850), 191.

C.E. Vulliamy, *The Archaeology of Middlesex and London* (London 1930), 204-5. Not located. Fourth or fifth century A.D.

**792.**

Intaglio - Two facing busts, Betrothal ring as last. Gold ring. (for similar ring, Marshall, *British Museum Rings* No. 206). Bezel, Oval. 14 x 11 x 2 mm. Piercebridge, Co. Durham. *Arch. Journ.* VII (1850) 191 Fig. 'A curious ring of pure gold (weight 182 grains)... The hoop, wrought by the hammer, is joined by welding the extremities together, to this is attached an oval facet, the metal engraved in intaglio, the impress being two human heads *respectant*, probably male and female... The device on the ring in her Grace's possession is somewhat effaced, but evidently represented two persons gazing upon each other...' Not located. Fourth century A.D. The device is paralleled on Marshall, *British Museum Rings* No. 206.

**793.**

Intaglio - *Chi-Rho* with diagonal arms, *retrograde* on ring. Dotted border. Gold ring. *c* Type XV. Circular bezel. Diam. 9 mm. Brentwood, Essex. Found *c* 200 feet from main road from London to Colchester. Grid Ref. 57959316. *Ill. London News*. 2nd October, 1948.

*J.R.S.* XXXIX (1949), 115 Fig. 25.

*J.B.A.A.* third ser. XVI (1953), 19 pl. IV, 5.

*V.C.H.* Essex. III. 57 pl. VIIIc. No. 7; C. Johns, *Ant. J.* 65 (1985) 461-3.

British Museum. Fourth century A.D.

**794.**

Intaglio - *Chi-Rho* -with diagonal arms. Intended to be seen on the ring rather than in impression. Silver ring. Type XV. Square bezel. 6 x 6 mm. Fifehead Neville, Dorset. From the Roman Villa, found with a hoard of jewellery. *Proc. Soc. Antiquaries. second ser.* IX (1882), 68 and Fig. 1. 'The most interesting discovery was this: in a small hollow cut in the cement floor of one of the rooms, a number of ornaments had evidently been hidden away, and a stone was laid over them. These were two silver rings, a silver necklace or girdle-fastener, and nine

bronze bracelets with fragments of others. The rings ... have a plain hoop and a square bezel and are of special interest from their having Christian devices engraved upon them'.

*B.M. Guide to Early Christian and Byzantine Antiquities* (second edn. 1921). 65 and 58 Fig. 33.

*J.B.A.A.* third ser. XVI (1953), 19 and *J.B.A.A.* third ser. XVIII (1955), 7.

*Trans. Devonshire Assn.* C (1968), 171. describe the ring as being of gold.

*R.C.H.M. Dorset (Central)* (1970) 94 Fig. *RIB* II fasc 3, No. 2422.44.

Not located. Fourth century A.D. For a gold ring of the same type from the Rhineland, cut with the Chi-Rho: Henkel, *Fingerringe* No. 106. Silver ring, *ibid* No. 402.

**795.**

Intaglio - Dove flanked by an olive branch on each side. Below is a *Chi-Rho* with horizontal crossbar, intended to be seen on the ring rather than in impression. Silver ring. Type XV. Rectangular bezel. 8 x 7 mm. Fifehead Neville, Dorset. From the Roman Villa, with a hoard of jewellery *cf.* above. References as last but, *Proc. Soc. Antiq.* 1882. Fig. 2. and *B.M. Guide* 1921, Fig. 34. *RIB* II fasc 3 No. 2422.45. Not located. Fourth century A.D.

**796.**

A 'curious ring bearing the Christian monogram'. Brought under Stainmore, Westmoreland. Found between 1828 and 1866. *C.W. first ser.* 1 (1866) 9. *C.W. - N.S.* LXI (1961), 298. *Arch. Ael. fourth ser.* XLIII (1965), 223-4. Not located.

**797.**

Intaglio - A cross. Engraved bezel of gold ring related to type XV with square bezel 4.75 x 5.5 mm. Great Bedwyn Villa, Wiltshire. *Proc. Soc. Antiquaries second ser.* XIX (1902), 188. M.E. Cunnington and E.H. Goddard. *Catalogue of Antiquities in the Museum at Devizes* II (Devizes 1911) 51, No. 400 pl. XXV, 5. 'a small gold finger ring, with hoop of narrow wire-like form with a few transverse lines, and small circular bezel engraved with a rude cross with terminations to the limbs'. Devizes Museum. Not located. ? Third or fourth century A.D.

**798. Plates, Series A and B**

Intaglio - a bird, perhaps a duck walking right. Beaded border. Silver ring. Type XV. Rectangular bezel. 8 x 7 mm. Droitwich, Worcestershire. From the Roman Villa in Bays Meadow, together with a gold topped bone pin. *Trans. Birmingham Arch. Soc.* II (1928) 37.

*Num. Chron. fifth ser.* XV (1935), 258-9 Fig. 4.

British Museum 1928. 7-14. 1. Fourth century A.D. For a similar bird:

*Gallia* XXII (1964), 431, Fig. 9. From Cave at Creissels (Grotte 1 des Cascades), Aveyron. Silver bezel of bronze ring. and

Henkel, *Fingerringe* No. 97 gold ring from Rhineland.

**799.**

Intaglio - Stylised bird and a tree. Beaded border. Silver ring. Type XV. Rectangular bezel, 8 x 7 mm. South Ferriby, Lincolnshire. With a hoard of fourth-century silver coins down to Honorius. B.H. St. J. O'Neil. *Num. Chron. fifth ser.* XV (1935) 257. 'The design appears to represent on the left a bird turned right and on the right a tree. The bird is shown with two flippers and its head is rendered in a similar manner (sic) .... the 'tree' is probably intended to be a branch. The identification of the group as a dove and sprig of olive, presumably a Christian motif, is possible, but makes an even greater call upon the imagination'. Hull Museum. Not examined. Late fourth century A.D. For a similar device on a ring: *Victoria and Albert Museum M.* 144-1962.

**800.**

Intaglio - Bird standing left. Beaded border. Silver ring. Type XV. Square bezel. 7 x 7 mm. Whorlton, Yorkshire. With a hoard of ornaments and silver coins down to Honorius. F. Elgee, *The Romans in Cleveland* (Middlesbrough, 1923) 8. *Num. Chron. fifth ser.* XV (1935) 258 Fig. 3. British Museum. Not located. Late fourth century A.D.

**801. Plate, Series B**

Intaglio - Griffin walking left and looking over its shoulder. Beaded border. Silver ring. Type XV. Square bezel. c 10 x 10 mm. Near Amesbury, Wiltshire. Found with a hoard of silver and small bronze coins said to date down to Theodosius II (A.D. 402-50), in a 'rude urn' February 1843. *Proc. Soc. Antiq. first ser.* IV (1859) 27-8 Fig. 3. Marshall, *British Museum Rings* No. 1207. *B.M. Guide Roman Britain (second edn).* 26 and Fig. 13, 6. British Museum 57.6-30.1. Fifth century A.D. Note the extremely idiosyncratic style, related to the 'quoit-brooch style'. Compare device with that shown on a bronze bezel from Richborough. Roach-Smith, *Antiq. Richborough* 89, Fig. 6.

**802. Plate, Series B**

Intaglio - Stag seated left, looking over its shoulder right at a bird. Beaded border. Silver ring. Type XV. Square bezel. c 9 x 9 mm. Near Amesbury, Wiltshire with last. *Proc. Soc. Antiq. first ser.* IV (1859) 27-8 Fig. 2. Marshall, *British Museum Rings* No. 1205. *B.M. Guide Roman Britain (second edn).* 26 and Fig. 13, 6.

British Museum 57.6-30.3. Fifth century A.D. For style cf above.

**803. Plate, Series B**

Intaglio - Four very stylised, helmeted heads. Beaded border. Silver ring. Type XV. Square bezel. c 10 x 10 mm. Near Amesbury, with last. *Proc. Soc. Antiq. first ser.* IV (1859) 27-8, Fig. 1. Marshall, *British Museum Rings* No. 1206. *B.M. Guide Roman Britain (second edn).* 26 and Fig. 13, 6. British Museum 57. 6-30.2. Fifth century A.D. For style cf above.

SEALINGS

**804. Plate, Series B**

Sealing on sherd of Legionary Ware. Female bust right. (repeated - five impressions visible). Impressions, Oval, concave (i.e. stone was convex). 11 x 8 mm. Holt, Denbighshire.

*Arch. Camb. sixth ser.* XVI (1916), 228 and Fig. 7.

Grimes, *Holt*, 181 and Fig. 77 No. 5.

Cardiff, National Museum of Wales. Mid second century A.D. Form of vessel imitates Drag 37. For a woman's head on a piece of samian from the Magdalensburg. (early first century).

Carinthia I. CXLVIII. (1958), 77 Fig. 24.

For the decorative use of gems to make a frieze around the wall of a vessel:

I. Wellner, *Archaeologiai Értésítő* XCII (1965) 42-5.

Two intaglios from Aquincum. (one intaglio depicts Aesculapius & Hygeia Figs 1-3, another Victory Figs 7-9).

**805. Plate, Series B**

Sealing on base of Belgic black 'eggshell' beaker, potter's stamp 'Amandus F'. Cock standing upon a basket. Impression Oval. 11 x 10 mm. Richborough, Kent. Pit 195. G.C. Dunning in Bushe-Fox *Richborough IV*, 240-1 pl. LXXII. Richborough Site Museum. Mid first century A.D. Dunning in *Richborough IV*, notes a 'local find in the Aachen Museum. Stamp 'Bellius' and impression of a seated figure facing a vase of flowers'.

**806. Plate, Series B**

Sealing on base of Belgic Black 'eggshell' beaker, potter's stamp 'Vindaci'. Head neck and wing of Pegasus. Impression. Oval. 10 x 9 mm. London. 55-61 Moorgate. G.C. Dunning in Bushe-Fox *Richborough IV*, 241, Fig. Guildhall Museum, London. First century A.D.

**807. Plate, Series A**

Lead sealing - Alexander the Great standing towards the front and facing left. He is helmeted, holds a sword in his right hand and a spear in his left. (The figure, was perhaps, interpreted as Mars). Oval. 11 x 8 mm. South Shields, Co. Durham. J. Collingwood Bruce, *Arch. Ael. second ser.* X (1885), 255 and pl. No. 5. South Shields, Site Museum. It is dated to the time of Severus' campaign A.D. 209-11. For the type, (468)-(470).

**808. Plate, Series A**

Lead Sealing - Venus standing front and facing left. Her left hand held over her pubic region. On the right of the sealing, a corn ear or palm, star or flower on left. Oval. 11 x 8 mm. South Shields, Co. Durham. J. Collingwood Bruce, *Arch. Ael. Second Ser.* X (1885), 255, and pl. No. 4. South Shields, Site Museum. dated to the time of Severus' campaign, A.D. 209-11. For the type cf (276) above. Sena Chiesa, *Aquileia* No. 246.

809.

Lead sealing. The obverse is inscribed CIIN /ER (= Cohors II Nerviorum). The reverse carries a

hippalectryon right, made with a signet ring. 14 x 10 mm. From a dump of sealings, found at Brough under Stainmore, Westmoreland. Roach-Smith, *Coll. Antiq.* VI, XVII, No. 4. Richmond, *Leaden Sealings*, 122, No. 1 'A two-legged mask, walking right'. British Museum. (also an example in the Ashmolean). Sealing, third century A.D. For the type, *cf.* Gem from Castlesteads (382).

**810.**

Lead Sealing - Long legged bird standing right. 13 x 9 mm. From a dump of sealings, found at Brough under Stainmore, Westmoreland. Roach-Smith, *Coll. Antiq.* VI, pl. XVII No. 6. ? Richmond, *Leaden Sealings* 122, No. 2. British Museum. Sealing, Third century A.D. This might belong to Chiesa's 'Officina delle Gemme Semisferiche' (Sena Chiesa, *Aquileia* 25 and pl. LXXXIII, 1-17, esp. 13 = Cat. No. 1319 long-legged bird). The workshop is distinguished by its subject matter (especially Birds) and by the accentuated stylisation of the features, including the rounded elements - used in our example for the head and breast. Chiesa dates the style to the end of the second century B.C. and the beginning of the First.

**811.**

Lead Sealing - Contest between Goat (left) and Pan (right). c 15 x 13 mm. From a dump of sealings, found at Brough under Stainmore, Westmoreland. H.E. Smith, 'Some Interesting Features of a Neglected Roman Station, Brough under Stainmore', - *Trans. Hist. Soc. Lancs. and Chesh. N.S.* VI. (1865-6), 148 and pl. II, No. II. - 'The subject ... a contest between a satyr and a goat, is of frequent recurrence upon Roman gems, its animated character constituting it a favourite'. Richmond, *Leaden Sealings* 122 No. 7. British Museum. For the type on a gem, *cf.* (145), from Caerleon.

**812.**

Lead sealing - The obverse is inscribed CIIN / R (=Cohors II Nerviorum). The reverse depicts an Egret on the right, standing left and facing a palm in a vase. 16 x 13 mm. From a dump of sealings, found at Brough under Stainmore, Westmoreland. Roach-Smith, *Coll. Antiq.* VI, pl. XVI, No. 5. Present location not known. Sealing, Third century A.D. For herons/egrets *cf.* the famous fifth-century Greek examples by Dexamenos, Richter, *Engraved Gems of the Greeks and the Etruscans* esp. Nos 466-468.

**813.**

Lead sealing - Jupiter seated on throne right holding sceptre in right hand and a patera (or fulmen) in left. Before him is standing a male figure (probably Mars) supporting a shield upright on the ground with his left hand. 20 x 17 mm. From a dump of sealings, found at Brough under Stainmore, Westmoreland. Roach-Smith, *Coll. Antiq.* III Pl. XXXII. No. 13. Present location not known. Sealing, Third century A.D. Jupiter is depicted with Mercury on an intaglio from Chesters, (11).

**814.**

Lead sealing - The obverse is inscribed CIIN / ER below a spray of leaves (Cohors II Nerviorum). The reverse shows Jupiter seated on a throne left holding a sceptre in his left hand and a patera in his right. 17 x 13 mm. From a dump of sealings, found at Brough under Stainmore, Westmoreland. Roach-Smith, *Coll. Antiq.* VI pl. XVI No. 6. Richmond, *Leaden Sealings* 122 No. 3. Present location not known. Sealing, Third century A.D. For the type, (7) Castlecary and (8) Wroxeter.

**815.**

Lead sealing - Eagle Stg. r. and facing left, it holds a wreath in its beak. 17 x 15 mm. From a dump of sealings found at Brough under Stainmore, Westmoreland. Roach-Smith, *Coll. Antiq.* VI, pl. XVI No. 14. Richmond, *Leaden Sealings* 122 No. 6. 'Eagle with thunderbolt, (sic) facing right. British Museum. Sealing, Third century A.D. For type (689)-(694).

**816.**

Lead sealing - Goddess standing right. From a dump of sealings found at Brough under Stainmore, Westmoreland. Richmond, *Leaden Sealings* 122 No. 4. British Museum, not examined. Sealing, third century A.D.

**817.**

Lead sealing - Stag facing right. From a dump of sealings found at Brough under Stainmore, Westmoreland. Richmond *Leaden Sealings* 122 No. 8. Collection, Colonel E. Kitson-Clark. Sealing, third century A.D. *cf.* Official sealings of the province of Britannia Superior. Richmond, *Leaden Sealings* 124 No.1.

**818.**

Lead sealing - Horseman advancing right. From a dump of sealings found at Brough under Stainmore, Westmoreland. Almost certainly two sealings, and perhaps two signets, are involved. Roach-Smith, *Coll. Antiq.* III pl. XXXII No. 14 and *ibid.*, VI pl. XVII No. 3. (measuring 14 x 10 mm. and 16 x 12 mm. respectively - if the drawings are a reliable guide). Richmond, *Leaden Sealings* 122 No. 5. Not located. Sealings, third century A.D. For a horseman *cf.* (509), Caerleon.

**819.**

Lead sealing - Male head right (probably bearded, and with a caduceus projecting behind. The sealing is in the shape of a pear shaped seal-box in which the piece of lead was originally set. Length 32 mm. width 15 mm. From a dump of sealings found at Brough under Stainmore, Westmoreland. H.E. Smith, 'Some Interesting Features of a Neglected Roman Station Brough under Stainmore' *Trans. Hist. Soc. Lancs. and Chesh. N.S.* VI (1865-6) 148 & pl. 11 No. 10. 'The head of a Caduceus' (behind the neck) suggests 'the bust to have been intended for that of Mercury, which is most probable, the apparent beard being merely an incrustation upon the metal'. Richmond, *Leaden Sealings* 120.

Considered the seal to have been official. 'Bearded imperial head facing left... this was once enclosed in a pear-shaped seal-box perhaps Caracalla'. British Museum. Sealing, third century A.D. For beardless bust of Caracalla with caduceus, see (482), South Shields.

**820.**

Lead sealing - Male head left. The piece is defective but two slight projections behind the head could be solar rays (= Sol). Unlike other examples of heads (e.g. *Arch. Ael. Second Ser.* X (1885) 255 and pl. Nos 1,3,7), this seems to be a private sealing. 10 mm. wide. From a dump of sealings found at Brough under Stainmore, Westmoreland. Roach Smith, *Coll. Antiq.* VI, pl. XVII No. 5. Present location not known. Sealing, third century A.D.

**821.**

Lead Sealing - Leda and the Swan. c 18 x 15 mm. From a dump of sealings found at Brough under Stainmore, Westmoreland. Oxford, Ashmolean Museum. Sealing, third century A.D. For the type (478) above.

**822.**

Lead sealing. The obverse shows 'two figures of which the left, facing right, kneels in supplication on right knee and holds up both hands, while the right figure, facing left, bends down and extends the left arm in clemency'. c 14 x 11 mm. cf. R.P. Wright, 'A new leaden sealing from York and further examples from Brough under Stainmore', *C.W. N.S.* LIV (1954), 104, No. 762. He argues that although it is described as 'found at Syracuse'. the presence of other sealings naming *Cohors VII Thracum* and *Leg II* makes a Brough provenance almost certain. Exeter, Royal Albert Museum, not examined. Sealing, third century A.D. For a gem from Tarentum showing Jupiter seated left, sceptre in left hand and right hand extended to nude man on hands and knees before him. Soane, *1835 Catalogue* No. 113. Vermeule, *Soane* No. 610. Priam before Achilles, Furtwängler, *Berlin* Nos 4279-80. Fossing, *Thorvaldsen*, No. 906. For the Aurelian relief from Rome, (Arch. of Constantine), symbolising the imperial clemency. R. Brilliant, *Gesture and Rank in Roman Art* (New Haven 1963), 153 Fig. 3, 119. For sarcophagi with the same theme, *ibid* 157-60.

BROOCHES

**823. Plate, Series A**

*Brooch Intaglio* - Bird standing right and looking left, (gem described), probably an eagle. Green glass. Diam. 18 mm. Set in a bronze disc brooch (diam. 40 mm.). Richborough, Kent. Richborough Site Museum. Third century A.D.

**824. Plate, Series A**

*Brooch Intaglio* - Bird standing right as last. Green glass. Diam. 19 mm. Set in a bronze disc brooch (diam. 40 mm.). Barrington, Cambridgeshire. Cambridge, University Museum of Archaeology and Ethnology.

Third century A.D.

**825. Plate, Series A**

*Brooch Intaglio*. Head in profile left. Red enamel. 12 x 8.5 mm. Set in an enamelled bronze disc brooch. Lowbury Hill, Berkshire. Atkinson, *Lowbury Hill* 35 and pl. IX, 34. 'Oval fibula... Decoration, in the centre a raised oval setting containing a red glasspaste gem with an intaglio bust to left'. Reading, University Museum. According to Atkinson, there are parallels from Silchester (cf. below). South Perriby (not traced) and Gelb on the Rhine. He suggests a fourth century dating for the type but this is too late in view of the Kidlington find (below).

**826.**

*Brooch Intaglio*. Head in profile left, as last. Red enamel. 13.5 x 10 mm. Set in an enamelled bronze disc brooch. Wickham Bushes, Berkshire. Cambridge, University Museum of Archaeology and Ethnology. Third century A.D.

**827.**

*Brooch intaglio*. Head in profile left, as last. Red enamel. 12 x 9 mm. Set in an enamelled bronze disc brooch. Silchester, Hampshire. Boon, *Roman Silchester* 112, & Fig. 17, 3. Duke of Wellington's Collection in Reading Museum. Third century A.D.

**828.**

*Brooch Intaglio*. Head in profile left, as last. Enamel. 10 x 13 mm. Set in a bronze disc brooch. Housesteads Northumberland. From the vicus outside the south gate of the Fort. *Arch. Ael. Fourth Ser.* XI (1934), 197 No. 14 pl. XXIXb No. 3. 'Disc brooch. The owner evidently attached the bezel of a ring to the 'face' of the brooch with a lump of beeswax' (Dr. J.A. Smythe's analysis). This is, of course, a brooch intaglio NOT a ring bezel whether or not beeswax was used as an adhesive. Third century A.D.

**829. Plate, Series A**

*Brooch Intaglio*. Head in profile left, as last. Bluish-Green enamel [probably originally white]. 12.5 x 9.5 mm. Set in a bronze bezel. Originally attached to a disc brooch. Chedworth, Gloucestershire. Chedworth Site Museum. Third century A.D.

**830. Plate, Series A**

*Brooch Intaglio*. Head in profile left, as last. Red enamel. 13 x 9 mm. Set in bronze bezel originally attached to a disc brooch. Malton, Yorkshire. Malton Roman Museum. Third century A.D.

**831. Plate, Series A**

*Brooch Intaglio*. Head in profile left, as last. Green enamel [probably originally white]. 13 x 9 mm. Set in a bronze bezel, originally attached to a disc brooch. Godmanchester, Huntingdonshire. Examined by courtesy of Michael Green. Third century A.D.

**832.**

*Brooch Intaglio.* An impressed design, possibly based on a palmette but more probably a stylised human head. Green enamel [probably originally white]. 12 x 10 mm. Set in oval enamelled disc brooch. Campsfield, Kidlington, Oxfordshire. From a hoard of brooches etc. dated 2nd-3rd Century. *Oxoniensia* XVII/XVIII (1952-3) 5-60 Fig. 26, 1-2. 'Disc brooch, oval, with one band of decoration consisting of alternate sections of blue and white enamel round a central setting. Spring pin with chord passing under pin and high catch. The setting was missing when the brooch was excavated, but a flat stud found with the hoard fitted the depression exactly and certainly belongs'. Oxford, Ashmolean Museum. Third century A.D.

**833. Plate, Series A**

*Brooch Intaglio.* Animal standing to right, and looking to left. Yellow enamel [perhaps originally white]. 9 x 8 mm. Set in an enamelled bronze disc brooch. Corbridge, Northumberland. Corbridge, In Site Museum. Third century A.D.

## MIEVEAL SEALS WITH ROMAN INTAGLIOS

The following is a selection of English Medieval seals and sealings that display intaglios of probable classical workmanship. It is not, by any means a complete corpus which would entail long research in Medieval archives but the examples listed here serve as a reminder of the importance of gemstones to the men of the middle ages. *cf.* also, W. Urry, *Canterbury under the Angevin Kings* (London 1967) 413-4 Charter XXXV (running hound); 425-6 Charter L (seated figure and standing figure); 432 Charter LIX (running hound). H.E. Salter, *A Cartulary of the Hospital of St. John the Baptist* (Oxford Historical Society 1914-1917) I, 276 f No. 275 and III, plate op. 434 (seated figure and standing figure; perhaps Venus and Adonis *cf.* *Steinschneidekunst* pl. XXXIV, 1 and 2). J. Cherry, 'Antiquity misunderstood', in M. Henig and D. Plantzos, *Classicism to neo-classicism. Essays dedicated to Gertrud Seidmann* (BAR Int.ser. 793, 1999), 143-7.

The last three gems in the selection below were probably cut in the Middle Ages.

**M 1. Plate, Series A**

Jupiter enthroned. In front of him, an eagle. Garnet. 8 x 5 mm. Convex. Set in a gold ring of thirteenth century type. Inscription surrounding bezel *A.G.L.A* interpreted as the initial letters of the Hebrew words 'Atha Gebri Leilan Adonai' which is to be translated as 'Thou are mighty for ever, O Lord'. J. Cherry, 'Antiquity Misunderstood', in M. Henig and D. Plantzos. *Classicism to Neo-Classicism* (BAR Int.ser.793, 1999), 144-5 and fig.1. London, St. Martin's Le Grand. British Museum. 1932. 2-9. 1.

**M 2.**

Sealing - Sol holding whip and with hand raised. 11 x 8 mm. Seal inscribed with initials *S* and *B* (= Simon Baret of Thornham, Cambridgeshire). Roach Smith, *Coll. Antiq.* IV 79 and pl. XX No. 12. Sealing 2 Ric 11 (*c.* 1378).

**M 3.**

Roma seated left. Sard. 14 x 11 mm. Silver seal inscribed + *S. MAGISTRI : WILLI : DELVDA*. Counter-seal of William of Louth, Lincolnshire. *Arch. Journ.* XCIII (1936), 22-4 No. 30 and pl. 11, 12. Collection Dr. P. Nelson. For the type, (250)-(251) above.

**M 4.**

Head of Minerva right. Black Jasper. 17 x 13 mm. Silver gilt seal inscribed + *QVI TIMET DEVM FACIET, BONA*. Walbrook, London. *Arch. Journ.* XCIII (1936), 18 No. 27 and pl. 11, 5. Collection of Dr. P. Nelson.

**M 5.**

Minerva to front and looking right, a spear in her left hand and a shield in her right. Cornelian. 14 x 11 mm. Silver seal inscribed + *ANGELVS CONSILII FORTIS GLADIATOR*. Barham Down, Kent. Roach Smith, *Coll. Antiq.* IV, 73 and pl. XVIII 'The goddess of wisdom is here transformed into the angel of wisdom, and the inscription is very appropriate'. *Arch. Journ.* XCIII (1936), 18 No. 24 and pl. 11, 3. Collection of Dr. P. Nelson. For the type, (230)-(232).

**M 6. Plate, Series A**

Venus Victrix, standing towards the right. Plasma. 11 x 9 mm. In gold ring of fourteenth century type, inscription surrounding bezel *SIGILUM SECRETI*. London, London Bridge. Dalton, *Franks Bequest. Catalogue of Finger Rings British Museum* No. 223, pl. 111. Walters, *British Museum*, No. 4056. British Museum AF 555. For the type *cf.* (279) above.

**M 7.**

Tyche of Antioch on the River Orontes. Red jasper. 13 x 9 mm. Canterbury Cathedral, Kent. From an early thirteenth-century crosier, in the tomb of an Archbishop (? Hubert Walter *ob.* 1205). W.H. St. John Hope 'The Tomb of an Archbishop recently opened in the Cathedral Church of Canterbury', *Vetusta Monumenta* VII pt. 1. (1893), 9-10 and Fig. 8. 'A red jasper, slightly flaked in the upper part, bearing a female figure holding wheat-ears in her right hand and seated on a pile of rocks. One of her feet is on a youthful river-god'. A footnote by Rev. S.S. Lewis adds, 'the whole attitude recalls the magnificent statue which is so conspicuous upon the coins of Antioch and Syria, and is known to us as the 'Fortune of Antioch'. But in this case the slighter build of the seated figure and the wheat ears that she holds suggest the attribution to Persephone, the goddess who loved Agriculture so well. She controls the turbulent river with the touch of her foot...' See Henig, 'Archbishop Hubert Walter's Gems', *JBAA* 136 (1983)



58 No. 3, confirming the correct attribution. Canterbury, Cathedral Library.

**M 8.**

A seated figure of Cybele, with two lions at her feet. Cornelian. 14 x 11 mm. Silver seal inscribed + *SIGILL . PHILIPPI . PVLE* (thirteenth century). North Cheshire. *Arch. Journ.* XCIII (1936) 18 No. 25 and pl. 11, 4. Collection Dr. P. Nelson.

**M 9. Plate, Series A**

Nemesis standing right, holding a branch and a patera. At her feet a wheel. Chalcedony. 10 x 7 mm. In gold ring of early fourteenth century type. Inscription surrounding bezel *SIGILL : SECRETI*. South Loftus, Yorkshire.

Dalton, *Franks Bequest. Catalogue of Finger Rings British Museum* No. 225 pl. iii. Walters, *British Museum* No. 4046.

British Museum. The Medieval conception of Fortuna with her wheel is derived from the classical Nemesis.

**M 10.**

Two fortunas holding cornucopia and clasping hands. Above them the busts of Sol and Luna. Cornelian. 13 x 10 mm. Silver seal inscribed + *VERBA : SALVTIS : AVE* (thirteenth century). Fordingbridge, Hampshire. *Coll. Antiq.* LV (1857), 74 and pl. XVIII No. 7.

*Arch. Journ.* XCIII (1936), 18 No. 26 and pl 11, 2.

Collection of Dr. P. Nelson. For the type *cf.* (339) above.

**M 11.**

Sealing - Family of Satyrs left, behind them a herm. 17 x 12 mm. Seal inscribed + *AVE MARIA GRATIA PLENA*. Roach Smith, *Coll. Antiq.* IV 78 and pl. XX No. 6. This Augustan period gem was evidently taken for a representation of the Annunciation. Attached to a deed of Thomas Lovel, of Chesterton, 2 Hen. V. For the type *cf.* (156) above.

**M 12.**

Satyr dancing right. 13 x 7 mm. Silver seal inscribed *LECTA . TEGE* ('conceal what you have read'). North Walsham, Norfolk. Roach Smith, *Coll. Antiq.* IV 78 and pl. XX No. 3. For the type *cf.* (161) above.

**M 13. Plate, Series B**

Dancing satyr. Type as last. (Instead of usual bunch of grapes, satyr ? holding sword. Gem, perhaps, altered in the Middle Ages). 13 x 10 mm. Inscription *SECRETUM ELIAS DE HARTE* Sealing of deed of 29 Ed. 1. (i.e. 1301) concerning Hart Hall ... in Exeter College, Archives, Oxford. Discovered by Julian Munby, examined and photographed by kind permission of Dr. J. Madicott. M. Henig, *Oxoniensia* XXXIX (1974), 98-99, pl. viiic.

**M 14. Plate, Series A**

Bacchic herm. This is probably medieval imitation of an ancient gem. Cornelian. 18 x 10 mm. Silver seal.

Inscribed + *IGNOTA NOTO* ('I write about unknown things'). Welbeck Abbey, Nottinghamshire. *Antiq. Journ.* V (1925) 289-90. Walters, *British Museum* No. 4049. 'The bust is of the type formerly called Plato and was probably so identified when the gem was used for a seal in Medieval times'. *British Museum* 1929. 2-9. 1.

**M 15.**

Two cocks fighting, above is a cupid. Plasma (chrome chalcedony). 11 x 9 mm. Silver seal inscribed + *SIGILL. RIC. D' MEPEHAM* (thirteenth century). Richborough, Kent. *Arch. Journ.* XCIII (1936), 19-22 No. 29 and pl. 11,7. Collection of Dr. P. Nelson.

**M 16.**

Bust of the Emperor Honorius, right inscribed *DN HONORIVS AVG.* 17 x 13 mm. Surrounding medieval legend + *CAPUD NOSTRUM CHRISTUS EST.* (? Sealing). Counter seal of Richard, Abbot of Selby. *Vetusta Monumenta* 1 (1747), pl. LIV. Roach Smith, *Coll. Antiq.* IV, 72.

**M 17.**

Two confronted busts. Each has a distinctive coiffure with the hair closely plaited. Above them, a crown of the type shown in (364). Between them a star, below two stars and a crescent. 32 x 32 mm. Inscription *ANTE CRVCIS CUI NOVI FIRMAT HAROLD.* Sealing of Abbot of Waltham. A.D. 1253. *Vetusta Monumenta* 1 (1747), pl. LVIII. For style *cf.* (364).

**M 18. Plate, Series A**

Female bust, shown towards the right. In front a spray of laurel. Probably Diana. Nicolo. 11 x 8 mm. In gold ring of early fourteenth century type. Inscription surrounding bezel *SIGILLUM SECRETI*. Chester. Dalton, *Franks Bequest.*

*Catalogue of Finger Rings. British Museum.* No. 224. pl. iii. Walters, *British Museum* No. 4067. *British Museum* AF 224.

**M 19.**

Cock headed anguiped giant holding a shield and a Club. Bloodstone. 23 x 17 mm. Set in a gold ring of fourteenth century type. Chichester Cathedral, Sussex. From the tomb of a Bishop. King, *Antique Gems and Rings* 386 fig. *V.C.H. Sussex* III, 125. Chichester Cathedral. Probably a medieval copy of a well-known amuletic type (366)-(367). Dr. John Harris points out a parallel use of a magical amulet in the seal used by Bishop Bruno of Olmütz, (Czechoslovakia) c A.D. 1245-7, which depicts Danubian Rider-gods. *cf.* Pelikán, *Sborník Prači* XIV (1965), 193 and pl. XXIII. D. Tudor, *Corpus Monumentorum Religionis Equitum Danuviorum* (1969), 113-4, No. 199 pl. XCI. Also *cf.* (M 20) below.

**M 20.**

The lion headed serpent, Chnoubis. Gem is inscribed *XNVPHIC.* Plasma. 17 x 13 mm. Set in a gold ring of early thirteenth century date. Canterbury Cathedral,

Kent. From the tomb of an archbishop (? Hubert Walter *ob* 1205). W.H. St. John Hope, 'The Tomb of an Archbishop recently opened in the Cathedral Church of Canterbury', *Vetusta Monumenta* VII pl. 1 (1893). 6 and Fig. 2. 'On the index finger of the right hand was a massive gold ring set with a green stone, a plasma, cut *en cabochon* and rudely engraved with the Gnostic device of an erect serpent with irradiated head and its name XNVPHIC'. M. Henig, 'Archbishop Hubert Walter's Gems', *JBAA* 136 (1983), 57-8 No. 1. Canterbury, Cathedral Library. For the type, thought in Antiquity to be effective against stomach pains:

Galen, *de Simpl* 10, 19.

Bonner, *SMA* 54-60, Nos 84-97.

Delatte and Derchain, *Intailles Magiques* 54-73 Nos 52-81 (especially Nos 57 and 59).

R. Ocheșeanu, 'O gemă gnostică descoperită la Constanța', *Pontica* IV (1971) 303-9.

Constantza.

#### M 21.

Combination. Three heads, apparently bearded, in a triskele. 22 x 18 mm. Inscription *TRINITATIS IMAGO. IVSSV IOHIS ACO*. Sealing of a grant from Henry de Lancaster, Earl of Derby to Thomas Wake. *Vetusta Monumenta* 1 (1747), pl. LVIII. Roach Smith, *Coll. Antiq.* IV, 72.

#### M 22.

Combination. Three heads, two of them bearded, arranged in a triskele. 21 x 14 mm. Inscription + *CAPUT NOSTRV. TRINITAS. EST*. Sealing, of Roger, Archbishop of York (A.D. 1154). *Vetusta Monumenta* 1. (1747) pl. LIX. Roach Smith, *Coll. Antiq.* IV, 72.

#### M 23. Plate, Series A

Combination (hippalectryon). Red Jasper. 15 x 11 mm. Silver seal inscribed + *SCRIPTVS SIGNAT EQUUS. MITITYQVEVELIT ALES*. Scartho, Lincolnshire. Examined by courtesy of C. Blair. For the type *cf.* (382).

#### M 24.

A hand holding three ears of wheat. Cornelian. 14 x 11 mm. Canterbury Cathedral, Kent. From an early thirteenth century crosier, in the tomb of archbishop (? Hubert Walter, *ob* 1205). W.H. St. John Hope, 'The Tomb of an Archbishop recently opened in the Cathedral Church of Canterbury', *Vetusta Monumenta* VII pt. 1. (1893), 9 and Fig. 7. 'A red sard, rudely engraved with a hand holding three ears of wheat.' Henig, *JBAA* 136 (1983) 58 No. 4. Canterbury, Cathedral Library.

#### M 25.

A stag or ram or some other quadruped. Cornelian. 14 x 10 mm. Canterbury Cathedral, Kent. From an early thirteenth century crosier, in the tomb of an archbishop (? Hubert Walter *ob* 1205). W.H. St. John Hope, 'The Tomb of an Archbishop recently opened in the Cathedral Church of Canterbury', *Vetusta Monumenta* VII pt. 1.

(1893), 9 and Fig. 6. 'a pale cornelian coarsely engraved with a horse passant'. Henig, *JBAA* 136 (1983) 58 No. 2. Canterbury, Cathedral Library.

#### M 26.

Lion standing right, bull's head under left fore-paw. Red Jasper. 10 x 9 mm. Silver seal inscribed + *ECCE: VICIT LEO: + SIGILL IOHANNIS: DE: LAVAL*. St. Albans, Hert. *Arch. Journ.* XCIII (1936) 24-5 No. 31 and pl. 11, 8. Collection Dr. P. Nelson.

#### M 27.

A lion stands to the left with head of bull shown under his left forepaw. Type as last. 13 x 11 mm. Setting inscribed *SVM LEO QVOVIS EO NON NISI VERA VEO*. Luddesdown, Kent. Roach Smith, *Coll. Antiq.* IV 73-4 pl. XVIII No. 3.

#### M 28.

Pegasus running left. Cornelian or jasper. 16 x 13 mm. Silver seal inscribed + *SIGILLI: WILL: I: DE: BOSCO*. Bury St. Edmunds, Suffolk. *Coll. Antiq.* VI 200 Fig. Not located.

#### M 29.

Pegasus walking left. 13 x 11 mm. Setting inscribed + *CRISTVS. VINCIT. X. R. I.* Southfleet, Kent. Roach Smith, *Coll. Antiq.* IV 73 and pl. XVIII No. 1. Not located.

#### M 30.

Sealing - Scorpion. 10 x 7 mm. Seal inscribed *EST: MEA: MORS: VITA*. Roach Smith, *Coll. Antiq.* IV 77 and pl XIX No. 10. In the monuments of Gonville and Caius College, Cambridge.

#### M 31.

Inscription *CLAUDIA ATEPICCVS*. Reculver, Kent. Leland *Itin* ed. Hearne 137. 'In the Church is a very ancient boke of the evangelyes .... and yn the bordes there of ys a christol stone thus inscribed'. Gough, *Camden* I. 343. *C.I.L.* VII No. 1325. Not preserved. The gem probably reached the site in medieval, rather than Roman times.

#### M 32.

Hippocamp right. Amethyst. 7.5 x 7 mm. Silver Seal inscribed *ROBERTI SIGNUM NIL SIGNANTIS NISI DIGNUM*. Diss, Norfolk. Roach Smith, *Coll. Antiq.* IV 74 and pl. XVIII No. 6. *Arch. Journ.* XCIII (1936), 19 No. 28 and pl. 11, 6. Collection Dr. P. Nelson. Intaglio probably medieval.

#### M 33.

Hippocamp right. Bloodstone. 16 x 11 mm. Silver seal inscribed *SIGILL' GILEBERTI DE HVLCOE* (Gilbert de Hulcote Sherrif of Norfolk c A.D. 1220). Norwich Castle, Norfolk. *Norfolk Archaeology* III (1852) 422. Roach Smith, *Coll. Antiq.* IV 74 and pl. XVIII No. 4. Intaglio is medieval.

**M 34.**

Griffin standing left. Onyx. 18 x 14 mm. Silver seal inscribed + *NUNCIO VOBIS: GAUDIVM ET SALUTEM*. Stratford Langthorne Abbey, Essex. Roach Smith, *Coll. Antiq.* IV 74-5, pl. XVIII No. 8. Intaglio is medieval.

APPENDIX

Gems added to original catalogue between 1972 and 1978

**App. 1. Plate, Series B**

*Cylinder Seal.* The Persian hero holding two winged bulls by their horns. The bodies of the animals are disposed outwards but their heads are turned towards the hero. The scene is closed off by means of a small tree. Milky chalcedony. Very slight chipping on lower edge and a few minor imperfections on surface. Height 18.5 mm. diam. 9 mm. (pierced by a hole *c* 2 mm.). Dover, Kent. From an upper late-Roman layer (some possibility of disturbance). Examined by courtesy of B. Philp. Sixth or Fifth century B.C. Achaemenian. For the type: see Boardman, *Greek Gems* 305. on Archaic Eastern Court style. 'The subject on most of the cylinder seals are very formal studies, usually of the Persian hero with animals and monsters. There are good dated examples known from impressions on tablets found in the Persepolis Treasury, belonging to the 460's and earlier'. *cf.* E.F. Schmidt, *Persepolis II: Contents of the Treasury and other discoveries.* (Chicago 1957) 23 and pl. V, No. 11 for a very similar scene associated with sealings of Xerxes. E. Porada, *Corpus of Near Eastern Seals in North American Collections - Pierpont Morgan Library* (Washington D.C. 1948) 103 and pl. CXXIII No. 822. *Hotel Drouot Sale* (Paris 25 Apr. 1966) No. 114. A cylinder seal was found in a late Roman inhumation grave at Alzey, *Mainzer Zeitschrift* LXV (1970), 165 Fig. 17.

**App. 2. Plate, Series A**

Artisan seated right. Type as (528)-(531). Also *cf.* (451), classified as Daedalus. In both cases the smith appears to be making a wing. Nicolo glass. Slightly pitted, but in good condition generally. 11.5 x 9 x 2 mm. Flat, Oval with bevelled edge. F.2. Set in a fragmentary bronze ring. Type XII. Chesterholm/ Vindolanda, Northumberland. Examined by courtesy of R. Birley. Third century A.D.

**App. 3. Plate, Series A**

Silvanus standing front and facing left. He is bearded and dressed in a short tunic and hunting boots. In his right hand he holds a curved pruning knife (falx), and in his left a (? pine) branch. His cloak hangs over his left arm. Beside him is a hound. Type as (98). Red jasper. Considerable wear on upper surface, chip has removed back of head. Back and sides are fresh. 15 x 12 x 2 mm. Flat, Oval. F.1. Chesterholm, Northumberland. From the front of a butcher's shop in the vicus (not in a stratified context). Examined by courtesy of R. Birley. Late second or early third century A.D.

**App. 4. Plate, Series A**

Bonus Eventus stands to the right, holding a dish of fruit in one hand and a branch in the other. Type as (199). Nicolo glass. Much of surface shattered but the type is still recognisable. 12 x 9 mm. Flat, Oval with bevelled edge. F 2 or 4. Set in a bronze ring. Type XI. Verulamium, Hertfordshire. From a building in Watling Street. Verulamium Site Museum. Third century A.D. For the type: Richter, *New York* No. 374.

**App. 5. Plate, Series A**

Apollo standing towards the right, nude apart from wreath around brows. He rests his left forearm on a column and holds a laurel branch in his left hand. His right hand is on his hip. A quiver is shown behind his right shoulder. Left leg crossed behind right in 'Polycleitan' stance. Cornelian. In good condition. 11 x 9 mm. Convex, Oval B.5. Brampton, Norfolk. Information B. Milligan and B. Green (Norwich Castle Museum), and H.G. Pope. For the type on a gem: Furtwängler, *Berlin*, Nos 2655, 7194. Steiner, *Xanten* 134 and pl. XIV No. 154 Colonia Traiana. For similar representations of Apollo *cf.* (25) also Fossing, *Thorvaldsen*, No. 555 (column behind him). Sena Chiesa, *Aquileia* No. 65 (column behind him). Maaskant-Kleibrink, *Doliché*. Nos 18, 28 (sealings, column behind him).

**App. 6. Plate, Series A**

Cupid seated upon a dolphin, swimming towards the right. Nicolo glass. 12 x 10 mm. Flat, Oval with bevelled edge. Set in a bronze ring. Type XI. Brampton, Norfolk. Information B. Milligan and B. Green (Norwich Castle Museum) and H.G. Pope. Third century A.D. For the type on intaglios, (130)-(133).

**App. 7. Plate, Series A**

Dramatist seated to right upon a chair with a high back. The lower part of his body is draped in a himation. In his left hand he holds a mask with long locks (for the type *cf.* (524)) and in his right hand he bears a curved staff (pedum). At his feet, in front of him is an object of uncertain identity, perhaps an altar or another mask. Dark, navy blue glass. 13 x 11 mm. Flat, oval with bevelled edge. F.4. Kirkbride, Cumberland. From the Roman fort (NY 229575), in a context dated *c* A.D. 80-120. Henig, *C.W. New Series* LXXII (1972), 62-65. Carlisle, Tullie House Museum 79-1965, 4. First century A.D. For the type on gems: Fossing, *Thorvaldsen*, Nos 1009-1010. also *cf.* Furtwängler, *Berlin* Nos 1256-7, 7681-2. Schmidt, *Munich II* Nos 1823-4. Steiner, *Xanten* 131 and pl. XIV, No. 132 Vetera, No. 133. On sculpture: M. Bieber, *The History of the Greek and Roman Theater* (Princeton 1961), 89 Figs. 316, 317. reliefs depicting Menander.

**App. 8. Plate, Series B**

*CAMEO*-Arethusa, shown in profile to the left. She wears a *taenia* (hairband) of reed, an earring with pendants and (originally) a necklace. Black glass. Bottom third broken away, a large chip on the left side and a smaller one on the right. Width 2.5 mm. Silchester, Hampshire. Photograph supplied by Reading Museum and Art Gallery. Probably first century A.D. though authenticity is not completely certain. The type is taken from a coin of Syracuse struck in the late fifth century B.C. from dies executed by Euaenetos. Kraay, *Greek Coins* 291, and pl. XXXIV Nos 104-6. For intaglios bearing the head of Arethusa:

Furtwängler, *A.G.* pl. LXIV No. 58.

Richter, *Engraved Gems of the Romans* No. 732 (authenticity in doubt). A comparable cameo in the British Museum (blue glass) shows the head of Athena. Walters, *British Museum* No. 3851. It is taken from a tetradrachm (dies by Eukleidas), cf Kraay, *Greek Coins* 291 and colour plate IV No. III.

**App. 9. Plate, Series A**

(?) Mercury seated to left on a ram which stands right. The god faces right and holds a wand in his right hand. His left arm rests on the animal's right flank. Nicolo glass. 11 x 9 x 2 mm. Flat, Oval with bevelled edge. F.2. Carvossa; parish of Probus, Cornwall. From a site produced occupation material down to the late second century. Information from H.L. Douch (Truro Museum) and the late Professor D.E. Strong. Late second century A.D. For pastes which show a nude warrior seated in this attitude upon a horse: Schmidt, *Munich III* Nos 1658-60. Even in the above cases, the debt to the Lysippan Hermes type (cf (54)), is obviously great. Here it is, perhaps, best to think of a hybrid between the Lysippan Hermes and the type of Hermes seated towards the front on a ram; e.g. Furtwängler, *Berlin* Nos 3524-5.

Middleton, *Lewis* 58 No. B 12 (= Richter, *Engraved Gems of the Romans* No. 117). Walters, *British Museum* No. 2793.

Richter, *New York*, No. 289.

Gercke, *Göttingen* No. 187.

cf (53), for another Mercury hybrid.

**App. 10. Plate, Series A**

Crossed cornucopiae depicting the *dextrarum iunctio* and a corn ear. Orange cornelian. Battered and broken. Only the base of the cornucopiae preserved. The 'hands' of the 'dextrarum iunctio' affaced by a chip. 20 (reduced to 9) x 15 (reduced to 14) x 2.5 mm. slightly convex, Oval. A.5. Chesterholm/Vindolanda, Northumberland. ? Third century A.D. For the *dextrarum iunctio* cf. (402) Farley Heath, Surrey. Crossed Cornucopiae (422), Richborough. Both are combined in Fossing, *Thorvaldsen*, No. 1631. Sena Chiesa, *Aquileia* Nos 1494-5. *ibid* No. 1493 shows a schematised version of the device, like this one.

**App. 11. Plate, Series A**

Male figure walking left, arms outstretched. He ? holds an object in each. Opaque blue glass. 6.5 x 6.5 x 2 mm.

Flat, Circular. Vindolanda, (Chesterholm), Northumberland. From the vicus. Information Robin Birley. Third century A.D. For the type (539)-(544).

**App. 12.**

Combination of three heads. Cornelian. Set in a gold ring. Witcombe, Gloucestershire. Found near the Villa. *Arch. Journ.* II (1846), 85. 'Mr. Gomonde communicated also a sketch of an intaglio, recently found in ploughing at Witcombe in the vicinity of the Roman Villa discovered by Lysons. It is a cornelian, set in a gold ring, and the device is composed of three heads, combined, which are supposed to represent Rome, Neptune and Mercury. A second ring was found set with a plain Ruby'. Not located.

**App. 13.**

Mars Gradivus. Onyx. Mansewold, North of Antonine Wall, Dumfries. *Arch. Journ.* II (1846), 395. 'Dr. Richardson, of Haslar Hospital, exhibited by Mr. Birch, a small engraved onyx, representing Mars Gradivus found in the Sochar Moss, near Dumfries, at Mansewold, North of the Roman Wall, and close to a Roman Station'. Not located. cf (70)-(74) for type.

**App. 14.**

Head of Minerva. Cornelian. Threxton, Norfolk. *Arch. Journ.* IV (1847) 252. 'At Threxton ? encampment, have been found two British coins, one copper and one silver, a great number of Roman coins, with a beautiful intaglio, on cornelian, of the head of Minerva'. Not located. cf (227)-(228) for type.

**App. 15. Plate, Series A**

Figure standing ? to front. Left arm outstretched, right, perhaps holds a staff. Pale green glass. 10 x 7 mm. Flat, Oval. F. Set in a bronze ring with rhomboidal bezel. Type XII. Ashel Barn, Kingscote, Gloucestershire. Henig, *Trans B and G.* XCI (1972) 85 No. 2. Examined by courtesy of P.F. Aston and J. Rhodes. Third century A.D. For Romano-British imitations of this type cf (567)-(571) (holding staff) (563) (no staff but body greatly schematised as here).

**App. 16.**

Lead Sealing - A bee, viewed from above, beside it letters (?) *XT*. 12 x 10 mm. (?) rectangular impression. Brough-under-Stainmore, Westmoreland. In British Museum. Cast examined by courtesy of R.P. Wright. Sealing c third century A.D. For the type on gems: Walters, *British Museum* No. 2566 inscribed *DIOD* Schmidt, *Munich II* No. 2073.

**App. 17. Plate, Series A**

Figure. Type as (574), (575). Green glass. diameter c 10 mm. In a bronze finger ring. Type XII. Blagdon Hill, Broadwindsor, Dorset. Dorchester County Museum. Third century A.D.

**App. 18. Plate, Series A**

Figure. Type comparable with (577). Blue glass. 4 x 3 mm. In a bronze ring. Type XIII. Colliton Park, Dorchester. Dorchester County Museum. Third century A.D.

**App. 19. Plate, Series A**

Subject not identified. Nicolo glass. 8 x 6 mm. In a bronze ring. Type XIII. Colliton Park, Dorchester. Dorchester County Museum. Third century A.D.

**App. 20. Plates, Series A and B**

Bust of Sol right. Head is surrounded by a fillet, 'crown' of three rays. Light blue on black glass imitating onyx. The two layers have not welded together very well, so the impression obtained is not perfect. 12 x 10 x 3 mm. Flat, Oval with bevelled edge. F.4. Nanstallon, Cornwall. From the fort excavations. Henig in *Britannia* III (1972), 96 and 98 pl. Vb,c. Examined by courtesy of Lady Fox. First century A.D. For busts of Sol *cf* (27), (28).

**App. 21. Plate, Series A**

Bonus Eventus standing front and facing left, holding patera and corn ears. Type as (203)-(215), but the standard of execution is much above average. Great attention has been lavished on the musculature, and on such details as the patterning of the diadem and of the corn ears. Nicolo. The upper surface is slightly worn, although some polish remains. 12 x 10 x 3 mm. Flat, Oval with bevelled edge. F.4. Dover, Kent. Found in excavations 1971. Examined by courtesy of B. Philp. Second century A.D.

**App. 22. Plate, Series A**

Bonus Eventus standing front and facing left, holding patera (erased lay chip on the stone) and corn ears. Type as last. Red jasper. In good condition apart from a chip on the right side of the stone. 13 x 11 mm. Flat, oval. F.1. Thistleton, Rutland. Collection H. Sands. Examined (impression only) by courtesy of C. Knowles. Second century A.D.

**App. 23. Plate, Series A**

*Diana Venatrix*. Goddess with bow, and drawing arrow from quiver running towards the right. Type as Nos (254)-(256) but no hound. Nicolo glass. Surface somewhat pitted. 10 x 8 mm. Flat, Oval with bevelled edge. F 2 or 4. Thistleton, Rutland. Collection H. Sands. Examined (impression only) by courtesy of C. Knowles. ? Third century A.D.

**App. 24. Plate, Series A**

Cupid stands towards the left; His right leg is crossed over his left and he partially supports himself with the aid of an inverted torch, held in his left hand; His right hand rests on his chin. For the device *cf* the cameo (736). For an actor leaning on a torch, (523). Also note Pothos, (111). Nicolo glass. In good condition. 10 x 8 mm. Flat, Oval with bevelled edge. F 2 or 4. In octagonal bronze

bezel, with part of ring. Kirmington, Lincolnshire. Collection H. Sands. Examined (impression only) by courtesy of C. Knowles. Third century A.D. For the type on a nicolo glass from Vindonissa:

Henkel, *Fingerringe* No. 1173. also engraved gems from Burgau im Mündeltal, *ibid* No. 200 and Vechten, *ibid* No. 203. Sena Chiesa, *Aquileia* Nos 287-8.

**App. 25. Plate, Series A**

? Bird looking at an object lying on the ground: The subject may be the same as (393), a goose peering into a snail shell. Nicolo glass. A mediocre impression from the mould. 11 x 9 mm. Flat, Oval with bevelled edge. F 2 or 4. Owmbly, Lincolnshire. Collection H. Sands. Examined (impression only) by courtesy of C. Knowles. Third century A.D.

**App. 26. Plate, Series A**

Countryman in pony-trap. He holds a whip in his left hand and the reins in his right, with which he is guiding the pony towards the right. Nicolo glass. 10 x 7 mm. Flat, Oval with bevelled edge. F.2. Wall, Staffordshire. Information G. Webster and A.A. Round. Third century A.D. For the type: Henkel, *Fingerringe* No. 438 Cologne (in a third-century silver ring). For a paste showing a countryman going to market, seated on a pony, *cf*. (511).

**App. 27. Plate, Series A**

Pony walking towards the left; left foreleg raised. Note position of reins and simple form of harnessing as well as the large saddle cloth on the creature's back. The intaglio is broken at this point but slight indications of a rider remain: His leg is not supported by means of a stirrup, only introduced in the early medieval period, which would seem to confirm the antiquity of the intaglio. Clear glass. Some wear on front and sides but none on back; broken. length, 15 mm, thickness 2.5 mm. Flat, Oval with bevelled edge. F.2. Chedworth, Gloucestershire. Chedworth, Site Museum. perhaps third century A.D. Although I have at times felt doubtful about the authenticity of this intaglio, the details of horse-trappings etc., confirm that it is probably a genuine find from the villa. *cf*. Toynbee, *Art in Roman Britain* 158 No. 83 pl. xcii. G.I. Kazarow, *Die Denkmäler des Thrakischen Reitergottes in Bulgarien* (Budapest 1938) pl. v No. 25. G. Webster, *The Roman Imperial Army* (London 1969), 152 and pl. xviii.

**App. 28.**

Stag crouching on ground to right, its head thrown back. Behind it is a tree. Cornelian. Upper surface rather worn, but under surface and sides highly polished. 15 x 9 x 4 mm. Convex, elongated oval. B.6. Chesterholm/Vindolanda, Northumberland. From a fourth-century floor in a building of the vicus (site xxx). Information Robin Birley. Third century A.D. For the type, *cf*. (616), (617).

**App. 29.**

Mars Gradivus, striding towards the right. Type as (70)-(74), but the figure is diminutive. Orange cornelian. In good condition but the lower part of the gem has been broken away. Slight wear on upper surface. 12 (reduced to 9) x 7.75 x 2.5 mm. Flat, Oval with bevelled edge. F.2. Chesterholm/Vindolanda, Northumberland. From the Vicus (probably in a third-century context). Information Robin Birley. Probably second century A.D.

**App. 30. Plate, Series B**

*CAMEO*- The *dextrarum iunctio*. The wrist of the hand on the left appears to have a bracelet. Above the hands is the word 'EYTYXWC' and below it 'OMONOIA', 'With good fortune' and 'harmony'. Onyx. Upper layer c 0.5 mm white (hands and inscription); Middle layer c 0.5 mm. grey to brown; Base layer c 2.5 mm white. Highly polished and in excellent condition, apart from very slight chips on second 'O' and on the 'N' of 'OMONOIA'. Underside of gem is uneven. 13.5 x 9.5 x 3.5 mm. North Wraxall near Chippenham, Wiltshire. From the villa site (NGR 835760). Henig, *Antiq. Journ.* LIII (1973), 76f and pl. XIX. *RIB* II fasc 3 No. 2423.11. Oxford, Ashmolean 1972. 2079. Third century A.D. For the type cf (742). Another cameo with a Greek inscription from a villa in the West of England, (743). For the inscription, R. Perry, *Geschnittene Steine der Antike* (Münzen und Medaillen Catalogue December 1968) 70 No. 183, also with clasped hands, all within a wreath. Eichler and Kris, *Kameen* 86 No. 98 'OYAAENTI EYTYXΩC' ('Good fortune to Valens').

**App. 31.**

Four fronds, each bent over and disposed in curvilinear design around a six-petalled flower (? a rose). Clear glass. 10 x 10 x 2.5 mm. Flat, Circular. F. Chesters, Northumberland. Budge, *Chesters* 386 No. 1424. Charlesworth, *Jewellery* 34 No. 48, pl. vi, 4. Chesters, Site Museum. ? second or third century A.D. Together with (App. 27), this has been included with some hesitation but it might be ancient, referring to the festival of the *Rosalia*, which was celebrated in the Roman Army (as elsewhere) on May 9th? cf. Richmond in *Arch. Ael. third ser.* XXI (1943), 162-3, pl. V, 2. For a paste showing three similar flowers, set in a garland: Sena Chiesa, *Aquileia* No. 1415.

**App. 32. Plates, Series A and B**

Mercury standing towards the front and facing left. He holds a caduceus and money-bag. Typ as (38)-(49). Red jasper, chipped on top left surface and on sides. Otherwise in good condition. Highly polished. 16.5 x 11.5 x 2 mm. Flat, Oval. F.1. Portchester, Hampshire. From late-Saxon plough soil. M. Henig in B. Cunliffe, *Excavations at Portchester Castle I* (1975), 231-2. Third century A.D.

**App. 33. Plate, Series A**

Mars wearing tunic and cuirass, standing front and facing left. He holds a spear in his right hand and a shield in his

left. Type as (83)-(88); cf especially (87). Nicolo glass. Some slight wear. 15 x 12 x 2.5 mm. Flat, Oval with bevelled edge. F.4. Chesterholm/Vindolanda, Northumberland. From the penultimate floor level of a fourth-century house in the vicus (site xxxiv B). Information Robin Birley. Third century A.D.

**App. 34. Plate, Series A**

Minerva standing front and facing left. She holds a spear in her left hand; other attributes (shield in left hand and a figure of Victory or perhaps a patera in her right hand) not preserved because of break on gem. Cornelian. The part of the gem that remains is in good condition. 12 (now reduced to 8) x 9 (reduced to 7) x 1.5 mm. Flat, Oval with convex underside. F.6. Chesterholm/Vindolanda, Northumberland. From the vicus (site xxx). Not in a stratified context. Information Robin Birley. Perhaps second century A.D. For the type cf. (234)-(239).

**App. 35. Plate, Series A**

*Diana Venatrix*. The goddess is shown with her bow, drawing an arrow from her quiver, while running to the right. She is accompanied by her hound. Type as (254)-(256). Cornelian. In good condition. 12.5 x 10 mm. West Keal, Lincolnshire. Cast examined by courtesy of C.N. Moore. ? second century A.D.

**App. 36. Plates, Series A and B**

*Dextrarum iunctio*, surmounted by a cantharus flanked by cornucopiae. A Roman eagle perches on each of the cornucopiae and on the cantharus. Cornelian. In superlative condition, with highly polished upper surface and sides (back and cut area not polished). 18.5 x 14.5 x 3.5 mm. Slightly convex, Oval. A.4. Skeleton Green, Puckeridge, Hertfordshire. From a cremation (burial xxxv) also containing a small buff flagon, a samian dish (form 36), a glass jug with pinched neck, a pair of hobnailed sandals, a small wooden casket (with bronze and iron binding) containing the calcined bones, a small glass beaker and a mint coin of Antoninus Pius. Henig in C. Partridge, *Skeleton Green* (Britannia Monograph 2, 1981), pp. 273-5 pl. VIIIc. Mid second century A.D. For the type: cf. E. M. Schmidt, *Bayerische Vorgeschichtsblätter* XXXVI (1971), 218 and pl.20, no.3 (from the vicus of the fort at Eining, Bavaria), dated to the second-third century A.D. Also, Furtwängler, *Berlin* No. 8361 (as our gem but in the cantharus is a trophy of arms; a cock stands on one cornucopia although an eagle is portrayed on the other). *Ibid* No. 8603. (A tree grows from the cantharus; no birds are depicted).

Berry, *Collection* No. 90 (in the cantharus, two corn-ears and two poppy-heads; a cock beside each cornucopia. No eagles).

Fossing, *Thorvaldsen* No. 1848. (No cantharus or cornucopiae: three eagles are depicted perching on the clasped right-hands).

Also cf. (App. 10) above for a gem from Vindolanda, showing the *dextrarum iunctio* and cornucopiae. On gems from burials cf. Vol. I. In the present case the intaglio was presumably a betrothal gift, either preserved

by the owner for eventual burial with his (or her) self or placed with the ashes of the would-be recipient, by the donor, in the event of the former's premature demise, as a pledge of continued love. This second explanation has the virtue of explaining the absence of any kind of setting for this remarkably fine gem.

**App. 37. Plate, Series A**

Satyr walking right holding bunch of grapes, lagobolon and nebris. Type as (161)-(169). Red jasper. In very good condition, polished on all surfaces. 11 x 8 x 2 mm. Flat, Oval. F.1. Lydney Park, Gloucestershire. In site museum. Examined by courtesy of Lord Bledisloe. Second century A.D.

**App. 38. Plate, Series A**

*Cameo-Intaglio*. Raised figure. Green glass. 7 x 6 mm. Set in a bronze ring, Type XII. Lydney Park, Gloucestershire. In site museum. Examined by courtesy of Lord Bledisloe. Third century A.D. For cameo-intaglios, (582), (583).

**App. 39. Plate, Series A**

Achilles standing in profile towards the right. In front of him is his shield. Type as (457)-(462). Onyx (upper surface grey/white; lower black). In good condition. 16 x 12 mm. Flat, Oval with bevelled edge. F 2 or 4. Set in an iron ring, incomplete. Type III. Cirencester, Gloucestershire. Examined by courtesy of David Viner. First or second century A.D.

**App. 40. Plate, Series A.**

Pan standing left, with hebris and lagobolon in left hand and dish of fruit or syrinx in right. Red jasper. In excellent condition, but chip on side at top. 17 x 14 x 3 mm. Flat, Oval. F.1. Remains of iron ring (Type V) clings to one side of stone. Chesterholm/Vindolanda, Northumberland. From the vicus (site xxxix). Examined by courtesy of Robin Birley. Late second or early third century A.D. The gem is notable for its deep cutting and rich texture. It may be assigned to the same North British workshop as (79), (153), (184), (185) and (493). For intaglios showing Pan holding a bowl *cf.* Walters, *British Museum* No. 1640 and Sena Chiesa, *Aquileia* No. 425. In the latter case the object has the indeterminate 'syrinx' shape as the object on our gem. Pan is certainly holding a syrinx on Richter, *New York* No. For British finds of intaglios showing Pan *cf.* especially (147) and (148).

**App. 41. Plate, Series A**

Satyr walking right holding bunch of grapes, lagobolon and nebris. Type as (161)-(169),(App. 37). Red jasper. In excellent condition; mirror-like polish on front face (slight pitting on other faces due to flaws in the stone). 15.5 x 12 x 3.5 mm. Flat, Oval. F.1. Chesterholm/Vindolanda, Northumberland. From the vicus (site xxxix). Examined by courtesy of Robin Birley. Probably late second century A.D.

**App. 42. Plate, Series A**

Bonus Eventus standing right, holding a dish of fruit in his left hand and a branch in his right. Nicolo glass. c 11 x 9 mm. Flat, Oval with bevelled edge. F.2. Set in a bronze ring Type XI/XII. Poundbury, Dorchester, Dorset. From a cess-pit beside the main dwelling of a settlement, pre-dating the fourth-century Christian cemetery. Information Christopher Green. Third century A.D. For the type: (192) and (App. 4).

**App. 43. Plate, Series A**

A warrior, perhaps representing a Roman Auxiliary cavalryman, shown mounted and riding towards the right. He holds a spear and behind him are two javelins. Cornelian. 13 x 10.5 x 3 mm. Convex, Oval. B.5. Aldborough, Yorkshire. Henig, *Yorks Arch. Journ.* XLV (1973) 180 pl. II. In private possession. Information E. Hartley. First or second century A.D. For horsemen, (510) walking slowly right, also *cf.* (509) for galloping horse with rider.

**App. 44. Plate, Series A**

Symbols connected with Apollo: a raven on an altar, palm-branch, cornucopia and corn-ear. ? Onyx. 12 x 11 mm. Flat, Oval with bevelled edge. F 4. Dragonby, Lincolnshire. Impression examined by courtesy of C. Knowles. ? second century A.D. For the type *cf.* (395).

**App. 45. Plate, Series A**

Male bust, the head bearded, in profile towards the right. Around the shoulders, he wears a garment which is fastened by means of a circular brooch. The short curly hair and long slightly forked beard suggest that Marcus Aurelius' colleague, Lucius Verus is the personage represented (Septimius Severus has rather fuller features and a more untidy beard). Translucent milky glass imitating Chalcedony. In good condition, although taken from somewhat worn mould. 12 x 10 x 3 mm. Flat, Oval with bevelled edge. F.2. Droitwich, Worcestershire. From the third and fourth century site, associated with imperial salt workings. Examined by Courtesy of G. Lloyd-Morgan, Professor Tomlinson and the Dept. of Ancient History and Archaeology, Birmingham University. Late second century A.D. For Lucius Verus on gems: Richter, *Romans* No. 558f. And (785) above (gold ring probably depicting Lucius Verus with Marcus Aurelius).

**App. 46. Plate, Series A**

Cockerel standing in profile to the left, about to peck at a morsel of food on the ground. Nicolo glass, in good condition. 11 x 9 mm. Flat, oval with bevelled edge. F 2 or 4. Set in a bronze ring, Type XI. Beauchamps, Wickford, Essex. Information from Warwick Rodwell. Late second or third century A.D. For the type, (677) above.

**App. 47. Plate, Series A**

Sol stands towards the front and faces left. His right arm

is raised in salutation and he holds a whip in his left hand; chlamys draped over left arm. Bloodstone. The surface of the stone has sustained some slight damage, but the stone is in reasonably good condition. 16 x 13.5 x 3 mm. Flat, Oval. F.1. Ashel Barn, Kingscote, Gloucestershire. Examined by courtesy of John Rhodes, Gloucester City Museum. For the type: *ORL XXIII* (1904) 18 and pl. iii, 8. Kastell Aalen. Sena Chiesa, *Aquileia* Nos 73f; 80-82. *cf* (32) above.

**App. 48. Plate, Series A**

*Eros* (i.e. Cupid) as an ephebe, standing towards the right, legs placed slightly apart, right arm drawn back but left extended as though he has just delivered a powerful blow against an opponent in a boxing match. Sardonyx (upper orange layer on lower white one). The intaglio is in superb condition apart from a few internal cracks. 29.5 x 22.5 x 9 mm. Highly convex, oval. C3 or 8. Shepreth, Cambridgeshire. From a late first-century context in a villa cess-pit. *Country Life*, CLIV (1973), 798. (R. Tibbs quoting Martin Henig). Information R. Parker, who kindly submitted the piece for examination. Now in Museum of Archaeology and Anthropology, Cambridge. Hellenistic. Probably second century B.C. For the type: Furtwängler, *Berlin* No. 929. Also the glass gem: Schmidt, *Munich II* No. 115.

*cf. Berlin* No. 6794 and Walters, *British Museum Gems* No. 1532, for gems showing *Eros* as a boxer actually grounding his opponent.

**App. 49.**

*Ceres* standing towards the front and facing right, holding patera and corn-ears; in front of her is an ant. Cornelian. 14 x 11 mm. Corbridge, Northumberland. N. Shiel in *Arch. Ael. fourth series*, L (1972), 294f. Not examined. For the type *cf.* (239)-(273).

**App. 50. Plate, Series A**

Cupid standing towards the right, (?) holding butterfly and torch as (119)-(123). Nicolo glass. 8.5 x 6 mm. Kirmington, Lincolnshire. Impression examined by courtesy of C. Knowles. Second or third century A.D.

**App. 51.**

Figure standing towards the front. ? right arm raised. Nicolo glass. 12 x 10 mm. Flat, oval with a bevelled edge, F2. Set in a bronze ring, Type XI. Carrawburgh, Northumberland. *Arch. Ael. fourth series*, L (1972), 142 No. 173 fig. 17. Said to depict *Hercules*. Information, D. Breeze. Third century A.D.

**App. 52.**

The heads of the Dioscuri, in profile; above each a star. Probably cornelian. Set in a gilt ring. From a site near Wolverhampton. *Trans. Leic. Archit. and Archaeological Soc.* IV (1878), 328f. exhibited at the Leicester Archaeological Society on May 31st, 1875, 'by the Rev. Canon Pownall (for Captain Ashby, Naseby): A Roman ring in heavy gilt setting... The stone was probably a cornelian but, owing to the action of some substance in

the earth where it lay buried, its polished surface was a little corroded. The heads of the Dioscuri (*Castor* and *Pollux*) were incised upon the stone, two profiles; and above the two heads were two stars, denoting the divine honours which the brothers had assigned to them'. Not located. For the type: Brandt, *Munich III*, No. 2330.

**App. 53. Plate, Series B**

*Jet pendant*. Gorgoneion. diameter, *c* 42 mm. Chelmsford, Essex. Found with other objects made of jet in a votive deposit. Photograph examined by courtesy of P.J. Drury. Late third century A.D. This is a superb example of a *Medusa-head pendant*; for the type *cf.* (750)-(754) above.

**App. 54. Plates, Series A and B**

A *calathus* containing a poppy-head and two corn-ears, flanked by cornucopiae. Orange cornelian, in good condition but some signs of wear on upper face. 14.5 x 11 x 3 mm. Flat, Oval. F.1. Ebchester, Co. Durham. Examined by courtesy of A. Reed.

For the type:

Brandt, *Munich III* No. 2990 (but authenticity in doubt). Similar intagli,

Furtwängler, *Berlin* No. 8360. Sena Chiesa, *Aquileia* No. 1434, and (401) above (Charterhouse on Mendip).

**App. 55.**

A caduceus between two cornucopiae with crossed tails; below is the *dextrarum iunctio*. Blue glass. 11.5 x 10.5 mm. Wall, Staffordshire. In the rear turf revetment of the late first-century fort. *Trans. South Staffs. Arch and Hist. Soc.* XI (1969/70) 13, 15 and 25. fig. 5. J.M.C. Toynbee cites a coin of A.D.69 as the source, H. Mattingly, *Coins of the Roman Empire in the British Museum I* (1923), pl. LI Nos 19-21. Not examined. First century A.D. For the type, *cf.* (422) above.

**App. 56. Plate, Series B**

*Venus Victrix*. Standing towards the right, nude apart from her himation, loosely draped around her hips. She rests her left elbow on a column and holds a spear in her left hand. In her right hand she holds a plumed helmet, while in front of her on the ground is a shield. Burnt or leached cornelian. 15 x 12 x 3 mm; slightly convex oval. A.4. Inveresk, Midlothian. From the Roman Fort. *Discovery and Excavation in Scotland*, 1971, 29. Edinburgh, Museum of Scotland. Second century A.D. For the type, *cf.* (279)-(284) above.

**App. 57. Plate, Series A**

*Victoria* dressed in a chiton with overfold and hair arranged in a chignon, walking towards the right. In her left hand she bears a palm, supported on her shoulder and in her right hand she holds a wreath. Reddish-brown cornelian. In very fine condition. 16.5 x 13.5 x 2 mm. Slightly convex oval. A.5. Beauport Park, Sussex. From a small domestic rubbish heap outside bathhouse at iron working site associated with the *Classis Britannica*. Examined by courtesy of G. Brodrigg. Second century



A.D. For the type, *cf.* (295)-(298) above.

**App. 58. Plate, Series A**

Huntsman standing towards the right. A chlamys hangs from his shoulders. He bears a pole from which a hare is hung on his left shoulder, and holds another animal in one hand. Red jasper, in excellent condition. 10 x 7 x 3 mm. Flat, Oval. F.1. near Berkhamsted, Hertfordshire. From a site yielded material mainly of second-century date. Information F. Filce Leek. Second century A.D. For the type, (185), (186), (201).

**App. 59.**

Clasped hands holding ears of corn. Crystal. perhaps from London. *cf.* John Aubrey, *Monumenta Britannica*. Bodleian Ms Top Gen c. 24 212v. 'Mr. Go. Conyers the Apothecary hath an antique crystal Ring, in the seale whereof is engraven hand in hand and (*ears*) of wheat, and heads of poppy, wch seemes to shewe, that the ancients did use this wild poppy to take off ye acrimony of hunger.' In an added note we read, 'the whole ring is Crystall', so the ring was of the type figured in *Römer am Rhein* 317f. Nos F38 (Neuss), F39 (Westerwijtwerd). The exact findspot of the ring is not known, but most of Conyers Collection seems to have been made in London during construction work after the Great Fire. Ms. Top Gen c24, 244v; Ms Top Gen. c25, 46 (a)r; 49r. I am indebted to Dr. Michael Hunter for these references. For the type, *cf.* (402) above.

**App. 60. Plate, Series A**

Rural shrine with cupola and columns of the Tuscan order, containing the image of a god (? Priapus). The temple is situated on rocks and a tree grows from behind the complex. A worshipper was approaching the temple, and although only the lower part of a leg and a foot remain, their goat-like nature identify him as none other than Pan. Red jasper, broken across but otherwise in good condition. 10 (originally c 20) x 15 x 2 mm. Flat, Oval. F.1. Chesterholm/Vindolanda, Northumberland. From the mansion. Information, Robin Birley. Late second or early third century A.D. This stone was cut in the same North British studio as, (184), (185), (493) etc. For the temple: Brandt, *Munich III* No. 2313.

**App. 61. Plate, Series A**

Bust of a maenad or satyr in profile towards the right. She has short hair, plaited as a diadem around the edges, and wears a nebris over her/his shoulders. Behind is a crescent moon which indicates the nocturnal venue of many Bacchic ceremonies. Red jasper, in good condition apart from slight chipping on top side. 14 x 10 x 2.25 mm. Flat, Oval. F.1. York, from a Roman sewer in the praetentura of the fortress. York, Yorkshire Museum. For the type, *cf.* Zwierlein-Diehl, *Staatliche Berlin* No. 383. Berry, *Collection* No. 38. Kibaltchitch, *Russie MÉR.* No. 202 (Olbia). Walters, *British Museum Gems* No. 1634.

**App. 62. Plate, Series A**

Mars standing towards the front and facing left. He wears a plumed helmet, cuirass and tunic and holds a spear and a shield. For the type, *cf.* (78)-(82) above. Red jasper, in good condition. 15 x 12 x 2.5 mm. Flat, Oval. F.1. York, from a Roman sewer in the praetentura of the fortress. York, Yorkshire Museum. Second century A.D.

**App. 63.**

Cupid seated on a hippocamp which he is riding towards the right. Instead of the beast's normal long fishy tail a separate dolphin is depicted. Cornelian intaglio (colour shading from yellow to orange). 19 x 14 x 4 mm. Slightly convex, Oval. A.6. York, from a Roman sewer in the praetentura of the fortress. York, Yorkshire Museum. Third century A.D. The somewhat elongated shape of the gem, combined with the style of cutting invites comparison with (662) also from York. For the type: Sena Chiesa, *Aquileia* No. 275f. Scherf, *Braunschweig* No. 65. Furtwängler, *Berlin* No. 7531.

**App. 64. Plate, Series A**

Bust of *Selene*. The head and shoulders of a goddess, emerging from a circle of water, shewn in profile to the right. For the type *cf.* (289) above, but here a crescent moon on the goddess's head, identifies her with the moon. Green plasma; a very fine translucent stone with a few dark inclusions. 22 x 17 x 2 mm. Flat, Oval but with rounded sides. F.1. York, from the Minster excavations on the site of the Legionary headquarters building. Information, D. Phillips. Perhaps first century B.C. For the type, with crescent-moon: Boardman, *Ionides* No. 43. The blue sapphire in Geneva, Vollenweider, *Steinschneidekunst* 26f. and pl. XV, 2 and 6; XVI, 1 dated to the first century B.C. is close in style. Vollenweider in J.Boardman and M.-L.Vollenweider, *Ashmolean Museum, Oxford. Catalogue of the Engraved Gems and Finger Rings. I. Greek and Etruscan* (Oxford 1978), 91f. Nos 317 and 318 cites the York gem. She believes that the type may have been the creation of Mithridates VI, King of Pontos, later adopted by the Roman general Sulla who had a special veneration for the moon-goddess.

**App. 65. Plate, Series A**

Bonus Eventus standing frontally and facing left, holding patera and corn-ears. For the type, *cf.* (203)-(215) above. Red jasper, chipped on left side of stone and surface rather worn. 11 x 8 x 3 mm. Flat, Oval. F.1. York, Minster excavations. Information, D. Phillips. Second century A.D.

**App. 66.**

Mercury seated towards the left. For the type, (54)-(66) above. Nicolo glass. 14 x 11 mm. York, Minster excavations. From the west end of the nave. Photograph examined by courtesy of D. Phillips. Third century A.D.

**App. 67. Plate, Series A**

Victoria seated in profile towards the left, wearing chiton

and himation. At her side is a cuirass. Red jasper; in poor condition, only about a third of the gem now survives. Greatest surviving length and breadth, 10 mm. thickness 2 mm. Flat, Oval. F.1. Billericay, Essex. Examined by courtesy of S. Weller. Second century A.D. For the type: Walters, *British Museum* No. 1722.

**App. 68. Plate, Series A**

Victoria, standing on a globe towards the right. In her right hand she holds a wreath. For the type, (306)-(310) above. Nicolo glass, rather worn. 11 x 8 x 4 mm. Flat, oval with bevelled edge. F.2. Droitwich, Worcestershire. From the third and fourth century site, associated with imperial salt workings (?). Examined by courtesy of G. Lloyd-Morgan etc. Third century A.D.

**App. 69. Plate, Series A**

An eagle holding a wreath in its beak stands on a thunderbolt which is balanced on a globe. Agate; upper blue surface on reddish ground. 13.5 x 11 x 3 mm. Flat, Oval with bevelled edge. F.4. Aldborough, Yorkshire. Found in 1964, in digging outside the North gate of the Roman town. Information, E. Hartley. First or second century A.D. For the type: Brandt, *Munich II* No. 2437.

**App. 70. Plate, Series B**

*Phalera* depicting Germanicus and his sons as infants. For the type *cf.* (748). Blue, cupritic glass. 37 x 37 x 5 mm. Circular. Leicester. D. Harden, *Antiq. Journ.* LII (1972), 350-353. pl. LXXVIa. Examined in the Museum at Newarke Houses by courtesy of R. Rutland. First century A.D.

**App. 71. Plate, Series A**

Mars holding spear and trophy (Mars Gradivus) proceeding towards the right. For the type *cf.* (70)-(74). Cornelian; in good condition. 10 x 8 x 3 mm. Convex, Oval. B.5. Wall, Staffordshire. From a late first/early second century context. Impression examined by courtesy of A.A. Round. First century A.D.

**App. 72.**

Achilles dragging the corpse of Hector in front of the walls of Troy. Orange glass. 13 x 10 mm. Hartburn, Northumberland. From the native settlement site. *Arch. Ael. fifth ser.* I (1973), p. 44 pl. v. Information, G. Jobey. First century A.D. For the type: Sena Chiesa, *Aquileia* No. 739. Schmidt, *Munich II* No. 1350f.

**App. 73. Plate, Series A**

A goddess (probably Minerva) wearing a helmet and peplos, standing towards the front and facing right. In her right hand she holds a sceptre and in her left, a branch. Orange cornelian. In good condition. 13 x 10 x 2.5 mm. Slightly convex, oval. A.6. Catsgore, Somerton, Somerset. M. Henig in R. Leech, *Excavations at Catsgore 1970-1973* (1982), 134-5 No. 2. Fourth century A.D. For the type:

Furtwängler, *Berlin* No. 8758.  
Kibaltchitch, *Russie Mér.* No. 170 (Chersonese).  
Sena Chiesa, *Aquileia* No. 129.  
Gercke, *Göttingen* No. 90.

**App. 74. Plate, Series A**

Cupid seated in a light, two-wheeled cart (*cisium*), driving the pony in the traces towards the right. He holds the reins in one hand and a whip in the other. Red Jasper, in good condition apart from some chipping around the edges. 16 x 13 x 3 mm. Flat, Oval. F.1. Orton Hall Farm, Orton Longueville, Huntingdon. Examined by courtesy of D. Mackreth. Second century A.D. From a ditch dug *c.* A.D. 300. For the type: Furtwängler, *Berlin* No. 8445.

**App. 75. Plate, Series A**

Theseus standing towards the left with his right leg flexed and his right foot resting on a boulder. Over his left arm is draped a chlamys and he holds a sword by its scabbard so that the hilt is showing in his left hand; a spear is indicated behind him. With his right hand he supports a rock standing on a rocky eminence. The type is evidently based on a fifth-century statue. Reddish-brown cornelian. Very deeply cut. 17 x 12 mm. Convex, Oval. B. East Wretham Heath, Norfolk. E. Megaw and M. Henig in V. Markotic, *Ancient Europe and the Mediterranean. Studies presented in honour of Hugh Hencken* (Warminster 1977) 111-114. Intaglio examined by courtesy of Mrs. E. Megaw. First century A.D. For the type in sculpture, Bieber, *Sculpture of the Hellenistic Age* 50f. fig. 149. On gems, (464) above, (Achilles). Horster, *Statuen auf Gemmen* 29f. pl. VII, 1. (Mercury). Zwierlein-Diehl, *Vienna* No. 416 (Mars).

**App. 76. Plate, Series A**

Ganymede wearing the Phrygian cap, standing towards the left. For the type, (471), (472), (476), but no eagle. Nicolo glass. 11 x 8 mm. Flat, Oval with bevelled edge. F.2. set in a bronze ring, type XI. Lockleys, Welwyn, Hertfordshire. Dicket Mead site. Examined by courtesy of A. Rook. Third century A.D.

**App. 77. Plate, Series B**

*Pendant/Cameo.* She-Wolf (*Lupa Romana*) standing towards the right- below her are the twins Romulus and Remus. Amber glass; loop and part of the pendant itself are missing. 18 x 16 x 2 x 2 mm. Droitwich, Worcestershire. From the third and fourth century site, associated with imperial saltworkings (?). Examined in the Dept. of Archaeology and Ancient History, University of Birmingham which supplied a photograph. Fourth century A.D. For the type: De Ridder, *de Clercq VI* (Paris 1909) 287 No. 676. The type of pendant is represented in late Roman graves in Palestine and Austria, *Quarterly Dept. of Antiq. in Palestine* III (1934), 11 No. 1; 12 Nos. 1-7 (late fourth century graves near Acre). R. Noll, *Das Römerzeitliche Gräberfeld von Salurn* (Innsbruck 1963) 68f. and pl. XI No. E7432 also Brandt etc. *Munich III* Nos. 3539-3541.

**App. 78. Plate, Series A**

Cupid, holding a whip in his right hand, sits upon a dolphin which is swimming towards the right. Nicolo glass. 12 x 10 mm. Flat, Oval with bevelled edge. F 2 or 4. Set in an (incomplete) bronze ring. Type XI. Lamyatt Beacon, near Bruton. Somerset. From the Romano-Celtic temple. Examined by courtesy of Edward Besly. Third century A.D. For the type, *cf.* (131)-(133) above.

**App. 79. Plate, Series A**

Pantheistic Fortuna. The goddess stands towards the front and faces left. She wears a girded peplos and a himation and holds a cornucopia in her left hand and a steering oar with rudder together with an ear of corn in her right hand. On her head is the helmet of Minerva, and from her shoulders sprout the wings of Victory. Cornelian, in very good condition apart from superficial surface wear and a small chip on the right side of the stone. 18 x 14 x 2.25 mm. Slightly convex, oval. A.4. York, from a Roman sewer in the praetentura of the fortress (*cf.* App. 61-App. 63 and App. 80f. for other intagli from the sewer. M. Henig in A. MacGregor,  *Finds from a Roman Sewer...*, York 1976, 8 No. 11. York, Yorkshire Museum. Second century A.D. For the type:

*cf.* (App. 129),

Sena Chiesa, *Aquileia* Nos. 610-615.

Fossing, *Thorvaldsen* Nos. 670-675.

Berry, *Collection* No. 137.

Brandt, *Munich III* No. 2615.

Scherf, *Braunschweig* No. 115f.

**App. 80. Plate, Series A**

Aequitas stands towards the front and faces left. She wears a girded peplos with overfold and holds a sceptre in her left hand and a pair of scales in her right hand. In her right hand she also holds two ears of corn. Cornelian, in good condition. 14 x 11 x 3 mm. Slightly convex, Oval. A. 5. York. From the praetentura sewer in the Fortress, Henig in MacGregor, *Finds...* 8 No. 12. York, Yorkshire Museum. Second century A.D. For the type on gems:

Fossing, *Thorvaldsen* No. 676.

and Henkel, *Fingerringe* No. 1891 (found near Saalburg), both with corn ears.

also, Sena Chiesa, *Aquileia* No. 570f.

Hamburger, *Caesarea* No. 91.

Steiner, *Xanten* 121 No. 40f. (Colonia Traiana).

Walters, *British Museum*, No. 1763.

Fossing, *Thorvaldsen* Nos. 677, 1723.

Furwängler, *Berlin* Nos. 7337, 8191.

Gercke, *Göttingen* No. 195f.

Brandt, *Munich III* No. 2689.

without corn-ears.

The type is common on coins, e.g. *RIC* Hadrian No. 743 (sesteritus A.D. 134-138).

**App. 81. Plate, Series A**

A crescent moon surrounded by six stars. Milky

chalcedony, in good condition. 13 x 11 x 3.5 mm. Convex on both surfaces. Oval, B.1. York. From the praetentura sewer in the Fortress, Henig in MacGregor, *Finds...* 9 No. 13. York, Yorkshire Museum. Second century A.D. For the type *cf.* No. 409 above (seven stars shown). Sena Chiesa, *Aquileia* No. 1497 depicts a crescent and six stars.

**App. 82. Plate, Series A**

A cockerel stands in profile to the right, about to peck at a plant in front of it. Rather schematic work. Cornelian, in excellent condition apart from a crack on the left side of the stone. 8 x 8 x 2.4 mm. Slightly convex, circular. A. 6. Winchester, Hampshire. Information, M. Biddle. ? second century A.D. For the type: *cf.* No. (678) above and especially Sena Chiesa, *Aquileia* No. 1340 and Cardozo, *Pedras* No. 26 (Alandroal, Portugal).

**App. 83. Plate, Series A**

Victory, standing on globe right, holding wreath and palm. For the type, Nos. (306)-(310) above. Nicolo glass, somewhat worn, chipped on left side. 10.5 x 8.5 x 3 mm. Flat, Oval. F.2. Winchester, Hampshire. Information, M. Biddle. Late second or third century A.D.

**App. 84. Plate, Series A**

Victory walking towards the left. Blue glass intaglio diam. *c.* 19 mm. Set in a bronze disc-brooch. Winchester, Hampshire. Information, M. Biddle. Third century A.D. Compare No. (299) above.

**App. 85. Plate, Series A**

Roma seated towards the left with cuirass, helmet and shield. Type as (249), but the goddess holds a victory in her right hand. Cornelian, orange with black inclusions, in good condition, apart from superficial surface wear. 14 x 12 x 3 mm. Slightly convex, Oval. A. 5. York, from a Roman sewer in the praetentura of the fortress (*cf.* App. 61, above etc.). Henig in MacGregor, *Finds...* 8 No. 10. York, Yorkshire Museum. Probably second century A.D. but copying an earlier gem or coin. Compare Maaskant-Kleinbrink, *Hague* No. 988 (incoherent grooves style dated to second or third century).

**App. 86. Plate, Series A**

Mars Gradivus striding towards the right. Type as (70)-(74), (App. 29), (App. 71). Red jasper. Only the upper half of the gem survives, in slightly worn condition. 5 (originally *c.* 11) x 8 x 2.5 mm. Flat, Oval. F.1. York, from the praetentura sewer. Henig in MacGregor, *Finds...* 6 No. 9. York, Yorkshire Museum. Second century A.D.

**App. 87. Plate, Series B**

*Lead sealing.* Cupid seated on a dolphin which is swimming towards the right. In his right hand he holds a whip and in his left hand, reins. Diameter of piece of lead, *c.* 22 mm; diameter of sealing, 11.5 mm. Perhaps taken from a metal die rather than a gem. Kirmington,

Lincolnshire. Examined by courtesy of Mr. H. Mossop. For the subject, (130)-(133); (App. 78).

**App. 88. Plate, Series A and B**

Artisan seated right, at work on the 'wing' like object in front of him: the type is derived from image of Daedalus working on a wing. 7 x 5 mm. Nicolo glass. Flat, Oval with bevelled edge. ? F.2. Set in a bronze ring. Type XII. Said to have been 'found near Bicester', and thus very probably from Alchester, Oxfordshire. Purchased by the author in Oxford and placed on permanent loan in the Ashmolean Museum. M. Henig, *Oxoniensia* XL (1975) 325f. Pl. XII B. Third century A.D. For the type, (528)-(531); (App. 2).

**App. 89.**

Artisan seated to right. Type as last. Nicolo glass 10 x 8 mm. Flat. Set in an iron ring Type XII. Braughing, Herts. from the cemetery. *Hertfordshire Archaeology* V, 1977, 73 fig. 28; 85 No. 10. Third century A.D.

**App. 90. Plates, Series A and B**

Bust of Jupiter, in profile to the right; hair bound in a fillet and luxuriant beard arranged in separate curls. Burnt or leached jasper. 12 x 10 x 2.5 mm. F.1. Church Street, Carmarthen, 1976. In the fill of the late first-early second century military ditch preceeding the town's foundation. Henig in G.C. Boon (ed.), *Monographs and Collections I. Roman Sites* (Cardiff 1978), 79-80.

First Century A. D. For the type:

De Ridder, *De Clercq* No. 3009.

Burn, *Fitzwilliam* No. 273\*.

Siviero, *Napoli* 97 No. 412; pl. 228c.

Maddoli, *CN Cirene* No. 446.

Zwierlein-Diehl, *Vienna* No. 157.

Zazoff, *Hanover* No. 1576.

Boardman and Scarisbrick, *Harari* No. 65.

V. Spinazzola, *Pompei alla Luce degli Scavi Nuovi di Via Dell' Abbondanza (1910-1923)* II (Rome 1953) 708 Fig. 677 top row second from right. From the house of the gem cutter Cerialis; in a cache abandoned A.D. 79. The gem is based on portraits of Pheidian Zeus *cf.* Kraay, *Greek Coins* 342f; pl. 157 No. 504 (Elis c. 350 B. C.).

**App. 91. Plate, Series A**

Jupiter stands with his body to the front and his head in profile to the right. He holds a sceptre in his right hand and a patera in his left hand. At his feet is a lighted altar. Cornelian 14 x 11 x 2.5 mm F.1. Cramond, Midlothian. Information N. Holmes. For the type *cf.* (15) and for the altar (355). Note the *IOM* altar found at Cramond. *RIB* 2134.

**App. 92. Plate, Series A**

Jupiter seated on his throne in profile to the left. He wears a himation over his legs and holds a sceptre in his left hand. Attribute in right hand is lost. Cornelian, broken laterally. Length 12 mm; surviving breadth 6.5 mm; thickness 3 mm F.1. Cramond, Midlothian. Edinburgh, Museum of Scotland. For the type see (4)ff.

**App. 93. Plate, Series A and B**

Sol stands with his body towards the front and facing left. His right hand is raised and he holds a whip in his left hand. Ground line. Nicolo glass. 9.5 x 7.5 x 4.5 mm. F.2. Wroxeter, Shropshire. Information P. Barker. Probably third century A.D. For the type (30)ff, (App. 47).

**App. 94. Plate, Series A**

Mercury stands to the front, a chlamys draped over his right arm. Cornelian, gem broken. 15 x 11 x 3 mm. A. Set in a silver ring Type VIII. Roundway Down, Wiltshire. Found 1874. In Devizes Museum. Third century A.D.

For the type (50):

Sena Chiesa, *Luni* No. 64f.

Maaskant-Kleibrink, *Classification* No. 347.

**App. 95. Plate, Series A**

Mercury stands to the front and faces left. He holds a caduceus in his left hand and a money bag in his right hand. Cornelian. Stone broken at bottom 15 x 10 x 2.5 mm. A5. Newstead, Roxburghshire. From the South Annexe. Edinburgh, Museum of Scotland. Second century.

**App. 96. Plate, Series A**

? Mercury standing to the front. Only the legs and the end of the chlamys on left side remain, but these are suggestive of Mercury. Cornelian. Width 10.5 mm; thickness 4 mm. A/B 6. Cirencester, Gloucestershire. Information A. McWhirr. Type probably as last.

**App. 97. Plate, Series A**

Mercury seated in profile to the left. Nicolo glass 10 x 8 mm. F.2. Brampton, Norfolk. Information Dr. A. K. Knowles.

**App. 98. Plate, Series B**

*Mars Gradivus* striding towards right. Cornelian. Probably 19 x 13 mm, (if photo scale is at x10) B. Housesteads, Northumberland. Found by C. Daniels in back fill of R. C. Bosanquet's trenches (*cf.* *Arch. Ael.* second ser. XXV (1904), 193-299). For the type (70)-(74), (App. 29), (App. 71). Maaskant-Kleibrink, *Hague* Nos. 804, 805 (Round Head style) - somewhat similar to our gem which is probably of second century date.

**App. 99. Plate, Series A**

Half-length bust of Bacchus with corkscrew locks and a thyrsus held in his left hand in profile to the right. Red jasper 16 x 12 x 3 mm. F.1. Cambridge. Henig in Munby and Henig, *Life and Art* 361 and pl. 15. V. d. Henig in *Proc. Cambridge Antiq. Soc.* 88 (1999), 90-91. From a late second/early third century context. For the type: Furtwängler, *Berlin* No. 7766.

Steiner, *Xanten* 122 No. 53.

Southesk, *Catalogue* No. C34

Maaskant-Kleibrink, *Hague* No. 1168.

The gem is probably based on a fourth century statue *cf.*

Deremberg-Saglio, *Dictionnaire* I, 629f; and Bieber, *Sculpture of the Hellenistic Age* 16, Fig. 11f (for the soft style of the Hermes at Olympia etc.).

**App. 100. Plate, Series A**

Bacchus stands with his body to the front. A vine arches over him. Pale greenish, translucent glass 13.5 x 11.5 x 2 mm. F.2. Quinton, Northamptonshire. Information R. M. Friendship-Taylor. For the type *cf.*: Henkel, *Fingerringe* No. 1512. Furtwängler, *Berlin* No. 7370.

**App. 101. Plates, Series A and B**

Youthful Bacchus or satyr stands with his body in profile to the right. He holds a mask in his left hand and a staff in his right hand. Cornelian. 13 x 11 x 3.5 mm. A5. Wroxeter, Shropshire, Information P. Barker. For the type (153)-(155) but stance different. Kibaltchitch, *Russie Méridionale* No. 145.

**App. 102. Plate, Series A**

Pan stands to the left on his left leg and looks right. His right hand is raised and he holds his lagobolon in his left hand. Translucent brown glass 11 x 8 mm. Leckie, Stirlingshire. From post-broch occupation. Information E. Mackie.

**App. 103**

Satyr dancing towards the left, holds ? a dead animal in his right hand. Nicolo 11 x 8 x 3 mm. F.4. London from foreshore of Thames, West of Queenhithe. M. Henig in *Trans. London and Middlesex Arch. Soc.*, XXIX (1978), 115 no.6. Information D. Bedwell.

For the type *cf.*: Sena Chiesa, *Luni* No. 69.

**App. 104. Plate, Series A**

A Satyr walks towards the right holding a lagobolon and ? dish of fruit. Nicolo glass 15 x 13 x 3 mm. F. 2. Chelmsford, Essex. Information P. Drury.

**App. 105. Plate, Series A**

A satyr walks towards the left. Cornelian, slightly burnt or leached (i.e. white outer film). Broken. Greatest length 12 mm; breadth 6 mm. Newstead, Roxburghshire. Edinburgh, Museum of Scotland.

**App. 106. frontispiece and Plate, Series A**

A satyr stands, in a somewhat bent posture, towards the right. He wears a cloak of rough skin and holds a staff in his left hand. He is about to unleash a hound. Cornelian. 11 x 9 x 3 mm. B. 5. Ravenglass, Cumberland. In a late fourth century context. Information R. Turner. For the type *cf.* (171).

**App. 107. Plate, Series A**

Fragment of gem, perhaps showing satyr and tree. Cornelian, slightly convex. Greatest surviving dimension 11 mm. Newstead, Roxburghshire. From near the site of the Baths. Edinburgh, Museum of Scotland.

**App. 108. frontispiece and Plate, Series A**

Youthful satyr seated in profile to the right. In front of him a pair of flutes leans against a rock. Is he a youthful Marsyas or Marsyas's pupil Olympos? Green plasma. 17 x 13 x 3 mm. A.5. Chichester, Sussex. In a fourth-century Context. Information A. Down. This is an amazingly fine specimen of Augustan glyptic art, cut in a good Roman workshop. M. Henig, *A handbook of Roman art* (Oxford 1983), 157 ill. 125. For a full account *cf.* *Antiq. Journ.* LVIII (1978) but note that there seems to be an Etruscan (Hellenistic) precedent for the type, P. Zazoff, *Etruskische Skarabäen* (Mainz 1968) 108, III pl. 40; which must in consequence go back to the fourth century B. C.

**App. 109. Plate, Series A**

Satyr seated in profile to the right he holds an object on his outstretched right hand, a phallus or an altar below. Amber-coloured glass, slightly convex. 12.5 x 10 x 2 mm. Ilchester, Somerset. Found in SW suburb of the Roman town. Information W. Rodwell. For the type *cf.* (156), (157): Zazoff, *Hanover* Nos. 872, 1482.

**App. 110. Plate, Series B**

Bonus Eventus in profile to the right, wears chlamys and holds *wreath* and corn-ears. Red jasper. 14 x 10.5 x 3 mm. *c.* F.1. (but base roughly cut and slightly convex). Ravenglass, Cumberland. Henig, in Munby and Henig, *Life and Art*, 341f and pl. 14.1.a. Information T. Potter. This is a skilful adaptation of the type of (197) etc. to the military aspirations of the Roman soldier. *cf.* Maaskant-Kleibrink, *Hague* No. 600 (classicising style) for Bonus Eventus with a Cornucopia and corn-ears and No. 704 (small grooves style) for Bonus Eventus with a branch and a Victory.

**App. 111. Plates, Series A and B**

Bonus Eventus in profile to the right, wearing chlamys and holding dish of fruit and bunch of grapes. Nicolo glass 10 x 8 mm. F.4. Lincoln; from the garden of Burton Cliff House, North-West of the North-West corner of the upper Colonia. City and County Museum, Lincoln 416-14. Located and reported to me by T. Ambrose. For the type *cf.* (193): Sena Chiesa, *Luni* No. 77.

**App. 112. Plate, Series A**

Bonus Eventus stands towards the front and looks left. He holds a patera in his right hand and a corn-ear in his left hand. Schematic work in nicolo glass. 10 x 8 mm. F. In a bronze ring, Type Xb. Bedward Row, Chester. Information S. Ward, Grosvenor Museum Excavations. Third century A.D. For the type (203)-(215).

**App. 113. Plate, Series A**

Bonus Eventus in profile to the right, wearing chlamys and carrying dish and corn-ears. Onyx. 16 x 12 x 4 mm. F.4. Set in a corroded iron ring. Newstead, Roxburghshire. From the East Annexe. Edinburgh, Museum of Scotland. Type as (190).

**App. 114. Plate, Series A**

Bonus Eventus in profile to the right, holding a branch in his right hand. Nicolo glass. Bottom half of gem survives. Surviving length 7 mm; width 8 mm; thickness 3 mm. F.2. Chesterholm/Vindolanda. Henig in R. Birley, *Vindolanda - 1976 Excavations. Interim Report*, 34 No. 4.

**App. 115. Plate, Series A**

Bonus Eventus, nude standing to the front holding a patera in his right hand and two ears of corn in his left hand. Red jasper. 13 x 10 x 2 mm. F.2. Bozsesfield, Brough, Yorkshire - East Riding. Hull Museum H.M. 63.70/1. *Yorkshire Arch. Journ.* XLIV, 1972, 219. For the type *cf.* (App. 22).

**App. 116. Plates, Series A and B**

Genius standing to the front and facing left. He holds a cornucopia in his left hand and a patera in his right hand. Nicolo glass - a fault in the mould has led to the exclusion of the figure's legs. 12 x 10 x 4.5 mm. F.2. Wroxeter, Shropshire. Information P. Barker.

For the type:

Nicloux, *Inventaire* 126ff Fig. 1 Nos. 1 and 2 (from a cache of 15 moulded glass intaglios found in a sarcophagus of late second/third century date).

**App. 117. Plate, Series A**

Cupid standing right with a limed stick which he is poking up at a bird standing in a tree. Amber coloured glass. Convex. 11 x 10 x 2.5 mm. Longthorpe, Northants. Found in the spoil heap but probably associated with the Claudio-Neronian kilns. Henig in G.B. Dannell and J.P. Wild, *Longthorpe II* (Britannia Monograph 8, 1987), 98-9.

For the type:

Richter, *Romans* No. 150.

Sena Chiesa, *Aquileia* No. 303.

Henig, *Lewis* No. 54.

on the theme *cf.* Stuveras, *Le Putto dans l'art Romain* 90 pl. LVIII, fig. 131.

**App. 118. Plate, Series A**

Cupid standing right, probably burning the Psyche-butterfly. Amethyst of rather poor quality. 7 x 5.5 x 2.5 mm. B.1. London, Noble Street from Professor Grimes's excavations on the site of the Cripplegate Fort. Information J. Bird. Museum of London. For the type *cf.* (120) and style Gramatopol, *Académie* No. 178.

**App. 119. Plate, Series A**

Cupid rides on a dolphin. Nicolo glass. 12 x 9 x 2 mm. F.4. Chesterholm/Vindolanda. From roadway outside N. Gate of late fort. Information R. Birley. For the type (132), (App. 6).

**App. 120. Plate, Series A**

Two cupids wrestling - The device is perhaps based on the contest of Eros and Anteros. Pale cornelian. 11 x 11 x 2.5 mm. F.1. Newstead, Roxburghshire. Found within

fort. Late first or early second century A.D. Edinburgh, Museum of Scotland.

For the theme:

Maddoli, *CN Cirene* Nos. 310f.

Von Gonzenbach, *Vindonissa* 71 No. 25 pls. 28 and 29.

M. Guisan, 'Bijoux romains d'Avenches', *Bulletin de L'Association pro Aventico* XXIII, 1975, 9 and pl. 1, 8.

Maaskant-Kleibrink, *Hague* Nos. 387, 388 (Flat Bouterolle style - early first century A.D.).

**App. 121. Plate, Series A**

? Juno stands to the front and faces left. She wears a long chiton, holds a sceptre in her left hand and some other object ? branch or corn-ear in her right hand. Yellow cornelian, elongated, slightly convex. 12 x 8 x 2.5 mm. A6. Chesterholm/Vindolanda. In a mid-third century level. On stylistic grounds I would also place the stone in the third century. Henig in R. Birley, *Vindolanda. 1976 Excavations. Interim Report* 36 No. 7. Information R. Birley. For the type (222); Gramatopol, *Académie* Nos. 151-153 and compare No. 211 (who holds cornears and is, perhaps, Ceres rather than Juno).

Sena Chiesa, *Luni* No. 46.

**App. 122. Plate, Series A**

? Juno. Female figure holding sceptre in right hand. Nicolo glass. The top of the stone is missing. Greatest length 8 mm; width 9 mm. Newstead, Roxburghshire, east annexe. Edinburgh, Museum of Scotland.

**App. 123. Plate, Series A**

Bust of Minerva in profile to the right. She has a plumed Corinthian helmet and an aegis with serpents. \Cornelian. 14 x 10. 5 mm. Flat. Set in a gold ring, type V. Probably from Verulamium, Hertfordshire. Now in private collection. Second half of second century A.D. Henig, *Hertfordshire Archaeology* IV, 1976, 176 and pl. 49.

For the type, (227);

Maaskant-Kleibrink, *Hague* No. 651 (classicising style - attributed to the first century A.D.).

**App. 124. Plate, Series A**

Bust of Minerva in profile to the right. She has a plumed helmet. Nicolo glass. 9 x 7 mm. Flat. Set in a bronze ring Type Xb. From London. Henig in *Trans. London and Middlesex Arch. Soc.* XXIX (1978), 115 no.5. In the British Museum 62 3-21 5.

**App. 125. Plate, Series A**

Minerva stands with her body to the front and faces left. She wears a crested helmet and belted peplos. In her right hand a spear and in her left a shield. Cornelian. 15 x 11 x 3 mm. A.5. New Kilpatrick (Bearsden), Dumbartonshire. In burnt debris covering floor of bath house apodyterium. D.J. Breeze, *The Roman Fort at Bearsden, 1973 Excavations*, Edinburgh, 1974, 19 pl. 10. Information D.J. Breeze. Second century - before A.D. 158. For the type (230)f.

**App. 126. Plate, Series A**

Minerva stands with her body to the front and her head turned left. On her right hand she holds a small victory with a wreath and she supports a spear and shield in her left hand. She wears a belted peplos and a crested Attic helmet. In the field, below victory, is a serpent. Red jasper 17 x 13 x 2 mm. F.1. From London, found during excavation of the Roman riverside wall in the inmost ward of the Tower of London (in post-Roman deposit). I have discussed this intaglio, which closely reflects the Athena Parthenos of Pheidias in my contribution to *Collectanea Londiniensia. Studies in London Archaeology and History presented to Ralph Merrifield* (1978). Information G. Parnell. For the type: Boardman, *Greek Gems* 198 and 288 pl. 486 (fifth century scaraboid). Berry, *Collection* No. 47.

**App. 127.**

Minerva stands to the front and faces left. She holds a Victory in her right hand; an altar stands below. Pale orange glass. 7 x 6 mm. Convex. Set in a bronze ring type III. Chester, St. Martin's Field. Henig, in *Chester Arch. Journ.* LX, 1977, 47 No. 6. Information G. Lloyd-Morgan. Grosvenor Museum. Ac. No. 332. R. 1976. For the type: Sena Chiesa, *Luni* No. 51. Gramatopol, *Académie* No. 139f but Minerva holds a patera.

**App. 128. Plates, Series A and B**

Minerva seated in profile to the right. She wears a plumed helmet, holds a sceptre in front of her in her right hand and supports her left elbow on a shield. In front of her is a serpent. Cornelian, orange above and clear below - chipped on right side of stone. 11 x 10 x 2 mm. F.1. Wroxeter, Shropshire. Insula 10. P. Woodfield and M. Henig in *Britannia* VII, 1976, 284f pl. XXVb. Information P. Woodfield. First century A.D. The style is very reminiscent of gems from the Bath cache and this intaglio may be ascribed to the same studio *cf.* (244). For the type: Walters, *British Museum* No. 1367. Middleton, *Fitzwilliam* No. 58 - Burn, *Fitzwilliam* No. 158. Sena Chiesa, *Aquileia* Nos. 155, 160. Henig, *Lewis* No. 84. and Vermeule, *The Goddess Roma* pl. VIII, 3 (sard in Paris showing Roma-Minerva with serpent wound around tree in front).

**App. 129. Plate, Series A**

Pantheistic Fortuna. Goddess stands to the front and faces left. She holds a steering oar with rudder in her right hand; on her head is the helmet of Minerva and the wings of Victory sprout from her shoulders. Cornelian. 15 x 10.5 mm. A. Set in a broad silver ring, type V. From London. Henig in *Trans. London and Middlesex Arch. Soc.* XXIX (1978), 114 no.3. In the British Museum 55 8-4 65.

For the type (App. 79):

Gramatopol, *Académie* Nos. 327f.

Nicloux, *Inventaire* No 26.

Zazoff, *Hanover* Nos. 1520-1525.

Sena Chiesa, *Luni* No. 82f.

For a similar example of early third-century syncretism *cf.* the *Dea Brigantia* relief from Birrens:

Toynbee, *Art in Roman Britain*, 157 No. 80 pl. LXXVII and *Art BR* 174-5; *RIB* 2091.

**App. 130. Plates, Series A and B**

Roma, wearing a plumed helmet and a himation sits on a cuirass in profile to the right. She holds a wreath in her left hand and the parazonium is slung from her belt. In front of her is a shield. Ground line. Onyx (blue-white surface on brownish ground). 14 x 12 x 3 mm. F.4. Cirencester, Gloucestershire. *Britannia* VI, 1975, 273, pl. XXIC; Henig in Munby and Henig, *Life and Art* 342 and pl. 14.1c. Information A. McWhirr. *cf.* Vermeule, *The Goddess Roma* 31f. Type 1c, on coins of Nero and Vespasian which show Roma holding a wreath instead of a Victory.

**App. 131. Plate, Series B**

Venus, nude, stands in profile to the right, she raises her left leg and is in the act of adjusting her sandal. She supports herself with her right hand which rests on a steering oar. Onyx, probably 16.5 x 13 mm (if photo scale is at x10). F.4. Housesteads, Northumberland. Found by C. Daniels in back fill of R.C. Bosanquet's trenches.

For the type *cf.* (278):

Maaskant-Kleibrink, *Hague* No. 891 (cap with rim style, first or second century A.D.).

**App. 132.**

Venus Victrix stands right, resting her left elbow on a column. She holds ? a helmet in her right hand ? shield in front of her at her feet. Nicolo glass. 13 x 10 x 2 mm. F.2./F.4. Chesterholm/Vindolanda. From thevicus, site XXIX B, level 4 dated *c.* A.D. 270. Information R. Birley. Probably third century A.D.

For the type (282).

**App. 133. Plates, Series A and B**

Venus in profile to the left, dressed in a mantle which slips from her body, works an oil press while two Cupids collect olives from a tree. Red jasper. 17 x 13 x 3 mm. F.1. From St. Albans, (i.e. outside Verulamium) Hertfordshire. Found in disturbed soil. Information G. Egan. Second century A.D.

**App. 134. Plate, Series A**

Ceres seated on a throne with turned legs; she sits sideways to the left and supports herself with her left arm. The goddess wears chiton and himation and holds two ears of corn in her right hand. In front of her is an ant much schematised. Dark green jasper mottled with yellow. 15 x 12 x 3.5 mm. F.1. Dover, Kent. Information B. Philp. second century A.D.

For the type *cf.* (257):  
Henig, *Lewis* No. 95.  
Gramatopol, *Académie* No. 212.  
Maaskant-Kleibrink, *Hague* No. 871 (chin-mouth-nose style).

**App. 135. Plate, Series A**

Ceres stands with her body partly towards the front and faces right. She wears a belted chiton and holds a dish of fruit in her left hand and two corn ears in her right hand. In front of her is an altar. Ground line. Nicolo. 12 x 8 x 3 mm. F.4. Chesterholm/Vindolanda. In the clay which seals the pre-Hadrianic Levels. M. Henig, *Vindolanda Jewellery*, Newcastle 1975, 28 and pl. XIII bottom right.

For the type (259)-(268) pl. XIII bottom right;  
Sena Chiesa, *Luni* No. 86.  
Maaskant-Kleibrink, *Hague* No. 520 (Imperial classicising style last quarter of first century A.D.).

**App. 136. Plate, Series A**

Ceres stands with her body to the front and facing left; dish of fruit in her right hand and corn-ears in her left hand. Cornelian, chipped on right side. 11 x 8 x 3 mm. A.4. Canterbury, Kent. Found in excavations at St. Augustine's Abbey. Henig in D. Sherlock and H. Woods, *St Augustine's Abbey* (Kent Archaeological Society, Maidstone 1988), p. 202 No. 2.

For the type *cf.* (App. 135) above.

**App. 137. Plate, Series A**

Ceres stands towards the front; corn-ears in her right hand. Glass imitating onyx- only lower part of stone survives; width 12 mm; thickness 2 mm. F.2. Garden Hill, Hartfield, Sussex. On the site see *Britannia* VIII (1977) 339-350. Information J.H. Money.

For the type (268)-(270).

**App. 138. Plate, Series A**

Fortuna stands with steering-oar and Cornucopia. Nicolo glass. 9 x 7 x 2.5 mm. F.2. In a silvered bronze ring. Type XIII. Chesterholm/Vindolanda. Information R. Birley.

For the type (314)-(323):  
Henig, *Lewis* Nos. 100-108.

**App. 139. Plates, Series A and B**

Fortuna stands to the front and faces left. She wears chiton and himation and holds a cornucopia in her left hand and a patera in her right hand. Nicolo glass. 13 x 10 x 2.5 mm. F.4. From Birrens, Dumfriesshire. Professor E. Birley's excavation 1937. Henig in *Trans. Dumfries and Galloway third series* LII (1977) 165 and pl. XII. Information E. Birley and J. Casey. For the type (330), (337).

**App. 140. Plate, Series A**

Victory in profile to the right, crowning a trophy with a wreath. A shield stands at the foot of the trophy. Cornelian. 12 x 9 mm. Newcastle-under-Lyme, Chesterton Fort. *North Staffs. Journ. of Field Studies* XVI (1976) 13 Fig. 9. Information F.H. Goodyear. From

Early Flavian occupation. The quality of the cutting is considerably better than appears from the drawing and is in the same class as that of the Newstead parallel (302); also *cf.*

Henig, *Lewis* No. 92.  
Gramatopol, *Académie* No. 329f.

**App. 141.**

Victory walks towards the right. She holds a wreath in her right hand and a palm over her left shoulder. Nicolo. 15 x 13 x 3 mm. F.4. Alcester, Warwickshire, Information M. Beddin and B. Clayton.

For the type see (295)  
Henig, *Lewis* Nos. 88-91.

**App. 142.**

Victory walks towards the right holding wreath and palm. Red jasper. 14 x 11 mm. F. In an iron ring. Type III. Birrens, Dumfriesshire. A.S. Robertson, *Birrens (Blatobutgium)*, Edinburgh 1975, 124f. Fig. 41.4. Further information from A.S. Robertson. Second century A. D.

**App. 143. Plate, Series A**

Victory walks towards the right holding wreath and palm. Nicolo glass. 8 x 6 mm. ? F.2. In a bronze ring with engraved decoration on hoop. Type XI (compare Henkel, *Fingerringe* No. 1240). London, Noble Street. from Professor Grimes's excavations on the site on the Cripplegate Fort. Information J. Bird. Museum of London. Third century A.D.

**App. 144. Plate, Series A**

Nemesis stands in profile to the right. She has wings and wears a long chiton. In her left hand is a branch and her right arm is raised, probably in order to expose her bosom to spit on it. By her side is a wheel. Plasma (chrome chalcedony). 10 x 8 x 3.5 mm. B.1. Newstead, Roxburghshire. Edinburgh, Museum of Scotland.

For the type: see (291) and (M 9).

Brandt, *Munich* III No. 2631.

Maaskant-Kleibrink, *Hague* No. 875 (chin-mouth-nose style first or second century A.D.).

For the action of spitting into one's bosom *cf.* Theocritus VI, 39 and Pliny *NH* XVIII, 36. The gem is close to Sena Chiesa's *Officina dei Prasii cf. Aquileia* 54 pl. LXXXVI, 14-18, dated to the early first century A.D. and the type may be based on a fourth-century statue.

**App. 145. Plate, Series A**

Spes walking left, holding a fold of her skirt with her left hand and a flower in her right hand. Cornelian. 11 x 7 x 2 mm. A.5. From Southwark, London in a pit dated *c.* A.D. 160. Information H. Sheldon. For the type (340), (341).

**App. 146. Plate, Series A**

A woman sits on winged throne or altar, in profile to the left and uncovers her body. She is probably Leda. Plasma (chrome chalcedony). 11.5 x 9.25 x 2.75 mm. B.1. Beauport Park, Sussex. From the Bath House. Information A. Scott. First century A.D.



For the type:

Maaskant-Kleibrink, *Hague* Nos. 548, 549, (classicising style) 682 (Imperial small grooves style), for plasmas of the same date.

Boardman and Scarisbrick, *Harari* No. 50 identifies the figure as Leda.

Zazoff, *Hanover* No. 795 describes her as a hermaphrodite.

**App. 147. Plates, Series A and B**

A muse, seated on a throne is profile to the right. She examines a mask. Nicolo; broken at base. Surviving length 9 mm; width 8 mm; thickness 3 mm. F.4. Chester, from the Roodee 1882. Henig in *Chester Arch. Journ.* LIX (1976) 35f and pl. 1. Grosvenor Museum. Frank Williams collection No. 140. For the type, De Ridder, *De Clercq* No. 3087.

**App. 148. Plates, Series A and B**

Bust of Heliosarapis, clean shaven and wearing the horn of Ammon in profile to the right. Red jasper. 16 x 11.5 x 2.5 mm. F.1. Chesterholm/Vindolanda. Henig in Munby and Henig, *Life and Art* 242 and pl. 14.II.b. Information R. Birley. In a late second century context.

For the type:

Richter, *New York* No. 264.

Zazoff, *Hanover* No. 1583.

**App. 149. Plates, Series A and B**

Combination of four heads, two of them elderly bearded Sileni and two clean shaven and youthful. Red jasper, some chipping on top face and around sides. 16 x 13 x 3 mm. F.1. Wroxeter, Shropshire. Information P. Barker.

For the type:

Southesk, *Catalogue* No. I 4.

Brandt, *Munich* III No. 2224.

and compare Boardman and Scarisbrick, *Harari* No 66 where the two bearded heads are combined as Minerva's helmet (and one of the clean-shaven heads can thus be interpreted as Minerva).

**App. 150. Plate, Series A**

Bust of youthful Hercules in profile to the right. A lionskin is draped around base of the neck. To the left the letter *V* and to the right an *S*. Red jasper. 15.5 x 13 mm. F. In an iron ring Type V. Malton, Yorkshire. M. Kitson Clark, *A Gazetteer of Roman Remains in East Yorkshire*, Leeds 1935, 107; Walters, *British Museum* No. 1896; Marshall, *British Museum Rings* No. 1467. I was sent an impression by E. Hartley of the 'Roman seal found in the Orchard Field, Malton', with a letter dated December 10th 1877. Subsequently, with the kind help of D. Bailey and C. Johns I was able to ascertain that it was the same fine intaglio recorded (without provenance) by Marshall and Walters. See now *RIB* II fasc. 3 No. 2423.27. Second century A.D. For the type, Walters Nos. 1893, 1895, 1902.

Furtwängler, *Berlin* No. 6963f.

Fossing, *Thorvaldsen* No. 1127

Middleton, *Fitzwilliam* No. 68 = Burn, *Fitzwilliam* No. 278.

**App. 151. Plate, Series A**

Youthful male head in profile to the right 20 x 15 mm. Charterhouse-on-Mendip, Somerset. An impression was taken by Mrs. Bruce from the gem which belonged to the late Dr. Norman Cooper of Winscombe. ? Second century A.D. For style *cf.* above and, for example, M. Guisan, 'Bijoux romains d'Avenches', *Bulletin de L'Association pro Aventico* XXIII, 1975, 8 and pl. 1, 3 (Mercury). Photo kindly supplied by Studio Edmark.

**App. 152. Plate, Series A**

Hercules as a baby, strangles two serpents. Light blue glass. 7.5 x 7.5 mm. Set in a bronze ring of anomalous type but perhaps related to Type III. Wroxeter, Shropshire. Henig in *Britannia* IX (1978), 395 and pl. xxiii. *Lexicon Iconographicum Mythologiae Classicae* IV.2 (1988), 828 no.1610 and pl.553 Information from Mrs. E. Bishop who submitted it to me on behalf of the owner. Perhaps first century A.D.

For the type:

Zazoff, *Hanover* No. 933 and Vollenweider in *Ashmolean Museum, Engraved Gems* I (Oxford 1978) No. 352.

On the theme in general:

Boardman and Scarisbrick, *Harari* No. 28.

**App. 153. Plates, Series A and B**

The Death of Achilles. The hero nude, apart from the helmet on his head falls back to the right. His right arm is extended, his left still holds a shield, left leg buckled under him, right extended with an arrow through his heel. Cable border. Burnt cornelian. 12 x 10 mm. F. Set in an iron ring *c.* Type III. Found in London, February 1846. Henig in *Trans. London and Middlesex Arch. Soc.* XXIX (1978), 113 no.1. In the British Museum 55 8-4 66. Our gem is related to the Italic stone in Vienna, Zwierlien-Diehl, *Vienna* No. 106 and may be as early as the third or second century B.C. although the ring looks later.

**App. 154. Plates, Series A and B**

Achilles stands in profile to the right. He wears a chlamys, carries a spear in his left hand and holds a helmet in his right hand. In front, on the ground, is a shield. Ground line. Nicolo. 12.5 x 10 mm. F. Set in an iron ring Type III. Watercrock, Westmoreland. *cf.* Henig in *Trans. C.W. N.S.* LXXVI, 36f No. 5. Information T. Potter.

For the type *cf.* (457)-(460) (App. 39).

Maaskant-Kleibrink, *Hague* No. 556.

Sena Chiesa, *Luni* 94 No. 89 is not happy with my identification of the type but it is very difficult to explain away Pliny's description of *Achilleae*.

**App. 155. Plate, Series B**

Bearded male warrior, nude apart from plumed helmet, in profile to the right. Left leg is bent and is clearly resting on a rock. Shield on left arm and sword in right hand. Amber coloured glass 12 x 12 mm. Convex B. Set in a hollow gold ring type I. Found near Grantham, Lincolnshire. J.M. Ogden and M. Henig in *Antiq. Journ.* LV, 1975, 382-384 pl. LXXXI, a, b. Information J.M.

Ogden. Now in Lincoln City and County Museum Ac. No. 18.75. First century B. C. /First century A. D.

For the type:

Furtwängler, *Berlin* No. 1411.

Schmidt, *Munich II* Nos. 1571-3.

**App. 156. Plates, Series A and B**

Romulus marches towards the right; he wears a plumed helmet, corselet and tunic and carries a spear and a trophy. Ground line. Clear chalcedony 11 x 9 mm. ? F.4. In an iron ring Type III. Red House, near Corbridge, Northumberland. Information J. Dore. c. Second half of first century A.D.

For the type:

Sena Chiesa, *Aquileia* Nos. 241f.

Zazoff, *Hanover*, No. 1423.

Walters, *British Museum* No. 1427.

and a painting from the Via dell'Abondanza, Pompeii. G.C. Picard, *Les Trophées Romains*, Paris 1957, 276f. pl. II. cf. Plutarch *Romulus* XVI for the identification as Romulus. There is obviously a close connexion with the representation of *Mars Gradivus* common on gems (70)ff and (App. 98).

**App. 157. Plate, Series A**

The *Lupa Romana* stands to the right and looks round at the suckling twins, *Romulus* and *Remus*. Bloodstone. 12 x 10 x 2mm. F.1. From the Chessalls, Kingscote, Gloucestershire, Field IV, site 6. Information T. Young. ? Second/third century A.D. For the type see (479). A specimen in Ag. Nicolaos Museum, Crete is just one instance of the wide diffusion of the type throughout the Empire.

**App. 158. Plate, Series A**

A Mounted huntsman pursues a deer towards the right. Ground line. Cornelian. 15 x 11 x 2. 5 mm. F.1. From Lincoln (Flaxengate), Lower Colonia. Information C. Colyer and J.E. Mann.

For the type cf. (507):

Sena Chiesa, *Aquileia* No. 855f.

Kibaltchitch, *Russie Méridionale* No. 271.

Richter, *Romans* No. 339.

**App. 159. Frontispiece and Plate, Series A**

A huntsman (or Bonus Eventus) walks towards the right. Staff over his left shoulder from which hangs a bunch of grapes; two ears of corn in his right hand. A hound bounds alongside him. Ground line. Red jasper. 15 x 12 x 2.5 mm. Canterbury, near St. Augustine's Abbey. Henig in Munby and Henig, *Life and Art* 342 and pl. 14.I.e. Information from Mrs. Smoothy. Second century A.D.

For the type cf. (183):

Sena Chiesa, *Aquileia* No. 836.

Henkel, *Fingerringe* No. 1556

Zazoff, *Hanover* No. 1558.

**App. 160. Plate, Series A**

A huntsman walking right; a staff rests on one shoulder. Cornelian. Fragment. F.1. Surviving length 12 mm; width

7 mm; thickness 3 mm. Chesterholm/Vindolanda, Northumberland. From the Vicus. Henig in R. Birley, *Vindolanda - 1976 Excavations. Interim Report*, 34 No. 2. Information Robin Birley.

For the type cf. (182).

**App. 161. Plate, Series A**

A huntsman or a satyr. Nicolo glass. Fragment. F.2. Surviving length 6 mm; width 8 mm; thickness 1.5 mm. Ribchester, Lancashire. From a pit containing second/third century material. Information J. Witherington.

Compare Sena Chiesa, *Aquileia* No. 838.

**App. 162.**

Male figure stands towards the front. Black glass, very degraded. 12.5 x 10 x 2 mm. A.4. Chesterholm/Vindolanda, Northumberland. From the vicus. Henig in R. Birley, *Vindolanda - 1976 Excavations Interim Report* 35 No. 5. Information Robin Birley. Third century A.D.

**App. 163.**

Fragmented design. Romano-British imitation. Blue glass 6 x 5 mm. Set in a bronze ring type XIII. Combe Hay, Somerset. From a late fourth century context. Information R.H.J. Price. Third century A.D.

**App. 164. Plate, Series A**

Fragmented design - perhaps representing a human figure. Romano-British imitation. Black glass. 5.5 x 7 mm. Set in a bronze ring type VIIIa. Upmarden, Sussex. Information A. Down. Third century A.D.

**App. 165.**

Fragmented design. Romano-British imitation. Glass, set in a bronze ring type VIIIa. Chichester, Sussex. A. Down, *Chichester Excavations II*, 1974, 131, 141.

Fig. 8.16 No. 35. Third century A.D.

**App. 166. Plate, Series A**

Fragmented design - figure. Romano-British imitation. Blue glass. 6 x 5 x 3 mm. Set in a bronze ring type VIIIa. Chichester, Sussex. Information A. Down. Third century A.D.

**App. 167.**

Figure. Romano-British imitation. Blue glass. 9.5 x 7 x 2 mm. Fenny Stratford (Magiovinium), Bucks. Information B.W. Bodington. Third century A. D.

**App. 168. Plate, Series A**

Figure. Romano-British imitation. Blue glass. 8.5 x 7 mm. Set in a bronze ring type IX. Catsgore, Somerset. Information from Roger Leech. Third century A.D.

**App. 169. Plate, Series A**

Fragmented design. Romano-British imitation. Glass. 8 x 6 mm. Set in a bronze ring type VIIIa. ? Chester; Henig, *Chester Arch. Journ.* LX, 1977, 43, No. 5. Found in Grosvenor Museum store by G. Lloyd-Morgan.

Grosvenor Museum 307.R.1975.

**App. 170.**

Figure. Romano-British imitation. Glass. Probably 15 x 13 mm, (if photo scale is at x10). Housesteads, Northumberland. Found by C. Daniels in back-fill of R.C. Bosanquet's trenches. Third century A.D.

**App. 171. Plate, Series A**

Figure. Romano-British imitation. Blue glass. 8 x 6 x 1.5 mm. Ashel Barn, Kingscote, Gloucestershire. Information E. J. Swain. Third century A.D. For the type *cf.* (553).

**App. 172. Plate, Series A**

A lion walks towards the right. Nicolo glass, somewhat pitted. 10 x 8 mm. In a gilded bronze ring type X. Chessalls, Kingscote, Gloucestershire. Field III, Site 14. Information E.J. Swain. Third century A.D.

**App. 173. Plate, Series A**

A lion walks towards the right. In its mouth an animal's head. Yellow jasper. 14 x 12 x 2 mm. F.1. Wroxeter, Shropshire. Information G. Webster. Second century A.D. For the type (629), and Zazoff, *Hanover* Nos. 1710-1712. The material is interesting. Scorpions, capricorns and crabs are also frequently shown in yellow jasper which may have had an astrological significance.

**App. 174. Plate, Series A**

A lion walks right. Above it a crescent-moon. Nicolo glass. 15 x 10 mm. F.2. Chichester, Sussex. From Tower Street. Henig in A. Down, *Chichester Excavations III*, 1978, 274 No. 104 and in Henig and Munby, *Life and Art* 356 and pl. 15.V.a. Information A. Down. Third century A.D.

For the type,

Henkel, *Fingerringe* No. 1239.

**App. 175. Plate, Series A**

A horse is shown in profile to the right. Its head is lowered as though to browse. Nicolo. 8 x 6 x 2.5 mm. F.4. Gloucester, North Gate. M. Henig in C. Heighway, *The East and North Gates of Gloucester* (Gloucester 1983), 188 No. 31, pl. XXVIII. First century A.D.

For the type:

Zazoff, *Hanover* No. 1160.

Fossing, *Thorvaldsen* No. 1323.

Zwierlein-Diehl, *Vienna* No. 373.

Sena Chiesa, *Luni* No. 121.

**App. 176. Plate, Series A**

A cow or bullock stands in profile to the right. Its head is raised. On the ground in front of it is a plant. Black jasper/onyx. 13 x 10 x 3 mm. F.4. Chesterholm/Vindolanda. M. Henig, *Vindolanda Jewellery*, Newcastle 1975, 28 and pl. XIII top right. In the clay, sealing pre-Hadrianic levels. Information R. Birley. Late first or early second century A.D.

For the type (598).

**App. 177. Plates, Series A and B**

A goat or stag in profile to the right, beneath a tree. Cornelian. 11 x 9 mm. F. In a bronze ring type VIII. Halstock Dorset. From the Villa. M. Henig in *Proc. Dorset Nat. Hist. and Arch. Soc.* XCVI (1974) 58 and *The Romano-British Villa at Halstock, Dorset* (Dorset N.H. Arch Soc Monograph 13, 1993), 81 No. 29. Information R.N. Lucas. Third century A.D.

For the type *cf.* (616)f:

Sena Chiesa, *Luni* No. 137.

Gramatopol, *Académie* No. 525.

The identity of the animal seems more problematic than it once did; is it a goat? Sena Chiesa points out, the inspiration derives from late Hellenistic pastoral art, and we can no longer sustain a north-west European origin for the type.

**App. 178. Plate, Series A**

? A hare in profile to the right. Nicolo glass. 11 x 8.4 x 2.3 mm. F.4. Set in a bronze ring fragment. Type X. Chester. Newgate/Pepper Street Excavations. Henig in *Chester Arch. Journ.* LX, 1977, 47 No. 8. Grosvenor Museum Ac. No. 334.R.1976. Third century A.D.

**App. 179. Plates, Series A and B**

The top surface is cut in intaglio showing a dolphin swimming towards the right, while the underside of the stone scored with a cross? to help to affix it in its setting). Sardonyx of three layers. 9 x 8 x 5.5 mm. F.3. Wroxeter, Shropshire. Information from the late P. Barker.

For the type *cf.*

de Ridder, *De Clercq* No. 3343.

**App. 180. Plate, Series A**

Pegasus flies towards the right; back legs outstretched. Cornelian. 15 x 10 mm. B. Burgh Castle, Suffolk. M. Henig, *Proc. Suff. Inst. Arch.* XXXIII, 1975, 313-315, pl. XXVII. Information P. K. Brewer. Elongated shape suggests third century A.D. Compare:

Sena Chiesa, *Luni* No. 162.

Fossing, *Thorvaldsen* No. 1839 (but ground line, so he is running). In general *cf.*

*ibid.* No. 1570f; 1838.

Furtwängler, *Berlin* No. 2345.

Sena Chiesa, *Aquileia* No. 1214f.

Richter, *New York* No. 395.

**App. 181.**

? Centaur in profile to the right. Nicolo glass - fragment. Surviving length 6 mm; width 7 mm; thickness 2.5 mm. Chesterholm/Vindolanda. From the vicus. M. Henig in R. Birley, *Vindolanda - 1976 Excavations. Interim Report* 34 No. 3. Information R. Birley. Third century A.D. For the type (656)f.

**App. 182. Plate, Series A**

A cockerel stands in profile to the right upon a Cornucopia. Cornelian. 12 x 10 x 5 mm. A.2. Towcester, Northamptonshire. Information A.E. Brown. For the type

*cf.* (680). The rough textures of the cutting suggest a late Antonine dating at the earliest and the stone is probably of the third century. Most of the occupation on the site is mid-fourth century.

**App. 183. Plate, Series A**

A cockerel stands in profile to the right. Nicolo glass 8 x 6.5 mm. Set in a bronze ring Type XI. Cow Roast Site, Berkhamstead, Herts. Information F. Filce Leek. Second or third century A.D. Compare M. Guisan, 'Bijoux romains d'Avenches', *Bulletin de L'Association pro Aventico* XXIII, 1975, 10 and pl. 1, 11. where the ring is dated to the first century, although this seems too early.

**App. 184. Plates, Series A and B**

A pair of confronted birds, perhaps chickens. A plant grows between them. Leached or burnt sard. 13 x 10.5 mm. Convex. Set in a bronze ring Type V. Sheerness. Kent. Information T. E. Hudson. Second century A.D.

For the type:

Furtwängler, *Berlin* Nos. 6595, 8568.

Sena Chiesa, *Aquileia* No. 1341.

**App. 185. Plates, Series A and B**

A pair of confronted chickens. Nicolo glass. Break on one side. Greatest length 11 mm. The breadth is 9.5 mm and the thickness is 3 mm. Wroxeter, Shropshire. Information from the late P. Barker. Third century A.D.

For the type *cf.* (681).

**App. 186. Plate, Series A**

An eagle stands to the right and faces left. On either side is a legionary standard. Ground line. Cornelian. 14 x 11 x 3.5 mm. B.4. Southwark. In a pit dated *c.* A.D. 160. Henig in *London Archaeologist* II No. 10 (1975), 243. Information H. Sheldon.

For the type (705)-(708):

Sena Chiesa, *Luni* No. 139.

**App. 187.**

Two eagles, with their bodies to the right and left respectively, look towards each other and hold a swag in their beaks. A Legionary standard stands between them. Nicolo glass. 15 x 11 mm. B.4. Newstead, Roxburghshire. Edinburgh, Museum of Scotland. Second century A.D.

For the type:

Brandt, *Munich III* No. 2434.

Also *cf.*

Zazoff, *Hanover* No. 1271, Eagle, standard and dolphin.

**App. 188. Plates, Series A and B**

An eagle stands with its body to the left; it looks right and holds a wreath in its bill. Onyx, cracked. 8 x 5 mm. F.2. Set in a silver ring type V. London. Henig in *Trans. London and Middlesex Arch. Soc.* XXIX (1978), 114-5 no.4. Second century A.D. The ring is now in a private collection in the U.S.A. For the type see (690).

**App. 189. Plate, Series A**

An eagle stands with its body to the left and faces right. The cutting is poor and the beak merges into the wreath that the bird is holding. Cornelian. 12 x 10 mm. F.2. Found in the vicinity of Water Newton (Durobrivae). Information M. Green. Late second or early third century A.D. In Peterborough Museum Ac. No. L.317. Compare Maaskant-Kleibrink, *Hague* No. 1066 (ascribed to the incoherent grooves style).

**App. 190. Plate, Series A**

Eagle with wings outspread stands to the front and faces right. Opaque red glass. 11.5 x 9 x 1.5 mm. *c.* F.2. Cow Roast Site, Berkhamsted, Herts. Information F. Filce Leek.

**App. 191. Plate, Series A**

Eagle stands in profile to the left, wing raised above its body, attacking a serpent on the ground in front of it. Glass of light blue colour on a darker core. 11 x 9 x 1.75 mm. F. London, G.P.O. site, St. Martin-Le-Grand. Information B. Hobley. Museum of London. First century A.D.

Compare:

Fossing, *Thorvaldsen* No. 1447.

Furtwängler, *Berlin* No. 5736f.

Gercke, *Göttingen* No. 479.

The gem is close to a Greek coin type (Chalcis, second century B.C. - B.V. Head, *B.M.C. Greek coins, Central Greece* (London 1884), 114, pl. XXI, 2 and 3).

**App. 192. Plates, Series A and B**

A fish swims towards the right. Pale cornelian. 6.5 x 4.5 x 3 mm. F.3. Set in a silver ring type V. Chester, Newgate/Pepper Street Excavations. M. Henig in *Chester Arch. Journ.* LX (1977) 47 No. 7. Grosvenor Museum Ac. No. 333. R.1976. Early third century A.D.

For the type,

Henkel, *Fingerringe* No. 434.

Zazoff, *Hanover* No. 1647 (2 fish).

Maaskant-Kleibrink, *Hague* No. 1073 (2 fish, incoherent grooves style).

**App. 193. Plate, Series A**

Shrimp swimming to the right. Red jasper. 13 x 10 x 3 mm. F.2. Set in an iron ring, type III. New Kilpatrick (Bearsden), Dumbartonshire. From a building in the Praetentura of the fort. D.J. Breeze, *The Roman Fort at Bearsden. 1973 Excavations* (Edinburgh 1974) 10 pl. 3. Information D.J. Breeze. Second century A.D. (before *c.* A.D. 158).

For the type (715)f:

Berry, *Collection* No. 191.

Gramatopol, *Académie* No. 391.

**App. 194. Plate, Series A**

Shrimp or langouste swimming to the right. Cornelian. 7 x 5 mm. ? F.2. Set in a silver ring type V. Cirencester, Gloucestershire. Information A. McWhirr. Second or early third century A.D.

**App. 195. Plates, Series A and B**

*Dextrarum Iunctio*. Nicolo glass. Very worn. 10 x 8.5 x 3 mm. F.2. Wroxeter, Shropshire. Information P. Barker. Third century A.D.

**App. 196. Plate, Series A**

*Dextrarum Iunctio*. The clasped hands hold corn ears. Cornelian, broken. Surviving length 7 mm; width 7.5 mm; thickness 3 mm. York, Bedern Site. Information A. MacGregor. Second century A.D.

For the type *cf.* (402):

Sena Chiesa, *Aquileia* No. 1491f.

App. 197. Plates, Series A and B Panoply of arms, consisting of helmet, spear and shield (i.e. the traditional 'Armour of Achilles'), Cornelian. 11 x 8 x 2 mm. F.1. Wroxeter, Shropshire. Information P. Barker. ? Second century A.D.

For the type *cf.* Sena Chiesa, *Aquileia* Nos. 1481-5.

**App. 198. Plate, Series A**

Amphora - globular type perhaps Dressel Form 28. Amber coloured glass. 7 x 6 x 1 mm. Set in a simple bronze ring type III. Canterbury, Kent. Information T. Tatton-Brown. The interest of this ring is that it was found in a 'Belgic' hut, and may attest signet ring-usage in Britain just before A.D. 43.

For the type:

Sena Chiesa, *Aquileia* No. 1458f.

Gercke, *Göttingen* No. 573.

**App. 199. Plates, Series A and B**

Cup with two handles containing three ? poppies. Pale green glass. 9 x 7 x 2 mm. Set in a simple bronze ring *c.* type III. Wroxeter, Shropshire. Information from the late P. Barker. This ring found in a terminal layer at Wroxeter is certainly not as late as the end of the Roman city but can it be as early as (App. 198) above, which it so much resembles? The ring type was, of course, still current in the second century A.D. and it may date from this period.

**App. 200. Plate, Series A**

A modius containing two corn ears and a poppy-head. Burnt stone (? Agate) 13.5 x 11.3 x 2.5 mm. F.4. Chester. Newgate/Pepper Street Excavations. Henig in *Chester Arch. Journ.* LX (1977) 47 No. 9. Grosvenor Museum, Ac. No. 335.R.1976. Late first century A. D.

**App. 201. Plate, Series A**

A modius containing two corn ears between poppy-heads. Scales suspended on the modius. Clear chalcedony, cracked across. 13 x 10 x 2 mm. F.2. Set in a silver ring, Type III. Chesterholm/Vindolanda. From the floor of a military building, abandoned *c.* A.D. 120/125. Information R. Birley. Late first or early second century A.D.

For the type *cf.* (404) which is of putative Flavian date and *Gallia* XXXII (1974) 374 and Fig. 36a from Biesheim, Alsace.

**App. 202. Plate, Series A**

A capricorn in profile to the right. Cornelian. 12 x 8 mm. F. Set in a silver ring, type II. Colchester, Essex. Information J. Ogden, first or second century A.D.

For the type: *cf.* (663)ff:

Sena Chiesa, *Luni* No. 157.

Siviero, *Napoli* 86 No. 350 pl. 220a (Pompeii).

M. Guisan, 'Bijoux romains d'Avenches' *Bulletin de L'Association pro Aventico* XXIII, 1975, 10 No. 1, 12 and pl. 2, 12.

**App. 203. Plate, Series A**

A dolphin, cornucopia and corn ear. Nicolo. 13 x 11 x 3 mm. F.4. Alcester, Warwickshire. Information E. Evans. ? First century A.D. *cf.*

Brandt, *Munich III* No. 2363 (but steering oar instead of corn ear).

Furtwängler, *Berlin* No. 808.

Zazoff, *Hanover* No. 1323 (dolphin, cornucopia and poppy with other symbols).

**App. 204. Plates, Series A and B**

? Anchor. The device is very roughly indicated. Cornelian. 6.5 x 4 mm. ? F.2. Set in a gold ring. *c.* type V, but raised bezel with a pellet at each corner; also a pellet on each shoulder. Lincoln. In a late second/early third century deposit. Information J.C. Mann. Probably early third century. For a possible anchor *cf.* (744).

**App. 205. Plate, Series B**

*Cameo*: Head of a child. Green glass. 6.5 x 6 mm. Set in a bronze ring with ornamented shoulders *c.* type XIII. (*cf.* *Arch. Journ.* CXXIV, 1967, 21 and Fig. 8 No. 6). Staines (Pontes), Middlesex. From a sealed horizon, mid-late second century A.D. Henig, *Excavations in Staines 1975-76*. (LAMAS/Surrey Arch. Soc. Joint Publication 2, 1984), 89-91. Late second century. The ring is important for suggesting a revision of typology of trinket rings. For the cameo, Gramatopol, *Académie* Nos. 679-685. Babelon, *Camées* No. 321f. and for a discussion of hellenistic antecedents, Vollenweider in Ashmolean Museum, *Engraved Gems I* (Oxford 1978) No. 358.

**App. 206. Plate, Series B**

*Cameo*: Head of a child. Amber-coloured glass ring. Bezel. 9 x 6 mm. Ring diam. 21 mm. Shakenoak, Oxfordshire. Brodribb, Hands and Walker, *Shakenoak II*, 1971, 106f No. 153 Fig. 45 No. 70; Henig in *Oxoniensia* XLII, 1977. Ashmolean Museum 1972.1679. ? Late second century. For the type *cf.* (App.205) above.

**App. 207. Plate, Series B**

*Cameo*: *Dextrarum Iunctio*. Chalcedony ring with faceted sides. Grooving at wrists represents ? bracelets. Width at bezel 7 mm. ring diam. 21.5 mm. Found earlier this century on Hayling Island, Hampshire. Information G. E. Gould. The ring appears to be unique, but there are chalcedony rings from the Rhineland (Henkel, *Fingerringe* Nos. 1793f) which could be rough cuts for the type. Other chalcedony and crystal rings, not faceted

and of simpler sort, are known in the Rhineland and *cf.* (App. 59) for a possible example from Britain.

For the device (742) and (App. 30), Brandt, *Munich III* Nos. 2871, 2963.

Mrs. D. Scarisbrick confirms that the hands do not look post-classical. Hayling Island was dominated in the first century by a substantial Roman temple and the ring fits in with the rich assortment of finds from the site.

#### App. 208. Plate, Series B

*Cameo*: Youthful male bust in profile to the left, with a caduceus behind, identifying the subject as Mercury. Gold relief setting 14 x 9 mm. In a silver ring, type V. Woodcock Hall, Norfolk. M. Henig and R.A. Brown, *Norfolk Archaeology* 37 (1979), 201-2. Late second century A.D. For a silver ring with gold bezel *cf.* (763).

And note gold relief heads of Hercules:

Henkel, *Fingerringe* Nos. 82 and 83.

Marshall, *British Museum Rings* No. 1172.

#### App. 209.

*Cameo*: *Dextrarum Iunctio*. Raised silver bezel 11 x 9 mm. Set in a silver ring. Type Xa. Chelmsford, Essex. Information P. Drury. Third century A.D. For the type (775)-(778).

#### App. 210.

Incised design. A branch or spray with berries. Silver ring, bezel. 11 x 8 mm. Type III. Winchester Wharf, Southwark. M. Henig, *Trans. London and Middlesex Arch. Soc.* XXVII (1976) 256 and pl. In private ownership. Information H. Chapman. Second century A.D.

For the device see:

Henkel, *Fingerringe* No. 352.

H. Hoffmann and V. von Claer, *Museum für Kunst und Gewerbe Hamburg-Antiker Gold und Silberschmuck* (Mainz 1968), 184 No. 124.

#### App. 211. Plate, Series B

*Lead sealing*. Lycian Apollo to front; Lyre on his left side. Diam. 24 mm. As with (App. 87) I now think that this was made with a metal die-like (App. 214) - but this is not certain. Caernarfon (*Segontium*). Henig in *Britannia* VI (1975) 208 and pl. XIIIc, Information from the late G.C. Boon.

For the type on gems *cf.*

Sena Chiesa, *Aquileia* Nos. 50-52.

#### App. 212.

*Sealing* on base of micaceous grey pot. ? Male figure. Impression is broken *c.* 10 mm in width. Cophthall Close, London. Henig in *Trans. London and Middlesex Arch. Soc.* XXVII (1976) 239 and 241. Information from G. Marsh and P. Tyers.

#### App. 213. Plate, Series A

Modern wax impression - two storks above head ? of Octavian. Inscription *SERI FAVSTA*. Wax sealing in Ashmolean with attached label 'ancient intaglio ring,

found at Folkestone, Kent in the possession of H.H. Rolfe, Sandwich'. Information M. Vickers see *RIB II* fasc 3, No. 2423.24. If this is a genuine Romano-British find it is of very great interest. Vollenweider, *Porträtgemmen* pl. 147 Nos. 1 and 5 shows Octavian with storks. The *Rundperl* style, analogous to Sena Chiesa's *Officina delle Gemme Semisferiche* *cf.* our (810) flourished in the second and first centuries B.C.

For Cranes and Storks *cf.*

Brandt, *Munich II* Nos. 772-6.

Zwierlein-Diehl, *Vienna* Nos. 143-5.

#### App. 214. Plate, Series B

Bronze cube with engraved designs on each of its six faces. It appears in this catalogue because of its great importance in the history of Roman seals and sealing. Sides:

a. Bust of Sol radiate, left. Inscribed *INVICTVS SOL*.

b. Sol in facing quadriga.

c. Mars with an Eagle (for this rare motif, Maaskant-Kleibrink, *Hague* No. 971 - second or third century A.D.).

d. Roma seated between sun and moon.

e. *Dextrarum Iunctio*.

f. hunting scene.

a-e are set within beaded borders and look like official devices; f is free-style. sides *c.* 19 x 19 mm. The Chessalls, Kingscote Gloucestershire. In an early fourth-century context. *Britannia* 8 (1977) 414 fig. 26 and 440f No. 79; M. Henig in *Ant. J.* 57 (1977) 320-1; *RIB II* fasc.1 No. 2409.19. Corinium Museum. Second half of third century A.D.

#### App. 215. Plate, Series A

Pastoral scene. A herdsman kneels in profile to the right, in order to milk a goat, which turns its head to look back at him. Nicolo glass. 9 x 7 mm. F.2. Set in a bronze ring, type XI, with engraved decoration on hoop; compare Henkel, *Fingerringe* No. 1240. Alchester, Oxfordshire. In Ashmolean Museum, Oxford. Second century A.D. Compare nicolo paste from the Vicus at Eining, E.M. Schmidt in *Bayerische Vorgeschichtsblätter* XXXVI, 1971, 220 and pl. 20 No. 6 also see

Fossing, *Thorvaldsen* No. 1005.

Sena Chiesa, *Aquileia* No. 793.

#### App. 216. Plate, Series A

Single slash along length of green glass ring setting. 7 x 5 mm. B. Set in a bronze ring type XIII. Asthall, Oxfordshire. Information from Mr. Millin. This is a very simple piece, perhaps related to Romano-British imitation.

#### App. 217. Plate, Series A

Genius stands to the front; he wears a mantle and holds a patera in his right hand; a cornucopia in his left hand. Nicolo 14 x 12 mm. F.4. Doncaster, Yorkshire. From a late Roman deposit. Information P. Buckland. Second century A.D.

For the type (104)-(106).

**App. 218. Plate, Series A**

Cupid seated on hippocamp which swims to the right. White chalcedony, right side of stone is black. 12 x 9 x 3 mm. F.4. Highnam, Gloucestershire. Information from M.J. Watkins, City Museum, Gloucester. ? Second century A.D. For the type (127)-(129). Also Zazoff, *Hanover* Nos. 826, 1458f.

research and not available for photography but they are, happily, now located in the National Museum of Wales, Cardiff.

**App. 219. Plate, Series A**

An animal (? dog) leaps from a Nautilus shell, left. Nicolo glass. 8 x 6 mm. Perhaps from Chesters, Northumberland. Impressions in Newcastle Museum. Information K. Rayner. For the type, see (394).

**App. 220. frontispiece and Plate, Series A**

A lion sits in profile to the right; it has a heavy mane. Between its fore-paws is the remains of its prey (?) the head of an animal. The beast's long tail curls around its powerful haunches and ends in a tuft of hair below the faintly indicated ground line. On the left of the scene is a tree which arches over the lion. Green plasma (chrome chalcedony) with black inclusions. 12.5 x 9.5 x 3 mm. A.1. Wroxeter, Shropshire. Stratified in the military destruction levels *c.* A.D. 90. Information from the late Dr. Graham Webster. For the motif *cf.* Zazoff, *Hanover* No. 1147 (panther rather than lion) and Sena Chiesa, *Aquileia* No. 1175 (no tree). Note our (App. 173), also from Wroxeter, showing a lion with an animal's head in its mouth. On the dating of green plasmas see Maaskant-Kleibrink, *Hague* 196f. Her No. 559 (a cow under a tree) provides a compositional and stylistic comparison, although our intaglio is rather more carefully cut. Indeed even if the workmanship is a little simplified, there is the same feeling for leonine power and dignity as in the lion gem by Hyllos, son of Dioskourides which was found not many years ago at Salamis in Cyprus. Hyllos probably worked in the reign of Augustus and his successor (Vollenweider, *Steinschneidekunst* 69ff pl. 77, 6). Some support for a Julio-Claudian (even a late Augustan) dating is provided by a bronze coin of Cunobelin, almost certainly inspired by a gem (Henig in *Britannia* III (1972), 218 and pl. XII, F), which shows a lion similarly seated.

ADDITIONAL NOTES TO CATALOGUE ENTRIES

All gems originally located in the Guildhall Museum and in the Museum of London are now in the collections of the Museum of London.

Wroxeter gems, not in Rowley's House Museum, are currently stored by English Heritage at Atcham. On these see M. Henig and R. Wilkins, 'A hundred and fifty years of Wroxeter gems'. In M. Henig and D. Plantzos, *Classicism to Neo-classicism. Essays dedicated to Gertrud Seidmann* (BAR. Int. ser. 793. Oxford 1999), 49-66.

The gems from Brecon (257), (285), (346), (446) were temporarily mislaid while I was conducting my original



Plate I: Nos 1-32 Sc 2/1



A CORPUS OF ROMAN ENGRAVED GEMSTONES FROM BRITISH SITES

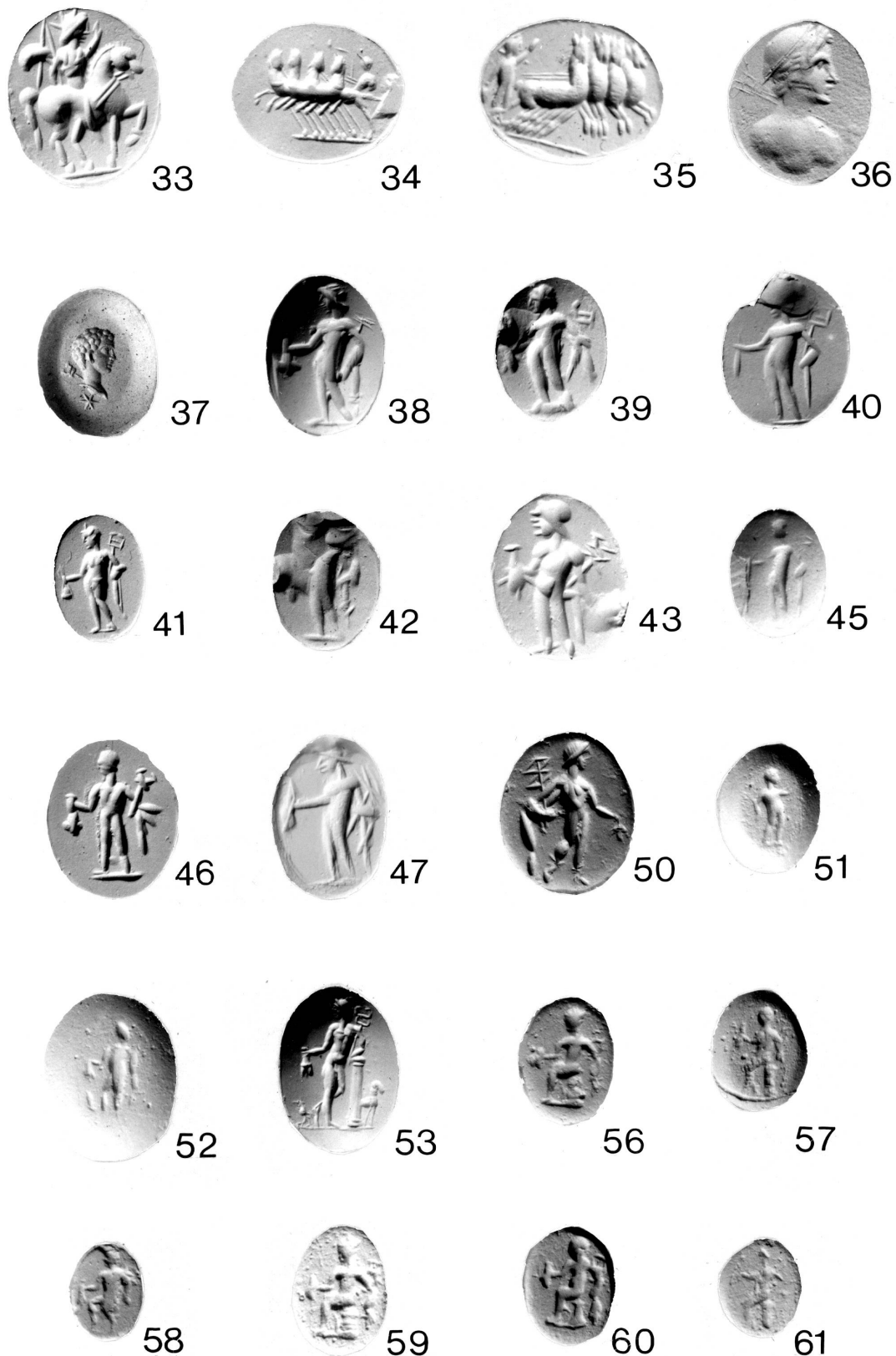


Plate II: Nos 33-61 Sc 2/1

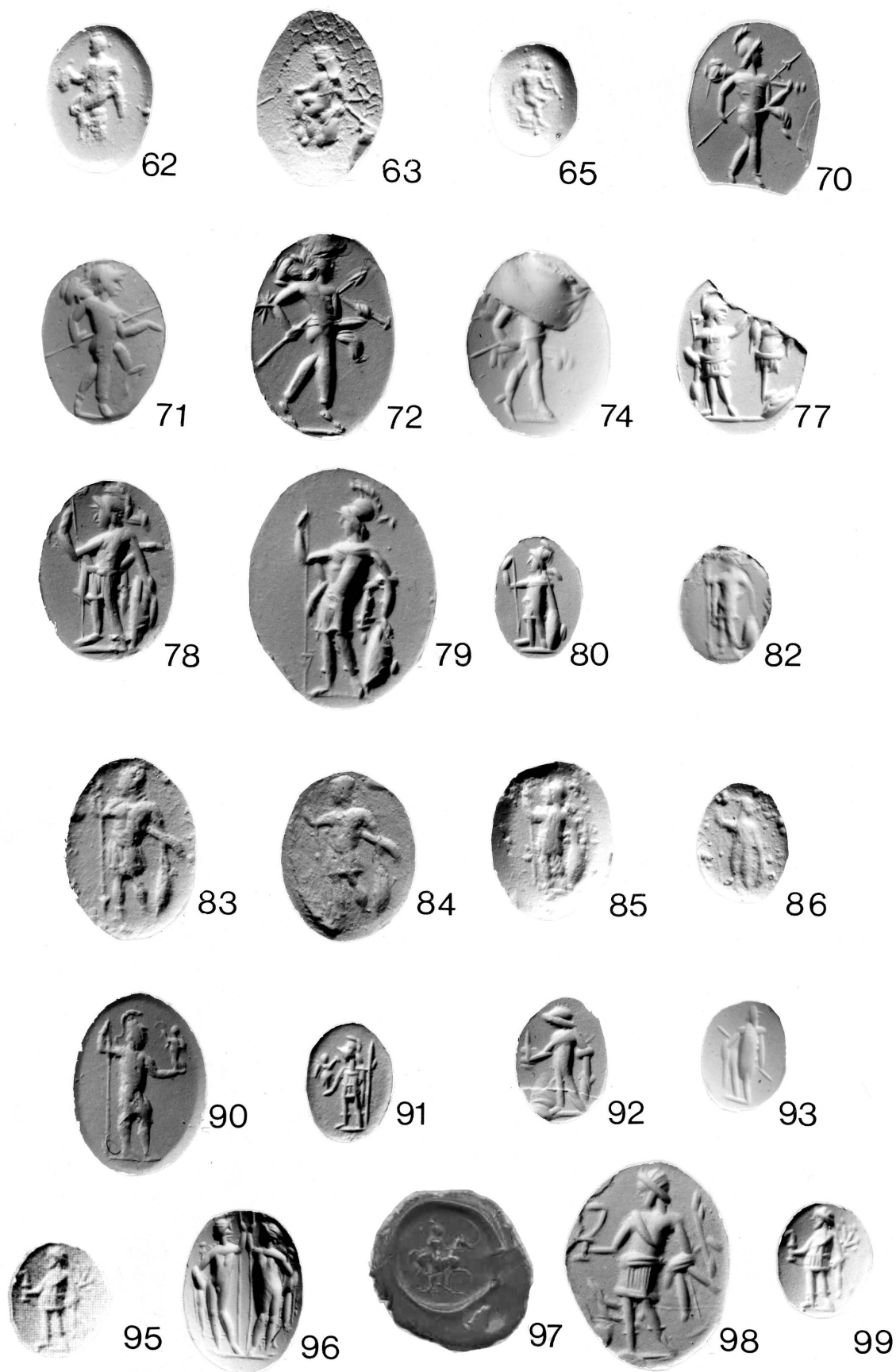
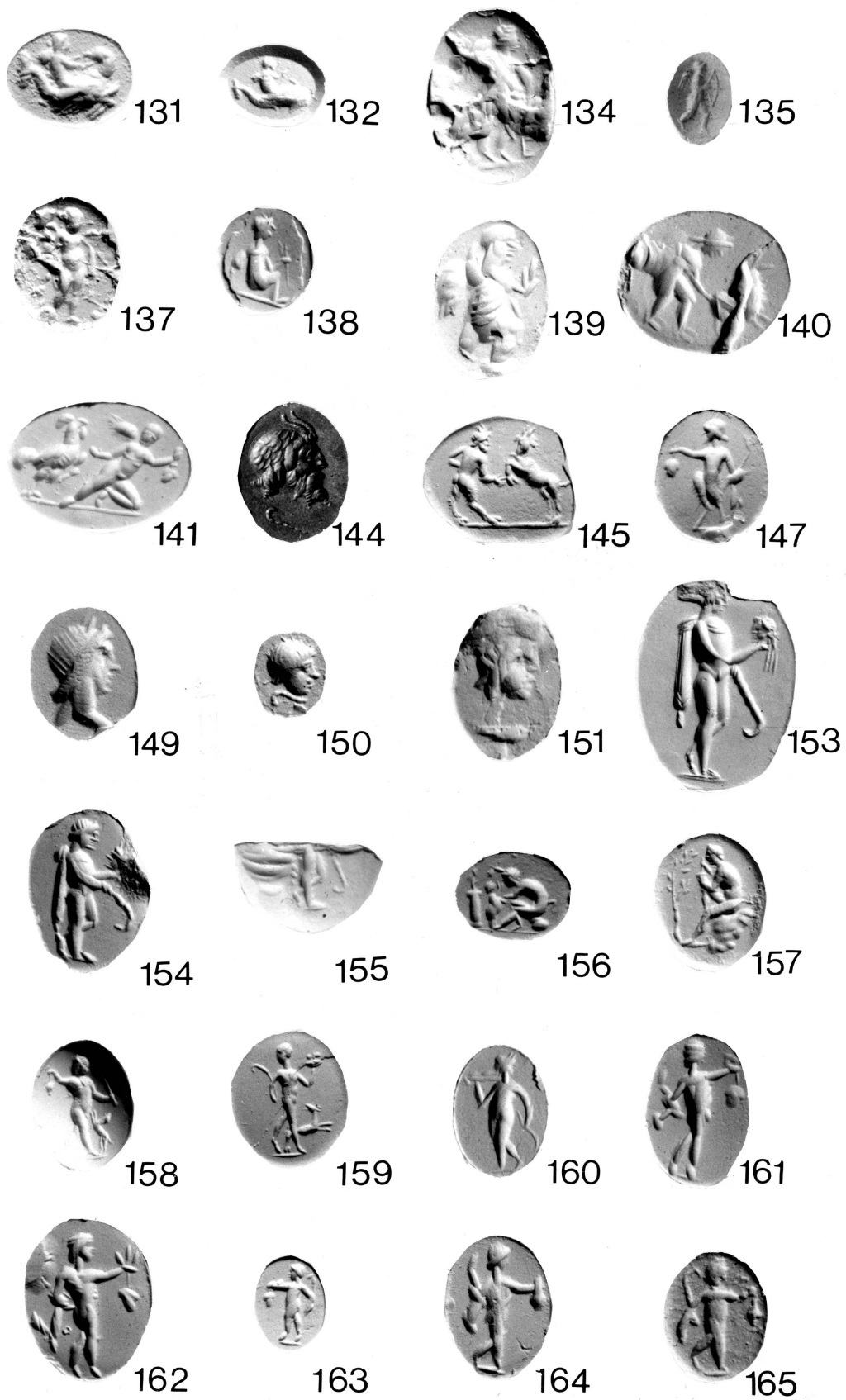


Plate III: Nos 62-99 Sc 2/1

A CORPUS OF ROMAN ENGRAVED GEMSTONES FROM BRITISH SITES



Plate IV: Nos 102-130 Sc 2/1



*Plate V: Nos 131-165 Sc 2/1*

A CORPUS OF ROMAN ENGRAVED GEMSTONES FROM BRITISH SITES



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Plate VI: Nos 166-189 Sc 2/1



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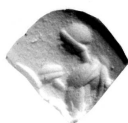
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Plate VII: Nos 190-218 Sc 2/1

A CORPUS OF ROMAN ENGRAVED GEMSTONES FROM BRITISH SITES

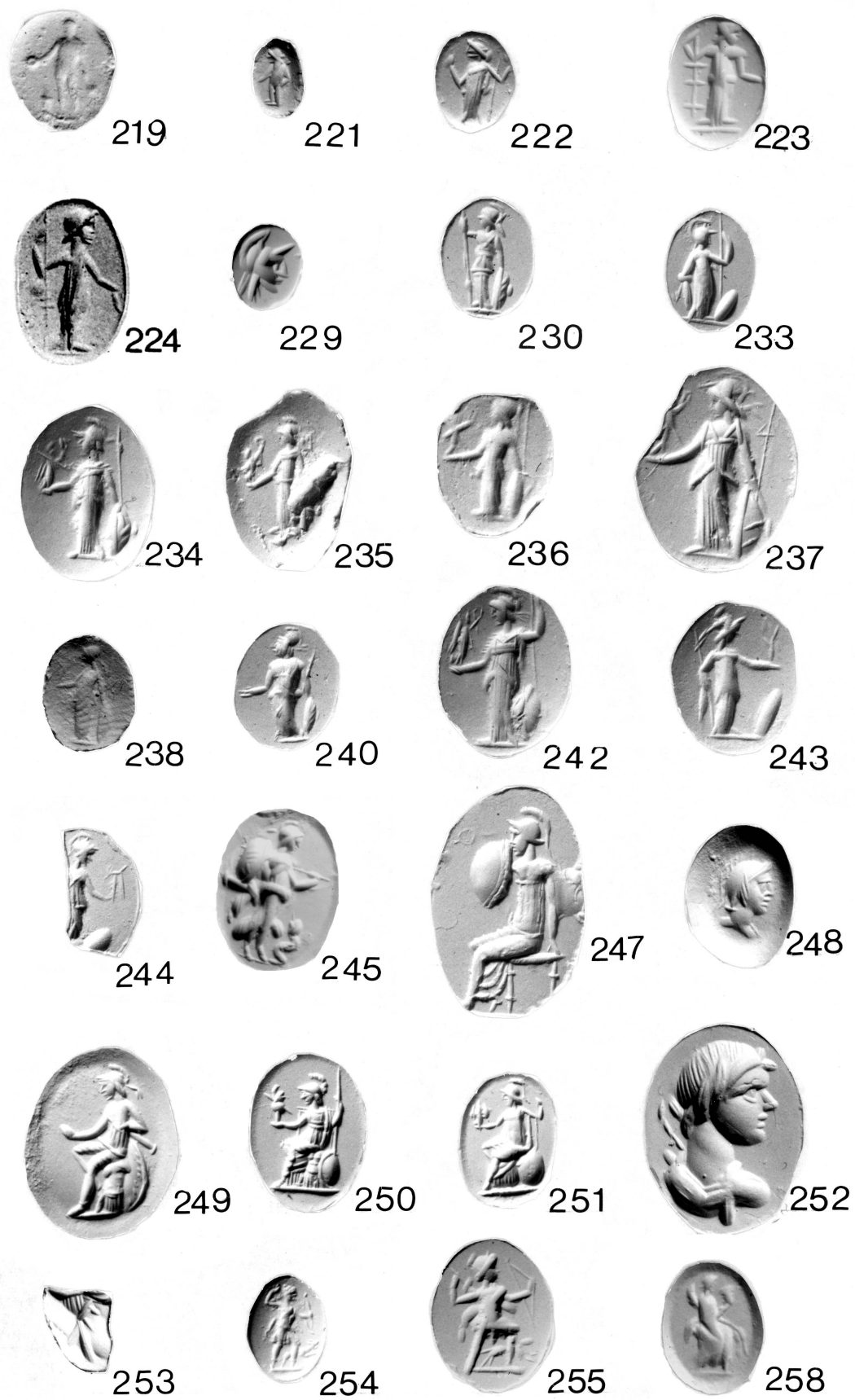


Plate VIII: Nos 219-258 Sc 2/1



Plate IX: 259-289 Sc 2/1



A CORPUS OF ROMAN ENGRAVED GEMSTONES FROM BRITISH SITES

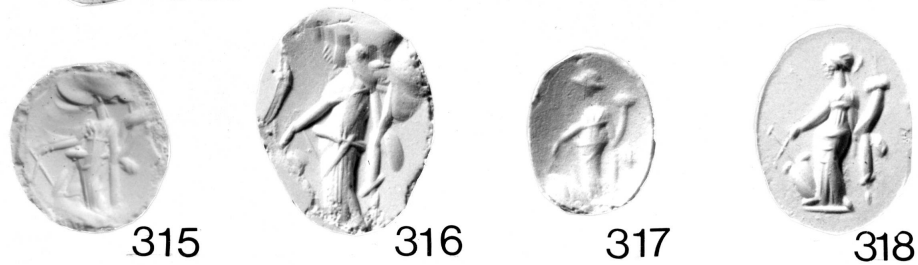
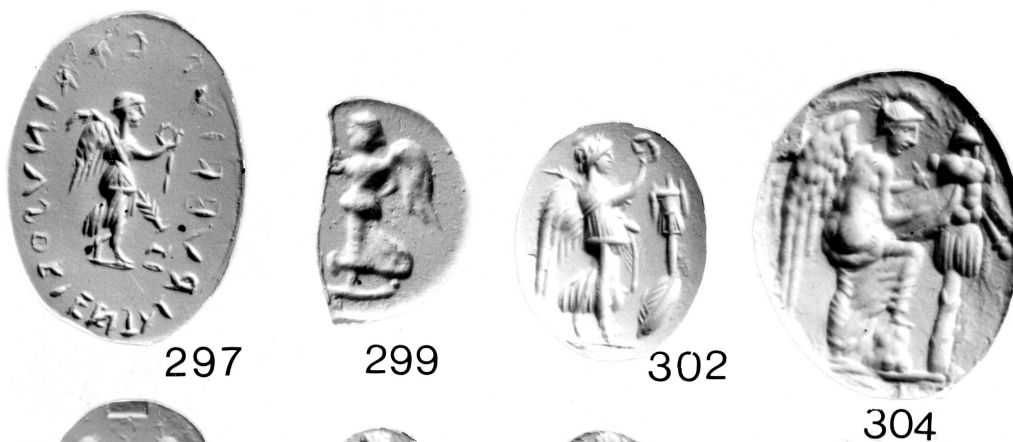


Plate X: Nos 292-323 Sc 2/1



*Plate XI: Nos 325-346 Sc 2/1*

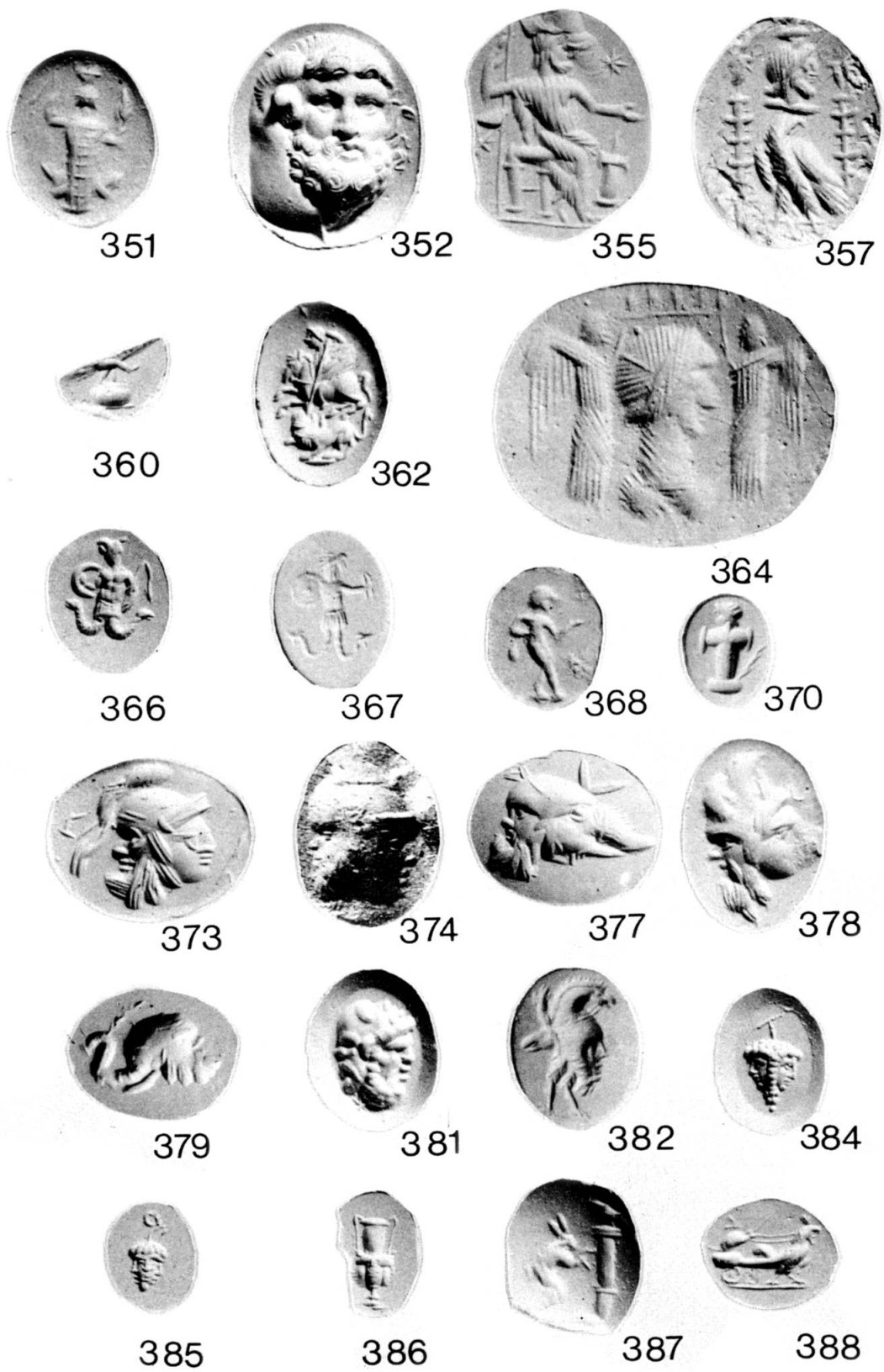


Plate XII: Nos 351-388 Sc 2/1

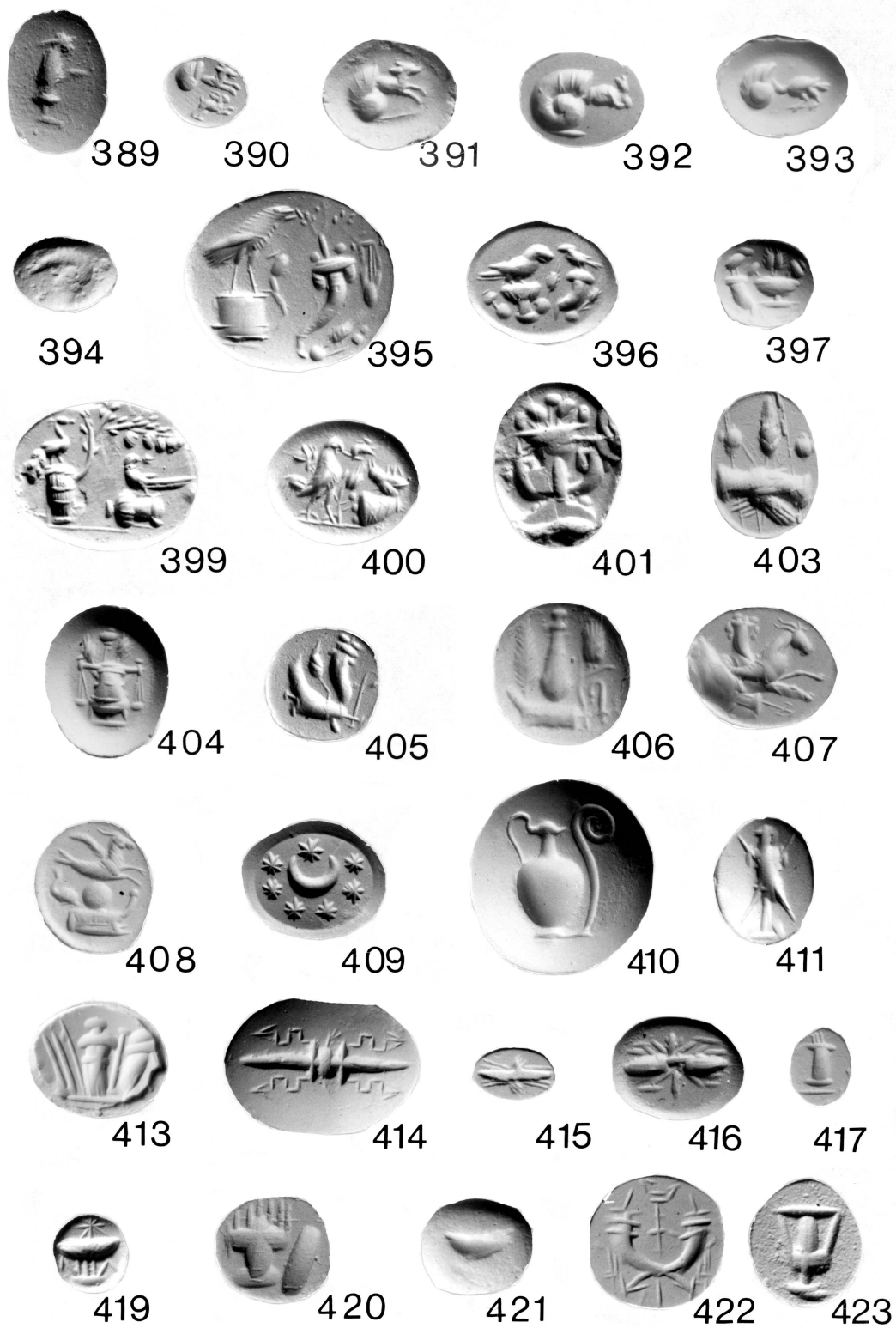


Plate XIII: Nos 389-423 Sc 2/1

A CORPUS OF ROMAN ENGRAVED GEMSTONES FROM BRITISH SITES



Plate XIV: Nos 426-456 Sc 2/1

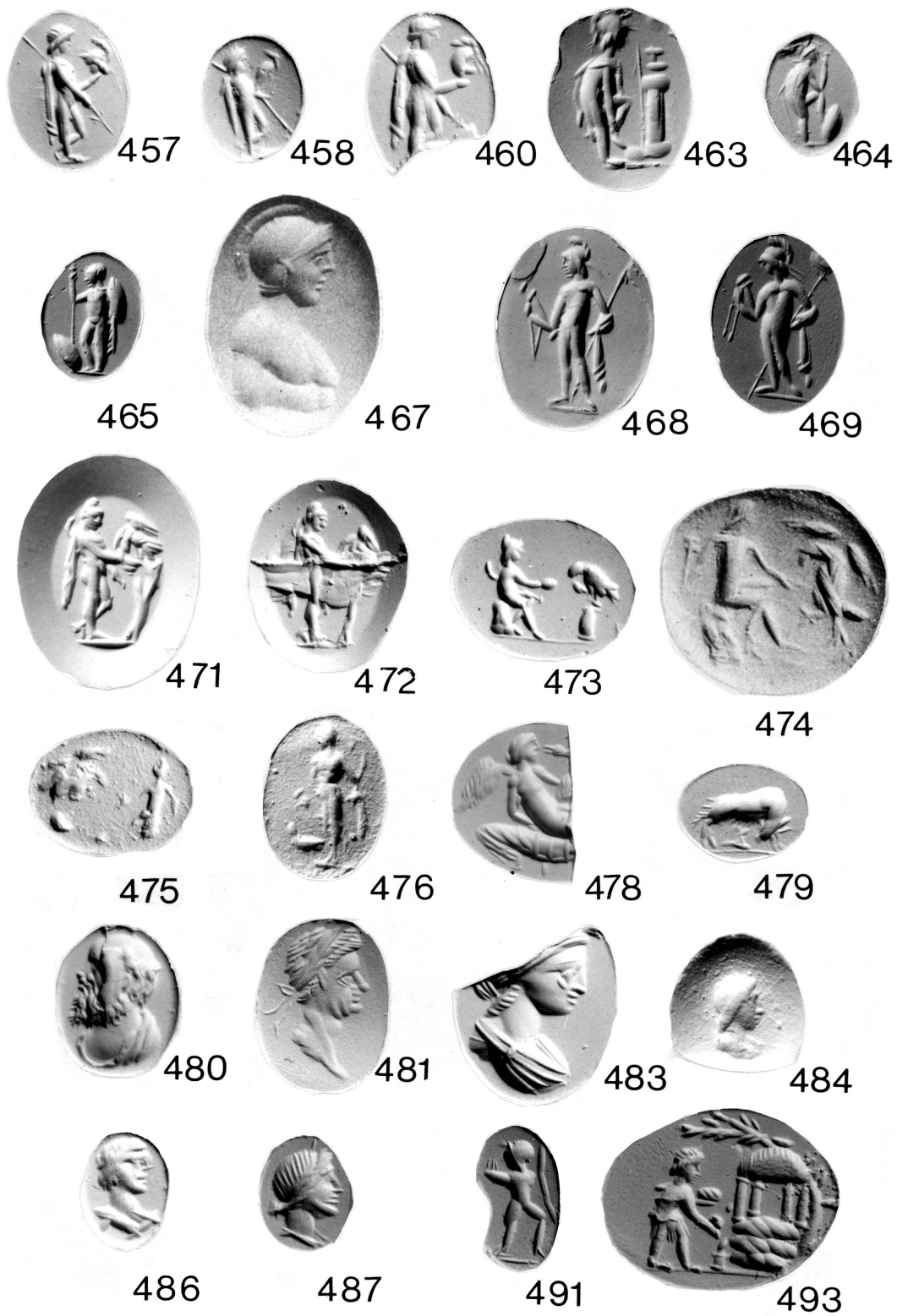


Plate XV: Nos 457-493 Sc 2/1

A CORPUS OF ROMAN ENGRAVED GEMSTONES FROM BRITISH SITES

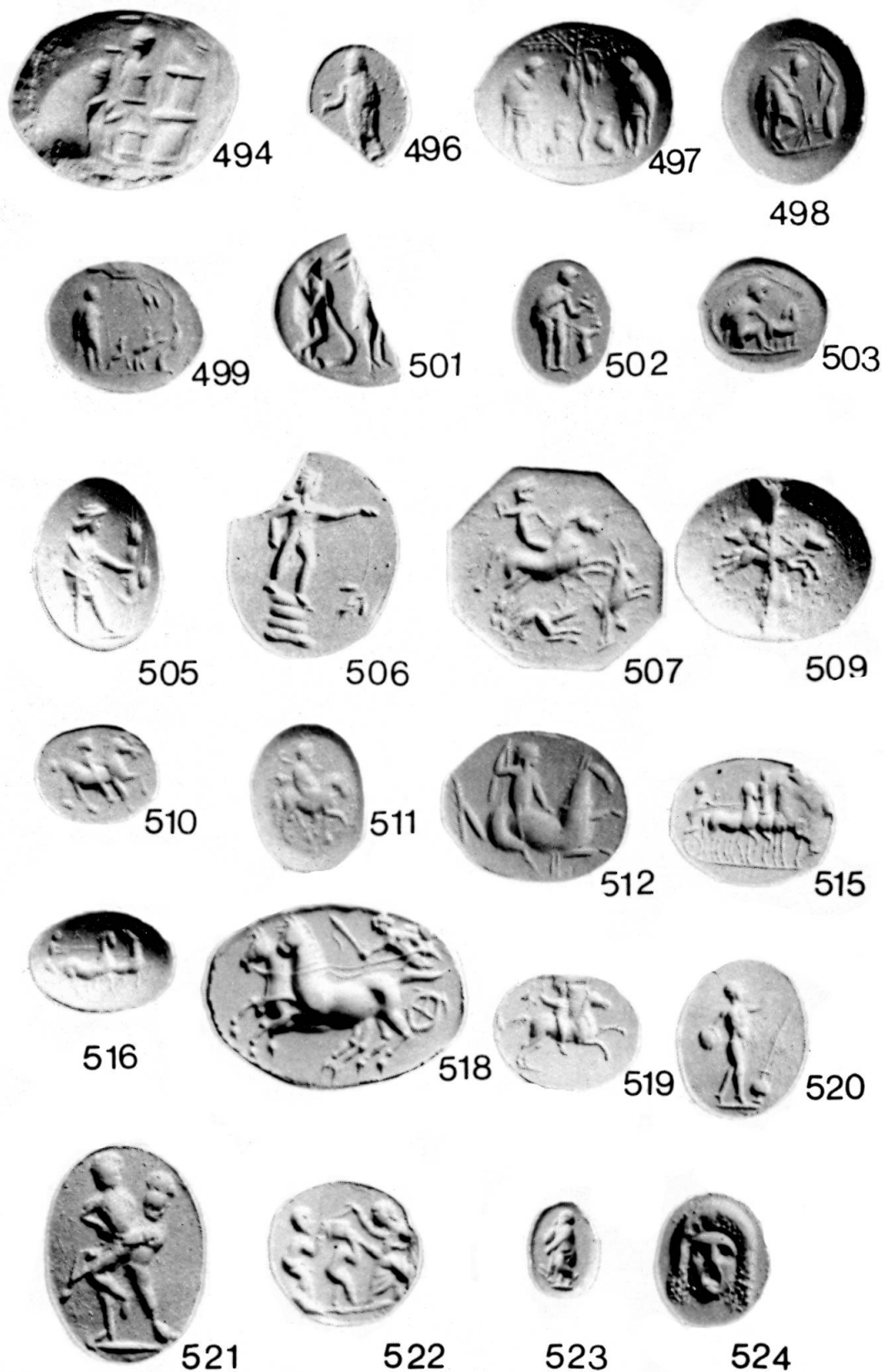


Plate XVI: Nos 494-524 Sc 2/1

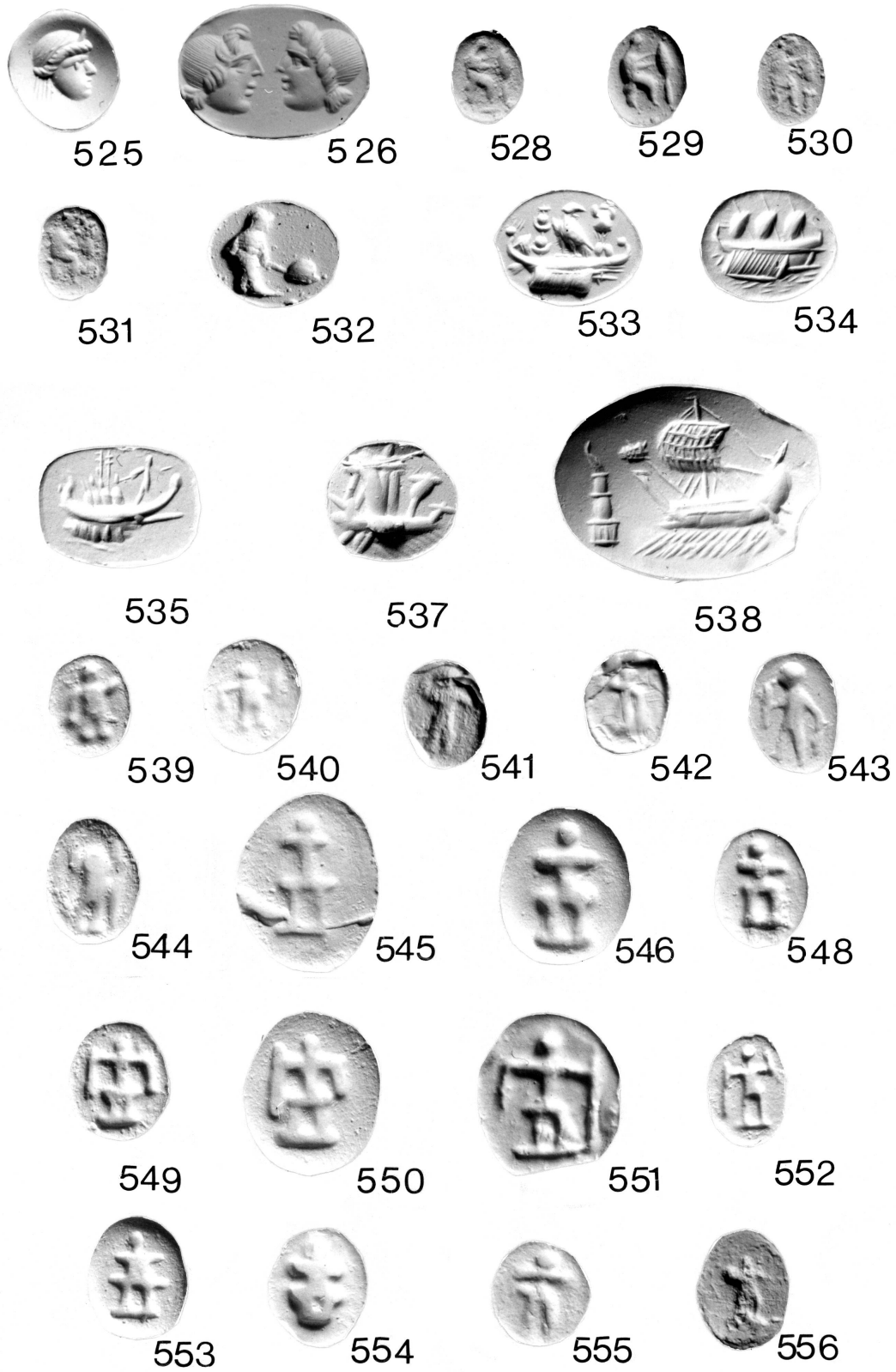


Plate XVII: Nos 525-556 Sc 2/1



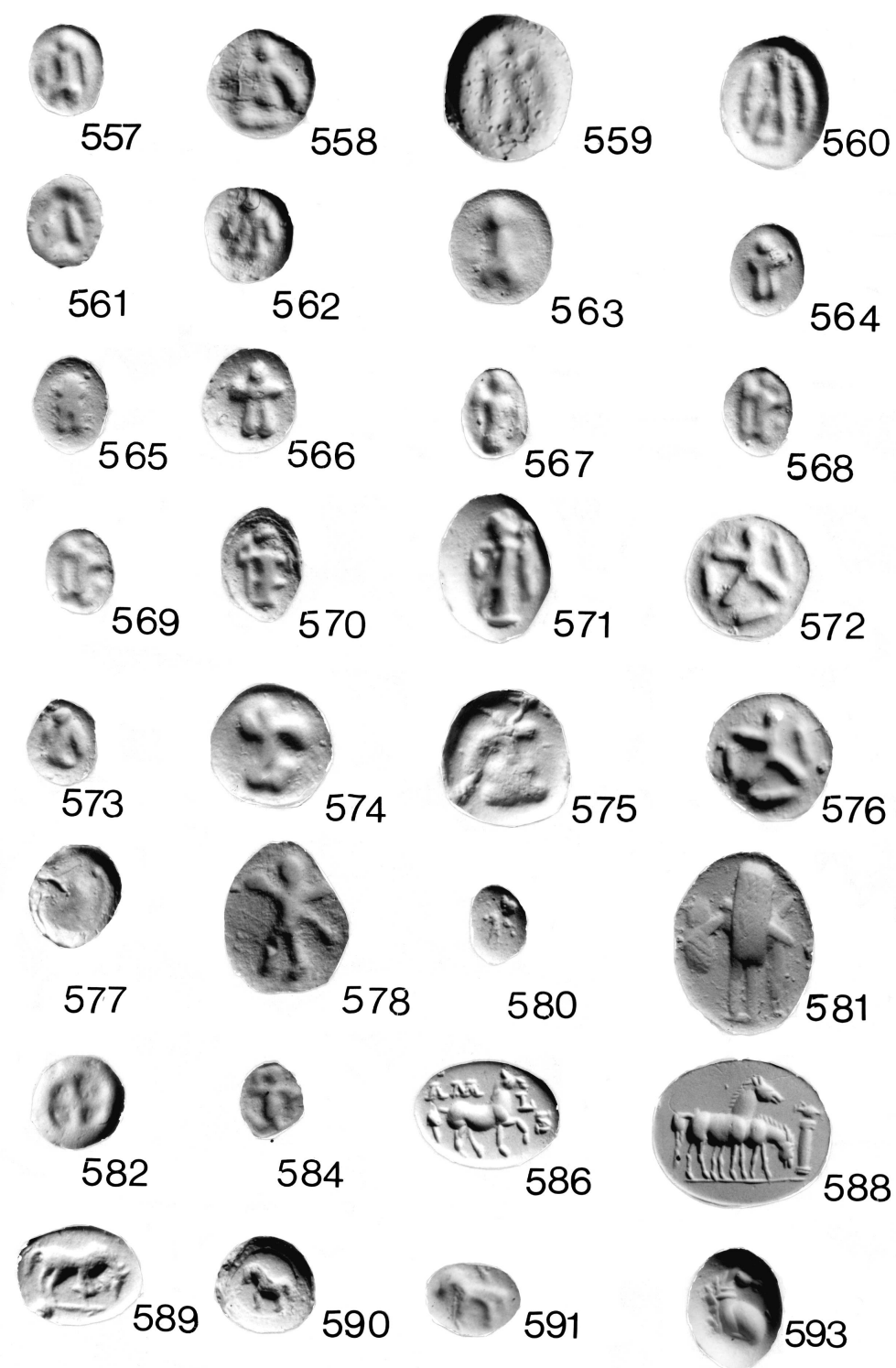


Plate XVIII: Nos 557-593 Sc 2/1

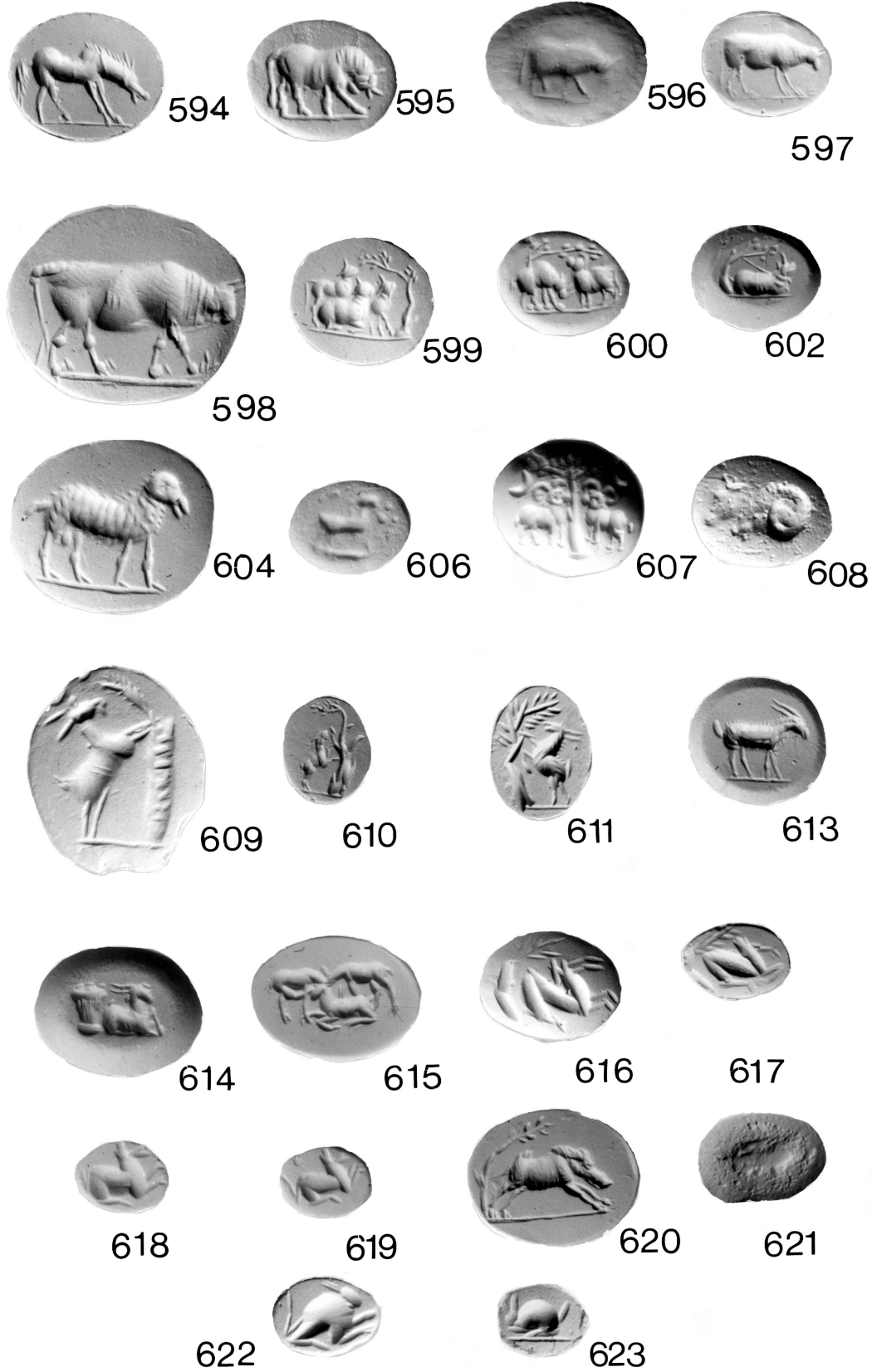


Plate XIX: Nos 594-623 Sc 2/1

A CORPUS OF ROMAN ENGRAVED GEMSTONES FROM BRITISH SITES

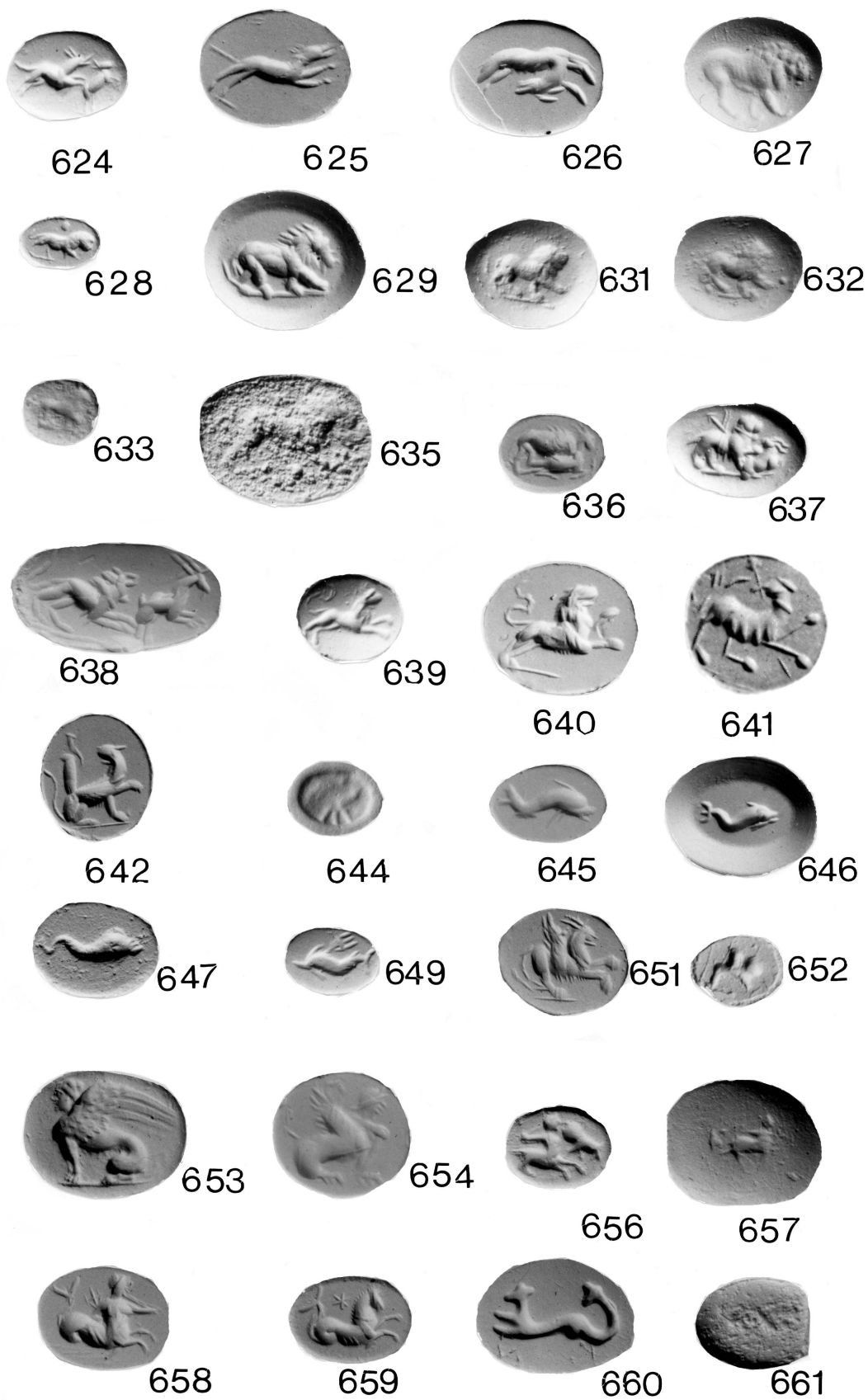


Plate XX: Nos 624-661 Sc 2/1

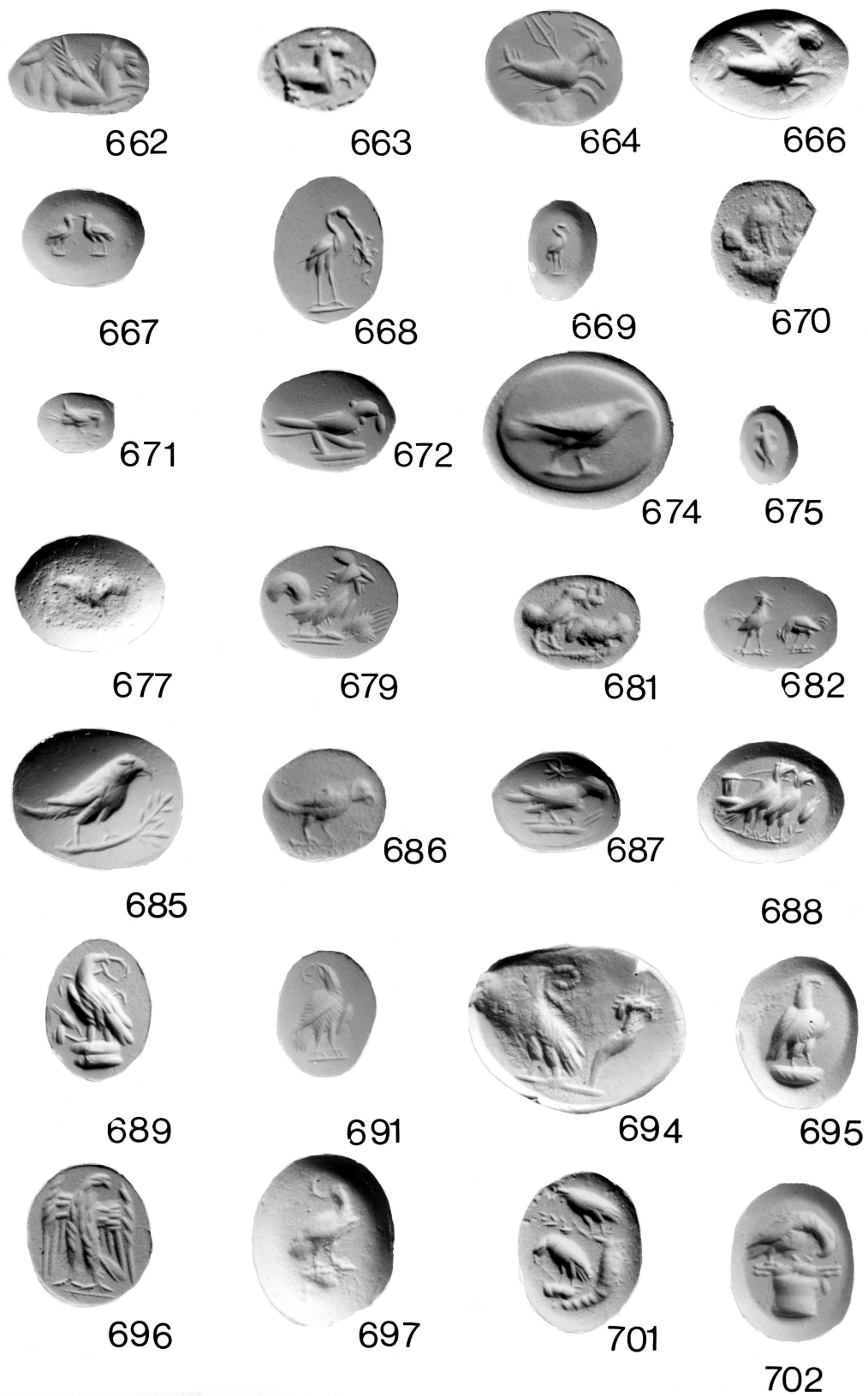


Plate XXI: Nos 662-702 Sc 2/1

A CORPUS OF ROMAN ENGRAVED GEMSTONES FROM BRITISH SITES

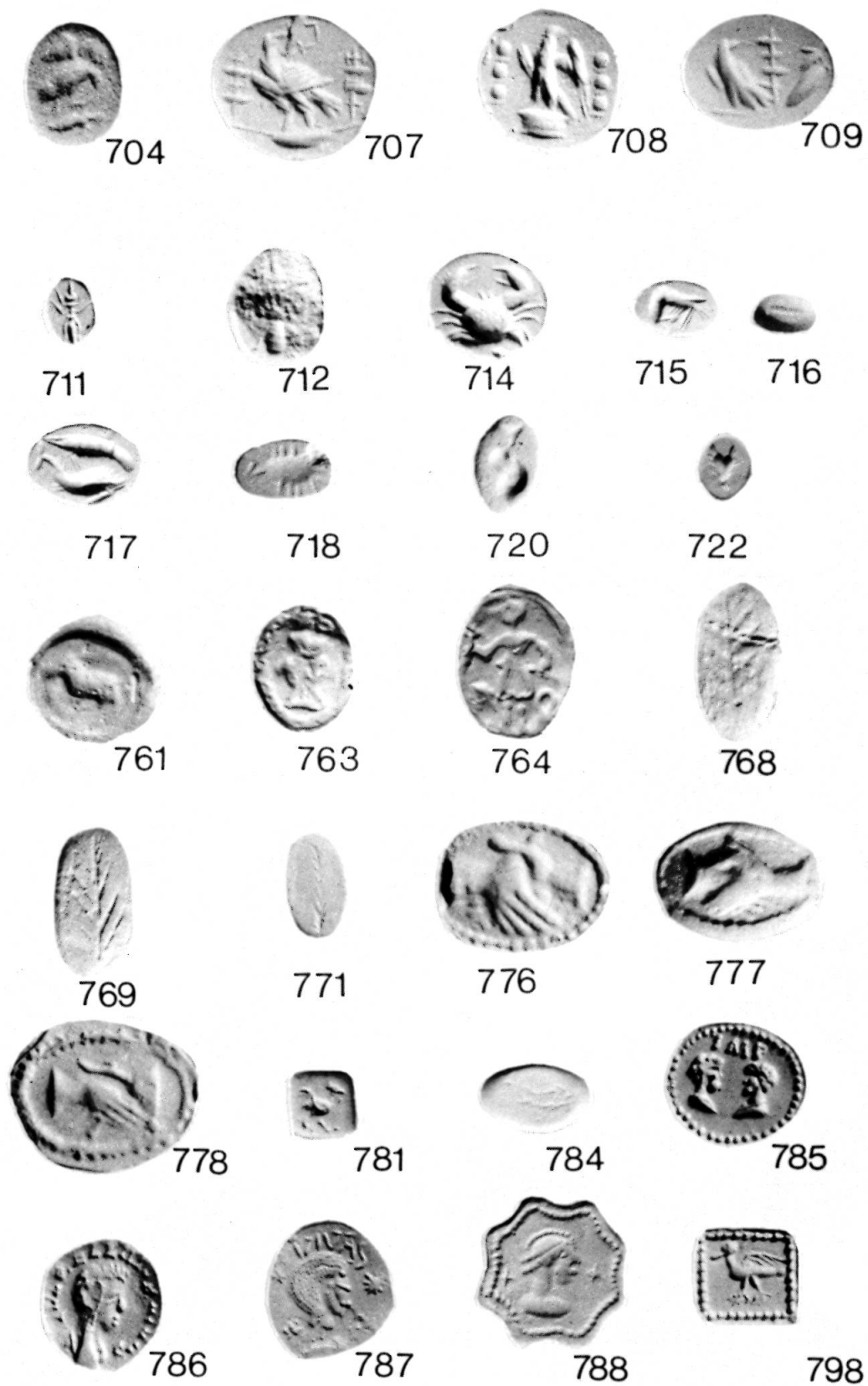
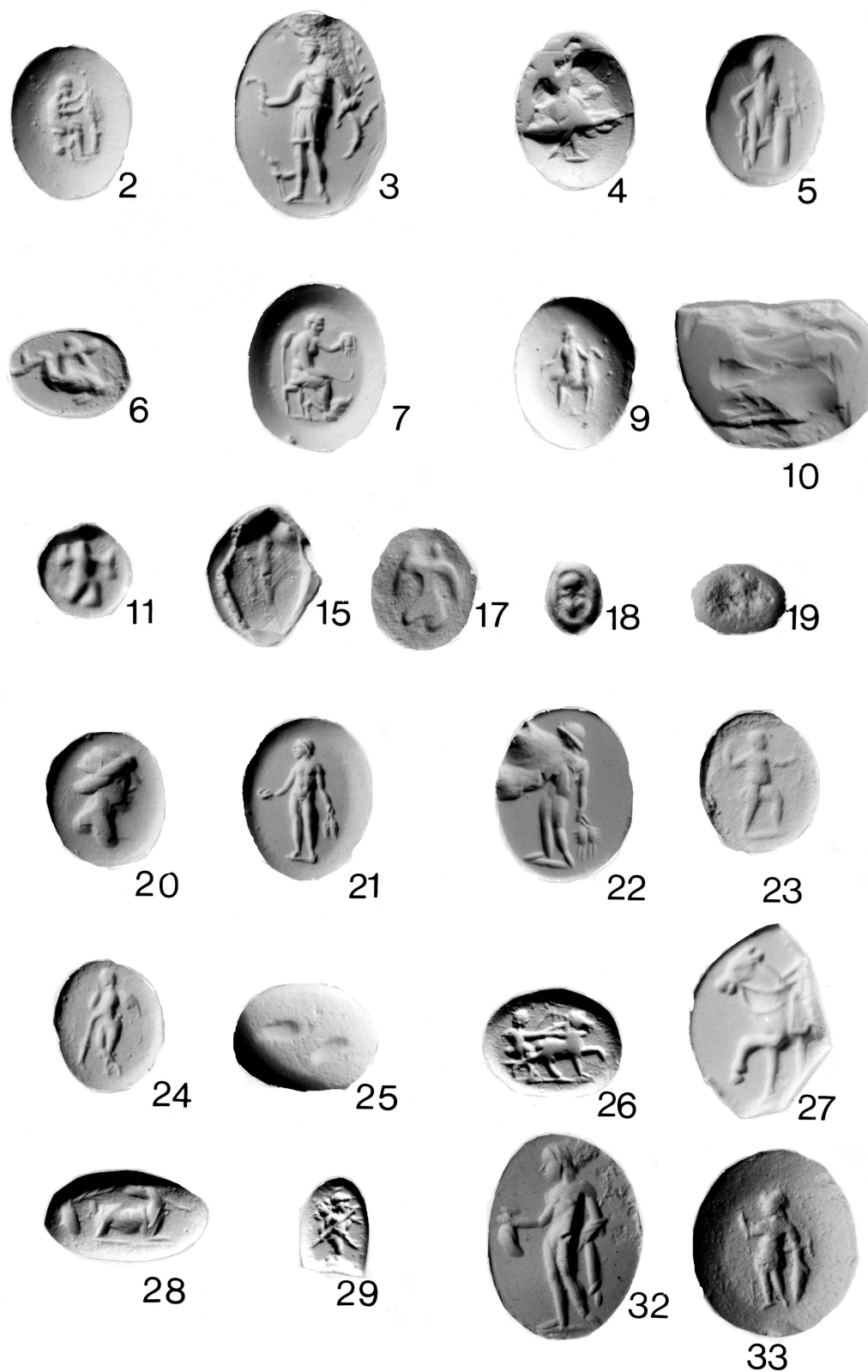


Plate XXII: 704-798 Sc 2/1

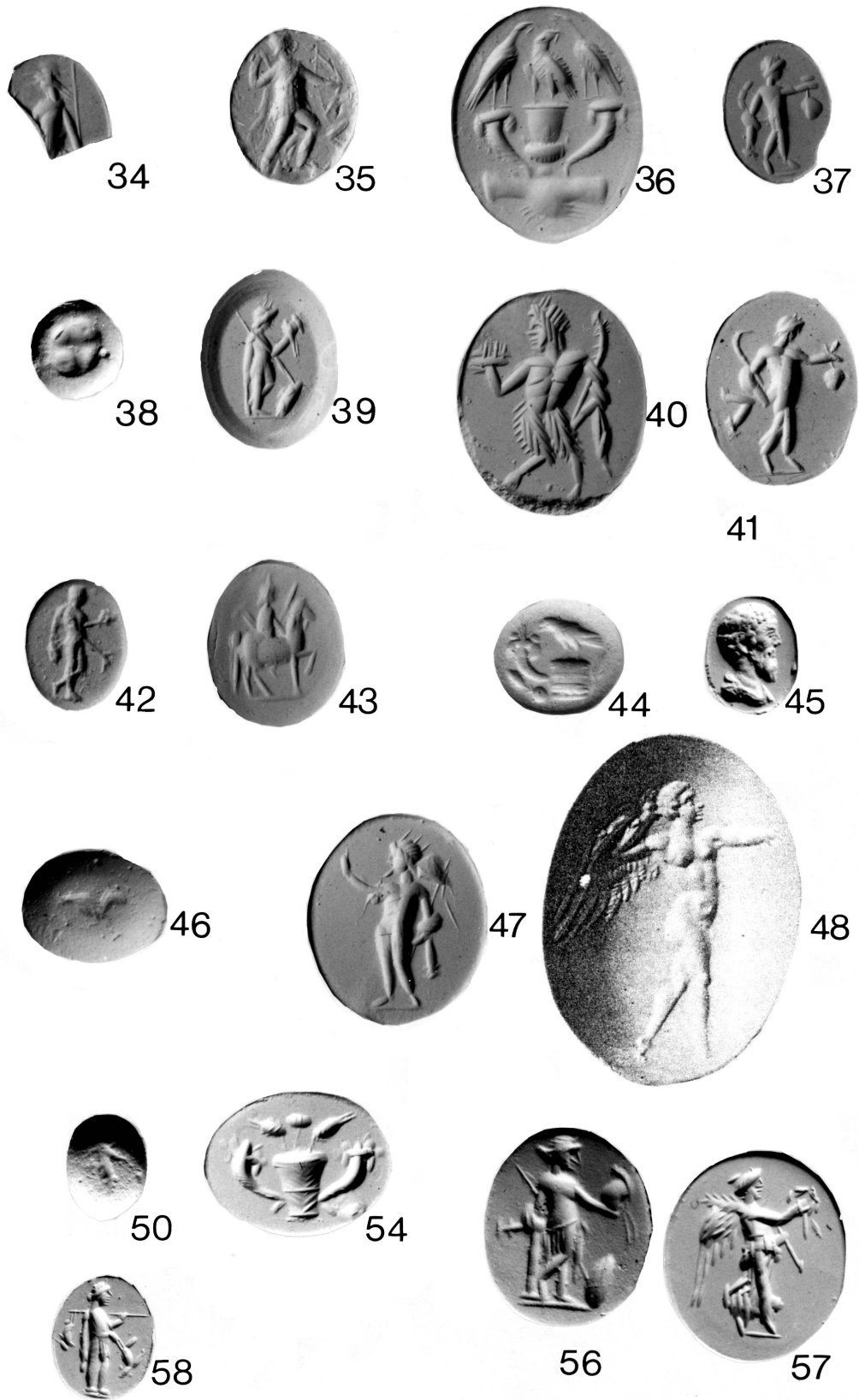


Plate XXIII: Nos 807-833. M1-M23 Sc 2/1

A CORPUS OF ROMAN ENGRAVED GEMSTONES FROM BRITISH SITES



*Plate XXIV: Appendix Nos App 2-App 33 Sc 2/1*



*Plate XXV: Appendix Nos App 34-App 57 Sc 2/1*



A CORPUS OF ROMAN ENGRAVED GEMSTONES FROM BRITISH SITES



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*Plate XXVI: Appendix Nos App 60-App 75 Sc 2/1*

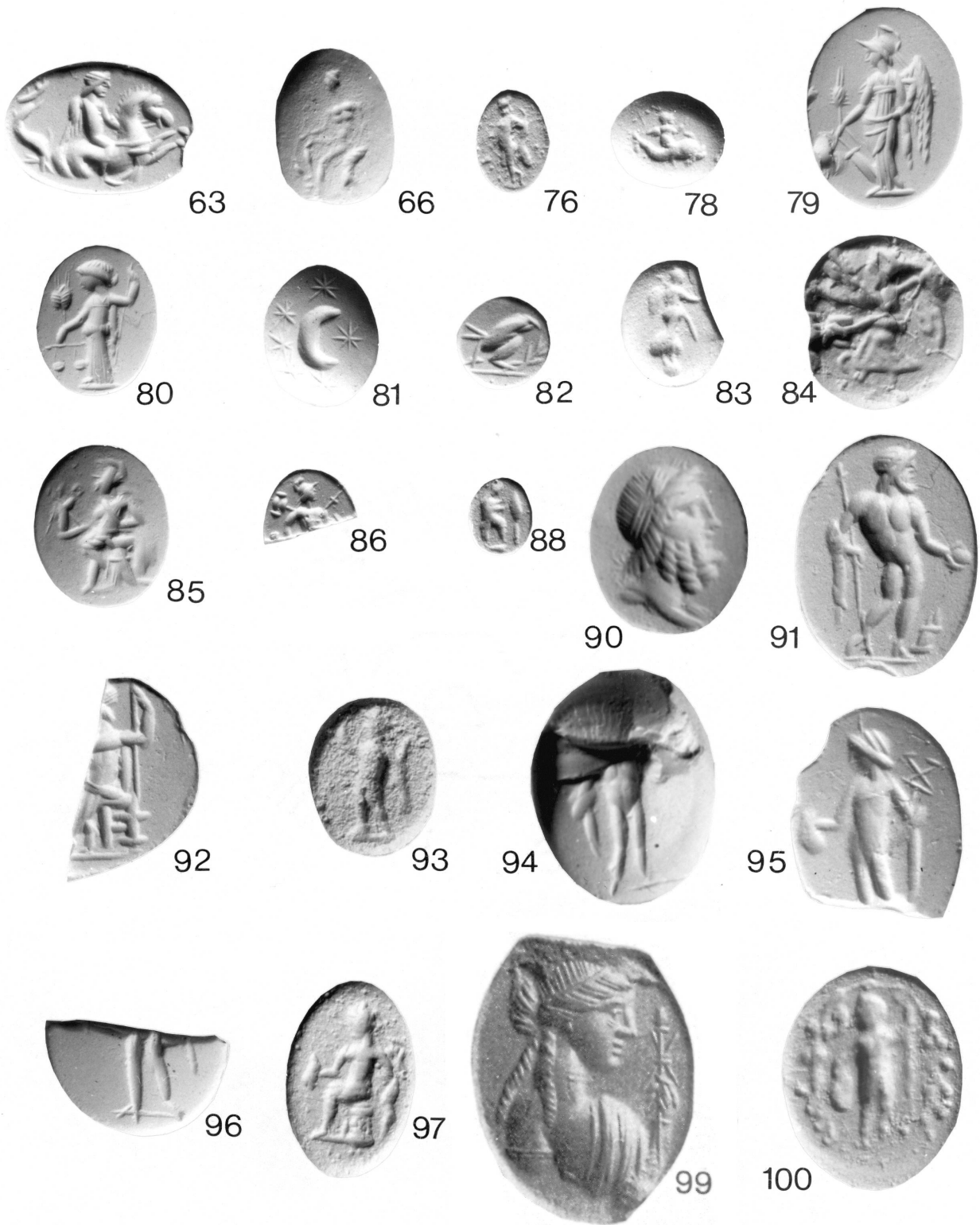


Plate XXVII: App 63-App 88 Sc 2/1; App90-App100 Sc 3/1

A CORPUS OF ROMAN ENGRAVED GEMSTONES FROM BRITISH SITES

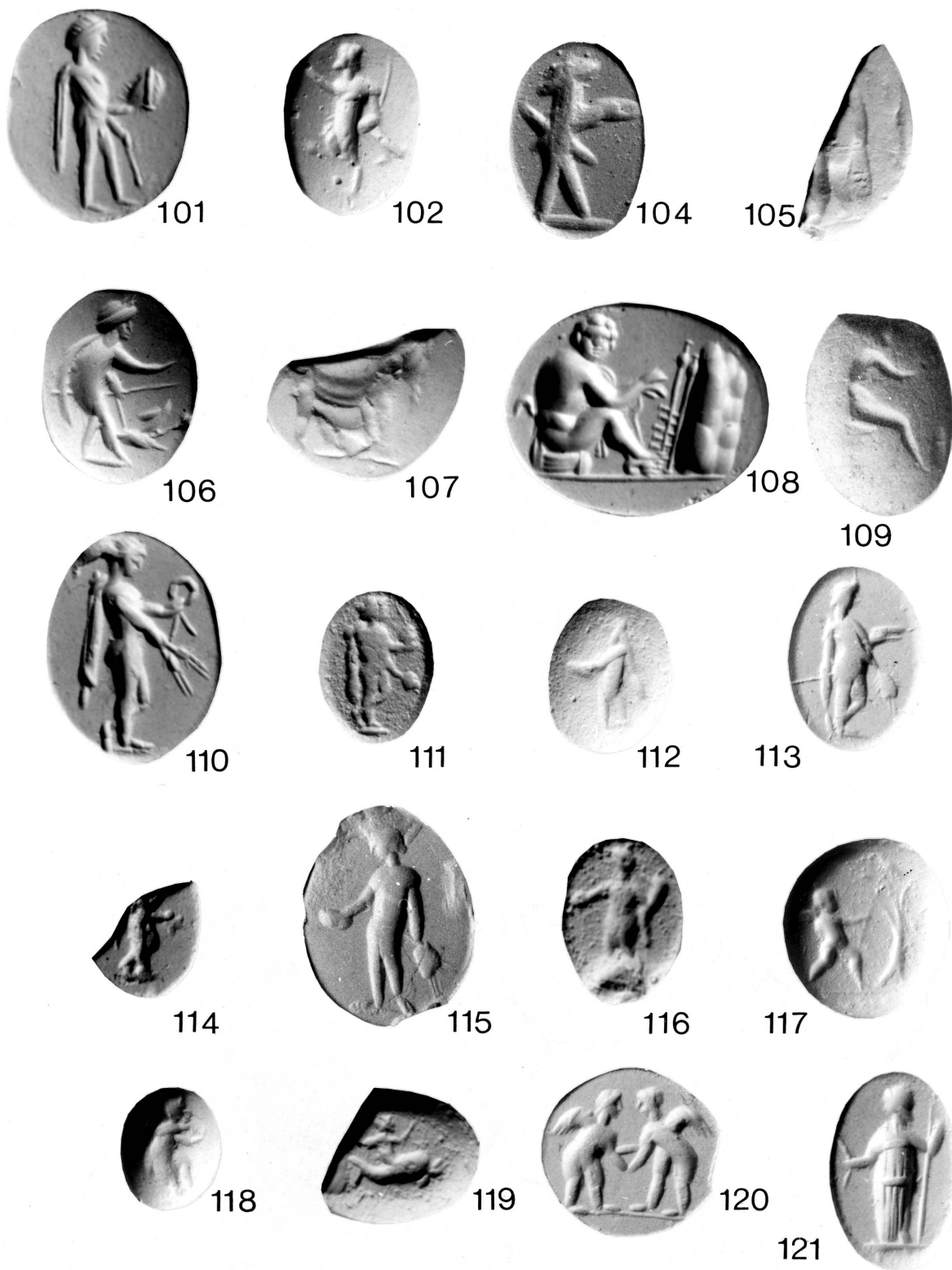


Plate XXVIII: App 101-App 121 Sc 3/1

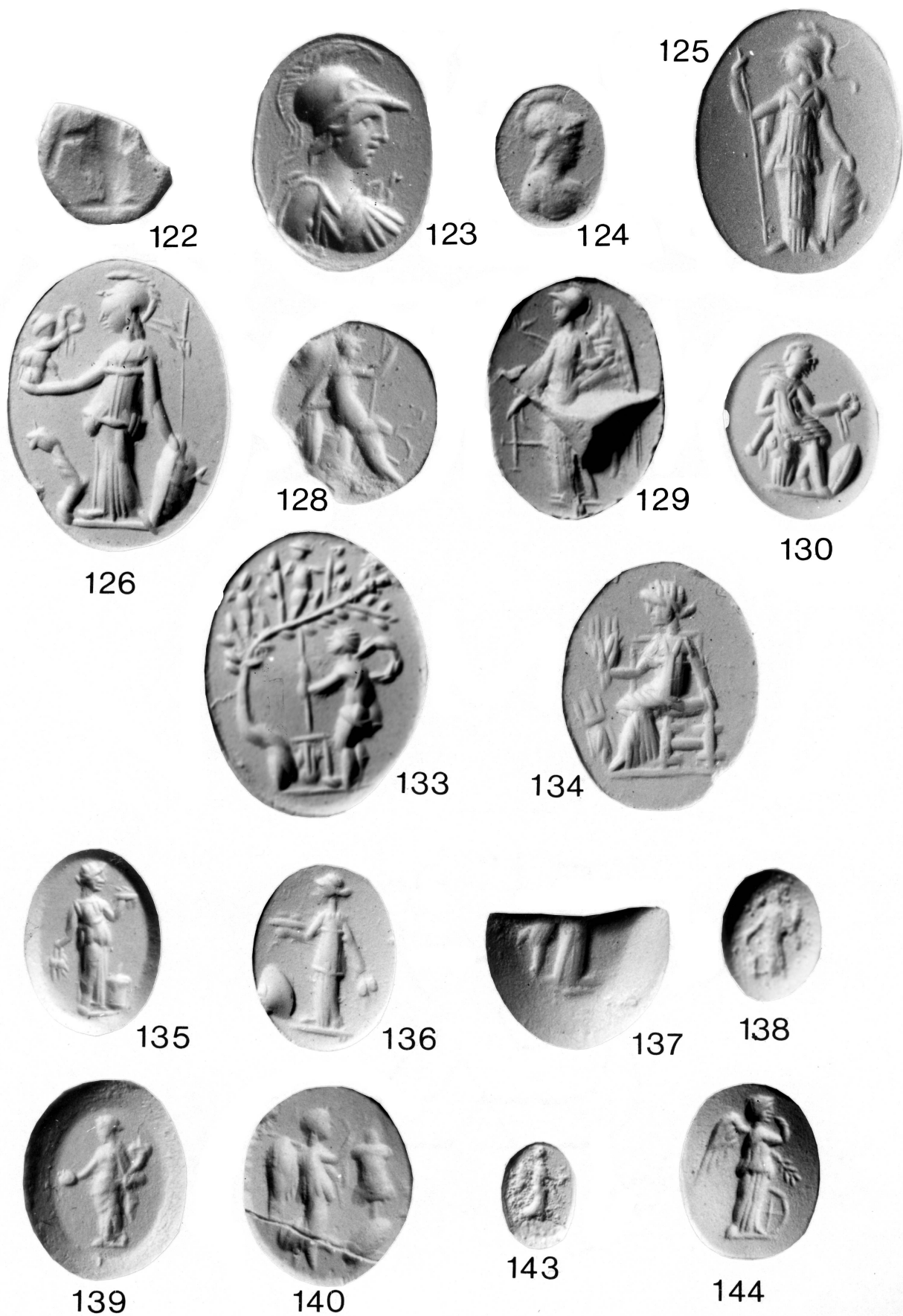


Plate XXIX App 122-App 144 Sc 3/1

A CORPUS OF ROMAN ENGRAVED GEMSTONES FROM BRITISH SITES

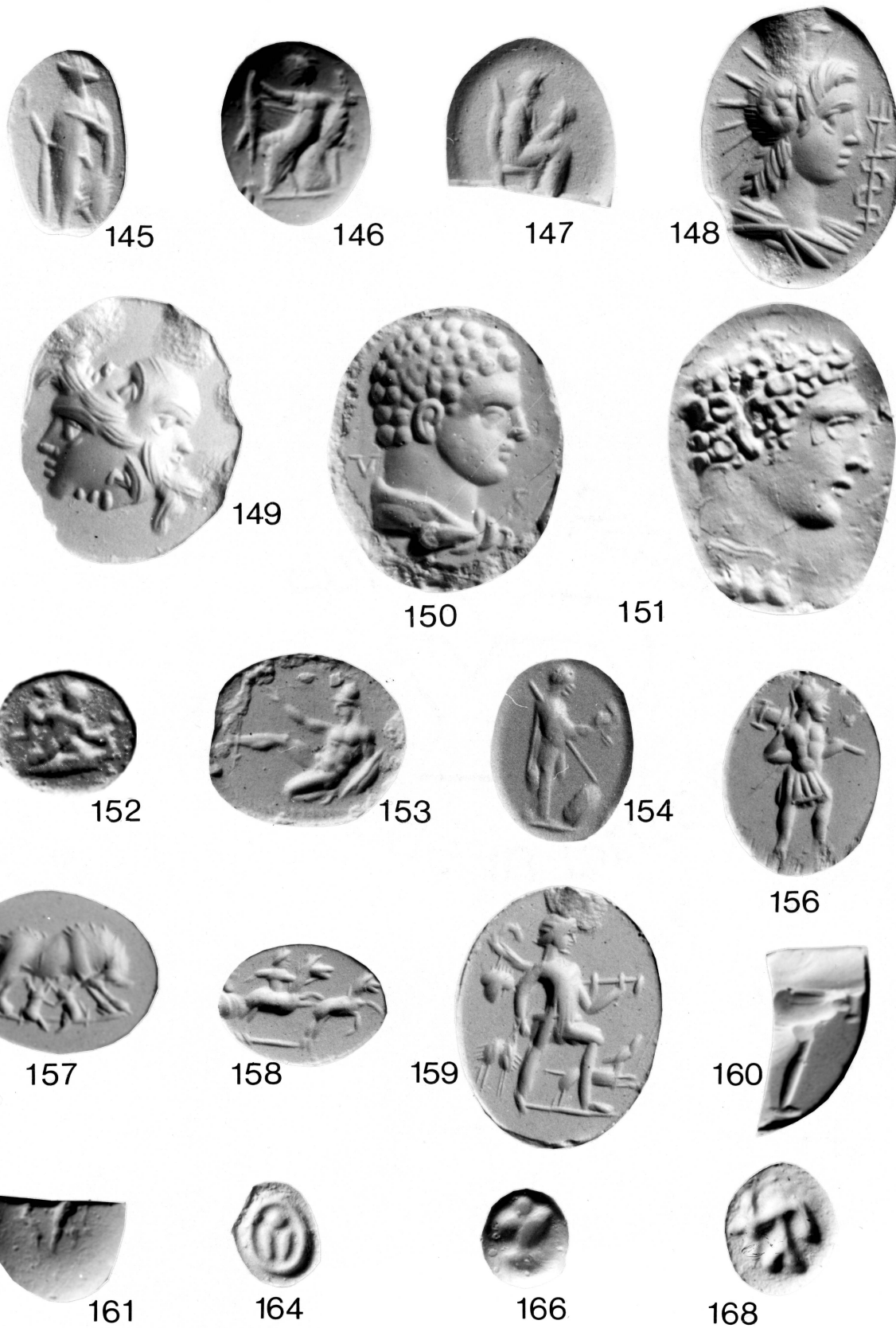


Plate XXX: App 145-App 168 Sc 3/1

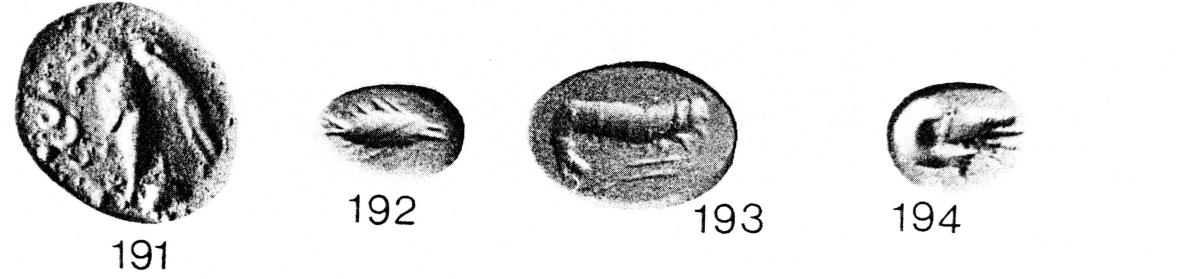
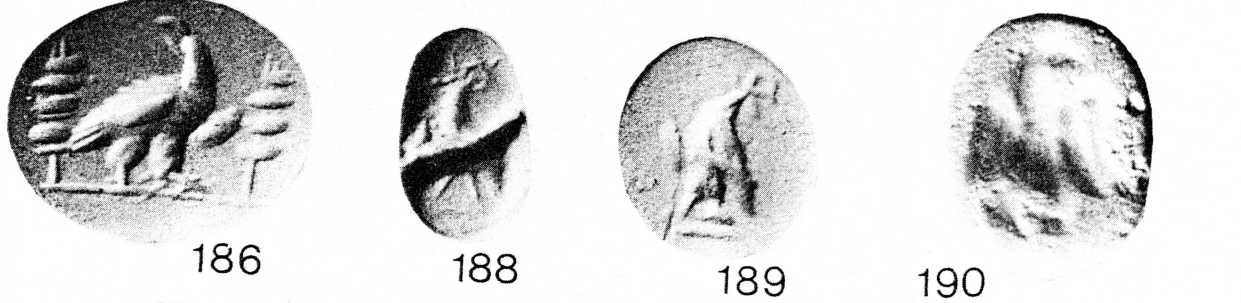
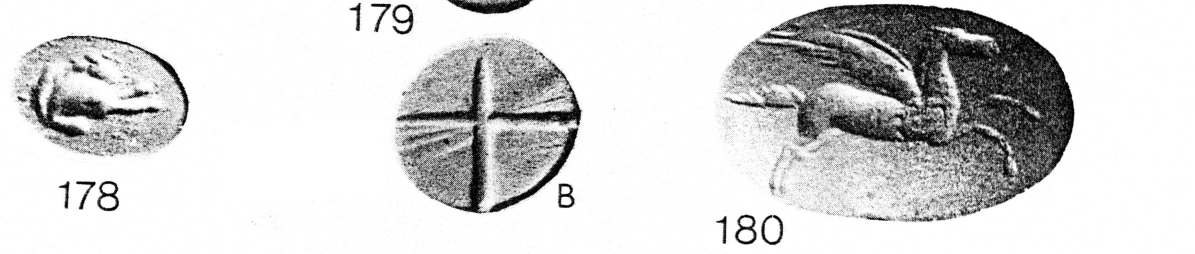
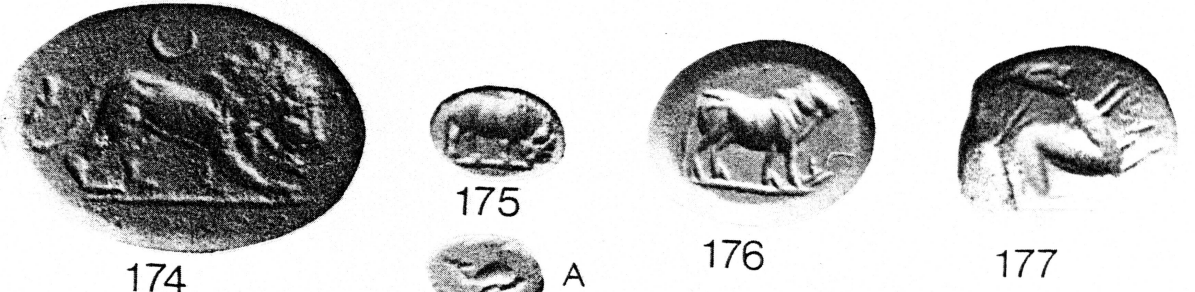
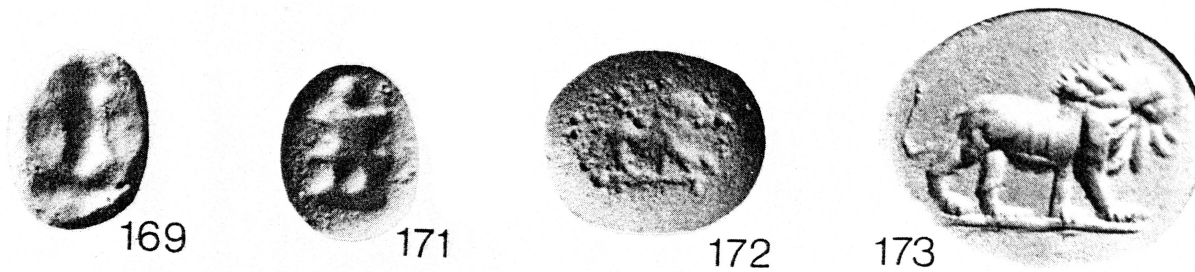


Plate XXXI: App 169-App194 Sc 3/1

A CORPUS OF ROMAN ENGRAVED GEMSTONES FROM BRITISH SITES

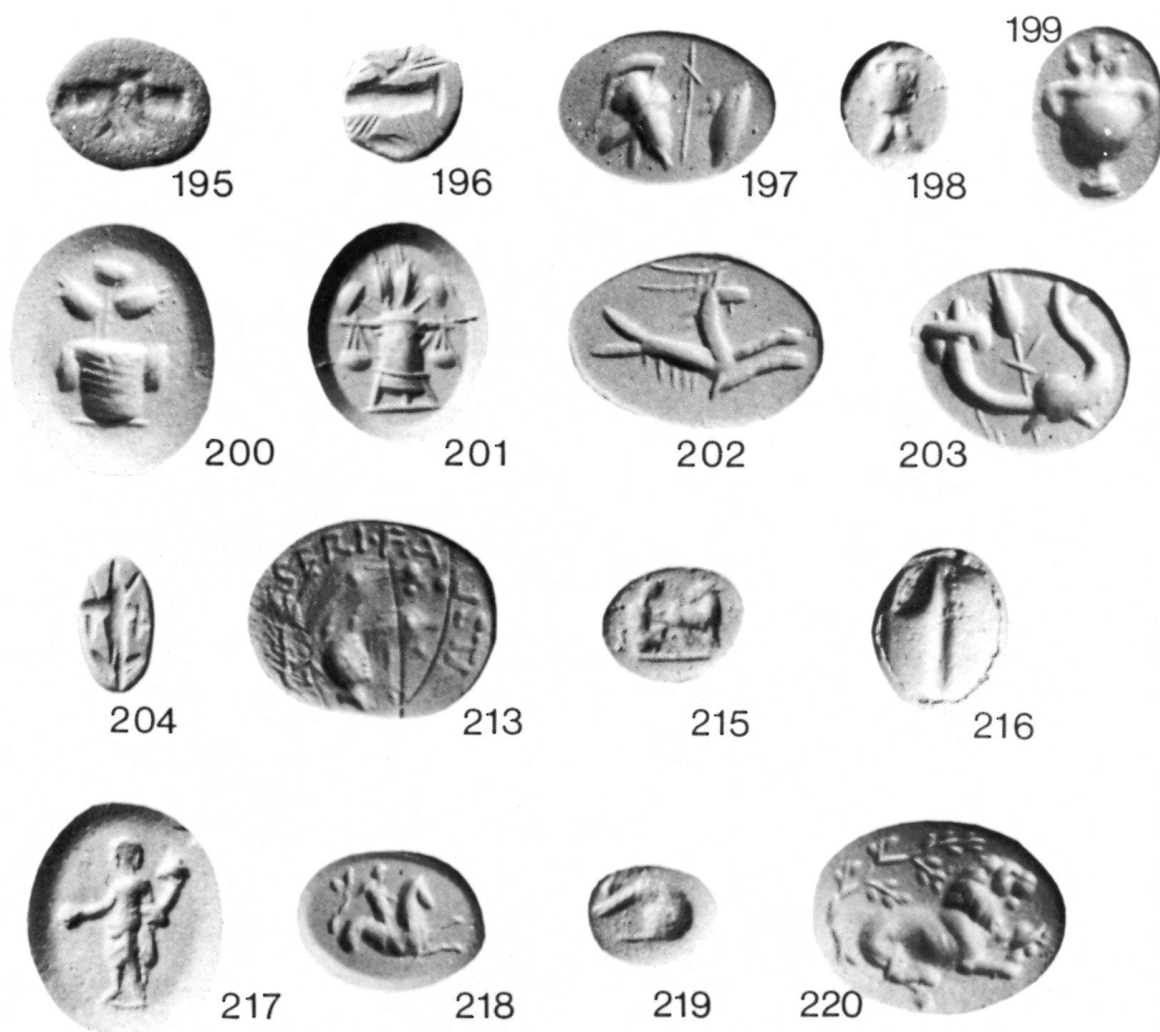


Plate XXXII: App 195-App 220; 143, 277, 311, 361, 517, 773 Sc 3/1



44



46



48



73



82



95



96

*Plate XXXIII. 44, 46, 48, 96 Sc 2/1; 95 Sc 3.5/1; 82 Sc 5/1; 73 Sc 10/1*



*of a cornelian seal  
set in a Copper  
thumb ring, supposed  
to be Roman: found*



*in the garden of  
the Rev. W. Churchill  
at Colliton, Dorchester*

75



105



113



103



112



116

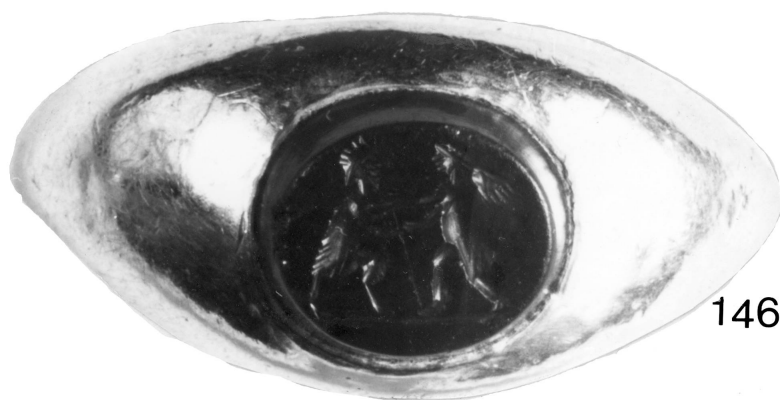
Plate XXXIV: 75 (wax impression), 113 Sc 2/1; 116 Sc 3/1: 103, 105, 112 Sc 3.5/1



142



144



146



161



171

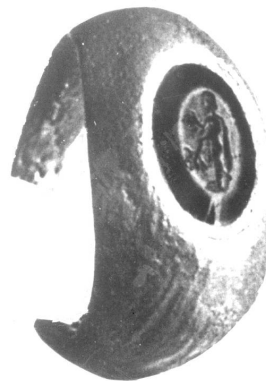
*Plate XXXV: 142, 144 Sc 2/1, 146, 161 Sc 4/1; 171 Sc 10/1*



184



190



199



198



208

*Plate XXXVI: 199, 208 Sc 2/1; 190 Sc 4/1; 184 Sc 5/1; 198 Sc 5.5/1*



191



227



231



235

*Plate XXXVII 191 at one third actual size; 235 Sc 1/1; 227, 231 Sc 2/1*



238

*Plate XXXVIII 238 Sc 10/1*



Plate XXXIX: 246, 261 Sc 2/1; 236, 252 Sc 3.5/1; 250, 262) plaster impression) Sc 4/1



264



289



290



292



297



305



317

*Plate XL: 289 Sc 1/1; 264, 290 Sc 2/1; 297 Sc 3/1; 292, 305, 317 Sc 4/1*



344



361

362



*Plate XLI: 344 Sc 2/1; 362 Sc 4/1; 361 Sc 9/1*





366



367



368



369



Plate XLII: 369 (obv. and rev.) Sc 2/1; 366 (rev.) Sc 3/1; 367 (obv.), 368 (obv.) Sc 5/1; 368 (rev.) Sc 6/1



380



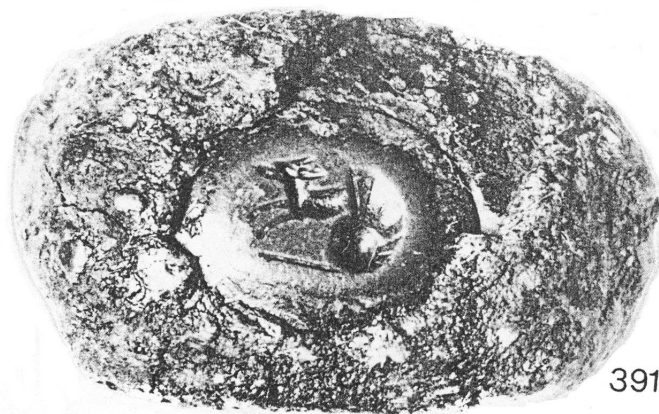
381



384



398



391

Plate XLIII: 380, 381 Sc 2/1; 384 Sc 3/1; 391, 398 (wax impression) Sc 4/1

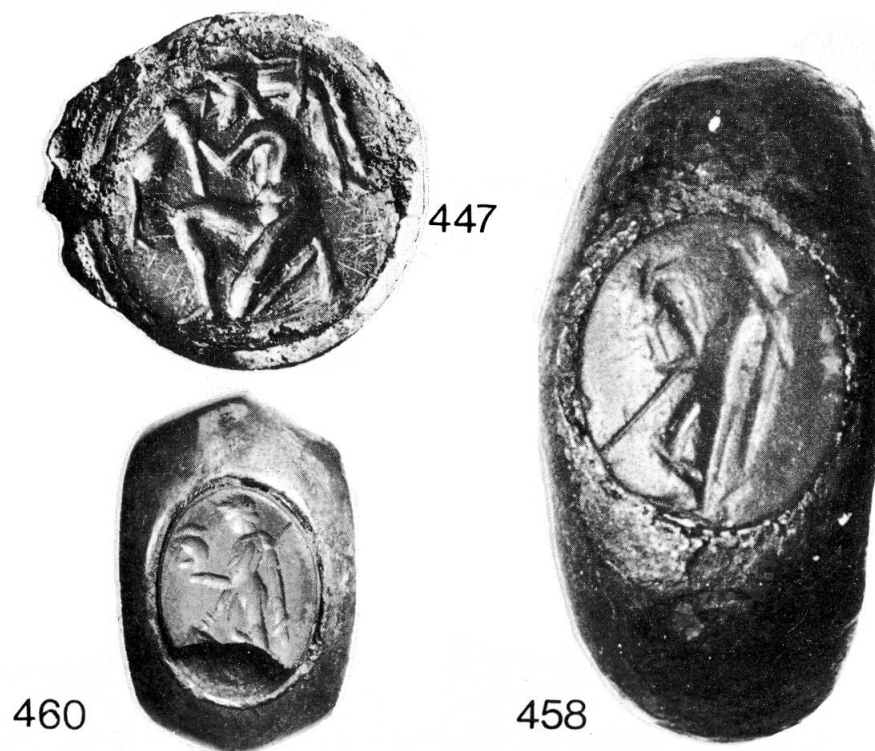
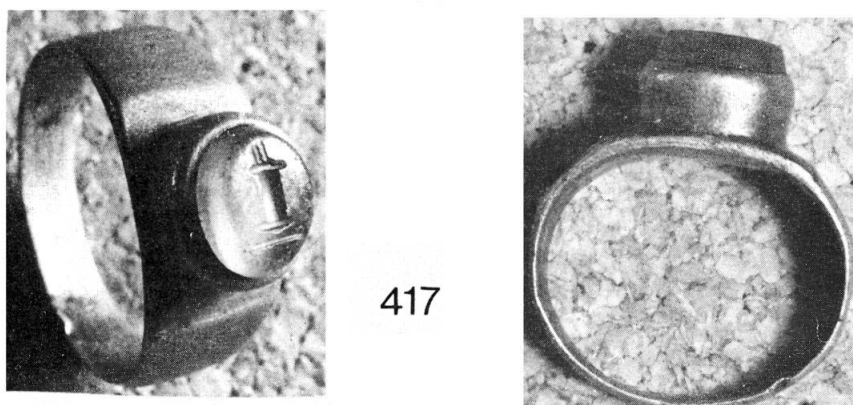
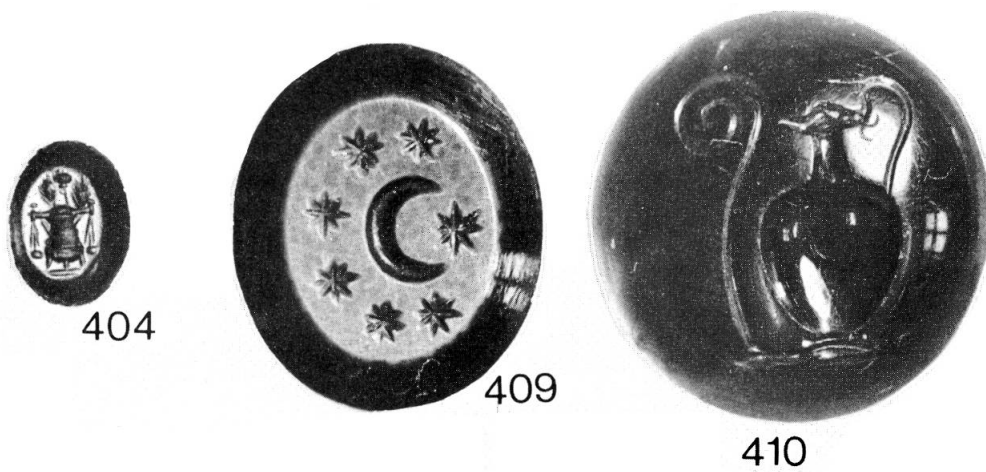


Plate XLIV 404, 460 Sc 2/1; 417 Sc 3/1; 409, 410, 447, 458 Sc 4/1



466



467

*Plate XLV 466(gem and plaster impression), 467 (ring) Sc 4/1*

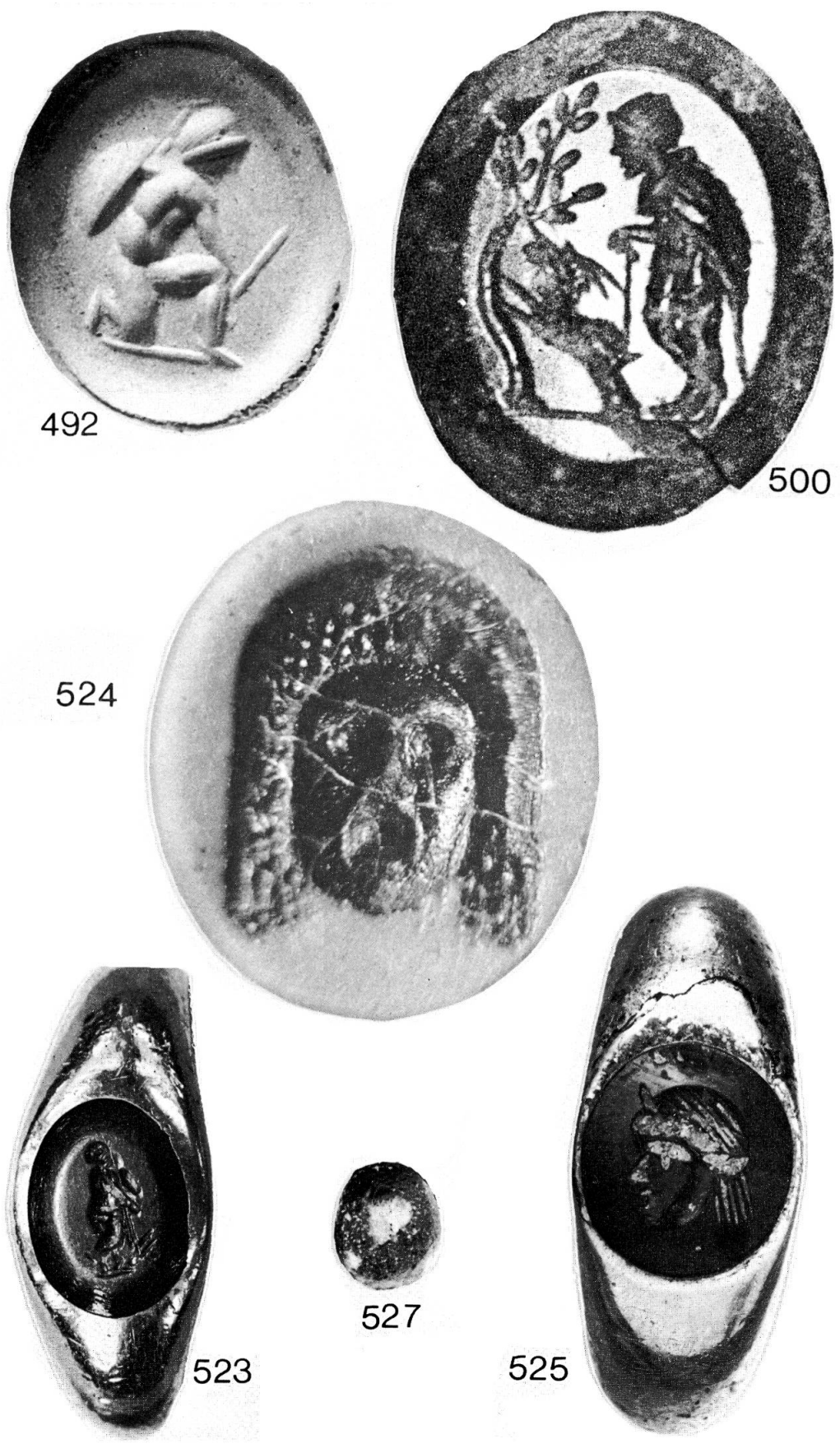


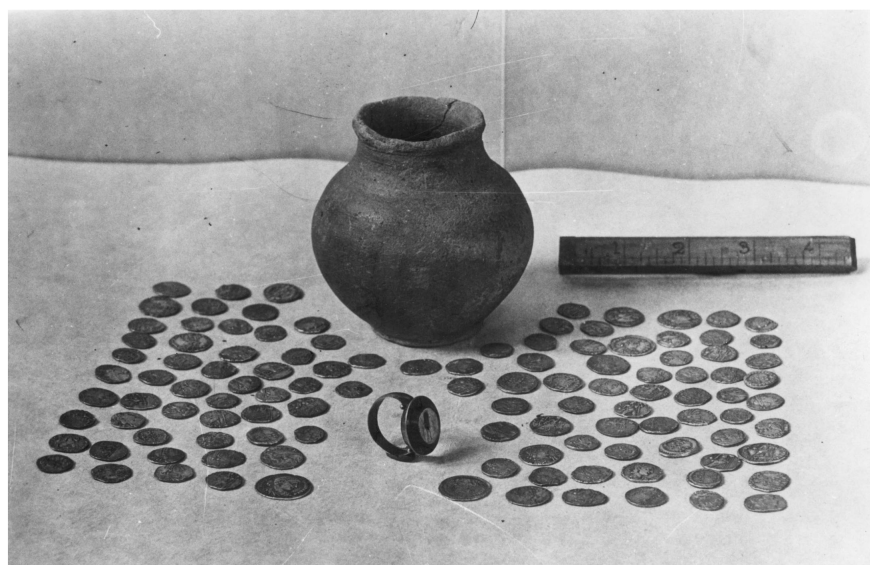
Plate XLVI: 527 Sc 2/1; 523 Sc 3.5/1; 492 (plaster impression), 525 Sc 4/1; 500 Sc 6/1; 524 Sc 8/1



529



533



581



610



624

*Plate XLVII: 581 at one third actual size; 610 Sc 1.75/1; 529; 624 Sc 2/1; 533 Sc 4/1*



632



650



658



675



667



672

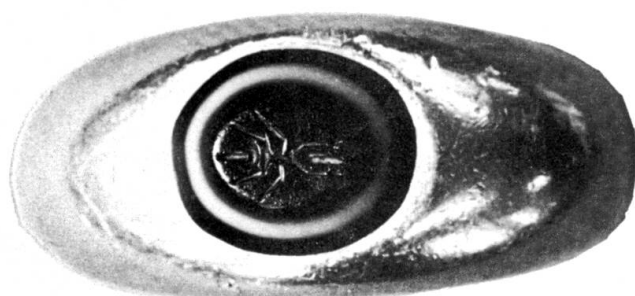
Plate XLVIII 650 (drawing) Sc 1/1; 632 Sc 3/1; 667 Sc 3.5/1; 672, 675 Sc 4/1, 658 Sc 5/1



*Plate XLIX: 690 Sc 2/1; 679, 686, 705 (plaster impression) Sc 4/1; 698 Sc 5/1*



A CORPUS OF ROMAN ENGRAVED GEMSTONES FROM BRITISH SITES



711



717



722



725

*Plate L: 725 Sc 1.5/1; 711, 717, 722 Sc 4/1*



726



727



728

*Plate LI: 726 Sc 3.5/1; 727, 728 Sc 4/1*



729



730



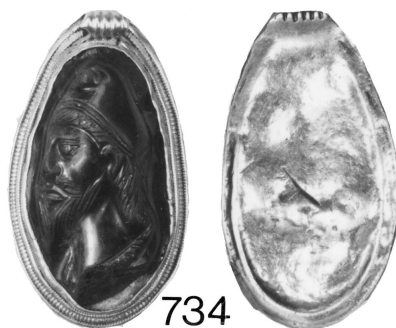
731



732

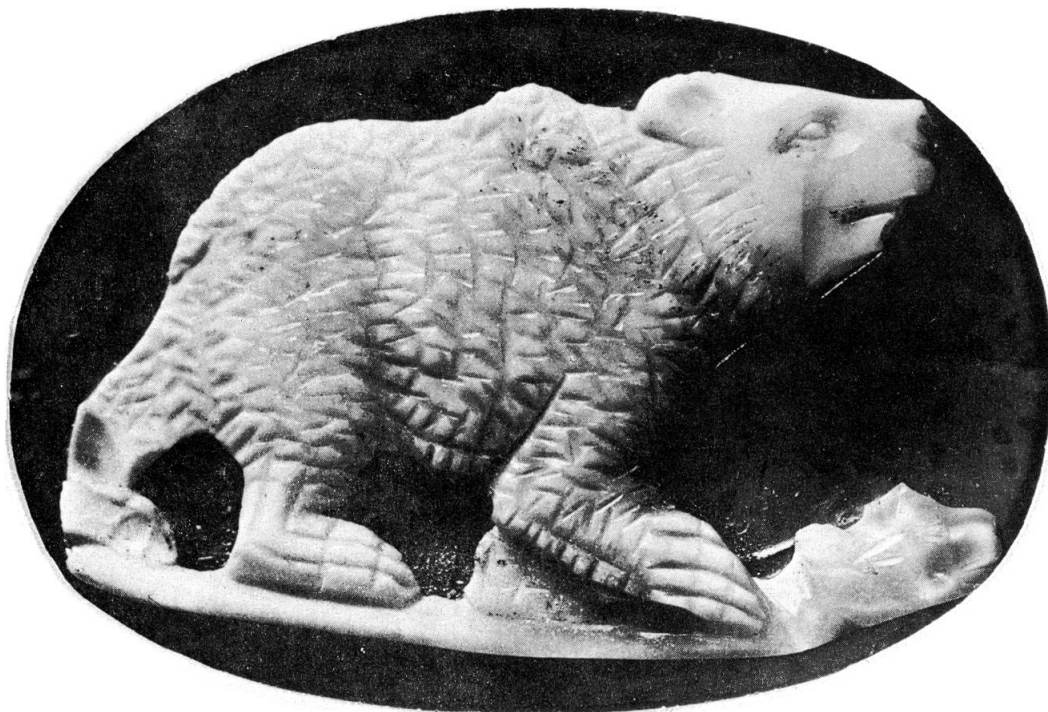


733



734

Plate LII: 734 Sc 1/1; 729, 711 (plaster copy), 732, 733 Sc 2/1; 730 Sc 4/1



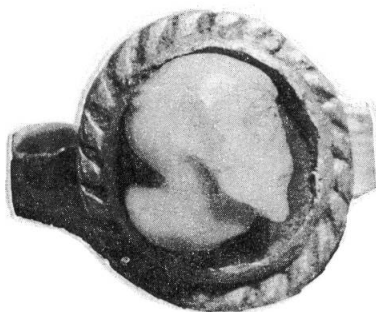
735



738



743



741



744

742



746

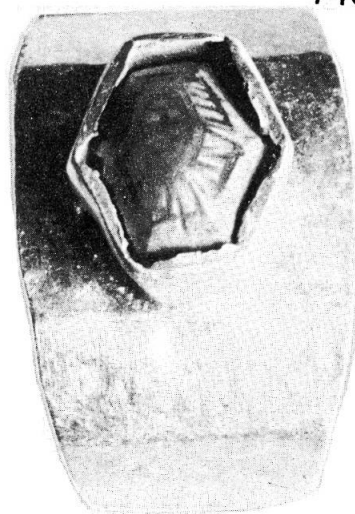


Plate LIII: 738, 741, 743, 744 Sc 2/1; 735 Sc 3.7/1; 742, 746 Sc 4/1



747



748

*Plate LIV: 748 Sc 1.5/1; 747 Sc 2/1*



754



755



756

*Plate LV: 756 Sc 1/1; 754, 755 Sc 2/1*



759 obv.

*Plate LVI: 759 (obv.) Sc 4/1*



759 rev.

*Plate LVII: 759 (rev.) Sc 4/1*



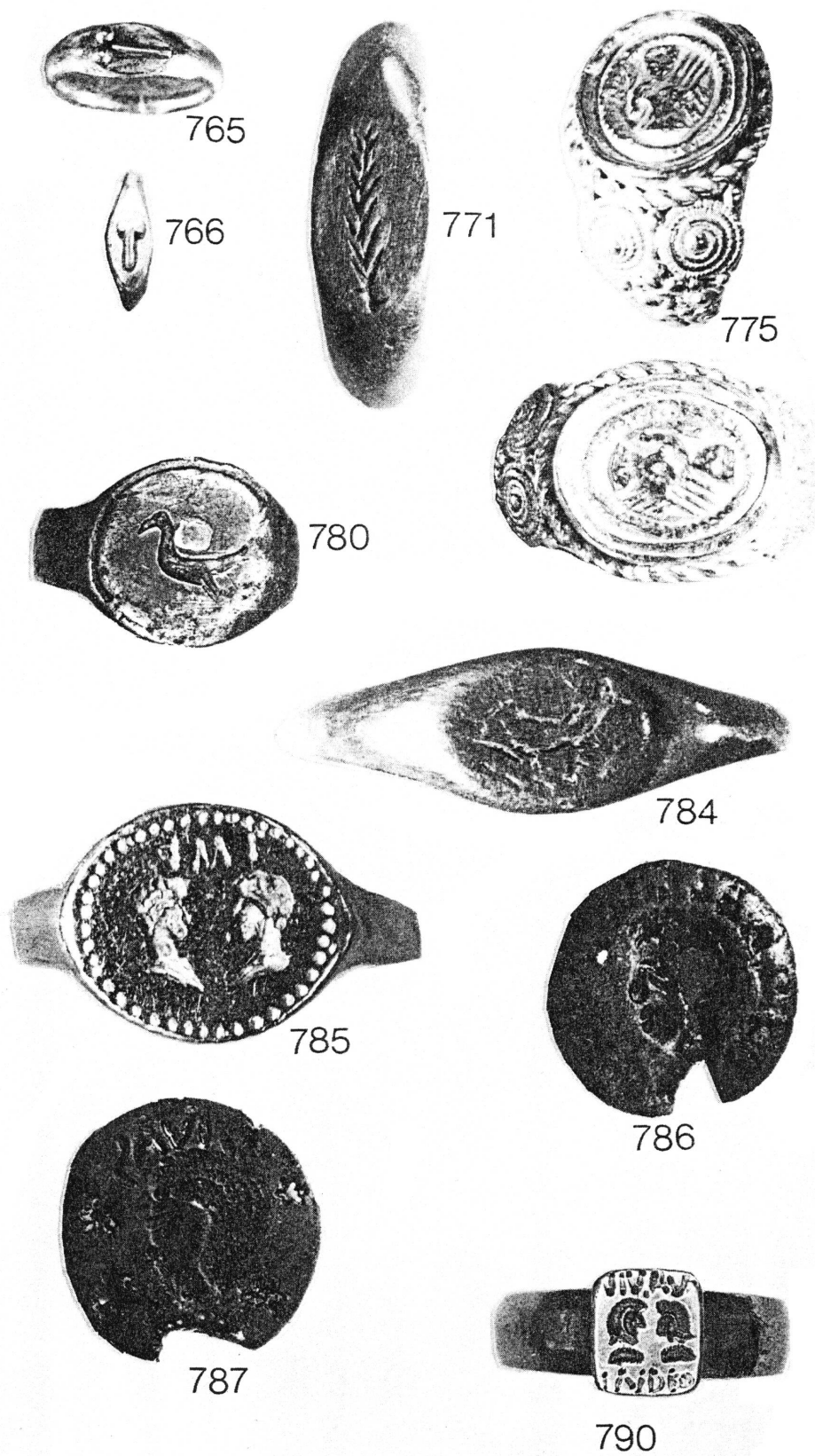
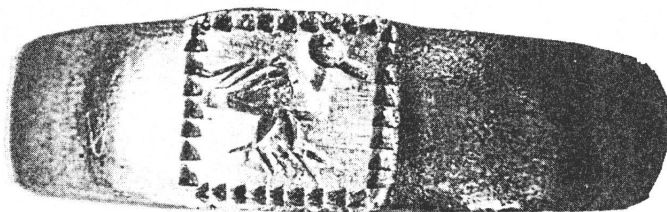


Plate LVIII: 765, 766, 775, 780, 790 Sc 2/1; 771, 784, 785, 786, 787 Sc 4/1



798



801



803



802

*Plate LIX: 801, 802, 803 Sc 3.5/1; 798 Sc 4/1*



804



805

*Plate LX: 805 Sc 2/1; 804 Sc 1/1*



806

*Plate LXI: Nos. 806 Sc 4/1*



M13

Plate LXII. M13 (charter) at one half actual size; (sealing) Sc 3/1



1



ε



20



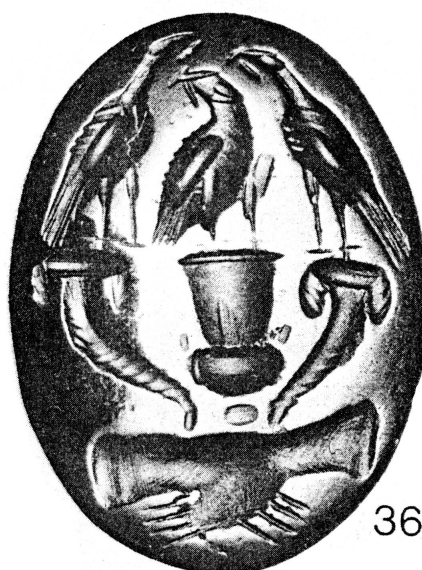
Plate LXIII: App 8 Sc 1/1; App 1 Sc 3/1; App 20 (intaglio and plaster impression) Sc 4/1



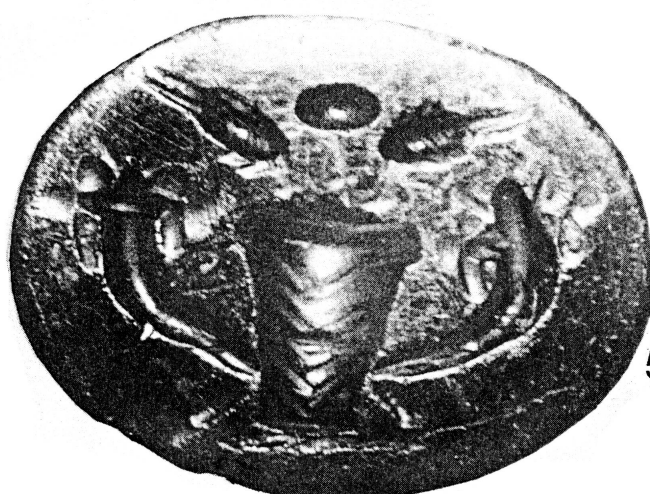
30



32



36



54

Plate LXIV: App 32, App 36 Sc 4/1; App 30, App 54 Sc 6/1



53



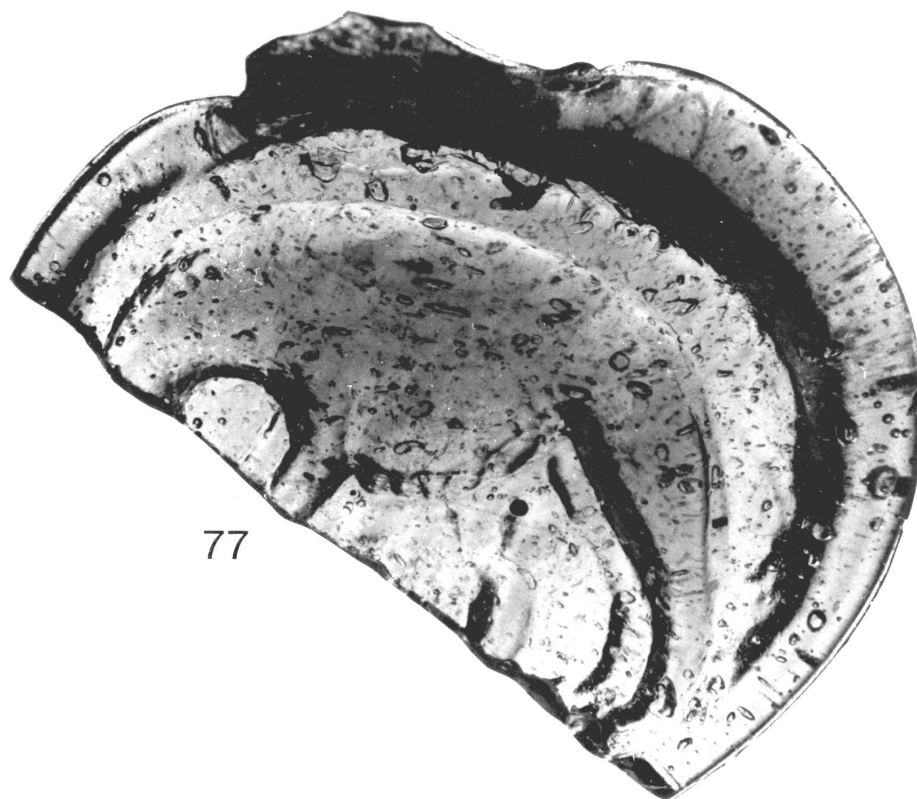
56

*Plate LXV: App 13 Sc 2/1; App 56 Sc 6/1*





70



77

*Plate LXVI: App 70 Sc 2/1; App 77 Sc 6/1*



87



88



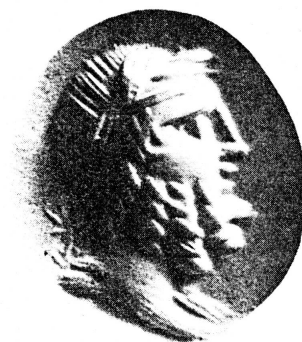
93



90



148



101



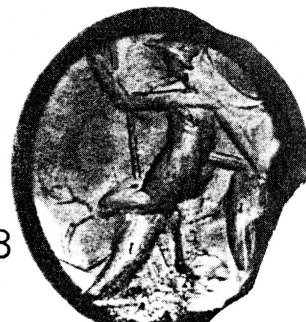
116



110



130



128

Plate LXVII: App 130 Sc 3/1; other Sc 4/1



*Plate LXVIII. Left, App 98; right, App 131. both prob Sc 10/1*



133



147



139



149



154



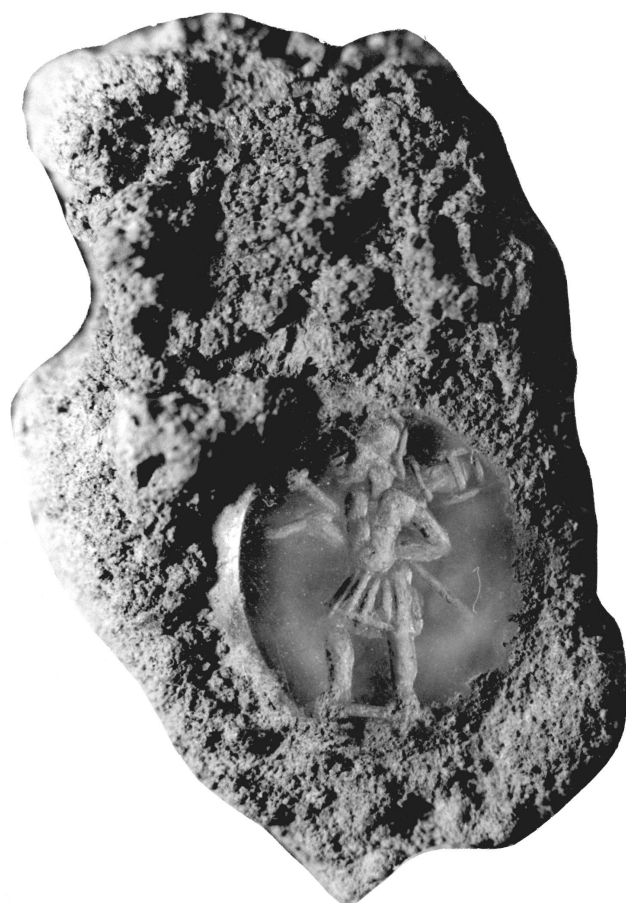
153



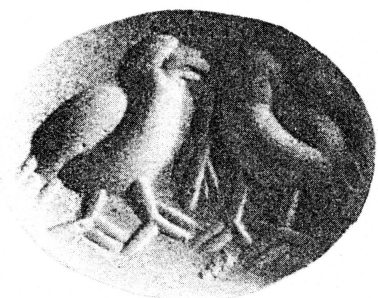
155



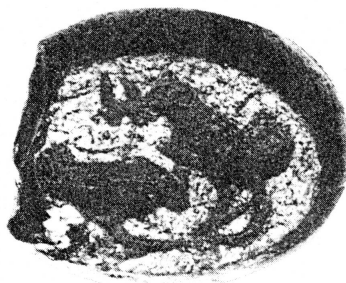
Plate LXIX: App 153, App 155 (ring) Sc 2/1; App 154, App 155 (plaster impression) Sc 3/1, App 133, App 139, App 149 Sc 4/1; App 147 Sc 7/1



*Plate LXX: Above App. 165 Sc 5/1, below, App 177 Sc 6/1*



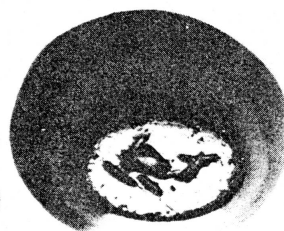
184



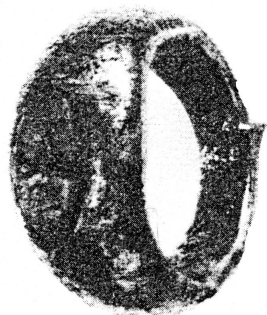
185



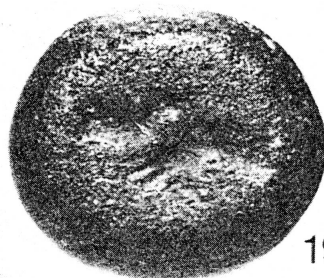
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179



188



195



197



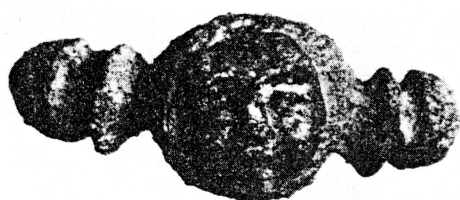
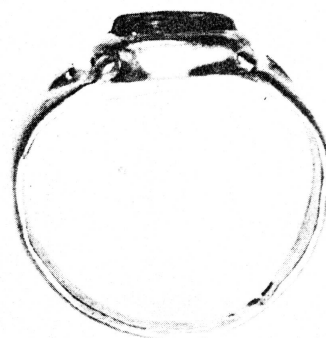
199



*Plate LXXI App 188, App 192 Sc 2/1; others Sc 4/1*



204



205



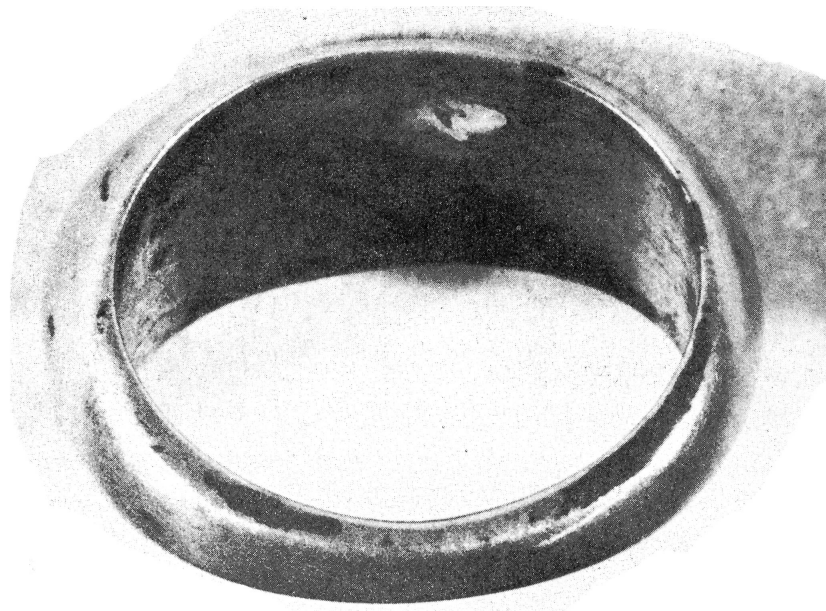
206



207



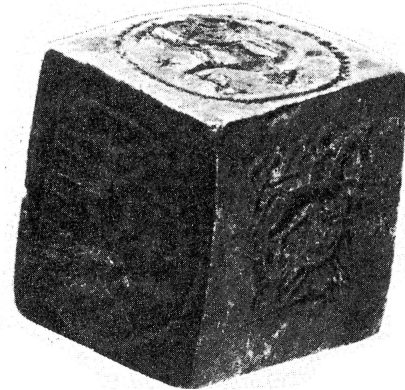
*Plate LXXII App 204 Sc 2/1; App 207 Sc 2.5/1; App 205, App 206 (Plaster copy) Sc 3/1*



208



211



214

*Plate LXXIII: App 211 Sc 1/1; App 214 Sc 2/1; App 208 Sc 4/1*





a



b



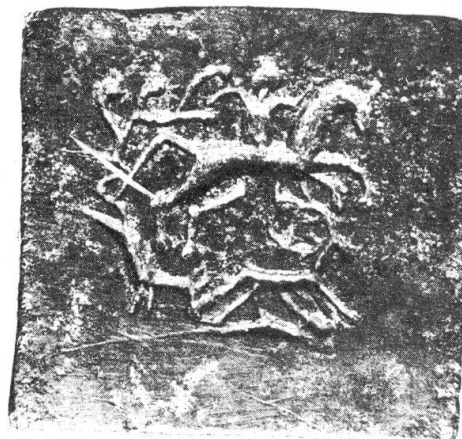
c



d

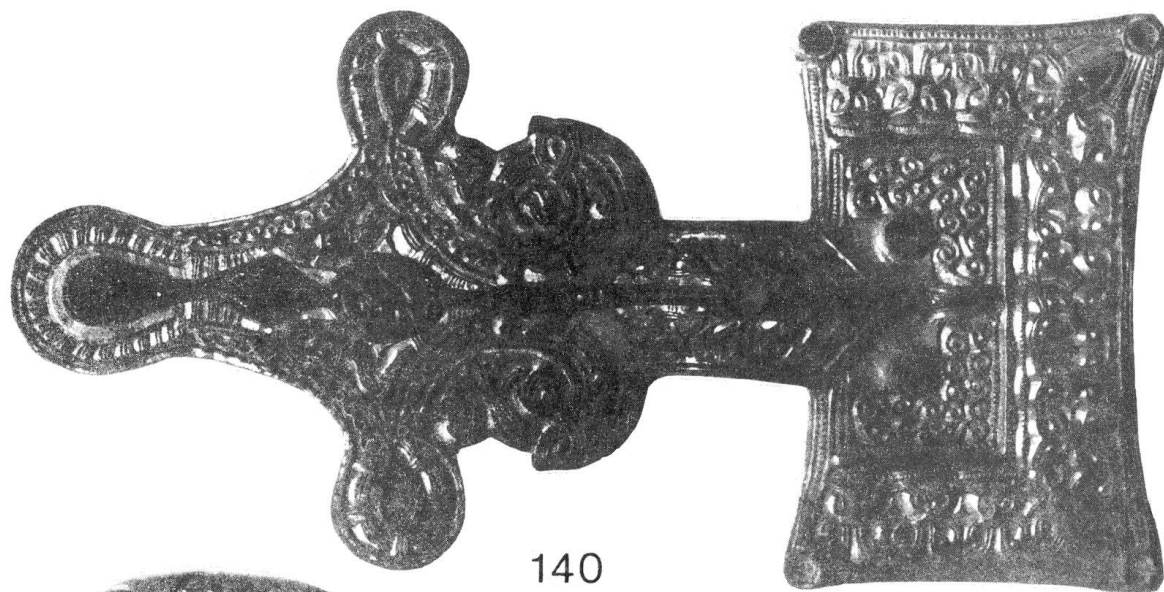


e



f

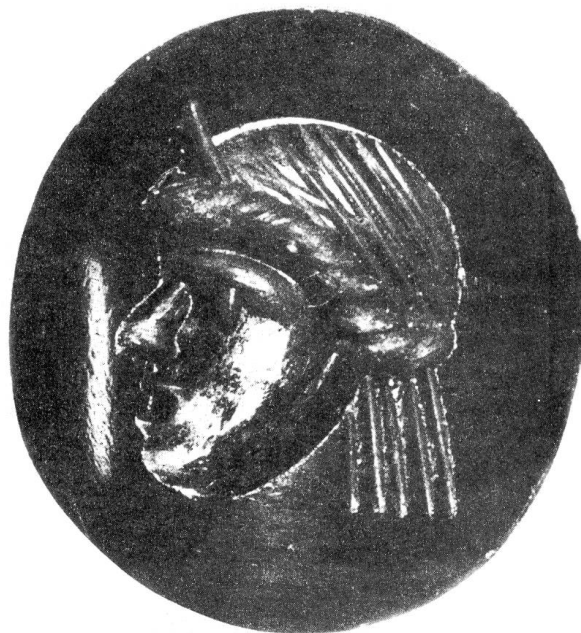
Plate LXXIV: App 214 (a)-App 214f) Sc 4/1



140



230



525



654



773

*Plate LXXV: 140 Sc 1/1; 773 Sc 2/1; 230 Sc 4/1; 654 x 8; 525 Sc 10/1*

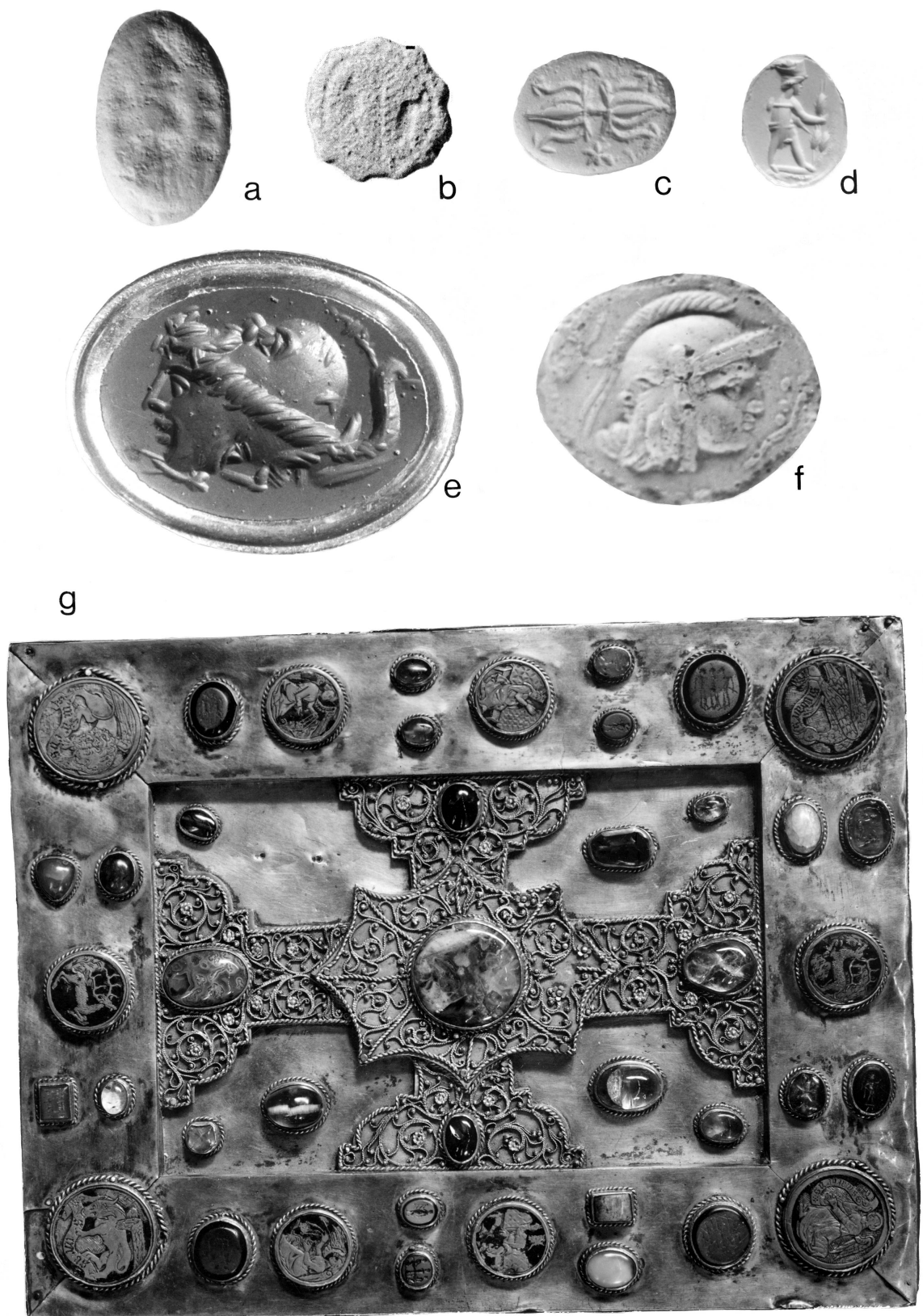


Plate LXXVI Comparative examples.