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CATALOGUE
OF THE
SILVER PLATE
(GREEK, ETRUSCAN AND ROMAN)
IN THE
BRITISH MUSEUM.

BY
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PREFACE.

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THE present Catalogue of Silver Plate deals with a section of the collections of the British Museum not hitherto illustrated or described in detail. Its exact scope is defined by Mr. Walters at the beginning of the Introduction.

The Catalogue is the work of Mr. H. B. Walters, Deputy-Keeper of Greek and Roman Antiquities. The proofs have been read by Mr. E. J. Forsdyke, and Mr. F. N. Pryce, and by myself. Mr. Reginald Smith, of the Department of British and Mediaeval Antiquities, has given assistance in the cataloguing of the silver objects found in this country.

A. H. SMITH.

July 1, 1921.

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INTRODUCTION.

THIS Catalogue comprises the principal objects in silver of the classical period contained in the Departments of Greek and Roman, and British and Mediaeval, Antiquities. The smaller objects which come under the heading of jewellery or personal ornaments have already been described in the *Catalogue of Finger-Rings* (1907) and *Catalogue of Jewellery* (1911), and are therefore omitted from the present work. It consequently includes : (1) Works of art in silver, such as statuettes and reliefs. (2) Silver implements and utensils, such as we should now-a-days regard as coming under the heading of "silver plate." These include several "treasures" or table-services of silver found chiefly on Gaulish sites in France, or in Britain, of which the most noteworthy is the Chaource treasure (Nos. 144-182) comprising no less than thirty-nine pieces. (3) Votive objects, such as the tablets dedicated to Jupiter Dolichenus (Nos. 224-226). The great majority of these silver objects belong to the Roman period. Silver was not largely worked in the earlier periods of Greek art, and it was not until the Hellenistic Age that craftsmen in this metal came into any prominence. But in the succeeding Graeco-Roman period, with the great increase of luxury, metal rapidly supplanted earthenware for use at table and in other conditions of daily life, at least among the well-to-do.

Some account of the circumstances under which the "treasures" were found is prefixed to the descriptions in the Catalogue, *viz.*, of the Macon treasure (p. 8); the Caubiac treasure (p. 25); the Chaource treasure (p. 38); the Backworth, Capheaton, and Coleraine treasures (pp. 46, 48, 52). The Macon, Caubiac, and Capheaton treasures were acquired by the Museum from the Payne Knight bequest in 1824; the others by purchase. The silver objects found in the United Kingdom are all in the Department of British and Mediaeval Antiquities, as are also several "treasures" which are not included in this Catalogue, being of the Christian Era, and comprising objects of a definitely Christian character. Of these the most famous is the Esquiline treasure found at Rome in 1793, which includes a casket with domed cover, embossed with figures of the Muses, an oblong casket with bridal scenes and mythological figures, known as the Casket of Projecta, a flask with embossed designs, and several dishes and spoons; in all, fifty-seven objects. Although this treasure dates from about the end of the fourth century, the classical influence is still strongly shown. Another treasure was found at Carthage, and consists of bowls, dishes, and spoons, and a third was acquired in 1899 from a monastery near Kerynia on the north coast of Cyprus, the objects belonging to the sixth century. These treasures are all fully described by Mr. O. M. Dalton in his *Catalogue of Early Christian Antiquities in the British Museum* (1901).

SILVER-WORKING IN ANTIQUITY.

I.—TECHNICAL PROCESSES.

The rarity of silver-work in early times, as compared with gold-work, is due to natural causes. Gold was found almost everywhere, but silver could only be mined from mountains (*cf.* Pliny, *Hist. Nat.* xxxiii. 95), and obtained with great difficulty. In Egypt it was for a long period hardly in use, and it ranked even more highly than gold. The Phoenicians however, made it more generally known all over the East, and thus silver came to be "nothing accounted of in the days of Solomon" (2 *Chron.* ix. 20). Similarly they extended its use in Greece before the silver mines of Laurion were discovered. In Italy it was always rare until Asiatic luxury made its influence felt and the Spanish mines began to furnish copious supplies. The Greeks of the Classical period obtained their silver chiefly from Northern India, Colchis, Lydia, and Mount Pangaeus in Thrace, and above all, down to the end of the fifth century, from Laurion.¹ In the Western Mediterranean, Spain supplied first Carthage, then Rome, and another source was Sardinia.

Silver mines were known as ἀργυρέϊα or ἀργύρεια μέταλλα (*argentariae, metalla argentaria*). The mines started by Hannibal in Spain were still working in Pliny's day, and remains of them exist now, as also do remains of the mines at Laurion. The ore when extracted was washed and sifted in order to separate it from the lead, the process being repeated five times; it was then smelted in order to get rid of all the lead, so that the silver came out pure. The silver was then tested on red-hot shovels (*cf.* Pliny's account below). Remains of smelting-ovens have been found in the Pyrenees.

Pliny deals at some length with the characteristics of this metal, and its use for various purposes. He tells us that it is only found in pits, and is not easily distinguished as gold is by its sparkling particles. It can only be extracted when it is combined with lead ore, which is usually associated with the veins of silver. The application of fire causes the silver to float on the surface of the lead like oil on water. Silver is found in all parts, but the finest comes from Spain, in spite of the barren and mountainous character of that country, and here the presence of one vein is a sure sign of another,² but usually the appearance of alum in the soil betokens the cessation of the veins of silver. The uppermost vein is always known as "raw silver" (*crudaria*).³ Pliny goes on to mention the methods of testing the quality of the ore by placing it over burning wood on an iron shovel. The best silver then remains white, the next best quality becomes red, and the inferior turns black. He also mentions the familiar test of breathing on a polished surface.⁴

¹ These mines were closed in 413 B.C., and reopened in 340 B.C., but with little success.

² He derives the Greek word μέταλλον, a mine, from this circumstance (μετὰ ἄλλον, "one after another"; but compare rather the Homeric μεταλλᾶν, to search).

³ *Hist. Nat.* xxxiii. 95, sqq. The full text is as follows: Non nisi in puteis reperitur, nullaque spe sui nascitur, nullis ut in auro lucentibus scintillis. Terra est alias rubra, alias cineracea. Excoqui non potest, nisi cum plumbo nigro aut cum vena plumbi; galenam ("lead ore") vocant, quae iuxta argenti venas plerumque reperitur. Et eodem opere ignium discedit pars in plumbum, argentum autem innatat superne ut oleum aquis. Reperitur in omnibus paene provinciis, sed in Hispania pulcherrimum, id quoque in steril solo atque etiam montibus, et ubicumque una inventa vena est, non procul invenitur alia. . . . Argenti vena in summo reperta crudaria appellatur. Finis antiquus fodiendi solebat esse alumen inventum, ultra nihil quaerebatur. Nuper inventa aeris vena infra alumen nullam finem spei fecit.

⁴ *Ibid.* § 127: Argenti duae differentiae. Vatillis ferreis candentibus ramento imposito quod candidum permaneat probatur. Proxima bonitas rufo, nulla nigro . . . est aliquod experimentum politi et in habitu hominis, si sudet protinus nubemque dissipat.

Silver, like gold and copper, lends itself to being worked either with a hammer or by being beaten into thin plates for the production of decoration in relief or hollowed out. These processes were largely applied to silver vessels for purposes of luxury or ornament, gold being used more for ornaments and jewellery, bronze for implements of all kinds. They include *repoussé* work, stamping, chasing, or engraving, the metal being either worked in a single piece or in separate pieces united by soldering. The Greeks used for these processes the general term *τορευτική*, which, however, literally signifies drilling rather than chasing (from *τορεύω*, *lit.*, to bore). The corresponding Latin term is *caelatura*, derived from *caelum*, a chisel (*caed-lum* from *caedere*, "cut"); this also was used generally to include the various processes. There were, however, two specific Greek words in use for special processes. The method practised in early times of using beaten metal plates riveted together was known as *σφυρήλατον*; but this is more usually found in bronze work. *Repoussé* work, or a design beaten out (*excudere*) with a hammer, was termed *ἐμπαιστική*; this seems to have been employed at all periods. The design might be either beaten from the outside on a model, or from the inside, but the latter method was more usually employed. It was rather a mechanical than an artistic process, as the design was previously marked out by a sketch. It was usually only applied to parts of vases, but sometimes whole vases were formed by beating up one malleable plate of metal.

The general outlines having been wrought out with the hammer, the details were executed with finer tools. The ancients brought this method to an extraordinary pitch of perfection (compare the thinness and high relief of the Siris bronzes). It was employed not only for silver vessels, but generally for relief work, *e.g.*, for the decoration of furniture. The reliefs from Perugia (Nos. 2-4) are an early instance of its use in the case of finer examples, but for such purposes bronze was more commonly employed.

Silver was also used for sculpture in the round in the form of statuettes, of which Nos. 26-56 in this Catalogue are examples, the process employed being the same as for bronze.¹ But except in the case of statuettes, sculptured work in silver is comparatively rare. In the form of *sigilla*, or figures in the round attached to vases (see below) the chief examples are two bowls from Boscoreale,² of the type known as *paterae clipeatae*, from their resemblance to a circular shield (*clipeus*) with its central boss, and a vase at Munich representing Trojan captives.³

In regard to vessels of silver, a distinction must be made between metal vessels all in one piece with the decoration, and those in which the reliefs (*ἀνάγλυφα*, *anaglypta*) were made separately and applied. In the first case they were either cast or hammered from a plate, the casting being done from a wax model or mould, as in the case of statuettes. Circular surfaces such as the backs of mirror-cases or the feet of vessels were often finished off on a lathe (*tornus*).⁴ In small objects imperfections in the casting process were made good by chasing with a tool called a *caclum* (*τόρος*), of which numerous varieties were in use, differing in form according to the purpose for which they were employed. The

¹ See *Cat. of Bronzes*, p. xxxi. ff.

² *Monum. Piot.*, v. pls. 1, 2.

³ *Antiquarium* No. 647*.

⁴ See Pernice in *Oesterr. Jahreshefte*, viii. (1905), p. 53.

method of using the *caelum* is clearly shown in a painting from Pompeii representing a man chasing a helmet.¹

When the relief was beaten out of a plate (the term for which is *ἐκκρούειν*, *excudere*), the *repoussé* process was employed, with the use of a hammer or punch, or else the work was done on a mould, and the details finished off by chasing. Most of the existing silver vessels belong to the latter category, the decorations being known as *emblemata* or *crustae*. Reliefs are also called *emblemata* or *sigilla* where they are carved like sculpture (*ἐγκολλίπτειν*, *exsculpere*) and made separately and fixed on to the vessels, as in the case of the *paterae clipeatae* found at Boscoreale (see above); of such *sigilla* the head of a Roman lady in this collection (No. 26) is a fine example. Cicero speaks of a bowl with admirable figures attached which Verres tore away, leaving the plain vessel.²

These *emblemata* were let in (*ἐμβάλλειν*, *inserere*, *infigere*) to the vase, whereas *crustae* were thin beaten plates applied (*illigare*) to the surface by soldering. This *appliqué* process is, however, more usual in the case of gold ornaments (*auro illuminare*). The distinction between *emblemata* and *crustae* should be carefully observed, though the words were frequently used as equivalents (but *cf.* Cic. *In Verr.* iv., 23, 52 "crustae aut emblemata").³

Among other processes employed in connexion with silver-work may be mentioned—(1) the use of gilding in order to get effects of contrast. Objects thus ornamented are mentioned in the inventories of the Acropolis temples at Athens (*χρυσᾶ καὶ ὑπάργυρα*, etc.).⁴ This was also a favourite practice with the Romans, and Martial⁵ speaks of vessels called *chrysendeta*. (2) The use of *niello* (derived from late Lat. *opus nigellum*), a kind of enamelling by means of a compound of silver, copper, and sulphur, with which inlaid patterns are produced in a black colour, or else the background is covered with black, the design being left in the plain metal (*cf.* Nos. 90, 91).⁶ The mixture was produced by smelting, the sulphur giving it the black colour, and the design was coated with it, being fixed by the action of heat; after it was cooled, the black was removed from the surface where it was not required. The process is not often found except in metal-work of the Roman period; there are two good examples in this collection in the two ink-pots referred to above, where the background is in *niello* and the design in silver plating. (3) Leaf-silver (*brattea argentea*) was also employed to silver over other substances, and there was, for instance, a class of fictile vases made in Campania about the second century B.C., which bear traces of having been gilded or silvered over.⁷ Athenaeus (xi. 480 E) speaks of vases made in Naukratis in the shape of shallow bowls with four ear-handles which were dipped to give them the appearance of silver (*βίπτονται εἰς τὸ δοκεῖν εἶναι ἀργυραί.*) (4) Stamping from a die. This is a process which is confined to the

¹ Helbig, *Wandgemälde Campaniens*, p. 290, No. 1318 c; Bluemner, *op. cit.* iv., p. 264; Daremberg and Saglio, s.v. *Caclatura*, p. 791, fig. 942.

² *In Verrem*, iv. 22, 48: "patellam in qua signa erant egregia. Iste . . . sigillis avulsis, reliquum argentum reddidit."

³ Daremberg and Saglio, *ibid.*, p. 801. Tiberius objected to the use of the Greek form *εμβλημα* (Suet. *Tib.* 71).

⁴ *Brit. Mus. Inscr.*, 29; Boeckh, *C. I. Gr.*, 151.

⁵ *ibid.*, 43, 11; 53, 5; vi. 94, 1; xiv. 97.

⁶ See Bluemner, *Technologie*, iv. p. 267.

⁷ See *Ann. dell' Inst.*, 1871, p. 5 ff.; and *Cat. of Vases*, iv. p. 25. Compare also the vases of the potter Libertus (D'èchelette, *Vases Orn's de la Gaule Romaine*, i. p. 229).

making of silver coins, being an obviously convenient process where multiplied reproductions of a single type were required.

The usual Greek term for a silversmith is ἀργυροκόπος, which, however, implies working only in one method, viz. ἐμπαιστική. The Romans used *faber argentarius* generally, and *argentarius vascularius* for a maker of vases. Sellers were called *negotiatores argentarii vascularii*. Wares were sometimes named after their makers, as *vasa Furiana*, *Clodiana*, or *Gratiana*.¹

On technical processes in silver see generally Bluemner, *Technologie*, iv., p. 302, ff.; Daremberg and Saglio, *Dict. des Antiqs.*, s.v. Caelatura; Marquardt, *Röm. Alterthum*, vii., p. 652 ff.; Babelon, *Trésor d'Argenterie de Berthouville*, p. 66.

2.—HISTORICAL DEVELOPMENT OF THE ART.

As has already been indicated, the working of silver goes back to a remote period, although for a long time its use was rare as compared with gold. Of the earliest existing work in silver, the Mycenaean period yields a good example in the portion of a vase found at Mycenae, representing a siege.² Silver was also used for inlaid decoration, as in the dagger-blades from the same site. Mention may also be made here of the elegant silver cup, of the type of the Vaphio cups, in the Museum collection.³ We learn from the *Odyssey* (xix. 55; xxiii. 200) that the chair of Penelope was ornamented with silver, and that Odysseus employed it, together with other metals, to adorn his nuptial bed. The σφυρήλατον process was doubtless employed for these works.

The style of other works of art described in Homer is perhaps reflected in a series of objects, some of which are of earlier, others of contemporary or later, date, viz., the "Phoenician" bowls of silver, which have been found in Cyprus (at Amathus, Citium, and Curium) and in Italy (at Caere and Praeneste). The earlier examples are genuinely Egyptian in style, and often naturalistic; they belong to the XVIII–XIXth Dynasties (about 1400–1200 B.C.). The style then becomes more and more conventional, with mixed Egyptian and Assyrian motives, and these later bowls are probably the work of local schools in Cyprus and elsewhere.⁴ They extend down to about the middle of the seventh century B.C.

Some of these bowls have subjects which obviously recall the Homeric description of the shield of Achilles.⁵ The example in the Museum collection (No. 1) has engraved decoration of an imitation Egyptian type, and may therefore be assigned to the later group (beginning of first millennium B.C.). These later examples belong to the same period of development as the Castellani *cista* from Praeneste in the Conservatori Palace at Rome,⁶ which is also strongly Orientalising in its decoration. Of much more advanced style are the archaic reliefs from Perugia, of which the Museum possesses three examples (Nos. 2–4); they are of more developed Ionic style, with little trace of

¹ Pliny, *Hist. Nat.*, xxxiii. 139.

² Εφημ. Αρχ., 1891, pl. 2; *J. H. S.*, xxxi. p. 121.

³ *Cat. of Jewellery*, No. 821, pl. 73.

⁴ See Myres' *Handbook to Cesnola Coll.*, *New York*, p. 457.

⁵ Cf. Murray, *Hist. of. Gk. Sculpt.*, i. p. 42 ff. See also von Bissing in *Jahrb. d. arch. Inst.*, xiii. (1899) p. 28 ff.

⁶ *Mon. dell' Inst.*, viii. pl. 26.

Orientalism, dating from the sixth century B.C. They may be compared with the frieze of the temple at Assos, and also have a close relation with the Clazomenae sarcophagi, and with the contemporary vase-fabrics from Daphnae, Clazomenae, and elsewhere.¹

During the best period of Greek art, from the sixth century down to the end of the fourth, we hear little of working in silver, although the sculptor Calamis was apparently a chaser also (*cf.* the passage from Pliny referred to below), and we have very few actual remains which can be assigned to that period. But the frequent mention of silver vessels, etc., in the Parthenon Inventories (*Brit. Mus. Inscr.* Nos. 25-33) shows that silversmiths were active at Athens in the fifth century. In the Museum collection the only objects are two plain undecorated cups found at Curium, Cyprus (Nos. 12, 13), one of which came from a tomb of about 470 B.C., the other from a tomb of about one hundred years later. The finest example of Greek silver-work in existence is the vase found at Nicopolis in Southern Russia², which is engraved with figures of Scythians and covered all over with decoration.

It is probable that the first silver-workers whose names are on record belong to the period of this last-named vase, the latter half of the fourth century, although Pliny, who is almost our only authority, gives very little chronological information. He begins his account by expressing surprise that there are no names of famous goldsmiths, though silversmiths are numerous. The highest reputation was enjoyed by Mentor, who made four pairs of vases, subsequently lost in the burning of the temple of Artemis at Ephesus or of the Capitol. Next came Acragas, Boethos, and Mys, works by all of whom still survived in Rhodes: an Athena by Boethos at Lindos, and cups with Centaurs and Bacchanals by Acragas and Mys in Rhodes itself. A cup by Acragas with hunting-scenes also enjoyed great fame. He then mentions Calamis, whose name has already been noted, and Antipater, who made a cup with a lifelike sleeping Satyr. These are followed by a long series of names, most of whom are nothing more, but Pasiteles is also known as a sculptor of the Augustan age, and Zopyrus is recorded to have made a famous vase with the trial of Orestes. It is possible that the well-known Corsini vase at Rome³ is a copy of this work. Pytheas made a cup with Ulysses and Diomedes carrying off the Palladium, and small drinking cups called "cooks in miniature," so delicate that casts could not be taken from them. The last name is that of Teucer, after whom the art relapsed into complete decadence, and silver was only valued for its antiquity.⁴

Pliny's list is arranged rather in order of reputation than chronologically, but we may gather that most of the artists named by him lived in the fourth and third centuries B.C.,

¹ *Cf.* for example the vase from Kyme now in the Museum (*Rom. Mitteil.* iii. pl. 6). See on the subject generally Petersen in *op. cit.*, ix. (1894), p. 253 ff.

² Minns, *Scythians and Greeks*, p. 160, fig. 47.

³ *Rom. Mitteil.* xx. (1905), pls. 9, 10, p. 290.

⁴ The following is the text of Pliny's account (*Hist. Nat.* xxxiii. 154 ff., translated by Jex-Blake and Sellers, *Pliny on the History of Art*, p. 3 ff.):—*Mirum auro caelando neminem inclaruisse, argento multos. Maxime tamen laudatus est Mentor, de quo supra diximus. Quattuor paria ab eo omnino facta sunt, ac iam nullum extare dicitur Ephesiae Dianae templi aut Capitolii incendiis. Varro se et aereum signum eius habuisse scribit. Proximi ab eo in admiratione Acragas et Boethus et Mys fuere. Exstant omnium opera hodie in insula Rhodiorum, Boethi apud Lindiam Minervam, Acragantis in templo Liberi patris in ipso Rhodo Centauros Bacchasque caelati scyphi, Myos in eadem aede Silenos et Cupidines. Acragantis et venatio in scyphis magnam famam habuit. Post hos celebratus est Calamis. Et Antipater quoque*

the period when Asia Minor, with which district most of them are associated, was the great artistic centre of the Greek world. In one case indeed, that of Calamis, who is presumably identical with the Athenian sculptor, we have a name going back a hundred years earlier. Elsewhere (xxxiv. 47) Pliny mentions one Zenodorus, who copied two cups by Calamis so that no one could distinguish them from the originals (*duo pocula Calamidis manu caelata aemulatus est, ut vix ulla differentia esset artis*). Zenodorus lived about the beginning of our era,¹ and the cups alluded to were in the possession of Germanicus Caesar, by whom they were highly prized (*adamata*). Of Mentor's date we have evidence in the reference to the burning of the temple at Ephesus, which indicates that his work was earlier than 356 B.C. The statement that nothing of his had been preserved is at variance with that in xxxiii. 147, that L. Crassus, the orator, had two cups chased by Mentor (*duos scyphos Mentor's artificis manu caelatos*). Cicero also mentions "Thericlean" cups, *Mentoris manu summo artificio facta*.² Acragas is only known from Pliny. Boethos was also known as a sculptor, and his date is, according to the most recent evidence, about 170-160 B.C. (*see* No. 7). Mys, according to Pausanias (i. 28, 2), was a contemporary of Parrhasios. The other artists named probably flourished in the Hellenistic period or later. It is curious that Pliny only mentions *argentarii*, not *aurifices*; but he states that no famous goldsmiths are recorded (*auro caelando nemo inclaruit*). This is the more remarkable, as the remains of gold-work of this period far surpass those in silver, of which indeed there is little beyond what has been found in Southern Russia.

In the Museum collection there are not many examples of genuine Greek work, except a few plain vases, which are noteworthy for their graceful forms (Nos. 11-17). Of statuettes we have only a small Sarapis from Paramythia (No. 6), which was found with the bronzes from that site,³ and must therefore be dated about 300 B.C., and the interesting group of the Boy and Goose (No. 7), which, from the evidence of the coins found with it, dates from about 250 B.C. There are also the three *paterae* with reliefs from Èze in Southern France (Nos. 8-10), dating from the third century B.C., a sort of prototype of the silver-work of the Roman period. From the evidence of the existing copies in terracotta they probably originated in Campania.⁴

Etruscan silver-work again is very rare, especially when compared with the gold-work found in such profusion in Etruria, and is only represented here by the silver-plated bronze

Satyrum in phiala gravatum somno collocavisse verius quam caelasse dictus est. Stratonicus mox Cyzicenus, Tauriscus, item Ariston et Eunice Mytilenaei laudantur, et Hecataeus, et circa Pompeii Magni aetatem Pasiteles, Poseidonius Ephesius, Hedystrachides qui proelia armatosque caelavit, Zopyrus qui Areopagitas et iudicium Orestis in duobus scyphis HS xii (1,200,000 sesterces) aestimatis. Fuit et Pytheas cuius duae unciae *X (10,000 denarii) venierunt. Ulixes et Diomedes erant in phialae emblematis Palladium subripientes. Fecit idem et cocos magiriscia appellatos parvulis potioribus, e quibus ne exemplaria quidem liceret exprimere, tam opportuna iniuriae subtilitas erat. Habuit et Teucer crustarius famam, subitoque ars haec ita exolevit ut sola iam vetustate censeatur, usuque attritis caelaturis, si nec figura discerni possit, auctoritas constet.

With reference to the name Hedystrachides, the reading is doubtful. Brunn suggests Leostratides; Furtwaengler, Hedys, Thracides. The name represented by Hedys must begin with P, R, S, or T, as the order from Ariston onwards is alphabetical.

¹ Cf. Déchelette, *Vases ornés de la Gaule*, i. pp. 222, 234.

² *In Verr.* iv. 18, 38. Bentley is probably right in deriving the name of these cups from one Thericles.

³ *Cat. of Bronzes*, p. xiv.

⁴ *Cat. of Vases*, iv. p. 25; Pagenstecher, *Calenische Reliefkeramik*, p. 70 ff.

s atouette of a goddess (No. 19), a spoon with engraved design in the style of the bronze mirrors (No. 20), and the tomb-furniture found in the sarcophagus of Scianti Hanunia (Nos. 21-24).

Pliny also gives an account of the silversmith's art in Rome, especially in reference to the popularity of ornamented silver vases; and, as is his wont, he compares the luxury of his own day in this respect with the restraint and frugality of Republican times. He instances Catus Aelius (Q. Aelius Tubero), consul in 167 B.C., who dined off earthenware and refused throughout his life to use any silver vessels except two which L. Aemilius Paullus had given him after his victory over Perseus (xxxiii. 142). The Carthaginian envoys had remarked on the circumstance that there was only one dinner-service of silver in the whole of Rome. But luxury rapidly developed as earthenware went out of use among the richer classes¹; women had couches inlaid all over with silver,² and it was also used for ornamenting *triclinia*, and later on for carriages. The orator Calvus complained of the use of silver for cooking-utensils (*vasa cocinaria*, *H.N.* xxxiii. 140), by which he probably means the decorated *trullae* or saucepans of which we have numerous examples (*cf.* Nos. 73, 135, 136, 188 ff. in this collection). Other examples of silver vessels named are *lances* or large dishes, square or circular (*cf.* Nos. 87, 131), weighing 100 lbs., of which Pliny (*H.N.* xxxiii. 145) says that there were even in Republican times more than 150 in existence at Rome; they are said to have led to the inclusion of many names in Sulla's proscription lists. He attributes this increase of luxury to the conquest of Asia (*ibid.* 148). In 189 B.C. L. Scipio carried 1,450 lbs. of chased silver in his triumphal procession, and Pompey, in his triumph over Mithradates, carried a silver statue of Pharnaces, the first King of Pontus, as well as chariots in gold and silver which had belonged to Mithradates Eupator. Cicero mentions dishes with designs of ferns (*lances filicatae*),³ and a later writer⁴ speaks of bowls ornamented with vine- and ivy-wreaths (*paterae pampinatae, hederatae*), and plates with bunches of grapes (*disci corymbiati*). In the reign of Claudius one Drusillanus Rotundus, a slave of the Emperor, had a *lanx* of 500 lbs., and eight others of 250 lbs. each, the manufacture of which required the building of a special workshop (*officina*).⁵

Further light is thrown on the art of the silversmith in the early Imperial period by the bequest of C. Vibius Salutaris, a Roman knight, to the people of Ephesus in A.D. 104, as recorded in the well-known inscription now in the British Museum.⁶ The bequest included one gold statue and eight of silver, distributed as follows: (1) a golden Artemis with two silver stags, silver images of the Roman Senate and the Ephesian *βουλή*, dedicated to Artemis and the *βουλή*; (2) silver statues of Artemis with torch, the Roman people, and the Ephesian *γερονσία*, to Artemis and the *γερονσία*; (3) silver statues of Artemis with torch, the Roman equestrian order and the Ephesian *ἐφηβεία*, to Artemis and the *ephebi*. Salutaris also dedicated silver statues of Artemis and the Carenacian

¹ *H. N.* xxxiii. 139.

² *Cf. lecti inargentati*, *Dig.*, 33, 10, 3, § 3.

³ *Ad Att.*, vi. 1, 13.

⁴ Trebellius Pollio, *Vit. Claud.* 17, 5.

⁵ *H. N.* xxxiii. 145.

⁶ *B. M. Inscr.* No. 481; see *ibid.*, pt. 3, p. 136 and pt. 4, p. 242, and lines 159 ff. of the revised rendering of the inscription.

tribe (to which as a citizen he belonged).¹ Probably two well-known types of Artemis were represented: the Ephesian type and the type with torch. We are also reminded of the "silver shrines" (*ναοὶ ἀργυρέοι*) which the Ephesian silversmith Demetrius made, as recorded in *Acts* (xix. 24).

Mention should also be made here of a curious inscription found by the Austrian excavators at Ephesus,² a reply of the emperors M. Aurelius and L. Verus made in 162-163 A.D. to Ulpius Eurycles, the *λογιστής* (curator) of the *γερουσία*, in regard to certain questions raised by him. One of these questions related to the melting down of silver statuettes of former emperors which had become worn and indistinguishable, and the replacing of them by statuettes of the ruling emperors. It would appear that each figure had a label (*βιβλίον*) underneath it, giving the name of the person represented. The emperors replied that the statuettes should be preserved where possible, with their old dedications; those no longer identifiable might be melted down under certain conditions.³

The interval between the work of the Hellenistic period and of the craftsmen whose names Pliny gives, and the typical Roman silver-work of the Imperial period which forms the bulk of this collection, is filled by two famous "treasures," the Hildesheim find at Berlin,⁴ and the Boscoreale hoard, which is mostly in the Louvre.⁵ The Museum possesses hardly anything which corresponds in style to the Hildesheim treasure, but is fortunate in having one fragment found at Boscoreale, the bust of a Roman lady (No. 26). These two treasures represent for us the silver-work of the Augustan age. It must not, however, be supposed that all the objects which they comprise are contemporaneous, or even all of the Augustan period. A collection of silver would necessarily comprise many objects which had been in use or had been handed down over a considerable period, as is the case at the present day; and some of the Hildesheim objects certainly seem to be of an earlier date than others. Similarly, the Boscoreale treasure can be dated as at least earlier than A.D. 79, when that district was devastated by the eruption of Vesuvius; but it is impossible to say how much earlier some of the pieces may be. The majority, however, in both collections represent the typical art of the Augustan age. The Bernay or Berthouville treasure in the Cabinet des Médailles, Paris, is another which comprises work of various periods.⁶

The Museum collection includes, in addition to the "treasures" shortly to be discussed, a series of statuettes, reliefs, and vases, belonging to the Roman Imperial period, but mostly of late date. Some may be definitely regarded as Alexandrian work, such as the vases with fishing-scenes (Nos. 76, 77, 93), and the *trulla* from Syria with the subject of Mars and Rea Silvia (No. 73). The bowl with the cranes, however (No. 72), is a good specimen of the silver-work of the Augustan age, in the style of the Boscoreale vases, and presents a close parallel with the well-known Arretine vase at Mainz by Ateius,⁷ which can be dated about the reign of Tiberius. On the other hand, the large *situla* with figures

¹ *Ibid.*, No. 594.

² *Forschungen in Ephesos*, ii. p. 120 ff., No. 23.

³ For a similar occurrence at Oropos in Boeotia see *Brit. Mus. Inscr.* No. 160.

⁴ See Pernice and Winter, *Silberfund von Hildesheim*.

⁵ *Monuments Piot*, vol. v.

⁶ See the publication recently issued by E. Babelon (*Trésor d'Argentierie de Berthouville*, Paris, 1916). They are mostly dedications to the Mercury of Canetonum, a local god.

⁷ *Camb. Antiq. Soc. Trans.*, 1907, pl. 5.

of the four Seasons (No. 74), a typically Augustan subject, must be of later date, the figures being quite different from the recognised "New-Attic" types found on other works of art.¹

To the middle of the third century belongs the interesting find of statuettes from Macon in France (Nos. 27-35), including two figures of Zeus, four of Hermes, an Artemis, and the Tyche with representations of the Days of the Week. These were found in 1764 with coins of Gallienus, under circumstances detailed by Payne Knight (see below, p. 8)² through whom the group (with the exception of No. 35) came into the Museum.

The typical silver-work of the Roman Imperial period is represented, at any rate in this collection, by a series of "treasures" found chiefly in Gaul, and also in Britain. Of these the most remarkable is the Chaource or Montcornet treasure (Nos. 144-182), found in 1883 in the Department of Aisne in France, and dating from the second century after Christ. It consists of no fewer than thirty-nine pieces, mostly of plain silver, but some are artistically decorated. Two smaller treasures are those from Chatuzange in the Department of Drôme and from Caubiac, near Toulouse, comprising six and seven pieces respectively (Nos. 131-143). In the British and Mediaeval Department is a series of six ornamented handles of *trullae*, or saucepans, found in 1747 at Capheaton, in Northumberland (Nos. 188 ff.); and also a *trulla* and other objects forming part of a find at Backworth, in the same county (Nos. 183-187). Another treasure of a different type, comprising twenty-nine pieces, is from Coleraine, in Ireland; it is probably of late Imperial times, and consists of portions of silver ingots and fragments of vessels and other objects in silver, ornamented with patterns (No. 195 ff.). Some of these patterns are of an unusual and elaborate character, and resemble those on the silver vases recently found at Whittinghame, in Scotland.³

The ornamented silver vessels belong to a class which has been the subject of discussion by two German writers, Th. Schreiber⁴ and Drexel.⁵ Schreiber's book is written with the object of proving that all such work is not only due to the influence of Alexandrian art, but actually of Alexandrian origin, devoting his attention chiefly to the *trullae* with ornamented handles and similar pieces. Drexel gives a useful survey of all the silver-work of the Imperial period found in Central Europe, from Britain to the shores of the Black Sea, together with similar examples from Italy and North Africa. Out of the sixty pieces which he discusses in detail, forty come from Gaul, Germany, or Britain. His view is that they were nearly all made in Gaul, under Alexandrian influence, and were exported from that province, which was in the period A.D. 100-250 one of the richest in the Roman Empire. At the same time he does not deny the possibility that some, for example those found in North Africa, were made locally, the influence of Alexandria having doubtless spread elsewhere besides Gaul. It will therefore be seen that while accepting Schreiber's thesis in the main he gives it a wider application.

These silver vessels are all cast from clay moulds on wax models, the friezes of figures

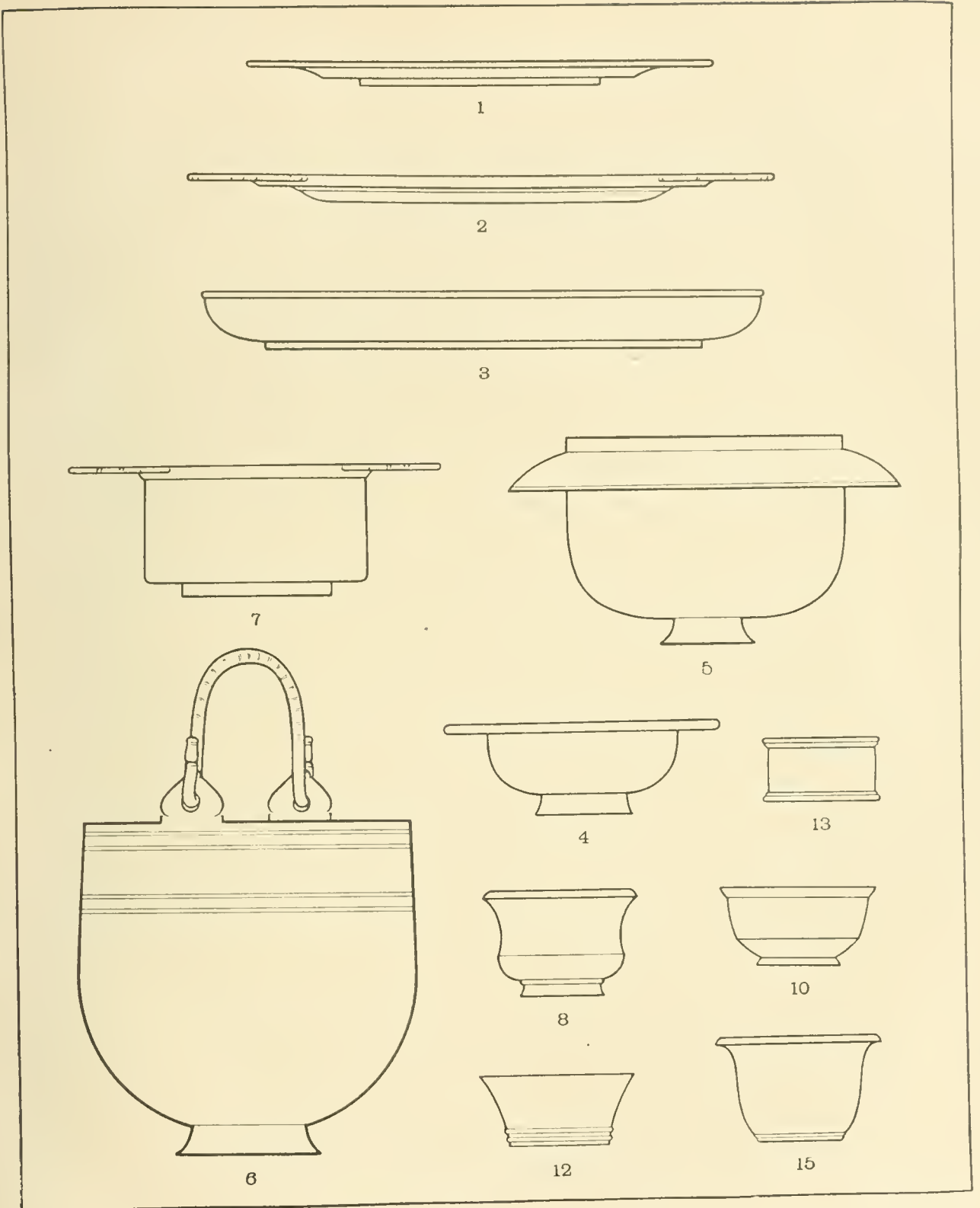
¹ Cf. the Arretine vase in B.M., I. 54, and the terracotta reliefs, D 583-586.

² *MS. Cat.*, s.v. Cybele.

³ *Antiquaries Journal*, i., Jan. 1921, p. 42.

⁴ *Die Alexandrinische Toreutik* (1894), in *Abhandl. d.k. sächs. Gesellsch. d. Wissensch., phil.-hist. Cl.* xiv., p. 273 ff.

⁵ *Bonner Jahrbücher*, 118, p. 176 ff.



FORMS OF SILVER VASES (1st-3rd centuries after Christ).

[After Drexel.]

and other ornaments being worked in relief. Gilding is frequently employed for effect, as for example on the large Caubiac dish, No. 137. A few specimens of bronze plated with silver occur in the Chaource treasure (Nos. 179-181). The relief-decoration is usually executed with great care. As regards shape, the vases usually fall into three classes: (1) vessels for eating; (2) vessels for drinking; (3) jugs and saucepans (*trullae*). The first-named include flat, circular dishes (*lances*), often of considerable size; the *situlae* or buckets, and the deep bowls with projecting rims (Form No. 5; see below), which were evidently intended for insertion in another vessel, must probably be also included under this heading, being used at dessert for holding fruit or sweetmeats. The drinking-vessels are usually in the form of shallow or hemispherical bowls. The principal forms as classified by Drexel are illustrated in the accompanying diagram. Some are exclusively Gaulish; others again, such as Forms Nos. 1, 2, and 4, occur all over the Mediterranean basin, and are obviously Alexandrian in origin. On the other hand, it is remarkable that there is little or no correspondence with the contemporary forms of fictile vases; the only exceptions are the cylindrical bowl from Caubiac (No. 138), which corresponds more or less to Form No. 78 in the *Brit. Mus. Cat. of Roman Pottery*, and the bowl with projecting rim (Form No. 5), which may be compared with Dragendorff's forms 38 and 44 (*Brit. Mus. Cat. pl. 43*).

These three classes of vessels form a complete service of plate, for which, in later times, the word *ministerium* was adopted; it is found in Lampridius about 300 A.D. (*Vit. Alex. Sev.* 34), who speaks of *ducentarum librarum argenti pondus ministerium*; and J. Paullus in the second century mentions *urceoli, lances, piperatoria, cochlearia, itemque trullae, calices, scyphi et his similia* as forming a *ministerium* (*Sentent.* iii. 6,86).

Drexel traces the development of the decoration of these silver vases of the Imperial period, beginning in the first half of the first century of the Christian era with purely ornamental motives, such as conventional foliage or masks on the handles. The execution is better than in the later examples, and the style shows a close correspondence with that of the Hildesheim and Boscoreale vases. The next stage introduces Dionysiac subjects, and scenes of an idyllic character, belonging to the period 50-80 A.D. In the former, greater realism is now to be observed; the motives introduced include masks, altars, musical instruments, or busts and half-figures on the handles of the vases. In the next period (80-120 A.D.) the *trullae* with decorated handles make their appearance. The flat handle is usually ornamented with the figure of a river-god surrounded by idyllic scenes or motives of the same type as in the preceding stages. Examples in the Museum collection are Nos. 135, 136, 188ff. They may be connected with the Alexandrian vases with fishing subjects, examples of which are Nos. 76, 77, 93, and the engraved bronze bowl from the Towneley Collection (*Cat. of Bronzes*, No. 884). These vases were imitated in pottery of the time of Vespasian.

It is to be noted that after reaching the above point of development, Alexandrian work comes to a standstill, and hence the same result appears in the provinces, and we find no further development of the art, which remains at the same level down to the third century. It is difficult to obtain satisfactory evidence about the date of individual pieces during this period, as it must be remembered that they may have been in use or in possession for a long time between the date of manufacture and the time when they were buried. The Chaource treasure, however, included coins down to the reign of Postumus,

and was, therefore, buried about A.D. 267. In other cases evidence of the date of burial ranges from the middle of the second down to the fourth century. During the peace of the second century not much silver was buried, but more was buried during the stormy times of the third century, especially in the reign of Gallienus. The period of manufacture of this class of vases may therefore be reckoned as about 100-250 A.D.; it can hardly have been earlier than 100 A.D., as nothing of this kind has been found at Pompeii. It is practically impossible to draw any chronological conclusions from the style alone.

The characteristic decoration of these vessels is a narrow frieze on the exterior of the bowls or the rims of the plates. The ornamentation falls under five main headings: (1) Masks, (2) Trees, (3) Animals, (4) Sea-monsters, (5) Ornaments and Dionysiac emblems. In his treatise, Drexel¹ gives a classified list of the known examples, together with imitations in bronze, pottery, and other materials, under the headings (1), (3), and (4), and subsequently he discusses all five classes of subjects in detail. His chief points are here summarized:—

1. *Masks*.—Of these we find four main types: Maenad, Seilenos, Satyr (bearded or beardless) and Pan (bearded or beardless). They are often accompanied by other Dionysiac attributes, such as the *pedum*, the *thyrsus*, or the *tympanum*, or interspersed with altars and trees, the whole forming compositions which may be described as “Dionysiac still-life.” Nos. 75, 137-139, and 171, are examples of this style. The combination of these masks and other attributes with Dionysiac animals may show that representations of Dionysiac shrines are intended, though this is not always clearly indicated. In all this type of decoration there may be traced a development from the compositions of the Hildesheim cups and the cup of the Ptolemies.² An increased tendency to symmetry is to be noted, the motives being arranged almost mechanically like permutations of letters. The origin of this style of decoration is certainly Alexandria; it was especially developed in Asia Minor.³

2. *Trees*.—These are somewhat conventionally treated, and some types cannot be identified; but the cypress is sometimes recognisable, and may be seen, for instance, on the Caubiatic bowl (No. 137). One type with leaves and spikes radiating from the end of the branch is Alexandrian in origin, and also occurs at Boscoreale and Hildesheim.

3. *Animals*.—The *fauna* is that of Asia Minor rather than Egypt, and may be compared with that of early Ionic Greek vases. It was borrowed by the Alexandrian craftsmen from Hellenistic art. It will be noticed that as in Pompeian wall-paintings and in the pottery of the end of the first century (*i.e.*, the bowls of form 37) there is a gradual encroachment of this class of subject on all other motives except the masks.

4. *Sea-monsters*.—These are also derived from Asia Minor types.

5. *Ornaments*.—Among these may be noted the leaf-pattern developed from the Lesbian *kymation*⁴ (which occurs on Nos. 8, 77, 150, 170).

In summarising the results obtained by his survey, Drexel points out that the decoration with friezes of masks first appears at Alexandria about A.D. 70; Déchelette, on the other

¹ *Bonner Jahrbücher*, 118, p. 182 ff.

² Babelon, *Camées de la Bibl. Nat.*, No. 368, pl. xliii.

³ Cf. Wiegand, *Priene*, p. 416 ff.

⁴ On this pattern see Weickert, *Das Lesbische Kymation*.

hand, traces the origin of the style to an earlier period, in the silver vases of the Augustan age.¹ The Caubiac vase (No. 137) is a typical example of this method of decoration combined with animal motives, which gradually invaded the mask-friezes. Thus we get the combination of living creatures with what has been termed "Dionysiac still-life"; this may, strictly speaking, be traced back to the art of Asia Minor, with its fondness for animal friezes. Some of the existing examples are actual Alexandrian work, of the end of the first century, but export soon began to the provinces. The use of moulds to reproduce stock patterns by unskilled craftsmen and at comparatively small cost, was the cause of a rapid increase in the imitation of these vases. A remarkable survival of this style is to be seen in a fragment of a late vase recently found at Whittinghame in Scotland (see p. xviii).

An interesting development of the art is its imitation in other materials. We find it in the bronze buckets from Hemmoor in Hanover, the forms of which are Gaulish, but the decoration, mostly consisting of animals, is local.² Their date is about 150-200 A.D. But at an earlier date it appears in the Gaulish pottery of the beginning of the second century, and there is a close relation between the Hemmoor buckets and the Lezoux vases of "free" style.³ In both we find a favourite subject to be friezes of animals divided into groups by trees at intervals. On the ground of this similarity in detail, Déchelette considers that the Hemmoor buckets were actually made in Gaul.

The vases of Libertus, whose date is about 100 A.D., evidently draw their inspiration from the silver vases, and are therefore important for the dating of the latter.⁴ Some of this potter's vases are actually covered with metallic varnish, like gilt silver, and others are evidently imitations of the forms of silver vases. In the Plicque collection at St. Germain there are three moulds for vases of form 71, one of which is signed by Libertus,⁵ which are exact copies, not only of the forms, but also of the decoration of silver vases, with friezes of masks and animals. Déchelette points out that the artist Zenodorus (see above, p. xv) must have worked in the Arvernian region, where the vases of Libertus were made, and that his date was about the middle of the first century, not many years previous to the time of the potter.

¹ *Vases ornés de la Gaule*, i. p. 233.

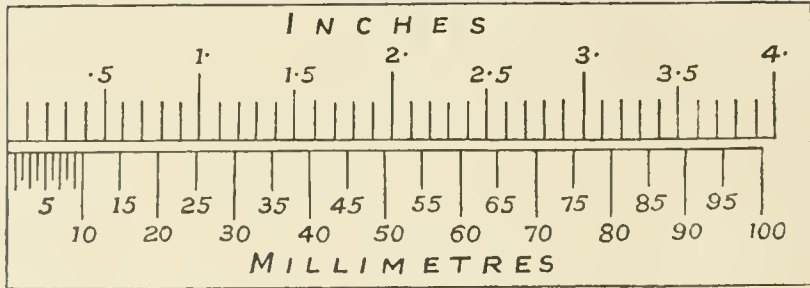
² Willers, *Bronzeimer von Hemmoor*.

³ *Rev. Arch.*, 1902, ii. p. 290; *B.M. Cat. of Roman Pottery*, p. xxxiv.

⁴ Déchelette, i., p. 229 ff.

⁵ Déchelette, i., pl. 5; cf. *ibid.*, p. 231.

CATALOGUE.



SCALE FOR CONVERTING MILLIMETRES INTO INCHES.

CATALOGUE OF SILVER PLATE.

I.—ORIENTALISING PERIOD.

1. **Bowl.** Shallow form, without foot. In the centre a rosette surrounded by a ring of cable-pattern between rings of dots. Round the interior are four pairs of feathered cartouches with meaningless imitations of Egyptian hieroglyphs, at equal intervals; one cartouche is wanting. They are as follows: I. (1) Ape with plants, and hieroglyphs; (2) hieroglyphs. II. (1) Cat and *ankh*; eye; (2) wanting. III. (1) hieroglyphs, and boat with plant; (2) Horus-hawk crowned with scourge and *uraeus*; papyrus-plant; emblem of Neith. IV. (1) Sign *Pa*; Harpocrates between two ideographs of 'sweetness'; (2) vulture of Mut and man with plant. The pairs of cartouches are connected by a band of lotos-flowers on a chain of punctured dots.



Fig. 1 = No. 1.

Diam. 18.4 cm. Kameiros, 1860. Perrot and Chipiez, *Hist. de l'Art*, iii., p. 790. Much injured and restored; exterior surface corroded. The date is about 1000-800 B.C.

2-18. GREEK SILVER WORK.

THE PERUGIA RELIEFS (2-4).

These three fragments of reliefs form part of a find made in 1812 at Castello S. Mariano, about four miles south-west of Perugia, consisting chiefly of fragments of *repoussé* reliefs in bronze, and a few of silver, all being early Ionic work of the sixth century B.C. The silver fragments were acquired by J. Millingen, from whom they passed into Payne Knight's collection; the rest were partly secured for the University Museum at Perugia, and for Munich. Those at Perugia were published by Micali, *Storia*, iii. pl. 28 ff., and again by Petersen in *Antike Denkmäler*, ii. pls. 14, 15, with

a full discussion of the whole series in *Röm. Mitteil.* ix. (1894), p. 253 ff. They have been restored into the decoration of a travelling-chariot and a war-chariot.

2. **Part of a Panel**, probably from a chariot, with raised frame of square section. Along the inner and outer edges of the frame are narrow slips of electrum plating with bead-and-reel ornament in relief, but only fragments remain; and at intervals along the edges are small holes for attaching the relief to the body of the chariot. The subject of the main design, which is in *repoussé*, is a boar attacked by two lions: The boar has fallen forward to r. with legs bent under him; the lion on the l. leaps on its hindquarters and bites it in the back, while the other, whose head is turned to the front, bites its back behind the shoulder, placing his l. hind-paw on its snout. The first lion's hind-legs are wanting, and of the other only the muzzle, l. fore-leg and hind-legs remain. On the r. is a Sphinx seated to r. (restored as a gryphon), with r. fore-paw resting on the sloping side of the panel, so as to fit into the space; the tail is curled up. The wing-feathers are indicated by scales, and incised; the outer row of feathers is plated with electrum, as is also the end part of the mane or mass of long hair which falls down the side of the neck. The head is wanting, and also the upper part of the recurved wing.

PLATE I.

Length 39.5 cm. Width 10.5 cm. Found in 1812 between Perugia and Cortona. Payne Knight Coll. (*MS. Cat.*, xx. 2-3). Micali, *Storia*, i. pl. 45; *Röm. Mitteil.* ix. (1894), p. 313, fig. 20. On early Ionic Sphinx types, see Roscher, *Lexikon*, s.v., p. 1342 ff.

3. **Part of a rectangular panel**, with narrow raised frame along upper and lower edges. Two Amazons on horseback galloping to r.; the nearer one pulls at the bridle (now wanting), and her r. hand, which has held something, is drawn back; of the further one only the upper part is visible, with r. hand holding a forked stick. They have receding foreheads and long straight noses, and each has long hair, electrum-plated, falling in three long curls over the shoulder and in a thick mass at the back, with a fringe over the forehead; the nearer one wears short girt chiton with broad electrum border on which a key-pattern is incised, and high boots with turned-up toes, electrum-plated. Below them a similar figure lies on the ground with feet to l., the face and body turned to the front, r. hand raised, l. supporting the body; hair, boots, and chiton as the first figure, but no key-pattern on border of chiton. The horses have electrum manes, tails, and hind-feet, and the headstalls and bits are also of electrum; round the neck of the nearer horse is a collar with incised pattern of pendent lotos-flowers and buds alternating; on its back is a saddle-cloth with electrum border, on which a key-pattern is incised.¹

PLATE I.

Ht. 21.5 cm. Diam. 19.8 cm. From Perugia, 1812. Payne Knight Coll. (xx. 1). Micali, *Storia*, i., pl. 45; Millingen, *Anc. Uned. Monum.* ii., pl. 14, p. 27; Müller, *Denkm. d. ant. Kunst*, i., 60, 301; *Röm. Mitteil.* ix. (1894), p. 314, fig. 21; *Antike Denkmäler*, ii., text to pl. 14-15, p. 3; Zahn, *Darstellung der Barbaren*, p. 56; Reinach, *Répertoire de Reliefs*, ii., p. 508. Fairly well preserved, but broken away in places. The style of the figures is Ionian, of the sixth century B.C., and various points of comparison with the vase-fragments from Clazomenae and Daphnae may be noted, e.g., the harness of the horses and their open mouths showing the teeth.

¹ Cf. *Röm. Mitteil.* ii. pl. 6, and the vase-fragment B 116 in Brit. Mus. from Daphnae.

4. Piece of open-work ornament, with flat *repoussé* pattern of palmettes, with volutes and interlacing tendrils, forming an oval. PLATE I.

Length 29 cm. Ht. 20·5 cm. Perugia, 1812. Payne Knight Coll. (xx. 4).

5. Ingot. Oblong shape, cut away at the lower corners. Inscribed on one side : ΔΙΟΣ ΛΥΚΑ, Διὸς Λυκα(ίου); on the other, ΤΡΥΓΟΝ, Τρύγων. The lettering is of the fifth century B.C.



Dimensions 11·5×4·3×1·25 cm. Weight 730 grammes. Sicily, 1885. Roehl, *Inscr. Gr. Antiq.*, No. 523; *Inscr. Gr.*, xiv. 597; *Brit. Mus. Inscr.* iv., pt. 2, p. 218, No. 1102 (gives weight as 725 grammes = 11,193 grains); Cook, *Zeus*, i., p. 88, note 5. Trygon is presumably the donor. For Ζεὺς Λυκαῖος, see Cook, *loc. cit.*



Fig. 2 = No. 5.

Sarapis. Stands on small plinth, holding out *patera* in r. hand and cornucopia in l.; wears *calathos*, long chiton, and himation over l. shoulder; round the hair is a fillet tied at the neck



Fig. 3 = No. 6.

and hanging in a loop.

Ht. 3 cm. From Paramythia, Epirus; found with the bronzes in 1792. Payne Knight Coll. (*MS. Cat.* lxxviii. 2). In nearly perfect condition; remains of gilding on drapery.

7. **Boy and Fox-Goose.** The boy sits with legs bent round and l. foot crossed over r., turning his head away to his r. from the bird which he holds in both hands, and laughing painfully; the goose bites at his l. ear. He is of chubby proportions, and has thick curly hair, rather long, with a plait along the top of the head, and round his waist a garment is twisted. PLATE VII.

Ht. 9·2 cm. Found in 1844 near Alexandria, with coins of the early years of Ptolemy III. (247-222 B.C.); acquired 1845. *Journ. Hell. Stud.*, vi., p. 9, No. 51, with plate; *Jahreshefte*, vi., (1903), p. 234, fig. 126; Walters, *Art of the Greeks*, pl. 111; Reinach, *Répertoire de la Statuaire*, ii., p. 466. Lower part of back crushed and contorted. Possibly a variation of the type usually associated with Boethos, but that sculptor is now dated about 170-160 B.C.,¹ and from the evidence of the coins the date of this group must be seventy to eighty years earlier. The group described by Herondas (iv. 31) of a boy playing with a fox-goose (χηραλοπηξί) accords better with this type; it also occurs on a bronze lamp (*Ant. di Ercolano*, viii., 19). Compare also a marble statue in the Borghese Collection (Helbig, *Führer*³, ii., p. 244, No. 1550; *Jahreshefte*, vi., p. 235, fig. 128); and see S. Reinach in *Revue de l'Univ. de Bruxelles*, vi. (1901), p. 243; *Monuments Piot*, xvii. (1909), p. 45 ff. (with other reff.) Mrs. S. A. Strong suggests that the boy may be the young Asklepios (*Journ. Hell. Stud.* xxviii., p. 20).

8. **Patera.** Round the central boss, which has vertical sides and a convex top, are bands of pattern: leaf-pattern (variety of Lesbian *kymation*), palmettes and lotus-

¹ See *Cat. of Museo Capitolino*, p. 322; *Jahrbuch. d. Arch. Inst.* xix. Anz. p. 212; *Monum. Piot*, xvii. p. 45.

buds alternating, and bead-and-reel; round the outer edge of the interior, an ivy-wreath. The main design consists of a broad frieze round the interior with relief representing a procession of five deities in chariots (*quadrigae*): (1) **Athena**, wearing crested helmet, shield, and chiton; (2) **Herakles**, bearded, with club; (3) **Ares**, bearded, with shield; (4) **Hermes** with *caduceus*; (5) **Dionysos** with *thyrsus*. Each chariot is driven by a **Nike**, with hair knotted up and long chiton. Two of the horses drawing the chariots of Athena and of Ares are looking back. The subject seems to be the Apotheosis of Herakles.

PLATE II.

Diam. 20.6 cm. From Èze, Dept. of Alpes Maritimes, France; found about 1870; acquired, 1891. Blanchet in *Mém. de la Soc. Nat. des Antiqs. de France*, liv., p. 47, No. 2; Murray, *Handbook of Gk. Archaeology*, p. 108; *Athen. Mitteil.*, xxxiii., p. 127; Babelon, *Trésor d'arg. de Berthouville*, p. 61; *Class. Review*, v. (1891), p. 342; *Numism. Chron.* 1891, p. 318, note; and see *Brit. Mus. Cat. of Vases*, iv., p. 25 (G 118-119), Pagenstecher, *Calenische Reliefkeramik*, p. 72, and Walters, *Ancient Pottery*, i., pp. 192, 500, for terracotta copies, dating from the second century B.C. In good condition, but injured in one place; details somewhat indistinct. For the leaf-pattern derived from the Lesbian *kymation* cf. Nos. 75, 150, 170, and see p. xxi.

9. **Patera**, similar. Round the central boss, an elaborate pattern of palmettes, and egg-pattern; round the rim of the interior, laurel-wreath, with a fly or bee at intervals (two now remaining). The main design consists of a broad frieze round the interior, with relief representing a procession of four deities in *quadrigae* (Apotheosis of Herakles); the figures are on a larger scale than in the preceding example. (1) **Herakles** with club and lion's skin; upper part wanting; (2) **Apollo**, with lyre and chlamys; (3) **Hermes** or **Dionysos**, with chlamys; (4) **Athena**, with shield, and chiton with over-fold; upper part wanting. Each chariot is driven by a **Nike**, and between each middle pair of horses is another Nike leading them.

PLATE II.

Diam. 21.2 cm. Similarly acquired. Blanchet in *Mém. de la Soc. Nat. des Antiqs. de France*, liv., p. 48, No. 3; Murray, *Handbook of Gk. Archaeology*, p. 108; *Class. Review*, v. (1891), p. 342. Much damaged; rim complete, but outer edge of design wanting nearly all the way round, and also the middle of the central boss. Better style than the preceding; probably third century B.C.

10. **Patera**, similar. Round the central boss, patterns as on the last but one, but no frieze of figures; the patterns are: Lesbian *kymation*, tongue, band of dots, palmette-and-lotos, and bead-and-reel.

PLATE III.

Diam. 17.8 cm. Similarly acquired. Blanchet in *Mém. de la Soc. Nat. des Antiqs. de France*, p. 47, No. 1. About half of the vase is wanting.

11. **Bowl**. Wide neck with narrow vertical rim; ellipsoidal body; no handle or foot. Round the shoulder, a plain gilt band, with band of beads below. Round the body, band of broad pointed oval leaves, overlapping in three layers and diminishing in size in each layer, with small plants in the angles between. On the base, rosette of eight petals on a gilt ground, within a gilt ring.

PLATE III.

Ht. 6.8 cm. Diam. at mouth 7.5 cm. Acquired, 1901. Walters, *Art of the Greeks*, pl. 111. Lower part of vase much injured. The style of the ornamentation is Egyptian, and the vase dates from the Ptolemaic period; cf. Maspéro, *L'Archéologie Égyptienne*, p. 390.

12. **Cup.** Body ellipsoidal; wide mouth, with rim spreading outwards; no foot.

PLATE III.

Ht. 6·8 cm. Diam. 10 cm. From Curium, Cyprus (tomb 83); excavated under the Turner Bequest, 1895. *Excavations in Cyprus*, p. 66, fig. 79. Almost intact, but much corroded throughout; surface perforated with holes in one place. Found with vases and other objects of the first half of the fifth century B.C.

13. **Cup.** Plain hemispherical form, like a *μαστός*.

PLATE III.

Ht. 6·8 cm. Diam. 8·75 cm. From Curium, Cyprus (tomb 80); excavated under the Turner Bequest, 1895. *Excavations in Cyprus*, p. 66, fig. 78. Surface corroded; part broken away near base. Fourth century B.C.; cf. *Cyprus Mus. Cat.* No. 4883.

14. **Kylix.** Hemispherical bowl, with delicate loop-handles curving outwards, and bent inwards at the top, like the bronze cups found at Galaxidi (see below). PLATE III.

Ht. 5 cm. Diam. 8·4 cm. From the island of Chalke, near Rhodes, 1889. Surface much encrusted, inside and out. About third century B.C.

15. **Kylix.** Flat bowl with low broad foot; 'chicken-bone' handles terminating on the under-side of the bowl in leaf-shaped attachments. In the centre of the interior is a rosette, the centre formed by a raised gilt knob; round it are two bands of engraved ornament, the inner a variety of Lesbian *kymation* (cf. No. 8), the outer, an elaborate design of palmettes and tendrils. PLATE III.

Diam. 23·5 cm.; of bowl only, 14·5 cm. Boscoreale, 1897. Exterior surface corroded. Probably Greek work of the third or second century B.C.; cf. the bronze vases from Galaxidi exhibited in the Bronze Room.

16. **Bowl.** Rather flat, with wide rim spreading outwards; no foot. Lower part of exterior ornamented with radiating leaves in high *repoussé* relief; very thin walls.

Ht. 5·3 cm. Diam. 14 cm. From a tomb at Budrum (Halicarnassos); excavated by C. T. Newton, 1857. Injured in places; surface much corroded.

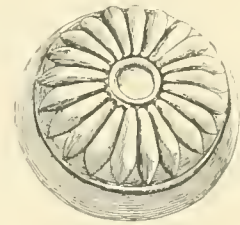


Fig. 4 = No. 16.

17. **Bowl.** Shallow, with overhanging rim and flat base.

Ht. 3·75 cm. Diam. 15 cm. From Kameiros (1864?). Repaired and restored; surface much scraped.

18. **Mirror-Case,** bronze, with silver-plated design. The case is of unusual type, the inside of the lid forming the mirror; this lid fits inside the lower part of the case, which has a rim underneath so as to form a hollow base. The lid is attached by a broad hinge, complete all but one rivet, and is fastened by movable catch-piece working on a pivot. On the lid and on the under side of the case are moulded concentric circles; round the edge of the case, Lesbian *kymation*.

The design is engraved on the inside of the lid and plated with silver; it represents Aphrodite and Eros. **Aphrodite** is seated to l. on an oblong seat in the form of an altar with plinth and projecting top; her r. hand is held out

towards Eros, and on her raised l. hand a dove is perched. She wears shoes, a long girt transparent chiton, and scarf over shoulders, one end falling over the front of her body, the other caught under her thigh; her hair is knotted up under a fillet. At the other end of the seat is **Eros** leaning to l., with l. leg crossed over r., looking round at Aphrodite; in r. hand he holds a dish of fruit; the l. is placed on the seat.

Diam. 15.5 cm. Hermione, 1902. Roughly executed design, of late date.



19-25. ETRUSCAN SILVER WORK.

19. **Goddess or Woman.** Stands with feet together; hair parted and waved, with *sphendone*; long chiton with overfold covering arms, falling in straight folds to the ankles; large hood or veil overhead with one point over the r. shoulder, and falling in two points down the back. The ears are pierced for earrings.

Ht. 26.8 cm. Castellani, 1873. *Catalogue of Bronzes*, No. 607. Bronze plated with silver; surface much corroded. Arms broken away at elbows; the eyes have been inlaid. Etruscan work of about the fifth-fourth centuries B.C.

20. **Spoon (Type C, Fig. 37).** Handle connected with bowl by a curved piece of C-shape, the base of the bowl forming a straight bar at right angles to this; the bowl itself is oval in shape, widening out again towards the handle, and terminating in a broad and straight piece; the handle thin with pointed end. On the back of the bowl is an engraved design representing Athena seated to r., holding spear in l. hand; she wears crested helmet, aegis, and long chiton. Before her are her owl facing to front and the serpent; round the edge is a floral border, and in the field is inscribed $\text{A}\epsilon\text{Q}\text{N}\epsilon\text{M}$, *Menfa*.

Length 13.7 cm. Payne Knight Coll. (xcviii. 48). Bowl somewhat corroded. Late Etruscan work; for the style of the engraving cf. the later bronze mirrors (*Cat. of Bronzes*, Nos. 726 ff.).

TOMB GROUP FROM CHIUSI (21-25).

These five objects were found in the same tomb as the sarcophagus of Scianti Hanunia at Poggio Cantarello, four miles west of Chiusi, in 1886. The sarcophagus,

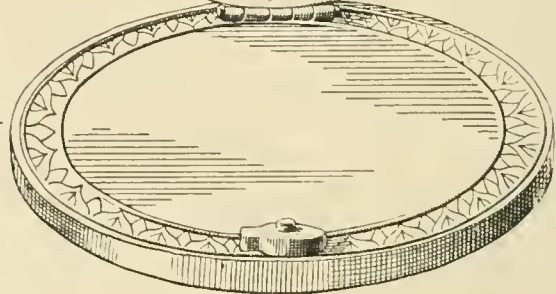


Fig. 5 = No. 18.

which dates from about the middle of the second century B.C., is described in the *Catalogue of Terracottas*, D 786. The objects were fixed with iron nails to the walls of the tomb. They are described in *Röm. Mitteil.* i. p. 219; *Notizie degli Scavi*, 1886, p. 356; *Antike Denkm.* i. p. 9; see also *Class. Review*, i. p. 119. Illustrations of the five silver objects are given in *Amer. Journ. of Arch.* 1918, p. 276, fig. 13, and in *Antike Denkm.*, *loc. cit.*

PLATE IV.

21. **Aryballos.** Globular body with narrow neck; the mouth is broken away. Round the middle of the body is a gilt band of incised wave-pattern between dotted lines.
Ht. 8.2 cm.
22. **Situla.** Egg-shaped body with plain flat lip, to which a movable flat semi-circular handle is attached by hooks.
Ht. 15 cm. Diam. 14 cm. Handle repaired; surface corroded in places.
23. **Pyxis.** Cylindrical form, with moulded base; cover with domed top, which has been attached to the side of the vase by a chain. Round the top of the vase is a cable-moulding; round the sides is engraved a large wreath in festoon, with ox-skulls in the spaces above and below (four in all).
Ht. 10 cm.
24. **Mirror.** Circular, with long handle, formed of a thin plate of metal, which is bent up along each side of the handle, terminating in a bent-up leaf. Round the rim of the mirror is a gilt wave-pattern between dotted lines, which is sunk on the back, and in relief on the front; along the handle is a leaf- or herring-bone pattern.
Length 37.5 cm. Diam. of mirror 15 cm. Surface highly polished. Found *in situ* hanging on a nail.
25. **Strigil.**
Length about 25 cm. Broken in three pieces; surface corroded.

26-241. ROMAN
SILVER WORK.

(1) STATUETTES (26-61).

26. **Bust of Roman Lady.** This bust represents a middle-aged woman with thin bony face, and hair arranged in the style in vogue about A.D. 40-60, as seen, for instance, on the coins of Antonia and the Agrippinas. It is drawn on each side in undulating waves to behind the ear and is smooth over the top of the head; behind



Fig. 6. Restoration of No. 26.

the ears it is gathered in two twisted strands, which are plaited together at the neck and tied up in a club, the end of which is now wanting; curls of hair escape in front of and behind the ears. The bust has been torn in ancient times out of a *patera* like that illustrated in *Monum. Piot*, v. pl. 2, which must have formed a pair with it (see Fig. 6).

PLATE VII.

Ht. 10 cm. From Boscoreale, Pompeii. It seems to have been placed in a separate cupboard, while awaiting repair, and so was found separated from the treasure of which it once formed part. Formerly in the Tyszkiewicz Coll.; acquired 1895. *Monum. Piot*, v. p. 45, figs. 8, 9, and see pp. 22, 24 note 1; *Gaz. des Beaux-Arts*, Aug. 1895, p. 94. Cf. for the type Bernoulli, *Rom. Ikonogr.* ii. pt. 1, pl. 14, and coin-plates Nos. 33, 35. Surface somewhat corroded.

THE MACON TREASURE (Nos. 27-35).

This group of silver statuettes forms part of a find made at Macon in France on March 1st, 1764, as described by Caylus in his *Recueil d'Antiquités*, vii. p. 239, from a letter written by M. le Chevalier de Savasse to M. de Montrichard. A vine-grower found, at a depth of 8 to 9 feet, a series of statuettes 'of great elegance,' vases, and about 30,000 gold and silver coins, nearly all of which were of Imperial date, and none later than the time of Gallienus (A.D. 260). A certain M. Aulas was stated to possess 'seven statuettes in silver of the greatest beauty, each about 5 in. high, except a Mercury which was 7 in., of which the mantle had been gilt,' also 'a Jupiter *broutée*, the work of which is admirable, as is also a Cybele' [the Tyche No. 33]. Others were either carried off by the vine-grower or by the jewellers who cleaned them, and these M. de Savasse had not seen. The coins were also subsequently dispersed. M. Aulas had also five pedestals with gilding, each about 2 in. high, with mouldings and ornament [these are now under Nos. 28-31 and 33], and 'a small square altar of admirable work on which a flame is represented' (cf. No. 34). He also mentions a goat (cf. No. 27), and a small cock (No. 29); these are illustrated by Caylus, *ibid.* pl. 67.

Payne Knight, in his MS. Catalogue, reproduces much of M. de Savasse's account, also adding:—'The whole being caked together in a hard lump by the solution of the brass coins, the ignorant and timid Discoverer beat it to pieces and sold it clandestinely to silversmiths, who melted it down before the event had come to the knowledge of any Person of Taste or Science, so that but a small part was saved. . . . and happily the most important of all (the Tyche) escaped with its surface uninjured either by corrosion or cleaning.'

The Zeus No. 35 was not acquired through Payne Knight, but is a recent purchase; there is, however, every reason to suppose that it formed part of this find.

- 27. Zeus.** Stands with l. leg bent holding in r. hand a thunderbolt, which terminates at each end in a lotos-bud, and in l. has been a sceptre. Head of the Otricoli type; wears chlamys at back, drawn forward over r. arm and l. shoulder, the points of the folds being held down with weights. At his l. side is a she-goat with open mouth. Modern base.

PLATE VI.

Ht. 6.5 cm., with base 10 cm. Found in 1764 at Macon, France, with Nos. 28-34. Payne Knight Coll. (liii. 9). In fine condition. Cf. the bronze types (*Cat.* 911 ff.).

28. **Artemis.** She stands with l. leg bent and hands extended, each having held an attribute. Her hair is waved back and knotted at the nape of the neck, and over her forehead is a crescent; she wears a long chiton with over-fold, girt at the waist and fastened with a brooch on l. shoulder, the skirts of which float out each side. There are remains of gilding on the figure. Ancient circular base with gilt 'rouletted' pattern round upper and lower edges; round the middle, a gilt wreath ending in a flower of many petals.

PLATE VI.

Ht. 7·7 cm., with base 10 cm. Found with the preceding. Payne Knight Coll. (xxvi. 5). Caylus, *Recueil d'Antiq.* vii., pl. 70, figs. 3, 4, p. 250. In good condition, but much cleaned.

29. **Hermes.** Stands with l. foot drawn back, looking down to his l.; in l. hand he holds a purse and in the r. he has held the *caduceus* downwards. He has closely-curling hair, in which are small wings over the forehead, and round it is a wreath with ends of ribbon hanging down behind; a chlamys is fastened with a circular brooch on the r. shoulder, and falls over the l. arm, round which a fold is twisted. At his feet is a cock. Ancient base, circular; round the upper edge, row of beads and gilt egg-and-dart pattern; round the lower edge a gilt 'rouletted' pattern.

PLATE V.

Ht. 11·2 cm., with base 14 cm. Found with the preceding. Payne Knight Coll. (lx. 12). In good preservation; lower edge of base injured. Cf. the bronze types (*Cat.* 1196 ff.).

30. **Hermes.** A boyish figure, standing with l. leg bent, looking to his r.; in r. hand he holds a purse, and in the l., the fingers of which are broken away, he has held a *caduceus*. He has curly hair, round which is a wreath with ribbons hanging down behind, and wears a small chlamys folded over the l. shoulder and fastened with a brooch, the end caught up over the l. arm. Plain moulded antique base.

PLATE VI.

Ht. 6·8 cm. with base 8 cm. Found with the preceding. Payne Knight Coll. (lx. 13). Base injured.

31. **Hermes,** as the last. R. foot drawn back. Antique hexagonal base, ornamented like No. 29.

Ht. 6·5 cm., with base 8·2 cm. Found with the preceding. Payne Knight Coll. (lx. 14). In good condition.

32. **Hermes.** He stands with l. foot drawn back, r. hand raised to his head, and l. arm bent, with the fingers crooked as if holding something. Hair in double row of close curls over the forehead; wears winged *petasus* (one wing wanting), sandals, and chlamys over shoulders brought forward from r. side over thighs and caught up over l. arm.

PLATE VI.

Ht. 8 cm. Found with the preceding. Payne Knight Coll. (lx. 16). In good condition; base modern.

33. **Tyche (?)**, or tutelary deity of a city (Massilia?) A goddess standing with r. foot drawn back, holding a gilt *paterna* in r. hand, from which she pours a libation on a small altar in front of her; in her l. is a double cornucopia emerging from gilt leaves, surmounted by busts of **Apollo** and **Artemis**. The goddess is winged, and her hair is parted and arranged in elaborate curls; she wears a long chiton with over-fold,

and himation over her shoulders, twisted up round the loins and falling in folds weighted at the edges. On her head is a mural crown pierced with rectangular openings, which implies that she is the goddess of a city. The altar on which she pours the libation is rectangular, with a wreath in relief on the front; on it is a fire (?). Of the two busts, Apollo has a laurel wreath in his hair, which is parted and waved; Artemis has her hair tied in a bow on the top of the head and knotted at the nape of the neck, and a diadem over the forehead; each has a belt over the l. shoulder, and at the back a disc marked with a cross. On the edge of each of the goddess's wings about midway are busts of the **Dioscuri**, with richly-curling hair, drapery on breast, and stars on their heads; below each is a small globe.

The wings support a horizontal crescent-shaped piece to which are attached seven busts representing the **Days of the Week** or their corresponding deities, beginning with Saturday (Saturnus): (1) Saturnus, bearded, with drapery veiling his head; (2) Sol, beardless, with long curls, radiated head-dress, and drapery on breast; (3) Luna, with hair parted and waved and falling in curls on shoulders, crescent over forehead, and drapery on breast; (4) Mars, bearded, with crested helmet and breast-plate; (5) Mercury, beardless, with wreath of foliage and wings on head; (6) Jupiter, bearded, with thick curly hair and wreath; (7) Venus, with diadem in hair, which falls in tresses on her shoulders; below each bust is a small globe.

The figure stands on its ancient base, which is twelve-sided, with vertical ribs from top to bottom. There is much gilding throughout.

PLATE V.

Ht. 14 cm. Found with the preceding. Payne Knight Coll. (xxiv. 1). Caylus, *Recueil*, vii. pl. 71, p. 250; De Witte in *Gazette Archéol.* 1879, pl. 2, p. 3, and 1877, p. 82; Maass, *Die Tagesgotter in Rom und den Provinzen*, p. 240, fig. 28; Daremberg-Saglio, *Dict. des Antiqs.*, s.v. Cornucopia, p. 1520, fig. 1066 and s.v. Dies, p. 173, fig. 2404; Koerber, *Rom. Inschr. d. Mainzer Mus.* (1897), p. 266. See on the subject generally *Gazette Archéol.*, Daremberg-Saglio, and Maass, *loc. cit.*, and *Victoria County Hist. of Hants*, i. p. 308; and compare a bronze vase in *Gazette Arch.* 1877, pl. 8, with a bust inscribed TYXH accompanying the seven deities; a silver *trulla* from Wettingen, *ibid.* 1879, pl. 1; and a bronze object from the Thames in Brit. Mus. (*Victoria County Hist. of London*, i. p. 110, fig. 47, with bibliography of the subject). De Witte associated the figure with the city of Nicopolis, but Maass gives reasons for identifying her as the Tyche of Massilia (Marseilles). It will be noted that Saturn as the oldest god begins the series of seven days. The cult of the Days of the Week was introduced from Babylonia through Alexandria in the Hellenistic Age; they first appear in art at the end of the Republican period (Schreiber, *Alexandr. Toreutik*, p. 149). On representations of cities in ancient art, see P. Gardner in *Journ. Hell. Stud.* ix. p. 47, ff.

34. **Genius.** Stands with r. foot drawn back, l. holding out a *palera* in r. hand; in the l. is a cornucopia. He has a youthful face, with richly-curling hair, and wears a mural crown, high boots with flaps round the top, and a himation which passes over l. shoulder and round lower limbs, and is gathered up over the l. arm. Ancient octagonal base.

PLATE V.

Ht. 7.3 cm., with base 9.5 cm. Found with the preceding. Payne Knight Coll. (xxxviii. 2). In admirable preservation.

35. **Zeus, seated.** In his r. hand he holds a thunderbolt on his lap, ornamented with two Corinthian capitals; the l. is raised, and has held a sceptre. The head is of the usual type, with thick curling hair, round which is a wreath, the tie hanging over the r.

shoulder. He wears sandals, and a himation round the lower part of the body, the end caught up over the l. shoulder; his feet rest on a stool.

PLATE VI.

Ht. 7.2 cm. Purchased 1919; formerly in the possession of Lord Home. From the style and condition of the statuette it is almost certain that it formed part of the Macon find. The drapery, wreath-tie, laces of sandals, and thunderbolt are gilded.



Fig. 7 = No. 36.

36. **Zeus**, seated. In his raised r. hand he has held a sceptre; the l. rests on his knee. Benign type of features; himation over r. leg, twisted round the waist, and caught up at the back on l. shoulder. On the himation, remains of gilding; the seat is flat, and there is also a flat support for the feet.

Ht. 6.3 cm. Castellani, 1872. In good condition.

37. **Head of Apollo or Woman**. Looks upwards; richly curling hair.

Ht. 1.5 cm. Broken from a figure.



Fig. 8 = No. 37.

38. **Aphrodite**. Cnidian type; she stands holding out r. hand with open palm, and l. hand before pubes; she wears a bracelet on l. wrist, and round the neck a torc with pearl pendant (modern); her hair is gathered in a bow at the top of the head and in a knot at the nape of the neck.

Ht. 12.7 cm., with ancient bronze base 15.5 cm. Hertz Coll., 1859 (*Cat.*, 154). *Cat. of Bronzes*, No. 1105; Bernoulli, *Aphrodite*, p. 218, No. 16. Surface largely broken away, especially on body and legs; fingers of right hand broken.

39. **Aphrodite**. Stands on small square base, looking down to her l., with hands raised; her hair is knotted at the nape of the neck, with curls falling on the shoulders, and round her lower limbs is drapery knotted in front of the pubes.

Ht. 3.3 cm. Castellani, 1872. Both hands wanting.

40. **Aphrodite**. Stands on the top of a column (now wanting), with r. hand by her side and l. raised, holding some object; she is nude, with hair knotted at the back.

Ht. 2.8 cm. Payne Knight Coll. (*MS. Cat.* xc. 7). Somewhat worn and indistinct.

41. **Aphrodite and Eros**. Aphrodite stands with l. leg bent and l. hand raised, looking down at Eros on her r. and placing r. hand on his head; he grasps her r. leg with both hands. The goddess is nude; her hair is parted and waved.

Ht. 2.3 cm.

42. **Eros**. He stands with l. leg bent and face upturned, holding up a cup in r. hand and supporting the r. arm with the l. He has small wings, and his hair is waved in thick masses round his face.

Ht. 11.5 cm. Coarse work and in poor condition.

43. **Infant Dionysos.** He has a chubby face and short curly hair; he sits with body inclined to his l., l. leg bent up and r. foot thrust out, looking round to his r. In his arms he holds a bunch of grapes. Moulded base, circular above, octagonal below.

PLATE VII.

Ht. 9.5 cm. Cairo, 1894. In bad condition, surface much corroded.

44. **Isis.** She holds in l. hand a cornucopia, and in the r. a *patera*, from which a serpent feeds, and a steering-oar. Her hair is parted and knotted at the back, and she wears a *sphendone*, a *calathos* surmounted by a crescent enclosing the lunar disc, between feathers, long chiton, and himation over l. shoulder.

Ht. 5.5 cm. Blacas Coll., 1867. Well modelled and in fine condition. Cf. the bronze types (*Cat.* 1456 ff.).



Fig. 9 = No. 44.

45. **Isis, similar.** She stands with r. foot drawn back, and holds a cornucopia and a steering-oar (?) in l. hand; the attribute in the r. is wanting. Head-dress broken away; wears *sphendone* (?), long chiton knotted on the breast in the *nodus Isiacus*, and himation veiling the head and falling in folds down to the r. knee.

Ht. 4.8 cm. Blacas Coll. 1867. In poor condition.

46. **Isis.** She stands on a small plinth, holding a steering-oar (?) in l. hand; her hair is parted and knotted at the nape of the neck, and she wears a head-dress consisting of the lunar disc between feathers, long chiton, and himation over l. shoulder.

Ht. 3.6 cm. Blacas Coll., 1867. Right fore-arm wanting.

47. **Harpocrates.** He stands on a small plinth, with r. fore-finger placed on his mouth, and a cornucopia in l. hand; he has small wings, and wears on his head the crowns of the North and South with a crescent in front; drapery hangs over his l. shoulder. At his r. side a dog is seated, which turns its head round towards him; on the l. is a tree-trunk round which is twisted a serpent, and beyond this is a seated eagle.

Ht. 2.3 cm. Perugia, 1873. Cf. the bronze types (*Cat.* 1473 ff.).



Fig. 10 = No. 47.

48. **Harpocrates (?).** A nude childish figure standing with l. leg bent on a small plinth; hair tied in a bow on top of head; some object slung over r. shoulder; ring at back for suspension.

Ht. 2.6 cm. Found near Mt. Vesuvius. Payne Knight Coll. (xlili. 6). Arms wanting.

49. **Harpocrates.** He stands with l. leg bent, placing r. fore-finger (broken) on his mouth; the l. seems to have held some object. He is winged, and has thickly-curling hair, surmounted by a crescent, and in it is intertwined a wreath. A delicately-wrought gold chain crosses his figure in front and passes through a loop at the back,

to which a gold hoop of twisted wire is also attached. At his feet are a dog, a bird, and a tortoise, and at his l. side is a trec-stem (?); the bird has a gold ring round its neck.

PLATE V.

Ht. 7 cm. Found in digging the foundations of the new London Bridge, 1 Nov., 1825. Presented by Messrs. Rundell and Bridge, 1825; Roach Smith, *Ill. Rom. Lond.*, p. 73, pl. 22; Allen, *Hist. of London*, i., p. 32 (plate); *Victoria County Hist. of London*, i., p. 109, fig. 48.

50. **Abundantia** (?), small figure of, forming an amulet. She has a cornucopia in l. hand, and wears a *calathos*, long girt chiton, and himation round lower limbs. Ring at back; small base.

Ht. 3 cm. Blacas Coll., 1867. Right hand wanting.

51. **Goddess**, enthroned. She is seated in chair with high straight back but no arms, on a high open base; she wears a long chiton and himation over her knees, and holds in l. hand a cornucopia.

Ht. 3 cm. Very indistinct; features nearly obliterated; right fore-arm lost.



Fig. 11 = No. 50.



Fig. 12 = No. 53.



Fig. 13 = No. 54.

52. **Goddess**. She stands on a small plinth, looking to her l., and holding a crescent-shaped object in r. hand; her hair is waved in front and knotted up on the crown of the head; over her r. shoulder and round her lower limbs is a himation, the edge of which she draws forward with l. hand.

Ht. 2.5 cm.

53. **Seilenos** with infant Dionysos (?). He moves to l., with face to front, carrying the child face outwards on his r. arm.; he grasps it round the waist with r. hand and holds its feet (now broken away) in his r. arm. Small base.

Ht. 2.5 cm.

54. **Amazon**. Wears high-crested helmet and short girt chiton twisted up round the waist; shield on l. arm.

Ht. 5 cm. Blacas Coll., 1867. In poor condition; feet and right arm wanting, and helmet and shield injured.

55. **Shepherd.** A boyish figure, standing with r. foot drawn back; he has short hair, and wears a chlamys fastened over the shoulders, a chiton reaching to the knees, and high boots leaving the toes bare. In l. hand he holds a bottle of skin suspended from the shoulder, and at the back, suspended from the brooch which fastens the chlamys, is a large bag or pouch of skin, in which is a sheep (head and fore-legs visible).

PLATE VI.

Ht. 8 cm. Blacas Coll., 1867. Right hand broken away; otherwise in good condition.

56. **Woman Dancing.** She stands on tiptoe with legs close together; her hair is waved and knotted at the back, and she wears a long chiton with overfold, the skirt of which she holds up with her hands on either side.

Ht. 5.5 cm. Blacas Coll., 1867.

57. **Head of Cow.** Horns curved round in front, nearly meeting.

Length 2.3 cm. From Kertch. Presented by Dr. Duncan Macpherson, 1856. Well modelled; hollow.

58. **Ram to right;** body stippled all over.

Length 2.5 cm. Payne Knight Coll. (lxxiii. 2). Two feet missing.

59. **Head of Dog (?)** Thick hair like a mane below the ears, which project each side; broken off from a complete figure.

Ht. 3.8 cm. Length 5 cm. Towneley Coll. (?). Surface somewhat corroded.

60. **Mouse,** seated on hind-legs on a small plinth, eating a fruit or other object.

Length 3.3 cm. Cf. the bronze types (*Cat.* 1859 ff.).

61. **Cock,** on a small plinth, with head raised and beak open, as if crowing.

Ht. 2.4 cm. Payne Knight Coll. (xxi. 2).

(2) RELIEFS (62-71).

62. **Medallion with Head of Zeus.** Within a moulded rim, in very high repoussé relief; head of the Otricoli type, with face turned slightly to his l.; hair in thick leonine masses of curls, and thick curly beard.

Diam. 11.5 cm. Greece, 1912. Lower edge broken away.

63. **Head of Herakles,** in repoussé relief. Beardless; lion's skin drawn over head as a cap, with paws knotted under chin.

Ht. 2.5 cm. Acquired 1854. Good work and in fine condition, but left side injured.



Fig. 14 = No. 55.



Fig. 15 = No. 56.



Fig. 16 = No. 63.

64. **Mask of Medusa.** In repoussé relief; late beautiful type; small wings over temples; hair parted and falling in rich curls down each side of the face, and serpents knotted under the chin.

PLATE VII

Ht. 8.4 cm. Diam. 7.5 cm. Purchased in Rome; presented by G. Buchan Simpson, Esq., 1873. In good condition.

65. **Medallion.** Within a border of beads, bust of **Athena** (?) with face turned slightly to her l.; winged helmet with crest, and drapery on bust.

Diam. 3.3 cm. Very rough late work; broken across.

66. **Medallion** in pear-shaped setting, with plinth below, on a thin plate of silver. Within a double cable-border, relief of **Hermes** to l., nude, with short curly hair; in r. hand he holds out a purse and in l. a *caduceus*. At his side and at his feet are a cock to r. and a ram to l. (both very rude). Below, forming terminations to the cable-borders, are two beardless masks (? the Dioscuri), and between them a bunch of grapes.

Ht. 2.4 cm. Payne Knight Coll. (lxxxix. 73). Given to Payne Knight by Sir R. Worsley.

67. **Medallion with relief.** **Dionysos and Ariadne**: Dionysos is seated to l., leaning against Ariadne and turning round to look up at her; his r. hand is placed on his head. Ariadne is seated to the front, but looks round at Dionysos; she grasps his l.



Fig. 18 = No. 66.



Fig. 19 = No. 67.



Fig. 20 = No. 68.

arm with her l., and places r. arm round his neck. Dionysos has a himation over his lower limbs, and Ariadne wears a long chiton. On the l. a Seilenos with drapery twisted round his lower limbs, holds out r. hand to them; in l. hand he holds a *thyrsus*. In the background are vine-tendrils with bunches of grapes.

Diam. 2.5 cm.

68. **Medallion**, set in an ivory stud. Head of **Helios** (?) to the front, beardless and radiated, with drapery on bust; behind him the ends of wings (?) are visible. Round the edge of the stud is a cable-moulding.

Diam. 3.3 cm. Corfu, 1865.

69. **Medallion.** Within a moulded rim and border of stamped dots, **Achilles** seated on a rock to l., with face turned to front, fastening a sandal on his r. foot; chlamys over shoulders. Before him is a column on which is a crested helmet; from it are suspended his shield, sword, and spear.

Diam. 2·8 cm. Acquired 1894.



Fig. 21 = No. 69.

70. **Cover of Mirror-Case.** The cover is of polished silver, and in it is set a medallion with design in relief representing a revel of **Dionysos, Eros, and Seilenos**; round the design is a band of engraved wave-pattern between rings of beading and of punctured dots. The three figures are represented dancing, facing to the front; in the middle is Dionysos, who, with r. foot drawn back, looks round at Eros on his l., and places an arm on the shoulder of each companion. Dionysos wears high boots and a wreath with ribbons falling over his shoulders. Eros, whose r. leg is raised, places his r. hand behind Dionysos' back; he wears a wreath round his head, and holds a torch in l. hand. The Seilenos on the l. plays the double flutes, and wears a wreath and a skin over his shoulders.

PLATE VIII.

Diam. 13·7 cm. From Aquileia. Castellani, 1866 (*Sale Cat.* No. 345). Compare a similar mirror-case from an Etruscan tomb of the third century B.C., now at Boston, *Amer. Journ. of Arch.* 1918, p. 258.

71. **Medallion**, from cover of mirror-case, with *repoussé* and engraved design in high relief. **Toilet of Aphrodite**: The goddess is seated to l. on a rock strewn with flowers, looking back; her l. hand is placed on a tortoise lying on the rock, and with the r. she takes ointment (?) from a shell held out by a female figure who stands facing her. Her hair is plaited along the top of the head and knotted up at the back, with long curls falling on the shoulders; she wears bracelets and a himation round lower limbs, twisted up over the thighs, the edge being weighted down. The female figure, apparently a statue, stands on a plinth or altar with moulded cornice, on the front of which are a wreath and festoon; her hair is arranged like Aphrodite's, and she wears a long girt chiton with over-fold and vandyked lower border. On the r. is Eros facing to the front, nude, holding a conical wicker basket with both hands on his head; no wings are visible. Beyond him is a quadrilateral object (incised); beyond the woman a *thyrsus*, and below Aphrodite a dolphin to l. In the field are also a butterfly and a four-petalled flower; in the exergue of the design are Pan's-pipes, a crow between two stars, a grasshopper, and a lyre. All the objects in the field are incised.

Diam. 9·3 cm. From Tarentum. Formerly in possession of H. Vint of Colchester; acquired 1853. *Archaeologia*, xxxiv. pl. 21, p. 265 ff.; Walters, *Art of the Greeks*, pl. 111. Bernoulli, *Aphrodite*, p. 385. Rim injured in places.

(3) VASES (72-93).

72. **Bowl or Cup.** Hemispherical, with plain rim. Round the exterior, a frieze with ring of beads above and below: Eight cranes in pairs, divided by four trees, each of

two twisted or branching stems: (1) Two cranes confronted, devouring a water-serpent between them; below, two plants. (2) Crane to r. with head bent round, biting its l. leg, and another to front, with head downwards, biting r. foot. (3) Crane to r. biting a serpent coiled on the ground, and another to l. with r. foot raised, about to pounce on another serpent on the ground with its beak. (4) Two cranes confronted, the one on the l. with head raised, the other with head downwards, each devouring part of a serpent; between them, a plant.

PLATE XII.

Ht. 5.6 cm. Diam. 9.7 cm. Böocke Sale, 1856 (Lot 157); formerly in Féjervary Coll. (*Cat.* 250). *Mon. dell' Inst.* 1854, p. 90, No. 20; *Monum. Piot.* v. p. 219. Bottom broken or cut away. For the subject compare the Boscoreale cup (*Monum. Piot.* v.



Fig. 22 = No. 71.

pls. 11-12); Babelon, *Trésor de Berthouville*, pl. 22; a vase from Hadrian's villa in the Museo delle Terme at Rome (Helbig-Reisch, *Führer*³, ii. No. 1324); Wiegand, *Priene*, p. 418; the Ateius vase at Mainz (*Proc. Camb. Antiq. Soc.* No. 48 (1907), pl. 5, p. 112); Déchelette, *Vases de la Gaule romaine*, i. p. 235, and ii. p. 146, Nos. 989, 990. Probably dates from the first half of the first century after Christ.

73. **Trulla.** Shallow bowl, the interior ornamented with curved flutings; in the centre is a medallion with a group of the **Three Graces**, of the usual type (as No. 132), nude, with arms round each other's necks; details indistinct. Handle with trilobe termination (as No. 135), prolonged on either side at base along the rim of the bowl

in the form of a swan's head, behind which on each side is a dog with face to the front, seizing a hare by its hind-quarters. On the base of the handle are two gilt rosettes within tendrils. On the top of the handle is a bust of Juno or Diana in relief, to the front, with hair falling in curls on the shoulders, wearing *sphendone*, and gilt drapery over l. shoulder; along the edge of the bust, four rosettes; on either side is the head of an eagle in relief.

The middle part of the handle is occupied by a design in relief representing **Mars and Rea Silvia**: Mars stands with face to front and l. leg crossed over r., looking down to his l. at the sleeping figure of Rea; he is represented like the Greek Ares, with Corinthian helmet, chlamys over l. arm, spear in r. hand, and circular shield. Rea lies on her back with r. arm over her head and knees drawn up, l. hand on the ground; over her head hovers a Cupid, and on the l. another Cupid withdraws the drapery from her body, disclosing her form to Mars.

PLATE IX.

Diam. 13.7 cm. Length of handle, 4 in. Syria, 1902. *Bull. de la Soc. des Antiqs. de France*, 1902, p. 150. Part of the bowl, which is very thin, is broken away. The main design is gilded over in places.

For the subject compare coins of Antoninus Pius and Gallienus and *B.M. Cat. of Gems*, No. 1693; for the sleeping figure of Rea the type of the Vatican Ariadne has been adopted. See Roscher, *Lexikon*, s.v. Rea, p. 63, where a list of monuments is given, but this is omitted; also R. Rochette, *Mon. Inéd.* pls. 7-9, p. 30; *Memorie dell' Inst.* ii. p. 143; *Bonner Jahrbücher*, i. p. 45, pls. 1-2; K. O. Mueller, *Arch. d. Kunst*, p. 575³, §373; Helbig, *Untersuch. über d. Camp. Wandm.*, p. 6; *Arch.-epigr. Mitteil. aus Oesterr.* xiii. (1800), p. 59 ff. The story is told in Ovid, *Fasti*, iii. 20 ff.; *Stat. Silv.* i. 2, 243; cf. *Juv.* xi. 106 ff.

74. **Situla** (Form 6). Straight-sided, curving inwards at base, with low broad foot; on the rim are two attachments, each pierced with a hole through which pass the hooks terminating the handle; the latter is twisted like a torc, and is movable; the hooks end in bud-shaped knobs. Rim moulded on exterior, with band of beads.

Round the exterior is a frieze representing the **Four Seasons**: (1) **Spring** seated sideways on the back of a panther moving to l., her legs towards its tail, looking over her r. shoulder; her hair is parted and waved, and wreathed with flowers; over her legs is a himation, caught up over her r. arm and arched over her head, the ends being caught and held out with her l. hand; in r. hand she holds a spray with two flowers. In front of the panther is a tall basket full of flowers, above which hovers a winged Genius wreathed with flowers, flying to l., and holding with both hands drapery which is twisted round his waist and flies out behind. [On the l. of this, part of the vase is broken away.] On the r. are two Genii, one above the other; the former, who is winged, flies towards Spring, holding out a sash (?) in both hands; the other (unwinged) looks upwards and carries a kid on his shoulders; drapery floats behind him.

(2) **Summer** seated on a bull, both facing to r., the bull also seated. Summer's hair is knotted up at the back, with tresses falling on the shoulders, and in it are ears of corn; over her lower limbs is a himation, forming an arch behind her, the end caught round her l. arm. Her r. hand rests on the bull's hindquarters, and in the l. she holds ears of corn. Behind her are two Genii; the upper one (unwinged) moves to l., looking back, holding drapery with both hands, which waves

Sepolcro dei Nasoni, pls. 22-25); see also the Wilton House sarcophagus (Robert, *Ant. Sarkophag-reliefs*, iii. pl. 136, no. 432). The resting animals of Summer and Winter may be intended to suggest the stationary position of the sun at the solstices, while the moving panthers of Spring and Autumn indicate the activity of Nature at the equinoxes. On the Horae generally in art, see Roscher, *Lexikon*, s.v.; Hermann, *de Horarum figuris*; Von Rohden and Winnefeld, *Antike Terrakotten*, iv. pt. 1, p. 89; Robert, *Antike Sarkophag-Reliefs*, ii. p. 3 ff.

75. **Bowl.** Form as *Cal. of Roman Pottery*, pl. 42, No. 22, with vertical sides and low foot. Round the exterior is a frieze consisting of two groups divided by masks: (1) Stag running to r., pursued by a dog, with a tree between; on r., a youthful male mask to l. (2) Doe running to l., pursued by a dog, with tree between; on the r., head of woman to r., with hair knotted at back. Above and below the design are double rows of beading.

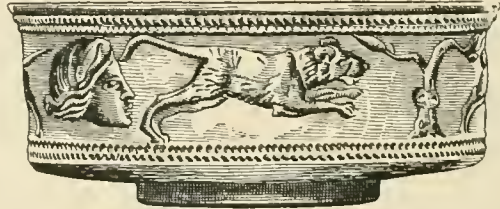


Fig. 24a = No. 75.



Fig. 24b = No. 75.

Ht. 2.7 cm. Diam. 6.8 cm. Found at Valence, Drôme, France, 1817. Comarmond Coll., 1851. Bronze, plated with silver in the interior. For the style of decoration cf. the Caubiac bowl, No. 139, and *Bonner Jahrbücher*, 118, p. 190, fig. 3.

76. **Vase.** Globular body with flat base; orifice about 23 mm. wide, with moulded rim; may have had a lid. Round the body is a frieze in relief, representing a fishing-scene from the salt lakes of the Egyptian Delta: Beardless fisherman to r., with hat and short loose chiton, holding a basket in r. hand and a string of fish in l., his l. leg is wanting. In the field in front is a crab; on the r., above, two fishes in high relief; below, duck to l. standing on a fish, with head thrust out. Next is an elderly fisherman, bald and beardless, wearing loin-cloth, seated to l. on a rock; he holds a fishing-rod in l. hand, with a fish at the end of the line which he lifts with r. hand. On his lap is an uncertain object, and at his feet a wicker basket with loop-handle; in the field, a shell. Behind him is a shallow basket with loop-handle of cord at each end, in which is a fish; below it, a cuttle-fish, head downwards. Next are two large fishes, crossed, and another below; beyond, a basket and a fish suspended.

PLATE XII.

Ht. 5 cm. Egypt, 1902. *Bonner Jahrb.* 118, p. 180, No. 5; *Journ. Hell. Stud.* xxxiii. p. 216. Cf. Schreiber, *Alexandrin. Toreutik*, p. 325, fig. 63, and for the fishermen cf. Déchelette, *Vases de la Gaule*, i. p. 237, ii. p. 91, types 556-559.

77. **Patera** (Form 1). Low foot and moulded rim. In the interior, within a band of leaf-pattern as No. 8 (developed from the Lesbian *kymation*) and rings of beads, *repoussé* design of **Eros** seated to l. on the back of a sea-monster, the upturned head of which he strikes with a trident. Eros has curly hair and small wings; the monster has a combination of a wolf's and an eagle's heads, with long snout or beak and long

ears ; its body is covered with circles and stippling, and its tail ends in a triple point. Round the rim of the interior eight plants or trees are faintly incised.

On the exterior is an engraved design representing an **Egyptian landscape** : The water of the Nile is indicated by waves, in which is a Nile-boat, with a man in it bending forward to r. and plying a pole. In front of him is a lotos-plant, and beyond on r. a serpent rearing to r., confronting a seated dog ; between them and behind the dog are lotos-plants, and three more beyond. Next is a crocodile to l. in the background, and in the field five lotos-plants ; beyond, an ibis pecking the ground to l., and three lotos-flowers, also another object. All the flowers seem to be the lotos, in different stages of growth, or seen from different points of view.



Fig. 25 = No. 77 (ext.).

PLATE VIII.

Diam. 12.5 cm. Asia Minor, 1894. Very late style. For the Egyptian scenes cf. the terracotta reliefs such as D 633 ff. in Brit. Mus., and Von Rohden and Winnefeld, *Antike Terrakotten*, iv. pt. 1, p. 159 (with ref. there given).

- 78. Flask.** Long cylindrical neck, the mouth broken away ; slender stem and small foot ; body top-shaped. Round the neck, two gilt bands of ornament, vandyke-pattern between rings of punctured dots, and wave-pattern between similar rings ; round the stem long acanthus-leaves with points between, also gilt. Round the shoulder, frieze of ox-skulls alternating with festoons, above which are four-petalled flowers. Round the body, a frieze of figures representing a **sacrifice to Artemis** : Woman to r., advancing l. foot and holding out a lyre in r. hand ; her hair is knotted at the back, and she wears bracelets, and himation (gilt) round her lower limbs. In front of her is an altar, over which a nude beardless figure facing to the front holds up a human mask or *oscillum*¹ ; he wears a himation (gilt) twisted round his loins, and appears to lift with his l. a conventionally-treated fold of his drapery. The altar is in the form of an Ionic capital with oval top ; it is gilded and punctured all over with dots. Behind the man is a tall jar with fluted rim and gilded body, round which is a band of vandyke pattern ; over this a woman (as the first one) to l. holds a female mask (with hair knotted at back) before her face ; from it hangs a tress of hair. Next are a man as before facing to the front, with arms extended ; and a

¹ Perhaps a substitute for a human sacrifice ; cf. Macrobius, *Sat.* i. 7, 11.

woman to the front looking to r., with r. hand by her side ; her hair is knotted up, with a fillet round it, and she wears long girt chiton with overfold ; in l. hand she holds up some object. Next is a woman to r. with both hands extended ; hair as last, and himation round lower limbs with a fold caught up over l. arm ; beyond her is a piece of conventional drapery (?).

PLATE XIII.

Ht. 12·2 cm. Castellani, 1865. Very coarse late style, with much gilding.

79. **Amphora.** Elongated body, narrowing slightly at neck, with slightly projecting lip. The handles are of scroll-form, and are ornamented with vine-leaves and grapes in relief (some of the leaves gilt) ; they have diamond-shaped terminations on which are gilt vine-leaves, with gilt lozenges in the angles. Round the neck is an ivy-wreath with berries ; round the body, a scroll of vine-pattern with leaves and grapes ; the berries and leaves are gilt in both cases.

PLATE XIII.

Ht. 11 cm. Castellani, 1872. Well executed and in good condition.

80. **Jar.** Form as No. 11 ; body nearly spherical, narrowing at neck, with spreading lip ; no foot or handle. Round the shoulder, Lesbian *kymation* with gilt edges on a stippled background ; round the body (below the widest part) a narrow wreath tied round at intervals between two bands of beads. Underneath the base, a rosette of eight narrow leaves with wavy tendrils between, on a stippled background.

PLATE XIII.

Ht. 8·1 cm. Athens, 1895. Walters, *Art of the Greeks*, pl. 111. In fine condition ; very thin at lip.

81. **Jar.** Ovoid body with moulded ring of beads at base of neck, low foot, and spreading mouth ; round the inside of the lip is a double ring.

Ht. 10·3 cm. From Coimbra, Portugal. Presented by J. Henderson, Esq., 1870. Somewhat injured, and distorted in shape ; thin walls. Apparently made in two pieces and joined at base of neck. With the vase were found six Roman denarii, two of the *gens Iulia*, one each of the *gentes Calpurnia, Claudia, and Marcia*, and one of C. Julius Caesar (B.C. 50-49 ; see Grueber, *Cat. of Roman Coins*, ii. p. 390).



Fig. 26 = No. 81.

82. **Bowl.** Deep form with vertical sides and no handle ; walls very thin. The exterior is ornamented with *repoussé* patterns of vine-leaves and tendrils, very well executed ; the foliage is gilded throughout.

PLATE XI.

Ht. 9·3 cm. Diam. 14·7 cm. Blacas Coll., 1867. Somewhat injured and distorted.

83. **Bowl.** Shallow form, without foot or handles (*cf.* No. 127) ; moulded rim, and ring round centre of interior, which is highly polished.

Ht. 6 cm. Diam. 18·4 cm. In good condition.

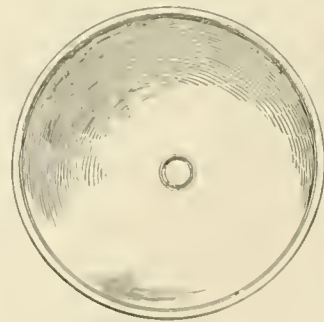


Fig. 27 = No. 83.

84. **Bowl.** Ellipsoidal in form with high rim curving outwards, and no foot. Round the upper part of the body, band of Lesbian *kymation*; below, tongue-pattern with darts between; on the base, moulded concentric rings.

Ht. 5.6 cm. Diam. at mouth 8.75 cm. Much injured and corroded.

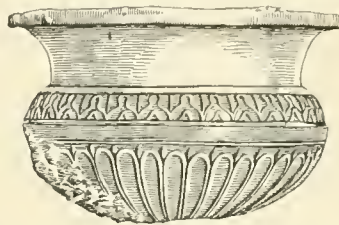


Fig. 28 = No. 84.

85. **Bowl.** Bronze, silver-plated; form nearly as *Cat. of Roman Pottery*, pl. 41, fig. 8, with moulded rim, straight sides, and no foot.

Ht. 7 cm. Diam. 16 cm. From France. Morel Coll., 1904. One side damaged, being split along the lower edge of the bowl. The under-side of the bowl is not silver-plated, but has a good patina.

86. **Dish (*Lanx*).** Oval shape with plain rim; at each end a flat ornamental handle-piece with irregularly-cut outline, pierced with a hole for suspension.

Length 30 cm. From Egypt. Presented by G. Willoughby Fraser, Esq., 1892. Much corroded throughout; traces of fire on under side.

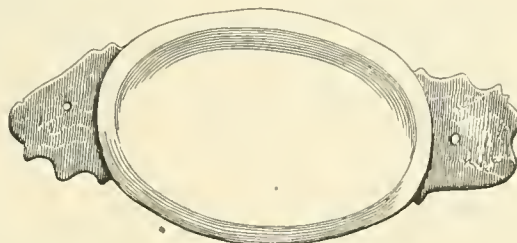


Fig. 29 = No. 86.

87. **Square Dish.** Low foot; circular depression in centre (31 cm. diam.); rim bent over outwards. Along the rim are large knobs or beads, punched out from below; within these are, on opposite sides: (1) scrolls with feathery leaves; (2) a band of tongue-pattern with straight-sided terminations between two wreaths (for which compare *Cat. of Roman Pottery*, pl. 33, No. 12); in the angles are triangles of engraved scale or feather patterns. In the centre is a circle of similar scale or feather pattern enclosed by concentric circles, and within this is a band of similar circles.

PLATE XIV.

Dimensions 37.5 × 37.5 cm. Weight 69 oz. (2150 grammes). Found in December 1839 at Second Alder Carr between Mileham and Longham, near East Dereham, Norfolk. *Archaeologia*, xxix. p. 389, pl. 42; *Arch. Journ.* xlvi. p. 340; *Victoria County Hist. of Norfolk*, i. p. 310, with plate (fig. 24). Surface damaged and broken in two places; rim also broken at one corner. For the row of knobs along the rim compare several of the fragments of silver vases recently found near Whittinghame in Scotland, of late Roman date (*Antiquaries Journal*, i., Jan. 1921, p. 43).

88. **Lekythos.** Flattened body with cylindrical neck, into which is fitted a cylindrical stopper with top in form of flat disc with raised knob in centre; no handle. Round the neck, pairs of incised rings, and underneath the body pairs of incised concentric circles.

Ht. 6.5 cm. From Bordighera. Presented by J. A. Goodchild, Esq., 1885. In good condition except base, the surface of which is much damaged.

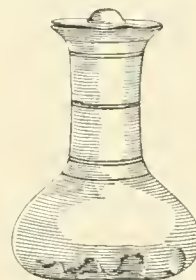


Fig. 30 = No. 88.

89. **Alabastron.** Usual form, with straight-sided body, wide lip, and small ears; contains blue pigment (silicate of copper).

Ht. 5.5 cm. Eretria, 1894. Surface much corroded.



Fig. 31 = No. 89.

90. **Ink-pot.** Cylindrical, the top closed in except for a small orifice for filling, to which a lid has been attached by a hinge. The whole is of bronze, the surface being covered with niello, in which the decoration is inlaid in gilt and silver. The rim of the orifice and hinge of lid are silver; the patterns round this, consisting of an ivy-wreath between two rings of wave-pattern, are gilt.

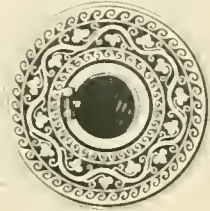


Fig. 32a = No. 90.

Round the body is a frieze of figures with scenes from the story of Telephos, with a double band of wave-pattern above and below; the whole is inlaid in silver, except the drapery, which is in niello, with details in silver. (1) Herakles seated on a rock to l., turning round to r., with r. leg bent under the l., l. hand resting on the rock, and r. hand extended; he is bearded, and behind him is drapery. (2) The hind which suckled Telephos, standing to r., with head turned round to



Fig. 32b = No. 90.

l.; her attitude is that of the scenes where she is actually suckling the child (cf. Campana, *Ant. opere in Plast.* pl. 25), but there are no traces of the other figure here. (3) A young man, perhaps Telephos, seated to r., turning round to l., and holding a large branch in r. hand; under him is drapery, twisted round his l. knee. (4) A woman, perhaps his wife Astyoche, seated in back view, with head turned to l., and l. hand raised; her hair is knotted at the back, and under her is drapery. The scene is bounded at each end by vertical lines. Underneath are moulded concentric circles.

Ht. 4 cm. Acquired at Count Milano's sale, 1853. *Bull. Arch. Nap.*, 1st ser. pl. 7, fig. 5, p. 121; Roscher, *Lexikon*, iv. p. 300. Silver worn away in parts, especially on the figures of Telephos and Astyoche. On the subject see also Jahn, *Telephos und Troilos*, p. 6 ff and *Arch. Aufs.* p. 224; *Arch. Zeit.* 1882, p. 257; Roscher, *Lexikon*, i. p. 22, 17; Von Rohden and Winnefeld, *Antike Terrakotten*, iv. pl. 127, fig. 2, p. 96. For the patterns on the top, cf. *Blumenner, Technologie*, iv. p. 273, fig. 32.

91. **Ink-pot**, similar. Except for the main subject, similar in all respects to the preceding, with which it forms a pair; the two were perhaps originally united, like the ink-pots illustrated in *Museo Borbonico*, i. pl. 12.

Frieze of figures from the story of Telephos, perhaps representing the combat of his son Eurypylos with Neoptolemos (*Od.* xi. 519): (1) Neoptolemos, wearing crested helmet, cuirass, and boots, with sword in r. hand and shield on l. arm advances to attack Eurypylos, who is similarly armed. (2) A woman, perhaps Cassandra (to whom Eurypylos was betrothed) rushing towards the combatants with raised arms and flying hair; she wears a long chiton, and over her arms is a scarf. (3) A man (perhaps Telephos) seated in back view to r. on a rock, looking round; his r. hand is raised, and his l. rests on the rock, over which is drapery.



Fig. 33 = No. 91.

Ht. 4 cm. Similarly acquired. *Bull. Arch. Nap.*, 1st ser. pl. 7, fig. 5, p. 121. Silver worn away in places, especially on the figures (2) and (3). The shields and boots of the combatants, the cuirass of Neoptolemos, and the drapery of the other figures are inlaid in niello, with details in silver, the rest of the design in silver, with carefully-incised details.

92. **Ink-pot (?)**. Cylindrical, swelling out at top, with separate lid. Polished surface; round the sides and on the lid are engraved pairs of rings.

Ht. 6.5 cm. From Cologne. Presented by A. W. Franks, Esq., 1878. Much injured at base.



Fig. 34 = No. 92.

93. **Shell (?)**. Oval form, surrounded by a flat rim, the base of the shell broken away; on the rim is engraved a vandyke pattern. In the centre a design in *repoussé* relief: Two dolphins plunging downwards, their heads together; in the field, which is covered with punctured dots, five pairs of crescent-shaped objects. On the l. are also a trident and two elongated objects, crossed at an acute angle; one ends in a sort of double triangular blade, and each is divided at intervals

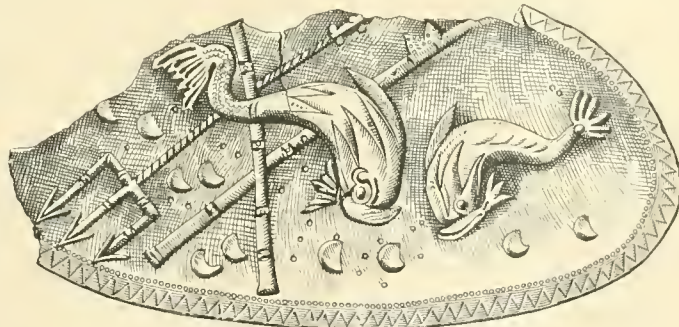


Fig. 35 = No. 93.

by mouldings; possibly they are weapons used for catching fish (*cf.* the *στιβαρή δοκίς* described by Oppian, *Halieut.* iv. 531).

Length 17.2 cm. Castellani, 1884 (Sale Cat., Paris, No. 199). One side apparently injured by fire; remains of gilding.

(4) MISCELLANEOUS OBJECTS (94-118).

94. Spoon (Type A, Fig. 36). Large egg-shaped bowl, slightly concave, with plain flat rim, the pointed end being away from the handle. Handle ending in a 'keel' under the bowl, and then turning over in a volute-form, to which is attached a double volute or calyx, the rest of the stem being elaborately moulded.

Length 18.5 cm. Purchased in Egypt by Prof. W. M. Flinders Petrie; acquired 1907. Bowl somewhat corroded. On the subject of ancient spoons in general see Jackson in *Archaeologia*, liii. p. 107 ff.

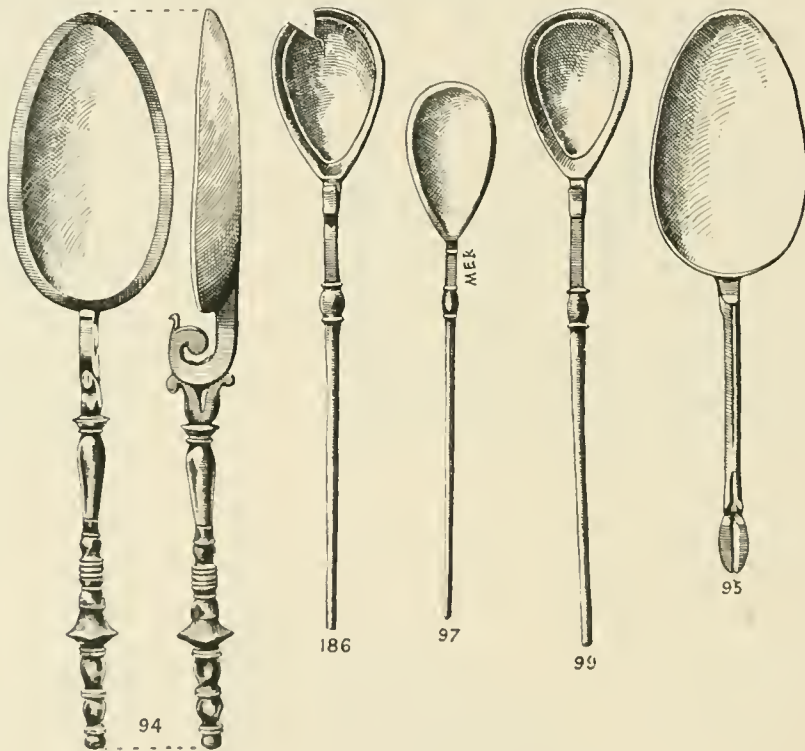


Fig. 36. Spoons. Types A-B).

95. Spoon (Type A). Egg-shaped bowl as the last, but no rim; plain handle, joined to the bowl by a curved piece at right angles to the stem, and terminating at the other end in a horse's hoof.

Length 14.3 cm. Bequeathed by Sir W. Temple, 1856. Compare *Archaeologia*, liii. p. 112, fig. 24.

96. Spoon, similar.

Length 15 cm. Bowl broken in three pieces. Bequeathed by Sir W. Temple, 1856.

97. Spoon (Type B). Bowl as No. 94, but smaller; handle ending on bowl in a curved piece at right angles to the stem, which is moulded at each end, the middle part being octagonal in section. On the handle is incised **MER**.

Length 16.2 cm. Presented by Miss Preston, 1899. Part of bowl wanting.

98. Spoon (Type B). Small egg-shaped bowl, the pointed end towards the handle; concave, with plain rim. Handle as last, but only moulded at the end near the bowl, the other end being pointed.

Length 13.5 cm. Presented by Miss Preston, 1899. Point of handle broken.

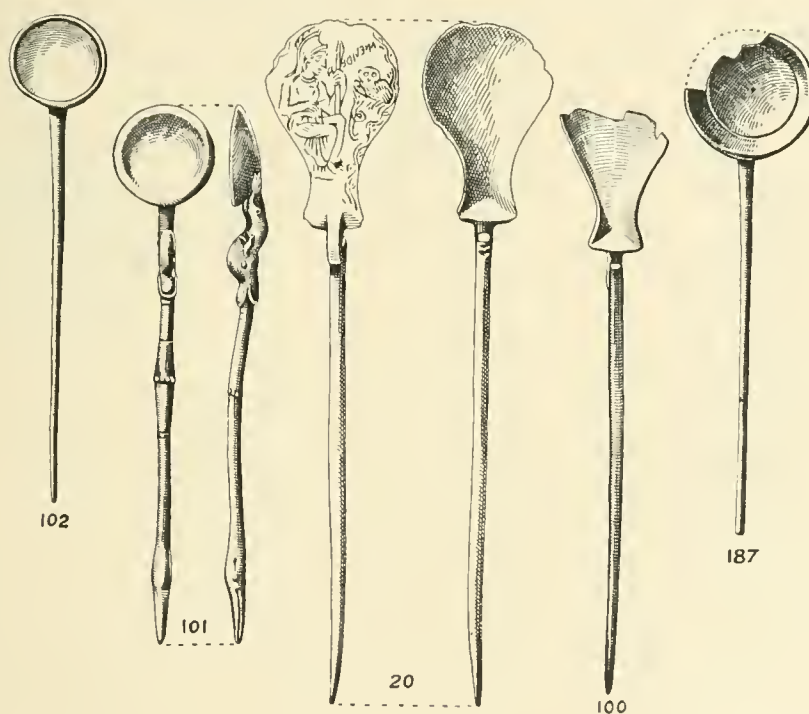


Fig. 37. Spoons (Types C-D).

99. Spoon. Similar, but no rim to bowl, which is polished.

Length 15 cm. From France. Morel Coll., 1904.

100. Spoon (Type C). Bowl of shovel shape with rounded end, concave, with rim somewhat bent up. Handle as No. 98, but no mouldings on stem.

Length 15 cm. Towneley Coll. Part of bowl broken away. For the type cf. the Etruscan spoon No. 20.

101. **Spoon** (Type D). Small circular concave bowl; handle in form of duck's head, turned away from the bowl, from the mouth of which issues a long stem ending in the head of another bird (?) with small head and long narrow beak.

Length 13.3 cm. Towneley Coll.

102. **Spoon**, similar, but plain handle with pointed end.

Length 12 cm. Towneley Coll.

103. **Spoon** as last.

Length 14.5 cm. Bequeathed by Sir W. Temple, 1856.

104. **Spoon**, similar.

Length 14 cm. Castellani, 1872.

105. **Fragment of Spoon**, consisting of about two-thirds of the bowl, which is of the ordinary oval shape; it is incised with a design of the fore-part of a deer lying down to l.; before it is a tree.

Length 3.5 cm. From Guisborough, W. Riding of Yorkshire; purchased 1857. Found with coins of Julian II to Eugenius (A.D. 360-423). Edges of spoon bent up and distorted; surface polished. The design is very rudely executed.

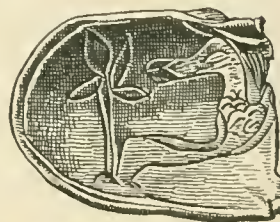


Fig. 38 = No. 105.

106. **Mirror**. Circular, on a backing of wood, which has been covered with cloth of a coarse texture; the mirror itself is of *speculum* metal, with a highly polished surface, showing remains of bronze deposit. It is enclosed in a frame of silver-gilt bronze, with a design in *repoussé*, pierced *à jour* on the wood backing; between two rings of beads is a frieze of running scrolls of vine-pattern, with tendrils and bunches of grapes, and six peacocks in various attitudes, pecking at the vine-leaves; two of them stand behind the vine-leaves with heads turned round. At the back of the mirror is a bronze spring of *fibula* form, for the attachment of a wooden leg, now broken away; it has a spiral hinge of the ordinary Roman *fibula* type, and a hook at the other end as a catch for the leg.

PLATE XV.

Diam. 22 cm. Found in a woman's grave near Sofia, Bulgaria; acquired 1909. The mirror dates from about the third century of the Empire. A similar design, but in a more degenerate form, occurs on the Projecta casket of the Æsquiline Treasure (Dalton, *Cat. of Early Christian Antiqs. in Brit. Mus.*, pls 13-18). In the same tomb were found a wooden pin, comb, and scraping instrument, three toilet boxes, six fragments of cloth, and eleven nuts, which are also now in the Museum collection.

107. **Mirror**. Circular; handle convex above and flat underneath, spreading out in the form of a rude Ionic capital where it joins the mirror; at the other end it terminates in a serpent's head (?).

Ht. 25.3 cm. From Naukratis. Presented by the Egypt Exploration Fund, 1886. *Naukratis I*, pl. 28, p. 41 (described as a mirror-case). Surface corroded; mirror repaired.

108. **Mirror.** Circular ; round the edge a series of perforated holes.

Diam. 11·5 cm. From Corfu. Woodhouse Coll., 1868. Outer rim mostly broken away at the perforations. Surface highly polished ; under-side corroded.

109. **Mirror.** Square ; round the edge a double groove, beyond which are cross-hatchings of xxxx type at intervals (three each side).

9 × 8 cm. Purchased 1849. Repaired ; one corner broken off. Surface highly polished ; corroded at back, with bronze deposit.

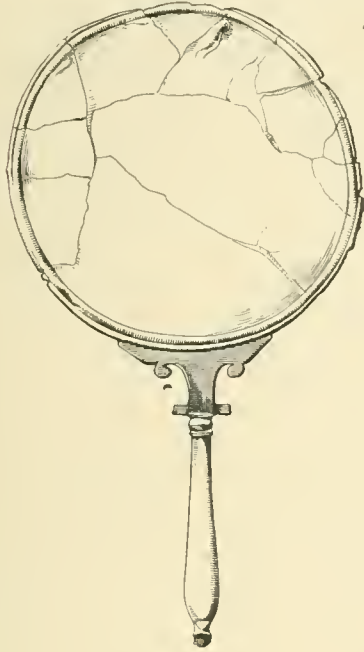


Fig. 39 = No. 107.

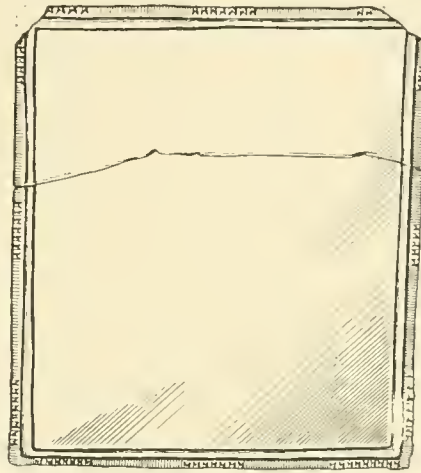


Fig. 40 = No. 109.

110. **Mirror with Case.** Mirror circular, with highly-polished surface ; on under side, concentric circles in pairs. Of the case only half remains.

Diam. of mirror, 10·2 cm. ; of case, 10·5 cm. From France. Morel Coll., 1904. Surface of case much corroded.

111. **Mirror-Case.** One-half only preserved, probably the upper, being slightly convex ; incised on both sides with concentric circles.

Diam. 8·3 cm. Purchased at Sotheby's sale, 6 May, 1851. In good condition except for a small piece broken out of the rim.

112. **Part of Mirror-Case.** A plain circular convex disc, probably forming the upper half of a mirror-case.

Diam. 7·3 cm. Comarmond Coll., 1851. In good condition ; exterior polished.

113. **Part of Mirror-Case.** Similar, incised with concentric circles.

Diam. 7.4 cm.

114. **Part of Mirror-Case.** Lower half, flat, with hinge remaining. Incised on inside with concentric circles; outer side polished.

Diam. 9 cm. In good condition; exterior surface corroded, with bluish green deposit.

115. **Lamp.** Type nearly as *Catalogue of Lamps*, No. 395, but with two nozzles each side instead of three. Bronze plated with silver; in the form of a boat with sharp-pointed stern pointing upwards, and blunt-pointed prow; on each side project two semi-circular nozzles with a re-entrant curve between. Round the edge is a row of stamped rings, with a spiral on the stern, and below on the exterior is an engraved wave-pattern. In the stern is the filling-hole. The keel is indicated by pairs of deeply-scored lines from prow to stern. The boat should perhaps be described as a boat-shaped cradle. On the top, within a shallow depression, is a figure of the infant Herakles reclining with feet to the prow, strangling two serpents, whose necks he grasps with either hand; he is nude, with short smooth hair. The serpent's bodies extend in convolutions, one on his r. side, the other behind him; these form points for the attachment of chains for suspension.

PLATE XV.

Length 14.3 cm. Ht. 7.5 cm. From Switzerland; acquired 1915. *Journ. Hell. Stud.* xxviii. pl. 33, p. 274. Surface somewhat worn; a hole broken out on the prow. For the subject generally see *Journ. Hell. Stud.* xvi. p. 145 ff.

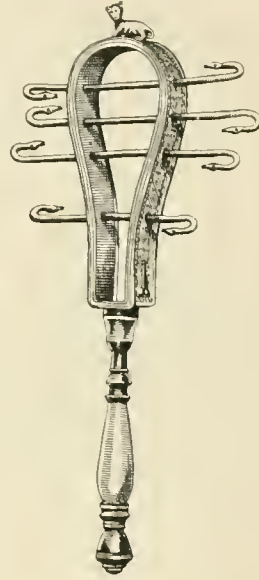


Fig. 41 = No. 116.

116. **Sistrum.** Handle moulded; the upper part has four cross-bars inserted, each bent round at the ends in the form of serpents' heads, and on the top is a small figure of a cat to l. in the round, lying down. The sides are engraved with a lozenge-pattern between borders of vandyke-pattern.

Ht. 21 cm.

117. **Model of Temple-Key.** The key is of the usual form, bent twice at a right angle, with moulded handle ending in a knob, and flat blade.

Length 10 cm. From Cyprus; formerly in the Cesnola collection; purchased 1911. Broken in five pieces; surface corroded in places. See on the subject Diehls, *Parmenides*, p. 123 ff., where an illustration is given of a similar key found at Thebes (fig. 16), and also other examples figured on vases; and cf. *id.* in *Sitzungsber. d. k. Akad. d. Wissensch.*, Berlin, 1908, pl. 1, p. 27.

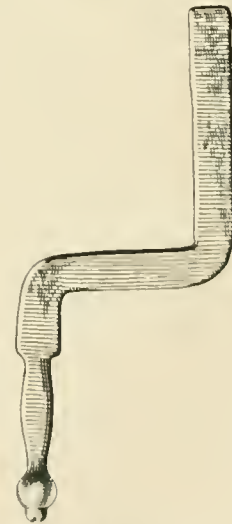


Fig. 42 = No. 117.

- 118. Ingot.** In the shape of a double wedge, thicker in the middle than at the ends. In the middle is inscribed
- | | |
|----------|-------------------------------|
| EX OFFL | <i>ex of(ficina) Fl(avii)</i> |
| HONORINI | |
- Honorini.*



Fig. 43 = No. 118.

Dimensions 10 × 6.3 cm. Weight 1 lb (374 grammes). Found in 1777 in digging the foundations of the Ordnance Office, in the Tower of London. Camden, *Britannia*, ed. Gough, 1806, ii. p. 92; Malcolm, *Londin. Redivivum*, iii. p. 519; Allen, *Hist. of London*, i. p. 26; Hughson, *Hist. of London*, i. p. 34; *Archaeologia*, v. p. 291 ff., pl. 25; *Gentleman's Mag.* 1785, p. 332, 1835, i. p. 491; Roach Smith, *Illustr. Rom. Lond.* p. 31, pl. 22, 3; Wright, *Celt, Roman, and Saxon*, p. 296; *Victoria County Hist. of London*, i. p. 130; *Numism. Chron.* xv. (1915), p. 510, fig. 6; *Westdeutsche Zeitschr.* x. p. 411, pl. 6, No. 8; Willers, *Numism. Kleinigkeiten*, pp. 48, 53, pl. 12; *id.*, *Bronzeeimer von Hemmoor*, pl. 12, fig. 1, p. 237; *C. I. L.* vii. 1196; Yates in *Somerset Arch. Soc. Trans.* viii. 1858, p. 24; *Arch. Journ.* xi. p. 409, xvi. p. 40; *Rhein. Mus.* xii. p. 369, xiv. p. 365; *Bull. Arch. Crist.* vi. (1868), p. 47; Petrie, *Monum. Hist. Brit.* p. cxx. No. 144a. Found with three gold coins, one of Honorius and two of Arcadius. Surface corroded in parts. For other silver ingots see Nos. 5, 195-202.

(5) SILVER TREASURES (119-223).

TOMB GROUP FROM BRUSA (119-125).

- 119. Pyxis.** Cylindrical, with slightly concave sides. Cover moulded, with concentric rings; base also moulded, with concentric rings underneath. **PLATE XVI.**

Ht. 6.25 cm. Diam. 6.5 cm. Brusa, 1913. A piece broken away at base, and another from the cover; surface corroded in places.

- 120. Patera.** Flat and very shallow, without central boss; round the centre, four incised rings at nearly equal intervals. **PLATE XVI**

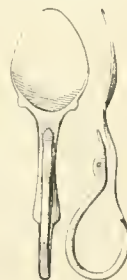
Diam. 14.3 cm. Brusa, 1913. Surface polished; partly covered with verdigris.

- 121. Bowl.** Form as *Cat. of Roman Pottery*, pl. 42, No. 22; straight sides and flat bottom; moulded rim and base. **PLATE XVI.**

Ht. 3.4 cm. Diam. 8.75 cm. Brusa, 1913. Highly polished; a piece broken out of bottom.

- 122. Simpulum.** Bowl in form of flattened hemisphere, with moulded rings on base, and concave moulded rim. Handle thin and flat; volute each side at base; top widening out and then narrowing to a moulded knob. **PLATE XVI.**

Ht. 9.3 cm. Diam. of bowl 5.3 cm. Brusa, 1913. Cf. *Monum. Piot.* v. pl. 24, fig. 3.



- 123. Spoon.** Flat oval bowl with projection each side; thin flat handle, **Fig. 44 = No. 123**

ending in narrow piece curved round in a loop and ending along the top of the flat part in the head and neck of a swan. Cf. Type A, fig. 36.

Length 6.8 cm. Brusa, 1913.

124. **Mirror.** One side plain and highly polished; on the other, concentric rings at intervals; moulded rim.

PLATE XVI.

Diam. 18.75 cm. Brusa, 1913. In good condition, but surface corroded in places.

125. **Spindle.** One end elaborately moulded about half-way up, the mouldings formed of groups of rings, reels, and beads, the other end plain; in the middle, a flat disc with moulded rim, edged with beads.

Length 22.5 cm. Brusa, 1913. Highly polished; in perfect condition. Cf. Daremberg and Saglio, *s.v.* Fusus, fig. 3383.

THE ARCISATE TREASURE (126-130).

[Found at Arcisate, North Italy, between Lago Maggiore and Lake Lugano, a few miles north of Varese; purchased in 1900.]

126. **Oinochoe.** Ovoid body with sharply-marked off shoulder, low heavy foot, and short wide neck with flat spreading mouth, sharply moulded; base moulded underneath, and two grooves incised at angle of body and shoulder. Handle in form of leaf (forming a thumb-piece), springing from a calyx; it terminates below in an oval piece, below which is a pattern of tendrils on either side of a vertical stem, and above in flat scrolls along the rim of the jug with open-work volutes at the base of the handle. Underneath is incised *UTIA.F.F.Pi* Utia *T(iti) f(ilia), pondo I.*; cf. the *simpulum* No. 128.

PLATE XVII.

Ht. 13 cm. Weight 349.98 grammes = 5400 grains. Well executed and in perfect condition; highly polished surface.

127. **Bowl.** Plain hemispherical form, with foot; moulded rim; base moulded underneath. Has had handles attached, the place being marked by a pattern of scrolls each side.

PLATE XVII.

Ht. 5.3 cm. Diam. 13.4 cm. In good condition; surface highly polished.

128. **Simpulum.** Deep hemispherical bowl; flat handle with flanges which terminate on the rim of the bowl in vertical curved points, and at the top in smaller hooks, between which the handle tapers off into the neck of a swan, its head lying back along the back of the handle. The swan's head is gilt, and carefully modelled;

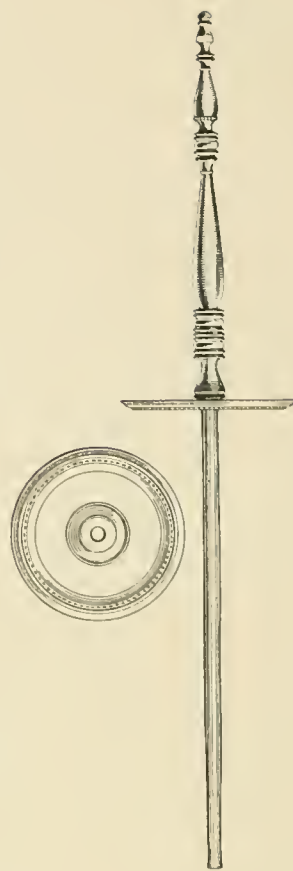


Fig. 45 = No. 125.

round its neck is a ring of beads. On the upper part of the handle is incised in punctured letters: **Τ·ΥΓ·Υ·Φ ρ : · Σ·Ι·Υ**, *T. Uti(us) U(ti) f(ilius) p(ondo) III. sc(ripula) IV*; *cf.* the oinochoe above.

PLATE XVII.

Ht. 18 cm. Weight 86·05 grammes = 1327·75 grains. In fine condition; surface highly polished.

129. **Strainer.** Hemispherical form (*μαστός*); handle flat, curving outwards with blunt end, and terminating in volutes and scrolls along the rim, which is moulded. The whole vessel is perforated in bands of pattern: (1) an intricate double maeander pattern; (2) tendril with pairs of ivy-leaves; (3) intersecting oblique lines forming intersecting triangles with small rosettes in the spaces; (4) band of spiral scrolls. On the base is a concave-sided square with loops at the angles, containing a quatrefoil interspersed with four dots; in the spaces between the loops are elaborate patterns of spirals and volutes.

PLATE XVII.

Ht. 6·25 cm. Diam. 8·4 cm. In good condition, but split through at one point; surface highly polished. For the type of handle *cf.* Schreiber, *Alexandr. Toreutik*, p. 319, fig. 61.

130. **Spatula.** Flat and tapering, like a paper-knife; blade joined to handle by narrow



Fig. 46 = No. 130.

moulded neck. On the blade each side is engraved a straight wreath between lines of dots.

Length 18 cm. Eight fragments joined; part of blade wanting. Traces of gilding on blade.

THE CHATUZANGE TREASURE (131-136).

[Found at Chatuzange, Department of Drôme, France; purchased in 1893.]

131. **Dish** (*lanx*), circular and quite flat; wide low base-ring. Round the rim, bead-and-reel pattern; in the centre, a hook-armed cross, inlaid in niello (*cf.* No. 154).

Underneath is engraved in punctured letters **P VJ** - *P(ondo) VI*.

Diam. 38·3 cm. Surface much scratched.

132. **Bowl** in the form of a lotus-flower, ribbed all round in twenty-four ribs, with recurved rim; base flat with concentric circles underneath in centre. The interior is covered throughout with an engraved pattern of closely-overlapping leaves or feathers, also visible on the exterior. In the centre is a medallion with border of beads, in which is a relief of the **Three Graces** (the usual Graeco-Roman type; *cf.* No. 73): They are nude, and the middle one is shown in back view with her arms round the shoulders of the other two, who face outwards; the one on the l. holds out three large leaves(?);

the one on the r. takes a piece of drapery from a tall *prochoos*. The ground is indicated below.

PLATE XVIII.

Ht. 10.6 cm. Diam. 35 cm. Repaired and restored; somewhat battered in places; surface of medallion somewhat worn. For the type of the Graces cf. Jahn, *Entführung d. Europa*, p. 34.

133. **Bowl** (Variant of Form 3). Semi-elliptical form, with low foot; no handle. Round the rim, bead-and-reel pattern; in the centre of the interior, a meander cross inlaid in niello, the ends of the arms toothed (cf. No. 131). PLATE XIII.

Ht. 4.2 cm. Diam. 11.6 cm. In good condition.

134. **Patera**. Low central boss; ribbed throughout from rim to centre; very thin.

Ht. 4.7 cm. Diam. 19.7 cm. Split in one place; covered with verdigris.

135. **Trulla**. Bowl of sugar-basin form (cf. No. 82); handle (now detached) with trilobe top as No. 73, the edge modelled in the form of two swan's heads in low relief, pointing downwards; between them, a moulded stand for a basket of fruit. On the central part is an acanthus-plant from which spring tendrils with vine and ivy leaves and berries; on the base are effective floral patterns and scrolls.

The bowl is surrounded externally by parallel vertical ribs, flat or slightly convex or concave, with rounded tops; these are overlapped by groups of similar ribs but curved and converging below, forming a double group each side of the bowl. On the vertical ribs are (on alternate sides of the bowl) four serpents between dolphins twined round tridents; these alternate with single serpents, and on the curved ribs are pairs of similar serpents. At the tops of the ribs at irregular intervals are scallop-shells and palmettes (usually three scallops and then two palmettes). The base is moulded in concentric rings round the centre and edge. PLATE XIX.

Ht. of bowl 7.5 cm. Diam. 13.4 cm. Length of handle 6 in. Remains of gilding on handle and on the designs on the bowl.

136. **Trulla**. Type as Schreiber, *Alexandr. Toreutik*, p. 319, fig. 61 (handle as p. 315, fig. 56): straight-sided bowl with moulded rim; plain handle with curved termination; moulding round base of bowl. On the handle are reliefs in three rows: (1) on the upper part, Felicitas standing to the front, looking to her l., with l. elbow resting on a column; in her r. hand is a *caduceus*, in her l. a cornucopia. She wears a winged *petasos* (?), long chiton, and himation round lower limbs and over l. shoulder, the ends gathered up over l. arm. In the field on the l. is the purse of Hermes; on either side, a rosette; ground indicated below, with plant. (2) A circular *aedicula* with conical roof and lofty doorway, on one side of which is an annexe of similar form (?); ground indicated below; on either side a large flower, that on the r. springing from a vase. (3) On base of handle, a woman bending to l. over a rectangular altar on which a fire burns; her r. hand is raised and she holds out some object in l.; she wears long girt chiton and himation. Between her and the altar is a pot; behind her, a column and a *cista* (?); in the field, a plant. On either side is a basket of fruit, from which hangs a bunch of grapes which a sheep

lying down is devouring; beyond each sheep is a Pan's pipe. Underneath the

bowl is incised

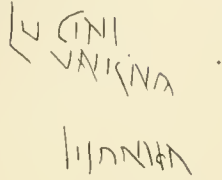


PLATE XIX.


Lucini Vavisna. . . .

Ht. 4.7 cm. Diam. of bowl, 12.5 cm. Length of handle, 9 cm. In perfect condition. The type of Felicitas occurs on a coin of Trajan of A.D. 115 (Cohen, *Monnaies*, No. 351).

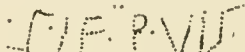
THE CAUBIAC TREASURE (137-143).


"These seven objects," says Payne Knight in his MS. Catalogue, "were all found together in the month of May, 1785, carefully placed one in the other, under a great stone, which obstructed the plough of a peasant in a field near the village of Caubiac, six leagues from Toulouse. The field, according to the traditions of the neighbourhood, had previously been covered with wood, and some of the old inhabitants remembered to have heard that the village church once stood on the top of the knowl of which this field was a principal part of the base. After the discovery of this Treasure extensive researches were made in every direction, but nothing else was found except the ruin'd foundations of a small Temple of brick and plaster." [He considers this to have been a Temple of Bacchus, to which the plate belonged.] The treasure was purchased by the Abbé Tessant and sold by him to Payne Knight in 1790.

See for a full account of the discovery Montegut in *Mémoires de l'Acad. de Toulouse*, iii. (1788), p. 1 ff; Dumège, *Archéol. Pyrén.* iii. p. 204 ff., and *Atlas*, pls. 25-28.

137. *Patera* (Form 3). Flat, with plain rim; the interior is plain, except for pairs of concentric circles at equal intervals. Round the exterior, frieze with narrow band of  pattern above; the design is in six groups (the alternate groups corresponding), divided by altars; in the three larger groups, Genii playing on musical instruments between masks; in the three smaller, pairs of quadrupeds (male and female). (1) Rectangular altar on two steps, with a globe above; mask of young Satyr to r., with rough hair; shepherd's crook tied up with a long ribbon; tree or *thyrsus*; small altar on plinth, on which is a goat's head. On the l. of this altar is a Genius (unwinged) to r., looking back, with drapery over l. arm, holding a flute or torch in r. hand, and a tambourine in l.; on the r. another, winged, runs up, holding out a tambourine in both hands; over his r. arm is drapery. Beyond, a vase with high stem on a plinth, a *thyrsus* ending in a pointed leaf, tied with ribbon, and a mask to l. with a coil covering the hair. (2) Altar as before; lioness crouching to r. and lion advancing towards her; rough ground indicated below; between them, a tree.

The lioness appears to hold a leg-bone in her mouth ; in the field above is a thigh-bone, and above the lion a ram's head. (3) Altar as before ; female mask to r., with hair in stiff parallel curls and a knotted fillet round it ; in the background, *thyrsus* as in (1), and on r. a tree. Next, Genii with altar between, as in (1), except that they face each other, and the one on r. (who is not winged) plays flutes ; on the altar is a triangular object. The head of the Genius on the r. is broken away. Beyond, *thyrsus* tied with ribbon ; Bacchic mask to l. (ivy-wreath, hair knotted at back with tress falling on neck) ; below, a tambourine. (4) Altar as before ; two bears (?) confronted, with tree between ; the one on the l. leaps forward, and the other crouches to attack it. In the field, a goat's head and two circular objects ; ground indicated. (5) Altar as before ; mask of bald bearded Satyr to r., with wine-skin below ; *thyrsus* and tree as (3). Next, two Genii, with a stand between in form of double cone supporting a globular object ; the one on the l. (unwinged) has a *thyrsus* in r. hand, and holds up a piece of drapery in l. ; the other, who is winged, moves away, looking back, and carrying a *thyrsus* in l. hand. Beyond, *thyrsus* ending in four-petalled flower, tied with ribbon, and Bacchic mask as in (3). (6) Altar as before ; two trees ; stag lying down, confronted by a doe, advancing with head down ; between them, a tree ; ground indicated below. Underneath the vase is

engraved in punctured letters  , *S(exti) I(uli) F(elicis) p(ondo)*

VI *s(emis)*, and also .

PLATES XX-XXI.

Ht. 5 cm. Diam. 38.75 cm. Payne Knight Coll. (lxxxix. 70). De Montegut in *Mém. de l'Acad. de Toulouse*, iii., 1788, pls. 2, 4, p. 3 ; Dumège, *Arch. Pyrén.* iii. p. 204, *Atlas*, pls. 25, 26 ; *Bonner Jahrb.* 118, p. 185, No. 15, fig. 1 and pl. 7, figs. 1, 2 ; Mowat in *Bull. Epigr.* vi. p. 247 ; Déchelette, *Vases Céram. de la Gaule Rom.*, i. p. 232 ; *C. I. L.* xii. 5697, 10 ; *Gaz. Arch.* 1883, p. 2, 1884, p. 342 ; Longpérier, *Œuvres*, iii. p. 420, No. 2. Cf. a patera from Bavai (*Gaz. Arch.* 1884, p. 342, fig. 3), and another from Lillebonne (*Bonner Jahrb.*, 118, pl. 8, no. 1). Surface highly polished ; details indistinct in places ; shape somewhat distorted, and edge damaged in three places. For the bears in group (4) Drexel compares the Orpheus bowl at Cologne (*Bonner Jahrb.* 118, p. 221, fig. 6).

138. **Part of Bowl.** Cylindrical form (*cf. Cat. of Roman Pottery*, pl. 44, No. 78) ; bottom entirely wanting, and about one-third of the sides, but the upper part is complete. Round the top and bottom of the exterior are patterns of ovals as the preceding, between which is a frieze of figures, composed of two Satyrs alternating with a male and a female deer, divided by masks (four masks in all). (1) Mask of Priapus (?) to r., with shaggy beard and drapery over the head ; in the background a *thyrsus* ending in a flower, tied with ribbon ; below, a small altar. (2) Young Satyr facing to the front, looking to l., with shepherd's crook in r. hand and drapery over l. arm ; lower part wanting. (3) Mask of Maenad to l., with hair waved back from the face (lower part wanting) ; in the background a *thyrsus* ending in a spiked flower, tied with ribbon. Behind is a cylindrical *cista* on heavy feet, with open domed lid, from which a serpent (incised) emerges. (4) Female deer to r. ; above it Pan's pipes. (5) Mask of young Satyr to r., open-mouthed, with rough shaggy hair ; in background, *thyrsus* as in (3) but flower of different form. (6) Young Satyr advancing to l., holding out

a flower with long stem in r. ; drapery or skin over l. arm. (7) Mask of bald bearded Satyr to l., with richly-curling hair and beard ; *thyrsus* as before, with different type of flower, and below the mask a wine-skin. (8) Male deer with Cretan goat's horns (*τραγέλαφος*?) ; in the field, oval object covered with punctured dots. **PLATE XXII.**

Ht. 4.3 cm. Diam. 7.8 cm. Payne Knight Coll. (lxxxix. 71). *Mém. de l'Acad. de Toulouse*, 1788, p. 9, pl. 4 ; Longpérier, *Œuvres*, iii. p. 420 ; *Bonner Jahrb.* 118, p. 189. No. 32 ; *Gaz. Arch.*, 1884, p. 343. Walls very thin. Style and subject as the preceding. For the *τραγέλαφος* see Keller, *Thiere d. klass. Altert.* p. 333, and cf. Athenaeus, xi. 484 D, 500 E. A similar vase found at Arras is given in Gronovius, *Thes. Ant.* ix. 1190,


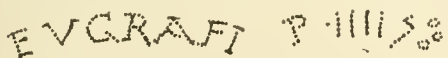
139. **Patella** (Form 1). Flat rim, with moulded edge ; slightly sunk centre ; low small foot. Round the rim a frieze with inner border of beads, and outer of bead-and-reel pattern ; the frieze consists of four groups of figures (the alternate ones corresponding), divided by altars. I. (1) Altar ; (2) bearded mask to r. ; (3) shepherd's crook or *λαγώβολον* tied with ribbon ; (4) goat (*τραγέλαφος*?) to r. ; (5) *thyrsus* ending in pine-cone, tied with ribbon ; (6) mask of young Satyr to l. II. Altar ; (7) dog pursuing (8) stag to l., with a tree between ; round the dog's body a gilt band. III. Altar and mask as type 2 ; (9) ram with stippled body, crouching to r., between types (5) and (3) ; mask (as type 6). IV. Altar ; stag (as type 8) pursued by (10) lion to l. All the figures are gilded. Underneath is inscribed in punctured letters  .

PLATE XXII.

Diam. 13.75 cm. Payne Knight Coll. (lxxxix. 72). *Mém. de l'Acad. de Toulouse*, iii. 1788, pl. 3, p. 8 ; Dumège, *Arch. Pyrén.* iii. p. 206, *Atlas*, pl. 27 ; Longpérier, *Œuvres*, iii. p. 420 ; Mowat in *Bull. Epigr.* vi. p. 247 ; *Gaz. Arch.*, 1884, p. 343 ; *C. I. L.* xii. 5697, 9. Highly polished surface. For the style of decoration cf. No. 75.

140. **Fragments of Bowl**, consisting of central portion and a part of the rim (detached). The bowl is shallow and straight-sided, with small low foot ; flat vertical handles in form of two flat rings with a point rising between ; rim moulded in egg-pattern on exterior. Round the interior, large oblique flutings ; in the centre a medallion with border of beads, in which is an engraved design. In the centre is Aphrodite to the front, with r. hand raised to her head, holding a fruit (?), in l. a sceptre ; her hair falls in tresses over her shoulders, and round her loins is drapery which is caught up over the l. arm. On the l. a small Cupid flies towards her, with r. hand extended holding out a fruit (?), in the l. a torch with fleur-de-lys-shaped termination. On the r. is Priapus or a young Satyr to l., nude and ithyphallic, with r. hand on head and l. on his side, standing on raised ground. Underneath is inscribed

 *Eugrafi pondo IIII. semis* (?), in punctured

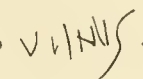
letters and also  .

PLATE XXII.

Payne Knight Coll. (lxxxix. 69). *Mém. de l'Acad. de Toulouse*, iii. 1788, pl. i. p. 11 ; Dumège, *Arch. Pyrén.* iii. p. 208, *Atlas*, pls. 28, 29 ; *Gaz. Arch.* 1884, p. 342 ; Longpérier, *Œuvres*, iii. p. 420 ; *Bull. Epigr.* vi. p. 247 ; *C. I. L.* xii. 5697, 8. Very thin walls ; the design is somewhat roughly executed.

141. **Dish** (*Lanx*) (Form 1). A large circular dish, on a low foot, quite flat and plain except for a somewhat roughly-executed bead-and-reel pattern round the rim.
Diam. 48 cm. Payne Knight Coll. (lxxxix. 66). *Mém. de l'Acad. de Toulouse*, iii. pl. 4, p. 3. Highly polished surface.
142. **Dish**, similar, but slightly concave; larger foot than last.
Diam. 47.5 cm. Payne Knight Coll. (lxxxix. 67). *Mém. de l'Acad. de Toulouse*, iii. pl. 4, p. 3.
143. **Dish** or flat bowl (Form 3). Quite plain except for two concentric rings engraved round the centre; moulded ring round base. Underneath are remains of a *graffito* inscription MIL....
Diam. 21.25 cm. Payne Knight Coll. (lxxxix. 68). *Mém. de l'Acad. de Toulouse*, iii. pl. 4, p. 8.

THE CHAOURCE TREASURE (144-182).

This treasure was discovered in 1883 in a field near Montcornet, in the Department of Aisne, France, wrapped in a piece of cloth of which a few fragments remained. With it were found six Roman bronze coins, mostly of Trajan, Hadrian, and Antoninus Pius, but covering the period from Domitian to Postumus (A.D. 267); the presence of the last-named coin, however, may be accidental. The date of the treasure appears to be the second century after Christ, but it was probably preserved until the third century, and buried in the stormy times of Gallienus' reign. It consists of thirty-nine pieces, forming a complete table-service or *ministerium* (see p. xx), six vessels being of plated bronze, the rest of silver. Thirty-two of the pieces (omitting Nos. 1, 2, 5, 10, 11, 15 and 33 in the Sale Catalogue) were described by MM. Thédenat and Héron de Villefosse in the *Gazette Archéologique*, 1884-1885, and the whole were sold by auction in Paris in June, 1888. The Museum acquired nineteen pieces in 1889, and the remaining twenty in 1890. See generally *Gazette Archéol.* 1885, p. 111; *Class. Review*, 1890, p. 71; *Cat. du Trésor de Chaource*, introduction.

144. **Statuette of Fortuna**. A figure of the goddess standing with r. leg bent, holding cornucopia in l. hand; the r. arm is wanting. Her hair is parted and waved in front, and rolled up at the back, with curls falling on the shoulders, and round it is a *sphendone*; she wears long chiton with short sleeves fastened by a row of buttons, over which is a himation, the ends twisted up over her l. arm and r. thigh. The figure stands on an antique hexagonal base, the top and bottom moulded and ornamented with rows of beads and of IOIOIOI pattern. Remains of gilding throughout.

PLATE XXIII.

Ht. 12.8 cm., with base 16.5 cm. Acquired 1890. *Cat. du Trésor de Chaource*, No. 31, pl. 2; *Gaz. Arch.* 1885, p. 340, No. 32; *Class. Review*, 1890, p. 71. Base hollow underneath.

145. **Pepper-Castor** (*piperatorium*) in form of Ethiopian slave squatting. He is represented asleep, with eyes closed; his r. arm is wrapped in his mantle, the hand supporting his cheek, and the l. hand rests on his knee, holding a chain attached to a lantern (?) between his legs. His features are coarse, the lips thick, and the nose


broad ; his hair is crimped, and he has a moustache and two tufts of hair on the chin. He wears sandals, a sleeveless tunic, and a *paenula* with hood (*cucullus*), which is partly gilded, and embroidered on the back with a gilt quatrefoil of ivy-leaves ; the edge which hangs over the l. shoulder is gilt, and on the hood are gilt  patterns. The framework of the lantern is also gilt. In the hair above the forehead a row of six holes is pierced, indicating the purpose of the figure. Below it is a moulded base, the concave part of which is gilt.

PLATE XXIII.

Ht. 9 cm. Weight 52 grammes (801 grains). Acquired 1889. *Cat. du Trésor de Chaource*, No. 32, pl. 2 ; *Gaz. Arch.* 1884, pl. 35, 1885, p. 335, No. 25 ; Daremberg-Saglio, *Dict. des Antiqs.*, s.v. Piper, fig. 5085 ; Reinach, *Répertoire de la Statuaire*, ii. p. 502, No. 3 ; Smith, *Dict. of Antiqs.*,³ ii. p. 429 ; *Class. Review*, 1890, p. 71. Cf. Froehner, *Coll. Gréau*, Nos. 320, 385 ; and Babelon and Blanchet, *Bronzes du Bibl. Nat.* No. 1014. Base injured ; broken away underneath. Julius Paullus (*Sentent.* iii. 6, 86) mentions *piperatoria* as forming part of a *ministerium* (see Introduction, p. xx). Compare also two figures of slaves with lanterns, (Loeschke in *Bonner Jahrbucher*, 118, pl. 32, fig. 1, p. 392, and p. 393, fig. 11), and *Bull. Soc. Arch. Bulgare*, iv. (1914), pl. 1, pp. 10, 46 (*salinum* in form of boy with dog).


146. **Strainer** (*colum*), with double bowl, the outer, which is hemispherical in form, ending below in a tube open at the bottom ; on one side of it is attached a flat handle, at the base of which is a hinge, on which the inner bowl works, fitting closely into the outer. The handle is shaped like No. 136, and the hinge ends below on either side of each bowl in conventionalized swan's heads ; the outer bowl is quite plain except for two pairs of lines engraved round the exterior. The inner bowl is perforated all over with elaborate patterns, forming the strainer ; in the centre is a rosette of six leaves, with circles of points between ; at the end of each leaf is a group of three leaves (forming a half-rosette), with triangles of points between the leaves. Round this pattern is a double ring of dots, beyond which is a band of interlacing double lines of dots, with lotos-flower (?) patterns in the inner spaces ; in the outer spaces are groups of dots, and a double line of dots passes through the former pattern towards the outer edge. Underneath the rim of the inner bowl, at the base of the handle, is incised  1, *p(ondo) s(emis)...s(cripulum)...*

PLATE XXIII.

Ht. 9 cm. Diam. 8.5 cm. Weight 175 grammes = 2694 grains. Acquired 1890. *Cat. du Trésor de Chaource*, No. 16, pl. 1 ; Daremberg-Saglio, *Dict. des Antiqs.*, s.v. Infundibulum, fig. 4064 ; *Gaz. Arch.* 1885, p. 317, No. 12 ; *C. I. L.* xiii. 10026, 38. Good polish ; outer bowl restored in one place. These strainers were used either for clarifying the wine or for cooling it with snow ; see *Gaz. Arch.* 1885, p. 318. One is exhibited in the Room of Greek and Roman Life, and other examples have been found at Pompeii and Herculaneum, and in the Crimea.

147. **Jug** (*wrceus* or *lazona*). The form is that of a slim *oinochoe* with ovoid body tapering up to a long slim neck with wide flat circular mouth ; flat handle with curved thumb-piece. Round the lip, row of beads, with band of oval markings below, engraved, with gilt centres. Round the middle of the neck is a thick heavy band ornamented with a guilloche pattern between rows of short vertical strokes. The handle is merely soldered on below ; at the top is a necking of beads, below the thumb-piece, which is in the form of a curling leaf, gilt in the middle. On either side it spreads out in a flat volute, in which is a gilt rosette of dots ; it ends on the lip each side in a

flat swan's head with gilded beak. Underneath the vase are engraved concentric circles.

PLATE XXIV.

Ht. 26.5 cm. Weight 750 grammes = 11550 grains. Acquired 1889. *Cat. du Trésor de Chaource*, No. 18, pl. 3.; *Gaz. Arch.* 1885, p. 260, No. 11. Fine polish; much dented in at mouth and on one side of body.

148. **Situla** (Form 6). Hemispherical, with low foot; plain rim with scroll shaped piece as No. 74 each side; in the orifices are inserted moveable handles, octagonal in section, ending in hooks with long moulded knobs. Round the middle of each handle are mouldings, between which and the hooks are projecting volutes. Round the upper part of the bowl is an elaborate frieze, gilded throughout; above, a row of beads and border of toothed (acanthus?) leaves on a stippled background; below, a border of inverted egg-and-dart pattern and another row of beads. Between these is a very effective scroll-pattern, divided into two halves by inverted spike-shaped flowers; the scroll consists of a wavy tendril with spirals at intervals in which are large flowers, alternate with spike-shaped flowers. Underneath the vase are unintelligible

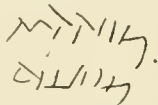
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PLATE XXV.

Ht. 17 cm. Diam. 21 cm. Weight 1396 grammes = 21498 grains. Acquired 1889. *Cat. du Trésor de Chaource*, No. 30, pl. 10; *Gaz. Arch.* 1884, pl. 37, 1885, p. 333, No. 23; Willers, *Bronzeimer von Hemmoor*, p. 179, fig. 67; *Class. Review*, 1890, p. 71. Fine polish; in perfect condition. Willers (*loc. cit.*) notes that a similar frieze occurs on one of the Hildesheim vases (Pernice and Winter, *Silberfund von Hildesheim*, pl. 38).

149. **Situla**, similar. Quite plain; rim projects slightly.

Ht. 15.3 cm. Diam. 18.3 cm. Weight 872 grammes = 13429 grains. Acquired 1890. *Cat. du Trésor de Chaource*, No. 17; *Gaz. Arch.* 1885, p. 335, No. 24; Willers, *Bronzeimer von Hemmoor*; p. 180. Surface discoloured; sides much indented.

150. **Dish**. Circular and concave, with moulded rim (variant of Form 3). In the centre, within a border of leaf-pattern (derived from the Lesbian *kymation*; cf. No. 8) and beads (both gilt), is a figure of **Hermes** facing to the front, with purse in r. hand and *caduceus* in l.; he has wings in his hair, and wears a chlamys fastened with a brooch on the r. shoulder and caught up over the l. arm. At his side are, on l. a ram, on r. a cock; the ground is indicated below by incisions. The whole design is gilt except the nude parts of Hermes.

PLATE XXVII.

Diam. 23.1 cm. Weight 483 grammes = 7438 grains. Acquired 1890. *Cat. du Trésor de Chaource*, No. 29, pl. 9; *Gaz. Arch.* 1884, pl. 36, 1885, p. 319, No. 13; Reinach, *Repertoire de Reliefs*, ii. p. 477; *Class. Review*, 1890, p. 71. In good condition, except for one dent; fine polish. For the figure of Hermes cf. Babelon, *Trésor d'Argenterie de Berthouville*, pl. 21.

151. **Plate**, flat and circular (Form 1). Round the rim, elegant bead-and-reel pattern; in the centre, in a circle, a six-point rosette on an inlaid niello ground. Underneath

is incised  , *Genialis* (cf. No. 163).

PLATE XXIX.

Diam. 11.8 cm. Weight 145 grammes (2232 grains). Acquired 1889. *Cat. du Trésor de Chaource*, No. 6, pl. 2; *Gaz. Arch.* 1885, p. 258, No. 8; *Bull. Epigr.* iii. (1883), p. 317; *C. I. L.* xiii. 10026, 30a; *Bull. des Antiqs. de France*, 1883, p. 315, No. 6. Highly polished surface.

152. **Plate**, flat and circular, as the last. Round the rim, bead-and-reel pattern. Under-

neath is engraved (now very faint)



, *Cava(r)iani* (?); cf. No. 165.

Diam. 12.5 cm. Weight 126 grammes (1940 grains). Acquired 1890. *Cat. du Trésor de Chaource*, No. 7; *Gaz. Arch.* 1885, p. 260, No. 10; *C. I. L.* xiii. 10026, 29b. Good polish.

153. **Plate**, similar. Underneath, inscription as last

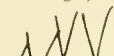


, with the addition

of **XXX** below.

PLATE XXX.

Diam. 12.5 cm. Weight 134 grammes (2062 grains). Acquired 1890. *Cat. du Trésor de Chaource*, No. 8; *Gaz. Arch.* 1885, p. 259, No. 9; *Bull. des Antiqs. de France*, 1883, p. 315, No. 7; *C. I. L.* xiii. 10026, 29a.


154. **Lanx** (flat circular dish). (Form 1.) Round the rim, bead-and-reel pattern; in the centre, a hook-armed cross with toothed ends to the arms, inlaid in niello (cf. No. 131 from Chatuzange). Underneath are numerous *graffili* markings, among which may be read , *Anu*, on the rim. **PLATE XXVIII.**

Diam. 33 cm. Weight 932 grammes = 14,353 grains. Acquired 1889. *Cat. du Trésor de Chaource*, No. 26, pl. 8; *Gaz. Arch.* 1885, p. 112, No. 1; *C. I. L.* xiii. 10026, 35.





155. **Lanx**, similar. Slightly concave, with low base-ring; round the rim, bead-and-reel pattern on stippled background; in the centre, within a wavy line, a flower of eight long narrow petals, between which are pistils (?), inlaid in niello. **PLATE XXVIII.**

Diam. 35.8 cm. Weight 1061 grammes = 16330 grains. Acquired 1889. *Cat. de Trésor de Chaource*, No. 27; *Gaz. Arch.* 1885, p. 113, No. 2. Fine polish on upper surface; much dented in from below.

156. **Lanx**, similar, but more concave, with low foot. Round the rim, bead-and-reel pattern on stippled background; no central pattern. Underneath is engraved

, *p(ondo libras) II s(emissem) (uncias quinque)* (or 955 grammes).

Diam. 33.5 cm. Weight 910 grammes = 14152 grains. Acquired 1890. *Cat. du Trésor de Chaource*, No. 28; *Gaz. Arch.* 1885, p. 256, No. 3; *C. I. L.* xiii. 10026, 37. Good polish.

157. **Bowl.** Hemispherical form ; surface covered with *repoussé* patterns beaten inwards, so as to be in relief in the interior. Below the rim, bead-and-reel  ; round the base, band of rays ; round the body, triple row of discs, the spaces filled in with various patterns : in the upper row,  ; in the second,  ; in the third, .

Ht. 7.2 cm. Diam. 11.5 cm. Weight 87 grammes (1340 grains). Acquired 1890. *Cat. du Trésor de Chaource*, No. 1. Broken and battered, and parts missing ; very thin walls ; good polish on exterior.

158. **Bowl** as last, with similarly-executed ornamentation. Below the rim, band of herring-bone pattern ; below, three rows of discs.

Ht. about 7 cm. Diam. about 13 cm. Weight 107 grammes (1648 grains). Acquired 1890. *Cat. du Trésor de Chaource*, No. 2. Much broken and battered ; part of rim wanting ; surface covered with verdigris. Walls very thin.


159. **Bowl**, hemispherical, with slightly projecting rim ; no foot ; patterns beaten in from the exterior, so as to be in relief inside, hollow outside, forming six bands of ornament. (1) Four rows of ovals ; (2) bead-and-reel between horizontal lines ; (3) row of discs with floral ornaments  between ; (4) vine-tendril with bunches of grapes ; (5) triple row of beads ; (6) round the base, a ring of short rays.


PLATE XXIX.

Ht. 7.8 cm. Diam. 12.2 cm. Weight 173 grammes (2663 grains). Acquired 1890. *Cat. du Trésor de Chaource*, No. 21, pl. 5 ; *Gaz. Arch.* 1884, pl. 35, 1885, p. 329, No. 18. In fine condition ; good polish.

160. **Bowl**, similar, but slightly smaller than the preceding, into which it fits exactly.

PLATE XXIX.

Ht. 7 cm. Diam. 11.5 cm. Weight 141 grammes (2171 grains). Acquired 1889. *Cat. du Trésor de Chaource*, No. 22 ; *Gaz. Arch.* 1885, p. 330, No. 19. Not in such good condition as the preceding.

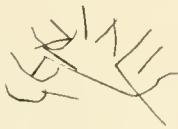
161. **Bowl** (variant of Form 3). Ordinary form with low foot (*cf.* No. 133) ; round the rim, bead-and-reel pattern. Underneath is engraved , *Rusa* ; outside

the base-ring, , *Mar.*

Ht. 3.2 cm. Diam. 9.5 cm. Weight 120 grammes (1980 grains). Acquired 1889. *Cat. du Trésor de Chaource*, No. 9 ; *Gaz. Arch.* 1885, p. 258, No. 7 ; *C. I. L.* xiii. 10020, 31. Dull polish ; exterior dented in one or two places.

162. **Bowl**, similar.

Ht. 3.5 cm. Diam. 9.5 cm. Weight 145 grammes (2232 grains). Acquired 1890. *Cat. du Trésor de Chaource*, No. 10. Surface discoloured.

163. **Bowl**, similar. Underneath is incised , *Genialis* (cf. No. 151).

Ht. 3.5 cm. Diam. 10.2 cm. Weight 116 grammes (1786 grains). Acquired 1890. *Cat. du Trésor de Chaource*, No. 11; *C. I. L.* xiii. 10,026, 30b.

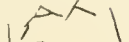
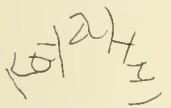
164. **Bowl**, similar. Underneath, a *graffito* inscription , illegible.

PLATE XXX.

Ht. 4 cm. Diam. 10 cm. Weight 188 grammes (2895 grains). Acquired 1889. *Cat. du Trésor de Chaource*, No. 12; *Gaz. Arch.* 1885, p. 257, No. 4. Surface discoloured; exterior dented in one place by a blow.

165. **Bowl**, similar. Underneath is engraved the inscription, faintly visible:

 *Cava(r)iani* (?); cf. No. 152.

Ht. 4 cm. Diam. 11 cm. Weight 159 grammes (2448 grains). Acquired 1890. *Cat. du Trésor de Chaource*, No. 13; *Gaz. Arch.* 1885, p. 258, No. 6; *C. I. L.* xiii. 10026, 29c. Exterior much damaged; surface more or less discoloured and corroded.

166. **Bowl**, similar. Underneath, inscription as last , very faint.

Ht. 4.3 cm. Diam. 11.25 cm. Weight 134 grammes (2062 grains). Acquired 1889. *Cat. du Trésor de Chaource*, No. 14; *Gaz. Arch.* 1885, p. 257, No. 5. Surface highly polished; a hole in the side, the result of a blow.

167. **Bowl**, similar.

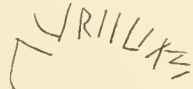
Ht. 3.8 cm. Diam. 10.6 cm. Weight 135 grammes (2077 grains). Acquired 1890. *Cat. du Trésor de Chaource*, No. 15. Highly polished surface, but discoloured in parts or corroded; in one place a dent caused by a blow.

168. **Bowl** (variant of Form 3). Flat shallow form, with small low foot; in the centre is engraved a rosette of six points within an outer one of twelve points; round this the bowl is fluted in twelve large ribs, and at each point of the outer rosette is a small lozenge corresponding to the bases of the flutings. Underneath the foot, concentric circles.

PLATE XXVII.

Ht. 6 cm. Diam. 24 cm. Weight 493 grammes = 7592 grains. Acquired 1890. *Cat. du Trésor de Chaource*, No. 19, pl. 4; *Gaz. Arch.* 1885, p. 329, No. 15. Good polish; surface pierced through in one place.

169. **Bowl**, similar; twenty-nine flutings; centre plain except for a double ring engraved.

Underneath is incised  *Aurelia(ni) s(cem)is* (*unciae*) II (*i.e.*

172.5 grammes).

PLATE XXIX.

Ht. 4 cm. Diam. 15.6 cm. Weight 169 grammes = 2602 grains. Acquired 1889. *Cat. du Trésor de Chaource*, No. 20, pl. 5; *Gaz. Arch.* 1885, p. 328, No. 14; *C. I. L.* xiii. 10026, 28; Babelon, *Trésor d'Argenterie de Berthouville*, p. 65, note 4. One side dented in; otherwise in good condition, but surface discoloured.

170. **Bowl** of flattened hemispherical form, with small foot (Form 5). About $\frac{1}{2}$ in. below the rim is a projecting rim all round, starting at right angles and curving downwards; this is made separately and soldered on. On this rim, between two lines of beads, is a very elegant scroll-pattern of leaves and flowers, with outer border of leaf-pattern as No. 77; the scroll is divided into two portions by large plants with deeply-cut leaves, and each portion again is divided by a flower with elongated calyx; in each of these four divisions are five flowers enclosed by scrolls. Under-

neath is incised



PLATE XXV.

Ht. 9.3 cm. Diam. 23.5 cm. Weight 845 grammes = 13013 grains. Acquired 1890. *Cat. du Trésor de Chaource*, No. 23, pl. 6; *Gaz. Arch.* 1885, p. 330, No. 20; *C. I. L.* xiii. 10026, 34. Good polish; base of bowl much battered and distorted. Cf. *Gaz. Arch.* 1880, pl. 1, = Longpérier, *Œuvres*, iii. p. 419, pl. 9. For the shape cf. *Bonner Jahrb.* 118 pl. 6, form 5, p. 198; Déchelette, *Lesases de la Gaule*, i. p. 231 (Dragendorff, form 38).

171. **Bowl**, similar; low foot, larger than in the preceding. On the projecting rim, frieze with two designs, each repeated twice: (1) Sea-lion crouching to l. between mask of bearded Pan or Satyr (on l.) and mask of young Satyr (on r.); (2) sea-lioness crouching to r. between similar masks; between these groups are elegant scrolls. The sea-monsters have coiled tails with trifurcate terminations. Round the whole,

an edging of beads. Underneath the bowl is scratched

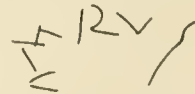


PLATE XXVI.

Ht. 8.75 cm. Diam. 20.5 cm. Weight 854 grammes = 13151 grains. Acquired 1889. *Cat. du Trésor de Chaource*, No. 24, pl. 7; *Gaz. Arch.* 1885, p. 331, No. 21; *Bonner Jahrb.* 118, p. 187, No. 23. In good condition, with fine polish.

172. **Bowl**, similar; foot somewhat larger than in the preceding. On the projecting rim, between two rings of beads, five acanthus-plants at equal distances, from which spring on either side tendrils with long narrow leaves; between these are small

eagles to r., with heads turned to l. Underneath is scratched



Marus, or *M. Rus(lici)*.

PLATE XXIV.

Ht. 8.75 cm. Diam. 22 cm. Weight 983 grammes = 15138 grains. Acquired 1890. *Cat. du Trésor de Chaource*, No. 25, pl. 7; *Gaz. Arch.* 1884, pl. 36, 1885, p. 332, No. 22; *C. I. L.* xiii. 10026, 32. In good condition, with fine polish, but dented in in one place.

173. **Cup or Bowl**, of bronze plated with silver (Form 8, nearly). Upper part concave, spreading out at mouth, with plain rim ; lower part convex and somewhat squat ; low foot. Round the middle, two pairs of raised lines. Underneath, unintelligible



PLATE XXX.

Ht. 5.6 cm. Diam. 8.5 cm. Weight 129 grammes (1986 grains). Acquired 1889. *Cat. du Trésor de Chaource*, No. 35 ; *Gaz. Arch.* 1885, p. 337, No. 26.

174. **Cup or Bowl**, similar ; underneath, graffiti

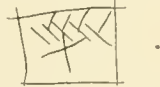


PLATE XXX.

Ht. 4.6 cm. Diam. 7.8 cm. Weight 100 grammes (1540 grains). Acquired 1889. *Cat. du Trésor de Chaource*, No. 34 ; *Gaz. Arch.* 1885, p. 339, No. 27.


175. **Cup or Bowl**, as before. Underneath is engraved 

PLATE XXX.

Ht. 4 cm. Diam. 6.8 cm. Weight 75 grammes (1155 grains). Acquired 1890. *Cat. du Trésor de Chaource*, No. 36 ; *Gaz. Arch.* 1885, p. 339, No. 28 ; *C. I. L.* xiii. 10026, 39.

[These three cups, 173-175, form a set, decreasing in size in the same ratio, and exactly fitting into one another.]


176. **Cup**. Concave sides, with small foot ; quite plain. Underneath is engraved 

PLATE XXX.

Ht. 8.75 cm. Diam. 8 cm. Weight 128 grammes (1971 grains). Acquired 1889. *Cat. du Trésor de Chaource*, No. 3 ; *Gaz. Arch.* 1885, p. 329, No. 16 ; *C. I. L.* xiii. 10026, 36. Good polish.

177. **Cup**, similar. Underneath, a graffiti inscription 

Ht. 8.4 cm. Diam. 7.5 cm. Weight 84 grammes (1294 grains). Acquired 1890. *Cat. du Trésor de Chaource*, No. 4 ; *Gaz. Arch.* 1885, p. 329, No. 17. Surface somewhat oxydised ; piece broken out near rim.

178. **Fragment** of similar cup ; about one-third remaining ; rim complete.

Ht. 7.2 cm. Diam. 7.5 cm. Weight 35 grammes (539 grains). Acquired 1890. *Cat. du Trésor de Chaource*, No. 5. Surface oxydised.

179. **Plate or Saucer**, of bronze plated with silver ; quite plain and slightly concave,

with base-ring. Underneath is engraved  , *Genialis* (cf. No. 151).

Diam. 11 cm. Weight 130 grammes (2001 grains). Acquired 1889. *Cat. du Trésor de Chaource*, No. 37 ; *Gaz. Arch.* 1885, p. 340, No. 29 ; *C. I. L.* xiii. 10026, 30c.

180. Plate, similar, with same inscription *ΕΙΝΙΚΕ*.

Diam. 11 cm. Weight 129 grammes (1986 grains). Acquired 1889. *Cat. du Trésor de Chaource*, No. 38; *Gaz. Arch.* 1885, p. 340, No. 30; *C. I. L.* xiii. 10026, 30d. Surface worn in places.

181. Plate, from pair of scales, of bronze plated with silver. Quite flat, with narrow rim; on the upper side are visible the places of attachment of the chains which joined it to the arm of the balance.

Diam. 12.8 cm. Weight 198 grammes (3049 grains). Acquired 1889. *Cat. du Trésor de Chaource*, No. 39; *Gaz. Arch.* 1885, p. 340, No. 31. Polished surface.

182. Pedestal for a figure. Circular, with moulded egg-pattern round top; round the base, punctured patterns of hatchings.

Ht. 1.8 cm. Diam. 3.1 cm. Weight 25 grammes (385 grains). Acquired 1889. *Cat. du Trésor de Chaource*, No. 33.

THE BACKWORTH TREASURE (183-187).

This treasure was found in 1812 at Backworth, Northumberland, about six miles north-east of Newcastle, together with gold and silver finger-rings now in the British Museum (*Cat. of Finger-Rings*, Nos. 451, 460-461, 636, 943), other ornaments in gold and silver, and 290 coins, including two of Antoninus Pius, the latest having been struck in 139 A.D. The smaller objects were found in the *trulla*, the mirror being used as a cover thereto. The find was sold to T. Watson, a silversmith of Newcastle, and was afterwards in the possession of Mr. J. Brumell. It was acquired for the Museum at the Brumell Sale in 1850. See generally *Archaeol. Journ.* viii. p. 36 and *Report of Oxford Meeting*, 1850, p. 121.



Fig. 47a - No. 183.

183. Trulla. Form as No. 135; hemispherical bowl on low foot, with moulded rim; handle of usual type, but very elaborately moulded. The top of the handle

is in the form of a double loop with a flower and volute projecting each side, and at the base it terminates along the rim in swan's heads; along the edge of the base are two pairs of flowers with volutes attached. At each end of the handle are designs in low relief in the form of a large plant or flower with elegant scrolls each side; below that on the top of the handle are a band of beads and a leaf pattern (cf. No. 150). The design is covered with gilding throughout. On the middle of the handle is inscribed in gilt inlaid letters MATR·FAB·DVBIT·
Matr(ibus), Fab(ius) Dubit(atu)s. The bowl is quite plain.

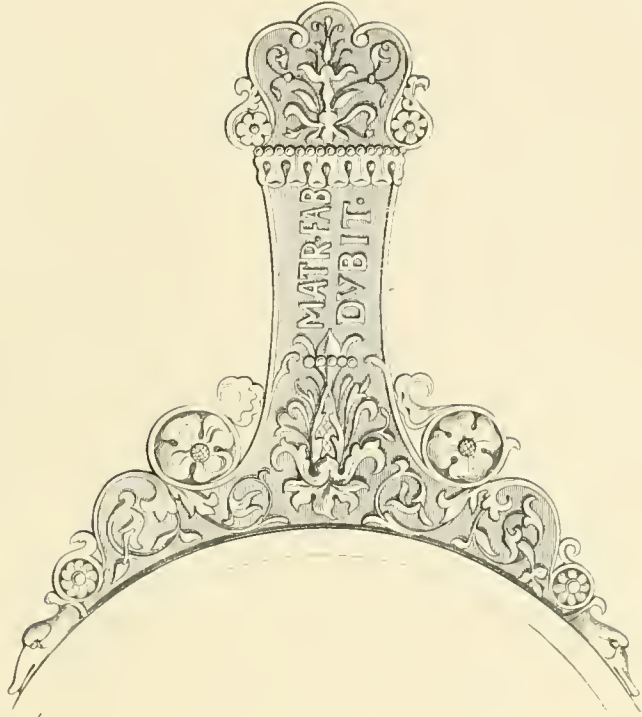


Fig. 47b = No. 183.

Ht. 8.4 cm. Diam. of bowl 11.8. Length of handle 11.2 cm. *Arch. Aeliana*, ii. 1832 (J. Bell), p. 167, pl. 4, fig. 1, and N.S. xv. (1892), pp. 162, 331, No. 25; Hodgson, *Hist. of Northumberland*, pt. 2, vol. 3, p. 440; Bruce, *Lapidarium Septentr.* p. 272, No. 535; *Archaeol. Journ.* viii. p. 36 (with plates) and Report of Oxford Meeting, 1850, p. 121; *Bonner Jahrbücher*, 83, p. 150, No. 360, pl. 3, fig. 3; *Gaz. Arch.* 1884, p. 269; Furtwaengler, *Ant. Gemmen*, iii. p. 302; *C. I. L.* vii. 1285. Surface of bowl somewhat worn; sides injured in two places. On the *Matres* see generally Roscher, *Lexikon*, s.v.; Haverfield in *Arch. Aeliana*, N.S. xv. p. 314 and in *Journ. Rom. Stud.* ii. (1912), p. 140; *Victoria County Hist. of London*, i. p. 104. One of the rings found with the *trulla* is also dedicated to the *Matres* (*B.M. Cat. of Finger-Rings*, No. 636).

184. **Mirror.** Circular; handle attached by means of flat pieces of metal folded over the rim, on which are leaf-patterns; on the under-side, concentric circles.

Diam. 13 cm. *Archaeol. Journ.* viii. p. 40. Repaired; handle wanting; surface much scratched and polish worn.

185. **Spoon.** Type B, Fig. 36, with small egg-shaped bowl, concave, with incised line round edge. Handle moulded at thicker end, with a thick curved piece ending in keel-form on the bowl; the other end has a blunt point.

Length 12.4 cm. *Archaeol. Journ.* viii. p. 39.

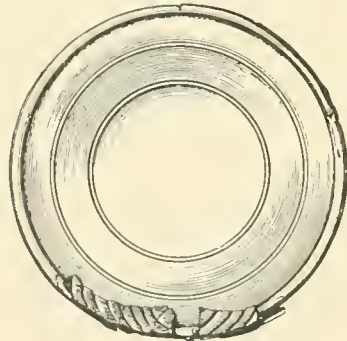


Fig. 48 = No. 184.

186. **Spoon** as last ; pointed end to handle.

Length 12·4 cm. *Archaeol. Journ.* viii. p. 39. Bowl damaged ; point of handle broken off.

187. **Spoon.** Type D, Fig. 37, with small shallow circular bowl ; plain handle attached to under-side of bowl.

Length 10 cm. *Archaeol. Journ.* viii. p. 39. Polished surface to bowl, which is damaged ; point of handle broken off.

THE CAPHEATON TREASURE (188-194).

This treasure was found in 1747, half a mile to the N. of Sir John Swinburne's house at Capheaton, in the parish of Kirkwhelpington, Northumberland, near the Roman road which branches off from Watling Street at Corbridge and leads in the direction of Berwick. The objects were unearthed about three feet below the surface ; some appear to have been secreted and melted down. One complete vase and six ornamented fragments were presented by Sir John Swinburne to Payne Knight, by whom they were bequeathed to the Museum in 1824. See his *MS. Cat.* lxxxix. 59-65 ; *Archaeologia*, xv. p. 393, pls. 30-33 ; Wallis, *Hist. of Northumberland*, ii. pp. 535-537 ; Hodgson, *Hist. of Northumberland*, part ii., vol. 1, p. 228 ; Bruce, *Lapidarium Septentrionale*, p. 343, No. 654, with plate ; *Arch. Aeliana*, N.S. xv. (1892), p. 161 ; also *Gaz. Arch.* 1884, p. 267 ; Schreiber, *Alexandr. Torcutik*, p. 317 ; Reinach, *Répertoire de Reliefs*, ii. p. 478 ff.

188. **Trulla.** Type as No. 183. Quite plain, except that round the upper part of the exterior runs a broad moulded band, and on the bottom are concentric circles ; three small *pelta*-shaped supports have been attached to the underside of the bowl, of which only one remains.

Ht. 7·5 in. Diam. 14·5 in. Payne Knight Coll. (*MS. Cat.* lxxxix. 59). *Archaeologia*, xv. pl. 33 ; *Gaz. Arch.* 1884, p. 268. Surface corroded in parts ; piece broken out of side, and most of handle wanting. The form of the supports is derived by Willers from the bronze buckets of the La Tène period (*Neue Untersuchungen*, p. 7, fig. 5, and p. 24).

189. **Trulla**, part of, including handle and portion of rim adjoining (four pieces joined). The handle is shaped like No. 136, terminating on the rim of the bowl each side in a flat piece of irregular outline forming a background to the design ; round its edges is a row of beads. On the handle are designs in relief : (1) At the top, bust of Juno (?) to the front, resting on a calyx ; thick hair, in which is a *sphendone*, drapery with cross-belt over r. shoulder. On the l., floral ornament, and small figure of rustic walking to r., with staff in hand and basket on his back ; he wears a short loose tunic. On the r., a small figure of a shepherd reclining, with face to front, holding a crook ; below him are three sheep (indistinct). (2) Within an *adricula*, with arched shell-canopy over it, is Mercury seated to front, looking round to his l. ; wings in hair and drapery over r. thigh, *caduceus* in r. hand, purse in l. ; below him is a cock to l. His l. leg is partly broken away. (3) Bacchus and Ariadne, both facing to the front ; Ariadne on the l. has sceptre in r. hand and wears long chiton and himation ; Bacchus

has drapery over l. arm, bunch of grapes in r. hand, and *thyrsus* with pine-cone at each end in l.; both wear wreaths. At Ariadne's side is a panther to l., looking round; beyond Bacchus, a *crater* containing grapes. (4) On the rim on the l. is a water-nymph reclining on l. elbow (head to r.), with r. knee drawn up and r. hand placed on it, her l. arm and lower limbs covered with drapery; beyond is a jar lying on its side, from which a spring is issuing. On the r. is a river-god reclining on r. elbow with feet to r.; he is bearded, with drapery over lower limbs, anchor in l. hand, and a staff (?) in r., the arm resting on a fish or dolphin. The design on the r. of this figure is broken away.

Length of handle 14.3 cm. Width at top 6.8 cm. Payne Knight Coll. (*MS. Cat.* lxxxix. 61). *Archaeologia*, xv. pl. 31; Wallis, *Hist. of Northumb.* ii. p. 536; Hodgson, *Hist. of Northumb.* pt. 2, vol. 1, p. 228; *Lapid. Septent.* p. 343, No. 654, 3, fig. 3; *Gaz. Arch.* 1884, p. 267; Schreiber, *Alexandr. Toreutik*, p. 317; Reinach, *Repertoire de Reliefs*, ii. p. 478. Remains of gilding, on Ariadne's drapery and elsewhere.

190. **Part of Trulla**, as the preceding. Plain edge to handle, which ends on the rim in scrolls (one side broken away). Designs in relief: (1) At top of handle, head of Jupiter (?) to the front, with short curly beard; on each side an eagle facing out-



Fig. 49 = No. 189.



No. 50 = No. 190.

wards with head bent round, in very low relief and indistinct; below, four flowers on a festoon. (2), The Empress Julia Domna (?) to the front, holding out a *patera* in r. hand over a cylindrical altar; in her l. is a legionary *signum* with a hand at the top (cf. B.M. *Cat. of Bronzes*, No. 2733) and three wreaths and a crescent on the stem; she wears a long girt chiton and himation round lower limbs. The figure may be identified as Julia Domna from its close resemblance to the type on a coin of that Empress (Cohen, *Monnaies imp. rom.* p. 115, No. 121). (3) A narrow frieze with vase (?); nude child squatting to l. on a low seat, with l. hand raised; a cone-idol (?); Centaur galloping to l.; tree; *mele* or *cippus*; all very indistinct. On the rim, foliage roughly in the form of a swan's head.

Length of handle, 10.3 cm. Width 14.3 cm. at base. Payne Knight Coll. (*MS. Cat.* lxxxix. 62). *Archaeologia*, xv. pl. 32a; Wallis, p. 537; Hodgson, p. 228; *Lapid. Septentr.* p. 343, No. 654, fig. 1; *Gaz. Arch.* 1884, p. 267; Schreiber, *Alex. Toreutik*, p. 318, No. 7; Reinach, *Répert. de Reliefs*, ii. p. 479.

191. Part of Trulla, as before, but coarser work, with less of rim remaining. Handle as No. 189; large beads all round the edge. In the upper part of the handle is an irregularly-shaped sinking for a relief-design now broken away, representing a bust of Hercules with lion's skin knotted round neck; on the l. is his *scyphus*, on the r. his club. Below are represented various animals slain by him: (1) the Nemean lion lying to l.; (2) the Keryneian stag to r., lying down; (3) the Erymanthian boar to l., lying down. On the lower part of the handle in the middle is a rectangular altar on which a fire burns; on the r. of this are a plant and (4) the Lernaean hydra, with four heads visible; on the l., (5) the tree of the Hesperides, round which is twisted the serpent, with head stretched downwards towards the altar; against the tree lean a quiver and bow-case conjoined. Beyond on the l. is (6) one of the Stymphalian birds pecking the ground to l.; on the r., another bird to l. and a plant.

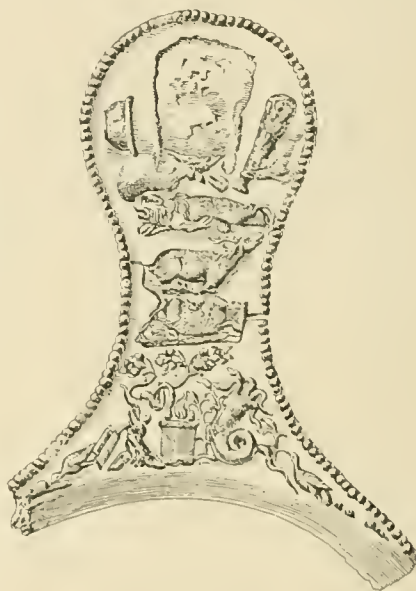


Fig. 51 = No. 191.

Length 15 cm. Payne Knight Coll. (*MS. Cat.* lxxxix. 63). *Archaeologia*, xv. pl. 30, p. 393; Wallis, p. 536; Hodgson, p. 228; *Lapid. Septentr.* p. 344, fig. 4; *Gaz. Arch.* 1884, p. 267; Schreiber, *Alex. Toreutik*, p. 323, No. 19, fig. 62; Reinach, *Répert. de Reliefs*, ii. p. 480, No. 1. Broken across the middle.

192. Handle of Trulla, as before, in two pieces (now joined), the top of the handle and part along the rim wanting. Designs in relief: (1) on the middle of the handle, the figure of a goddess, probably Roma, to the front, holding spear or sceptre in r. hand, and oval shield in l., resting on her l. thigh which is drawn up. She wears a cuirass, and himation covering her r. leg and l. thigh; on her figure are remains of gilding.

Her l. foot is supported on a helmet; ground indicated below. (2) On base of handle, a rustic to l., wearing short girt chiton, offering incense at a rectangular *aedicula* with domed top; on the l., a temple standing obliquely, with three columns on the front and pediment above; on either side of it a tree. Below is a cave from which issues a stream. In the angles are two reclining figures of river-gods, of which only the upper parts are preserved; their arms rest on vases lying on their sides from which issues water; each turns round towards the centre, and wears a himation covering the lower limbs.

Length 8 cm. Payne Knight Coll. (*MS. Cat.* lxxxix. 64). *Archaeologia*, xv. pl. 32b; Wallis, p. 537; Hodgson, p. 228; *Lapid. Septentr.* p. 343, No. 2; *Gaz. Arch.* 1884, p. 267; Schreiber, *Alex. Toreutik*, p. 318, No. 6, fig. 59; Reinach, *Répert. de Reliefs*, ii. p. 479, No. 2. C. W. King suggests that the temple and trees represent the temple of Romulus by the side of the Tiber and the *ficus Ruminalis*.



Fig. 52 = No. 192.



Fig. 53 = No. 193.

193. Relief, perhaps from handle of *trulla*, in the form of a circular medallion, to which is attached a group of Hercules and Antaeus wrestling, modelled in the round. Hercules grasps Antaeus from behind round the waist and raises his feet from the earth to the height of his own knees; both are nude and bearded, their heads very small. In the background on the r. are the hero's club and lion's skin; on the l., the lower part of a draped woman (?).

Diam. 6.25 cm. Payne Knight Coll. (*MS. Cat.* lxxxix. 65). *Archaeologia*, xv. p. 393, pl. 30; Wallis, p. 537; Hodgson, p. 228; *Lapid. Septentr.* p. 344, No. 5; *Gaz. Arch.* 1884, p. 267; Reinach, *Répert. de Reliefs*, ii. p. 480, No. 2. Rough work and indistinct; much bent up and damaged.

194. Fragment of *Trulla*, forming bottom of bowl; underneath are concentric circles.

Diam. 11.25 cm. Payne Knight Coll. (*MS. Cat.* lxxxix. 60). *Archaeologia*, xv. pl. 33; Wallis, p. 536; Hodgson, p. 228; *Lapid. Septentr.* p. 344, No. 6. Fine polish.

THE COLERAINE TREASURE (195-223).

Found in April 1854 at Ballinrees, near Coleraine, County Derry, Ireland, together with a hoard of 1506 silver Roman coins, covering the period from Constantius II. to Honorius (A.D. 337-423). Purchased from Mr. J. Gilmour, 1855. Full details of the find are given in the *Ulster Journal of Archaeology*, ii. (1854), p. 182, the article being reprinted in *Numism. Chronicle*, xvii. (1855), p. 101 ff. See also *Proc. Kilkenny Arch. Soc.* iii. 1854, p. 62; *Arch. Journ.* xi. (1854), p. 283 and xvi. (1859), p. 40; *Eng. Hist. Review*, xxviii. (1913), p. 8; Willers, *Bronzezeimer von Hemmoor*, p. 237; id. in *Zeitschr. für Numism.* xxxi. (1899), p. 367; *C. I. L.* vii. 1198; *Arch. Cambrensis*, 1866, p. 303, 1867, p. 90.

195. Ingot, part of; wedge-shaped, like the example from the Tower (see No. 118); surface hammered. Inscribed CVRMISSI, *Curmissi* (a name not otherwise known).

Length 6.25 cm. Width 7.5 cm. Weight 4 oz. 445 grains (150 grammes). Willers, *Bronzezeimer von Hemmoor*, p. 237, pl. 12, 2; *Numism. Chron.* xvii. p. 105, No. 4 and xv. (1915), p. 514, fig. 7; *Rhein. Mus.* xiv. (1859), p. 365; Yates in *Somerset Arch. Soc. Trans.* viii. p. 24; *C. I. L.* 1198; and other reff. as above.

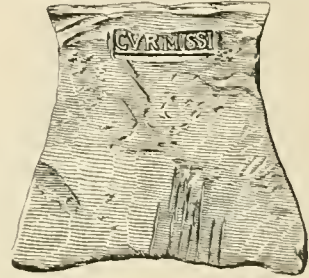


Fig. 54 = No. 195.

196. Ingot, part of, as the last; hole beaten through the wider part. Inscribed EX OF PA TRICI, *ex officina Patrici*.

Length 5 cm. Width 6 cm. Weight 2 oz. 140 grains (70 grammes). Willers, *Bronzezeimer*, p. 237, pl. 12, 3; *Numism. Chron.* xv. (1915), p. 515, fig. 8; other references as last.



Fig. 55 = No. 196.

197. Fragment of Ingot as before; stamp apparently obliterated.

Length 5 cm. Width 8.4 cm. Weight 5 oz. 115 grains (163 grammes). Willers, *Bronzezeimer von Hemmoor*, pl. 12, 4.

198. Ingot, in the form of a thick oblong bar with rounded ends.

Length 12.5 cm. Width 3.4 cm. Weight 10 oz. 350 grains (334 grammes).

199. Ingot, similar.

Length 12.5 cm. Width 4.3. Weight 11 oz. 35 grains (345 grammes).

200. Ingot, similar, but much narrower.

Length 7.8 cm. Width 1.25 cm. Weight 1 oz. 400 grains (58 grammes).

201. Ingot, as last.

Length 7.8 cm. Width 1.25 cm. Weight 1 oz. 300 grains (55 grammes).

202. Ingot, as before.

Length 8.4 cm. Width 1.25 cm. Weight 1 oz. 370 grains (55 grammes).

203. Flat Band, hammered, with parallel markings.

Length 9·7 cm. Weight 1 oz. 20 grains (32·5 grammes).

204. Part of Spoon. Oval bowl; handle octagonal in section, joined to bowl by a curved piece.

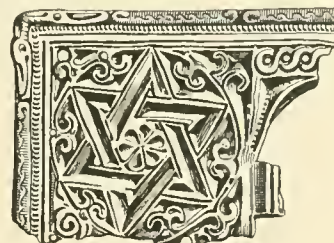
Length 7·5 cm. Handle bent and distorted.

205. Part of Spoon, as last; handle ribbed.

Length 8·75 cm. Bowl cut off straight across the middle.

206. Fragment of rectangular slab of silver, perhaps forming the lid of a box or casket; panels of ornament with borders of wavy lines and beads. One panel is nearly complete, containing two interlacing equilateral triangles, forming a six-point star, with a rosette of six points in the centre; they are enclosed in a circle composed of tendrils. Adjoining this is part of another panel with border of guilloche pattern.

5 × 3·4 cm. *Numism. Chronicle*, xvii. p. 104, No. 1. Remains of gilding; hole in corner for suspension or nail. The patterns suggest an imitation of a mosaic pavement.



No. 56 = No. 206.

207. Fragment, oblong, with one end bent over at right angles. Narrow panel with scroll-pattern within a border of beads between lines; along one side, row of arcading; along the other, row of larger beads; at the end, an engraved floral pattern. On the bent-over piece is a pattern of interlacing squares, inlaid on red background; the background of the upper surface is gilded all over.

7·5 × 2·5 cm. *Numism. Chronicle*, xvii. p. 105, No. 2.

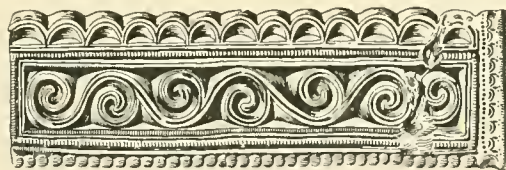


Fig. 57 = No. 207.

208. Clasp from Belt (?), with lozenge-shaped centre and broad blunt ends, with raised bars across the points of junction. In the centre of the lozenge is an eight-point rosette within a double circle of dots, surrounded by four groups of four dots. On the end-pieces are patterns of hatched rectangles* in four rows; in the corners, holes for attachment.

Length 6·5 cm. *Numism. Chronicle*, xvii. p. 106, No. 6. One corner broken off at each end.

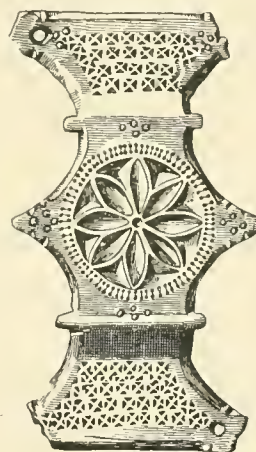


Fig. 58 = No. 208.

* Cf. the late Roman pottery from the Marne district (Déchelette, *Vases ornés de la Gaule Rom.* ii. pl. 11, p. 325).

209. **Fragment** from rim of large dish, with six large knobs along the edge, as on the Mileham dish, No. 87.

Length 7 cm.

210. **Fragment**, similar ; nine knobs.

Length 8.75 cm.

211. **Fragment**, similar ; seven knobs.

Length 6.25 cm. Bent over double.

212. **Fragment**, similar ; nine knobs.

Length 9 cm.

213. **Fragment**, similar ; five knobs and part of another ; below, floral pattern engraved.

Length 6 cm.

214. **Fragment**, similar ; four knobs. Below, engraved design of flowers, leaves, and tendrils.

Length 5 cm.

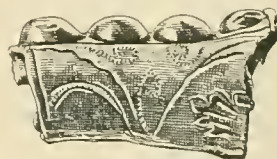


Fig. 59 = No. 214.

215. **Fragment of Bar**, thick, of rectangular section. On the top, between two shallow grooves, an engraved scroll with vine-leaf and bunch of grapes.

Length 3.75 cm.



Fig. 60 = No. 215.

216. **Fragment** forming bottom of bowl or dish, with part of base-ring.

7.5 × 5 cm. Much distorted.

217. **Fragment**, similar.

4.3 × 4 cm. Much bent.

218. **Fragment** of rim of bowl, with mouldings.

Length 6.5 cm. Much distorted.

219. **Bottom of Bowl**. Round the centre are engraved concentric circles.

Diam. 7.5 cm. Much bent up and damaged.

220. **Fragment of Bowl or Cover**, with moulding indicating a flange or base-ring ; ornamented with rude egg-pattern (?) on stippled ground, and row of beads, below which are the head and shoulders of a human figure to r.

4.3 × 4 cm. *Numism. Chron.* xvii. p. 106, No. 5. Remains of gilding.



Fig. 61 = No. 220.

221. **Fragment** with design in low relief ; draped figure in motion.

Ht. 4.6 cm. Design very indistinct ; much distorted.

222. **Fragment of Square Dish.** Elaborate engraved design: (1) Outer border of Lesbian *kymation*, on stippled ground. (2) Two square panels with frames of engraved lines bordered by twisted cables of two strands: (a) in left-hand panel, 'cruciform' pattern of eight leaves (four larger diagonally placed, overlaying four smaller at right angles to the sides); in the centre a quatrefoil; in the field, stippled tendrils. (b) In right-hand panel, diaper pattern of circles formed of oval leaves diagonally placed, with rosettes of dots in the spaces.

8 × 7.5 cm. Weight, 136.4 grammes = 2100 grains. Much bent up; part of base-ring remaining. Design like the patterns of mosaic pavements.

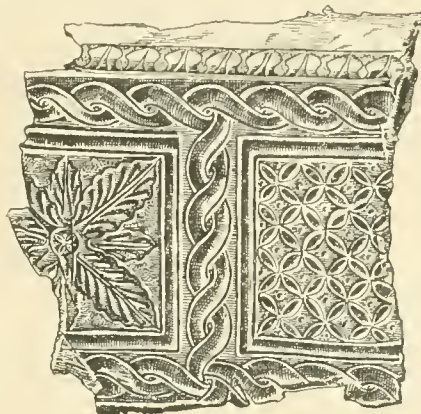


Fig. 62 = No. 222.

223. **Bowl.** Hemispherical, with plain rim; no base-ring; very thin walls. Designs punched in dots and circles from the outside, so as to be in relief inside. Round the rim, row of dots, and row of dotted circles with pairs of dots between. Round the body, two bands of ornament divided by a row of dotted circles: (1) twelve circles of dots, each $1\frac{1}{4}$ in. diameter, divided alternately by conventional trees with fruit and by vertical chain patterns. (2) Six similar circles of dots, divided alternately by trees with fruit (a different type from those of the upper row), and lozenges containing a diaper pattern of dotted circles, with groups of three similar circles at each angle. Below, row of dotted circles; round base, ring of dots; between these, triangles of dots at intervals.

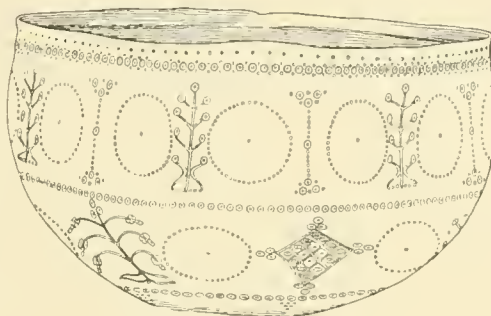


Fig. 63 = No. 223.

Ht. 11 cm. Diam. 18 cm. *Numism. Chronicle*, xvii. p. 106. Much shattered; a considerable number of pieces wanting.

(6) VOTIVE OBJECTS (224-241).

224. **Votive Tablet to Jupiter Dolichenus.** The tablet is in the form of a thin *lamina* of silver with designs in *repoussé* relief. In the centre is a shrine, and below it, a rectangular tablet containing an inscription. Surrounding these is a rectangular frame-work with pointed base, obliquely ribbed. Above the pediment spring three leaves similarly marked, with central ridge, branching out at the top into curling fronds; the middle one is surmounted by a crescent. These leaves are possibly

intended to suggest the form of a thunderbolt. In the base of the tablet are two small holes for suspension.

The shrine is in the form of a building with two Corinthian columns, spirally fluted, the gable having rows of beads along the cornice and a wreath in the tympanum; the architrave extends across to the edges of the framework. Within the shrine stands **Jupiter Dolichenus** to the front, looking to his r., and holding a thunderbolt in r. hand and spear or sceptre in l. He has rough hair and beard, and wears a himation round his loins, caught up over l. shoulder; at his side is his eagle to l.

The inscription (in punctured letters) runs:

I·O·M·DOLICHIINO·V	<i>I. O. M. Dolicheno u-</i>
BI·FIIRRYM·NASCIT	<i>bi ferrum nascit-</i>
VR·FLAVIVS·FIDIILIS	<i>ur Flavius Fidelis</i>
IIT·Q·IVLIVS·POSSTIM	<i>et Q. Iulius Posstim-</i>
VS·IIX·IMPIIRIO·IPSI	<i>us ex imperio ipsi-</i>
VS·PROSII·IIT·SVOS	<i>us pro se et suos (sic).</i>

Ht. 24 cm. From Heddernheim, Germany. Presented by Sir A. Wollaston Franks (from a sale at Puttick and Simpson's), 1896. *Bonner Jahrbücher*, 107, pl. 6, p. 61; Cook, *Zeus*, i. p. 627, fig. 492; *Brit. Mus. Guide to Exhibition of Greek and Roman Life*, p. 53, fig. 44; *C. I. L.* xiii. 7342b. For the expression *ubi ferrum nascitur*, cf. *C. I. L.* iii. 1128, 11927; the reference is to Doliche in Commagene, where there were iron mines. On the subject generally see Hettner, *De Iove Dolicheno*; Kan, *De Iovis Dolichen cultu*; *Bonner Jahrb.* 107, p. 61 ff.; Cook, *Zeus*, i. p. 604 ff.; Daremberg and Saglio, *Dict. des Antiqs.* ii. p. 329 (with bibliography); Pauly-Wissowa, *s.v.* Dolichenus, p. 1276. A sanctuary of this deity at Carnuntum in Pannonia is described in *Arch.-epigr. Mitt. aus Oesterr.* 1893, p. 177 ff.



Fig. 64 = No. 224.

225. Tablet as the preceding, with similar ribbed frame-work; above is an imitation of a spearhead with similar frame-work in the form of foliage. There is no design, but on a rectangular tablet is roughly scratched the inscription:

I·O·M·D·D·O	<i>I. O. M. Do-</i>
LICHINO	<i>licheno</i>
DOMITIVS	<i>Domitius</i>
GERMANVS	<i>Germanus</i>
VS·L·M	<i>v(otum) s(olvit) l(ibens) l(actus) m(erito).</i>

Ht. 22.5 cm. Similarly acquired. *Bonner Jahrb.* 107, pl. 6, figs. 2, 3, p. 63; Cook, *Zeus*, i. p. 628, fig. 493; *C. I. L.* xiii. 7342a. Hole broken out of upper part.

226. Votive Tablet. As the preceding, but differing in shape, and very fragmentary. It is in the form of a shrine within a rectangular frame, which is ribbed obliquely at the sides and vertically below. From the gable rises an obliquely-ribbed leaf between two large flat leaves which curve outwards; this part is much mutilated, as is also the lower frame-work. The shrine is a building with two Corinthian columns, unfluted, the architrave over which is arched in the centre to leave room for an inscription; along the cornice is a *cymatium* moulding ornamented with acanthus patterns, and in the tympanum are a crescent in the upper angle and a star in each lower angle.

In the middle of the design on the ground-level is a square altar with moulded top and base, on the l. side of which is **Jupiter Dolichenus**, standing full face on the back of a bull which is to r.; he holds a double axe in right hand, and a thunderbolt with three arrow-heads at each end in l. His hair and beard are rough, and he wears a coat of mail reaching nearly to the knees. Above him on the l. hovers a Victory holding a wreath over his head, and a palm-branch in l.; she wears a long chiton with over-fold. On the r. of the scene, on the same level with Jupiter, is a woman, apparently also standing on an animal, of which the ears and one fore-leg are visible; she holds out a *patera* as if to pour a libation on the altar. In l. hand she holds a sceptre; she wears a long girt sleeved chiton and himation veiling her head. The background and many of the details, such as the wings of Victory, are gilt.



Fig. 65 = No. 226.

In the upper part of the design are remains of an inscription in punctured letters :

I·O·	<i>I. O. (M.)</i>
DOLIC	<i>Dolic(he)</i>
NO· LIBI	<i>no tibi</i>
T· DAM	<i>T. Dam....</i>

and traces of more letters are visible on the r.

¹ Ht. 16·8 cm. Similarly acquired. *Bonner Jahrb.* cvii. pl. 7, fig. 1, p. 63; Cook, *Zeus*, i. p. 629, fig. 494; *C. I. L.* xiii. 7345a. Cf. for the subject, *Bonner Jahrb.* 107, pl. 8 (an example at Wiesbaden).

227. **Tablet.** The form is similar to that of the Heddernheim reliefs, the upper part being in the form of a large tapering leaf with oblique ribs, curving over at the top ; the lower part is in the form of a disc, but it is not certain that the two parts belong to the same object. On the disc, within a border of large beads between two rings of smaller beads, is a bust of **Helios (Sol)** to the front ; he has thick curling hair, round which is a radiated diadem, and drapery fastened with brooches on the shoulders. Behind him are visible the fore-parts of two horses, one springing out each side. Along the leaf are four rows of raised dots.

Ht. 28.5 cm. Diam. of disc, 9 cm. Found at Bala-Hissar (Pessinus). Bequeathed by Sir A. W. Franks, K.C.B., 1899. *Brit. Mus. Guide to Exhibition of Greek and Roman Life*, p. 54, fig. 45. With this were found other votive discs, now melted down.

228. **Tablet, similar.** In this case there is no disc attached, but the design is on the broad lower part of the leaf. It represents **Selene (Luna)** seated sideways (facing the front) on a horse which moves to l., holding a *patera* in her r. hand ; she wears

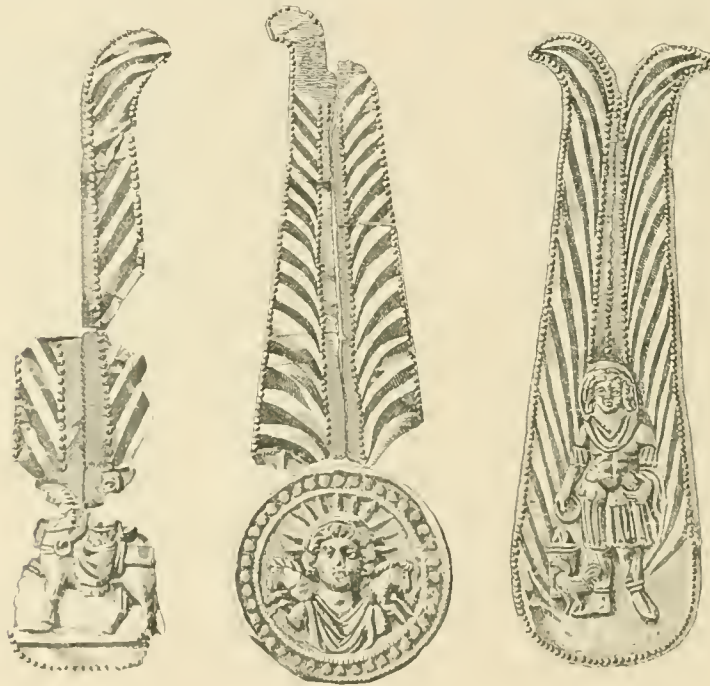


Fig. 66 = Nos. 227-229.

a long chiton reaching to the feet ; her head is mostly wanting. On the leaf are four rows of perforations in place of the usual raised dots.

Ht. 26.5 cm. Similarly acquired. *Brit. Mus. Guide to Exhibition of Greek and Roman Life*, p. 54, fig. 45. The leaf is much broken, and nearly half is wanting, including part of the design and the surrounding edges ; it is now in five separate pieces.

229. **Tablet**, similar. Form as the preceding. On the broad end of the leaf is a figure in relief of **Mithras** to the front, holding a *patera* in r. hand and a pine-cone in l. ; he has thick straight hair falling each side of the face, sleeved chiton and another garment over it, chlamys falling over the chest in front and caught up on the l. arm, and high boots. At his r. side is a cock to l., and behind it a small altar on which a fire burns. On the leaf are rows of raised dots.

Ht. 26 cm. Similarly acquired. *Brit. Mus. Guide to Exhibition of Greek and Roman Life*, p. 54, fig. 45.

THE BARKWAY TABLETS (230-236).

A series of seven thin leaf-shaped plates, found with other silver and bronze objects in digging a chalk pit in Rookery Wood, between the village of Barkway and the Ermine Street in Hertfordshire, about 1743. They were bequeathed to the Museum in 1817 by Lord Selsey. Five of them have representations of Mars or dedications to that deity ; two have figures of Vulcan, one with a dedicatory inscription. It is probable that they were votive objects suspended round a way-side shrine on the Ermine Street, from which they were at one time stolen and concealed. They resemble in form the votive tablets to Jupiter Dolichenus (Nos. 224-226), and others found at Dodona (Carapanos, *Dodone*, ii. pl. 49, No. 11) ; cf. also those from Stony Stratford (Nos. 237 ff.). With them were found a bronze figure of Mars (now in the British and Mediaeval Department) and part of a bronze implement or utensil.

Philosoph. Trans. xliii. (1746), p. 349, pls. 1, 2 ; *Royal Soc. Letters and Papers*, Decade 1, No. 356 ; *MS. Min. Soc. of Antiqs.* 1745, v. 2 and xxxiii, 303 ; Camden, *Britannia*, ed. Gough, 1789, i. p. 341 ; Lysons, *Reliq. Brit. Rom.* ii. (1813), pls. 40-42 ; Brayley and Britton, *Beauties of England and Wales* (1808), vii. p. 184 ; *Annales encyclop.* v. (1818), p. 153, No. 84 ; Clutterbuck, *Hist. of Herts*, (1827), iii. p. 361 ; Cussans, *Hist. of Herts (Edwinstree Hundred)*, 1872, p. 24 ; *Victoria County Hist. of Herts*, iv. p. 149, plate 10 ; *C. I. L.* vii. 84-86.

230. **Tablet**. In the form of a leaf with broad pointed base, tapering upwards and ending in three points, those at the side curving outwards, the middle one lozenge-shaped ; rib up the middle, with oblique markings each side like the Jupiter

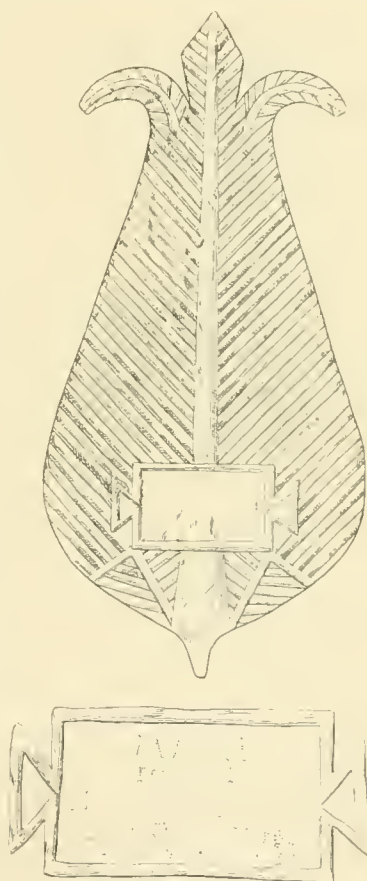


Fig. 67 = No. 230.

Dolichenus tablets. Towards the base is an eared tablet on which is inscribed in punctured letters :

MARTI	<i>Marti</i>
TOVTATI	<i>Toutati</i>
TI CLAVDIVS PRIMVS	<i>Ti. Claudius Primus</i>
ATTII LIBER	<i>Attii liber(tus)</i>
V.S.L.M.	<i>v(otum) s(olvit) l(ubens) m(erito).</i>

Ht. 51·25 cm. Width 25·6 cm. *C. I. L.* vii. 84. Much broken ; point on right side wanting. The second word of the inscription has also been read as *Iovialis*, but there is no authority for such an epithet of Mars. On the other hand, Mars Toutates is a well-known Celtic deity ; the name is also spelled *Tutates* or *Tentates*, and is derived from *teuta*, a people or state (see Holder, *Altceltische Sprachsatz*, ii. pp. 1805, 1896). He was worshipped with human sacrifices (Lucan, i. 444 ; Lactantius, *Div. Inst.* i. 21). Cf. *C. I. L.* iii. 5320 ; also Roscher, *Lexikon*, s.v. Mars, p. 2399 ; D'Arbois de Jubainville, *Cycle Myth. Irland.* p. 378. For Attius cf. *C. I. L.* vii. 27, 386, 390, 394. The arrangement of the freedman's name is unusual.

231. **Tablet.** Oblong form, tapering slightly upwards, with finial as last, but flat-topped ; elaborate leaf-markings all over except in centre, where is a panel containing a



Fig. 68 = No. 231.



Fig. 69 = No. 232.

shrine. The shrine has twisted columns with leaf-capitals, and pediment with cable-moulding on cornices, within which is a wreath. In the shrine is a figure of Mars to front looking to L., with spear in r. hand and l. resting on shield ; he wears

helmet, short chiton, cuirass, and greaves. Below is an eared tablet on which is inscribed in punctured letters :

D·MARTI·ALATORI
DVM·CENSORINVS
GEMELLI·FIL
V·S·L·M

D(eo) Marti Alatori
Dum(nonius?) Censorinus
Gemelli fil(ius)
v(otum) s(olvit) l(lubens) m(erito).

Ht. 18 cm. Width 10 cm. *C. I. L.* vii. 85 ; Daremberg and Saglio, *Dict. des Antiqs.*, s.v. Donarium, p. 375, fig. 2539. Edges much broken ; points at top and on right side wanting. Mars Alator was a local deity ; the word *alator* appears to mean ' huntsman.' There is an altar to him at South Shields (*Ephem. Epigr.* vii. 999). See also Roscher, *Lexikon*, s.v. Mars, p. 2396. The name *Dumnonius* is not a certain restoration, but if correct, it indicates a provincial who was not a Roman citizen, adopting a *nomen* from his tribe in south-west Britain.

232. **Tablet** of rectangular form with elaborately ornamented top, consisting of a pair of volutes as on No. 231, with a piece above in the form of the tablet No. 230. On the upper part are leaf-markings ; down the sides, chevron patterns ; along the base, panel of lattice-pattern. In the centre is a shrine with gabled top supported on spirally-twisted columns with plain flat capitals ; the cornice of the gable is marked with herring-bone patterns. Within the shrine is **Mars** to the front, looking to the r., as in last, with chlamys over r. shoulder.

Ht. 20 cm. Diam. 11 cm. Edges injured and points at top on left side broken.

233. **Tablet** as No. 231, with leaf-markings above ; below, panel with borders of herring-bone pattern, in which is **Mars** as before, but not in a shrine, looking to l.

Ht. 11·8 cm. Width 4 cm. Projections at top broken ; design rough and indistinct.

234. **Fragment** of similar tablet ; **Mars** within shrine with twisted columns and leaf-capitals as No. 231 ; the entablature is ornamented with cable-moulding.

Ht. 7·8 cm. Width 4·6 cm. Upper part wanting ; lower edge much damaged ; design very indistinct.

235. **Tablet** as No. 232, with elaborate leaf-markings on upper part. Below, on either side, panel of dotted lattice-pattern, and in the middle a shrine with gabled top supported on twisted columns with plain caps ; at the apex and angles of the gable are volute-ornaments. Within the shrine is a figure of **Vulcan** to the front, looking to l. ; he wears a cap, boots, short chiton, and mantle hanging from l. shoulder ; in r. hand he holds out a pair of pincers and in l. is a hammer ;



Fig. 70 = No. 233.



Fig. 71 = No. 234.

at his side is an anvil, on which is an S-shaped object. Below the shrine is inscribed NVV L CO, *Nu(mini) Vulco(no)*; cf. *C. I. L.* vii. 398.

Ht. 16·8 cm. Diam. 8·4 cm. *C. I. L.* vii. 86. Top complete but lower edge injured.



Fig. 72 = No. 235.



Fig. 73 = No. 236.

236. Tablet as Nos. 233-234; top part nearly all wanting. Round the edges, leaf-markings, except along the base, where is a band of lattice-pattern. In the centre a shrine with figure of **Vulcan**, all as on No. 235.

Ht. 8·75 cm. Width 5 cm.

THE STONY STRATFORD TABLETS (237-241).

Found in 1789 in an urn at Windmill Field, Stony Stratford, Buckinghamshire, on Watling Street. Lysons, *Reliq. Brit. Rom.* ii. pl. 39, fig. 7; *MS. Min. Soc. Antiqs.* xxxiii. 306, June 1813 (Lysons); *C. I. L.* vii. 80-82; *Victoria County Hist. of Bucks.* ii. p. 11. There are between 50 and 60 fragments of tablets in all, of which some half-dozen have figure-subjects, resembling those on the Barkway tablets. Besides the one here given, Hübner in *C. I. L.* vii. 81-82 gives two more inscribed tablets, but the inscriptions are now no longer legible.

237. Tablet, in two pieces, with leaf-markings along each side. (1) On a square panel is engraved in very faint letters:

DEO	<i>Deo</i>
IOVI ET VV LCA	<i>Iovi et Vulca(no)</i>
VASSINVS	<i>Vassinus</i>

CVM VELLI	<i>cum velli-</i>
NT ME CON	<i>nt me con-</i>
SACRATVM	<i>sacratum</i>
CONSERVA	<i>conserva(re)</i>
PROMISI DENA	<i>promisi dena-</i>
RIOUS SIX PRO VO	<i>rios sex pro vo-</i>
TO SA...EST	<i>to sa(lutis ?)est (itutae ?).</i>

(2) Upper part in leaf-form with oblique markings; lower part rectangular. Within a border composed of wreaths are two figures confronted, now nearly obliterated: on the l., **Mars** (?) with helmet, etc.; on the r., **Vulcan** (?), bearded, wearing short chiton.

Ht. of panel 7.5 cm.; of the other part, 14.3 cm. Width 7 cm. *C. I. L.* vii. 80. Much injured.

238. Fragment of tablet tapering upwards, with leaf-markings; below, shrine with arch under a gable resting on twisted columns with moulded caps. Within it is **Apollo** to l., beardless, wearing wreath; in r. hand he holds up a flower (?); his l. rests on his lyre; lower part wanting.

Ht. 8.75 cm.

239. Fragment, similar. Double shrine with two gables and twisted columns with moulded caps and bases; on the cornice of the gable is a cable-moulding. On the l. is **Mars** to l., with crested helmet, cuirass, short chiton, and *caligae*, l. hand resting on edge of shield, r. holding spear; on the r., part of Victory to r., winged, with long chiton and over-chiton, holding a palm-branch.

8.75 x 7.3 cm.



Fig. 74 = No. 237.



Fig. 75 = No. 238.



Fig. 76 = No. 239.

240. **Fragment**, similar. Lower part of **Mars** as in No. 239; on the r., twisted column. Upper part in leaf-form with oblique markings, as No. 237; head and r. hand of Mars visible.

4.3 × 4 and 4.2 × 2.7 cm.

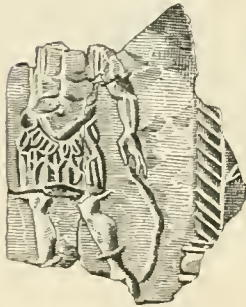
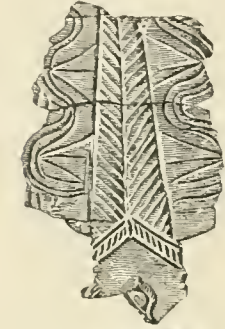


Fig. 77 = No. 240.



Fig. 78 = No. 241.

241. **Fragment**, similar. Gabled shrine as in No. 239, in which is **Mars** to front with face to l., wearing helmet, cuirass, and *caligae*; r. hand holds spear and l. rests on edge of shield. On either side, oblique leaf-markings.

5 × 4.5 cm.

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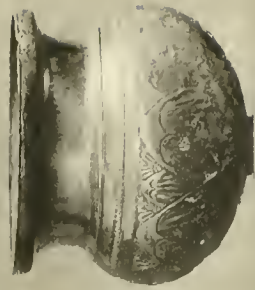
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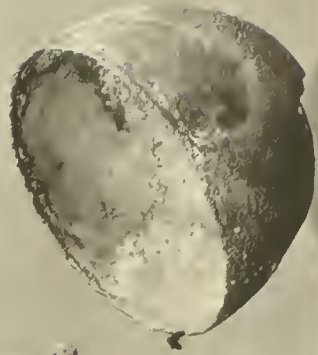
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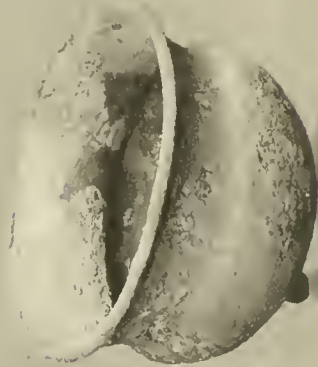
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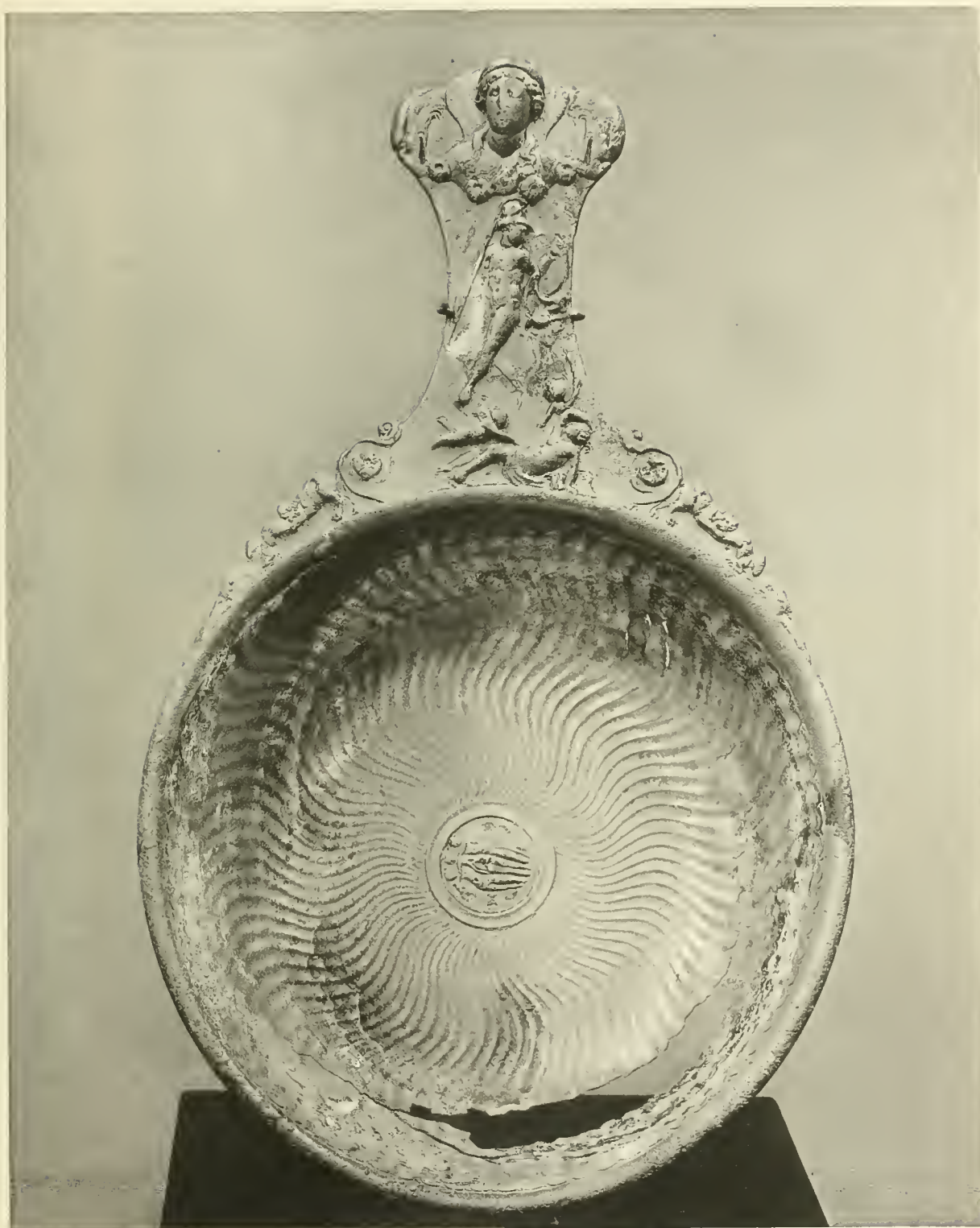
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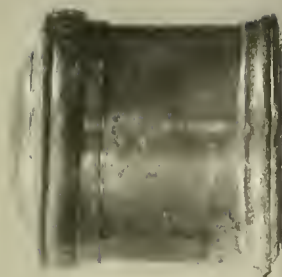
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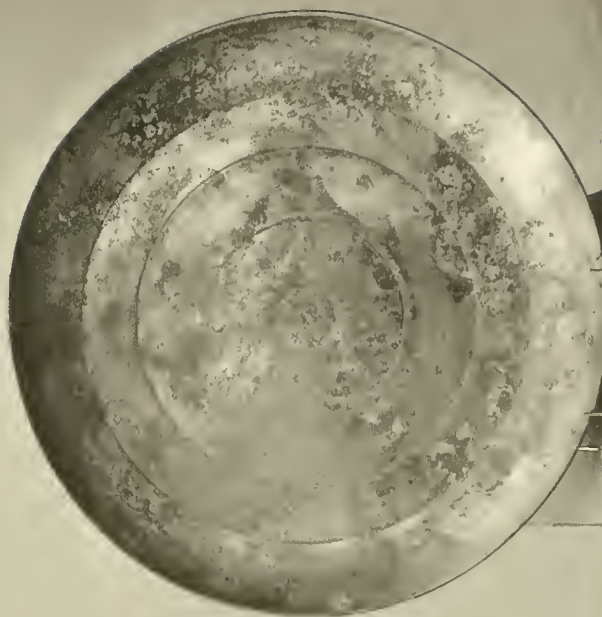
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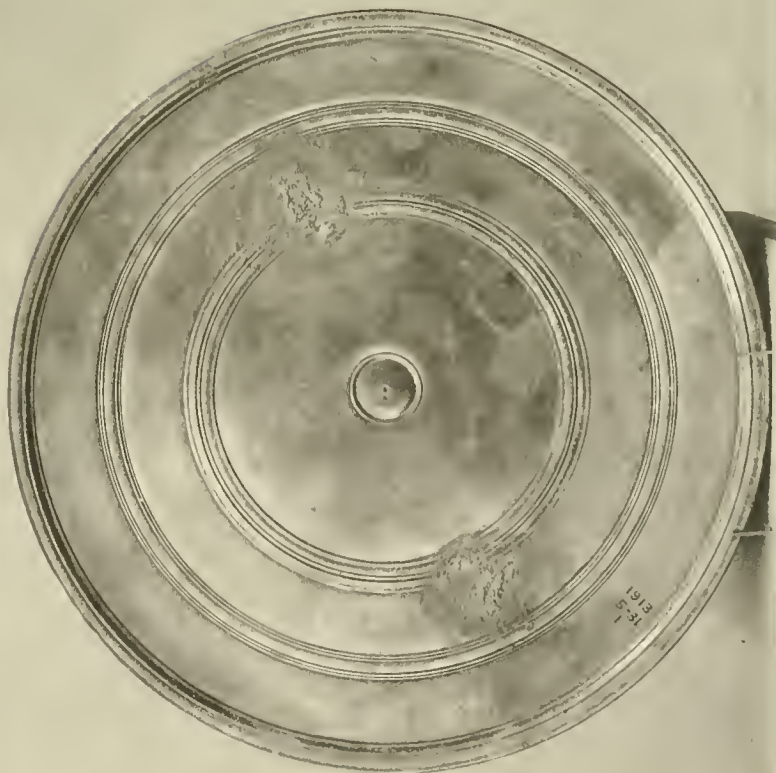
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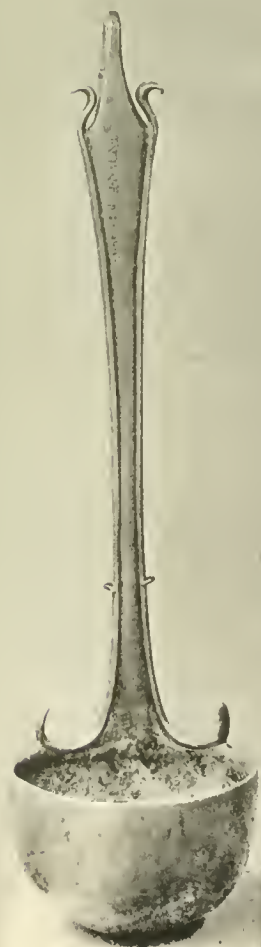
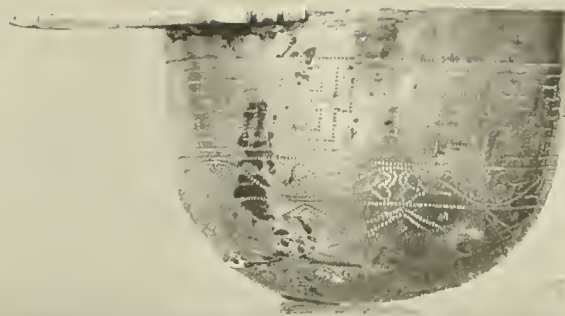
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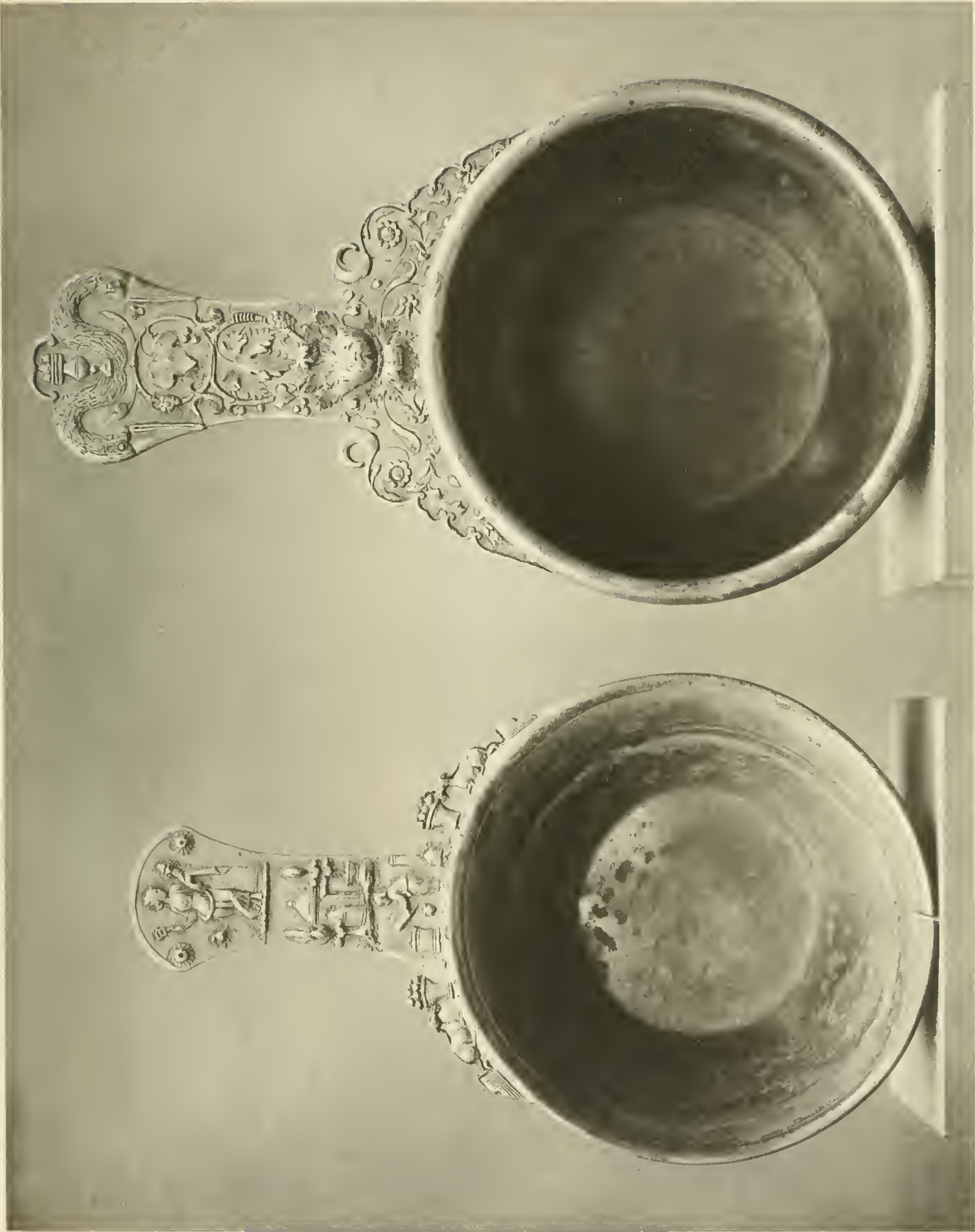
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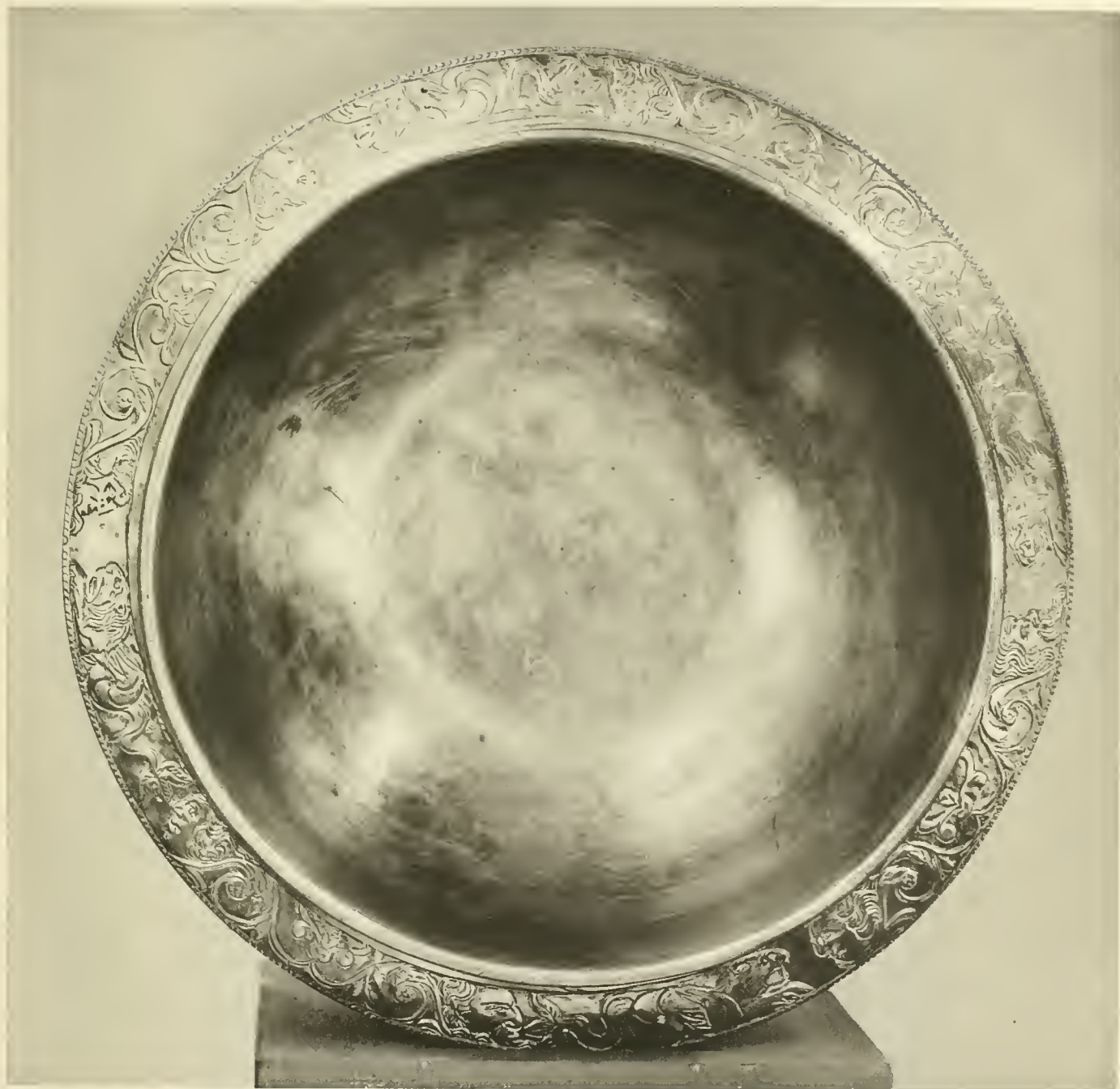
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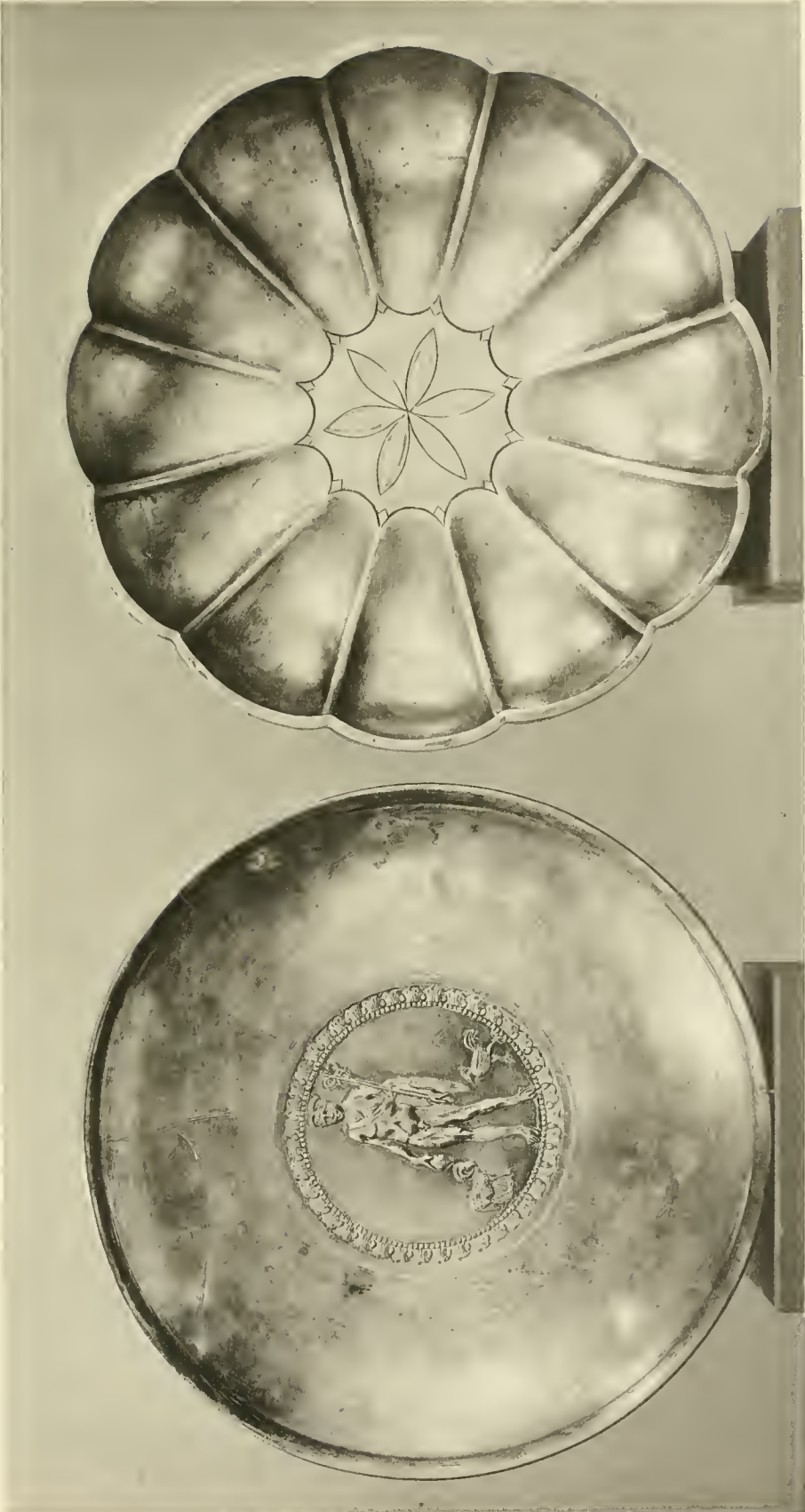
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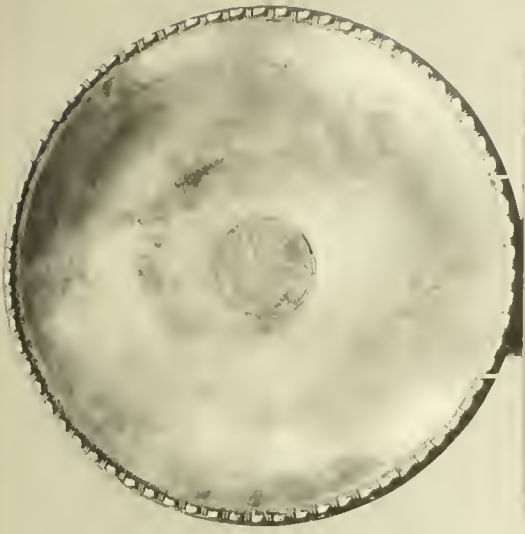


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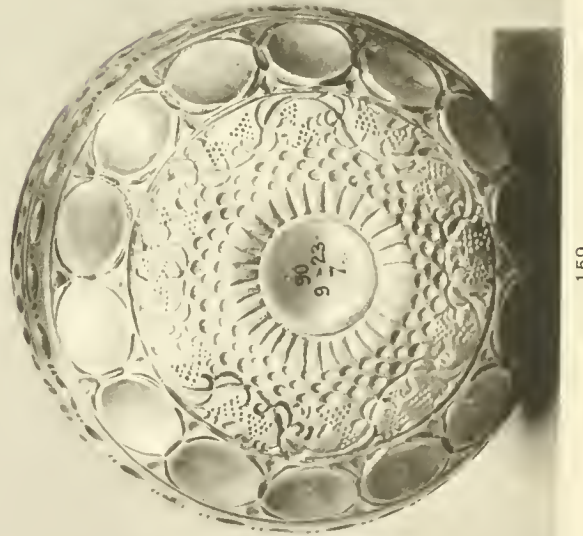
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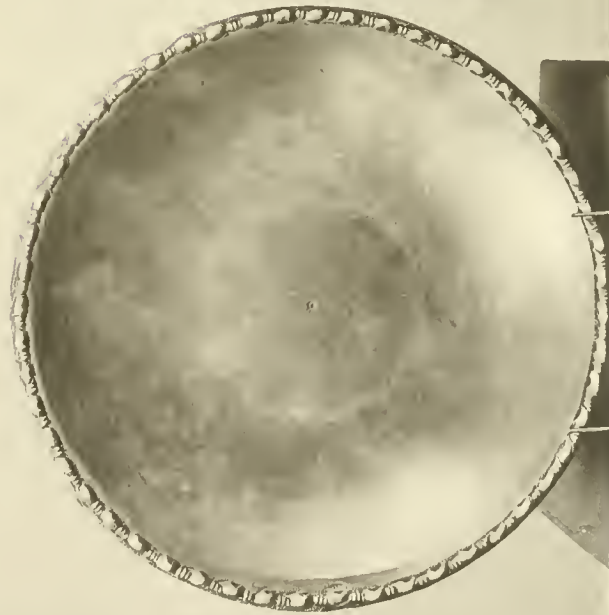
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