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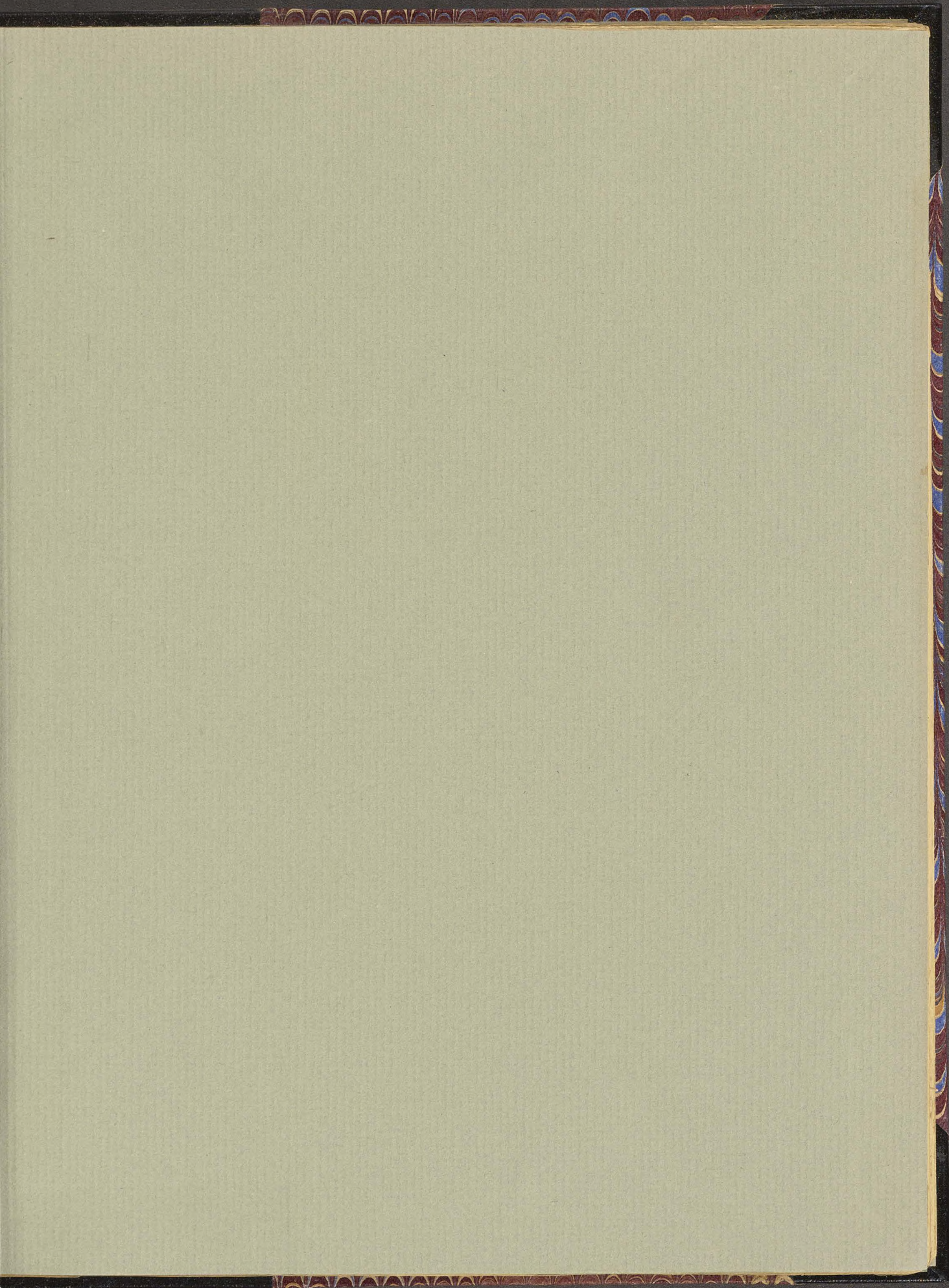


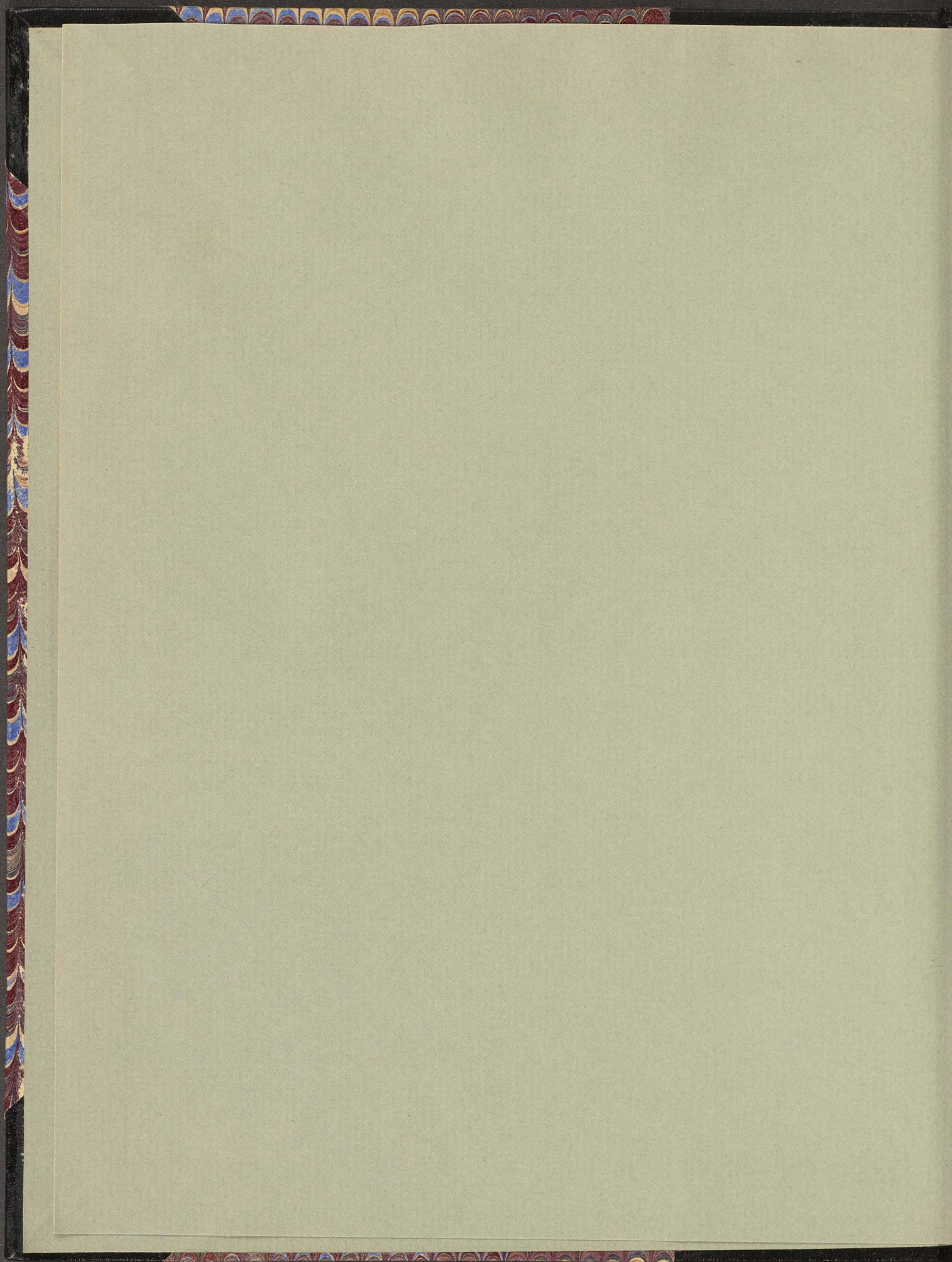
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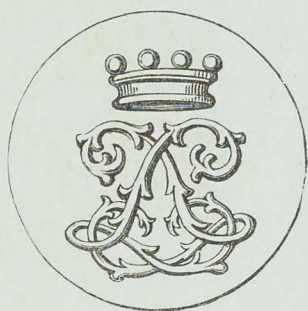
OF A

## COLLECTION OF ANCIENT & MEDIÆVAL

### Rings and Personal Ornaments

FORMED FOR

### LADY LONDESBOROUGH.

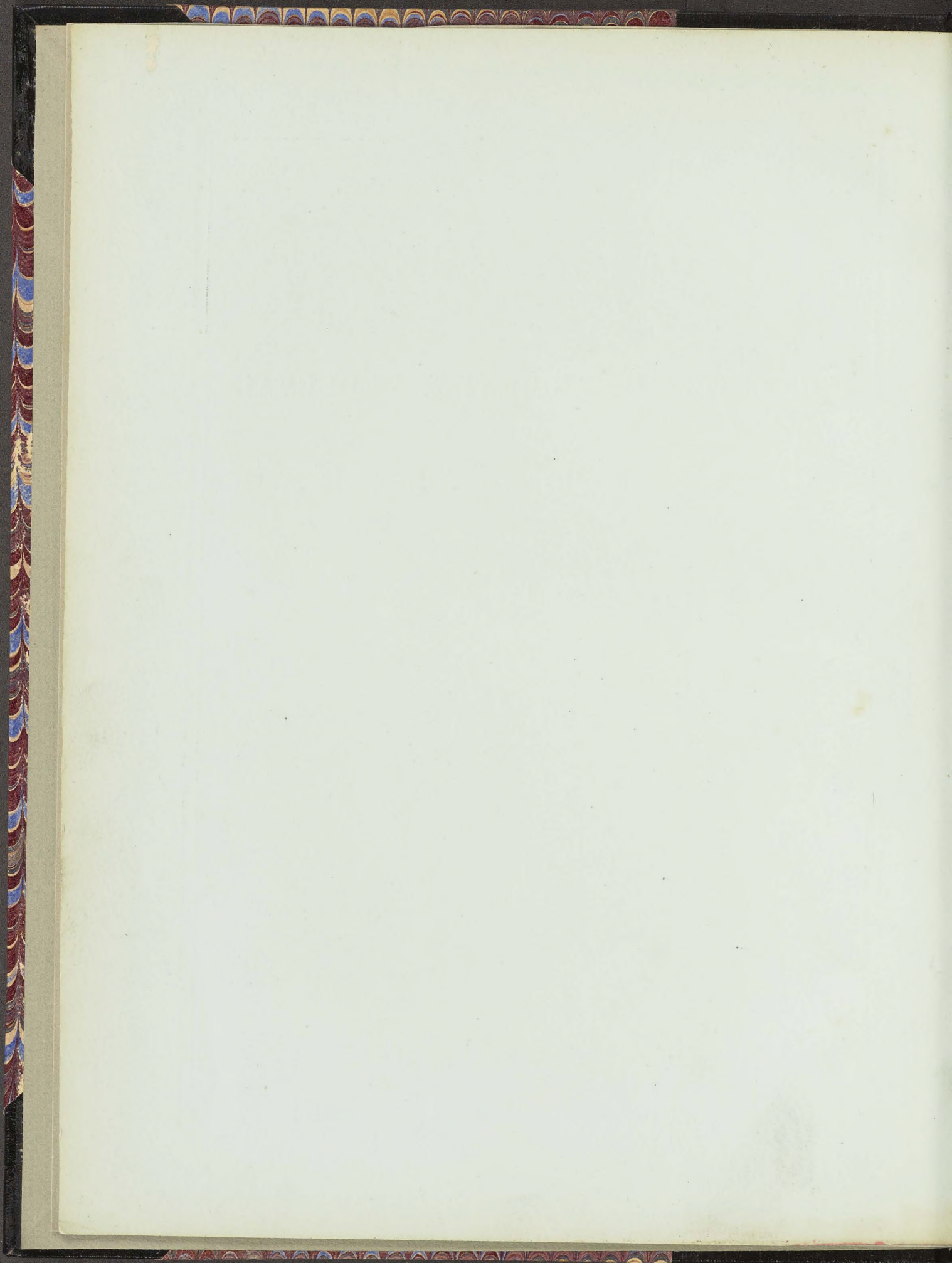


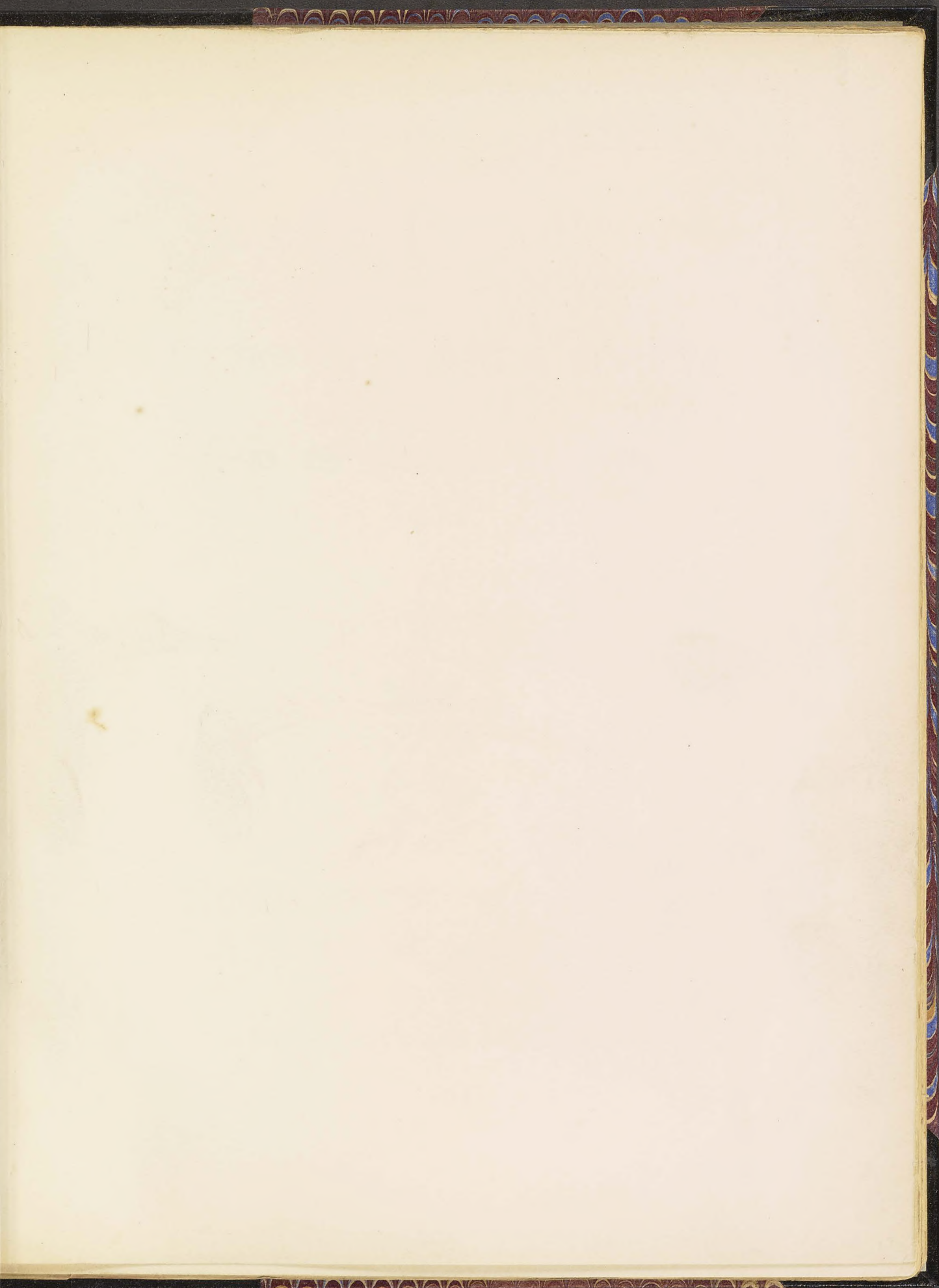
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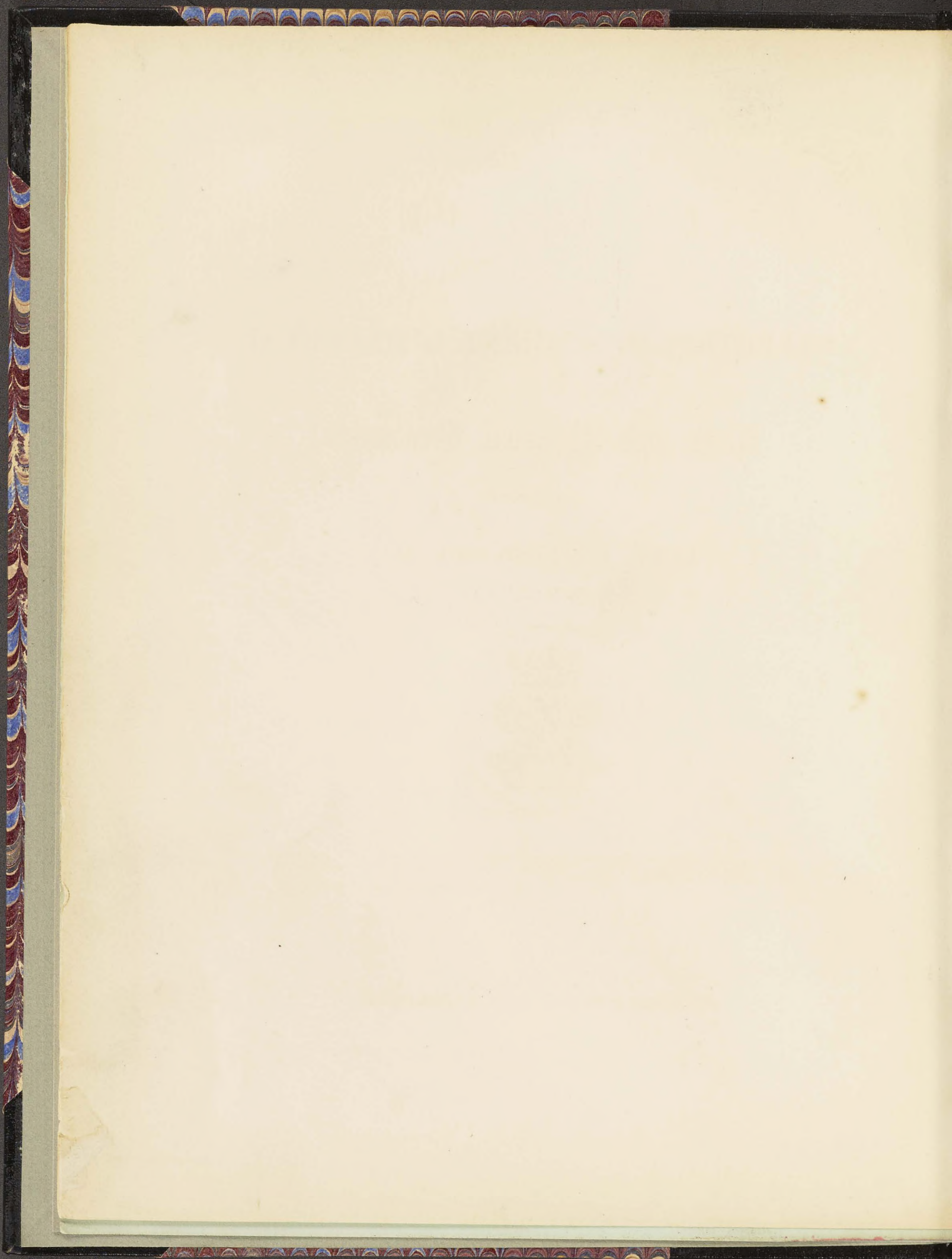
HORACE WALPOLE'S *Description of Strawberry Hill.*

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MDCCCLIII.









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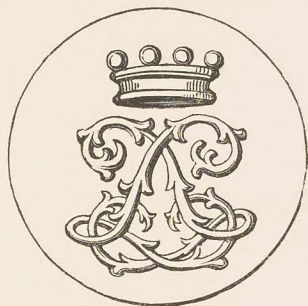
## COLLECTION OF ANCIENT & MEDIÆVAL

### Rings and Personal Ornaments

FORMED FOR

#### LADY LONDESBOROUGH.

[by T.C. CROKER]



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HORACE WALPOLE'S *Description of Strawberry Hill.*

PRINTED FOR PRIVATE REFERENCE.

MDCCCLIII.

[1853]

T. RICHARDS, 37, GREAT QUEEN STREET,  
LINCOLN'S-INN-FIELDS.

## PREFATORY LETTER.

---

DEAR LADY LONDESBOROUGH,

I have had much pleasure in arranging and cataloguing your Ladyship's collection of ancient and mediæval Rings and personal ornaments, consisting of no less than two hundred and fifty objects, many of which possess considerable archæological interest.

As a little record of how this collection, which is now contained in the jewel case of the Empress Marie-Louise, was formed, I beg from your Ladyship permission to state a few particulars respecting it. The foundation was a collection of ninety-two rings and fibulæ, or brooches, which, after about ten years of patient research in England and on the continent, had been brought together by Mr. George Isaacs.

In the early part of 1850, Mr. Isaacs, who had determined on proceeding to Australia, made an overture to the British Museum, and also to Lord Londesborough, to purchase this collection of Rings, etc., and hinted at its estimated value being £500; which proposal his Lordship declined, although willing to give a very liberal price for a selection of articles from it. Selection Mr. Isaacs objected to; as he desired that the specimens, which he had obtained with a view to study and historic classification, should not be hastily dispersed; and he declared that he would prefer to lose money, and to part with the whole as a collection for a sum considerably less than what it had cost him, provided that a distinct pledge were given to him that it should be kept together by the purchaser.

After allowing Mr. Isaacs to withdraw one ring, in which was set a large and valuable emerald, engraved with the figure of an Ecclesiastic, in pontificals, beneath a canopy, and surrounded by the motto *FIAT DEI VOLUNTAS* upon an oval belt, I accepted, without much hesitation, this offer, from the conviction that another similar collection could not readily be formed, and promised him that it should only pass out of my possession entire, and that I would endeavour so to preserve it.

Accordingly, on the 24th June 1850, Mr. Isaacs produced to me documents to show that his collection, with the one exception I have named, consisted of

23 Gold	}	Rings.	3 Gold	}	Fibulæ.
21 Silver			7 Silver		
30 Base Metal			and 8 Base Metal		

For which 92 articles he had actually paid £212, without taking into account any expenses, sometimes considerable, that he may have been at in acquiring them, or the value of presents made to him. At the same time he guaranteed the genuineness of all except one gold ring, which he considered might be counterfeit; and which I have since ascertained to be genuine, notwithstanding its doubtful appearance. “Although”, added Mr. Isaacs in his note to me, “this my pet collection has been made under favourable circumstances, and at a moderate cost, I do not desire to profit by it; and considering the promise you have undertaken to give me, I would at once accept the round sum of £200 from you, so anxious am I that it should be preserved intact, and be in the possession of one who can appreciate its value.”

Such an investment of £200, fettered with such a pledge, was not perhaps a very prudent one for a poor man, like myself, to make. Yet I could not help feeling—and feeling strongly too—the importance of keeping together so remarkable an assemblage of specimens illustrative of mediæval superstitions, manners, and cos-

tume. I did not regard them with the eye of a mere dealer; and it is only due to Mr. George Isaacs that I should acknowledge his having met me in the same spirit, and devoted several days to affording me all the information in his power respecting the articles which I had purchased from him. Lord Londesborough did me the honour subsequently to inspect my acquisition; and upon more carefully reviewing the whole, seemed to agree with Mr. Isaacs and myself in opinion that keeping the collection together was desirable, as it might be of importance to future students of archæology. Seeing that this was his Lordship's conviction, I did not hesitate to offer him the Collection of rings and fibulæ as I had received them from Mr. Isaacs, for the same sum, and under the same conditions that it had become mine. And this circumstance will account for the appearance in it of some rude, and perhaps what might be called "unsightly, rings of Alchemy" or base metal, in companionship with specimens of much beauty, exquisite workmanship, considerable intrinsic value, and associations endless as the ring itself.

Lord Londesborough having agreed to my terms, I thought it right, in order to carry out the romance of my contract with Mr. Isaacs, to propose another condition, namely, that I would draw up a catalogue of the collection, if his Lordship would print a few copies, to facilitate reference to the specimens, and secure, at all events, a record of them. What Horace Walpole said of catalogues of paintings, appeared to me to be equally applicable to those of every other object of vertu. His words are,—“Catalogues of this sort are deservedly grown into esteem. While a collection remains entire, the use of the catalogue is obvious; when dispersed, it often serves to authenticate a picture, adds to its imaginary value, and bestows a sort of history upon it. It is to be wished that the practice of composing catalogues of conspicuous collections was universal.”

Now, in using the words of Lord Orford, I do not mean to assert

that your Ladyship's collection is likely to be a conspicuous one, although, in my humble judgment, I should pronounce it to be a very curious one. Lord Londesborough, for more than two years after the rings and fibulæ brought together through the means and by the industry of Mr. Isaacs had been transferred to his Lordship's possession from mine, has gone on adding to them with perseverance and ceaseless activity both at home and abroad, and at a considerable expenditure, no less than one hundred and fifty-eight specimens of such personal ornaments as he thought might increase the historic interest and importance of the collection which is now presented to your Ladyship for acceptance.

And although the extent of my promised catalogue has been thereby considerably increased,—indeed, more than once-and-a-half doubled beyond my stipulation,—I do not regret the additions which have been so judiciously made; as with specimens of British, Gallic, German, and Italian mediæval workmanship are now associated illustrative specimens of ancient and modern

Egyptian;	Hebrew
of Greek	Anglo-Saxon
Etruscan	Scotch
Roman	Irish
Gnostic	and Eastern art.

That objects at the first sight so apparently trivial as rings should engage the attention of the curious, is not remarkable to any one who has examined the learned and instructive though incomplete work of Licetus<sup>1</sup> on the subject, with the works of Gorlæus<sup>2</sup> and Gorio;<sup>3</sup> although it must be acknowledged, that they contain much more

<sup>1</sup> Hieroglyphica, sive Antiqua Schemata Gemmarum Anularium, 1653, folio.

<sup>2</sup> Dactylithecæ, sive Annulorum Sigillarium, quorum apud Priscos tam Græcos quam Romanos usus, ex Ferro, Ære, Argento et Auro, Promptuarium, 1601. Et cum addit. et explicat. per Jacob Gronovium, 1695 et 1707. 4to.

<sup>3</sup> His works generally.

respecting the ancient gems which were set in rings than respecting the ring itself. However, so important was this branch of goldsmithery considered in the middle ages, as to invest a body of artists with the distinctive title of *Aneliers*.<sup>1</sup>

Nor should the claims that the ring has on our regard, through the vast cycle of ages over which its history extends, be forgotten;—its power and its poetry; its alliance with religion and with love; with chivalry and commerce; with magic and the superstitious speculations of our forefathers;—its influence upon art and alchemy or chemistry, and their combined power upon the science of manufactures and medicine. Viewed under any of these several aspects, volumes might be written upon the ring and the amount of thought or ingenuity of fabrication which,

“Through climes and ages”,

have been bestowed upon personal decoration.

But, Madam, beyond all the rings and personal ornaments which you now possess, or hereafter may become possessed of, let me refer you to the one plain gold ring which you constantly wear. I believe it to be, as far as cordial feelings, in union with sacred rites, can hallow any ring, a gift far more precious than the most costly tiara of diamonds could possibly be, and more valued as a pledge of affection than the whole collection which repose in Marie-Louise’s casket. That one plain gold ring to which I refer, was given, to use the words of the poet Crabbe, with

——— “sacred vows for life,  
To love the fair—the angel wife.”

(And allow me to finish the quotation from him whom Lord Byron calls “Nature’s sternest painter, yet the best”—)

---

<sup>1</sup> Des Artistes Gothiques de Montpellier, par Ricard et Renouvier.

“In that one act may every grace  
 And every blessing have their place ;  
 And give to future hours of bliss,  
 The charm of life derived from this.  
 And when even love no more supplies,  
 When weary nature sinks to rest,  
 May brighter, steadier light arise,  
 And make the parting moment blest.”

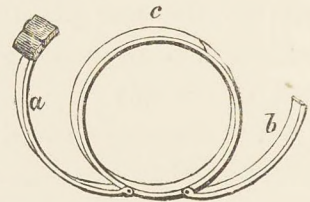
I have the honour to be, with much respect,

Your Ladyship's faithful, obliged,

And very humble Servant,

T. CROFTON CROKER.

After I had the honour of addressing this letter to your Ladyship, so remarkable an illustration of the cabalistic bracelet, No. 63, has come to my knowledge, in the shape of a magical ring of the seventeenth century, which opens on pressing the jewels in the centre, that I cannot resist figuring it, and fancying that the bracelet described at page 22 is incomplete. Still, even imperfect specimens of this kind must be considered as of exceedingly rare occurrence. Within the ring is engraved this inscription :



SOVAL7 ZAMIEL7 FARSON SCHYA \* ASMODIEL  
 X35-0-0 ASMODIEL \* SOLIELZ VENVS \*

and on the inner side, at *a*, XDA \* MAGO X opposite

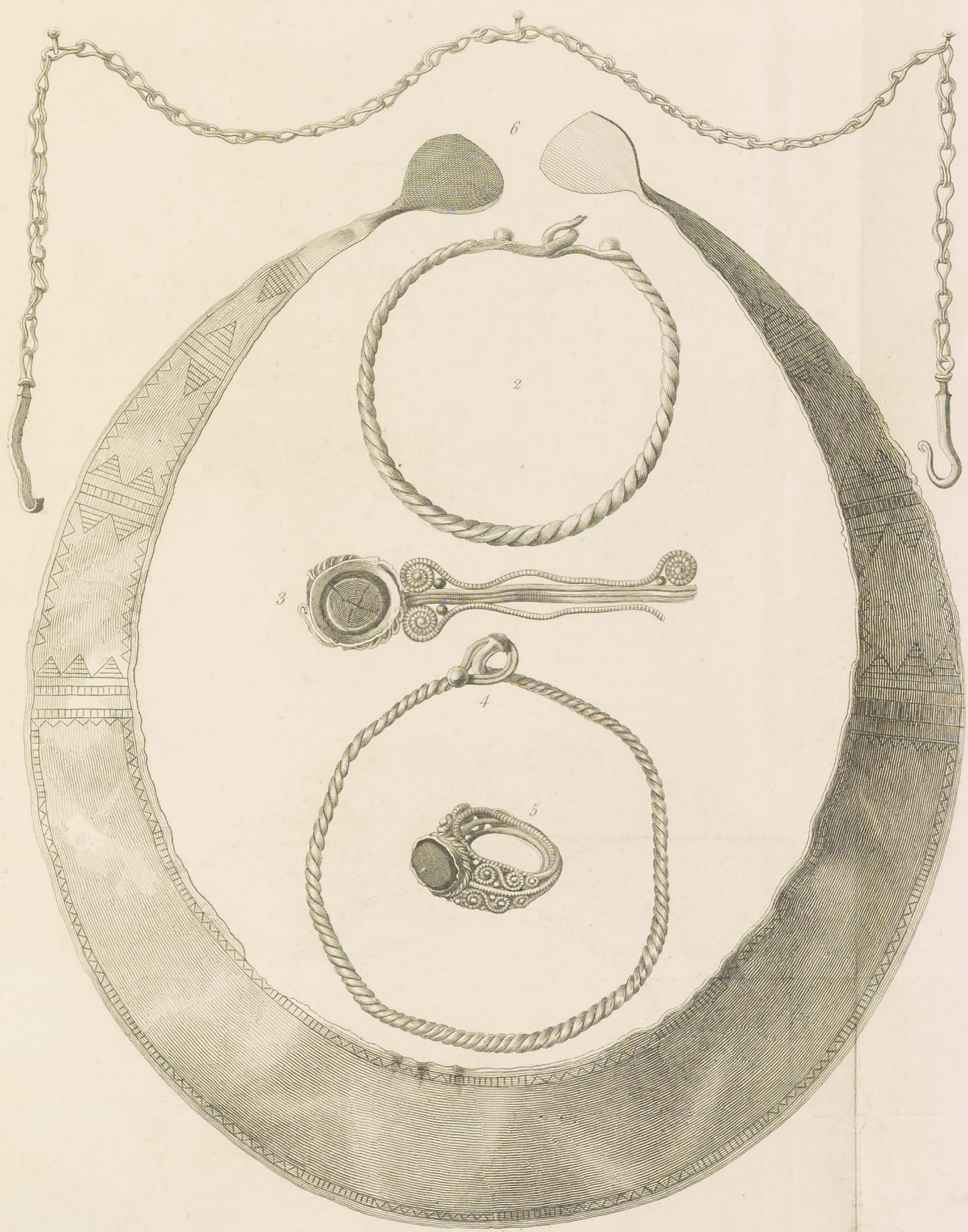
at *b*, \* AVRIL X ASMODIEL and around the outer side

of the open ring, at *c*, MIN JOSEPH X HAGIEL X YF KEDEMEL 2YQ X NACHIEL



CATALOGUE,  
ETC.

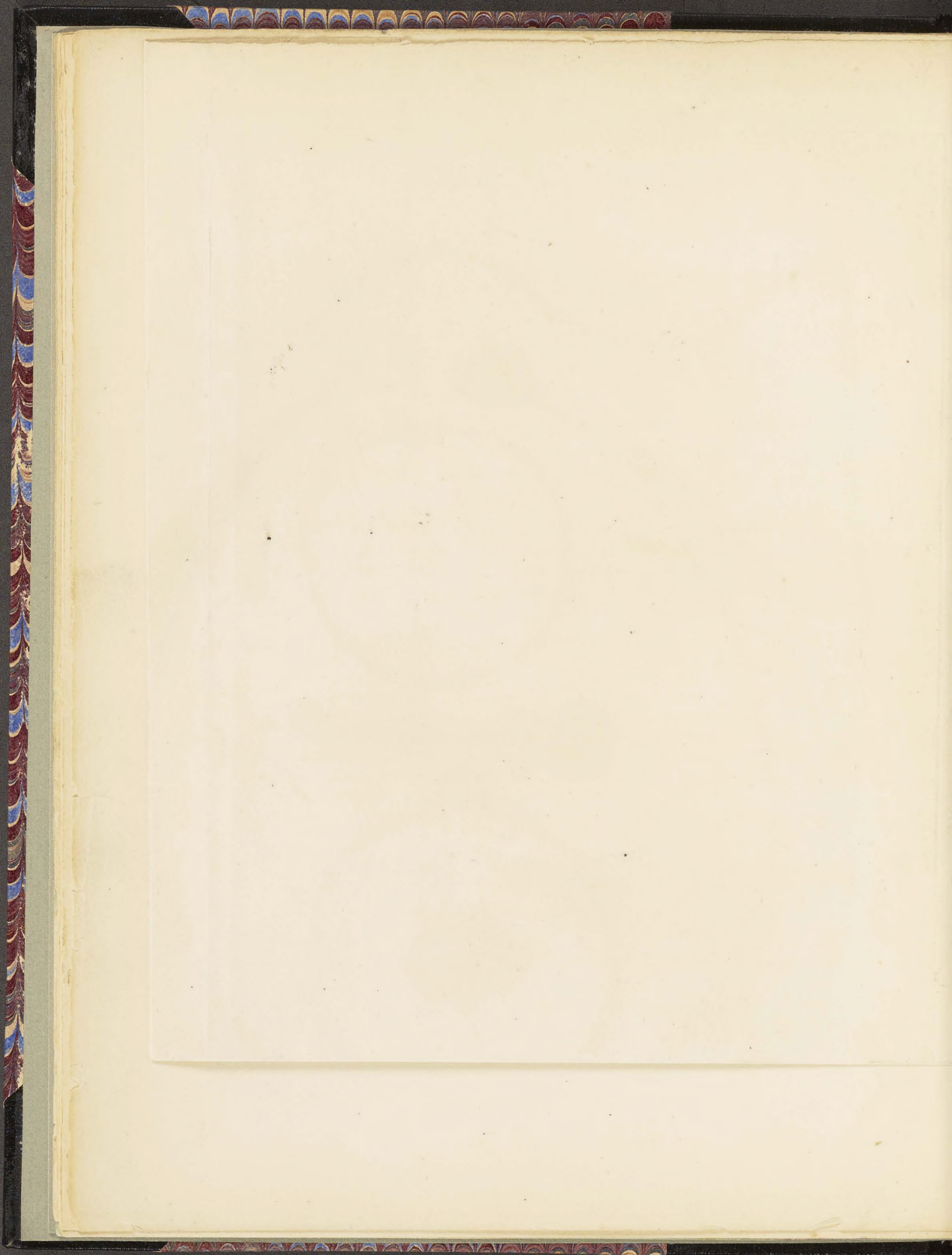
This Catalogue was printed when Lord Londesborough purchased for £30 a torque, four armlets, and a very small bracelet, of thin strips of gold, twisted spirally, and hooked together. The diameter of the former is eight inches, of the armlets five, and of the bracelet two-and-a-half; and the weight of the entire between two and three ounces. Rolled together, they were dug up by a peasant in a rath or mound between Kilmallock and Kilfinnan, in the county of Limerick, and by him sold to a silversmith in Limerick, from whom they were purchased by the Rev. R. J. O'Higgin, and exhibited by him in Cork, June 1852, and by Lord Londesborough to the Society of Antiquaries, 10th February 1853. "The find" has been placed on the lid of Lady Londesborough's cabinet.



*Gold Ornaments recently found in Ireland.*

*Published by the Society of Antiquaries of London, April 23<sup>rd</sup> 1843.*

*J. Busire del. et sc.*



## COLLECTION OF MEDIÆVAL RINGS,

ETC.

1. CHARACT RING. *Silver*. Small gilt circular face attached, engraved with monogram, evidently intended for AVE. Cross beneath. Workmanship, end of fifteenth century. From Mr. Blayd's Collection.





2. CHARACT RING. *Gold*. Engraved outside with **Jasper . Melchior . Baltazar . in . god . is . a . r .** the names of the three kings of Cologne; to which the addition, probably, means, "in God is a remedy." Workmanship, fourteenth, or early in the fifteenth, century. Worn as a talisman.

"The legend of the three kings of Cologne, one of the most popular of the numerous stories accepted by the Christian world in the middle ages, has been published at full length by Mr. Wright, in his edition of the *Chester Plays*." SMITH'S *Collectanea Antiqua*, vol. i, p. 115.

The three kings of Cologne, in the legend, are distinguished by the names of Melchior, Balthazar, and Jasper. They were supposed to be the wise men (according to the legend three kings of Arabia), who made offerings to our Saviour. Their bodies travelled first to Constantinople, thence to Milan, and lastly to Cologne, by various removals. See a sketch of their history in BROWN'S *Vulgar Errors*, VII, VIII, p. 379; also, as to their names as a charm, the *Gentleman's Magazine*, Feb. 1749, xix, p. 88; SMITH'S *Collectanea*, etc.

3. RELIGIOUS RING. *Silver*. Seven wires, with engraved cross of trefoils on the face. Bought at Lyons. Workmanship, probably, of the end of the sixteenth century. For cross on the face see Nos. 21 and 43.
4. GIMMEL RING. *Silver*. Two hands clasped, with an inscription much worn. The characters appear to be Runic. Workmanship, probably, Hiberno-Danish, of tenth or eleventh century, and a Wedding Ring.

5. "POSIE" RING. *Gold*. Stamped outside with + sans + bitenie (letters in relief), the t being a blunder for l (*sans vilenie*) *i.e.* without baseness. Found in the Thames. Workmanship of the fifteenth century. Presented by Mr. Roach Smith.
6. HEBREW BETROTHAL RING. *Brass*, with three points or bosses (see No. 20), and מול טוב engraved on an outside label. This class of ring is called Mazul-touv—pronounced "*Mausselauf*", which may be freely translated "joy be with you", or "good luck to you". Workmanship, probably, German or Flemish, of the seventeenth century (see No. 22), and considered to be a very rare specimen. Presented by Mr. Crofton Croker.
7. DECADE GIMMEL RING. *Silver* (had been gilt). Two hands clasped. On the opposite side, two quarterfoils spring from a heart (quere, the Immaculate Heart?) engraved help god or god help. Found in the Thames. The workmanship, early in the sixteenth century. Presented by Mr. Roach Smith.
8. RELIQUARY RING. *Silver*. (Probably for the thumb). A heart engraved on a lozenge; the relique inclosed beneath. Found in the ruins of the Abbey of St. Bertin's, at St. Omer, and bought at Boulogne.
9. SIGNET RING. *Gold*. Engraved with the bust of St. Michael, supporting a lable, on which is M: (*quere Michael?*) Le Macon. Shank ornamented with floral design (see No. 41). Workmanship, a beautiful specimen of art in the fifteenth century. Mint mark, a fleur-de-lys crowned. Bought in Paris for £10:0:0.
10. SIGNET RING. *Alchymy* (has been gilt), engraved on the face. (*Quere, Merchant's mark or sacred monogram?*)  
A mark, which has some similarity, occurs in Dr. Dee's MS. in the Ashmolean Collection. Workmanship, end of fifteenth century. Bought in Paris. 
11. DOUBTFUL RING. *Set in alchymy, which had been silvered*. An oval onyx. 

12. RELIGIOUS RING. *Gold*, with **IHS** engraved on the face. Workmanship, fifteenth century. Bought at Boulogne.
13. HEBREW BETROTHAL RING. *Gold*. "A Tower Ring." Tower, enamelled blue, (*Mausselauf*, see No. 6). With five fillagree bosses, opens upon a hinge, and on the face beneath is engraved בּוֹט. (See No. 20). Workmanship, early in the sixteenth century. See No. 22.
14. CAMEO RING, *set in Gold*, for the thumb. Agate; engraved with two cockatrices. Gnostic. Bought by Lord Londesborough, at Mr. Hancock's, Bond Street, 1850.

The imaginary creature called a cockatrice, was supposed to be produced from a cock's egg. Sir Thomas Brown, in his enquiry into *Vulgar Errors* (iii, vii, p. 126), thus describes it:—"This of ours is generally described with legs, wings, a serpentine and winding tail, and a crest, or comb, somewhat like a cock." Many fables were current respecting it. In the first place, it was supposed to have so deadly an eye, as to kill by the very look."

"This will so fright them that they will kill by the look, *like cockatrices*."

*Twelfth Night*, iii, 4.

Again:—

"—— Say thou but I,  
And that base vowel I shall poison more  
Than *the death-darting eye of cockatrice*."

*Romeo and Juliet*, iii, 2.

But there was still a further refinement, that if the cockatrice saw the person, he killed him by it; but if the animal was seen first, he died.

"To no lord's cousins in the world, I hate 'em;  
A lord's cousin to me is a *kind of cockatrice*,  
*If I see him first he dies*."

*Beaumont and Fletcher*.

Dryden has also alluded to this fancy.

"Mischiefs are like *the cockatrice's eye*,  
If they see first they kill, if seen they die."

This Ring is probably Egyptian, and was worn as a talisman against "the evil eye."

15. INTAGLIO RING. *Set in Gold.* A Gnostic gem of mediæval manufacture, representing the sun, surrounded by signs or characters. The setting appears to be Italian workmanship, of the seventeenth century. Bought by Lord Londesborough, at Mr. Heigham's, Brompton, 1850.
16. HEBREW BETROTHAL RING. *Gold.* "A Temple Ring." (*Mausse-  
lauf*). מוֹל טוב, enamelled in blue; seven points, six on the sides of temple; the seventh point on the top of dome; and a double band of open circular fillagree. Workmanship, early in the sixteenth century (see No. 22).
17. HEBREW BETROTHAL RING. *Gold.* Enamelled blue, white, and green. Engraved within מוֹל טוב. (*Mausselauf*). The human figures on it, in high relief, typify the six great festivals of the Jewish creed. Workmanship, same period as No. 16 (see No. 22).
18. HEBREW BETROTHAL RING. *Gold.* "A Tower Ring." Enamelled dark and light blue and green (*Mausselauf*), with five fillagree rosettes on bosses. Tower, opens upon a hinge, and on the bottom is engraved בוט. (See No. 20). Workmanship, same period as No. 16 (see No. 22).
19. HEBREW BETROTHAL RING. *Gold.* Enamelled blue, white, and green. (*Mausselauf*). The figures on it, in high relief, represent Adam and Eve, accompanied by animals in Paradise. No Inscription. Workmanship, same period as No. 16 (see No. 22).
20. HEBREW BETROTHAL RING. *Gold,* with five blue enamelled rosettes, and five fillagree bosses. The (*Mausselauf*) Inscription inside (like Nos. 13 and 18) reads from left to right, and is abbreviated, which is very unusual for Hebrew Inscriptions. Workmanship, same period as No. 16 (see No. 22).

It has been conjectured that No. 6 having three points or bosses, and this Ring having five rosettes and five bosses, they may have some reference to the number of witnesses required at Jewish ceremonies, which were either ten or three.



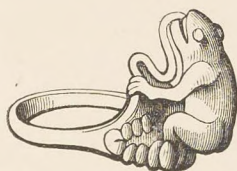
21. TALISMANIC RING. *Gold*. Nielloed Inscription on roof of building, which, it is said, may be freely translated "may you be preserved from the evil eye". The shank formed by two dragons (see No. 23), nielloed, and between the end of their wings, a cross, formed by four squares upon a lozenge, also nielloed. Workmanship of the fourteenth century (see No. 22). From the De Bruge Collection.



22. HEBREW BETROTHAL RING. *Gold*. "Mazul-touv", in Hebrew characters, engraved on roof of building. This ring has been what is called "coloured", which makes it, as a specimen, questionable. If genuine, it might be as early as the thirteenth century.

It has been stated that the class of Ring of which Nos. 6, 13, 16, 17, 18, 19, 20, 21, and 22, are specimens, is confined to the German Jews.

23. ALCHEMY RING. *Gilt*. Figure of a toad swallowing a serpent. From Germany. Workmanship, fourteenth century.



This is a remarkable Ring, as connected with serpent, toad, and dragon superstitions. Nares, quoting a proverb, says, "A serpent, to become a dragon, must eat a serpent." Braithwaite attributes this saying to Pliny. "Serpens, nisi serpentem comederit, non fit draco." *Engl. Gent.* p. 237, quarto. Nares adds, "I believe it is not in Pliny, but it is a Greek proverb, noticed both by Apostolius and Erasmus, and found also in Suidas, 'Ὄφεις εἰ μὴ φάγοι ὄφιν, δράκον οὐ γενήσεται.'" Dryden has it exactly :—

'A serpent ne'er becomes a flying dragon  
Till he has eat a serpent.

*Œdipus*, iii, 1.

We are thus enabled," continues Dr. Nares, "to supply a remarkable deficiency in a passage in the *Honest Man's Fortune*, by Beaumont and Fletcher, where both folios read, very strangely,

'The *snake* that would be a dragon and have wings  
Must eat, and what implieth that but *this*.'

Now *this* Ring makes this passage quite clear, without any conjectural

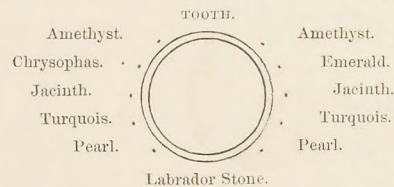
deficiency in the reading, there being none in the metre, (i.e. we crawling creatures live one upon the other, until, like butterflies, we ascend). The remainder of the passage referred to, runs thus :—

“ (Must eat, and what implieth that but this ?)  
 That in this *cannibal* age, he that would have  
 The sute of wealth, must not care whom he feeds on.  
 And, as I've heard there's *no flesh battens better*  
*Than that of a profest friend* ; and he that would mount  
 To honour, must not make dainty to use  
 The head of his mother, back of his father, or  
 Neck of his brother, for ladders to his preferment.”

Act iii. Scene 6.

There is a middle age story of one necromancer introducing himself to another professor of magic by shewing him a serpent ring. Upon which the latter, who did not desire any one to interfere with his practice, produced his toad-stone ring (see Nos. 27 and 30), observing that the toad might swallow the serpent ; thereby intimating that he would destroy him.

24. DECADE RING OF TWELVE KNOBS. *Silver gilt*, for the thumb. The centre knob is a tooth, the remaining eleven are formed by stones, etc., arranged thus :—



Procured at Boulogne.

The arrangement of the stones, etc., in this Ring deserves notice. Some years since, Rings set with

R uby,	L apis Lazuli,
E merald,	O pal,
G arnet,	V erd Antique,
A methyst,	E merald,
R uby,	
D iamond,	

AND

were fashionable, and known as “Regard” and “Love” Rings, from the initials of the stones, with which they were set, forming the acrostic of these words.

[When

When the Repeal question was agitated in Ireland, Rings and Brooches set with

Ruby,  
Emerald,  
Pearl,  
Emerald,  
Amethyst,  
and Lapis Lazuli,

were popular. One of the latter was given to a gentleman, as a relic of this memorable agitation. But the bit of Lapis Lazuli had dropped out, and he took it to a working jeweller in Cork to have the defect supplied. When returned to him he found that a Topaz had been substituted for the missing bit of Lapis: "How is this," he inquired; "you have made a mistake?" "No mistake, sir," said the witty workman, whom he afterwards discovered to be an ardent Repealer; "It is all right. It was REPEAL, and let us 'REPEAT' and we may have it yet."

Though the term "Decade" has been applied to all Rings having knobs or bosses—ten, eleven, or twelve (see No. 42), it is, strictly speaking, only applicable to those having ten. Perhaps, as a general name, "Rosary Rings" would be more correct. Ten knobs, or bosses, indicate the number of aves; eleven bosses, ten aves and a pater noster; the last being marked by a boss larger than the others, and the addition of a twelfth boss, as in the present Ring, expressed the repetition of a creed.

25. PONTIFICAL RING. *Copper gilt.* The face set with a square piece of crystal or glass. One side of the shank engraved with St. Peter's keys. On the other, a charged shield beneath the keys. (See No. 26).



26. PONTIFICAL RING. *Copper gilt.* The face sexangular, set with green paste or an inferior gem. Pounced on the gilding. On one side of the shank the papal insignia (a tiara and cross keys). On the other a shield charged with three fleurs-de-lis, surmounted by a crown, or coronet, of three leaves. Workmanship, early in the sixteenth century; not improbably manufactured for Leo X.

Several Rings, similar in character, appear to have been brought to London from the south of France. The class may be described as of brass or copper, richly gilt, and with an inferior gem or paste for the face. One, bearing the arms of Pope Pius II, who died in 1464, is figured in the *Gentleman's Magazine* for June 1848, p. 599.

27. TOAD STONE RING. *Silver gilt*. Workmanship of fifteenth century. Bought in Rome.

This Ring was exhibited, with No. 30, to a public meeting of the British Archæological Association, May 30th, 1849, by Mr. George Isaacs, whose communication on the subject of toad stones is printed in the Journal of the Association, No. xx, vol. v, p. 340. He there states that this Ring is, "in every respect, similar to that represented by Quintyn Matsys on the finger of one of the misers in his famous picture at Windsor."

Nares, in his Glossary, says—"It was currently supposed, in the time of Shakespeare, that every toad had a stone contained within its head, which was a sovereign remedy for many disorders;" such as "touching any part envenomed, hurt, or stung, with rat, spider, waspe, or any other venomous beast, ceases the pain or swelling thereof."

"Sweet are the uses of adversity ;  
Which, like the *toad*, ugly and venomous,  
Wears yet a precious *jewel* in his head."

*As You Like It*, ii, 1.

"Were you enamour'd on his copper rings,  
His saffron jewel, with the *toad stone* in 't?"

*Ben Jonson's Fox*, ii, 5.

"The foule *toad* hath a faire *stone* in his head."

*Lyly's Euphues*, D. 46.

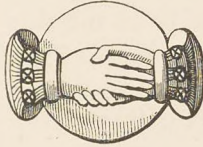
28. ROMAN PROVINCIAL RING. *Silver*. A sow, engraved on an oblong lozenge. From Mr. Blayd's collection. Probably from Nismes.

29. GIMMEL RING. *Silver, gilt and nielloed*. Circular face; in the centre, engraved head of Lucretia within a circle, nielloed ground, surrounded by nineteen leaflets. The heads of the shank, on each side of the circular face, are formed by a smaller circular plate. Both of which are engraved with rosettes, but different in character, upon a nielloed ground, and like the face, surrounded by a circle ornamented with zig-zag tooling. At the back, two hands clasped; three circles, bearing a cross in each and in niello work, appear on the sleeves from which the hands issue. Workmanship, early in the fifteenth century. From Mr. Blayd's collection.

This seems to be the kind of Ring mentioned by Shakespeare in *Twelfth Night*, act ii, sc. 5, where Malvolio, breaking open the letter purporting to be in his mistress' hand-writing, says,—



"By your leave, wax. Soft!—and the impressure her Lucrece, with which she uses to seal."



Mr. Knight adduces this passage as "one of the many evidences of Shakespeare's familiarity with ancient works of art in common with the best educated of his time," and not being acquainted with a Ring of this kind, has engraved, as an illustration, a head of Lucretia from an antique gem.

30. TOAD STONE RING. *Silver*, with figure of a toad on the face. Workmanship of fifteenth century. Bought in London. (See No. 27).

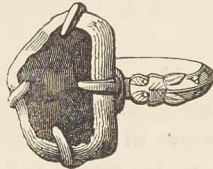
Mr. George Isaacs considers the shell, or stone, in this Ring, embossed with the figure of a toad, to be one of "the rarer kinds."



31. "POSIE" RING. *Silver gilt*. A strap and buckle tastefully and beautifully worked, stamped outside (letters in relief), **Ich gandirs wou**. Workmanship, probably Flemish, of the fifteenth century.

32. DOUBTFUL RING. *Gilt*, for the thumb, and very massive. If not a forgery, probably a copy of an Inauguration Ring, of German manufacture. It bears in front a man's head, with long hair and bearded. On each side of the shank is a double-headed spread eagle, and on the top, bottom, and outside of the Ring, indications of inscriptions, which are illegible. Bought by Lord Londesborough of Messrs. Grant and Co., Knightsbridge, who gave a written statement with it (which may lead to the detection of the forger), that it was found at St. Pancras Priory, Lewes, and was the Ring of Richard, king of the Romans.

33. EPISCOPAL RING. *Gold, with Sapphire.* The stone, an irregular



pentagon, with nine capsular marks on the face, seven of which emanate from a centre, and form around it a rose-shaped figure on the lower half of the stone. One capsular mark is on the side of the upper portion of the stone. These marks, un-

less viewed under a strong and favourable light, present nothing more to the eye than indicated in the engraving by certain cross lines upon the face. It is secured in the collet by four projecting clamps; and the shank, which is triangular, bears on the outside the following inscription, nielloed between the heads of two dragons:

$$\frac{\text{VI}}{\text{AV}} \times \frac{\text{LVII}}{\text{ENA}} \times \frac{\text{DV}}{\text{RI}}$$

Workmanship of the shank about the fourteenth century, but that of the setting of the stone appears to be some centuries earlier. See No. 45, the history of which is known. Bought in Paris.

N, in the inscription, is obviously a blunder for M; and not an uncommon one made by mediæval artists.

34. "POSIE" RING. *Gold.* Engraved within the alliterative motto,

LET . LYKINGE . LASTE.

It may be as early as the time of Henry VIII, but generally speaking "Posie" Rings of this character were not very common before the time of Charles I.

Mr. Wright has observed, "I am pretty sure that this motto is taken from one of the poets of the sixteenth century.—Skelton, or some of his time."

35. SIGNET RING. *Silver.* Engraved armorial bearings; a bull courant on a circular shield. Crest, the Agnus Dei between the letters I MG. On each side of the face are two masks in bold relief. Workmanship, seventeenth century. From Germany.

36. EPISCOPAL RING. *Gold with Sapphire.* The stone octangular. Workmanship supposed to be of the fifteenth century.

37. "GIPSY" RING. *Gold*. Weight one ounce. Dug up near Staple (between Ash and Wingham), Kent. Bought by Lord Londesborough, October 1850.

Plain massive gold Rings are used by the Gipsy tribes as Wedding Rings, and occasionally pawned by the possessor when in want of money, but they are in most cases scrupulously redeemed.

38. SIGNET RING. *Silver*. The face, which is octangular, partially nielloed, and engraved with the annexed characters. The back of the face is hollow, and there is in it a small circular hole, to which apparently a stopper had been fitted. The shank is much ornamented with rosettes or bosses and filigree work. Conjectured to be of Asiatic Russian manufacture. (See No. 40.)



39. ALCHEMY RING. *Brass and Iron (unwelded) interlaced and filled up with soft metal*. For the thumb. The circular face is engraved with what seems to be a Panther gazing into a circular Mirror; above the animal, the character  $\beth$ . On one side of the shank is set a triangular ruby, on the other was set a square stone, which has been lost. Within the interlaced work is a plain brass Ring, engraved

ihc T+anamzapta + xpc + T

Workmanship, probably of the fourteenth century. Bought at Messrs. Christie and Manson's, from the Deville Collection.

"The Stockholm MS. (*Archæologia*, xxx, p. 399), apparently of the latter part of the fourteenth century, informs us that the mystic word ANAM-ZAPTUS is a charm against epilepsy, if pronounced in a man's ear when he is fallen in the evil, and for a woman the prescribed formula is ANAM-ZAPTA."

"For the falling sickness.

P. 35. *For y<sup>e</sup> fallÿg ewell*. Sey y<sup>is</sup> word anamzaptus in hys ere qhwā he is fallyn doū in y<sup>t</sup> ewyll, and also in awōmānys ere anamzapta, and yei schall neuere more aftir fele y<sup>t</sup> ewyll."

"By this is ascertained the import of the following legend on an ancient

Ring (the present specimen), ihc T ananizapta + xpi + T. On another Ring, found in Coventry Park, was read the same word, ANANYZAPTA, with various curious devices."—*Journal of the British Archaeological Institute*, iii, 359.

But a more satisfactory elucidation of the mystic word Anamzapta on a Ring may be found in the following passage from Thiers' *Traité des Superstitions*, respecting which remarkable word a writer on "Medical Superstitions" candidly admits, in the same volume of the *Archæologia* that brought to his knowledge the existence of the Stockholm MS., that his memory had failed him.

"Chasser la peste et les fièvres pestilentielles *en parlant sur soi* ce mot Ananizapta, ou tout seul, ou avec ces vers et leur suite, écrits d'une certaine façon,

"Ananizapta ferit mortem quæ lædere quærit.  
Est mala mors capta dum dicitur Ananizapta.

"Ananizapta Dei miserere mei, à signis cœli quæ timent gentes nolite timere, quia ego vobiscum sum, dicit Dominus."

40. SIGNET RING. *Silver, gilt, and enamelled.* On the face, which is octangular, appears in gold the annexed characters, upon an enamelled ground. The angles on each side of the crown, and the third or lower compartment, dark blue. The second, or centre compartment, and the five spaces within the crown, pale green.



The shank of this Ring is imperfect, as the corresponding boss, set with a red stone, is wanting upon one side of the face. The shank is much ornamented with rosettes or bosses in filigree work, which have a general resemblance in character to No. 38. When bought by Lord Londesborough, from Messrs. Grant and Co., Knightsbridge (1850), it was called a Moorish Ring; since then it has been conjectured to be Circassian.

41. "POSIE" RING. *Gold*, the circular face, for signet, unengraved; the shank richly engraved with floral ornamentation, somewhat similar in design to those on the shank of No. 9, except that



on this the pattern is in relief, on the former sunk. Nielloed, with the motto engraved inside,

**mon cor plesor.**

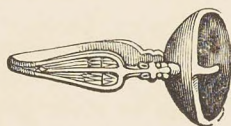
(*My heart's delight*).

Workmanship, late in the fifteenth or early in the sixteenth century.

See illustration of this style of ornamentation on the shank of the Ring in that of John Stanbery, Bishop of Hereford, 1452 to 1474. Engraved in glossary to Fairholt's *Costume in England*, p. 589; and in the Ring of Archbishop Bowett, 1423, inscribed with + hōnnor + et + iūre + preserved in York Minster.

42. DECADE "TOWER" RING. *Gold and enamelled*, face and shank set with white sapphires, or topaz, but may be inferior diamonds. On the face a pyramidal stone, with three stones on each of the points of the base. Round the shank twelve stones. Enamelled on the face, white, red, blue, and green. Within, gold scroll-work upon a black ground. Of exquisite Venetian workmanship of the sixteenth century, and traditionally said to have been the Ring of a Doge. Came from Germany, and was bought in Paris for £16.
43. "TOWER" RING. *Gold and enamelled*. Circular emerald forming the dome, supported by two crescents on each of the four sides of the base, which is engraved and enamelled white. Two small circular rosettes, enamelled pale green, are attached on each side of the shank to the face. The shank is engraved, and enamelled black and white. Within, the back of the face engraved and nielloed, with crosses having a resemblance to that on No. 3. Workmanship, Venetian of the sixteenth century. Bought by Lord Londesborough at Mr. Hancock's, Bond Street. 1850.
44. SIGNET RING. *Alchemy, originally Gilt*. The face circular, engraved with a rose. The double rose, perhaps, significant of the union of the Houses of York and Lancaster. Workmanship, probably English, of Henry VII's time.

45. EPISCOPAL RING. *Gold, with Sapphire.* The stone an irregular oval, with five capsular marks on the face. It is secured in the collet by four clamps. (See Nos. 33 and 49). The shank is formed by two winged dragons. Workmanship, French, of the twelfth century.



This ring was procured, in exchange, at an estimated cost of £13, from the Collection of Mons. Faily, Inspector of Customs at Lyons, in September 1848. It was found, in 1829, in the tomb of Thierry, Bishop of Verdun in 1165.

46. DOUBTFUL RING. *Gold, with an oval ruby, having a square face,* supported at the angles by four claws, between which, and at the back, and on part of the shank, filled in with ornamental white enamel. Engraved inscription within the shank much worn.

× × *irrevocabile* × ×

Workmanship of the fifteenth century. Found at Canterbury in excavating for the railway, and bought of the workmen for £5.

The ninth, twelfth, and thirteenth centuries, says Willemin, offer rings attached to diplomas, but it is questionable whether they served to hold the place of the seal, or were simply marks of investiture; we know, adds he, that anciently the purchaser and recipient of a gift were put in possession by the ring. Dugdale informs us, that "Osbert de Camera, some time in the twelfth century, being visited with great sickness, granted unto the canons of S. Paul's, in pure alms for the health of his soul, certain lands and houses lying near Haggelane, in the parish of S. Benedict, giving possession of them with his gold ring, *wherein was set a ruby*, appointing that the said gold ring, together with his seal, should *for ever* be fixed to the charter whereby he so disposed them." From the same source we are told, by Fosbroke, that "Will. de Belmeis gave certain lands to S. Paul's Cathedral, and, at the same time, directed that his gold ring, *set with a ruby*, should, together with the seal, be affixed to the charter *for ever*." And a *ruby ring* was described as the "Charter of Poynings" in the will of Sir Michael de Poynings in 1368. *Journal of the Archaeological Institute*, vol. ii, p. 265. The rings of Archbishops Sewell (1258) and Greenfield (1315), preserved in York Minster, have both a ruby set in them.

So late as the sixteenth century the conveyance of property by means of

a ring, may be illustrated by the following passage or item in the will of Anne Baret, of Bury, dated 1504: "*My maryeng ryng w<sup>t</sup> all thynngys thereon*" (dependant?)

The ruby and inscription borne on ring No. 46, by their united testimony have induced the conjecture that it had been originally affixed to some such document as those just referred to: the period of its fabrication, however, has led to the belief that it was worn by a nun, to whose consecration a ring was necessary, and the inscription on the present one highly appropriate.

47. "TOWER" RING. *Gold*. Inferior pyramidical diamond, connected with the shank by four claws of open work; the shank, which is semi-engraved without and within, bears a fanciful resemblance to a serpent swallowing a bird, of which only the claws connecting the face remain "on view". Workmanship, probably Italian and very fine, sixteenth century. Bought in London for £5.



This class of ring was highly prized in England during the revolutions of the seventeenth century, from its power of marking or writing upon glass, and thereby leaving records, some of which have descended to our times.

48. RELIGIOUS or SUPERSTITIOUS RING. *Silver*. To a circular plate are attached three large bosses, and between each two smaller bosses, all the nine of which are hollow, and were filled apparently by some resinous substance. On the three larger bosses are engraved the letters *S. M. V.* (*Sancta Maria Virgo*) in relief; the characters on the smaller intermediate bosses are so much worn, that only a *v* can be read clearly. Workmanship, end of the fifteenth century.

From comparison, it would appear that the letters on the six smaller intermediate bosses were *s. v.* three times repeated, and it has been conjectured that this Ring was worn as a charm against St. Vitus's dance.

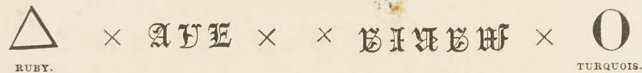
49. EPISCOPAL RING. *Gold*, with pale amethyst. The stone a regular oval, with five capsular marks on the face. It is secured in the collet by projecting clamps, as in No. 45; one of which passes through the centre of the stone. The shank plain and of modern workmanship. Bought at Boulogne for £3.

50. GIMMEL RING. *Gold*, with a small irregularly shaped sapphire projecting as the face; the shank engraved outside, × RVAHM (*two hands clasped*) GMVRH ×. Workmanship of the sixteenth century. Said to have been brought from the south of France.
51. CHARM RING. *Silver*, inlaid on the face with a soft dull-looking metal, which probably covers the charm; the semi-shank next the face tastefully embossed with a scroll pattern. Workmanship, seventeenth century.
52. ROMAN PROVINCIAL RING. *Silver*. A cock engraved on an oblong lozenge. From Mr. Blayd's collection. Probably from Nismes.
53. RELIGIOUS RING (*Quere, DECADE?*). *Gold*. The face engraved with St. Christopher bearing the Saviour. The shank is formed by ten lozenges, each of which bears a letter engraved:

## D E H O E N C U E R

The figure of St. Christopher was worn on the person as an amulet against sudden death—particularly by drowning. See *Journal of the British Archæological Association*, Vol. III (August 1847), p. 87. This is the Ring there alluded to by Mr. Fairholt. Workmanship, fifteenth century.

54. RELIGIOUS RING. *Gold*, double-faced. A circular turquoise and a triangular ruby, each in setting formed by three crescents. The semi-shank next the face engraved with



had been nielloed. Workmanship, end of fifteenth century. Bought at Boulogne.

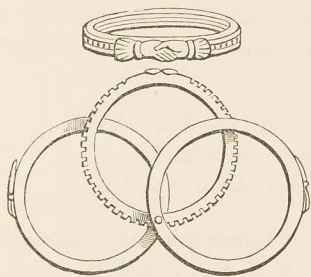
55. DOUBTFUL RING. *Gold*. Stone wanting. On each side of the shank, open scroll work pattern. Procured from Lincoln, and bought by Mr. Roach Smith.

The consideration of Archbishop Greenfield's ring (1315), preserved in York Minster, would lead to the conclusion that the missing stone was a ruby, and that the workmanship of the ring may be correctly ascribed to the fourteenth century.

56. TWO GIMMEL RINGS.

I. *Gold*. Two hands clasped upon a plain wire Ring. Procured by the Hon. Mr. Denison, at Woodbridge, Suffolk, 20th July 1850, and presented by him.

II. *Richly Gilt*. Consists of three Rings, which separate and turn upon a pivot. Nos. 1 and 3 had been united by two hands clasped, which concealed two united hearts upon No. 2. The hands have been dissevered in this specimen. Nos. 1 and 3 are plain Rings. No. 2, the intermediate one, is toothed at the edge, presenting as one Ring the pattern shown in the cut, which also displays the Ring when it is unclosed, forming three Rings secured by a pivot.



Of German workmanship; procured in London by the Hon. Mr. Denison, and presented by

him 24th December 1851.

This latter Ring affords a perfect illustration of the following passage in Dryden's play of *Don Sebastian* (1690).

“ A curious artist wrought 'em  
 With joynts so close as not to be perceiv'd ;  
 Yet are they both each other's counterpart.  
 (His part had *Juan* inscrib'd, and his had *Zayda*.  
 You know those names were theirs :) and in the midst  
 A heart divided in two halves was plac'd.  
 Now if the rivets of those Rings inclos'd  
 Fit not each other, I have forg'd this lye :  
 But if they join, you must for ever part.”

[Gimmel,

Gimmel, or Gimmel Ring, is used as a general term for all those which have two hands clasp'd, although, perhaps, correctly speaking, it should be applied only to duplicate, triplicate, and even quadruplicate Rings, made to resemble one, and which, by turning upon a pivot, can readily be disunited and become pledges and proofs of faithfulness. The word appears to be derived from Gemelli—*twins*. Douce notes "Gemmell, or Gemow Ring—a Ring with two or more links"; and Bailey gives *Jimmers* as a local word for jointed hinges. Nares says, "Gimmel Rings—certainly had links within each other;" and quotes the following stage direction from an old play, in which Cromwell played the part of Tactus, at the Huntingdon School (*Lingua*, 1607): "Enter Anamnestes [there is an odd coincidence between this name and ANAMZAPTUS, see p. 11], his page, in a grave sattin sute, purple buskins, etc.,—a *Gimmel Ring with one link hanging*." Again, in Beaumont and Fletcher's *Beggar's Bush*,—

"*Hub.* Sure I should know that *Gimmel!*

"*Jac.* 'Tis certain he.—I had forgot my Ring too."

iv, 2.

See *Archæologia*, vol. xiv, p. 7, for remarks on Gimmel Rings. See also Hone's *Table Book*, p. 1, where a Gimmel Ring is engraved. Dr. Nares adds—"Gimmel Rings, though originally double, were by a further refinement made triple, or even more complicated; yet the name remained unchanged. So Herrick—

'Thou sent'st to me a true-love knot; but I  
Return a Ring of *jimmals*, to imply  
Thy love had one knot, mine a *triple* tye.'

The form of double, triple, and even quadruple *jimmals*, may be seen in the plate to Holme's *Acad.* B. iii, Nos. 45 and 47, where he tells us that Morgan, in his *Sphere of Gentry*, has spoken of 'triple *Gimbal* Rings, born by the name of Hawberke.' This was, evidently, because the hawberk was formed of rings linked into each other."

In the case of the Gimmel Ring, No. 56, II, there can be little doubt, from the specimens which have come under observation, that it had been used as a betrothing Ring, by an officer of the king's German legion, with some Irish lady, and that the notched Ring was retained by some confidential female friend, who was present as a witness at the betrothal ceremony, usually one of the most solemn and private character, and at which, over the Holy Bible, placed before the witness, both the man and the woman broke away the upper and lower rings from the centre one, which was held by the intermediate person. It would appear that the

parties were subsequently married; when it was usual, as a proof that their pledge had been fulfilled, to return to the witness or witnesses, to their contract, the two Rings which the betrothed had respectively worn until married, and thus the three Rings, which had been separated, became re-united, as in the present instance.

The more complicated form of the Gimmel Ring, mentioned by Dr. Nares, was usually called "a Puzzle Ring", and consisted of four pieces of gold wire most ingeniously bent and interlaced so as to appear one Ring, but which, by a certain knack, could be readily separated into four. This type of the European Gimmel Ring would appear to have been derived from the east.

57. TALISMANIC RING. *Alchemy*. Octangular—engraved inscription much worn.

| TE | BA | LG | UT | GU | TD | AN | I+ |

Fifteenth century. Found in the Thames. Presented by Mr. Roach Smith.

This inscription has never been explained: but the last leaf of the "Theophilus" MS., of the fourteenth century, shows that it was a charm.

"Against the falling sickness write these characters upon a Ring—

*Outside* † ON. THEBAL GUTGUTHANI

*Inside* † ERI GERARI.

In the *Journal of the Archaeological Institute*, vol. III, p. 267 (1846), "a Ring of base metal, plated with gold and inscribed with a cabalistic or talismanic legend"

(† THEBAIGUTHGUTHANI)

is figured. It was dug up near to the Churchyard of Bredicot, Worcestershire, and was in the possession of Mr. Jabez Allies. "It appears to be of the fourteenth century."

A Gold Ring (much bent and defaced) with the inscriptions

*Outside* † ZARA. ZAI. DEZEVEL.

*Inside* † EBAL. GVT. GVTANI.

is also figured in the same volume of the *Journal of the Archaeological Institute*, p. 358. It was found near to Worms Head, Glamorganshire, and was in the possession of the Rev. W. H. Knight, of Neath. See *Gentleman's Magazine*, April 1840, p. 368, for an account of this Ring.

“Other examples may be cited in which legends similar to that of the Bredicot Ring occur, but more or less modified and varied. There can be little question that the same talismanic type is to be traced in the legend on a Gold Ring found in Rockingham Forest, in 1841” (see *Gentleman's Magazine* for April 1841, p. 416), thus inscribed on the outer side—

+ GUTTV : GUTTA : MADROS : ADROS or GISTTV : GISTTA : MADRS : ADROS

and on the inner side—

VDRS : UDROS : : THEBAL or YDRS : ISDRS : : THEBAL +

See *Archæologia*, vol. xxx, p. 398, for illustration from the Stockholm MS. In 1848 the Archdeacon of Norfolk exhibited to the Archæological Institute (*Journal*, vol. v, p. 159) an octangular Gold Ring, found near Calne, in Wiltshire, inscribed

⋄ +Θ ⋄ HB ⋄ AL ⋄ ΓV ⋄ Θ ⋄ ΓV ⋄ ΘA ⋄ NI ⋄

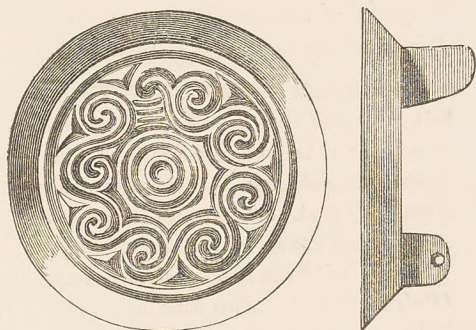
observing that the characters upon this Ring shew a stronger evidence of oriental origin than any heretofore noticed; the Greek letters theta and gamma occur more than once in this legend.

58. DOUBTFUL RING. *Gold*, with an oblong sapphire—setting of the stone similar in character to No. 50. Found at Lincoln.
59. PENDANT. *Copper*. Circular flat plate, diameter one inch and five-sixths, drilled with one hole close to the edge. In the centre a circular hollow, diameter, five-sixths of an inch, with two drills (this had probably been filled with some gem), surrounded by an embossed border half-an-inch in breadth, of a flowing spiral line pattern composed of eight circlets. Workmanship, of the fourth or fifth century.
60. FIBULA. *Silver gilt*. Cruciform, and octangular, set with five circular garnets, the four angles filled in by an ornamented embossed eye. Workmanship, Anglo-Saxon. Pin wanting. (*A very interesting specimen*). Bought of Mr. Evans (a dealer), late of Maddox Street, for £1 : 10.



61. FIBULA. *Gold* open work, lozenge form, with pin perfect. Set on the sides of the lozenge with two amethysts and two sapphires (alternate, oblong square and projecting). The upper point of the lozenge bears three pearls arranged thus,  $\circ\circ\circ$ ; the other three points bore one pearl each, two of which are wanting, the points to affix them remaining. Workmanship, German, of the fifteenth century. Bought of a dealer.
62. FIBULA. *Bronze*. Anglo-Saxon, saucer or concave-shaped; diameter, one inch seven-tenths; embossed with a double circle, the diameter of which is an inch and one-fifth. In the centre is embossed a circular eye, surrounded by an embossed border, one-fifth of an inch in diameter, of a flowing spiral line pattern, composed of three eyed  $\mathcal{U}$ 's. The fastenings at the back have been filed off. Found in Oxfordshire, and procured by Mr. Roach Smith, with Nos. 72 and 74, for £8.

Compare with this specimen the one here figured, exhibited to the Society



of Antiquaries by W. M. Wylie, Esq., 27th February 1851, found in the Anglo-Saxon Cemetery at Fairford, Gloucestershire. The dimensions correspond precisely, and the only difference is in the outward embossed circle being one instead of two, and the flowing spiral pattern of  $\mathcal{U}$ 's consisting of four instead of three. See, for similar pattern of "foliated lines" around an eyed centre in conjunction with a Z-shaped symbol, the Dunnichen stone, figured in Wilson's *Archæology of Scotland*, p. 497. And with reference to No. 65 of this collection, in conjunction with the same symbol, one of the silver relics found at Norrie's Law, Fifeshire (1817-1848), figured at p. 499 of Mr. Wilson's work. [See

See, also, as a comparative specimen, the fibula figured in the *Archæologia*, vol. xxxiii, p. 334, plate XII, fig. 4, found at Marston St. Lawrence, Northamptonshire (five and a-half miles E.N.E. of Banbury); in which volume Sir Henry Dryden has minutely recorded the particulars of the discovery of various articles from graves in this locality in 1842-3; and Mr. Roach Smith has stated his reasons for attributing the remains there found "to the people of the great Germanic stock, which settled in the midland part of Britain some little time after the Jutes had occupied the territories of the Cantii. The general features of the remains seem identical. The points of difference are such as may be expected between distinct tribes of the same race".

63. CABALISTIC BRACELET. *Silver*, with four pendants, all dissimilar. Upon it, in niello, the following inscription :

+ IONA + IHOAT + LONA + HELOI + YSSARAY + ||  
 + MEPHENOIPHETON + AGLA + ACHEDION + YANA + ||  
 || BACHIONODONAVALIꝚILIORꝚ +  
 || BACHIONODONAVALIꝚACH +

The first pendant is a brownish pebble, about the size and shape of a walnut-shell, secured by three flat bands of silver. A small face has been polished on the upper side.

See Douglas's *Nenia*, Plate IV, Fig. 8, for the representation of a crystal ball, "inclosed in a (similar) lap of silver", pendant to two silver rings, found in an Anglo-Saxon grave at Chatham, 1782. And the long note commencing at page 14 deserves, with reference to this specimen, to be attentively read. It illustrates the belief in the magical properties of stones, and the well known mode of speculating used by Dee, Kelly, Lilly, Gadbury, Wharton, and "the like incantatory imposters", to use the words of Brown (*Vulgar Errors*). This kind of magical apparatus, by the testimony of Lilly, appears to have been used in many families of note. In the conjuration given by Douglas at page 18, from a MS. in the British Museum (No. 3849), and which he calls "a jumble of much absurd nonsense", there is no difficulty in recognizing some of the words inscribed upon this Bracelet as "Heathen Greek" for the spirits named in that incantation, for no one can doubt the identity of HELOI with *Elos*, *Eloy*, *Eloym*, and *Elioram*, or their being mystical modes of writing the Hebrew *Elohim*,\* one of the names of God (*Eloi*—my God).

\* Thomas Lodge in his *Incaruate Divels* (1596), says: "Bring him but a table of lead with crosses (and *Adonai* or *Elohim* written in it), he thinks it will heal the ague," p. 12.

The superstitious notions and practices of the Jews in the middle ages, concerning the names of God, were singular. Of these they reckoned seventy-two, from which, by different arrangements in sevens, they produced seven hundred and twenty. The principal of these was אגלא *agla*, which in the inscription on this Bracelet is in immediate association with HELOR, and when disposed of in two triangles intersecting one another was called the "Shield of David", supposed to be a talisman against wounds, and to have the power of extinguishing fires, &c. AGLA, or ALGA, arranged thus  $\begin{array}{c} a \\ | \\ g \\ | \\ a \end{array}$  became a mediæval exorcism. "Conjuro vos per nomen Agla + omnipotens æternitatis et æternæ potestatis," &c. Buxtorf's *Hebrew, Rabbinical, and Talmudic Lexicon*, states, that the word אגלא is composed of the initials of four Hebrew words, which signify—"Tu potens es in seculum Domine",—"Thou, Lord, art mighty for ever". Agla was, therefore, evidently a cabalistic name for God, and is of very frequent occurrence. See No. 80.

In the *Gentleman's Magazine* for 1781 (vol. li, p. 313), a mediæval horn of brass—said to be preserved in Dover Castle—is figured, with an inscription which reads +A+G+L+A+ GOBANES : DE . ALEMMAINE . ME . FECIT : and it was there stated that "this horn is still used to summon the freemen to the election of barons in parliament, mayors, etc." "+a+g+l+a+ *Tetragramanton*, etc.", occurs as a charm against witchcraft, in a MS. of 1475, in the possession of Sir Henry Ellis. See his edition of *Brand's Popular Antiquities*, iii, p. 29. Another example of the mystic word, or anagram, AGLA, may be instanced as "engraved on the inner side of a plain silver Ring (of the fourteenth century?) found, about 1846, on the finger of a skeleton on the site of the cemetery, St. Owen's, Gloucester. On the outside of the Ring was engraved + AVE MARIA, and within appear the letters AGLA, with the symbol of the Cross between each letter, as in the charm against fever in the Stockholm MS."\* *Journal of the Archæological Institute*, iv, p. 78. AGLA has been also found on a thin gold Ring discovered in a garden at Newark, about the year 1741, stated to be thus inscribed—AGLA . THALCVT . CALCVT . CATTAMA. The latter words of which inscription appear to bear some affinity to *Thebal gut guttani*, see p. 19. Fairholt, in his *Glossary of Costume*, figures a *Brooch* in the form of an A, set with five gems, and inscribed on one side with oAoGoLoAo ; on the other + IO FAS AMER E

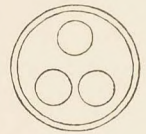
\* *Archæologia*, xxx, p. 400, and succeeded by the names of Jasper, Melchysar, Baptizar. See p. 1.

DOZ DE AMER. It was found in 1845, in a field near Devizes, and was in the possession of Mr. Warne, of Dorsetshire, and is probably a work of the fourteenth century. In Wright's edition of *Chaucer's Canterbury Tales* (Percy Society, 1847), this fibula was re-engraved as an illustration of the lines in the prologue (160) descriptive of the "Prioress".

"And theron heng a broch of gold ful schene,  
On which was i-writen a crowned A.  
And after that *Amor vincit omnia.*"

Having thus somewhat fully illustrated the mystical meaning of the word Agla, it is beyond the scope of the present little Catalogue to enter into explanations of the other cabalistic words found associated with it, some of which a lexicon, with a very slight knowledge of Gnostic and mediæval transpositions, would enable any one to unravel; and most of them might be found in the voluminous treatises on magic composed in the middle ages and in the sixteenth and seventeenth centuries.

The second pendant is a circular convex pebble, of a greenish brown colour, set in silver, and upon the back, which is flat, are mounted three smaller brown pebbles.



Of the third pendant, the silver setting alone remains attached to the Bracelet. It resembles the top of a smelling-bottle, terminating in a zig-zag cutting from a twisted wire circlet. Two small iron pins, which pass just above this circlet, fastened whatever had been attached to this silver top, the upper part of which is ornamented by six engraved leaflets.

The fourth pendant is an oval cage, of strong silver wire, about the size of a walnut-shell; it is made in ten divisions and two parts, which meet in the centre, and are joined together by bits of twisted wire. Within is a nut or vegetable substance of some kind.

Sir Walter Scott (*Letters on Demonology and Witchcraft*, p. 339) observes, that the early dabblers in astrology and chemistry, "although denying the use of all necromancy, that is, unlawful or black magic, pretended always to a correspondence with the various spirits of the elements, on the princi-

ples of the Rosicrusian philosophy. They affirmed they could bind to their service, and imprison in a ring, a mirror, or a stone, some fairy, sylph, or salamander, and compel it to appear when called and render answers to such questions as the viewer should propose. It is remarkable that the sage himself did not pretend to see the spirit, but that the task of viewer or reader was intrusted to a third party, a boy or girl usually under the age of puberty." Astonishing as it may seem, a similar piece of quackery was gravely regarded in the British metropolis in 1850!—one lady only remarking—"I should like to have the whipping of that child."

This bracelet was formerly in the possession of Charles Mainwaring, Esq., of Coleby, near Lincoln, and was bought by Lord Londesborough, of Mr. Chaffers, F.S.A., Old Bond Street, 1851, for ten guineas.

64. PENDANT. *Gold*. Circular flat plate. Diameter, nine tenths of an inch. In the centre is set, with superior elevation, a dark blue-coloured stone or vitrified substance, surrounded by four hollow bosses of gold. Between each a fan-shaped piece of filigree work, of one annulet surmounted by three curved lines corresponding with the flow of the outward circle, above which, in three of the upper divisions, are three, and in the fourth, four annulets. Drilled beneath one of the three annulets, through the curved lines. Since this specimen, presumed to be of Anglo-Saxon workmanship, came into Lord Londesborough's possession, through the agency of Mr. Chaffers, F.S.A., its appearance has been injured by the process used in fixing the centre gem or sapphire, which, in the middle ages, was considered to be a preservative against enchantment.

65. PENDANT. *Copper (enamelled, green, yellow, red, and blue, the latter in circular spots)*. Circular flat plate. Diameter, two inches, drilled with a hole. From a spiral ornament in the centre, spring, by flowing lines, three similar spiral ornaments—the Y spaces between filled with lines, which accord, but are not easily to be understood by description.—Bought by Mr.

Roach Smith from a person who procured it from the vicinity of Oxford.

The pattern, in design, is precisely similar to one figured in the *Archæological Journal*, vol. ii, p. 162, from a specimen in the Museum of the Warwickshire Society, discovered at Chesterton, and described as one of "four circular plates of bronze, each fitted to a kind of frame or setting of the same metal from which they are now detached. Two of these ornaments, the intention of which it is not easy to explain, precisely similar in dimension and other respects, were furnished with a kind of handle or hook.

"They were ornamented with coarse red and white vitreous pastes or enamels, fixed by fusion in cavities chased out on the surface of the metal. The other two, precisely similar to each other in the enamelled ornament, which is of a cruciform fashion,\* measure in diameter two inches and a half, and differ from the first in having no hooks attached to them. The close similarity of the peculiar design of the ornaments to those which characterize the illuminations in the Durham Book of the Gospels, Cotton MS., Nero, D. 4, written about A.D. 686, and in the Psalter, Vesp. A. 1, supposed to have been brought into England by St. Augustine, A.D. 590, but written probably at a somewhat later period, would lead to the conclusion that these enamels were works of the sixth or seventh century. It must be noticed that an enamelled ornament, precisely similar in fashion and adjustment, was found placed near the shoulder of a skeleton interred under a low or barrow on Middleton Moor, Derbyshire.† Burial in tumuli appears, however, to have continued as late as the eighth century."

Another specimen has recently been found by Mr. Bateman in a barrow in the same locality. It was set in a rim of silver. *Collectanea Antiqua*, vol. ii, p. 243.

Before proceeding to describe Nos. 66, 69, 70, and 71, it appears desirable, for the sake of comparison in character and pattern, to direct attention to Mr. Fairholt's account of an Anglo-Saxon fibula, found at Sarr, in the Isle of Thanet, on the property of the Dowager Marchioness of Conyngham, and

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\* This description either does not agree with the engraving of the other corresponding two specimens, or proves how difficult it is to convey by description ideas of pattern unless under certain established conventional terms. The compiler of this Catalogue would rather describe the pattern engraved in the *Archæological Journal*, vol. ii, p. 162, and which occurs on No. 65, as of "a triune spiral character."

† "This discovery is noticed by Pegge, *Archæologia*, vol. ix, p. 190. The body lay east and west on the natural surface of the soil."

which was sold, by the person who got it from the finder, to Lord Homesdale. It was engraved by Mr. Fairholt, and appears coloured as the frontispiece to a volume recording the proceedings of the British Archæological Association, at Gloucester, August 1846. This fibula was turned up in 1843, and Mr. Fairholt says—

“The shell is of gold; the face of the fibula being divided into four compartments by concentric circles, which are subdivided into various and differently formed cells. Some of these cells are filled with a triple range of ornaments, constructed of gold wire, twisted like cord or arranged circularly; others contain a chalky substance, which appears to be decomposed pearl, while others are filled in with thin slices of garnet (quere glass?), beneath which is placed gold foil, granulated with intersecting lines to give brilliancy to the setting; pale blue turquoise is fitted into the cross. The outer edge of the fibula resembles that described by Douglas, as a vermicular gold chain delicately milled in notches. The general arrangement of this ornament is cruciform (see No. 60), in accordance with the ordinary style of these relics of our Saxon forefathers; but it is not so strikingly visible as upon many other specimens.”

Compare also the following specimens figured in Fairholt's *Glossary of Costume in England*, “Brooch”, p. 465, from specimen found at Sutton, near Woodbridge, Suffolk, in the possession of Mr. Fitch, of Ipswich. Figured also in Wright's *Archæological Album*, p. 206, and in Akerman's *Archæological Index*, plate xvi, 12. Specimen figured in Akerman's *A. I.*, xvi, 10, and also in Roach Smith's *Collectanea Antiqua*, vol. i, plate xxxvi, 3, from a fibula found at Sittingbourne, Kent, and in the possession of the Rev. William Vallance. Specimens figured in Douglas's *Nenia Britannica*, plates v, 1; ix, 2; x, 6, 7 (also in Akerman's *A. I.*, plate xvi, 13, 14), xii, 1; xxi, 9. Specimen found in a barrow at Wingham, Kent, figured in Akerman's *A. I.*, plate xvi, 15; also in Roach Smith's *Col. Ant.*, vol. i, p. 104, etc. Specimen found at Otterham Creek, near Upchurch, in 1851, figured and coloured in Roach Smith's *Col. Ant.*, vol. ii, plate xxxvii, 1, p. 161; and specimen found at Milton North Field, Berks, April 1832, figured in *Archæological Journal*, vol. iv, p. 253, now preserved in the Ashmolean Museum, Oxford, etc.

66. FIBULA. *Circular—gold face set with stones or glass, and ornamented with filligree work.* Diameter one inch and four fifths. Divided by gold lines into three circles. Pattern cruciform. The five centre stones wanting. Between the triangular cells a “gold wire, twisted



like cord", arranged as a double line between two figures of eight—as thus 8||8. On an outward circle eight cells, alternate round and square, to receive stones or some vitrified substance—four only of which remain. 1. Round—*Blue*. 2. Square—*Ruby coloured*. 3. Round—*Whiteish Brown*. 4. Square—*wanting*. 5. Round—*Blue*. 6 and 8. Square—*wanting*. 7. Round—*wanting*. Between each a "gold wire, twisted like cord," arranged as a coil of rope, laid square, with a full circular turn at each angle. The gold face was attached to a plate of copper by eight bronze pins, two of which remain, and was fastened to the dress by an iron pin, the hinge of which, with part of the catch, still remain. Workmanship of the sixth or seventh century. Bought, with No. 70, by Mr. Crofton Croker, from a dealer, and said to have been found in the south of France. They are analogous to the Anglo-Saxon fibulæ, but of inferior manufacture.


67. PENDANT. A blue stone (semi-transparent and striped) set in gold, with a loop; irregular lozenge shape, having engraved on it four oblong hollows, which have some resemblance to three fingers and a thumb; the fore finger held up, the other two doubled. Turned up by the plough in Northamptonshire. Workmanship, of the latest Romano-British, or of the early Saxon period.



Some very similar Pendants have been found in the west of England and in Kent.

The hollow marks upon the stone of this Pendant, when considered with reference to the nine capsular marks upon the stone of Ring No. 32, and the five capsular marks on the stones of Rings Nos. 45 and 49, perhaps deserve notice. Fosbroke, in his *Encyclopedia of Antiquities*, p. 247, says, that the Lacedæmonians, not content with locking their coffers, added a seal; "for which purpose they made use of worm-eaten wood, with which they impressed wax or soft wood: after which they learned to engrave seals;" adding, as a note, "In Stosch is a gem engraved in capricious holes and lines to resemble worm-eaten wood, that being the first material used for making an impression, because it was difficult to be counterfeited. These seals were called σφραγῖδια Θριπίδεςστα. *Etym. Magn.*"



68. FACE OF A RING—with Lapis Lazuli.  engraved in gold on a piece of Lapis Lazuli. The inscription reads — *Lah* *Lah*—No No— probably an abbreviation of the common Arabic sentence: “*There is no God, but one God.*” Bought, with Ring No. 15, by Lord Londesborough, at Mr. Heigham’s, Brompton, 1850.

69. FIBULA. *Circular. Gold.* Mosaic, ruby-coloured glass upon gold chequered foil, divided by gold lines into three circles, each filled with triune compartments, the whole emanating from a Y centre. Diameter, one inch and a half. The back and hinges for the pin, of gold; the pin wanting, which was probably of copper. Bought in Paris, from a dealer, for six pounds. Workmanship, evidently of the sixth or seventh century.

To secure this very interesting specimen, some of the cells have been filled in with coloured wax, and it was carefully placed under glass in a gold frame by Lord Londesborough’s direction.

70. FIBULA. *Circular. Gold face, set with stones or glass, and ornamented with filigree work.* Diameter two inches. Divided by gold lines into three circles. Pattern cruciform. The centre stone, or vitrified substance, blue, and circular; surrounded in the second circle by eight cells, alternate round and lozenge-shape, to receive stones or gems. All the blue lozenge-shaped bits of glass remain; the four circular gems are wanting. Attached to the outward side of the centre circle were four small circular gold cells, of three compartments, each about the size of the head of an ordinary pin, the centre one of which corresponded to the point of the lozenge, and one of which three adjacent compartments is wanting in this specimen. Between the circular and lozenge-shaped cells “a gold wire twisted-shape cord,” arranged like two written C’s placed back to back (∩C). In the third, or outward circle, there are also eight cells to receive stones or gems, alternate round with a

zig-zag border and lozenge-shaped, the latter arranged opposite to the round cells of the second circle, and in three of which cells bits of dark green glass remain, while the four circular gems are wanting; but judging from a minute fragment which remains in one, they were filled with a pearly substance: indeed, a careful consideration of this brooch has led to the conclusion, that all the circular cells held pearls, of which it has been rifled; and that those in the larger cells, upon the outward circle, had been attached by bronze pins. The "gold wire twisted-shaped cord" between each of the eight cells in the third or outward circle is alternately an interlaced triune figure and a pattern composed of duplications of the Greek letter  $\sigma$ .


The gold face was attached to a copper plate back by eight bronze or iron pins; and between the two plates, some substance, which appears to be clay or wood, was introduced and secured by a copper rim of one tenth of an inch; which was probably surrounded by an outward case of gold—but this is wanting. It was fastened to the dress by an iron pin, the copper hinge and catch of which remain, with a bronze or copper loop and ring placed transversely, probably for the purpose of suspension or security, as in some modern brooches. See No. 66.

Reasons may be given for considering this fibula to be an ancient reliquary—termed in mediæval times "Rota",—"Osculum", and 1250, in the constitutions of Walter de Gray, Archbishop of York, "Osculatorium". See Mr. Waller's observations on this subject, with engraved illustration, in the *Journal of the British Archaeological Association*, vol. iii, p. 16.

71. FIBULA. *Circular. Gold.* Diameter, one inch and two-fifths. Divided into three circles. The whole construction of this most interesting Brooch, the gold of which is unusually solid, is cellular. In the centre, from a triangular cell indented at the points, proceed three oval cells, the spaces between which are subdivided by a gold zig-zag line of four evolutions. All these cells had been filled with ruby-coloured glass upon chequered gold foil, and of which the centre, with three out of the nine

emanations, remain—although somewhat injured—with the five pieces of chequered foil, and one empty cell, thus showing its construction.

The second or surrounding circle is similarly composed of three oval cells, in which repose respectively “gold cords”,\* resembling the figure of 8; the spaces between, as in the inner circle, subdivided by a zig-zag line of four evolutions, which six spaces had been filled in with ruby-coloured glass upon chequered gold foil; one piece of the former and a fragment only remain.

The third or outward circle, which is very remarkable, is composed of ten birds’ heads, each formed by three cellular compartments, as thus:— The glass or gem used for the eye of eight of those heads, with about as many more perfect consecutive remains, can leave no doubt that the whole of the outside circle or border was of a bird’s head triune character; all the cells filled in with ruby-coloured glass, upon chequered gold foil.

The back plate is gold: the pin and catch wanting. Indications remain which prove that a loop and ring were placed transversely, as illustrated by No. 70.

72 and 74. FIBULÆ. *Bronze or Copper, richly gilt. Concave or saucer-shaped (sometimes called “cup-shaped”), stamped on upper surface with ornamental pattern. Diameter:*

Upper face, inner measurement . . . 2½ inches.  
Under surface or base . . . . . 1½ „

Supposed to have been found in the vicinity of Oxford, and used as a pair of scales in a small grocer’s shop there: the fastenings at the back having been filed off.† This pair of Fibulæ have been struck from the

\* See for very similar cellular arrangement, *Archæologia*, vol. xxx, plate xi, p. 132, Buckle, fig. 5, found at Gilton, parish of Ash, in Kent.

† See remark made by Sir Henry Dryden in *Archæologia*, vol. xxxiii, pt. II, p. 331, respecting Fibulæ found at Barrow Furlong, on the Hill Farm, parish of Marston, St. Lawrence, Northamptonshire.

same die. Although the details of ornamentation differ, in general character they resemble that engraved in the *Archæologia*, vol. xxx, p. 546, found near Stone, in Buckinghamshire, about 1840; and that engraved and coloured in the *Journal of the British Archæological Association*, vol. v, p. 113, from one in the possession of the Hon. R. C. Neville, purchased by him at the Stowe Sale, where it had been, with another "precisely similar", catalogued as "*scales*", and stated to have been "found, with the bones of a human skeleton, in a stone quarry at Ashendon, Bucks, in 1817".

Mr. Roach Smith observes, that the Fibulæ discovered in Anglo-Saxon graves in Gloucestershire, coupled with that found at Stone and the specimen in Mr. Neville's museum, having (so far as that eminent antiquary's experience goes), no corresponding types with the Fibulæ found in the barrows of Kent,—“appear, in short, to illustrate and confirm most satisfactorily the account given us by Bede of the gradual occupation of Britain by three distinct Teutonic tribes. Mr. Syer Cuming,” adds Mr. Smith, “draws our attention to the resemblance between the rude heads in Mr. Neville's fibulæ and those on the *scattæ* in plates I and II, *Ruding*, figs. 25 and 7. The similitude is obvious, and the origin of both in Byzantine art, will be recognized, on comparing them with the imperial effigies on the coins of Focas, Heraclius, Constantine Pogonatus, and others of the seventh century. It may also be remarked, that on the coins of this period and somewhat later, two circular fibulæ appear together upon the shoulder; and this peculiarity is to be noted in connexion with the statement previously alluded to, respecting the discovery of those under consideration”.

73. FIBULÆ. *Framework Circular (the opening in the centre about the size of a shilling). Gold, set round with precious stones and pearls, of irregular shapes, upon elevated stands. Diameter, two inches and one-fifth; pin wanting.*

Between two dragons and two cockatrices, chased; and, in relief, elevated upon open scroll-work, a ruby and a pale green stone alternate, secured in the setting by four clamps, forming with the imaginary animals eight bosses, to each of which precious stones are attached; upon elevated stands four pearls in floral “calix”-like setting, and to the cockatrices, in elevated oblong settings, an amethyst and a sapphire; and to the dragons a piece of lapis lazuli in sexangular, and an opal in pentangular settings.

Workmanship of the fourteenth or fifteenth century; probably German. Bought by Lord Londesborough from Messrs. D. and I. Falcke, New Bond Street, and stated by them to have been procured from the Esterhazy Collection.

74. See No. 72.

75. "ORNAMENT OF THE GIRDLE." Frankish. As figured, the original size, and coloured, in Mr. Roach Smith's *Collectanea Antiqua*, vol. ii, p. 147, plate xxxv, figs. 13, 14; this specimen requires no minute description.

Lord Londesborough has had the good fortune, through the kindness of Mr. Smith, to secure it and the other Frankish remains which were discovered with it (see Nos. 92, 93, 94, 95, 96, 97, 110, and 120); most of which are represented in the same plate. They were found in 1850 with a human skeleton on the outside of the gate of St. Severinus, Cologne; "an urn, in slate-coloured clay, ornamented with circular stamps", and a glass goblet, both also figured in the *Collectanea Antiqua*, were dug up with them. Mr. Smith describes this ornament of the girdle as "composed of bronze and gold, with coloured glass or garnets, and vitreous pastes laid upon gold leaf, the pattern of which, magnified, is shewn in fig. 14." And further observes, that "the beautiful girdle buckle, fig. 13, resembles, in its mode of construction, the fibulæ and buckles found in Kent and other counties, in most of which the compartments are filled with coloured glass and vitreous pastes, upon gold foil."

76. FIBULA. *Silver*. Scotch—Nielloed. Circular. Diameter, three inches; weight, 2 oz., 3 dwts. Workmanship, probably end of the fourteenth century. Bought at Messrs. Stevens' auction rooms for £3:3.

A similar specimen is figured in Logan's *Scottish Gael*, vol. i, p. 265, except that the four circles upon the face, which in No. 76 are plain, have been engraved; two with chequers, one with intersecting semicircles from eight points (popularly termed St. Patrick's cross), and the opposite one, which receives the tongue of the brooch, with a dotted bar. This fibula was in the possession of Mr. Donald Currie; its weight was 2 oz., 12 dwts.; and Mr. Logan considered it to be "a good specimen of the general form and ornaments of the brooch."

77. FIBULA. *Silver*. Scotch. Circular. Diameter, three inches and a half. Weight, 1 oz., 14½ dwts.; fifteenth century. Engraved on the face with interlaced work within six circles; animals between. On the back, the letters K M engraved, the latter, perhaps, forming a monogram with R, or it may have been a blunder of the rude engraver. Bought of Messrs. D. and I. Falcke for £4:0:0.

See, for comparison, the fibula engraved by Mr. Wilson in his *Archæology of Scotland*, p. 504, which he regards as "a very characteristic example of the common Highland brooch, from the original in the collection of C. K. Sharp, Esq. It is of brass, rudely engraved, evidently with the imperfect tools of the native mountaineer. The tongue is of copper, and the brooch measures four-and-one-tenth inches in diameter. Amid its decorations will be recognized the triple knot, the supposed emblem of the Trinity, along with other interlaced patterns, such as occur in the bosses of sepulchral and monumental crosses of the seventh and eighth centuries."

Logan states, respecting the brooch for fastening the plaid both in Scotland and Ireland, but not on what authority, that it "was sometimes as large as an ordinary sized platter, and had a smaller one within, for fastening the dress, that weighed between two and three ounces, and was ornamented with a large crystal or cairngorum in the centre, with others of a lesser size set around it. The whole was curiously engraved, the figures being the well-known tracery, animals, etc. Martin says he has seen some silver buckles worth one hundred marks."

78. FIBULA. *Lead*. Circular (tongue wanting). Diameter, one inch and a half. Talismanic. Workmanship of the fourteenth century. The names of two of the three kings of Cologne sunk, signet-wise, upon it (see p. 1); a line between each letter.

hole for pin.	A   S   P   A   R   B   A   L   P   A   S   A   R
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From Dean Dawson's collection.

79. FIBULA. *Bronze*. Circular. (Tongue remains, and a back bar.)

Diameter, two inches and a half. The face ornamented with four embossed dolphins, their tails and snouts linked together; between the tails rosettes of five leaflets. Workmanship, Roman, and said to have been found in the Thames. Bought at Messrs. Sotheby and Wilkinson's auction room, for £1 : 10. See, for comparative pattern, No. 85.

80. FIBULA. *Lead*. Circular, approaching to the oval. (Tongue wanting). Diameter, one inch and a half by one inch and five-eighths. Talismanic. Workmanship, of the fifteenth century. The Inscriptions sunk, but not signet-wise, as in No. 78.

On one side—

AVEAMRIA : ÆGRACIA : PLENA : DOMINVS : TE.

On the other—

+A+G+L+A+UMBIPESVSAMP+DUR+AIO.

Found in the Thames, and presented by Mr. Roach Smith.

The cabalistic word AGLA has been already fully illustrated in the note on No. 63, p. 23 of this Catalogue.

81. FIBULA. *Alchemy; has been richly gilt* (by which traces the inscription can be read). Circular. (Tongue remains). Diameter, one inch and one eighth. Workmanship, fifteenth century. Inscribed on one side—

VL + UMAT ✧ ✧ ✧ ✧ ✧ ✧ ✧

On the other—

SNOVL + UMAT.

From Dean Dawson's collection.

The Inscription contains nine letters, and the three quatrefoils evidently bear on the mystical number three. The whole Inscription being three times three letters.

82. FIBULA. *Silver*. Octangular. (Tongue remains.) Diameter, one inch and a half. Inscribed on nielloed ground on one side ;

on the other Tongue. + IHE SVS NAZ A  
RE<sup>x</sup> X<sup>x</sup>IV DE<sup>x</sup> ORV

Workmanship of the fifteenth century. Bought at Messrs. Christie and Manson's, from the Deville collection, for £3.

83. FIBULA. *Silver*. Circular. (Tongue remains.) Diameter, one inch three-fifths. It is formed by a solid silver ring, one-fifth of an inch in diameter, which is ribbed and cut. Both ends of the cut have been beaten out into a lozenge shape. One has been apparently partially struck with about the eighth part of the die of a Cufic coin ; and on the other is engraved a cross, with capsular hollows upon the four points and the centre. The reverses of these lozenges are plain.

This very remarkable brooch was procured from the south of France by Mr. George Isaacs for fifteen shillings.

84. FIBULA. *Alchemy*. Circular. (Tongue wanting.) Diameter, one inch. Workmanship of the fifteenth century. Inscribed on one side only,—the letters sunk, but not signet-wise,—

: AVE MARIA GRATIACI.

From Dean Dawson's collection.

85. FIBULA. *Alchemy*. Circular. (Tongue wanting.) Diameter, one inch three-tenths. Workmanship fourteenth century. From circumstances conjectured to be Scottish. Deeply and rudely engraved on face in imitation of Saxon spiral flowing pattern, and depth of engraving suited to the Saxon and Danish style of ornamentation, to receive coloured enamel or niello. Bought by Lord Londesborough at Messrs. Sotheby and Wilkinson's auction room, 1851.

As specimens of beautiful and rude workmanship of the same design, and the importance of pattern as a study to archæologists, this should be compared with No. 79, and carefully considered.



86. FIBULA. *Alchemy*. Circular. (Tongue wanting.) Diameter, two inches and a half. Workmanship fifteenth century. Stamped in raised letters, and between each a sprig or flower.

Ave × Maria × Gracia × Plena.

Procured from Lyons by Mr. George Isaacs for £1 : 10.

87. FIBULA. *Silver, gilt and nielloed*. Hasp-shaped ; extreme length three inches ; five off-sets from the semi-circle, which formed the upper part of this ornament. Pin (which was of iron) wanting ; catch and hinge of silver remain. See Nos. 89 and 91.

Found in a tomb at Valromay, and bought in France by Mr. George Isaacs for £7.

Mr. Isaacs says : "Of similar remains I know of two only. One in the possession of M. Cavan,—an exact facsimile of the one purchased by me of that gentleman ; and the other in the possession of M. Faily. This gentleman has also three similar brooches *not nielloed*, and a fourth is in the museum at Nismes."

A Fibula, somewhat similar in character, with five off-sets, is engraved in Douglas's *Nenia Brit.*, plate xv, fig. 5. It was taken from a tumulus on Chatham lines, which had contained a female skeleton. Douglas thus describes it : "Silver brooch, gilt and enchased with garnets, with a kind of a delicate inlaid milling. The reverse has a clasp which received an iron *acus*, part of which is now remaining and accreted to the silver." From the position in which this was found, Douglas conjectures it to have been "an ornament of the zone or girdle". Figured also in Akerman's *Archæological Index*, plate xvii, fig. 1, who, but by mistake, called it bronze (p. 128) ; and in the same plate is figured another similar Fibula (2) of bronze from a barrow in Kent.

Mr. Roach Smith has figured in his *Collectanea Antiqua*, vol. ii, plate L, figs. 1 and 3, specimens of this type of Fibulæ,—here termed hasp-shaped with off-sets ; by him termed "projecting buttons",—as found in Germany and England ; both have five, and are "set with red glass" ; the similarity is very striking, and especially so if compared with this specimen and Nos. 89 and 91. The German specimen was found near Selzen, on the Rhine, a hamlet not far from the town of Nierstein, above Mayence ; and a record of the discovery has been published by the brothers W. and L. Lindenschmit. (Mainz, 1848.) It was found with another fibula, a comb, and other articles, in an earthen urn, placed at the feet of a skeleton, which, from the other articles buried, appears to have been that of a

warrior. And Mr. Smith observes: "The Fibula, as will be perceived, closely resembles one found on the Kentish coast near Folkestone,—fig. 3 in the same plate. Several Fibulæ of this peculiar description have been found in barrows in Kent, but they are by no means common to other parts of England. Four varieties of the type were found in or near the site of the Roman castrum at Niederbieber, near Neuwied, on the Rhine; the most curious of these is one of a rather large size, with projecting knobs, terminating in birds' beaks." See Nos. 71 and 92.

88. FIBULA. *Bronze.* Hasp-shaped; extreme length, two inches and seven-tenths. Pin (which was of iron) wanting; the hinge and catch, and spiral hinge of bronze, remain. Purchased by Mr. Crofton Croker from a dealer for £1:1.

A Fibula of bronze gilt, somewhat similar, but more than double the size, found in Yorkshire, is engraved in the second volume of the *Journal of the British Archaeological Association*, p. 311, and copied in Akerman's *Archæological Index*, plate xvii, fig. 4.

89. FIBULA. *Silver gilt, nielloed; garnets or red-coloured glass set in it.* Hasp shaped; extreme length four inches, with seven off-sets from the semi-circle, which formed the upper part of this ornament. Pin wanting (see 87), but catch and hinge of silver remain.

This Fibula, the workmanship of which is as early as the fourth or fifth century, was found in the neighbourhood of Lyons, and purchased by Mr. George Isaacs for £8.

This is the specimen exhibited to the British Archæological Association, 18th April 1847, and engraved in the *Journal* of the Association, vol. iii, p. 120, two-thirds of the original size, with the following brief and unsatisfactory record: "Mr. George Isaacs exhibited a silver gilt Fibula, set with small square [*the three at the base are triangular*] pieces of coloured glass or garnets, recently procured by him in Paris. Messrs. Smith and Fairholt pointed out its close resemblance to one in the museum of Mr. Rolfe, found in the Saxon cemetery at Osengal. A remarkable feature in this Fibula is the introduction of *niello* (nigellum) in the incised cable pattern, which surrounds the upper portion." See No. 87.

90. FIBULA. *Bronze.* Bow or harp-shaped, with pendant attached; pin, catch, and hinge perfect. Workmanship, Roman. Found at Potter's Brompton, East Riding, Yorkshire, and bought by Lord Londesborough for ten shillings.

This remarkably fine specimen is similar to those found at Kirkby Thore, in Westmoreland, of which one of the most general pattern is engraved in *Archæologia*, vol. xxxi, p. 285, and copied in plate XII, fig. 9, of Akerman's *Archæological Index*.

91. FIBULA. *Bronze.* Hasp-shaped; extreme length, three inches; five offsets from the semicircle, with circular bits of red glass set in each, form the upper part of this ornament. Pin (which was of iron) wanting; the catch and hinge of bronze remain. See Nos. 87 and 89.

Found in the neighbourhood of Lyons, and bought by Mr. George Isaacs for £2.

92. FIBULÆ. *Bronze*; "in the shape of birds, ornamented with red glass." The pin, which was of iron, has perished in both specimens. They are engraved, with the reverse of one of them, in Smith's *Collectanea Antiqua*, vol. ii, plate xxxv, p. 147, figs. 4, 5, and 6. Found (recently) with Nos. 93, 94, 95, 96, 97, (?) 118, 110, and 120, with a human skeleton, on the outside of the gate of St. Severinus, Cologne, "with an urn in slate-coloured clay, ornamented with circular stamps", and a glass goblet, both figured in the same plate of Smith's *Collectanea Antiqua*.

"The fibulæ in the shape of birds may be compared with examples found in the Isle of Wight,—figured in the Proceedings of the British Archæological Association at Winchester, plate III, fig. 2,—and", adds Mr. Roach Smith, "at Envermeu, near Dieppe,\* at Longavéne, in Picardy, at Nordendorf, in Bavaria,† and also at Selzen."

\* *Fouilles d'Envermeu en 1850*, par l'Abbé Cochet. *Revue de Rouen et de Normandie*, Juillet 1850.

† Dr. Rigollot in the *Mémoires de la Société des Antiquaires de Picardie*, tom. x, p. 199.

93. "A RING OR PENDANT ORNAMENT, in *Bronze*." Found with No. 92, and figured in Smith's *Collectanea Antiqua*, vol. ii, plate xxxv, p. 147, fig. 7.

Mr. Smith says, "The bronze ornament, fig. 7, is quite novel to me."

94. RING. *Bronze*. Diameter, one inch and three-fifths. Found with No. 92.

95. "A BRASS COIN OF THE EMPEROR TACITUS (A.D. 276), WITH TWO GLASS BEADS STRUNG UPON A WIRE."

Found with No. 92, and figured in Smith's *Collectanea Antiqua*, vol. ii, plate xxxv, p. 147, fig. 9.

96. "PART OF A JET ORNAMENT."

Found with No. 92, and figured in the *Collectanea Antiqua*, vol. ii, plate xxxv, p. 147, fig. 8.

97. "A FRAGMENT OF CHAIN ARMOUR." *Bronze*. Consists of fourteen rings, about half an inch in diameter.

Said to have been found with No. 92, and figured in Smith's *Collectanea Antiqua*, vol. ii, plate xxxv, p. 147, fig. 10.

Mr. Smith says: "In reference to the ring mail, fig. 13, I must state that there may be reason to question the fact of its discovery with the other objects; and here is a case showing the importance of obtaining good evidence on such discoveries, before we attempt to reason on them, or deduce conclusions, or raise theories. I saw no cause to suspect the truth of the statement, that the whole of the objects given in the plate, together with a few more beads, and another perforated coin (of Postumus), No. 118, (A.D. 258) were found with a skeleton beyond the gate of St. Severinus. The combination of the different objects confirmed the statement, with the exception of the interlaced rings, the only known examples similar to which are of a much later date. At the same time it must be taken into consideration, that we know little or nothing of the mode of construction of the armour of the *cataphracti* of the later Roman times, and that there is no other reason than the want of detailed information, or of authenticated examples of the

armour itself for suspending our judgment on the early antiquity of the fragment under consideration. There is a remarkable entry in the minutes of the Society of Antiquaries,\* which may be referred to as bearing upon the question. It appears, that in 1768 Bishop Lyttelton exhibited what is described as a piece of net work, composed of ringlets of iron, scarcely four-tenths of an inch in diameter, which is stated to have been found in a barrow in Dorsetshire. Unfortunately, however, no particulars of the discovery are recorded; an omission which invalidates the testimony, unsupported as it is by other similar authenticated facts. The question, then, of the antiquity of the piece of ring-armour, asserted to have been found with the Frankish remains at Cologne, can only be settled by further evidence of a more positive kind."

98. CHAIN. *Gold.* Of nine double links, with a small ring. Workmanship, Etruscan? See No. 111.

99. FIBULA. *Gold.* Pin perfect.

It is unnecessary to describe this beautiful specimen of Byzantine workmanship, as it has been engraved in the *Archæologia*, vol. xxxiii, plate VII, p. 174, fig. 4, the same size as the original. The Council of the Society of Antiquaries have kindly allowed Lord Londesborough to use their copper-plate in which it is represented, for this Catalogue, and on which also appear eleven other Gallo-Roman articles found with it by the labourers employed on the railroad near the town of Amiens, in the spring of 1848. See Nos. 100, 101, 102, 107, etc.

"The men came to a leaden coffin of great thickness, which contained two skeletons. By the side of the smaller skeleton, supposed to be that of a female, were the articles numbered (in the plate 1 to 7)." The bronze fibula, No. 107 in this Catalogue (No. 10 in the plate); and the bronze ring or stamp, the face in the form of a fish, within which are the letters =ERCRII (No. 9 in the plate), "were discovered, it is said, by the side of the larger skeleton."

All these objects came into the possession of an individual who gave up the leaden coffin to the workmen, and were shortly after purchased for Lord Londesborough by a friend.

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\* Lib. x, page 566.

100. ARMILLÆ. *Gold.* A pair; slender wire of the plainest form. Diameter, two inches and three-tenths.

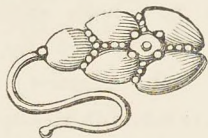
Found with No. 99, and figured in *Archæologia*, vol. xxxiii, plate VII, p. 147, fig. 3, same size as the original.

101. AMULET. "*A circular medallion of glass, on which is stamped a human head in profile. To this object a smaller ornament in gold is joined by a small gold ring.*"

Found with No. 99, and figured in *Archæologia*, vol. xxxiii, plate VII, p. 174, fig. 5, same size as the original; but as the head side is not there shewn, the annexed woodcut is here given.



102. EAR-RINGS. *Gold.* A pair. Found with No. 99, and figured in *Archæologia*, vol. xxxiii, plate VII, p. 174, figs. 1, 1, and here shewn in a different point of view.



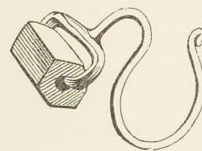
(No. 103.)

103. EAR-RING. *Bronze.* Workmanship, Roman. Found at Arles, in the south of France.



104. EAR-RINGS. *Gold.* A pair. Circular; diameter, one inch and one fifth, with pendant of three bosses, all hollow, upon the back of bosses, three circles round an eye or ●. Workmanship, Etruscan. Bought of Mr. Chaffers, F.S.A.

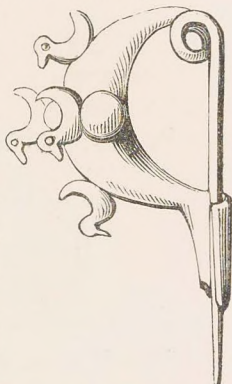
105. EAR-RINGS. *Gold, with sexangular piece of green glass dependent.* A pair. Workmanship, Roman. Found near Etaples. See No. 112.



106. EAR-RINGS. *Gold.* A pair. Circular. Diameter, one inch and

three-tenths; hollow, with five deep plaits in the circumference. Workmanship, Etruscan. Bought of Mr. Chaffers, F.S.A.

107. FIBULA. *Bronze*. "Ornamented with four birds, resembling cocks," or ducks. Found with No. 99, and figured in *Archæologia*, vol. xxxiii, plate VII, page 174, fig. 10, and here again represented, the same size as the original.



108. WINGED FIGURE. *Gold*. Intended as a pendant; height of figure, four-fifths of an inch. Extreme height from feet to tip of expanded wing, one inch and two-fifths. Found at Corinth, and engraved by Mr. Fairholt in the plate which faces the titlepage of a privately printed volume entitled, *Wanderings in Search of Health*, by Lord Albert Denison, K.C.H., F.S.A., 1849.

109. EAR-RINGS. *Gold*. A pair. Circular. Diameter, one inch and one-fifth. Hollow and plain, with the exception at one end of a lion's head in a collar, ornamented, in minute and beautiful fillagree work, with scroll-like S's; attached to which collar, in fillagree work also, are kite-shaped pendants, as fringe. Workmanship, Etruscan? Bought of Mr. Chaffers, F.S.A.

110. Five glass beads, found with Frankish remains at Cologne; see No. 92, and 120. The centre one (III) figured in Roach Smith's *Collectanea Antiqua*, vol. ii, plate xxxv, p. 147, fig. 11. The fifth is also figured in the same plate, but in duplicate.

Upon the former class of bead (III), which is extremely common, and this a very inferior and small specimen, see observations by Mr. Nightingale, printed in *Archæologia*, vol. xxxiv, plate I, p. 48. "*Druidical*" has been the term hitherto applied to them by archæologists, which that of "*fluted*", used by Mr. Nightingale, will probably supersede.

Mr. Akerman's *Archæological Index*, plate v, No. 64, taken in connexion

with Mr. Smith's figure, illustrates the conjoint globules or series of them to which class the fifth bead belongs: the diameter of these beads is in tenths of an inch.

I.	.	.	.	.	7
II.	.	.	.	.	6½
III.	.	.	.	.	5
IV.	.	.	.	.	4
V.	.	.	.	.	1½

111. FIBULA. *Gold.* Open fillagree work, the arrangement of which it is unnecessary to attempt to describe, as this object is here figured, the same size as the original. Workmanship, supposed to be Etruscan.



Bought at the sale of antiquities stated to have been collected by the Rev. Dr. Neligan, of Cork, and sold by Messrs. Sotheby and Wilkinson with the gold chain, No. 98, attached by a bit of thread, 20th January, 1851, for £2 : 9. Thus described in Catalogue. "Lot 90. *A most beautiful Etruscan Gold Fibula, of circular form, exquisitely wrought, and with chain attached. Rare, and fine.*" Comparison between the construction of this chain, No. 98, with that of No. 124 in Lady Londesborough's collection, and of this circular ornament with the workmanship of the rings Nos. 125 and 130, which were found at New Grange, and purchased in Ireland (see *Archæologia*, vol. xxx, p. 137, for communication from Lord Albert Conyngham to Sir Henry Ellis, read to the Society of Antiquaries, 22nd December 1842), would, when coupled with Dr. Neligan's residence, lead to the conviction that this supposed Etruscan ornament had been found in Ireland.

112. FIBULA. *Bronze.* Enamelled partially. Lozenge-shaped; pin, which was of iron, wanting; face, with circular bits, enamelled green, attached at the two side points; at the points above and below, pieces of bronze elongated to about twice the size of the circular bits. On the face, a circle, surrounded by four larger, and four smaller, circles, the former corresponding with the points of the lozenge; all enamelled pale green, upon an enamelled orange ground. Extreme length, two inches and one-fifth; cross wise, one inch and two-fifths. Workmanship, Roman. Found at Etaples, Pas de Calais.

See Mr. Roach Smith's *Collectanea Antiqua*, vol. i, plates III and IV, p. 3,



for figures of fibulæ and pottery from the same locality, preserved in the museum at Boulogne, and also Nos. 105, 113, 114, 115, 116, 117, and 119, in this collection, found at Etaples. The urns bore the inscriptions AVE, "*Hail!*" VIVAS, "*May you live*", BIBE, "*Drink*", and IMPLE, "*Fill*." The fibulæ differ in form from those in this collection, although the lozenge-shaped character appears to predominate, and one is a bird.

Mr. Smith's description of the Roman settlement or village from whence so many urns, vases, fibulæ, implements, and coins have been procured, runs thus:—"It is on the sea side, about half a mile to the east of Etaples. The houses, the foundations of at least forty of which were visible last autumn (1842), must have been of very considerable dimensions. They cover an extent of about three hundred yards square, and present the plan of a straggling village or assemblage of dwellings erected without order or regularity. The tract of land in which these ruins are, is called *La Place aux Liards*, doubtless from the great number of coins found on it. Many thousands of the base denarii of Decius, Gallus, Valerianus, Gallienus, Postumus (A.D. 201 to A.D. 258), and other emperors of that period, have recently been brought to light."

113. FIBULA. *Bronze*. Enamelled partially. Pin, which was of iron, wanting. Outline of face formed by six semi-circles; above and below, pieces of bronze stamped to have some resemblance to head of an animal. In the centre of face, a circular pale green spot, enamelled, surrounded by a circle of red enamel, the rest filled up with pale green enamel, upon which are six circular red spots, corresponding with the points of the semi-circles. Extreme length, two inches and one-fifth. Workmanship, Roman. Found at Etaples. See No. 112.

114. FIBULA. *Mixed metal; the face looks as if it had been tinned or silvered*. Length, three inches, extreme breadth, one inch and a half. Pin wanting. Workmanship, Roman. Found at Etaples. See No. 112.

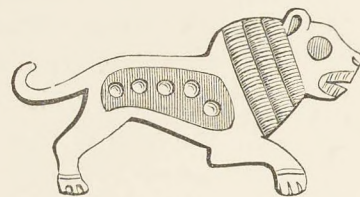
It is of the same character as a fibula figured in the *Journal* of the British Archæological Association, vol. ii, p. 75, and copied in Akerman's *Archæological Index*, plate XII, fig. 15, found at Bydews, near Maidstone, in 1841, with fragments of sepulchral urns and pottery, pieces of burnt bone, and one or two kid's horns. The Rev. Beale Post considers "the metal" to be "an alloy of tin."

115. FIBULA. *Mixed metal*; somewhat bow-shaped, with small pattern of lozenge-shaped dots on the projecting face, enamelled in pale green. Extreme length, one inch and four-fifths. Pin, which was of iron, wanting. Workmanship, Roman. Found at Etaples. See No. 112.

116. FIBULA. *Bronze*. Ring, with tongue of same metal, bent and detached; diameter of ring, about an inch. Workmanship, Roman. Found at Etaples. See No. 112.

It accords with that represented in Mr. Roach Smith's *Collectanea Antiqua*, vol. i, plate xx, fig. 2, and described as taken "from the breast of the entire skeleton" by Mr. Bateman in 1821, "encrusted with green patina." The particulars of the other articles discovered in the Derbyshire tumuli are recorded by Mr. Smith, pp. 51 to 55. See also plate xxvii, fig. 4, of same volume, for a similar specimen found in a cave near Settle, Yorkshire.

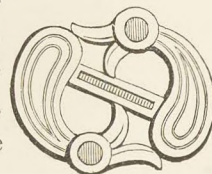
117. FIBULA. *Bronze*. Enamelled partially. Lion-shaped, represented the size of the original. Pin, which was of iron, wanting. The eye filled in with red enamel, the body with blue; on which are five capsular marks, that may have been filled with red enamel; but no traces remain. Workmanship, Roman. Found at Etaples. See No. 112.



A Fibula in Silver, of the Norman period, not unlike this, was found in the City of London, and is in Mr. Roach Smith's collection.

118. A PERFORATED COIN OF POSTHUMUS. *Bronze*. Found at Cologne. See Mr. Roach Smith's *Collectanea Antiqua*, vol. ii, p. 150, and No. 92.

119. FIBULA. *Mixed metal*. Pin wanting: form, as it is here figured, it is unnecessary to describe. The circular hollows on the face were probably filled in with a vitrified substance. Workmanship, Roman. Found on the Downs close to Etaples. See No. 112.



"A few weeks before, clay urns, and the fragment of a lamp, were turned up in nearly the same spot."

120. FIVE GLASS BEADS. Found with Frankish remains at Cologne; see Nos. 92 and 110. The fifth bead, figured in Mr. Roach Smith's *Collectanea Antiqua*, vol. ii, plate xxxv, p. 147, fig. 12.

The diameter of these beads is in tenths of an inch.

I.	.	.	.	.	6
II.	.	.	.	.	5
III, IV, and V.	.	.	.	.	4

The last specimen of a shell (*Helix*) has been introduced merely to call the attention of archaeologists to the circumstance of how desirable it is carefully to preserve all shells found when excavating tumuli. See, for instance, Douglas's *Nenia Britannica* for specimens of the genus *Cyprea*, and Roach Smith's *Collectanea Antiqua*, vol. i, p. 70, figures 4 and 5, for specimens of the generi *Neritæ* and *Buccinum*, drilled as beads for a necklace, and found with some extraordinary remains in the caves near Settle, Yorkshire. Also, report made to the Royal Irish Academy, 28th May 1838, on tumulus in Phœnix Park, Dublin. Printed in *Proceedings*, vol. i, 8vo, p. 189, with Sir William Betham's observations thereon, p. 196.

121. ARMLET OR PIECE OF RING MONEY. *Gold*. Weight, 12 dwts., 10 grs. One of nine specimens found at Bailieborough, county of Cavan. Purchased by Lord Londesborough 16th September, 1851.

122. TORQUE. *Girdle*. *Gold*. See Nos. 123 and 127.

123. ARMLET OR PIECES OF RING MONEY, *with one double, and four single, links appended*. *Gold*. The Council of the Society of Antiquaries of London have kindly allowed the transfer to these pages, from their *Proceedings* (vol. ii, No. 24, p. 103), of the representation of this interesting specimen (see next page).

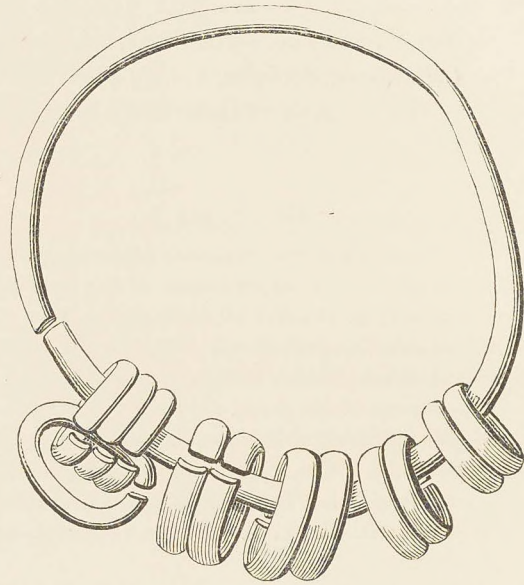
On the 28th November, 1850, the resident Secretary exhibited to the Society the objects Nos. 122, 123, and 127, and read the following letter and observations thereon.

"CASTLE HILL HOUSE, HUNTINGDON.

"Nov. 9, 1850.

"MY DEAR CHAPMAN,—Knowing your partiality for objects of antiquity, I send for your examination two or three articles which, I trust, will afford

you some gratification, and I shall be glad to receive from you whatever information you may be able to collect with respect to their character and origin.



“The Torquis, which from its being untarnished must be of the purest gold, was found, about a month ago, in a place called Grunta-Fen, in the parish of Streatham, scarcely four miles from Ely. It was discovered by the occupier of a small farm, whose labourers had been digging turf at the depth of four or five feet from the surface ; and whilst they were at dinner, in overlooking their work, he kicked his foot against a hard substance, which glittered in the sun ; he removed the clay with his knife, and exposed the armlet with its pendants to view. Then searching a little further, he discovered a quantity of human bones,—and drew from the soil the Torquis. He cleared the clay from it by washing it in an adjoining pool, and it then bore the appearance which it now presents. Near to the spot he also found the accompanying spear head, the wood work immediately crumbled on being exposed to the air.

“I hope you will be able to obtain some information as to the dates and probable uses of these articles, which I shall be glad to have communicated to me.

“Believe me, my dear CHAPMAN, yours most truly,

“DAN. VEASEY.

“THOMAS CHAPMAN, Esq., F.R.S., F.S.A.”

Note on the foregoing :—

“Considering the objects which have this evening been kindly submitted to the inspection of the Society of Antiquaries by Mr. Chapman, of the highest archaeological interest, I venture, with much deference, to offer a few brief remarks on their origin, and the probable period of their use. Of the torqte *girdle* (No. 122)—for I think we may safely conclude it was intended to encircle the *waist*, and not the throat—similar examples have been long known. Specimens of Torques of this description have been found in England and Ireland repeatedly, and several have been engraved in the *Vetusta Monumenta* and the *Archæologia*.

“The shape of the *spear head* or dagger (No. 127), suggests the usage of a primitive age, the first step perhaps beyond the period when flint and bone were the sole materials used by the ancient Britons for offensive weapons. We are warranted in this assumption so far as it does not appear to belong to a third and later period, when the Britons evidently obtained more effective weapons, by means of *casts* taken from the weapons of a more civilized people, of which very fine examples, found in the Thames, were exhibited to the Society at the last meeting of the previous session.

“As regards the small ring and its tributary links (No. 123), we can scarcely suppose that it was worn with such additions as an armlet, though without them it might be so used. Whatever difference of opinion may be held as to the origin and use of the gold penannular rings, so often discovered in Ireland, we must recognize in these links the currency of our rude ancestors. The largest ring, upon which the links are strung, weighs 1 oz., 5 dwts., 12 grs. ; the two smallest links weigh exactly 2 dwts., 20 grs. each, and are the halves of the two separate links of larger size, while the double links, weighing 15 dwts., were probably thus fastened together, that they might not be confounded with those which, though of about the same size, are much lighter. I here recapitulate the weights of the whole group.

	oz.	dwt.	grs.
Torque .....	4	1	0
Armlet .....	1	5	12
Double link .....	0	15	0
Single link .....	0	5	12
Ditto .....	0	5	12
Smaller single link .....	0	2	20
Ditto .....	0	2	20

“Thus it appears that the larger links, up to the armlet, are multiples of the smaller, the weight being adjusted as nearly as we find it to be in British coins of an evidently later period. In the *Journal* of the Archæological Institute, vol. vi, p. 56, a gold ring is engraved, precisely similar in

shape and fabric to those on this armlet. It was found in the West of England. Weight, 23 grains; *i.e.*, as nearly as possible *one-third* the weight of the smallest of these links.

"It is much to be regretted that these objects were not seen *in situ* by some person of intelligence, as we might have then learnt the exact position of the bones, and the part of the body with which the torque was in contact. We shall not much err in assuming these relics to have been owned by an islander of some distinction; and we shall hardly be accused of too vivid an imagination if we suppose that their owner perished in the fen while retreating before the Roman cohorts. That Britain abounded in large tracts of marshy land, in which the inhabitants sought refuge when charged by the Roman troops, we know from Herodian, while we have the testimony of people yet living as to the condition of many portions of the district of England in which these relics were discovered, even in the last century.

"J. Y. AKERMAN.

"London, 28th November, 1850."

This "find" was subsequently purchased for Lord Londesborough by Mr. Akerman.

124. CHAIN. *Gold*. Fifty double links, with hook and corresponding fastening. See No. 98.

Found accidentally with Nos. 125 (fig. 3 of copper-plate), 128 (fig. 4 ditto), 129 (fig. 2 ditto), and 130 (fig. 5 ditto), "by a labouring man", December 1842, "within a few yards of the entrance to the caves at New Grange.\* They were at the depth of two feet from the surface of the

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\* County of Meath, four miles and a half from Drogheda. See Ledwich's *Antiquities of Ireland*, pp. 43-46; Wakeman's *Hand-Book of Irish Antiquities*; *The Parliament Gazetteer of Ireland*; and Wilde's *Beauties of the Boyne*, Dublin, 1849, p. 203, where we read, that "Many years ago, a gold coin of Valentinian, and one of Theodosius, were discovered on the outside of the mound (at New Grange), and not very long ago a labourer, digging a little to the west of the entrance, discovered two ancient gold torques, and a golden chain, and two rings. Where are these? Are they in the great national collection of the Royal Irish Academy? or Transactions of that or any other learned body in the kingdom? No; we regret to say, they were carried out of this country by an Irish nobleman to exhibit at a learned Society on the other side of the channel, in the Transactions of which body they will be found figured, together with a letter from their present owner; which, as he is our countryman, we will not quote!"

ground, and without any covering or protection from the earth about them. Another labouring man hearing of this discovery, carefully searched the spot whence they were taken, and found a denarius of Geta, and two other coins of small brass, but quite defaced; they are all in my possession."—

*Communication from Lord Albert Conyngham to Sir Henry Ellis, K.H., read before the Society of Antiquaries of London, 22nd December 1842. Printed in "Archæologia", vol. xxx, p. 137, and illustrated by the annexed copper-plate, here used with the permission of the Council.*

125. RING. *Gold*, with gem. Has been forced asunder and flattened. Fig. 3 of copper-plate. See No. 124.

126. COLLAR. *Gold*. Crescent-shaped, with rude ornamentation, formed by zig-zag or pyramidal and straight lines; the ends twisted and flattened. Fig. 6 of copper-plate.

"Found in the neighbourhood of Ardrah, in the county of Donegal. I understood that a labourer found it concealed in the cleft of a rock; but the person who brought it to me made a condition of selling it to me, that I would neither enquire the finder's name, nor the precise spot where it was found; the finder of the Collar fearing that the money he received from me would be forced from him by his landlord or his agent should his name be known."—*Same Communication from Lord Albert Conyngham to Sir Henry Ellis, as noted with reference to No. 124.*

A crescent-shaped ornament, made of "a thin plate of gold", found on the lands of Kilwarlin, county of Down, and stated to be in the possession of the Earl of Hillsborough, is figured in Walker's *Essay on the Dress of the Irish* (1788), Appendix, p. 150, fig. 1. "In form, it is nearly circular, the diameter about eight inches, and the rim, in the broadest part, two inches and a quarter."

General Vallancey (*Collectanea de Rebus Hibernicis*, 1784, No. XIII, vol. iv, p. 68, plate XII, fig. 1) represents another specimen, with illustrations, copied after Auberi in his *Antiquities of Autun*. The General considers it to be a Druidical head-dress, and terms it *cead pai ne*. Vallancey says he only follows Montfaucon. Appended to a *Philosophical Survey of the South of Ireland* (1777), the representation of a third specimen may be found, as shewn to Dr. Campbell by Thomas Foresyth, Esq., which was discovered in a turf bog in the county of Tyrone. "The crescent, if

complete, would form a circle of about eight inches and a half diameter ; the distance between the horn or extremities of the crescent is two inches ; the diameter of the hollow, five inches ; the greatest breadth of the plate, three inches ; at the end of the horns were two plates, cutting the other at right angles, each of which was larger than a sixpence, but less than a shilling." He conjectures it to have been "a sort of gorget worn either by a priest or a judge", and then refers to the marvellous story told by the Irish historian Keating of the *Jadh Morain*.

Walker says : "Several of these crescents have been found in our bogs. In general, the blank parts appear to have been radiated by a tool ; but Colonel Vallancey saw one that, instead of being tooled, was plaited like a lady's fan."

Mr. Crofton Croker has original drawings, made by General Vallancey about 1780, of three more specimens of these golden lunettes, one stated to be then "in the possession of Charles O'Hara, Esq.", all of which, notwithstanding they very closely resemble each other, differ in variations of what may be termed the zig-zag and straight line combinations impressed upon them. He has also a sketch, made by Mr. Sainthill, of Cork, 29th August, 1835, of another, broken into six pieces,—then in the possession of Mr. Teulon, a jeweller in that city,—stated to weigh about three ounces ; and the lithograph of a fifth, circulated by Mr. Windele, of Cork, among his antiquarian friends as a specimen of the smallest size, weighing 16 dwts, 15 grains, of this not uncommon ornament found in Ireland, which was in the possession of the late Mr. Redmond Anthony, of Piltown.

127. DAGGER OR SPEAR-HEAD. *Bronze*. Fragment, about six inches in length ; judging from the proportions, about three inches wanting ; portions of two rivet holes remain on each side, probably a third in the centre above them gone.

See Nos. 122 and 123, especially the latter.

128. ARMLET. *Gold*. Twisted. Fig. 4 of copper-plate. See No. 124.

129. ARMLET. *Gold*. Twisted. Fig. 2 of copper plate. See No. 124.

130. RING. *Gold*, with gem. Perfect (see No. 125). Fig. 5 of copper-plate. See No. 124.



131. METAL PLATE. *Tin, or Silver.* Two and a-half inches high. Three inches wide. Stamped with the eye of Osiris or "symbolical left eye."

Taken from the flank incision on the left side, high up, and under the arm of an Egyptian female mummy, obtained by Mr. Arden, F.S.A., from the sepulchres of Gournah; presented by him to Lord Londesborough, and unrolled at his Lordship's residence, 10th June, 1850.

In the seventh volume of the *Archæological Journal*, notes upon the examination of this mummy may be found, by Mr. Birch of the British Museum. By that gentleman it was at once ascribed to the 26th Egyptian Dynasty (from about 1000 to 700 years B.C.); and from his reading of the hieroglyphics painted on the case of *Anch-sen-hesi*, or "she who lives by Isis", Mr. Birch conjectured the body which it contained to be that of a priestess of that goddess. Upon unrolling the mummy, there was found "between the bandages beneath, a papyrus, with vignettes and writing, in the hieratic character, all in black ink, wrapt round the legs two or three times", and the hands were found to be "provided with silver gloves, each finger being encased in a tube or finger-stall of silver, reaching to the palm of the hand."\*

A subsequent and more minute examination of this mummy took place on the 21st June following, at Mr. Arden's residence, by that gentleman, his son, Messrs. Birch, Bonomi, and Crofton Croker, when "the profile of the lady was exposed, and exhibited the usual Egyptian peculiarities—the features delicate, the nose aquiline, the mouth closed, the hair thin, and in short curls, not black, but of a bright yellow colour, and still adhering to the scalp." The eyes had been removed, and their places supplied with white wax, with pupils of obsidian.

On removing some of the bandages, Mr. Birch found a narrow strip of fringed cloth, about four inches wide, on which he "discovered a line of hieroglyphics, traced vertically along the breadth of the bandage, close to the fringe, reading, *Suten sa*, or, *mut Amenartas*—'The Princess', or 'Queen Mother Amenartas', whose reign is placed about 700 B.C., and thus establishing the correctness of the period to which he had assigned the mummy, from an inspection of its case.

Both 131 and 132 have been correctly figured, somewhat reduced in size, in the *London Illustrated News*, 15th June 1850.

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\* "A finger, secured in this manner, exists in the British Museum. No. 6732." S. B.

132. METAL PLATE. *Tin, or Silver.* Five inches and a half, by one and a quarter. Stamped, with a scarabæus flying, with expanded wings, from beneath the elytra, and holding the signet-emblem of the circle or horizon of the sun between its hind legs.

This was found 10th June 1850, placed across the lower part of the heart of the mummy, particularly noticed in the observations upon 131.\*

133. MODERN EGYPTIAN TALISMANIC RING. *Gold and silver flattened wire twisted.* The face, which turns on a swivel, a small round piece of gold. Engraved on one side with a heart beneath a globe. On the other side, with a smaller heart, winged, beneath a globe.

Bought at Messrs. Sotheby and Wilkinson's, 5th April 1852. Lot 127, and stated in the catalogue to have been found at Thebes.

134. ANCIENT EGYPTIAN EAR-RING. *Gold, with small floral bell-shaped ornament of red Cornelian pendant.*

Bought at Messrs. Sotheby and Wilkinson's, 6th April 1852. Part of Lot 407, which sold for six guineas.

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\* "It is with great diffidence", observes Mr. Crofton Croker, "that I venture to correct Mr. Birch, but from a more careful examination of these metal plates than he could have had the opportunity of making, I am inclined to consider them to be of inferior silver rather than of tin. About the measurements above given there can be no doubt, and that two and a half inches by three, with reference to No. 131, is correct, and not 'four inches long by three inches wide.' And with reference to No. 132, five and a half inches, by one and a quarter, is accurate for 'about four inches long, by an inch broad.' Mr. Birch must have written from the hasty report made to him at the moment of examination, when he states the plates were '*incised*' and '*engraved*' in outline, with the objects represented respectively upon them, as it is quite evident that such objects were stamped or punched from a die, similar to that used by modern bookbinders. And when he adds that the plate No. 132 'was a substitute for the scarabæus of carved stone, gilded, ordered to be placed on the heart according to rubrical directions of the thirtieth chapter (Lepsius, *Todtenbuch*, Taf. xvi) of the ritual', Mr. Birch could not have been aware that (by an odd coincidence in date) on the 10th June 1852, Lord Londesborough, when examining the debris of this mummy, found a scarabæus of carved stone, gilded, placed at a short distance above the plate in question."

135. ANCIENT EGYPTIAN RING. *Gold.* The face stamped with the eye of Osiris on a thin plate of gold, the back plain; between these plates passes the wire ring on which it turns.

Bought at Messrs. Sotheby and Wilkinson's, 6th April 1852.  
Part of Lot 407. See No. 134.

136. FACE OF AN ANCIENT EGYPTIAN RING. *Oval red Cornelian, set in Gold.* Convex on one side, flat on the other. The wire ring on which it turned wanting. See, for comparative specimen, No. 147. Bought at Messrs. Sotheby and Wilkinson's, 6th April 1852. Part of Lot 407. See No. 134.

- 137 and 138. ANCIENT EGYPTIAN EAR-RINGS. *Gold, with Lapis Lazuli pendants.* A Pair.

The pendants, which are stated to be "of the most exquisite Egyptian work," represent *Kebhsneuf*, the genius of the east, or the hawk-headed deity of the Amenti, who was supposed to preside over the liver. One inch and a quarter in height. At the back is a small gold ring, minutely worked round, and to which a much larger gold ring, also minutely worked round, with a coil in the centre, about the size of the small ring, is attached. The ends of this large ring are knobbed where they meet.

Bought at Messrs. Sotheby and Wilkinson's, 5th April 1852.  
Lot 132.

139. ANCIENT EGYPTIAN EAR-RING. *Gold, with Lapis Lazuli pendant.*

From a ring, minutely worked round, having a coil and knobs at the end, similar to Nos. 137 and 138, depends a black bead, with a broad band of white embracing the circumference; through it passes a gold wire, looped at each end, one of which depends from the ring with a coil, and from the other depends a small flask-shaped ornament, five-eighths of an inch long, in lapis lazuli. Extreme length of the ear-ring, one inch and a half.

Bought at Messrs. Sotheby and Wilkinson's, 5th April 1852.  
Part of Lot 133.

140. ANCIENT EGYPTIAN EAR-RING. *Gold, with Sapphire pendant.*  
Pendant, drop-shaped, half an inch long. Extreme length of ear-ring, one inch and a quarter.

Bought at Messrs. Sotheby and Wilkinson's, 5th April 1852.  
Part of Lot 133.

141. ANCIENT EGYPTIAN SIGNET RING. *Bronze.* Formerly in the collection of Henry Salt, Esq., Consul General in Egypt, and purchased at his sale, in 1835, by Mr. F. W. Fairholt, F.S.A.



The name of the Egyptian king, Amunoph III (who reigned, according to Sir Gardner Wilkinson, B.C. 1430; according to other authorities, B.C. 1692), is engraved on the *Cartouche* upon the face of the ring, exactly as it appears on the tablet of Abydos, now in the British Museum. Amunoph is the same monarch known by the Greeks as Memnon; and the colossal "head of Memnon", also placed in the British Museum, through the agency of Mr. Salt, and the assistance of Belzoni, has, sculptured on one shoulder; a similar group of hieroglyphics to those which appear on this ring. Sir Gardner Wilkinson observes, "Bronze was seldom used for rings."—*Manners and Customs of the Ancient Egyptians*, vol. iii, p. 372.

142. ANCIENT EGYPTIAN SIGNET RING. *Scarabæus, which has been coated with green glass; set in gold.*

Original mounting; the signet, in the centre of which is a beetle, surrounded by other hieroglyphics, turns on a swivel, which is attached to the shank of the ring by several coils of gold wire on each side.

Bought at Messrs. Sotheby and Wilkinson's, 5th April 1852,  
Lot 155, for £3 : 10.

143. TALISMANIC GEM. *An oval opal in ornamented gold setting, upon an oblong square piece of Lapis Lazuli.  $\frac{7}{8}$  by  $\frac{3}{4}$  of an inch.* Engraved in gold on the face with corrupt Arabic inscription, intermingled with flourishes and ornamentation. Bought, with Nos. 144 and 145, at Mr. Heigham's, Brompton, 1851.

144. GNOSTIC GEM. *Oval cameo, of opaque paste.* A serpent (coiled up) in dark red with black markings, upon a bluish white or clouded surface, passing into a deep blue or black background.

History uncertain (see No. 143) : supposed to be a clever Italian copy of a very fine Sardonix Ophite Egyptian gem.

145. TALISMANIC GEM. *Green stone.* Oval. On the surface slightly convex ; engraved, and the engraving inlaid in gold, with corrupt Mahomedan Arabic inscription (see No. 143). Twelve crescents with a star above each, form the bordering, and between each is a  $\wedge$ .

For the opinion given with respect to the inscriptions on Nos. 143 and 145, Lord Londesborough is indebted to Professor Wilson, 21st April 1852.

146. TALISMANIC GEM. *Red Cornelian.* Bought at Messrs. Sotheby and Wilkinson's, 5th April 1852. Part of Lot 145, and in the catalogue described as "An Abracadabra, or Eastern charm, engraved with various signs, in two triangles." See p. 23.

אבראכאדאברא  
 אבראכאדאבר  
 אבראכאדאב  
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Abracadabra, thus written in two triangles, was supposed to be a charm against fever or ague, and is still used by some superstitious persons ; it was adopted by Basilides, of Alexandria, in the beginning of the second century, to signify the 365 divine processions which he invented (see Moreri) ; the value of the letters, according to the Greek numbers, make 365 thus :—

A. B. P. A. Ξ. A. Σ. *Abraxas.*  
 1. 2. 100. 1. 60. 1. 200. 365.

Abraxas was a deity adored by the author, and was the root of his charm,

as, the more mysterious charms were, the more serviceable they were considered.

The mode of cure is prescribed in these verses, viz.

Inscribes chartæ quod dicitur Abracadabra  
 Sæpius, et subter repetis, sed detrahe summam,  
 Et magis atque magis desint elementa figuris  
 Singula quæ semper rapies, et cætera figes,  
 Donec in angustum redigatur litera conum.  
 His lino nexis collum redimire memento.  
 Talia languentis conducunt vincula collo,  
 Lethales abigent (miranda potentia) morbos.

See No. 149.

147. ANCIENT EGYPTIAN RING. *Oval lapis lazuli, set in gold.* Convex on one side, flat on the other; turns on the swivel of a gold wire ring. (See, for comparative specimen of face, No. 136.) Bought at Messrs. Sotheby and Wilkinson's, 6th April 1852. Part of Lot 407, see No. 134.

148. GNOSTIC GEM. *Jasper (red and green).* Engraved with a man seated; behind him, a staff of office, with five cross pieces; a female faces him (both completely draped), and they sustain by their hands a heart enclosed in a ring; above are two stars, and beneath, the letters

A. A.

I.

Bought at Messrs. Sotheby and Wilkinson's, 5th April 1852. Part of Lot 140.

This very remarkable gem has been conjectured to represent the religious marriage ceremony of a priest, among the early and true-believing Christians. The A. A. implying I and I,—according to their Greek numerical signification, taking each other in the name of I (Jesus), for better or worse (life everlasting), typified by the two stars respectively above their heads, and pledging their one or united hearts before the eyes of heaven,—bound by a ring.

149. GNOSTIC GEM. *Agate. (Green, white, brown, and red; green predominating.)*

Engraved with a semi-human figure, having a bird's head, and serpents for legs. In his right hand a whip; on his left arm a shield with the letters IЄ on it, between Cabalistic characters. Inscribed around, ωIHΘYЄω. The back engraved with



Bought at Messrs. Sotheby and Wilkinson's, 5th April 1852.

This class of amulet (*"Amuleta quia mala amoliuntur"*) is well known to gem collectors by the term "*Abraxas*" (see note on No. 146), and several varieties may be found figured in Goriæus, Montfaucon, Gorius, etc. It affords a curious specimen of the transition period between Paganism and Christianity.

The mystic letters IЄ or IAω appear on most of the Abraxas gems; the former intended for Jesus, the latter to designate our Saviour, as the Alpha and Omega by a gnostic sect mentioned by Mosheim, who held that the plenitude of divine truth resided in the Greek alphabet. In the combination of letters, great faith was placed during the early ages of Christianity. And the elements of the Jewish "*Abracadabra*" may be recognised in the "*Aehioyo*", said to be the composition of an eminent disciple of Basilides; the letters arranging thus, in an equilateral triangle, and terminating with an ω.

A E H I O Y ω  
 E H I O Y ω  
 H I O Y ω  
 I O Y ω  
 O Y ω  
 Y ω  
 ω

According to Gnostic doctrine, the equilateral triangle represented the process of the Deity through the corporeal world. And here it is impossible not to be struck with the mysticism of the number seven.

It has been observed, that "The immense number and variety of these talismans that have been and are still found in many places very remote from each other, attest both the accuracy of the historians who have described these sects and their heresies, and the great encouragement their propagation met with all over the world. In the east, travellers procure them with ease; and even in the west they are continually dug up on the banks of the Rhine and the Garonne and in other regions, where it is supposed

the Cerdonites and Marcianites\* scattered themselves in abundance. Their frequency in every part of Europe led Montfaucon to hope that by their means a full light would yet be thrown upon all the secrets and mysteries of Christian Gnosticism."

150. TALISMANIC RING. *Gold. Engraved and nielloed shank, with turquoise projecting as face; engraved with cabalistic characters in gold.* Bought by Lord Londesborough of Mr. Collins, Regent Street. 26th February 1852.

Turquoise. "The turkeys", says Fenton in his *Secrete Wonders of Nature* (1569), "doth move when there is any peril prepared to him that weareth it." The turquoise (by Nichols in his *Lapidary*) is likewise said to take away all enmity, and to reconcile man and wife. Brand says, "Other superstitious qualities are imputed to it, all of which were either monitory or preservative to the wearer."

151. EARLY CHRISTIAN BULLA. *Silver-gilt.* Circular, with loop for suspension; diameter one inch and one-fifth. Both sides slightly convexed and stamped from the same die. In the centre the Christian monogram X.P; around it, on amulets, the letters ICATULUS in relief.

Bought at Messrs. Sotheby and Wilkinson's, 5th April 1852. Lot 152, for £2: 2.

It has been observed, that "the Greek letter X (Ch) resembles our X, and is the first letter in the word Christ. The Greek P (R) resembles our P, and is the second letter in that name. The sign, therefore, of the X with

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\* "Cerdo, Marcian, and Saturninus were the chief apostles of Asiatic Gnosticism. The latter was cotemporary with St. Ignatius, and taught successfully at Antioch. Cerdo was a native of Syria, and Marcian of Pontus, in Asia Minor, of which country his father was a Christian bishop. The time of their appearance in Rome was (A.D. 138 to 180) during the reign of Marcus Aurelius. 'Faciunt favos et vespæ; faciunt ecclesias et Marcionitæ' is the remarkable expression of Tertullian. The race of Gnostics ultimately dwindled down, before that of true and believing Christians, into mere impostors and cheats, known in history as necromancers, magicians, wise men, cunning men, and even distinguished by the title of astrologers. But volumes have been, and may be, written on this obscure subject.





the P run up its centre was precisely the same as if we, for the name of Christ, wrote the abbreviation *Chr.*, placing the *r* between the *c* and *h*. It was not properly a symbol of anything, but simply a contracted name,—or monogram. Of this we have further confirmation in the fact that we use the same sign as a contraction of the word Christ; for we write *Xtian* for Christian, and *Xmas* for Christmas.”—MAC FARLANE’S *Catacombs of Rome*.

152. RING. *Gold, with engraved stone.* The stone, which is an oblong square, falls from the face on each side, at an angle of forty-five degrees. On the face is engraved a palm branch or the “tree of life”, and around it the motto, *TE AMO PARUM*, thus arranged. Workmanship, Roman, of the fourth or fifth century; the very highest class of art of the period, and the form of the gem resembling a Christian coffin-lid. Found at Amiens.



See Roach Smith’s *Collectanea Antiqua*, vol. i, plate LVIII (*the last*), fig. 2, for a remarkable illustration of this type, with Christian monogram, impressed on No. 151, combined, and with the ordinary Christian cross; above, the name of *CASSTA*, copied from a monumental slab figured by Aringhi\* in *Roma Subterranea*.

The  symbol of a tree, or branch, or leaf, has been in all ages, and with all nations, that most generally used. The Chinese figure for it is  (*Che*), which means, in the seal character, to grow out of the ground, and so it is formed of three perpendicular lines pointing upwards, rising from a horizontal one, through the middle of which the centre line passes into another horizontal one, which serves as the base, thus giving the idea of a plant or flower growing. The same character reversed is *Tsa*, to revolve, to go round. Again, the Irish speak of their “*branchy ogham*” or old mode of inscribing rude monumental stones (see *Transactions of the Royal Irish Academy*, Lady Chatterton’s *Rambles in the South of Ireland*, vol. i. pp. 234-5, 240-1, Windele’s *South of Ireland*, etc.)

Poets and patriots have dwelt upon this type, as one at once the most beautiful and familiar. Thus Virgil, in his *Georgics*, to use the words of Dryden, speaks of

—— “aspiring vines  
Embracing husband elms in amorous twines.”

\* Paris, fol. 1659; translated from the Italian of Bosio, with considerable additions.

Which Emmett, in the last letter written by him a very few hours before his execution, parodies thus ; almost as if he had been contemplating this very ring.

“ I did hope to be a prop, round which your affections might have clung, and which never have been shaken ; but a rude blast has snapped it and they have fallen over a grave.”

153. GEM (*which appears to have been calcined*). Engraved with three ears of corn, around which is inscribed PROV. DEO. QVI. AUG. Workmanship, Roman. Bought at Messrs. Sotheby and Wilkinson's, 5th April 1852. Part of Lot 140.

Mr. Roach Smith observes “ The coins of Diocletian and of his colleague Maximian are common with PROVIDENTIA DEORVM QUIES AVGG(*ustorum*) ; very uncommon with the last word in the singular number (AUG) as upon the gem. The meaning is obvious enough. The QUIES AVGVSTI would be especially appropriate to Diocletian amusing himself in his garden at Salona, after he relinquished the cares of government, or to use the classical words of Rogers,—

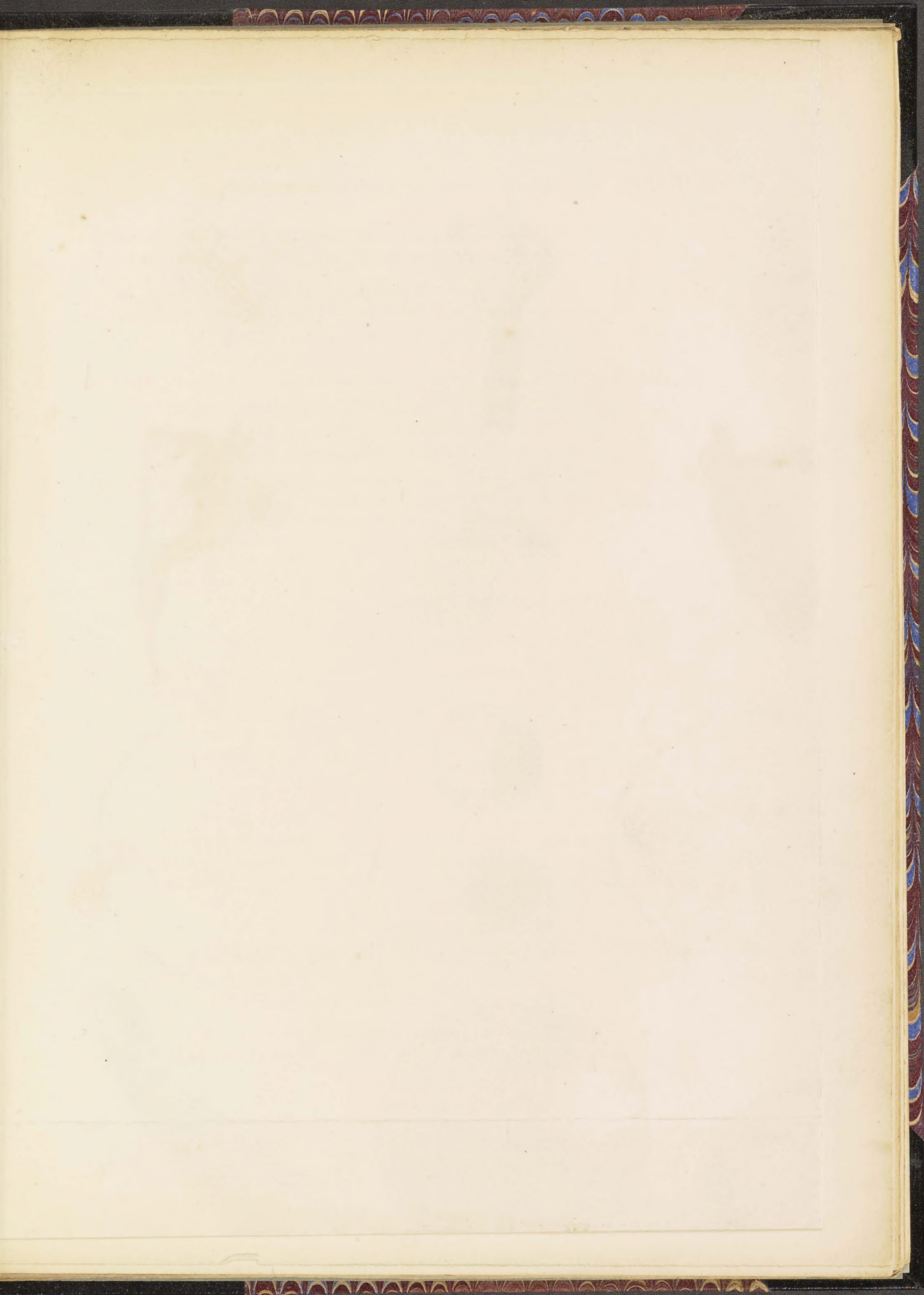
“ When Diocletian's self-corrected mind  
The imperial fasces of a world resigned.”

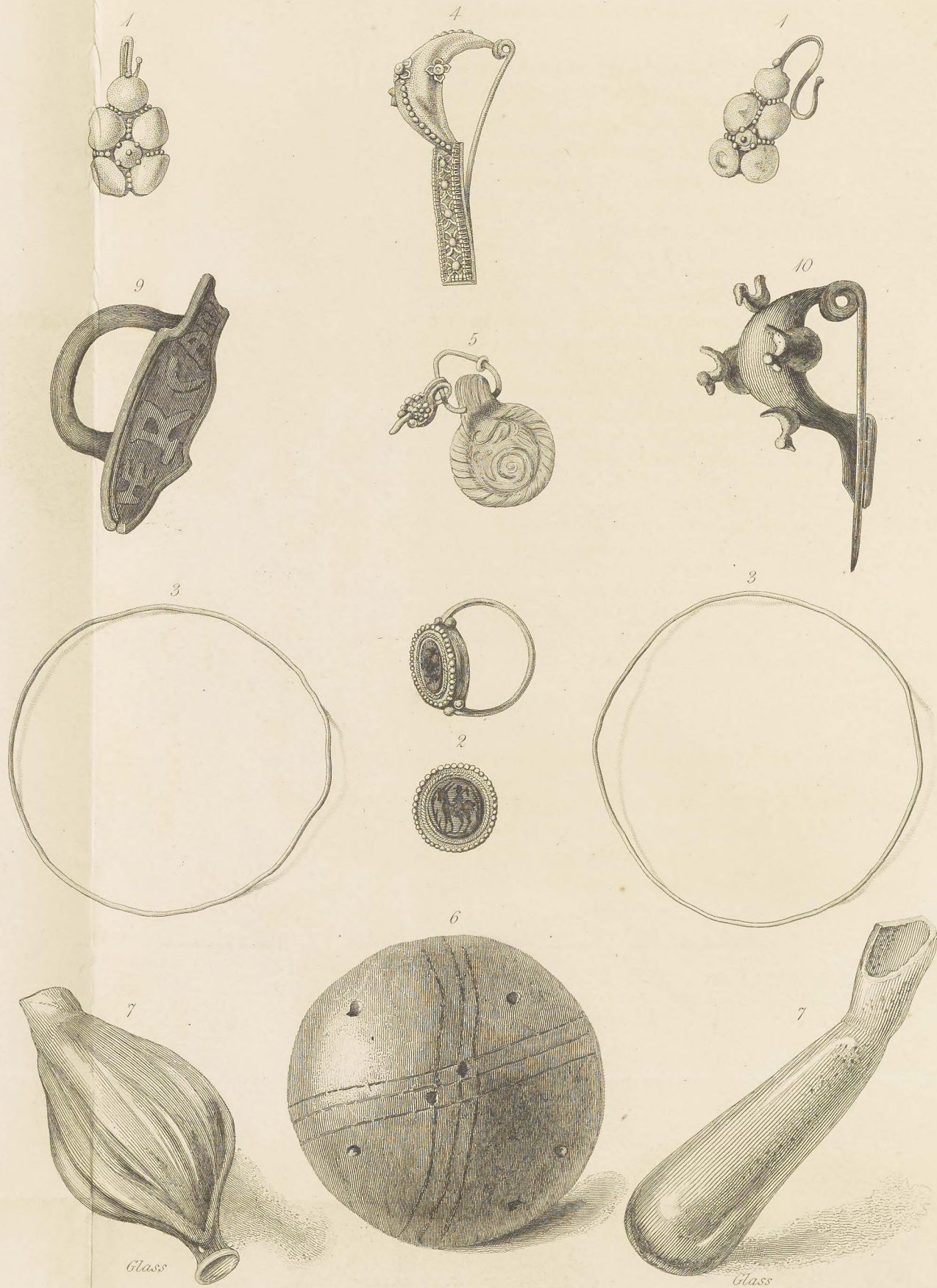
“ If you could see how my olive trees grow, which I have planted with my own hands”, said the ex-emperor to his colleague, importuning him to resume office, “ you would not wonder at my preferring the present mode of passing my time.” But the epigraph in its usual form, may apply to the general tranquillity of the empire after Britain was regained, and other troubles settled, and of course this gem must date of the time of Diocletian and Maximian (A.D. 292 to 313).”

154. PENDENT FIGURE OF CUPID. *Gold*. Figure, with expanded wings, the left hand pressed closely to the heart, supporting flowers ; the right hand holding a trochus or quoit. A piece of loose flowing drapery passes nearly from one foot to the other underneath the wings.

Workmanship, Roman. Bought at Messrs. Sotheby and Wilkinson's, 6th April 1852. “ Lot 411 an Etruscan gold fibula with figure of Cupid, *rare*,” for £4 : 18 : 0.

From another specimen in Lord Londesborough's possession, this appears to be a conventional figure, and to have been appended to necklaces.





*Antiquities found near Amiens in France.*

*Published by the Society of Antiquaries of London, April 23<sup>rd</sup> 1849.*

*J. Basire, del. et sc.*

155. RING. *Gold, in which is set a red cornelian, engraved.* Found at Amiens with Nos. 99, 100, 101, 102, 107, and figured in the *Archæologia*, vol. xxxiii, plate VII, p. 174, fig. 2 (see page 42). Workmanship, Roman, about the second century.

The engraved figures on this gem, may be recognized from comparison with Gør læus, vol. i, p. 27 : fig. 189 (1607), is a rude representation of Jupiter riding on Amalthæa.

“Jupiter puer in capra Amalthæa, velut factum exemplar ex nummo Salonini, Gallieni filii : etsi posset esse etiam Ægisthus ex Higini fabula 88 et Æliani libro XII ποικιλ.”

A case, containing a collection of Roman jewellery found in a tomb in the neighbourhood of Amiens, was sold by Messrs. Sotheby and Wilkinson on the 25th June 1852 (Lot 188) to Mr. Hertz for £70, many of the articles in which were very similar in character to those in this collection ; see No. 99 etc., and plate p. 42. The sarcophagus was discovered in 1846 in a field called “Le camp de César,” and it is stated to be in the Museum at Amiens, with the two skeletons which it contained, one of a female, the other of a child ; the former wore a necklace of beads (52 are in Mr. Hertz’s case), with an amulet of glass ; on two of her fingers were rings, one of which was set round with ten pearls, in the other was a gem. On her shoulder was a gold fibula, similar to No. 99. The child wore a smaller necklace ; round its arm was a bracelet with a gold amulet attached, and on one of its fingers a ring, with a gem in it.

Messrs. Sotheby and Wilkinson state that the French public press of 1846 give an ample account of this discovery, and that “it was especially mentioned in the *Constitutionnel*.”

156. ARMLET. *Bronze.* Wire with looped and spiral terminations, which render it elastic. One fourth part flattened, and engraved with a chevron pattern. Workmanship, Roman. Found at Colchester.
157. EAR-RING. *Silver.* Had been set with four pieces of glass or stone. Workmanship, probably of the ninth or tenth century. Said to have been brought from the south of France, and purchased from a dealer for fifteen shillings.
158. ARMLETS (a pair). *Bronze* (in the finest condition). Workmanship, Roman.  
Procured from Colchester by Mr. Roach Smith, 13th February 1852.

159. **STUD OR BUTTON.** *Bronze.* Had been enamelled blue, and probably orange or red. Circular, with four very much smaller circles attached to the side, and projecting boss from the centre of the face. Extreme circumference, one inch and one-tenth. Workmanship, Roman. Found at Etaples, Pas de Calais. See No. 112.

160. **RINGS.** *Bronze.* No. 1 has three bosses in front, divided from each other by two projections.

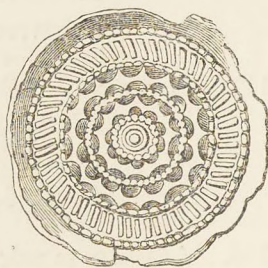
No. 2 (the inner half wanting) is similar in character; the bosses hollowed to receive glass or stones.

Both specimens of Roman workmanship; very slight in make. Found in Kent.

161. **FIBULA.** *Bronze.* Bow or harp-shaped. Pin and catch perfect. Workmanship, Romano-British. Found at High Greenwicks, in the township of Bishop Wilton (East Riding, Yorkshire), about one hundred yards from the ancient encampments, which extend from Kilnwick Percy to Huggate.

Somewhat similar to a fibula figured in Mr. Roach Smith's *Collectanea Antiqua*, vol. i, plate xxvi, 1, found in the caves at King's Scarr, near Settle, Yorkshire.

162. **FIBULA.** *Bronze.* An elongated human figure draped, length two inches and one-tenth. The eyes had been filled in with red stones or paste. Pin wanting. Workmanship, Anglo-Saxon. Picked up near a tumulus on Breach Down, Kent, and exhibited soon after it was found to a meeting of the British Archaeological Association, 22nd December 1847. Figured both back and front in the *Proceedings* of that Society, vol. iii, p. 346.



163. **FIBULA.** *Bronze or copper, richly gilt; imperfect.* Circular; concave or saucer-shaped. Here figured the same size as the original. The face stamped or engraved. Workmanship, Anglo-Saxon. The pin wanting, but fastenings at the back remain; see pp. 21 and 31.

Procured by Mr. Roach Smith from Oxfordshire, 15 October 1851. See Nos. 62-72, and 74.

164. ARM-BRACE, OR ARMLET. *Bone or stone, studded at the four corners with bronze rivets, having gold heads.* Length, five inches.

This extraordinary specimen was found upon the right arm of a skeleton, between the elbow joint and the wrist, discovered in a tumulus behind the King's Mill, near Driffield (East Riding, Yorkshire), opened under the direction of Lord Londesborough in October 1851, and the particulars of which excavation his Lordship communicated to the Society of Antiquaries, which communication was printed with illustrations in the *Archæologia*, vol. xxxiv, pp. 251-8. In a rude cist or vault composed of four slabs of sand stone, the skeleton, which was that of a man of large size, was found lying on the floor on his left side, the knees drawn up, and the hands bent towards the face. "The bones of the right arm were laid in a very singular and beautiful armlet, made of some large animal's bone, about six inches long, and the extremities (which were a little broader than the middle) neatly squared; in these were two perforations, about half an inch from each end, through which were bronze pins or rivets with gold heads, most probably to attach it to a piece of leather which had passed round the arm, and been fastened by a small bronze buckle, which was found underneath the bones. Immediately behind the vertebrae, and as if it had fallen from the waist, was a small bronze dagger, in a wooden sheath, having a handle of the same; round the neck were three large amber beads, of conical form, having the under side flat, and which were pierced by two holes running upwards in a slanting direction, till they met in the centre. At the lower end of the vault, between the extremity of the spine and the feet, was a highly ornamented drinking cup, completely covered with rows of marks or indentations, each row being divided by ridges or bands; about the centre of the pavement, in front of the body, was the upper part of a hawk's head and beak. A mass of what seemed to be linen cloth lay under the entire length of the skeleton, but the interstices were so filled up with animal matter as to give it the appearance of leather; there was, however, a portion, about two inches long, and three quarters of an inch wide, laid across one of the thigh bones, which shewed the texture of the fabric very plainly; and from the quantity of these remains, it is very likely the body had been wrapped in linen from head to foot."

It has been conjectured by a medical gentleman (Dr. Lukis), whose experience and observation upon excavations of a similar kind in the Channel Islands deserve the highest respect, that this armlet, as it unquestionably was, would be called in modern surgery a "splint;" and he regrets that no record exists as to the state of the bone found within it.

165. FIBULA. *Gold*. Of the same general character as No. 99, and supposed to be the smallest and most delicately worked specimen known. Pin and clasp perfect. Extreme length, one-tenth of an inch. Weight, fifteen grains. Workmanship, Etruscan. Bought at Messrs. Sotheby and Wilkinson's, 6th April 1852, Lot 410, for £7 : 2 : 6.
166. EAR-RING. *Gold*, with ruby pendant. From a flat circular head, made to represent a full blown rose or flower with leaflets, depends a ruby bead with coronal and final ornament, and from one side of the circular head, to a chain of fine and varied workmanship, is attached a small bell-shape pendant. Workmanship, Etruscan. Bought at Messrs Sotheby and Wilkinson's, 6th April 1852, Lot 408, for £4 : 4.
167. EAR-RING, OR PENDANT. *Gold-hook*, passing through a bead of blood-stone. Workmanship conjectured to be ancient Egyptian. Bought, with No. 168, at Messrs. Sotheby and Wilkinson's, 5th April 1852. Part of Lot 134.
168. PIN. *Gold*, with flat circular ornamented head, called Egyptian, and certainly "of most minute and fine work, worthy of careful examination." Bought with No. 167 at Messrs. Sotheby and Wilkinson's, 5th April 1852. Part of Lot 134.
169. FIBULA. *Bronze, inlaid with silver*. A bird with silver collar, silver-tipped wings, and silver rest, upon a fluted column or stand. Height of column, three inches. Extreme length, three inches and three-quarters. Fastenings wanted. Workmanship, Etruscan. Bought at Messrs. Sotheby and Wilkinson's, 6th April 1852, Lot 264, for sixteen shillings.
- 170, and 171. RINGS (*Quere, Ear-rings*), with elastic spiral fastenings. *Gold*, plated upon copper. A pair. Workmanship, Etruscan. Bought, with Nos. 172 and 173, at Messrs. Sotheby and Wilkinson's, 6th April 1852. Part of Lot 407.



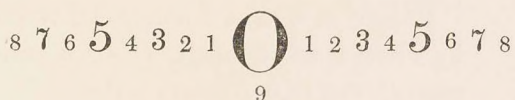
- 172, and 173. EAR-RINGS. *Gold*. A pair. The pin of 172 wanting. Workmanship, Etruscan. Bulla form. Bought, with Nos. 170 and 171, at Messrs. Sotheby and Wilkinson's, 6th April 1852. Part of Lot 407.
- 174, and 175. EAR-RINGS. *Gold*. A pair. Workmanship, Etruscan. Bought at Messrs. Sotheby and Wilkinson's, 6th April 1852, Lot 416, for £5 : 2 : 6.
- 176, and 177. PAIR OF SQUARE ORNAMENTS. *Gold*. Stamped with the figure of a hare, courant, within a frame of bead work, with small pin-holes at each corner. Outside measurement, seven-eighths of an inch, by five-eighths. Workmanship, Etruscan. Bought at Messrs. Sotheby and Wilkinson's, 6th April 1852, Lot 413, for £1 : 13.
178. BRACELET. *Gold*. Twisted wire, terminating with a snake's head. Length, nine inches and one-half. Workmanship, Etruscan. Bought at Messrs. Sotheby and Wilkinson's, 6th April 1852, Lot 418, for £5 : 10.
- 179, and 180. PAIR OF OVAL ORNAMENTS. *Gold*, set with stones. Embellished with a winged thunderbolt, which emanates from a centre formed by a lozenge-shaped ruby, with the space on each side, above and below the wings, filled by a small circular turquoise or vitrified substance of similar colour. Diameter, one inch, by five-eighths. Workmanship, Etruscan. Bought at Messrs. Sotheby and Wilkinson's, 6th April 1852, Lot 412, for £9 : 12.
181. WREATH FOR THE HEAD. *Gold*. Composed of ivy leaves and berries with winged masks. Length, twelve inches. Workmanship, Etruscan. Stated to have come from the Canino collection, and bought at Messrs. Sotheby and Wilkinson's, 7th April 1852, Lot 529, for £19 : 10.

182. ROMAN RING. *Copper or Bronze.* The face engraved with the well-known figures, "Caprimulgus." Bought from the Rev. Dr. Neligan's sale, at Messrs. Sotheby and Wilkinson's, 20th January 1851, with Nos. 184, 188, 189, 190, 192, 193, 194, and 195.
183. EARLY CHRISTIAN RING. *Alchemy.* On the face is etched the monogram X.P. (See No. 151.) Purchased from a dealer for fifteen shillings.
184. ROMAN RING. *Bronze.* On the face is engraved SABBINA. See No. 182.
185. SIGNET RING. *Bronze.* On the face is engraved these characters. May be of the eleventh or twelfth century, or earlier, and is probably gnostic. Presented by Mr. Roach Smith. See No. 195.



186. SIGNET RING. *Alchemy.* On the face is engraved an animal, something like a lion, with a human head, his tail coiled round the body. From Dean Dawson's collection.
187. ROMAN RING. *Alchemy.* Octangular. Each of the oblong square compartments engraved with figures. 1. Caprimulgus; 2. A lion; 3. A stag; 4. A boar; 5. A bird upon a galley; 6. A wolf; 7. A goat; and 8, a hare. Supposed to be gnostic, and of the fifth or sixth century. From Dean Dawson's collection.
188. ROMAN RING. *Copper or Bronze.* The face, which is an oblong square, engraved with a semi-reclining human figure. See No. 182.
189. ROMAN RING. *Bronze.* The face, which is oval, engraved with a goat, courant. See No. 182.

190. ROMAN RING. *Bronze (had been richly gilt)*. Set with a vitrified gem of a blueish colour, having an intaglio head upon it. See No. 182.
191. RELIGIOUS RING. *Alchemy*. Engraved or punched upon the face, with a representation, in the rudest workmanship, of a bust of the Virgin and child, surrounded by a stippled frame. Workmanship, Irish, of the fifteenth century. From Dean Dawson's collection.
192. ROMAN RING. *Bronze (had been gilt)*. Set with a small vitrified gem of blue colour, bearing an intaglio representation of Venus, undraped, beside an altar, upon which her right hand rests. See No. 182.
193. ROMAN RING. *Bronze*. Set with a vitrified gem of two shades of blue, and having an intaglio representation of a human figure or an animal upon it, which cannot be defined. See No. 182.
194. DOUBTFUL RING. *Alchemy*. Upon the face, which is circular, a head is engraved, looking towards the left; close to the chin is a character resembling I, and on the opposite side, close to the pole of the neck, another, which appears like V placed thus <. The circumference of the ring is knobbed round thus,—the relative arrangement and size of which knobs will be understood by the following figures, taking O for the centre.



Supposed to be gnostic. See No. 182.

195. SIGNET RING. *Bronze*. On the face, which is square, are characters in general resemblance similar to those on No. 185, which see.

INDIO  
—  
ATAV

See also No. 182.

196. GIMMEL RING, "with Posie." *Gold*. Outside is embossed the motto,—

En Amours soiez leuis

Within is engraved,—

Thowthe + is + fre +

Workmanship, fifteenth century. Dug up at Wollestone, near Peterborough, and purchased by Lord Londesborough, 1851.

So much has been already said respecting the Gimmel ring (see No. 56), it is only necessary here to point out that the inside of this very fine and remarkable specimen is distinctly of a different manufacture from the outward, and was probably the wedding ring, to which the betrothal or affiancing ring was affixed.

It is evident that the outward embossed ring, which is attached to or bound upon the inner, had been cut into three pieces, the joinings of which there is no difficulty in tracing, by looking for certain corresponding small engraved + marks between the letters En and Am, s and s the latter letter and z and z and En. the larger portion of the betrothal ring which was retained by the witness bearing the mystic symbol of the rose; with reference to which, no one can be unacquainted with the proverb of "Under the Rose", although its origin is of remote antiquity.

197. EPISCOPAL RING. *Gold, with sapphire*. The stone irregular oval, with two capsular marks on the face. Secured in the collet by two clamps.

Bought at Messrs. Sotheby and Wilkinson's, 5th April 1852, by whom it was catalogued as "A curious ring, with sapphire stone, found near Armagh cathedral." Lot 89, for £3 : 6.

See rings Nos. 33, 45, 49; with reference to capsular marks, and pendant No. 67.

198. "REGARD" RING. *Gold*, set with imitation stones. See No. 24. Presented by Mr. Crofton Croker.

199. ECCLESIASTICAL RING. *Copper-gilt*, set with a ruby. Found at Colchester.

200. RELIGIOUS RING. *Copper-gilt*. Engraved with,—

× Ave Maria gracia plena

Workmanship, fifteenth century, bought in Paris, 1848.

201. MYSTICAL RING. *Alchemy*. On an oval boss is inscribed hETH. Workmanship, about the fifteenth century, and probably English. Bought at Ely for ten shillings.



HETH was the sacred name of Jehovah, which is never spoken by the Jews. Doctor Dee, and similar mediæval gnostics, composed several mystical arrangements founded on the four letters H E T H.

202. SIGNET RING. *Alchemy*. The face, which is circular, engraved with an ornamented cross, resembling the cardinal points of the compass. Probably a Merchant's mark. See No. 207. Workmanship of the fifteenth century.



203. SIGNET RING. *Alchemy*. An ornamented cross, somewhat similar to 202 (which see), engraved on an oval face.

204. SIGNET RING. *Alchemy*. A plain cross engraved on the face, which is circular. Probably the ring of an Irish ecclesiastic of the tenth or eleventh century. From Dean Dawson's collection.

205. SIGNET RING. *Bone, coloured green.* A plain cross within a circle, engraved on the face, and around the circle the inscription,—

IN HOC SIG VIN

Found at Colchester. Workmanship probably of the twelfth or thirteenth century.

Exhibited by Lord Londesborough to the Society of Antiquaries, and conjectured, from the tradition that Colchester was the birth-place of the empress Helena, to have been the device of some local ecclesiastic.

206. SIGNET RING. *Alchemy.* A cross above a heart (quere, the immaculate heart), engraved on an oval boss. Workmanship, early in the sixteenth century.

207. SIGNET RING. *Alchemy.* Engraved with a Merchant's mark. Workmanship of the fifteenth century.

Mr. Frost, the President of the Hull Literary and Philosophical Society, read before that body, on the 22nd November 1839, a paper, in which the importance of the study of Merchant's marks is clearly proved, and it is much to be regretted that his observations, with the additional information which has since that period come into his possession, remain unpublished; for there could be few more valuable contributions towards the illustration of archæology.



Lord Londesborough takes this opportunity of repeating to Mr. Frost his thanks for the ready manner in which that gentleman communicated to him his very curious collections on this subject.

208. ROYAL MEMORIAL RING. *Gold.* A strap and buckle (see No. 31) set with diamonds, and enamelled black. Outside engraved (letters in relief, the motto of the order of the Garter),

HONI · SOI · QUI · MAL · Y · PENSE ·

Within engraved,

*I'll win and wear you if I can.*

Workmanship of the close of the seventeenth century. Presented by the Dowager Marchioness of Conyngham.

There can be no reason to doubt that this was the identical ring given by the Prince of Orange to the Princess Mary. The "posie", however (as

"posies" often had), may have a double construction. Whether addressed to the Princess before marriage, or after, appears doubtful, with reference to William's design to contest the crown of England with her father.

"And a mighty creditable thing it was, surely," observes the Irish peasant to this day, "for a man to turn out his own father-in-law, and then beat him."

209. MOURNING RING. *Gold*, with diamond. (*A family relic.*) Inscribed around the shank in five compartments upon black enamel.

ANN GREEN OB: 8 FEB. 1734 ÆT. 73.

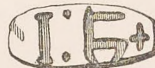
210. DECADE RING. *Alchemy, gilt*. Ten knobs round the shank. The face stamped with three ovals; in the centre, the immaculate heart, and on one side, in the oval, a cross; on the other, an anchor, all surrounded by rays of glory. Workmanship, modern.

Bought, as an illustrative specimen, with No. 220, from Messrs. Grant and Co., Knightsbridge.

211. DOUBTFUL RING. *Silver*, the face gilt. Armorial bearings engraved. Purchased in Paris by Lord Londesborough, 1852. It is only remarkable for the artistic character of the design.



212. RELIGIOUS RING. *Alchemy*. The face, which is lozenge-shaped, stamped with IHS. Workmanship, modern. Bought at Lyons.
213. CHARACT RING. *Alchemy*. Engraved on the face with the characters here represented. Workmanship and meaning uncertain. Probably gnostic.



214. TALISMANIC RING. *Alchemy*. Engraved outside with the names of the three kings of Cologne.

× IASPIR BALTAZIR MELCIOR

Found in London. Workmanship of the fourteenth, or

early in the fifteenth, century. See No. 2. Presented by Mr. Roach Smith.

215. MOURNING RING. *Gold*, with diamond. (*A family relic.*) Inscribed around the shank, in five scroll-shaped compartments, upon white enamel,

NATHL BUTLER OB: 18 FEB: 1750. ÆT: 35.

216. "TOWER" RING. *Gold*. Pyramidical diamond, supported by six table-faced rubies (one wanting), upon elaborate scroll work, enamelled blue, white, green, and black, and, within, white and black. Workmanship, Venetian, and very fine; sixteenth century. Bought by Lord Londesborough at Boulogne for £8.

217. ROYAL MEMORIAL RING. *Gold*, with table-faced diamond, and two smaller diamonds on each side. On the shank, without, engraved an elongated skeleton with cross bones above the skull, and a spade and pickaxe at the feet, upon black enamel. Engraved within,

*C. R. Jan. 30. 1649 Martyr.*

Purchased by Lord Londesborough from a dealer for £10 : 10.

218. ROYAL MEMORIAL RING. *Gold*, with square table-faced diamond on an oval face, which opens, and reveals, beneath, a portrait of Charles I in enamel. The face of the ring, its back, and side portions of the shank, engraved with scroll work, filled in with black enamel. Purchased by Lord Londesborough from a dealer for £10.

In the fifteenth day's sale (11th May, 1842) at Strawberry Hill, lot 59, "*a truly interesting relic*", as the ring was termed, is recorded to have been bought by "Harvey, Regent Street", for £15 : 15. And in Horace Walpole's *Catalogue* it is described as "one of the *only seven* mourning rings given at the burial of Charles I. It has the king's head in miniature behind a death's head, between the letters C. R. The motto, '*Prepared be, to follow me.*' A present to Mr. Walpole from Lady Murray Elliott."



A long and minute account of a ring with a miniature of Charles I appeared in the *Gentleman's Magazine* for July 1823. It was then in the possession of the late Captain J. Toup Nicolas, C.B., of the Royal Navy, and he inherited it from the Giffard family. This ring had four diamonds upon the top, on lifting up which, a head of Charles, "enamelled on a turquois, presents itself. The size of the painting does not exceed the fourth part of an inch; the execution is particularly fine, and the likeness excessively faithful; the small part of His Majesty's dress which is visible appears similar to that in which he is usually represented, and a piece of the riband to which the George is suspended is discernible: on closing the ring, the portrait becomes perfectly hid. Although miniatures of Charles I are not uncommon, this is peculiarly valuable from the portrait being *concealed*, and also from its being supposed to be the *smallest* of him which is extant."

The same writer, who signs himself X, continues,—“There can be no doubt that it was worn by a royalist, when it was dangerous to avow the attachment with which many of Charles's adherents cherished the memory of their unfortunate sovereign. Relics of this kind are consecrated by much higher associations than what the mere crust of time bestows upon them; and even were they not sufficiently old to excite the notice of the antiquary, they are well deserving of attention from their exhibiting a memorial of feelings which must ever command respect and admiration. Loyalty, like friendship, can only be tried by adversity; and a mere trifle becomes of value when it enables us more justly to appreciate the real sentiments of men who sacrificed their fortunes to their principles. The ring which is the subject of this article perpetuates the faithful devotion of one of Charles's adherents much more forcibly than the pen of the biographer, since it is evident that neither the death of the master nor the hopelessness of his cause had extinguished his attachment. It may be naturally expected, that the life of the man who thus ingeniously secreted the resemblance of features which, in all probability, were as firmly impressed on his heart, must have manifested many proofs of zeal in the royal service.”

Another ring, with a miniature of Charles I, is described by F.S.A. in the same periodical for September 1823, with reference to this communication, and stated to have been in the possession of an old lady named Hennand, who resided in Paradise Row, Chelsea, and died in 1809.

“The ring itself was of pure gold, plain, and without jewellery or ornament of any kind; on the top of it was an oval of white enamel, not more than half an inch in longitudinal diameter, and apparently about the eighth of an inch in thickness; the surface was slightly convexed, and

divided into four compartments; in each of these was painted one of the four cardinal virtues, which, although so minute as to be scarcely perceptible to the clearest sight, by the application of a glass appeared perfectly distinct; each figure was well proportioned, and had its appropriate attribute. By touching a secret spring, the case opened, and exposed to view a very beautifully painted miniature of the unfortunate Charles, with the pointed beard, mustachios, etc., as he is usually portrayed, and from its resemblance to the portraits generally seen of this monarch, wearing every appearance of being a strong likeness. Within the lid of this little box, for box in fact it was, were enamelled on a dark ground a skull and cross bones."

See also *Gentleman's Magazine* for September 1788, for engraving, etc., of another memorial ring of Charles I, p. 769; and the same periodical for May, p. 401, July, p. 618, and September, p. 814, 1791, for memorial lockets.

219. "HARLEQUIN" RING. *Gold*, set with twelve precious stones. Diamond, ruby, emerald, and sapphire, thrice repeated round the hoop.

Presented by George IV to Lord Albert Conyngham.

220. DECADE RING. *Alchemy, gilt*. Ten knobs. A Latin or Roman cross stamped in relief on a circular face. Workmanship, modern, of English manufacture, for sale in the Portuguese and Spanish markets. See No. 210.

221. SIGNET RING. *Silver*, with cornelian face. Workmanship, Moorish. "The inscription, in corrupt Arabic, reads DUDA, and may be *David*. Underneath is probably a date."

*Authority*, Professor Wilson, 21st April 1852.

222. FANCY RING. *Gold*, the face an oval convex piece of amber, in which there is an insect. Workmanship, about the early part or middle of the eighteenth century.

Swift, writing to Pope respecting the Dunciad, with reference to the mention of Curl, said,—“Sir, you remind me of my Lord Bolingbroke's ring; you have embalmed a gnat in amber.”

This ring, whatever may have been its history, affords an excellent illustration of Pope's well known and often quoted lines,—

“Pretty! in amber to observe the forms  
Of hairs, or straws, or dirt, or grubs, or worms:  
The things, we know, are neither rich nor rare,  
But wonder how the devil they got there.”

223. HEBREW BETROTHAL RING. *Gold*. The face represents a square temple or building within a colonnade of two arches on each side. The roof of the temple formed by a blue stone, or piece of paste, which is surrounded above the arches by ten hollow circular projections.

224. EASTERN RING (*Quere*, DECADE). *Gold*. Face, convex circular turquoise, engraved and inlaid with Oriental characters in gold, and surrounded by ten cap-shaped bosses of rubies. The sides of the bosses are enamelled green, and their backs red and white, like leaflets. The back of the face is richly enamelled with flowers having red blossoms, and green leaves, among which, upon the shank, are intermingled some pale blue blossoms, and within the centre, where the shank is attached to the back of the face, are small golden stars upon an enamelled cerulean ground, and on each side leaves of green enamel.



The inscription reads JAN (John) KAPTAIN. *Authority*, Professor Wilson, 21st April 1852. Of Delhi workmanship. Bought by Lord Londesborough at Mr. Hancock's, Bond Street, 1851.

225. CHARM RING. *Silver*, with small ornamental bosses around the face, which is an octangular blood stone, with a circular turquoise on each side. Of French workmanship of the seventeenth century. Presented by the Hon. Mr. Denison.

The blood stone had much superstitious power attached to it. Among

other things, that of checking bleeding at the nose, for which purpose it has been worn in a ring, and used even by well educated persons within the present century, who, upon application, repeated three times, "*Sanguis mane in te.*"

According to Monardes, a celebrated Spanish physician of the sixteenth century, the lapis sanguinaris, or blood stone, found in New Spain, was valued by the Indians from its possessing the property to check bleeding. The same influence was attributed to the sapphire, which, says Reginald Scot in his *Discovery of Witchcraft*, "hath virtue against venome, and staieth bleeding at the nose, being often put thereto."

Among other fancies respecting the properties of the turquoise, it was fabled to have that of looking pale or bright as the wearer was well or ill in health.

"As a compassionate *turcoyse*, which doth tell,  
By looking pale, the wearer is not well."

DONNE, *Anatomie of the World*, an Elegy, l. 342.

Again, Ben Jonson:—

"And true as *turkoise* in the dear Lord's ring,  
Look well or ill with him."

*Sejanus*, i, 1.

226. MOORISH RING. *Silver*. In a cluster of small bosses are set five circular turquoise, and four rubies; the centre being a turquoise, with a ruby and a turquoise alternating around it. Bought for Lord Londesborough from Lord Thurloe's collection for £5:5, where it was catalogued as "mediæval", and termed "very curious."
227. SIGNET RING. *Silver*. Engraved with a flower on an armorial shield, around which is *Æ de guet*. Workmanship, fifteenth century. Bought in France by Mr. George Isaacs for £1.
228. SIGNET RING. *Silver*. The inscription round the device has not been read. Workmanship about the end of the fifteenth century. From Mr. Blayd's collection. See 238.
229. SIGNET RING. *Silver*. Engraved with a bar between three trefoils on an armorial shield, above which are the letters M\*M. Workmanship, seventeenth century. Bought at Boulogne by Mr. George Isaacs for fifteen shillings.



230. SIGNET RING. *Silver*. Engraved with a rose sprig on an armorial shield. Workmanship, seventeenth century. From Germany.
231. SIGNET RING. *Alchemy*. Engraved deeply with the letter W. Workmanship, fifteenth century. Bought of a dealer in London for one shilling.
232. SIGNET RING. *Silver*. Engraved with a lion rampant on an octangular face. Workmanship, end of the fifteenth century. From Mr. Blayd's collection.
233. SIGNET RING. *Alchemy*. Engraved deeply with the letter I, surmounted by a crown of three fleurs-de-lys. Workmanship, fifteenth century. Bought of a dealer in London, by Mr. George Isaacs, for ten shillings.



Seals with a crowned letter frequently occur attached to deeds dated between the twelfth and sixteenth centuries. And the crown above the initial nominal letter was probably assumed as a mark of service under it. The conjecture that a similar ring, found in Ireland, was king John's, cannot be admitted, or that such rings were, as they have been termed, "royal rings", unless that term is intended to express attachment to the crown.

234. SIGNET RING. *Alchemy*. Engraved deeply with the letter T, surmounted by a radiating crown. Workmanship, fifteenth century. From Dean Dawson's collection. See No. 233.



235. SIGNET RING. *Alchemy*, which had been richly gilt. Upon the face is engraved a small armorial shield, charged with something like the arms of the Isle of Man, surmounted by a large helmet of Edward III's time, seen in profile, on which stands a peacock. In front of the helmet are six stars and a branch of a tree, from which the peacock bears in his mouth a severed sprig. Behind the helmet a branch. On each side of the shank a crown or coronet may be discerned, partaking somewhat of the character displayed in relief upon No. 240.

Workmanship, probably about the thirteenth century. Bought at the Rev. Dr. Neligan's sale by Messrs. Sotheby and Wilkinson, 20th January 1851.

236. SIGNET RING. *Alchemy*. Engraved upon a circular face is a spread eagle, and above it, **Aqunitoun**. Workmanship, French; fifteenth century. Purchased, with No. 238, by Mr. Crofton Croker at Mr. Till's sale, 16th May 1844, and by Mr. Croker presented to Mr. George Isaacs.
237. SIGNET RING. *Brass*, the shank partially nielloed. Engraved upon a circular face, in a bold and effective style, appear what might at a glance deceive the eye as foreign armorial bearings with a coronet and supporters. Purchased by Mr. Crofton Croker from a dealer in London. See No. 238. Conjectured to be of Portuguese manufacture, in the early part of the present century.
238. SIGNET RING. *Alchemy*. Upon an octangular face is engraved, round an heraldic shield, the charge of which cannot easily be determined, letters which have been read,

**I de Runantort**

but they appear to be more like

**Ruunui · oi · t · id**

Workmanship, French; fifteenth century. Purchased, with No. 236, by Mr. Crofton Croker, at Mr. Till's sale, 16th May 1844, and by Mr. Croker presented to Mr. George Isaacs.

The inscription on this ring, with that on No. 228, has been conjectured to belong to that class of inscriptions used by impostors around armorial bearings and Merchant's marks which were not intended to be decyphered, and were ingeniously constructed for the purpose of deception.

"That which mocks us with a comely outside, but is within a cheat."  
See No. 237.

239. SIGNET RING. *Alchemy*. Engraved with a fleur-de-lys and two points. Workmanship, probably French; and judging from the shape and character of the fleur-de-lys, Mr. Isaacs ascribed it to the time of Louis XII. From Mr. Blayd's collection.



240. ROYAL RING. *Alchemy*; had been richly gilt. This is precisely similar to a ring figured in the third volume of the *Archæological Journal*, p. 269, where it is thus described, and in 1846 stated to be in the possession of the Rev. Walter Sneyd.

"On either side of the hoop there is a crown, of the form commonly seen on coins or money of the twelfth century; and on the signet are the words ROGERIVS REX (thus arranged

R O  
G E  
R I V S  
R E X ),

chased in high relief. In the form of the characters, they closely correspond with legends on the coins of Roger, second Duke of Apulia, of that name, crowned king of Sicily, A.D. 1129. He died A.D. 1152. Roger the first had deceased A.D. 1101, had expelled the Saracens, and taken possession of the whole of Sicily. This ring has every appearance of genuine character, but it is difficult to explain for what purpose it was fabricated, the inscription not being inverted, and the letters in relief ill suited for producing an impression. It seems very improbable that king Roger should have worn a ring of base metal; and the conjecture may deserve consideration that it was a signet, not intended for the purpose of sealing, but entrusted, in lieu of credentials, to some envoy."

241. RING. *Alchemy*. The face engraved with a flower of three blossoms, which had been filled in with coloured enamel. On one side of the shank the letter A, on the opposite, M. Workmanship, sixteenth century. From Mr. Blayd's collection.
242. RING. *Silver*, with pearl or inferior toad stone or "crab's eye", secured in a collet by four clamps (broken). Workmanship, end of the fifteenth century. Found in the Rhone at Lyons.

243. SIGNET RING. *Alchemy*. The face engraved with rude lines, conjectured to be a Merchant's mark, between what may be the letters I. V. On the opposite side, clasped hands. Workmanship, sixteenth century, and probably German.
244. SIGNET, ASTROLOGICAL RING. *Silver*. Circular plate for face, on which are engraved various mystical figures. Workmanship, probably end of fifteenth century. From Germany. Bought of Messrs. D. and J. Faleke, New Bond Street.
245. SIGNET RING. *Silver*, engraved with armorial bearings. A bird and bolt on a shield. Above it, a crescent moon, and star. Workmanship, seventeenth century. From Germany.
246. SIGNET RING. *Silver*. Circular plate for face, on which is engraved a star of eight points, and around it + s. DE VTAITI. Workmanship, end of fifteenth century. From Mr. Blayd's collection.




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\* \* \* This Collection consists of TWO HUNDRED AND FIFTY Objects, without including the extra specimens numbered 110 and 120, under each of which five Beads are arranged. Under No. 56 are catalogued Two Gimmel Rings; and under 100, 158, and 160, a Pair of Armillæ, a Pair of Armlets, and Two Rings.

15th January, 1853.





WEST END OF GRIMSTON.

## INDEX.

### No. I.

REFERS TO THE NUMBER UNDER WHICH THE OBJECT IS CATALOGUED.

G. Gold. S. Silver. A. B. C. Alchemy, Brass, or Bronze, and Copper. And \* after these Letters denotes an engraving or engravings of the object referred to.

- |   |   |
|---|---|
| Alchemy Rings, 23 A*. 39 A. 241 A.                          | Cameo Ring, 14 G.                               |
| Amulet, 101 G and glass**.                                  | Chain, 98 G. 124 G*.—Armour, 97 B.              |
| Armillae, 100 G**. 121 G. 123 G*. 128                       | “Charact” Rings, 1 S*. 2 G. 213 A*.             |
| G*. 129 G*. 156 B. 158 B. 164.                              | Charles I. Rings, 217 G. 218 G.                 |
| <i>Bone or stone.</i>                                       | Charm Rings, 39 A. 51 S. 225 S.                 |
| Armllet, <i>see</i> Armillae.                               | Christian Bulla, <i>see</i> Bulla.—Ring, 183 A. |
| Armour, <i>see</i> Chain.                                   | Circassian Ring, <i>see</i> Moorish.            |
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| Beads, 95 <i>Glass.</i> 110 <i>Glass.</i> 120 <i>Glass.</i> | Collar, 126 G*.                                 |
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- Ælian, 155 G\*.
- Akerman’s Archæological Index, 65 C. 87 S. 88 B. 90 B. 110 *Glass*. 114 A.
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 Keating's History of Ireland, 126 G\*.  
 Knight's Shakespeare, 29 S\*\*.  
 Ledwich's Antiquities of Ireland, 124 G\*.  
 Lepsius' Todtenbuch, 132 S *or Tin*.  
 Lindenschmit, Messrs. W. and L., 87 S.  
 Lodge's Incarnate Divels, 63 S\*.  
 Logan's Scottish Gael, 76 S. 77 S.  
 London Illustrated News, 131 S *or Tin*.  
 132 S *or Tin*.  
 Lyly's Euphues, 27 S.  
 Mac Farlane's Catacombs of Rome 151 S *gilt*.  
 Marcian, 149 *Agate*\*.  
 Martin's St. Kilda, 77 S.  
 Matsys, Quintyn, 27 S.  
 Mémoires de la Société des Antiquaires de  
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 Morgan's Sphere of Gentry, 56 (I. II.) G\*\*.  
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 Nichols's Lapidary, 150 G.  
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 Virgil, 152 G\*.  
 Wakeman's *Hand Book of Irish Antiquities*,  
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 Wilkinson's, Sir Gardner, *Ancient Egyptians*,  
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 Wilson's *Archæology of Scotland*, 62 A\*\*.  
 77 S.  
 Wilson, Professor, 145 G. 221 S. 224 G\*.  
 Windele's *South of Ireland*, 152 G\*.  
 Wright's *Chester Plays*, 2 G. *Chaucer's Can-  
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