



REMAINS
OF
ROMAN ART
CORINTIVM

Illustrations

OF THE

REMAINS OF ROMAN ART,

IN CIRENCESTER,

The Site of Antient Corinium.

BY

PROFESSOR BUCKMAN, F.L.S., F.G.S. &c.

AND

C. H. NEWMARCH, Esq.

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TO THE
RIGHT HONORABLE
HENRY GEORGE EARL BATHURST,
TO WHOSE LIBERALITY
THE PUBLIC IS INDEBTED FOR THE PRESERVATION
OF THE
TESSELLATED PAVEMENTS,
WHICH FORM SO IMPORTANT A PART
OF
THE REMAINS OF ROMAN ART IN BRITAIN,
THIS VOLUME
IS RESPECTFULLY INSCRIBED,
BY HIS LORDSHIP'S MOST OBEDIENT SERVANTS,
THE AUTHORS.

PREFACE.

CORINIUM-CEASTER was so important a station during the occupation of Britain by the Romans, that it is not surprising that many memorials of a people so advanced in Civilization should, from time to time, be found upon its site. Accordingly we find that scarcely an excavation takes place, within the limits of modern Cirencester, without disinterring some well-preserved relic, of interest in itself, and of value in enabling the antiquary to arrive at important conclusions concerning the history of a people whose protracted residence in our island has ever since exerted great influence even upon the manners and customs of the present inhabitants.

But these evidences of the state of art, as also of the domestic condition of the Romans in Britain, have been for the most part discovered *at protracted intervals*; it follows, therefore, that although they have not been entirely lost to the world, yet they have been so scattered amongst various antiquarian collections, that it is impossible, without great labour, to form an estimate of a tithe of the interesting materials which Cirencester can afford in Illustration of its early condition.

This Work has therefore been written with a view of collecting the memorials at present extant with regard to these remains, and, by means of *accurate drawings and descriptions*, to afford to the antiquary, and the man of taste, an opportunity of forming conclusions as to the state of the people who occupied this interesting station at a period long prior to the one marked by modern civilization.

It has further been our endeavour, while illustrating the "Remains of Roman Art," discovered in Cirencester, to make these subservient to the elucidation of matters of a like character, which are continually being found in the many Roman sites in our Island, and thus contribute something to the *general history* of the Roman occupation of Britain. How far these objects have been carried out in the following pages, it is for others to decide: for ourselves, we can only say that we have not willingly omitted any matter in which our evidence was of a complete and satisfactory character.

Accuracy of detail being of so much importance in archæological matters, we may be permitted to say a few words on the artistic part of our volume, and the method by which our representations have been obtained. Whilst the tessellated pavements remained *in situ*, and before the operation of removing them was commenced, the entire surface of each room was covered with tracing paper, and every individual tessella traced, and coloured upon the spot, by Mr. THOMAS COX, with the greatest care and accuracy. The fac-simile thus obtained was then sent to London, and placed in the hands of Mr. PHILIP DE LA MOTTE, who availed himself of that ingenious invention the Talbotype, for reducing the more important parts, such as the heads of Ceres, Flora, and Pomona, &c. which are therefore, in their minutest details, faithful copies of their grand originals. Mr. DE LA MOTTE'S good taste and artistic skill are too well known to require eulogy from us, but we cannot allow this opportunity to pass without testifying to the great care and attention which he has bestowed upon the different subjects.*

* The Plates and a few of the smaller Wood-Cuts were executed by him, the rest of the Wood-Cuts are by other hands; many of them were drawn upon the wood by ourselves. The illustrations of the Samian Pottery and the Penates are by Mr. J. M. WILLIAMS.

In collecting materials for this work, we have been indebted

To MISS MASTER, of the Abbey, Cirencester, for the facility afforded to us of examining, at our leisure, the remains of the Roman wall which passes through her grounds.

To MRS. MULLINGS, of Cirencester; PURNELL B. PURNELL, Esq. of Stancombe Park; the Rev. W. F. POWELL, and T. C. BROWN, Esq. of Cirencester; for having entrusted into our hands their several valuable relics, for the purpose of making our drawings and descriptions as accurate as possible.

To CHARLES BATHURST, Esq. of Lydney Park; MESSRS. BREWIN and Mr. GREGORY, of Cirencester; and JOHN TAYLOR, JUN. Esq. of West Lodge, Colchester; for their courtesy in so readily supplying us with information.

To THE REV. CHARLES GAUNT, of Isfield, Sussex; for having, at considerable trouble to himself, forwarded us a list, accompanied by wax impressions, of Coins which he had collected when at Cirencester many years ago.

To Mr. GEORGE CURTIS ROWE, of Cheltenham, for the very tasteful Drawings from which our Engravings of the Amphitheatre (Plate i.), and a group of Pottery (Plate ix.), were taken.

To all of whom we beg to return our best thanks.

The name of W. H. BLAAUW, Esq. of Beechland, Sussex, is so well known as that of an indefatigable and zealous Archæologist, that we are proud to acknowledge the assistance we have received from him in some valuable hints and suggestions, which he was the better able to give from his having paid us a visit for the express purpose of seeing our pavements *in situ*.

To MAJOR GENERAL SIR JOHN WOODFORD, BART., of Keswick, Cumberland; not only ourselves, but the inhabitants of Cirencester generally, are greatly indebted for his liberality in presenting to our MUSEUM some relics

which he had bought in Cirencester, and which, but for his kindness, would have been lost to the Town.

TO THE ARCHÆOLOGICAL INSTITUTE, we have to offer our best thanks for the liberal manner in which they have seconded all our efforts in this—which they have mainly contributed to render—a pleasing task, and in mentioning the names of MESSRS. ALBERT WAY, CHARLES TUCKER, and H. BOWYER LANE, as being especially entitled to our thanks, we are but paying a just tribute to gentlemen who no less deserve, than have, the warmest acknowledgements of all to whom the acquisition of antiquarian lore is an object of interest and satisfaction.

To the INSTITUTE we are also indebted for the Plate of the head Ceres (Plate iii.) which was engraved for them, and of which they have liberally allowed us to make use.

And, lastly, we cannot conclude without acknowledging the very liberal support which we have received from the public at large, as our subscription list so amply testifies,—a support which is no less flattering to ourselves, than pleasing to all lovers of Archæology, since it affords such gratifying evidence of the advance which that science is now making.

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WOOD ENGRAVINGS, &c.

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## REMAINS OF ROMAN ART.

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### THE SITE OF CORINIUM-DOBUNORUM.

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From the situation of the Cotteswold chain of hills, almost in the centre of our island, it might naturally have been expected that they would be occupied by the early invaders of Britain with important military posts: and this becomes more obvious when we reflect that our conquerors came from the European Continent, on the south-east of England, and making their way into the interior of the country gradually reduced the British tribes on their table land to subjection and obedience.

But, when the edge of the steep Cotteswolds was attained, a new scene at once presented itself, in a wide valley, through which meandered a broad and rapid river, whose banks were inhabited by the Silures, a bolder and fiercer tribe than any the Romans had yet met with in Britain. The background of this picture presented the most distant prospect of bold Silurian heights, which, if they could not afford a haven of refuge and rest, would yet be a retreat that could be stoutly defended by those who could ill brook the ignominy of the foreign yoke, which was gradually being thrust upon them.

The unsubdued British, among whom the Silures themselves were the most formidable, being established in the country to the west of the Severn, made their natural position still more secure by the construction of earth-works on various Silurian heights, amongst which the large fortress on the Herefordshire Beacon of the Malvern chain still presents evidence of the military skill and labour with which the opposition to the Roman power was carried on by the warlike Britons. But it is not to be supposed that,

whilst so well prepared, the people west of the Severn assumed only a defensible position; they would occasionally make incursions to the enemy's territory; hence we find that the Romans established a line of strongholds, to keep the Silures in check, extending from Clifton Down, near Bristol, across the valley of the Severn to the jutting promontories of the Cotteswolds, at Westridge and Stinchcomb Hills, and passing on from one prominence to another, along the whole escarpment of the Cotteswold range beyond Cleeve Cloud and Nottingham Hills.

The following is the list of this chain of Fortresses, as given by J. L. BAKER, Esquire, F.S.A., in a paper on the subject to the Society of Antiquaries.\*

## NAMES OF ENCAMPMENTS.

## REMARKS.

1. *Clifton Down*.—A parallelogram, immediately over Saint Vincent's Rock.
2. *King's Weston Hill*.—Irregular in figure, so as to conform to the nature of the ground.
3. *Blaize Castle*.—Irregular, from the same cause as No. 2. This hill is very steep on the south side, where not so it has been defended by two banks and ditches.
4. *Knoll Park*.—Irregular, as 2 and 3. It has an uninterrupted view of the shore of the Severn from Aust Cliff to the Avon, and far down the coast of Somersetshire.
5. *Elburton*.—An obtuse angled parallelogram; its situation is very commanding, and nearly on a level with Knoll Park.
6. *Oldbury*.—The church covers the top of this steep entrenched eminence.
7. *The Abbey*.—An entrenchment of somewhat large dimensions, being about two hundred and forty yards from east to west, and about three hundred and forty from north to south.
8. *Bloody Acre*.—An oblong square, with a precipice on the south and east sides; in Lord Ducie's Park, at Tortworth.
9. *Bury Hill*.—Nearly a parallelogram in shape, with the corners rounded off.

\* *Archæologia*, vol. xix. p. 161—175.

With Bury Hill we conclude the list of those entrenchments which stretch across from the Cotteswolds to the Severn, on the heights forming the southern boundary of the vale of Gloucester; we have now, therefore, in continuation of the chain to notice the Hill Fortresses.

10. *Dyrham*.—Consists of a very steep and perfect ditch, and of a high bank, which cross a point of the hill, the brow of which is so steep as to need no further defence.
11. *Old Sodbury*.—An oblong square, about three hundred yards long, and about two hundred broad.
12. *Horton*.—An irregular four sided figure, the west side occupying the steep brow of the hill.
13. *Westridge*.—Situate on a projecting point of the Cotteswold hills, far in a large wood from whence it is named.
14. *Stinchcombe Hill*.—This is on the very highest point of Stinchcombe Hill, called Drakestone, and commands one of the most extensive prospects in England. The works, which are on a small scale, Mr. BAKER thinks were not designed as a Camp but for a Beacon, as from Westbridge, Uley Bury the next fortress cannot be seen, but Drakestone can be seen from both.
15. *Uley Bury*.—This is the largest Camp of the whole chain, enclosing about thirty-two acres within the trenches; it is one of the most perfect specimens of Roman castrametation in England, though it is supposed to have been an altered British Camp, and is well figured in the 19th vol. pl. 11, of the *Archæologia*.
16. *Standish Beacon*.—Three of the sides of this entrenchment conform to the clearly defined projection on which it stands; the fourth consists of a straight line running across the prominence. About three hundred yards from the west end is a strong high bank, crossing the area, cutting off a portion of it, and forming a smaller Camp.
17. *Painswick Beacon*.—Consists of three banks and ditches on the south, east, and west sides; the steepness of the hill is a sufficient defence on the north.

18. *Church Down*.—This is an irregular shaped Camp, on an outlier of the Cotteswolds; it has been so injured by the quarries that it can scarcely be made out.
19. *High Brotheridge*.—This is now so indistinct as to cause it to have been omitted in the Ordnance Survey; it is some distance above the Roman Villa, at Whitcomb, and consists of a bank and ditch on the south side: quarrying and landslips have defaced the remaining sides.
20. *Whitcombe*.—We have not been enabled to trace an encampment here. Mr. BAKER is in doubt upon the point, as may be gathered from the following extract:—“ Suffice it then to say that, within a few yards of the Roman Villa is a high ridge, which terminates in an elevated point or hillock, which, without being opened, cannot be safely asserted to be artificial, though it most probably is so.”\*
21. *Crickley Hill*.—Here again the Camp is not marked in the survey. It consists of two banks and ditches, crossing the projection of the hill, about one hundred and twenty yards apart.
22. *Leckhampton Hill*.—This is a large fortress, two sides of which are defended by a single bank and ditch, the steep escarpments of the hill being sufficient defence on the others.
23. *Cleeve Hill*.—This is nearly the highest eminence of the hill chain, more than 1130 feet above the level of the sea: the trenches and banks can readily be seen from the vale, as they come to the extreme edge of the steep rock, which forms the western side of the Camp.
24. *Nottingham Hill*.—This is a bold projection of the hills, and it was defended by two banks and ditches stretching across it, whilst on the south side are some extensive earthworks. This is one of the largest of the chain of fortresses, but the ground has been much disturbed since it was made.

\* *Archæologia*, vol. xix, p. 170.



25. *Bredon Hill*.—This is an irregular formed fortress, on a large outlying hill of the main chain, and stretches across the vale, nearly midway between the Cotteswolds and the Severn, and so forms the completion of the chain of fortresses on the north side of the Vale of Gloucester.

Besides these there were probably others, which time and alterations in the ground, for various purposes, have now defaced; such perhaps are the indications of antient earthworks we have observed on Dixton and Oxenton Hills, two outlying hills stretching across from Nottingham Hill to Bredon Hill, and these indeed are wanting adequately to connect Bredon Hill with the main chain. An attentive examination of this semicircle of Fortifications, having the Severn for its base, shows that advantage has been taken of the hill prominences, with which the eastern side of the Valley of the Severn is bounded, to overawe as much of the vale as possible.

That these Camps could easily have been communicated with, the one from the other, as suggested by Mr. BAKER, we have verified from actual observations of most of them, and that they formed a strong line of fortifications cannot be doubted, if it be considered that one side of them is in general bounded by a deep scarp of the hill, whilst the others are fortified by single or double trenches, according to the nature of the ground. But, besides this, notwithstanding the height of these porous freestone hills above the plain, yet as this freestone (Inferior Oolite) rests upon a retentive bed of clay (Upper Lias), water could readily be supplied, either from some of the hollows between the spurs of the hill, at the water-shed on the slopes of the scarp, as at Broadridge Green, or by sinking a well from the camp itself through the freestone into the clay, which has been done at Leekhampton, a true Roman well still existing in the centre of the camp on that hill.

Here, then, we conclude that we have along the Cotteswolds just that series of fortifications suitable for the circumstances we have supposed to have existed; it therefore only remains to show whether they were Roman, or had been occupied by the Roman soldiery, to make this part of our evidence complete.

Mr. BAKER, in discussing this matter, in the essay already quoted, remarks that "they seem all, with the exception of one or two, to have been originally British, and I think there can be little doubt that they were the frontier towns of the Dobuni." He, however, excepts Sodbury, Uley Bury, and Standish Hill; at the latter camp, which is now partially under tillage, Roman coins are still frequently found, and at our last visit we observed quantities of remains of Roman pottery; remains of a like description have also been found at Sudbury and Uley Bury. But these fortresses are not different from the rest, indeed they may be taken as a type of the whole; if, therefore, we conceive that these were ancient British Camps, reconstructed by the Romans, we shall have little difficulty in concluding that most of those in the list quoted above were of a like description. But we see no valid reason why most of them should not have been entirely made by the Romans themselves, and more especially when we reflect that the greater part of the country between presents more or less of the evidences of long occupancy by this people, such as the Villas, with their tessellated pavements, at Stancomb Park, Woodchester, Whitcomb, Withington, and the Villa at Crippetts, above the village of Leckhampton, where quantities of pottery and other remains have recently been explored by H. GOMONDE, Esq. and Captain HENRY BELL,\* and such evidences of peaceful occupancy usually occur near some one or other of the line of Camps adverted to.

But be this as it may, it is well known that after the Romans had made a comparatively easy conquest of the Britons east of the Cotteswold escarpments, the "fierce Silures" were still troublesome, and as these escarpments afforded not only eligible spots for strongholds, but also offered facilities for warning beacons, whilst they were sufficiently lofty for constant observation of the enemy, we have abundance of reason why the then boundary line of Roman conquest in Britain should be fortified by the chain of Camps we still find so perfect on our hills.

As the Roman conquests were pushed beyond the Severn, the Colonia Glevum (Gloucester) became the key to the Silurian Region, it was

\* Mr. GOMONDE published an account of these explorations, for private circulation, at Cheltenham, in 1849. I have some interesting portions of Pottery, from the same place.—J. B.

therefore an important military station, and, as its Saxon name implies (*Gloucester*), an encamped or walled town, and from the vestiges of Roman work frequently met with there, as well as historical evidence, it must have been a place of great importance to the Roman Conquerors.

Here then we have endeavoured—it is true, in a brief and cursory manner—to point out that the hill country (the Cotteswolds) in Gloucestershire, formed for some time a natural and well fortified territorial boundary, not only of Roman operations, but previously of a tribe of Antient Britons, especially if we are to view the fortifications we have adverted to as being originally British. It is true that we have no exact evidence of the line of demarcation between the antient Dobuni and the Silures, and it is indeed possible that the Cotteswold escarpment was the fortified wall of the former, and that the Vale of Gloucester was Silurian territory; and those who critically examine into the *patois* of the vale will find it distinct from that of the hills; the people, too, though now presenting but slight differences, have yet those peculiar characteristics which must have had a deeper root than is generally supposed.

If the antiquary compares the Vocabulary of Shropshire, so ably collected and explained by Mr. HARTSNORN, with what he may observe in the vale of Gloucester, he will find every word and phrase and turn of thought of the former has its representative in the latter county; and we may view the deep rooted prejudices of the hills against the vale, which even now are not entirely eradicated, and the fierce fights which in the middle ages were waged among the “hill men and the vale men,” for victory at the rustic gatherings, as evidence, although slight, yet not without its significance, in an argument upon this question.

We have here traced the Romans as the occupiers of the country of the Dobuni; and it is not to be supposed that while prosecuting a defensive and offensive war, on their western frontier, that the conquered territory would remain uncared for; the native villages, for they could hardly be called towns,\* being perhaps bundles of huts surrounded by rude earthworks,

\* *Oppidum autem Britanni vocant quum silvas impeditas vallo atque fossâ munierunt.—Caesar. Comment.*

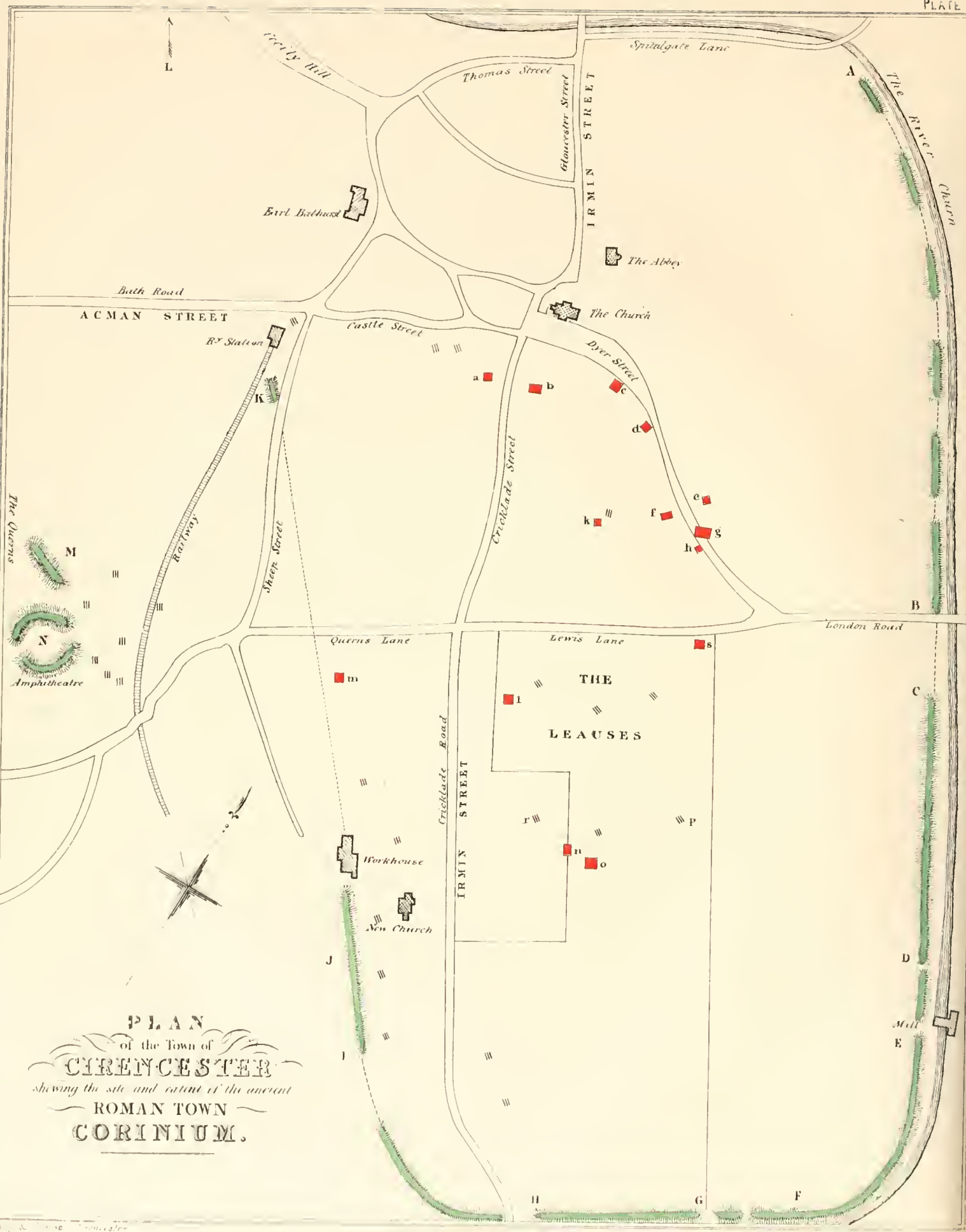
would have their fortifications strengthened or reconstructed in the more eligible situations.

*Caercoeri*—from *Corin*, the early name of the Churn, and *Caer*, a fortification—was doubtless the most important of the encampments possessed by the Dobuni; indeed *NENNIVS* classes it as the fourteenth in a list of 33 British towns which he has enumerated.\* This, from its natural situation, having abundance of water in the *Corin*, or *Churn*, a small river that rises at *Cubberly*, and being convenient for communication with the west, while it was the centre and capital of the conquered Dobuni, it became necessary to garrison it, in order to keep the natives in full subjection.

Having Romanized the settlement, the new settlers did the like with the name, and *Corin*, with a latin termination, became *CORINTIVM*, which is called, by *Ptolemæus*, *Corinium Dobunorum*; he also says that *Aquæ Calidæ* (*Bath*) lies to the south of *Corinium*; and *Richard of Cirencester* places *Corinium* in the Xth *Iter* between *Glebon Coloniae* and *Aqua Solis*, xiv miles from the former, so that it is evident that *Corinium* was the *Caer Corin* of the British, and that modern *Cirencester* (from the Saxon *Cyren-ceaster*) is on its site.

\* *Histor. de prim. inhab. Britonum Britannicæ insulæ.*





PLAN  
 of the Town of  
**CIRENCESTER**  
 showing the site and extent of the ancient  
 ROMAN TOWN  
**CORINIUM.**

## THE FORTIFICATIONS OF CORINIUM.

---

Having concluded that modern Cirencester occupies the site of an ancient British settlement, which was colonized by the Romans, we proceed to an examination of the works now extant of the latter people; hoping by what is still left to us to be enabled to show that Corinium was a city of great importance under the Roman rule, notwithstanding that the ravages of time, and, still worse, the destructiveness of anti-conservative proprietors, have obliterated much valuable evidence.\*

Richard of Monmouth concludes that Corinium was built by a Roman General in the time of Claudius, probably by Plautius, to whom the Boduni first surrendered, and that it had walls and a castle in the time of Constantine, and was strongly fortified. That it was a place of importance in the time of this latter emperor may be gathered from the quantity of coins which are everywhere found of his reign; scarcely a heap of rubbish can be removed, or the site of a Roman building examined, without various types of these being discovered; about one-fifth of the whole of our Roman coins belong to Constantine and his sons.

In LELAND's time, although much of the wall had been destroyed, still as he tells us, that "a man may yet, walking on the bank of Churne, evidently perceyve the cumpace of foundation of towers suntyme standing in the waul," we are led to conclude that the fortifications of the Roman town must have been on a grand scale.

\* "That this was a considerable place, is evident from the Roman coins, chequered pavements, and inscriptions in marble, dug up here; which, coming into the hands of ignorant and illiterate persons, have been slighted and lost, to the great prejudice of antiquities."—*Campden Brit.* 2nd edit. p. 254.

Much, however, as the wall had then suffered, it has fared still worse in more recent times, as by far the greater part has been removed to form parts of walls of a more modern date; but enough still remains to enable us to make out that Corinium Castrum was fenced by a thick wall, having faced stones without, whilst its inner courses were built of rough irregular stones, firmly cemented together, and imbedded in a mass of concrete.\*

This structure was probably about fifteen feet high, and from six to eight feet thick, and against it, on the inner side, was thrown up a sloping bank of mixed earth and stones, taken from the enclosed ground: hence the level surface which much of this now presents, as may be observed in the south-east corner of the Camp, enabling the land at that part to be used for very excellent water-meadows.

The wall so constructed was surrounded by a foss, marked on the eastern side by the present course of the Churn; this stream having been diverted from its antient and natural channel, which tradition asserts and our observations have confirmed, ran nearly through the centre of the present Borough,\* and most probably left the town at Watermoor. The circumference of the walls was more than two miles, according to Dr. STUKELY, who traced them quite round, about the year 1723; † they were in the form of a parallelogram rounded at the angles, the longest sides of which extended nearly north-east and south-west, and enclosed about 240 acres of ground.

At present we are not able to trace the walls all round, but a glance at our Map will show its course as far as we have observed any actual remains. From A to B the mound is much broken, it having been disturbed in alterations in the Abbey grounds, which were skirted by the walls for this distance. Much of this change has been comparatively recent, as many of the present inhabitants of Cirencester remember seeing massive stone walls at A.

At B the wall is cut through—if indeed there was not an antient gate

\* Concrete, as constantly found at Cirencester, is made up of lime, sand, and gravel, in nearly equal parts.

† It probably took its course down Gosditch-street—Gos being a corruption of Fosse.

‡ Rudder's *Hist. Gloucestershire*, p. 315.



here—for the passage of the London road; and from C to F the mounds are very high and thick, strong enough indeed to support themselves, as the stone work has been mostly removed sometime since. Still at D a section has been made through the wall to communicate with the river for the purposes of irrigation, at which point the method adopted in building the inner part of the wall may be accurately observed, as masses of concreted stones keep up the bank on either side; near the same point is a cutting through the mound, in which the plan of forming this portion of the fortification may also be seen.

From G to H is now occupied by a row of cottages.

Between I and J a considerable portion of the wall was exposed through the kindness and under the superintendance of the Master of the Workhouse, Mr. GEORGE LANE. A fragment of a few yards also occurs in Mr. NEWMARCH'S garden, at the point marked K, and this is the last trace that we have of the walls in this direction.

From lines laid down in the Map, it will be seen that the space included in the entrenchment was somewhat wider at the north than at the south end; it takes in all of the present town with the exception of Gloucester-street; still a glance at the stations where tessellated pavements and other Roman remains have as yet been found, will be sufficient to show that Corinium, if it did not contain as many houses as Cirencester, yet occupied a much greater space in the enclosure. At present a great part of the east side of the encampment is taken up by fields and gardens, and much of this space now free from houses, especially at the Leases, was once the site of beautiful villas, which is testified by the many remains of tessellated floors in this part; these, from the finding of portions of Corinthian capitals of enormous size, in so central a situation, we may imagine surrounded the Prætorium or Capitol of the city.

The other geographical points most worthy of note are Dyer-street, where such fine pavements have recently been disinterred; Watermoor (near the new Church), where many interesting remains, especially pottery, have been found; and the extra-mural points beyond L; the site of the Barton pavement; and the ground about the Querns.

The name Querns has been supposed to owe its derivation to a corruption of Quarries, locally called Quarrs or Quarns; but, from the presence of a barrow, M, which as yet we have only been enabled to partially open, we incline to derive it from *Cairn*, a burial place, for which this quarter appears to have been used, if not by the Romans yet by the British, to the latter of whom must be ascribed the long barrow, M, as the skeletons were found to be arranged east and west, a disposition which was generally observed in native British sepulture.

In the vicinity of the Querns, is the Roman Amphitheatre, (Plate I,) which now goes by the name of the "Bull-ring;" its outline is exceedingly well preserved, although but few vestiges remain of the seats or steps (*gradini*) by which the spectators were usually accommodated. These were doubtless much plainer in Rudder's time, as he remarks, "I am of opinion that there were originally rows of seats, or steps, one below the other, from top to bottom; but time has much defaced them." The mounds, for such they are now, with their covering of turf, are twenty feet high, and enclose a space of a broadly oval form, measuring 148 feet from east to west, and 134 feet from north to south; the entrances, which are on a level with the floor of the interior, are 28 feet wide.

The district of the Querns, with the Amphitheatre, is in the Chesterton tything; "the name of which has a kind of evidence of its antiquity, for the Saxon Ceastre, (and so our Chester,) comes plainly from the Roman Castrum,"\* and the Romans must have had large quarryings as well as earthworks in this direction.

\* *Rudder's History of Gloucestershire*, p. 356.



PLATE I.



## THE ROMAN ROADS FROM CORINIUM.

---

Among the many objects of interest, which bear evidence of the importance of Corinium, none are of greater value, or more conclusive in their testimony, than the *Roman Viæ* or Roads. The great principle of subjugation and civilization, with this enlightened people, was ever that of road-making; a subject which, after the lapse of many centuries, ourselves are only just beginning to appreciate at its proper value.

Five of these main roads branched in different directions from Corinium, namely,

1. *The Irmin Street, North.*
2. *The Irmin Street, South.*
3. *The Ackman Street.*
4. *The Ickenild Street.*
5. *The Foss Way.*

1. THE IRMIN OR ERMINE STREET commenced at Glevum (Gloucester), and passing through Cirencester, extended thence to Calleva, near Streatley, which was the chief station of the *Attrebates*; here it branched off southward to *Venta*, and eastward to *Londinium*. Its course is very nearly south-east, and it no doubt entered Corinium about the middle of the northern wall of the encampment, the present Gloucester-street representing its course out of the town, having its exit perhaps at the point H of the Map, in which case it would pass exactly through the centre of the Camp, running nearly parallel to the true course of the River Churn.

3. ACKMAN STREET most probably started from what we have considered as the site of the Prætorium, and taking a direction nearly coincident with

the Leauses Lane,\* now called Lewis Lane, went thence in a nearly direct line south-west to *Aqua Sulis*, or *Solis*, (Bath,) which latter city is sometimes called *Aqua Calidæ*, also *Accaman-ceaster*, hence Acman Street. This Acman Street is now used as the high road to Bath, as far as Jackaments (evidently a corruption of Acmans or Accamans) Bottom, where it takes a curious turn to the left, up the hill, and thence becomes a grass lane for several miles.

4. The ICKENILD STREET no doubt also commenced in the centre of Corinium Castrum, and took its exit in a nearly eastern direction, through the break in the walls, now the passage of the London road, and which was probably an original gate of the Camp.

Few indications, however, of the Roman road can be detected, until we get about two miles and a quarter from Cirencester, when the true characteristics of these structures begin to present themselves; for this distance it is therefore exceedingly irregular, owing no doubt to the alterations of parish roads, as also to the circumstance that the Ickenild Street does not form part of any important modern highways.

As this was the only original exit from the Camp in this direction, we may conclude that the angle made by the road in Dyer-street does not represent the line of an antient road, but was made to suit the convenience of the medieval town; and, as remarked by Mr. TUCKER, "in the site opened in August last, the foundations run obliquely across Dyer-street, proving that the curve in that street is a deviation from the line of the Roman street;" and he accounts for this by supposing that, as in this part of the town the rich Abbey of Cirencester, and also the Convent of St. Peter, at Gloucester, had large possessions, it was at the period when monastic influence was dominant, that the existing street was most probably formed.†

The Ickenild Street appears to have taken its departure from Cirencester, and to have proceeded to the country of the ICENI, (and hence the name,)

\* DR. STUKELEY derives this name from *Llys*, the British name for Court, which is probable, if we consider the Prætorium to have been near this place, which, indeed, the remains here found fully confirm.

† *Archæological Journal*, vol. vii. p. 324.

which it connected with the capital of the Dobuni. Another Ickenild Street is mentioned from Cirencester to Aust Passage, but this appears contrary to the best authorities; and, indeed, no traces can be made out of a Roman road from Cirencester in this direction.

5. The FOSS WAY is generally considered as only the north-easterly continuation of the Acan Street; but our recent surveys have convinced us that this road branched from the Ickenild Street, at nearly right angles, about a mile and a quarter from Cirencester. At a place called the Hare Bushes, an abrupt turn to the left at once places us upon the true Foss Way, a road which extends from this point nearly the whole length of the Island, getting its exit from the County of Gloucester at Moreton-in-the Marsh; thus traversing the whole of the Cotteswolds in a straight line some distance to the east of the chain of Fortresses previously described.

This Foss Way is one of the most perfect of our Roman Roads; it observes nearly a straight course from its starting point, and is considerably raised above the ground through which it runs, which has been done by digging the stones and soil first from one side of the road and then the other, as convenience dictated; and as so much material has been removed, to form the raised road, a considerable *Foss* is seen accompanying it along its whole course—hence the name which this road has obtained; not that a foss is not a general accompaniment of the Roman *Via* of any magnitude, as seen in the Acan and Irmin Streets, but neither these roads nor their trenches are on so large a scale as obtains on the one called, *par excellence*, the Foss Way.

So many principal roads centring in one place, amply serve to show how important must have been the station to the people by whom they were made; indeed the position of Corinium was such as to make it an important military post during the greater part, if not the whole, of the period of the Roman occupancy of this Island; it was central, for consolidating and perfecting Roman power in the country of allies, whilst it was not far within that fortified line, beyond which were tribes who, even when subdued, would yet, from their fierceness, ever be somewhat troublesome.

But the Romans did not rely entirely upon the position of the encamped

town for protection; in their progresses along their lines of road, they appear to have provided for any surprise of their marching armies, as also to afford a place of shelter to those who had Villas in country places, remote from the walled towns, by placing Camps at convenient points, to operate as places of defence: of this character we may perhaps consider the fortifications in the neighbourhood of Cirencester, all of which are contiguous to some one or other of the Roman ways. Such are

1. *Trewsbury Castle*, about three and a half miles from Cirencester, on the north side of the Acman Street. This consists of a deep foss, with a single mound; the works are not of great extent, but its situation, on a slight eminence, is such as to have commanded the whole of the plain on that side of Corinium.

2. The Encampment at *Bagendon*, which was of considerable extent, consisting of trenches and other earthworks, now much defaced.

3. *Pinswell Camp*, between Colesbourne and Cubberley, and about half way between the Ermin Street and the site of the Roman Villa, at Withington.\*

4. *Ranbury Camp*, situate midway between the Ickenild Street and the Ermin Way, at a place called Eastington, about four miles from Cirencester, on the London road; this consists of a deep foss with a high mound, enclosing an irregular parallelogram; its dimensions are—Space enclosed within the mounds, which consists of a beautiful level plain, about ten acres; ground occupied by the Mound and Foss, six acres.

This is one of the best preserved fortresses in the district, and from the magnitude of the earthworks, and the care manifested in its construction, it must have been a fortification of great importance.

These stations are sufficient to show that the district around Corinium was not only fortified but inhabited; and if we conclude, from what we already know, that there is still much that has escaped the search of the antiquary, we may fairly infer that the country under review was rather

\* For an account of some of the Roman Villas near Cirencester, see some papers, by Mr. S. LYSONS, in the *Archæologia*, vol. xviii.



thickly populated after the Roman conquest; and at all events the meeting of so many roads at one place, and the situation of the Camps and Villas around a central and strongly fortified town, all tend to explain how it is that we have so many evidences, not only of warlike proceedings, but of peaceful and refined occupaney, as we shall hereafter see characterised Corinium and its neighbourhood.

From these observations we conclude that the city of Corinium was peculiarly adapted for the centre of a peaceable colony, being itself well defended with strong fortifications—for all the old writers lead us to infer that the wall was strengthened by occasional towers—accessible by so many approaches from the most distant parts of the Island, and also well defended by a chain of fortresses on its only exposed side. Corinium, under these circumstances would become a capital city, having all the characteristics of a metropolis—warlike preparations, temples, and places of amusement—besides which, the domestic arrangements, utensils, and works of art, may be expected to point it out as a place of luxurious retirement. How far these suppositions are justified, will be determined by the descriptions of the various Remains now extant, which will follow under their different sections.

## THE ARCHITECTURE OF CORINIUM.

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There are no objects connected with the antiquities of Cirencester of greater interest than such remains of *stone work* as tend to show that, under Roman rule, this colonial settlement possessed Temples and Dwellings of like magnificence, and evidencing the same principles of design as those which characterised the mother country.

LELAND, STUKELEY, and RUDDER, all bear evidence to a vast amount of architectural remains having been discovered, especially in that part of the town known as the Leauses. The enthusiastic Doctor STUKELEY, speaking of these, says :

“ Here are found many mosaic pavements, rings, intaglios, and coins innumerable, especially in one great garden, called Lewis grounds. I suppose it was the Prætorium. Large quantities of carved stones are carried off yearly in carts, to mend the highways, besides what are useful in building.”

“ In the same place they found several stones of the shafts of pillars, six feet long, and bases of stone, (as the tenant expressed himself,) near as big in compass as his summer house adjoining ; these, with cornices, very handsomely moulded, and carved with modillions and the like ornaments, were converted into swine troughs. Some of the stones of the bases were fastened together with cramps of iron, so that they were forced to employ horses to draw them asunder. Capitals of these pillars were likewise found.”\*

Mr. S. LYSONS, in a paper to the Society of Antiquaries, on a Corinthian capital discovered at the Leauses, in 1808,† whilst quoting the above, says,

\* *Stukeley's Itinerary*, p. 62 and 63, 1724.

† *Archæologia*, vol. xviii. p. 124.

“ But for the present discoveries there, we should have been inclined to suspect this account had received a little colouring, from the Doctor’s well known enthusiasm in matters of antiquity.” But as, since this, other remnants of architectural remains have been discovered, on an equally grand scale with those written upon by Lysons, the above description of the magnificence of Corinium, though written with enthusiasm, we are disposed to think is substantially correct.

But whilst the evidence upon these points is exceedingly clear, both from antiquarian writings, as also from the few objects of stone work, which have escaped through centuries of change and destruction, it is to be regretted that no systematic plan of investigation about the places where stone work has been found has yet been undertaken ; so that although we have fragments of grand work of this description, consisting of portions of capitals of massive columns, friezes, and other architectural details, they are, in general, too incomplete for perfect drawings or descriptions ; we must therefore now content ourselves with a short review of the objects we at present possess, reserving a more complete and accurate illustration and description of them until such time as our contemplated excavations and explorations shall have furnished us with more complete evidence.

The portion of the capital figured in the *Archæologia*\* consists of two tiers of acanthus leaves surrounding the bell ; these are very boldly and freely sculptured, and upon a grand scale, as the block measures nearly four feet across, so that we may conclude that the column to which this belonged, with its cap entire and base, would be more than thirty feet in height. This fine portion of classic architecture, both from its size and the execution of its details, is at once an evidence of the grandeur at least of the building of which it was a part. It was discovered in 1808, in breaking up some ground adjoining the Leases garden, and is now deposited in the park of Miss MASTER.

Near to this the visitor to Cirencester may be permitted to view portions of two capitals, almost equal in dimensions to the one just described ; these are so arranged, one on the top of the other, as, at first sight, to

\* Vol. xviii. pl. 8.

appear as belonging to the same, but a little examination will shew that they consist of parts of two capitals, both alike in size and general details, and consequently it may be inferred that both formed part of the same building. The lower portion is the bell of a cap, with two tiers of acanthus leaves, of stiff and severe outline, though sharply and crisply carved. From behind the leaves proceed the trunks of four figures, one that of a female, the small portions of the others are not sufficient to enable them to be made out, but, from the difference in the draperies they must all have represented different subjects.

The upper fragment is evidently the top of a capital, with its abacus of the same size and character, but representing the busts of four figures, different from those in the portion previously described. The following is a brief description of the four subjects :

1. A bold masculine head, with long flowing hair, crisply curled moustache, and beard, having the throat and shoulders (all that remains of the lower part of the figure) quite bare and presenting finely wrought muscular development. Over the right shoulder rises a double faced axe (the *Bipennis*), whilst the elevated left hand holds a branch of the vine with a bunch of grapes upon it. This figure is artistically wrought, its whole design and proportions being exceedingly bold.

2. Represents an aged figure, with a deeply wrinkled forehead, overhanging eyebrows, and a long beard and moustache; the right arm is bent, and the hand holds a curved horn, the smaller end, which is placed to the mouth, being ornamented with a finely wrought figure of a goat's head with the horns bent backwards.

3. A nobly formed youthful head, either side of which is decorated with a hanging bunch of grapes; the upraised right arm is ornamented with a broad armilla; the tunic is fastened on the left shoulder—behind which is a kind of sceptre—by a button or rounded fibula.

4. A well carved head, with stiffly curled hair, enclosed in a thin head covering, with grapes hanging against each temple; the tunic is fastened by a fibula on either shoulder, and against the left arm rests a portion of a flat circular object, probably a musical instrument.

These carvings seem all to represent Bacchic personages, and as each is just emerging from the rich acanthus leaves, advancing in front of the abacus, from whence starts an ornamental fillet or bracket, resting upon the heads, which thus become a kind of corbel, they form at the same time a rich capital, whilst the figures also appear to assist in supporting the abacus and its superincumbent weight.

The first of these heads is intended for the INDIAN OR BEARDED BACCHUS, and is a fine carving in bold relief, full of expression.

The second represents SILEXUS; the marks of age are finely brought out by the corrugated forehead crowned with scanty hair.

The third is a carving of the YOUTHFUL OR BEARDLESS BACCHUS, and is the most graceful in form and action of the whole set.

The fourth is a well-wrought figure of a BACCHANTE, the carving against the left arm being no doubt intended either for a tambourine (*tympanum*) or the cymbals (*cymbala*).

These two specimens, together with a small but perfect Corinthian capital, were obtained from the Leases garden, and sufficiently testify that this part of the Castrum must have possessed at least one building, not only of some magnitude, but with its ornamental details executed in accordance with the highest taste of the period of its erection. But if we also take into consideration the fact, that at various periods, from about the year 1683, when a Hypocaust, occupying a large part of the garden, was partially exposed—until the present time discoveries of pavements and other Roman remains have been made; we are justified in concluding that there may still be much antiquarian treasure, which a well digested plan of operations will bring to light. Further investigations into this subject are about to be made, when we cannot but hope that the architectural fragments (grand and noble as they are in their mutilated condition,) may yet receive such additions as may justify detailed drawings being made of them.

But striking as is the evidence of the architectural skill and advancement of Corinium, as shown by the portions of larger works just described, the facts lately brought to light, whilst investigating the Villa in Dyer Street, are still more significant, as bearing upon this subject.

The pavement, *Plate 2*, was for the most part supported in the usual manner, namely on hollow bricks, or pilæ, made of square tiles or blocks of stone; in four instances, however, there was a remarkable exception in the bases of columns being used for pilæ, three of which were Roman Ionic or Attic bases, with the lower torus the same diameter as the upper: these are without plinths, and are well turned, the shaft being plain.

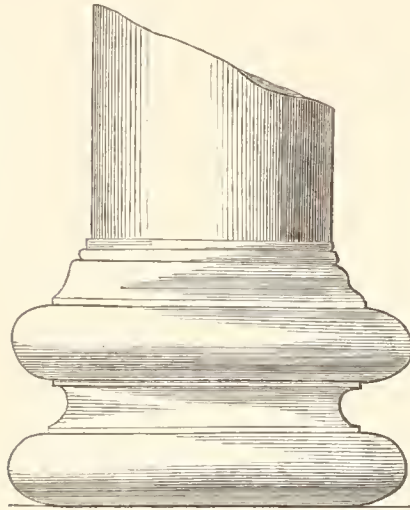


FIG. 1, Attic Base, one-eighth actual size.

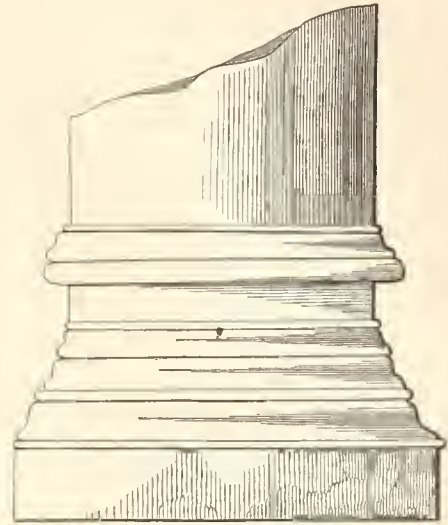


FIG. 2, Composite Base, size one-eighth.

The fourth cannot properly be referred to any of the purely classic orders of architecture; it is however of undoubted Roman work, and may be looked upon as a *composite* style: there is great elegance in its details, though the frequent repetition of the ogee moulding is not in the purest taste. The shaft of this also was plain.

The situation of these, supporting the terras of a room, shows either that they must have been portions of rejected or injured work, or else the remains of some earlier building, and, from the appearance of them, we incline to the latter opinion; but, whichever be the received notion, they equally prove that architecture must have reached a high degree of perfection in Corinium, or we should not meet with portions of classic buildings

taking the places of common bricks, for no other apparent reason than that the latter ran short, and these bases, of which we might conceive more were at hand, were used as the readiest method of completing the requisite number of pilæ. (*See Plate 8.*)

These bases are further interesting, as evidencing that during a long period architecture, in the advanced style of Rome herself was practised in England by the Roman colonists; and they further show that within the walls of Corinium, the arts of peace, of which architecture is not the least in importance, were characteristic of that city; and, indeed, the whole concurrent testimony points directly to the inference that Corinium was the centre of a well secured and tranquil district—a district adapted to the residence of the *Patrician* and non-military settler; whilst Glevum was a military post, of great importance, from the strength of its position as a key to the Silurian or Welsh country—the “*Britannia Secunda*” of the Latins.

The other remains of stone-work which demand a notice in this place, are a small but elegant capital, now in Miss MASTER’S Park; this belonged to internal decoration, being but nine inches in diameter: a portion of a three-quarter column, dug up in the Dyer-street excavations; some portions of stone-work, now in possession of Mr. GREGORY, of Cirencester; and, lastly, a finely carved head from the Leases, now forming part of the valuable antiquarian collection of PURNELL B. PURNELL, Esq. of Stancomb Park; this is two feet in height, and, from the form of the stone, which is much broken, though the carving is happily beautifully preserved, we should imagine it to have been the keystone of an arch, and was perhaps designed for the head of Jupiter.

Stone work of the usual kind, employed in domestic architecture, is found in all the villas of Corinium, but as these edifices were generally plain externally, and as, moreover, all that now remains of them is little more than portions of these walls, a few feet below the present level of the soil, we can scarcely expect to trace more than foundations of stone work; these appear to have been put in in a substantial manner, the superincumbent masonry is of ashlared stone externally, the internal wall being

composed of ruder stones, concreted together and made smooth inside by finer concrete and mortar, the whole together being from two to three feet in thickness. The jambs of doors are generally made of upright slabs of stone, devoid of moulding or architectural detail, and indeed the Roman dwellings of *Corinium* afford no exception to the general *external* plainness and simplicity of the domestic architecture of this people. The roofs of houses appear to have been made of the fissile stone of the district. BRICKS entered largely into the architectural details of the houses, and these, which will be hereafter described, were of various shapes, according to the uses for which they were designed. The arch of the *Præfurnium* was composed of thick clay tiles, like those used in flooring modern cottage kitchens, and these were uniformly hard and well made. The different materials of which the dwellings were built, as stones, tiles, bricks, and concrete, are generally found intermixed and covering up the floors in the greatest possible confusion, from which we hope to extricate them in our next section.



## THE TESSELLATED PAVEMENTS OF CORINIUM.

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We have concluded that the exterior of Roman dwellings was characterised by simplicity, almost amounting to plainness, and we incline to the belief that those of Corinium, and indeed of all Romano-British cities, were particularly so; as, however large the settlement, we find few remnants of the higher kind of architectural ornaments, unless in such places as would lead us to suppose that they formed part of some temple or public building. But notwithstanding the general inornate exterior of the house of the Roman, the internal arrangements and decorations ever betokened the presidency of a spirit of elegance and refinement; and in no place in which it has been our lot to investigate the evidences of this are the proofs more convincing of the combination of comfort with good taste, of luxury with refinement, than is afforded by an examination of the internal ornamentation, which even yet remains to us of the Roman inhabitants of Corinium.

In order to make this appear in a strong light, it will only be necessary to glance at the many tessellated floors which have been uncovered at various periods before 1849, giving a mere cursory sketch of all that we can now gather concerning them. But with respect to our more recent discoveries, we propose to give a detailed account, first of the general style of their decorations; secondly, of their method of construction; and thirdly, of the materials employed in producing the beautifully wrought designs: and as the general principles of the art of making these floors seem to have been pretty much the same in all cases, the recent examples which were exhumed under our immediate superintendence, will furnish us with the best evidence upon the subject, as indeed they are among the

most beautiful, as they are the most perfect of any yet discovered in Britain.

The first mention we have of the discovery of mosaic pavements in Cirencester is by LELAND, a commissioner appointed by Henry the Eighth, to make enquiries into the state of monastic establishments, who in his report, amongst other matters, speaks of a stone with a Roman inscription, broken into sundry pieces; whilst in a meadow in the midst of the old town, was found a pavement of dice-formed stones or bricks of divers colours.\*

HEARNE, the editor of LELAND, says in the 8th volume of his edition of the *Itinerary*, that he was previously aware of "several coins which were found at Cirencester, having a figure, with a patera in the right hand, and a palm branch in the left; and that some time before the year 1711, he had received an account of a *Roman pavement of many coloured tessella*, that had been discovered there some time before," but does not describe them or their situation. CAMDEN incidentally mentions the "chequered pavements."†

SIR ROBERT ATKYNS is more circumstantial with regard to the Roman pavement, the discovery of which he has recorded; he states that "here are often dug up, in old foundations, a great many and great variety of antient Roman coins. There was accidentally discovered, in a meadow near the town, an antient building under ground: it was fifty feet long, and forty feet broad, and about four feet high, supported by one hundred brick pillars, [the pavement?] inlaid very curiously with *tessarie work*, with stones of divers colours, little bigger than dice: it is supposed to have been a bathing place of the Romans."‡

Doctor STUKELEY records the finding of a "*fine mosaic pavement*;" he describes it as a vault sixteen feet long, and twelve broad, supported with square pillars of Roman brick, three feet and a half high, and on it a strong floor of terras.¶ These he professes to have seen in 1723.

\* *Leland Itin.* vol. v. p. 65. † *Camd. Brit.* vol. i. p. 284.

‡ *Antient and present State of Gloucestershire*, p. 182, printed in 1712.

¶ *Stukely, Itinerary*, vol. i. p. 63.

There is no doubt but these accounts all refer to the same remains, which were discovered in the Leases grounds on converting the then meadow into a garden; this view is supported by RUDDER, in his *History of Cirencester*, who also gives a circumstantial account of the Hypocaust and its structure, which he states was "again accidentally hit upon in 1780.

This appears to have been afterwards examined by various antiquarians, prior to the publication of RUDDER's work in 1800; and from the apparently accurate description in his book, there can be little doubt that it was the result of personal observation, and as it contains valuable evidence of the manner of construction of the work, we cannot do better than quote a few of his remarks upon it.

"The upper floor, which rests upon the pillars, is fourteen inches thick, made with three coats of course strong mortar. The pillars which support it are thirty-nine inches high, and eight inches square, made of courses of entire bricks, of the same superficial dimensions, and about an inch and three quarters thick. These pillars have each a large brick of eleven inches square for a base, and another of the same size by way of capital. They stand in rows, at irregular distances, some not more than eighteen inches, whilst others are as much as two feet asunder. The capitals are covered with brick tiles, of two feet square, upon which the terras rests. But several of the pillars which stood under the present remains of the floor are wanting which gave us an opportunity of passing upon our hands and knees, though not without some difficulty, among those which are left. We counted only twenty-two pillars standing, which were arranged in six rows, but there had been seven in each. In several of the vacancies the gardener has very carefully propped the floor with round poles, cut to the height of the pillars, which help to support it very well."\*

From this it will be seen that although the Hypocaust still remained tolerably entire, with some of the pilæ supporting terras, yet no mention is made of tessellæ, so that we may conclude that the tesseraic work had been destroyed by the frequent exposures which had taken place. Other pavements were found, at different times, since the one above mentioned

\* *Rudder's History of the Antient Town of Cirencester*, p. 48.

by STUKELEY, in 1723; one in the Boothall, in 1750, of this all traces have been destroyed by the subsequent alterations.

Dyer-street was also the site of a pavement exposed in 1777, and as this,—though a portion was removed, it would appear with some care,—has been destroyed, by exposure, we must content ourselves with a description from our previous author, who here also speaks from observation, pp. 61, 62, 63.

“ This was discovered in May, 1777, in digging a cellar under the present warehouse belonging to MESSRS. ROBERT and WILLIAM CROOME, in Dyer-street, [now occupied by ROBERT BENNETT CROOME, Esq.] It was about sixteen or eighteen feet square, of which the workmen had destroyed nearly half before it was observed. The remainder was in good preservation, and, being well cleansed, was exposed for a few days to public view. It had a chequered border round it, of fourteen inches breadth, composed of blue and white stones, of about three quarters of an inch square. The pavement was divided into four equal compartments, by the artful arrangement and disposition of the different coloured materials, into lines of hearts linked together, or rather interlaced fretwise, which had a very pretty effect. There was a central piece, consisting of an octagon wreathed border, inclosing a star with wavy rays, directed to the angles of the octagon; and it had also a small figure of the same kind, in the middle of each compartment. All besides, within the borders and compartments, consisted of chequered-work, composed of square blue and white stones and red bricks, but much smaller than those of which the borders consisted. The whole together resembled a rich carpet, the first idea of which was most probably suggested by a work of this kind. Mr. CROOME had the central piece taken up, and it remained for sometime entire at the entrance into the garden from his dwelling-house, where it served for a part of the pavement; but, being much exposed to the weather, it was gradually broken and destroyed.”

“ The pavement, which lay about six feet below the surface of the street, was accompanied by the plaistered walls of the room to which it belonged, and which evidently appeared to have been painted; but the figures were

so decayed, perhaps fourteen hundred years old, that no idea of the subject could be formed. It is very remarkable, that the side of the pavement which had the smallest obliquity with Dyer-street formed an angle with it of about thirty degrees. Eight or ten yards north-eastward of this pavement, the workmen found an old road, upon a level with it, and running parallel with two sides of it. From this circumstance it appears, that antiently the street lay much lower than it now does, and in a very different direction from that of Dyer-street at present."

The pavement thus described is beautifully drawn and coloured in the magnificent work of SAMUEL LYSONS, Esq. entitled *The Reliquiæ Britannico Romanæ* [*Plate 5* the whole of the floor, and in *Plate 33*, one quarter of the same, on a larger scale than the first]; and its fate shows how important it is that such relics of antient art should at least be figured when discovered, though it is to be hoped that no examples of these beautiful decorations brought to light in modern days will share a like fate with the one just mentioned, and others of a prior date of discovery; and indeed there are many reasons why this should not be so in future, among which we may refer to the great improvement in taste as regards matters of this kind. Works of Art like mosaic pavements are felt to be worth preserving for their examples of elegance and beauty; but, besides the mere utilitarian point of viewing the question, these fragments may be looked upon as part of the history of the people, and if preserved they are abiding facts relating to the actions of those by whose skill they were made; but, on the contrary, if destroyed, we seem in every case to lose exact evidence, and are driven back upon tradition or imperfect descriptions, for our conclusions upon the questions which are involved in them.

Such we are happy to say has not been the case with the next pavement we have to mention, which was also found in Dyer-street, 1783. It was exposed in digging a cellar to the house now belonging to Mr. SMITH, and as recent discoveries render it evident that it is the floor of a room, which formed a part of the same Villa, with those of our recent acquisitions, we shall describe its different parts, with the hope that the visitor to Cirencester may be induced to give them a personal inspection.

The tessellæ were laid on a *suspensura*, which is described by Mr. SAMUEL LYSONS, who made a most beautiful drawing of it,\* as consisting of the following parts :—

|                              |                                                   |
|------------------------------|---------------------------------------------------|
| Tessellæ, half an inch ..... |                                                   |
| Four and a half inches ..... | Pounded brick, lime, and sand.                    |
| Six inches .....             | Gravel, lime, sand, broken tiles,<br>and rubbish. |
|                              | Rammed gravel.                                    |

3. Plan of forming the Terras.

The form of the room would appear to have been a parallelogram, surrounded on the four sides by an elegant labyrinthine *fret* of blue stones, the intermediate spaces being filled up by white freestone tessellæ.

The space within the borders, judging from what remains, was entirely occupied by marine subjects.

For what might have been the centre of the apartment is a portion of a wheel, being pushed by an attendant *Cupid*, this probably belonged to a chariot, which, from the surrounding Neptunian objects, we might conjecture was that of *Neptune* himself.

Another *Cupid* is riding on a dolphin, whilst portions remain of what was doubtless a well drawn figure of a Nereid, sitting on a dolphin of a larger size than the previous one.

The filling up of the field of the floor is occupied by the following subjects :—

*Marine Dragons.*

*The Sea Leopard.*

*The Sea Horse.*

*Fishes*, in which the *Conger Eel* is very conspicuous.

*The Lobster.*

*Crab.*

\* Engraved in *The Reliquiæ Britannico-Romanæ*, vol. ii. Plate 7.

*Star Fish.*

*Spiral Shells, of different species, and*

*Bivalve Shells.*

So that this room, when perfect, must have presented a complete cabinet of marine natural history, and though many of the subjects are purely conventional and apoeryphal, yet there can be little doubt that the artist must have been tolerably well acquainted, either from study or observation, with the forms and habits of those animals which were within his reach, and consequently not traditional, as the varied positions, numbers, and forms of the fins of different tribes, are as well distinguished as the great RAY, the founder of a classification of bony fishes, upon these parts could have desired. Some of the shells too are admirably drawn; as an instance of this we have the *Tellina*, as an example of the drawing of a bivalve shell, with the yellow internal colouring faithfully imitated.

Again the idea of the fluidity of the medium in which the animals are disporting themselves, is finely given; the rotundity of the parts, and the smooth yet crisp outlines of the tails in the varied motions of the sea monsters, all betoken that freedom of action which can only belong to beings habituated to a moveable element like water.

It is much to be regretted that, from the position of this, forming the portion of the floor of a cellar, a large part of it was inevitably destroyed, by the building of some of the main walls of the house upon it, still what remains show it to have been a very beautiful example of this kind of decorative art; and it is the more interesting from its similarity in general design to a pavement discovered at Rome, and copied by Mr. LYSONS, to illustrate the present pavement, from a plate by PIETRO SANTI BARTOLI, in the *Picturæ Antiquæ Cryptorum Romanorum*, Tab. xviii. representing Neptune, in his chariot, attended by Nereids, Cupids, sea Monsters, &c.\*

A pavement, similar to the one described as having been found on the

\* The Corinium pavement is admirably drawn in the 2nd vol. of the *Reliquiæ Britannico-Romanæ*, plate vii. whilst the illustrative example from Rome will be found in plate viii. of the same work.

premises of Messrs. CROOME, may still be seen, by the kindness of Mr. BREWIN, in his garden, in QUERN'S Lane; this, though much mutilated, is yet sufficiently perfect to show that it consisted of five involved squares, so arranged as to form octagonal medallions, the centre of the only perfect one being filled up by what is, perhaps, intended for a four petalled flower; this heart-shaped petalloid form is exceedingly common, either singly or in combination. The borders present the twisted guilloche for the medallions, whilst the broad outer one is a general form of the double-braided guilloche pattern.

This pavement was discovered in the summer of 1837, in taking up a post in some paling, and we are happy to say that it is well preserved, by an ornamental house erected over it, through the care of its present proprietor.

The only remaining pavement we have now to describe, as having been discovered prior to 1849, is the one at the Barton.

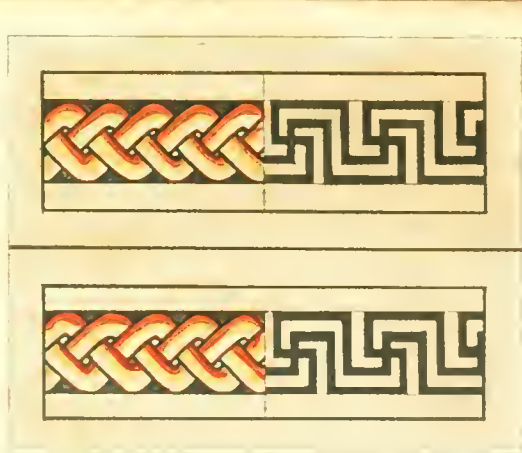
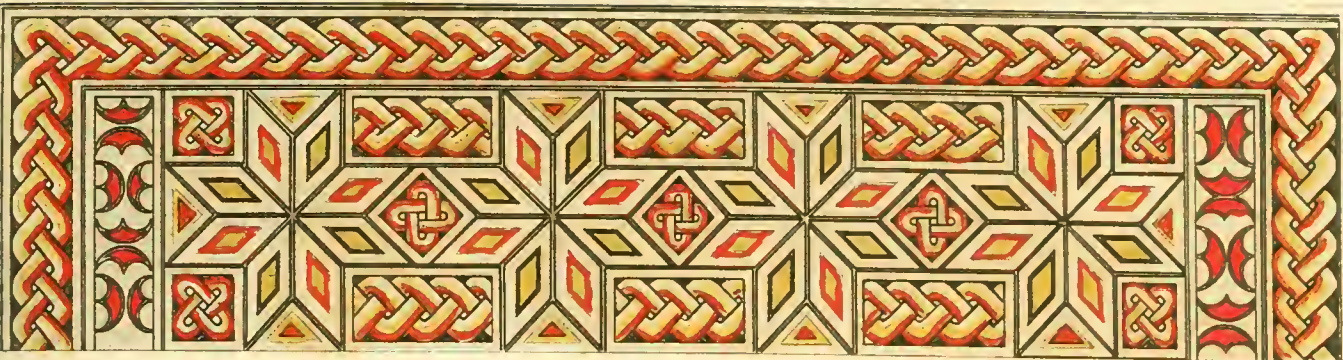
It was exposed in 1825, and is found to form the floor of a room, twenty-one feet square.

A reference to *plate 7* will show that it consists of a central circle, which is occupied by Orpheus, who is habited in a Phrygian cap, studded with jewels, his body being covered with the tunic, fastened round the waist by a girdle; and from the left shoulder is wildly flowing a variously striped toga; the legs are covered by pantaloons, which reach a little below the knee, and on the feet are shoes; he is represented in a leaning posture, with the left knee elevated as a rest for the lyre, which is here a curious and rudely formed instrument. The only other figure in this circle is a dog, which is represented as dancing on its hind legs.

Around the central medallion is a circle devoted to birds: here the duck, goose, hen, peacock, the common and silver pheasant are all represented, walking around the circle with rapid strides, the birds being well brought out by some scrubby trees, with dark olive green foliage, which occupy the fore and back ground of this scene.

Then follows another and larger circle, separated from the former by an elegantly formed wreath of bay leaves; this, as indeed is also the whole







of the pavement, is much injured by the growth of a walnut tree, the roots of which pressed and broke down the pavement, so that that which is not absolutely destroyed, is thus rendered very uneven; enough, however, is left to show that this larger circle was occupied by pictures of animals, in which the lion, panther, leopard, and tiger are spiritedly portrayed; these beasts are all walking in that measured pace befitting the solemn strains of the "*Phrygii cantus*," they are subdued, not maddened, by the musician.

In this respect the present example differs widely from the one at Withington, a village eight miles from Cirencester, as in this, which is also a representation of Orpheus and the beasts, we see the lion, bull, fox, hog, bear, stag, tiger, and horse, all scampering away as fast as their legs will carry them; we confess the first is to us the best idealism of the effects of godlike music upon beasts of prey, the wildness of the second seems more befitting a quick measured jingle, than the resistless power of a divine air.

The circle just described, is bounded by a very beautiful double twisted guilloche, which ornament is also used to form the square, the triangles at the corners being relieved by leaves; the square border thus made was succeeded by a much broader one, in which various frets, such as the labyrinthine and the guilloches, with endless knots are conspicuous.

The subject of this pavement seems to have been a favourite for tessellated compositions; the one found at Withington, a great portion of which is now in the British Museum, represents the same story, but the most elaborate specimen of pavement, perhaps in England, is the one at Woodchester, which consists of a series of circles for the centre, around which the beasts are marching with the same stately tread as observed of those in the Barton pavement. The square of the room is here made up of the most varied and richly worked borders, in which the several guilloche patterns, the labyrinthine and other frets, are intermixed in the most gorgeous manner.

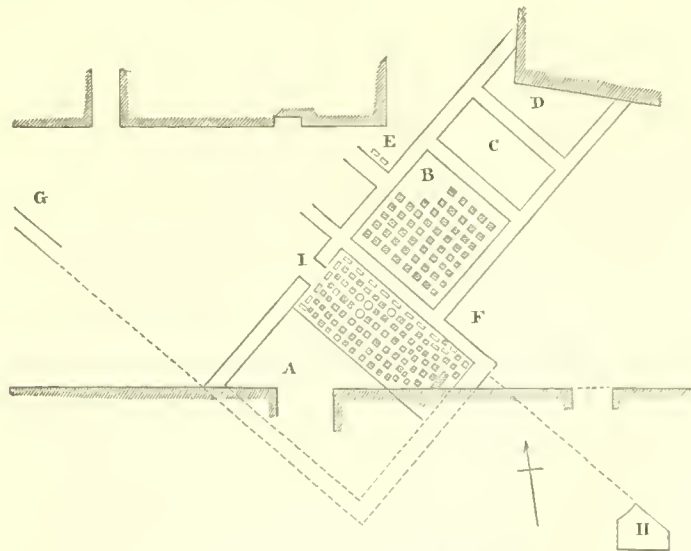
The Barton pavement is a fine specimen of its kind, and we are happy to say is well protected, by the erection of a house over it; it is at all times allowed to be seen, and will even in its imperfect state, give a good idea of the nature of this kind of house decoration, so universal amongst the Romans.

The evidence of the higher attributes of art afforded by this pavement is striking, the drawings of the beasts in some instances being exceedingly fine ; the idea of savage nature only in a state of subjection, is given by the stealthy look of the beasts of prey ; and while examining them we conclude that the only source of the power exercised over them, is in the divine strains of the great musician.

RECENTLY DISCOVERED PAVEMENTS OF CORINIUM.

However perfect as examples of tessellated floors the specimens before cited may be supposed to have been, they must yield the palm for variety of detail, delicacy of execution, and, above all, in the higher attributes of Art, to the two fine Pavements discovered in Dyer-street in 1849.

In August, last year, during the progress of making a sewer on the north side of Dyer-street, a portion of the floor, *Plate 6*, was exposed; this, on being traced to its boundary walls, was found to be a nearly perfect pavement of a room about fifteen feet square, running in an oblique direction across the street. (B in the wood cut.)



4. Ground Plan of Villa in Dyer-street.

The design was formed of a centre circle, and four semicircles placed at right angles, and forming the sides of the figure, whilst the corners were

filled in with quadrants, thus enclosing four lozenge-shaped spaces. These forms were all of them brought out by the twisted guilloche, and greater relief was given to the design by various dark coloured frets.

The figures contained within the included spaces represent the following subjects:—

First, The Centre is occupied by three dogs, a large one around whose neck is a collar, and two smaller ones. They are represented in full chase, but their quarry cannot be conjectured, as the opposite side of the circle was either decayed or worn away.

Second, The Semicircles, as follow, represent different subjects, only three of which remain:

*A Winged Sea Dragon*, with two strong fore legs, in active pursuit of a fish.

*A Sea Leopard*, with legs, also pursuing a fish.

*A Sprig of a Plant*, with leaves.

Third, The Quadrants, three only remaining entire, consist of,

*Petals of kinds of Flowers.*

*A Medusa's Head*, with "horrent hair," very powerfully drawn.

Fourth, The Lozenges have elliptic sides, and contain,

Heads of *Neptune*, with "tangled sea weeds" and lobsters' claws entwined in the coronet which crowns the head, as also in the side hair and flowing beard.

These heads remind one strongly of the Neptune's head in the pavement found at Withington, in 1811.\*

*A Flower*, with four heart-shaped petals.

*An Endless Knot.*

These two last, which are well displayed by a judicious combination of colours, are very common designs in most of the pavements.

The border ornaments consist of a lozenge fret, placed in diagonal rows of three; beyond which are several lines of a greyish tessellæ, finishing the sides of the floor.

\* Described and figured by S. LYSONS, Esquire, in the *Archæologia*, vol. xviii. p. 118, plate 120; also finely drawn and coloured in the *Reliq. Brit. Romanæ*, vol. ii. plate 20.

PLATE 11

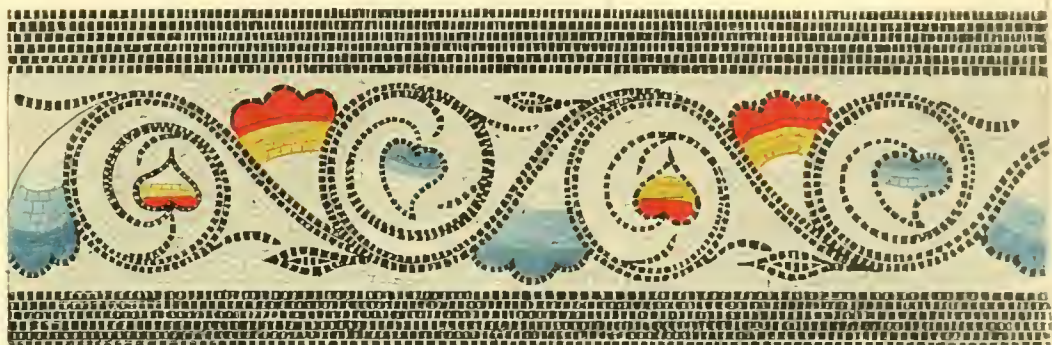
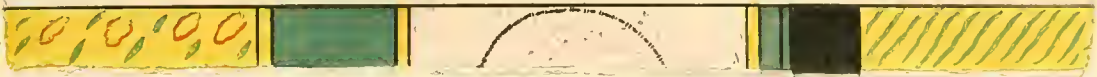


PLATE 11. THE GREAT BRITISH MUSEUM





This pavement is somewhat striking, and interesting to the student of early Ecclesiastical Architecture, from the great similarity of many of its ornaments to the more common ones which we find displayed in details of Norman work.

The Winged Sea Monsters, which are so much alike in different pavements, seem as though they were meant to represent *specific forms*, and their actual existence was doubtless as much a matter of faith with the Romans, as were the Unicorn, Dragon, Griffin, Sphynx, and Harpy—all of which are figured in old works on Natural History—implicitly believed in by early Naturalists. The Norman architects made constant use of the Dragon or Winged Serpent, as a symbol of the fall, and we should infer, from its similarity to the forms in Roman pavements, that its specific characters were adopted from the representations made of it by the latter people. Sculptured examples of this kind of monster may frequently be found in the tympanum of Norman doorways; of this we have examples at Moreton Valence, in the county of Gloucester, and the ruined Chapel, at Netherton, Worcestershire; and in the frequent representations of the legend of Saint George and the Dragon, the beast bears the same traditional characteristics.

The great similarity of the different frets in the pavement now under review, to common Norman ornaments, offers strong confirmation of this view, hence the double-braided guilloche is introduced in the soffits of Norman arches; and we have seen the endless knot forming a very beautiful ornament on the side of the impost of Ribbesford Church, Worcestershire, and which we some time since exposed, after removing the accumulated white-wash of years.

The *Cable*, *Twining Stem*, *Square Billet*, *Indented Escalop*, and other mouldings, have evidently sprung from the same source, and afford strong evidence in favour of the Norman Architecture being but a traditional imitation of the Roman, or a *Romanesque* style; especially if it be borne in mind, that these details in the pavements are only other methods of representing ornaments which we find in the carved stone work of Greek and Roman buildings.

In following up the line of the sewer, the workmen came upon a portion of pavement, which was perhaps the floor of a passage [*Plate 6, fig. 2; G. in the wood cut*], this was a beautiful wreath pattern, worked out in the freest possible style. Similar designs occur frequently on the fine Roman pottery, called *Samian*, to be hereafter described; it appears to be a simple modification of the *Vitruvian Scroll*, of such frequent occurrence in the friezes of the Composite Order of Architecture, and afterwards infinitely varied in early Gothic work.\*

It now remains to describe a Pavement, which, though the last discovered, is the most beautiful in general design, and displays more striking evidence of the higher principles of Art than any yet found in Cirencester, if not in Britain.

This floor is marked A. in fig. 4, and was partially exposed by making an experimental shaft on that side beyond the walls of the room B, whose floor was previously described; the result was sufficient to induce us to continue our operations on the opposite side of the road, when the pavement B. was copied and removed.†

The result was the exposure of the greater part of a floor of a room, twenty-five feet square, and with what remained of its decorations exceedingly beautiful and well preserved, though it is much to be regretted that several of the medallions were either wholly or partially injured by the foundations of Mr. SMITH'S house, which a reference to cut 4 will show passed across the floor diagonally.

This Pavement, in its perfect form, consisted of nine medallions, each

\* We know no better instance of the use of a similar scroll in Gothic Architecture than occurs on the Abacus of the south door of Cleeve Church, Gloucestershire, circa 1200. This was also exposed by our cleaning away the white-wash.

† The Pavements of both rooms were accurately traced and coloured, of the size of the originals—the colours being matched on the spot with great care—by Mr. THOMAS COX, of Cirencester, whose patience and zeal in the matter are amply displayed by the exact drawings we now possess of these interesting floors.

It is from these that our illustrations have been taken, and, as they were in most cases copied from the tracings by the Talbotype process, they may almost be considered as representing each individual tessella.





nearly five feet in diameter; these were included in an octagonal frame, formed of a continuous *twisted guilloche*, in which bright red and yellow tessellæ prevailed. Within all the octagons, with the exception of the central one, are circular medallions, surrounded also by the twisted guilloche, but with tessellæ of a subdued colour, in which olive green and white prevail, this arrangement giving greater brilliancy and effect to the pictorial subjects within each circle, which is greatly heightened by inner circles of black frets, of various kinds, in the different medallions.

The central medallion is distinguished from the rest by a *double twisted guilloche* circle, in which we have, as colours, black, green, ruby red, yellow, and white.

The intervening spaces, arising from the above arrangement, consist of square and triangular lozenges; these also have plain black frets internally.

The borders present the continuation of the bright coloured twisted guilloche, forming the whole within a square; then follows a guilloche of a colder tone, which is succeeded by the *labyrinthine* and the *triangular* black frets, finished by a wide border of greyish tessellæ, which is relieved by a central line of a few rows of the white ones.

It thus follows that, while each separate medallion is brought out by its subdued frame-work, the medallions as a whole are considerably improved in effect by the same subdued tone of the larger outward guilloche; so that this pavement hence becomes a good study for the chromatic effects which it displays, as will be more fully shown in a succeeding section of the work.

The pictorial representations in the medallions may be divided into two sections.

Firstly. *Groups*, illustrating the attributes or legends of some of the Classic Deities.

Secondly. *Heads*, symbolical of the Seasons.

1. The Classic Groups were originally five, one in the middle of the pavement, and one on each side between the different corner heads.

A. THE CENTAUR. The central medallion has been so much injured by the building previously mentioned, that its subject can only be guessed at

from the small parts that remain ; these consist of the two fore legs of a horse, from which it is probable that this part of the floor was occupied by the representations of a group in which the CENTAUR was a principal object.

B. ACTÆON, occupies the centre of the north-west side of the floor, it consists of an erect male figure, habited simply in the *peplum* of the Greeks, a kind of shawl answering pretty nearly to our present tartan plaids, this hangs over the left shoulder, thus displaying the greater portion of a finely formed manly figure, in which the right hand is uplifted in an attitude of supplication, and the left bearing the staff of the hunter. The story of whom is partially told by the young stag's horns which surmount the forehead ; the accessories of the picture are a couple of attacking dogs, one rushing from behind a rock, another from behind a bank, in front of which is a tree.

It will be observed that this medallion wants the inner border, which is found in all the others, so that a greater space is thus given to the subject represented. The figure of ACTÆON is beautifully drawn, and, as a picture, this medallion is perhaps superior to any that are to be found in Romano-British mosaics. The proportion of the figure is excellent, and the attitudes of ACTÆON and the two dogs full of life.

Though so familiar to classical readers, we cannot refrain from quoting from a translation\* of the story so prettily told by OVID, in illustration of this medallion. The moment chosen by the artist is when, indignant at being intruded upon by the hunter, DIANA has revenged herself by commanding him to be transformed into a stag.

“ No more she said, but from his head appear  
At once the branching antlers of a deer,  
His neck grows long, his ears begin to rise,

\* The translation is from the pen of the Rev. J. MERRY, of Cirencester, and was made at the time of the discovery of the pavement. Though lightly and hastily thrown off, almost impromptu, and without the care that would have been bestowed upon it had it been intended for publication, it possesses many beauties, coupled with a very faithful adherence to the original.

His hands are turn'd to feet, his arms to thighs,  
 Then, too, appears to his astonished view  
 A spotted skin t'enclose his body too.  
 With fear impelled he flies that cool retreat,  
 And wonders at the swiftness of his feet ;  
 But when he saw his horns within the wave,  
 He tried to speak, his mouth no utterance gave ;  
 ' Me miserable,' he would have said, no word,  
 No usual voice from his chang'd lips was heard ;  
 He groaned, whose sound was that, whose was that groan ;  
 And tears ran down his cheeks though not his own,  
 His mind alone remains, what shall he do ?  
 Shall he again his homeward steps renew,  
 Or shall he lie conceal'd in shady dells ?  
 But this, his fear, the other, shame dispels.  
 While there he stands in doubt with thoughts like these,  
 His dogs perceive the scent upon the breeze.

\* \* \* \* \*

He flies through paths when hunting so well known,  
 Alas, those dogs that hunt him are his own.  
 Oh how he wished to cry, but fruitless all,  
 I am ACTÆON, know your master's call.'  
 His throat no voice can find, his lips no word,  
 While nearer now the deep mouthed pack is heard,  
 First Melanchætes wounds him in his back,  
 And next him does Theridamus attack,  
 Then Oresitrophos his shoulders tore,  
 Staining the herbage with his master's gore."

The artist however has taken considerable latitude in the composition of his group, and instead of allowing the transformation to be completed, as described by OVID, before the approach of the hounds, he has represented them as seizing upon him at the very instant of the appearance of the horns upon his head.

The vigour of the attack of Melanchætes and Theridamus, the dogs represented in this composition, shows that at least the internal nature, if not the external form, of the hunter had undergone a great change, for though the figure does not represent a complete stag, yet dogs so well

trained, as we may suppose *ACTÆON*'s pack to have been, would hardly have attacked their master, unless he smelt strongly of venison ; and this would show us, had we no other evidence, that dogs of chase, as trained by the antients, followed by scent, like our modern hound, and not by sight, as is the case with the greyhound ; and this may be interesting for us to consider, inasmuch as the dogs of the Romans, judging from this medallion, as also those of the central medallion of the Pavement, B, of the same Villa, would appear from their representations to be a very different variety from the stag hound of our day.

C. *SILENUS*. In this the jolly old demi-god, who is sitting backwards on an ass, is holding a cup and the bridle in his right hand, whilst his left is extended : his head is ornamented with a coronet, the forehead being bare and wrinkled, whilst the chin is covered by a long beard of a reverend aspect ; the lower extremities of this figure are encased in trowsers and shoes of a purely eastern fashion. The ass is tolerably well drawn, with the exception of the legs, which are exceedingly stiff, but perhaps this is meant to convey a notion of the proverbial stubbornness of this animal.

The figure of *SILENUS* expresses all that rotundity of person and jollity of temper one would expect from him as a teacher of *BACCHUS* in the virtues of the vine ; his costume was no doubt commemorative of his having accompanied *BACCHUS* in his celebrated eastern expedition.

D. *BACCHUS*. Only the bust remains of this group, which appears to represent an effeminate young man, holding a thyrsus in his left hand ; the fore paw and a portion of the chest of some animal with a spotted skin were also visible, from which it is concluded that this must have been a representation of *Bacchus* and the Panther. This is one of the medallions injured by the foundations of the house ; it was situate on the south-west side of the floor. The portion of the floor which was occupied by the group on the south-east side was entirely under the house, so that we have no data upon which to found an opinion as to the subject represented.

II. the Heads. Of these there remain three out of four, as we may conclude that one occupied either corner of the floor, these are,











A. FLORA, *Plate v.* A fine head, with a chaplet of ruby-coloured and white flowers, intermixed with leaves, extending over the crown and sides of the face. A bird is perched upon the left shoulder; against the right rests a flowering branch.

The bust is covered by a white garment—(the *Palla*, as described by HOPE, in his *Costume of the Antients*)—which is fastened by a button, or fibula, on either shoulder.

Nothing could better symbolise Spring than the ruby gemmed flowers, with which the head of this figure is adorned, and which to heighten the effect, are composed of tessellæ of a bright ruby-coloured glass. This is the only instance of the use of this substance in any of the pavements we have examined in Cirencester. The Swallow (*Hirundo rustica*), for the long wings and forked tail evidently refer to this bird, which is abundant in all parts of the Continent as well as in Britain is proverbially the “harbinger of Spring.”\* This adorned the east corner.

B. CERES, *Plate iii.* In this bust the head, which is most classically drawn, is crowned with a chaplet of leaves, intermixed with ripe and partially ripened corn; against the left shoulder rests a reaping hook, which shows that the instrument used for the same purpose in modern times has undergone considerable modifications of form. Against the left shoulder are placed some ears of corn. These accessories, though simple in themselves, yet have a breadth of effect and vigour of drawing which admirably correspond with the dignity of expression of the benign goddess, who was one of the most revered of the Roman Theogeny, and whose rites were ever observed with great fervour and strictness by the Romans; it was therefore to be expected that, in a work of art of this nature, where the symbolizations partook of a religious character, the whole of the powers of the artist would be brought to bear in representations of a deity to whom so much gratitude was felt to be due as to the Goddess of Corn.

This medallion is no doubt meant to symbolize the season of Summer. It occupied the northern corner of the floor.

\* Having submitted a drawing of this bird to HUGH E. STRICKLAND, Esq. we have his authority for its specific identification.

C. ΠΟΜΟΝΑ, *Plate iv.* The head of the goddess of fruits occupied the medallion of the west corner of the pavement.

The face is full of mild dignity, and classic beauty of expression, and is gracefully set off by the coronet of fruits interwoven with autumnal leaves, which adorns the forehead and temples; she is habited in a white *stola*, figured with black spots, which is fastened by a button over the left shoulder, and against the right shoulder is seen an edged instrument, which may either be a pruning hook or a knife for gathering grapes.

These three heads were doubtless intended as symbolizations of the Seasons, of which it will be seen that we have only three remaining, namely, SPRING, SUMMER, and AUTUMN. The medallion which we may with safety conclude was dedicated to Winter, was completely under the foundation of the house, and is therefore entirely lost to us: but it fortunately happens that in one of the pavements discovered at Bignor is a compartment which consisted of five medallions, each within octagons of the twisted guilloche pattern, formed by two squares, the one involved within the other; in one of the corner octagons is the bust of a female, with the head and chest closely muffled in the hooded cloak, which, as we learn from Mr. HOPE, in his *Costume of the Antients*, was not only formerly used by the Romans, “but remains to this day the usual protection against cold and wet, with all the seafaring inhabitants both of the Islands of the Archipelago and the shores of the Mediterranean.”\* But still further, as pointing the symbolic meaning of this figure, we may mention the brown leafless branch which rests against the left shoulder.

This figure is conceived in much the same spirit as those of a like character in Cirencester; there is the same propriety of conception and boldness of drawing, but Mr. TUCKER, in his interesting paper upon the Cirencester pavement, in the 6th vol. of the *Journal of the Archæological Institute*, concludes that although “the designs at Bignor are extremely elaborate, the execution of the work is coarser than at Cirencester.”

Exquisite drawings of this head of WINTER will be found in Mr. LYSONS'







magnificent volume on the Bignor pavements,\* which will furnish useful hints to those who might wish to fill up the missing portion of the Cirencester floor with an appropriate design.†

III. THE SQUARES AND TRIANGLES. The intermediate portions of the composition which now remain, are two of the squares or lozenges, containing in one a dancing female figure scattering flowers, and in the other a MEDUSA'S head. This latter was a favourite subject for smaller divisions of mosaic pavements; the one in this floor is full of expression, and is indeed a drawing of great power.

The smaller divisions of the Pavement are filled up with leaves and various kinds of frets, which are not only tastefully wrought, but appear to have been disposed with due regard to chromatic effect.

An examination of the details of the pavement just described, is at once a convincing proof of the high state of perfection this kind of domestic adornment had attained in England, of which it is not too much to say that the county of Gloucester possesses some of the finest examples, in support of which we cannot do better than quote the following observations from Mr. TUCKER'S admirable paper before alluded to.

“Throughout the whole series of those found in Gloucestershire, there is a prevailing similarity of design; every border, ornament, or pattern occurring in the Cirencester floors, is to be found in the floors at Woodchester. All these ornaments prevailed in the pavements of the time of Hadrian. It might seem probable, therefore, that the artists who executed them were brought from Rome to assist in decorating the grand Imperial Villa at Woodchester, and, finding sufficient encouragement for their art, remained in the colony, and very possibly in Corinium itself. In no part of England have so many Roman mosaic pavements been discovered, and with such striking propinquity, as in the country of which Corinium was

\* *Reliquia Rom.-Brit.* vol. iii. Plate 15, and Plate 22, a drawing the size of the original.

† We have to thank our friend Mr. BLAAUW, the well-known Sussex Archaeologist, for his kindness in forwarding us a drawing of this head, and at the same time calling our attention to the subject.

the capital. The heads of Ceres, Flora, and Pomona, the figures of Actæon and Silenus and head of Medusa are superior in design to any of those at Woodchester, and call to my recollection the gorgeous floors of the Vatican Museum, rescued from the ruins of Hadrian's Villa, and other decaying edifices of the Romans in Italy, while the less ornate floors in black and white are similar to those now in the minor apartments of the Papal Museum." \*

The great artistic skill displayed in the drawing of the figures which enter into the composition of this, the best of the Corinium Pavements, shows that the designs from which they were executed must have presented many of the highest attributes of ART, possessing as they do those characteristics of excellence which belong to the best efforts of the Greek school; this is fully attested by Mr. WESTMACOTT, R. A. This eminent artist, alluding to some full sized coloured tracings from the original, exhibited by us at one of the meetings of the Archæological Institute, made the following highly valuable critical observations, with which we may appropriately conclude this portion of our subject.

“ Interesting as these Pavements are, as a monument of past time, they have a further claim on our attention for the qualities of art exhibited in them, in which respect they are superior, so far as my recollection serves me, to any that have been brought to light in this country. The execution, owing to the nature of the materials, and the mode of workmanship adopted in putting them together, is somewhat coarse, and the details and drawing rather rude; but passing over these mechanical and technical defects, there is a style of design in them which associates them, in my humble opinion, with the happiest examples of the best period of Art. Here is grandeur of form, dignity of character, and great breadth of treatment, which strongly reminds me of the finest Greek schools. I do not mean to say that of Phidias, but of subsequent masters, even of Lysippus. This appears in all the three female heads of Flora, Ceres, and Pomona. The smaller figure of Actæon attacked by his dogs, abounds also in these characteristics of fine Greek example. The proportions are good, the action

\* *Archæological Journal*, vol. vi. page 330.

full of energy, and the composition of the figure is almost a close copy of statues and rilievi to be found in our own collection of Greek sculpture in the British Museum. Were I a painter I should venture to enlarge upon another point of comparative excellence in these mosaics, and that is, the quality and breadth and distribution of colour, so far as the masses are concerned. The fine feeling of the picturesque confined within the limits of grand simplicity, is shown in the relief and contrast afforded by the head dresses of rich green foliage, corn, flowers, and fruit. As a whole these interesting specimens satisfy me as an artist, beyond the shadow of doubt, that such works were produced after examples of the very highest reach of Art."











## THE MATERIALS OF THE TESSELLÆ.

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Having given a general view of the designs with which tessellated floors were adorned, it may be well to describe the nature of the materials from which such elegant and appropriate ornaments were wrought, as we shall then be in a better position for estimating the art and skill which was required in the drawing of such compositions, and the arranging of them with due regard to form and colour.

This we are enabled to do with respect to the Pavements of Corinium, with some degree of exactitude, inasmuch as in all the specimens we have examined there is a general uniformity of materials, and though the colours may vary considerably in tone, yet this is due not so much to the great variety of the substances of which the tessellæ are made, as to the different states these may be in: for example, the natural colour of some rock stones will differ widely at different places, so that no doubt great care was used in choosing specimens from that place which yielded the required tone in the best possible state, hence the yellows are of several shades, yet nearly all produced from Oolite freestones. The slate colours are likewise varied, yet all from different coloured layers of Lias rock.

It would appear that the artist in mosaics adopted great care in the choice of his substances, in so far as colour was concerned, as we find in pavements materials though admirably adapted in respect of tint, yet of so soft and friable a nature as not to have been suitable in any other respect; this choice also appears to have been guided by the effects observed in a previously drawn and coloured design—a kind of cartoon—of the subjects, to be wrought in tessellæ, as in no other way can we account for the exactitude of the work; and besides, the evidences still left of the manner

|             | COLOURS.                  |                                                                                     | SUBSTANCES.                                        |
|-------------|---------------------------|-------------------------------------------------------------------------------------|----------------------------------------------------|
| NATURAL.    | 1. White . . . . .        |    | Chalk.                                             |
|             | 2. Cream Colour . . . . . |    | Hard fine grained Freestone,<br>from Great Oolite. |
|             | 3. Grey . . . . .         |    | The same altered by Heat.                          |
|             | 4. Yellow . . . . .       |    | Oolite; Oolitic and Wiltshire<br>Pebbles.          |
|             | 5. Chocolate . . . . .    |    | Old Red Sandstone.                                 |
|             | 6. Slate Colour or Black  |   | Limestone bands of the Lower<br>Lias.              |
| ARTIFICIAL. | 7. Light Red . . . . .    |  | Terra Cotta.                                       |
|             | 8. Dark Red . . . . .     |  |                                                    |
|             | 9. Black . . . . .        |  |                                                    |
|             | 10. Transparent Ruby ..   |  | Glass.                                             |

6. Colours of the Terebia.



in which portions of the design succeeded each other, show that the artist worked from patterns; this may be seen by an occasional variation in the tint of the stones, resulting it may be from a previous supply having been exhausted, just as in modern Berlin wool work we may trace where a shade has not been exactly matched, and also observe how the design was wrought.

We have additional evidence that mosaic subjects were coloured, in that they are not unfrequent as decorations for walls, the guilloche and other patterns wrought in tessellæ occurring in fresco at Bignor.

The colours having been determined by the tinted drawing, we may suppose that the materials for the tessellæ would then be selected, those of natural stones would of course be in masses of various forms and sizes; these were reduced to smaller portions, to suit the convenience of the artist, and vary in size from about an inch and a half diameter to mere specks of stone. It was this variation in the form and size of the tessellæ that rendered the work so free in outline as is most frequently the case; so that whilst the designs are formed of angular masses, yet each line presents an easy and graceful flow, conforming in this respect more nearly to the tambour work of three centuries back, than to the stiffness of the inflexible ungraduated square of our present Berlin wool examples.

The prepared tessellæ were each of them joined to their fellow, and attached to the terrass by a firmly setting cement, made of a fine kind of lime, and so strong was it, that, unless where the cement had decayed by atmospheric causes, a slab of the work would fracture as readily through the tessellæ as come apart at the joined edges.

When the design was wrought, it appears that a last finish was given by polishing over the surfaces of the whole, so that any little asperities or unevenness were got rid of, whilst many of the colours would show out with a bright lustre; the cream-coloured and grey stones, from their hardness, took a fine polish, whilst we may conceive that the reds being made of terra cotta would remain opaque, and this very contrast tended to heighten the effect, which was perhaps the reason why substances capable of high polish were not chosen in all instances.

These, and indeed all circumstances likely to improve the artistic effect, seem in all cases to have been taken every advantage of, and here it may be remarked that the artist seemed to design and the mosaic worker to finish—if indeed they were distinct—with evident reference to the situation and circumstances under which their productions were to be exhibited, for, if accurate tracings be suspended on a wall in a vertical position, they will be found to be exceedingly unsatisfactory when contrasted with their effects on being placed horizontally on the floor.

The materials which enter into the composition of the tessellated floors previously described, are of two kinds, the first of which, consisting of small portions of various coloured rocks, may be termed NATURAL TESSELLÆ; the second, of variously coloured *Terra Cottas* and Glass being ARTIFICIAL.

The *Natural Tessellæ* furnish several colours, generally of a sober cast, and hence they form shadings to figures, and enter largely into the composition of borders, or filling up the ground work of the designs. They consist of portions of *Natural Rocks*, from various localities, those belonging to the district where the pavement is found always contributing their share, whilst those absent in the locality seem to have been brought from the nearest place where rocks of the required tint were to be found.

*Artificial Tessellæ* entered for the most part into the construction of the finer and more important part of the details of the figures and designs.

The Pavements in Cirencester have furnished us with specimens, among others, of the following kinds of materials.

No. 1. *White Chalk*. This, from its soft texture, is used very sparingly, and only in such parts of the design in which very high relief is required.

2. *Cream Colour*. The stone from which the cream coloured tessellæ are made, occurs, as a bed of compact fine grained stone, in nearly all the freestone quarries around Cirencester, where it is distinguished by the workmen, under the name of the "limestone bed." Its geological position is about the middle of the limestone rocks of the *great oolite*, and the band of stone is four feet thick, it is well exposed at *Trewsbury quarry*, and the quarries on the Gloucester road, the Irmin Street, and was no doubt



obtained, by the Romans, in the deeper part of the quarries worked by them in the vicinity of the Querns.

Tessellæ of this kind, which are generally termed white, though far from being so by the side of Chalk, are described by Mr. LYSONS as being an exception to the rule that the materials employed for tessellæ are formed of native substances; he describes it as “a hard calcareous stone, bearing a good polish, and nearly resembling the *Polombino* marble of Italy.” Mr. TUCKER also states that “the white, which are polished, are of stone, very similar to that used in mosaics in Italy, and there called ‘*Polombino*.’ I am not aware of any quarry of the kind in England.” We have, however examined this stone with great care and attention, both chemically and geologically, and conclude it to have been derived from the neighbourhood of Cirencester; and we may here state that our enquiries in this matter were greatly assisted by finding several pieces of this hard limestone about the Villa during our excavations. being no doubt some of the finer pieces of the limestone of this district, put by for the purpose of making tessellæ.

3. *Grey.* The true nature of the stones entering into the composition of the greys and light olive of the pavements, for a long time remained a problem with us, but, at last, upon breaking some of the tessellæ, the lithological structure appeared so identical with that of the cream coloured, that we at once concluded that they must have been formed from the previously described limestone, but coloured by some artificial process; and among other experiments, roasting some of the white tessellæ in the fire was had recourse to, when, on cooling, after a few minutes’ subjection to a strong heat, the specimens became exactly of the tint which had so puzzled us; here, then, this not only explained the fact of the origin of the grey, but pointed out a method of testing our conclusions with respect to the white (No. 2), and in order to this a piece of the limestone found in the Villa was also roasted, when it became exactly that of the roasted limestone tessellæ. The next experiment was to roast a portion of the limestone rock from the quarries of the district, and in this the result was the same; and it is a curious fact, that none of the bands of limestone with which this is associated in the quarries behave in a like manner, so that

thes experiments appear conclusive as to the identification of the limestone out of which these whitish cream coloured tessellæ are made, as also of the identity of the stone out of which both these and the greys are formed.\*

4. *Yellow.* The stones of this hue have been formed principally out of the gravel drifts of the district; some of these, which are brighter than the rest, result from the debris of that tertiary rock known in Wiltshire as the "Sarsen stone," of which the huge stones in Abury Camp constitute the more enduring monument. Many of the oolite beds furnish stones which turn yellowish on exposure, by the further oxidation of the iron they contain, and in this case are much used as pavements.

5. *Chocolate.* Tessellæ of this colour are made, from the Old Red Sandstone; the nearest locality for which in the state here met with, is Herefordshire, so that as this rock enters more or less into the composition of all the Cirencester pavements, this fact alone would lead us to infer that the country of the Silures was at least open to the visits of the Romans at the time their best dwellings in Corinium were being erected.

6. *Slate Colour.* The dark tint of the liassic stones caused them to be used largely in the composition of tessellated pavements, as much of the outline of the design, and the darker bands of the border ornaments, are composed of this stone, which, judging from an *Ammonite* shell, found in one of the tessellæ, was obtained from a band of argillaceous limestone, which separates the beds of lias shale, in the Vale of Gloucester, and no doubt the stone in question was obtained from thence. Its colour was just of the kind to afford dark shadings, without being violently black, and, as a consequence, the artificial deep black had a magical effect when used.

7 and 8. *Reds.* The light and dark reds are made from pottery clays, and as the red colour is due to peroxidation of the iron, which in the unbaked clay is of a slate colour, it follows that the greater the amount of iron the darker the colour; this will be seen in modern brick making, and in common pottery; in the instance before us it would appear that the tessellæ were bits of required sizes, separated from thin cakes of clay, and

\* This change of colour is probably due to the presence of organic matter, preventing the peroxidation of the little iron which this bed contains.

afterwards baked in the kiln, doubtless much in the same way as was done by the Roman pottery itself.

9. *Black.* Tessellæ of this colour are exceedingly brittle, and appear in all cases to have been formed of clays of a dark colour, perhaps sometimes made deeper, by the addition of a black pigment, and as these would be liable to become altered by heat, either from the further oxidation of the clays, where the colour was due to protoxide of iron, or from some decomposition of the colouring material, we find that they have seldom been subjected to the baking process, but were probably made from prepared clays, cut into their various sizes, and then merely dried and hardened before the fire, or in the sunshine; only the harder ones having been *smother baked*.

10. *Glass.* The occurrence of this substance in British mosaic pavements is exceedingly rare: indeed we know of no instance, besides the one we are about to describe, although in Continental mosaics it is by no means uncommon; at the same time it must be borne in mind that the surface of glass is so liable to change from decomposition, that it may possibly have been overlooked in English examples, from the fact that these floors are in all cases discovered by accident, after years of entombment, and are, therefore, more liable to that corrosion which might lead to the error supposed, at the same time we are inclined to think that glass was very sparingly used in these mosaics, as only in *one figure* of the Cirencester pavements do we find traces of its employment.

A glance at the head of FLORA, *plate 5*, will show that the bold flower in the right hand, and most of the flowers in the chaplet, have what no doubt represents their petals coloured of a beautiful ruby red, and the contrast of this tint with the olive green of the leaves, and a few floral stars, "all silver white," is as fine in conception and execution as can well be imagined. No other substance would be capable of giving that brilliancy of tint to the "ruby gemmed" spring flowers so well as the material employed. It was this perfect confidence in the due harmonizing of the colours employed in Roman pavements that led us to detect the real facts of the case before us, as when first exhumed the head of FLORA presented what appeared a confused mass of leaves, whilst the flower in

the hand also consisted of stem and leaves, the only colours in either case being an olive green, in the chaplet, intermixed with tessellæ of a bright verdigris green tint, and which indeed our preliminary experiments proved to be verdigris, and the same colour occupied the whole of the centre of the larger flower. Now it will be seen that this mixture of two greens, to say nothing of the confusion of the forms, would but ill represent a chaplet of flowers, and especially for the ornamentation of FLORA. This led us to suspect that chemical decomposition of the surface of some of the tessellæ had taken place, and as the verdigris green ones had not been previously met with, we commenced scraping the surface of these, which elicited the following facts: the outer green coat was readily removed, and beneath this was seen another coating of a white substance, on the removal of which the peculiar colour and substance of the ruby glass attracted our attention. This was found to be translucent, the tessellæ could readily be split, and the fractured edges presented the brilliant hue of the ruby coloured Poly-anthus or Peony of the gardens.

Having made these observations, we immediately took new tracings of the head of FLORA, this time colouring all the verdigris tessellæ\* with a ruby tint, when the change from confusion to harmony was quite magical, the bright hue of the blossoms contrasting with the leaves, forming a floral wreath of great beauty.

Having obtained a substance so unusual in our tessellated pavements, and of such a rich ruby tint, and as antique ruby glass has always been a subject of interest with the chemist as well as with the antiquarian, we enlisted the valuable co-operation of Dr. A. VOELCKER, the Professor of Chemistry to the Royal Agricultural College, who kindly undertook an analysis of a small portion of this glass, and by whom we have been favoured with the following report of his investigation, which is so interesting that we have great pleasure in laying it before our readers, in the learned Professor's own words.

\* In the first tracing of this head the colours were imitated as they appeared when the pavement was uncovered.

*Dr. A. Voelcker's Report on the Analysis of Ruby Glass, found at Cirencester.*

The art of colouring glass is of great antiquity, and appears to have reached a state of perfection at a very early period, for the brightness of colour of specimens of Egyptian glass, and the various colours of the glazing of the earthenware beads, with which some Egyptian mummies are ornamented, are truly magnificent. When and by whom this art was discovered is involved in mystery, but we have reason to consider it almost as old as the art of making glass itself, with which the Phœnicians were acquainted at an early period of their history. That the old Romans were no strangers to this art is testified by many specimens of beautifully coloured glass; and if it were necessary to give an additional testimony, the recently discovered figure of FLORA would afford us a new proof of the high attainments which the Romans must have possessed, in preparing coloured glass for their splendid mosaic works. The question which naturally presents itself is to enquire into the means and processes by which the antients were enabled to produce objects of art, which, to the present day, excite the interest and admiration of the glass manufacturer, and this question has indeed been repeatedly put to chemists, who have been charged with the examination of coloured glass, found from time to time in different parts of the globe, and more or less satisfactory answers have been given for every individual case. Though the materials and processes for making various coloured glasses, with which the antients have been acquainted, have been pointed out, still no opportunity which presents itself of verifying or extending our knowledge with regard to the art of colouring glass, ought to be neglected by the archæologist, who, if no chemist himself, or engaged too much in his own pursuits, will act judiciously by placing the specimens of coloured glass in the hands of an analytical chemist for examination. It is the pursuit of the chemist to enquire into the composition and nature of any natural or artificial object, to point out the different properties of material substances, to trace the changes which they undergo, to describe the new products which

result from partial or total decomposition of bodies, and to give explanations of phenomena which take place in nature, and which are often but the results of alterations of the force which is known as existing between the component parts of a substance, under the name of chemical affinity. These then being some of the objects of chemistry, I need hardly say that the nature of his studies qualify the chemist to solve questions of the above kind. A few examples may serve to illustrate this. SIR H. DAVY and M. CHAPTAL found the colouring matter in Egyptian blue glass to be due to black oxide of copper. The blue colour in other specimens of antique glass was found to be due to cobalt. In other specimens analysis proved oxide of copper to be the colouring matter of green glass. The same metal, copper, again in certain combinations, has been discovered in antique glass, producing a red colour. Other dark red glasses, on the contrary, have been found to be coloured by oxide of iron; but I need not multiply examples, suffice it to say, that a great many different colours of antique glass have been traced to certain metallic oxides, which, in different proportions and mixtures with other substances, are capable of producing a great variety of colours. Nor is this all, careful researches have shown that one and the same metallic oxide, applied under different circumstances, can produce more than one colour; thus, for instance, by means of oxide of copper, glass may be stained grass green, smaragd green, light blue, dark blue, sky blue, red, and ruby; by oxide of iron it may be coloured, red, yellow, or green. These few examples, it will be seen, give us interesting information with regard to several colouring matters of the antients, they put us in possession of information which, without the exact and positive proofs with which the chemist can substantiate his conclusion, would have consisted of a mass of contradictory assertions and blind conjectures. The following analysis of coloured glass, found at Cirencester, will enable me to present an additional proof of the great utility of chemistry in general, and the aid which this science is capable of rendering to the archæologist in his researches, and I hope to contribute something to give that science that recognition amongst archæologists with which my friend, Professor BUCKMAN, regards the same, and should be gratified to see some at least to

agree with his conviction, that the labours of the analytical chemist may become of the greatest importance to the archæologist, and that they are calculated in a high degree, to assist him in his antiquarian studies, and to rectify and facilitate scientific conclusions.

A description of the physical characters of the glass which was handed over to me by Professor BUCKMAN, will be found in another place, I can, therefore, proceed at once with stating my analytical results.

Dilute nitric acid, with which I first treated the glass, showed a marked action on the glass; the green substance, with which the glass appeared to be stained, was soon dissolved with effervescence, and a white crust, of greater thickness, presented itself, which, likewise, was soluble with effervescence in the same liquid. During the solution of these two coatings, in nitric acid, a white gelatinous substance was separated from the glass, which was insoluble in water and acid. The action of the acid, at first very violent, gradually became weaker, and at last ceased altogether. The remainder of the glass now exhibited a bright red colour, instead of the original green; the red colour was not changed by exposure to heat, or the action of sulphuric and hydrochloric acid, nor did the other characters of the glass appear to be altered by these acids. It was semi-transparent, and evidently a soft glass, as it fused readily, when exposed to a moderate heat. By nitric acid, therefore, the glass has become separated into two parts; one, which was decomposed by acid, forming the green and white coating of the glass, and one which was not decomposed by the acid, constituting the red coloured semi-transparent glass. The first, for the greater part, was soluble in the acid, leaving only a gelatinous white substance behind, which proved to be silica. The soluble substances contained in the acid solution were chiefly oxide of lead, oxide of copper, with some lime, traces of iron, and alumina.

The undecomposed part, that is the red coloured semi-transparent remainder of the glass, was found to contain the following substances:—

Oxide of lead.

Protoxide of copper.

Alumina.

Oxide of iron.

Potash.

Silica.

These analytical results present us with the following suggestions:—

First, The external green colour of the glass is due to carbonate of copper.

Second, The white coating, which appeared after the green colour had disappeared, chiefly consists of carbonate of lead, or white lead.

Third, The interior part of the glass, so different in appearance from the exterior, nevertheless contains almost the same elements, but in a different state of combination.

Fourth, The red colour of the interior part of the glass undoubtedly is produced by protoxide of copper, which is present in considerable quantity, probably in combination with alumina.

Fifth, The green and white coatings of the glass are the result of a partial decomposition of the glass.

We thus see that chemical analysis enables us to form a more correct view of the nature of the glass, whilst it gives us, at the same time, the key for explaining the curious change, which it has undergone during the time it has remained hidden in the streets of Cirencester.

Even had we succeeded in discovering the red colour of the interior of the glass, without applying any chemical reagents,—and to a careful observer, like Professor BUCKMAN, this did not remain concealed,—still it would have been impossible to explain the strange appearance of the glass without consulting the composition, and bringing to bear on the subject our knowledge of the chemical properties of the substances which enter into the composition of the glass. But having found, by analysis, lead, copper, silica, etc., we have now no difficulty in tracing the origin of the green and white coatings, if we remember that certain combinations of copper and lead with silica are decomposed gradually, by the long continued action of water, air, and carbonic acid. Under these agencies the silicic acid, originally in combination with copper and lead, is set free, or separated, and the carbonic acid, finding now oxide of copper and lead,



for both of which it has affinity, in an uncombined state, eagerly unites with these metallic oxides, forming carbonate of copper, which has a green colour, and carbonate of lead, or white lead. But these coatings, when sufficiently strong, soon prevent the air or water from penetrating into the interior of the glass mass, in other words, they prevent the further decomposition, and thus it happens that we find this glass in so peculiar a state. Without chemical examination we should have remained in the dark, as to the nature of the glass, and, misled by a decomposition product of one of its constituent parts, we might probably have been induced to form an erroneous opinion of the sense of harmony of colours of the Romans, as exhibited in their mosaics.

The above analysis is further interesting, inasmuch as it furnishes a new proof of the knowledge possessed by the ancients of colouring glass red by means of copper. That all Roman ruby glass is coloured by copper is a fact established beyond a doubt, for, in addition to indirect proofs taken from the writings of ancient authors, we possess direct analytical evidence that the ancient Romans were acquainted with the art of colouring glass red by means of copper.

Both COOPER and KLAPROTH ascribe the ruby colour of Roman glass, which came under their notice, to its containing protoxide of copper, a conclusion which has been confirmed by several more recent analyses of Roman ruby glass. Various methods of applying copper were probably in use, and though metallic copper is capable of imbuing glass with a red colour, no doubt on account of the protoxide of copper, which is found in almost every sample of copper, in most cases it was first subjected to operations which tended to generate protoxide of copper. We know at present that peroxide of copper (black oxide) can be used for the same purpose, but then we must add to the glass mass substances as tartar, charcoal, soot, iron, tin, protoxide of iron, all substances which at a red heat combine with part of the oxygen of the black oxide of copper, and thus become the means of reducing the latter to red oxide of copper. Now it is exceedingly likely that the old Romans were acquainted with similar processes, in which the black oxide of copper was used in the

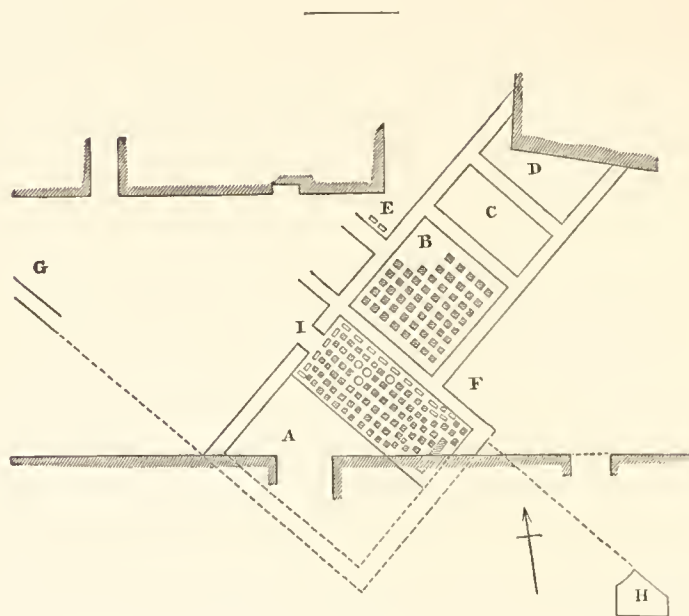
preparation of ruby glass, for COOPER and KLAPROTH's analyses of Roman glass, as well as my own, have shown the presence of oxide of iron in the glass; and, as the small amount of iron in ruby glass has been found by experience to contribute much to its intensity of colour, we have reason to believe that the antients were acquainted with this important action of iron. Copper appears to have been the only material with which the Romans produced their ruby glass, for gold, or gold preparations, which likewise impart a beautiful red colour to glass, are never met with in Roman glass; and it is therefore natural to suppose that the property of gold and its combination was unknown to the Romans, for we do not find any traces with the antients which could justify the supposition of their being acquainted with the art of making the purple and rose-coloured or ruby glass, which at present is manufactured in great perfection in Bohemia, where chloride of gold is now generally used for that purpose by the glass manufacturer. The application of gold preparations in the manufacture of ruby glass, comparatively speaking, is of recent origin, for before the seventeenth century the use of gold appears to have been unknown, and it is only then that we find the first reference made to the use of gold for colouring glass red, by CASSIUS, who discovered and recommended a new combination of gold, which to the present day is known under the name of CASSIUS' gold purple.

The art of colouring glass red was at one time lost, and it appears that, in the seventeenth century, many endeavours were made to recover it again, which ended in the discovery of CASSIUS' gold purple. We here again meet with an example proving the importance of chemistry to the manufacturer. A correct analytical knowledge might have saved former experimenters much trouble and time, and the analysis of antient Roman ruby glass might have led again to the recovery of the art which was practised in great perfection by the Romans.

It will be seen from the foregoing analysis that the Romans imparted the tint to this ruby-coloured glass by a very ingenious method, and it was the substance used for this purpose, namely *copper*, which covered over

the tessellæ, by the surface of the glass becoming decomposed, and the copper which was employed as the colouring substance forming a carbonate of that metal. This fact is highly interesting in its bearing upon the Pavement as a work of Art, as so harmoniously are the colours arranged in all the figures, that it may almost be taken for granted—as in this instance, where there is an apparent exception in this particular—that it is due to some subsequent change having taken place in one or other of the colours. In the case before us, our first tracing was made with the verdigris green, it was unsatisfactory, but on making a new tracing and colouring it according to our amended observations, it at once became harmonious in colour, and assumed an intelligible form; though it must be confessed that all our colouring will not enable us to convey the idea of ruby-gemmed flowers like the substance used, the *transparency* of glass contributing so much to the general effect.

THE METHOD OF CONSTRUCTING TESSELLATED FLOORS.



4. (bis) Ground Plan of a portion of the Villa in Dyer-street.

- A. *The large Room, with its partial Hypocaust.*
- B. *The smaller Room, with Hypocaust.*
- C. *and D. Other Chambers, having Floors without Hypocaust.*
- E. *Portion of the Pavement of another Room.*
- F. *Ditto of another Room.*
- G. *Portion of Tessellated Floor, perhaps of a Passage.*
- H. *Pavement in Mr. Smith's House.*
- I. *Arch of a Præfurnium.*

*The north side of the street is occupied by the Ship Inn; the south by the House of Mr. Edmund Adams Smith.*

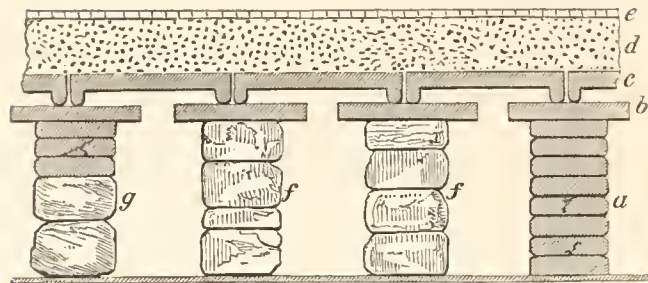
As we have described the designs into which Tessellæ were wrought, and the substances out of which they were designed, we now go on to explain the arrangements which were made in floors previously to the laying down of the last and more ornamental portion of the Roman Pavements; and, as the preparation for these appear to have been of a most general character, it fortunately happens that a description of the Cirencester examples will amply explain the methods usually adopted in the completion of these structures. Roman floors appear to have been of two classes.

Firstly, Floors elevated above the level of the ground, generally upon a number of small supports or pillars, called *Pilæ*, in which case they receive the name of *Suspensuræ*, and were mostly finished with various designs in *Tessellæ*.

Secondly, Floors formed on the ground, and without supports, also sometimes tessellated, but not always, as these belonged to second class rooms, and were generally in that portion of the house not used for the immediate accommodation of the proprietor.

1. The *suspensuræ* were generally the floors of the highest class, and of the most ornate description; they consequently indicate the best portion of the house, and are not, as was at one time universally believed, to be referred exclusively to baths, but were most frequently arrangements for heating the different apartments of the abode of the Roman.

On the removal of the first floor of last year's discoveries, in Dyer-street, (room B in the above ground plan,) the method adopted for the support of the terrass and pavement was admirably shown. In this instance the ground appeared to have been prepared with rubbish, made hard perhaps by beating, and upon this were placed the *pilæ*, or small pillars, in eight rows, with eight in each row, at nearly equal distances from each other over the surface of this prepared floor.

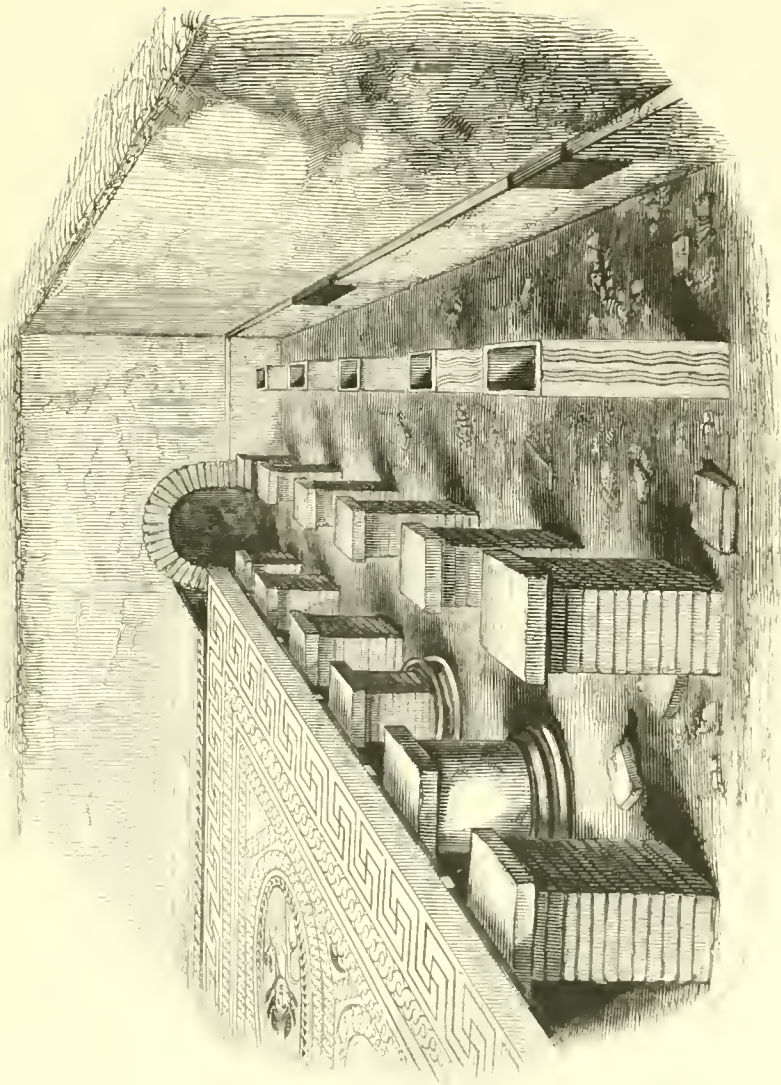


Section of the Pilæ in the Room B.

- a. Pilæ of Bricks.*
- b. Larger Brick, as a Cap to the Pilæ.*
- c. Flanged tiles.*
- d. Concrete.*
- e. Tessellæ.*
- f. Pilæ of squared Blocks of Stone.*
- g. Pilæ, part Stone and part Bricks.*

The pilæ were made of various materials, most of them of bricks, *eight* inches square (*a*), surmounted by a larger brick, twelve inches square, forming a cap. Some of the pilæ were constructed of rough hewn blocks of stone (*f*), others of part stone, and the rest of bricks, to the required height (*g*). Upon each of the little columns so formed rested flanged tiles (*c*), with the flange placed downwards, thus forming a continuous floor of tiles, upon which the concrete (*d*), composed of a mixture of pounded bricks and lime was evenly laid, about six inches thick, and this done the whole preparations were complete for the designs of the artist in mosaics.

The flanged tiles, as used for this room, were somewhat curiously placed, the flange being laid downwards, on a larger tile, which formed the cap of the pilæ, whilst all round the room was a projection in the wall, *Plate vi. fig. 3 (a)*, upon which the outer flanges rested. A reference to the *Journal of the Institute*, vol. v. p. 28, will show a section of some pilæ discovered in Thames-street, in which the flanges are placed upwards: this was a good plan to hold the concrete more securely, but the method





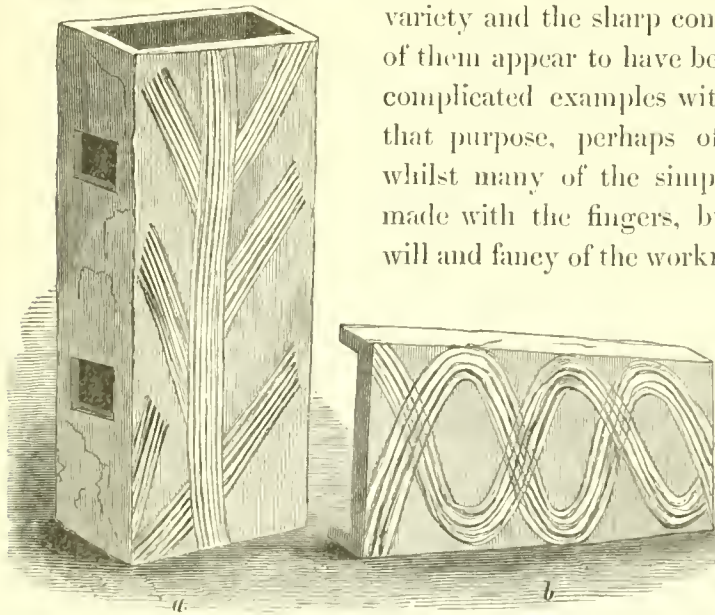


employed, in the Cirencester example, would tend to keep the whole superstructure drier, which was doubtless a reason for the adoption of this arrangement.

The room A presents different arrangements, for warming and ventilation, from the previous one; on removing its terrass and tessellæ, it appeared that half the floor rested on pilæ, the other portion on a previously prepared solid foundation, ranged within a wall of the height of the pilæ. The hypocaust of the former half offered some deviation from that of the room just described: in this the outer rows of pilæ were composed of hollow flue tiles, placed on end, in some of which was put a mass of mortar, apparently to keep them steady, by increasing their weight, these measured sixteen and a half inches high, six and a half inches wide, and five inches deep, and had sometimes one, but more frequently two square holes cut on either of their thinner sides, and were ornamented on their flat sides with various lines, some waved and some straight, scarcely two being alike; these from their

variety and the sharp commencement of many of them appear to have been made in the more complicated examples with an instrument for that purpose, perhaps of a comb-like form, whilst many of the simply waved lines were made with the fingers, but all of them as the will and fancy of the workman dictated. Under

this floor were also two or three larger hollow bricks, of eighteen inches long, and eight and a half inches wide, and six and a half inches deep.

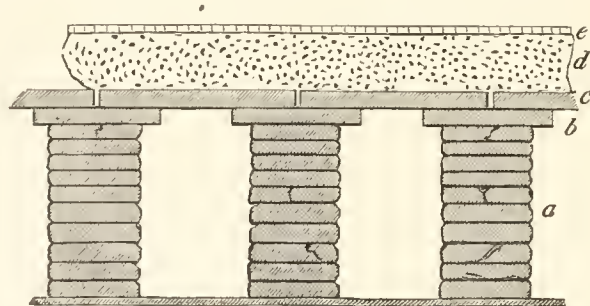


7. Roman Tiles.

*a. Hollow Flue Tile.*

*b. Flange Tile.*

Other pilæ were formed of the eight-inch square bricks, some of rough hewn square stones, and the exceptions mentioned at page 22, by bases of old columns; upon each of the kinds of pilæ, which were raised to the height of twenty inches, rested a larger tile, as a sort of cap, one foot square, and these each supported another tile two feet square, all of which meeting at the edges, formed a continuous and evenly laid floor of strong tiles, firmly upheld by the pilæ, on which to lay the terrass.



8. Plan of Pilæ of Room A.

- a. Eight-inch squared Tiles.*
- b. Cap Tiles, one foot square.*
- c. Floor Tiles, two feet square.*
- d. Conerete.*
- e. Tessellæ.*

From these arrangements it will be seen that the great object to attain was that of a free passage of air underneath the pavement, as floors of stone in a cold and humid climate, like England, would require some arrangement of the kind, not only to keep them from damp, but also for the purpose of warmth; and in order to effect this a large arch built of the flat bricks, opened into the hypocaust, through the north-west wall, which connected it with the *Præfurnium* (Plate 8.), and the heated air also could be admitted into the room by two flues, which were built in the wall, as shown in the right of our engraving.

That this arrangement was solely for heating the apartment, and not, as

was at one time generally believed, for the purpose of the Bath, is further confirmed by only one half of this floor being a *suspensura*, a circumstance which appears to be well explained by Mr. TUCKER, who considers that “the two parts of the room were intended for use at different seasons of the year, and that it was the *Triclinium* of the house, that portion over the hypocaust being the *Triclinium hybernun*, and the other end the *Triclinium æstivum*, for use in warm weather;” and he further remarks that “the subjects represented in the floor substantiate this supposition; there are in the first place, representations of the four seasons of the year, indicating that it was adapted for use at all times; then there are two subjects connected with convivial festivity (The BACCHUS and SILEXUS), and lastly, the ACTÆON will suggest the food to be obtained in the chase.” This theory is far more probable than the one which ascribed these floors to belong to public baths, as there seemed nothing about the place to justify this conclusion; it is far more likely that the suit of rooms exposed to view are only portions of the Villa residence of some Roman magnate, and its situation in a quarter of the town where so many remains of pavements, and other matters connected with Roman occupation, have been discovered, all tend to confirm this view.

The quantity of bricks, tiles, and other architectural *ficilia* removed from the site offer some interesting examples of the great use made of these in Roman buildings, and their different forms and sizes, each with their peculiar adaptations, seem to afford a valuable lesson to the moderns upon the inexpediency of fettering the manufacture of such useful adjuncts in architecture by fiscal restrictions.

These bricks appear to have been made with great care, and are even now as hard as when first removed from the kiln, indeed it is a rare exception to find a Roman brick in Corinium that has been at all acted upon by atmospheric causes; so that we may conclude that they were brought here from a distance, as the neighbourhood affords no clay that would make them of this good quality; this perhaps may account for the occasional use of stones, and the portions of old columns, which were found intermixed with the usual brick *pila*.

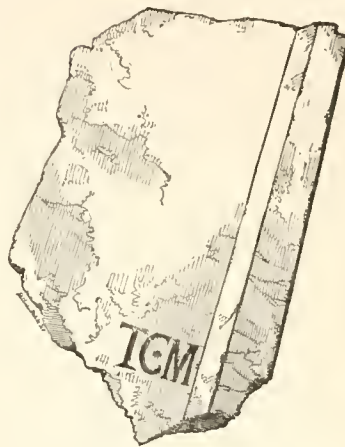
It was doubtless this cause which influenced the brick maker—who would depend upon the quality of his article for his customers—to adopt a *method of marking* his more particular specimens of manufacture, such as the hollow bricks, or to stamp his name or initials, as we observed in some few instances on the flanged tiles; as in the annexed example T.C.M, the first two letters were maker's initials, the third probably M(anu).

A portion of a flanged tile, from the Leausés, was marked with the letters T.P.L.F(ccit). These were in all cases impressed upon the bricks by stamps, whilst the clay was in a soft state.

In other sites, where hypocausts have been examined, the general plan of forming them appears the same, they are only varied in detail, to suit circumstances of a similar character with those we have occasionally glanced at in our description of these subjects—we now proceed to an examination of the floors without the hypocaust.

II. Floors where the hypocaust was absent were generally small, and without the more elaborate decorative details, but their substratum was prepared with great care, and every precaution was adopted against damp.

The ground was first prepared by beating it, so as to form a hard foundation, upon which was laid a stratum of gravel and bits of broken bricks and tiles; this, which was of irregular thickness, perhaps to meet varied circumstances, was also made firm and compact; next came a layer of from four to six inches thick, made of mixed coarsely powdered brick, lime, and sand, united into a solid concrete; this was laid as smooth as possible, so that only a small quantity of the finer cement would be required to make the whole fit for the pavement; these three layers appear



9. Portion of Flanged Tile, with Maker's Initials.

generally to have been made in accordance with the directions given by VITRUVIUS, by whom they are described as,

|                 |   |                          |
|-----------------|---|--------------------------|
| <i>Nucleus</i>  | } | which united make up the |
| <i>Rudus</i>    |   |                          |
| <i>Statumen</i> |   |                          |
|                 |   | RUDERATIO.               |

Upon this *Nucleus* tessellæ were laid in Villas of importance, or in better rooms, but frequently these were dispensed with, and Corinium has furnished floors made of cement, and it is probable that only a portion of the floors were laid in mosaics in any building; this may have resulted as part of the plan, or it may have been left, in many instances, with the intention of adding tessellæ, at some more convenient period.

It would appear that these cement floors were sometimes coloured, after the manner of fresco, one of this kind having been mentioned to us by Mr. GREGORY, of Cirencester, as occurring in the Leauses garden; but there is reason to believe, from its very liability to injury and destruction in such a situation, that this method for ornamentation for floors was not generally adopted.

## THE WALLS OF ROMAN VILLAS AND THEIR DECORATIONS.

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It must ever be a matter of great difficulty to determine the exact manner in which the Romans proceeded with the structure and arrangements of their British dwellings, inasmuch as the various changes which have succeeded each other, since the occupation of Britain by this people, have left us few traces, with the exception of such as are from time to time exhumed *below the level* of the present surface of the soil; but a comparison of these scanty details with what we observe in the more perfect architectural remains of the same period, at present extant in Rome itself, show us that Roman Villas consisted of many rooms adapted to refined habitation, and the various domestic purposes connected therewith, and that these, though differing in detail, in most examples, were yet arranged upon a somewhat general plan.

This plan seemed to consist, as a principle, of a central quadrangular hall or court—the *Atrium*—around which were arranged, on three or all of its sides, a covered passage—*Porticus* or *Crypto-porticus*—which served as an ambulatory; and also as a passage leading to the various apartments, such as the

*Triclinia*, corresponding to our modern dining and breakfast rooms.

*Exedra*, or sitting rooms, and used for conversation and argumentation.

*Cubicula*, the bed chambers.

*Balnea*, baths.

These apartments appear all to have been on the ground floor, as only in a few Roman dwellings do we find upper stories, and those were apparently only used as store or lumber rooms; they varied greatly, according to the opulence of their owner. In very large residences dining rooms were

provided for use at various seasons, so that in summer those on the northern side of the house would be used, whilst the winter ones and baths would be placed to face the west.

These rooms appear to have been ornamented in various styles befitting their uses. In some there were fine mosaic floors, with painted walls, whilst others were very plain. The former marking the proprietor's portion of the house, the latter the servants' apartments and offices.

The Villa in Dyer-street, from its position, has not yet been sufficiently examined to enable us to speak as to its probable dimensions, but from the style of building and ornamentation of those parts as yet examined, we are inclined to conclude it to have been a residence of a person of importance, and it is more than probable that, if we can further pursue our investigations, much valuable matter which may now be hidden from us will be brought to light.

The walls, as far as we could trace them, were built of a substantial kind of masonry, not so smooth, however, as to be called "clean hewn ashlar," but yet of roughly "faced" stones. The principal walls were two feet in thickness, whilst those that merely divide rooms were in general about twenty inches.

The mortar with which the stones were joined partook of the nature of concrete, in all instances, being a concretionary mass of gravel, or pounded bricks, lime, and sand, and was universally of a firmly setting character.

These were plastered over internally, first with a ruder kind of plaster, made of finely sifted gravel drift (oolite pebbles), lime, and sand, of nearly equal proportions, laid on about three quarters of an inch thick, to which a thin layer of a finer plaster succeeded, the "skimming coat" of the modern plasterer; this is made of finely prepared lime, and was laid on only just of sufficient thickness to prevent any inequalities: in our specimens it does not exceed a quarter of an inch.

In this way, then, was a stucco or plaster prepared for the mural decorations, the methods adopted in the laying on of which, and the kind of ornaments which were depicted, will now be described.

The foundation of the designs, or the broader masses of colour, were

executed in *Fresco*, that is, a body of coloured material was laid on with a trowel, or some such instrument, much in the same manner as the last coat of plaster: and the wall being thus covered over with different colours in which *blue, red, green, and black* occupied the greatest space, the next process appears to have been the separating of these, by lines of black, into more distinctive compartments; after this succeeded markings and powderings, according to the taste of the operator, some consisting of waved lines, others of scalloped circles, all of which were evidently laid on with a brush, as it readily peels off from the more firmly-setting under fresco coat; occasionally may be traced powderings, which appear to have been done simply by spirtling the colour from the brush, by bending the bristles with the fingers and suddenly letting them spring back to their straight position.

In Plate 6, fig. 3, is a representation of what remained of the colouring of the south-west wall of the room B, being thirteen feet of colour, from which it will be seen that the masses of colour proceed vertically up the wall, and are divided into compartments of various widths by the dark lines: on this wall were the following

| BASIS COLOURS.                                | POWDERINGS.                                                            |
|-----------------------------------------------|------------------------------------------------------------------------|
| <i>Fresco.</i>                                | <i>Painting.</i>                                                       |
| 1. Yellow, 32 inches .....                    | Waved lines of Green, $\frac{2}{3}$ of an inch broad.                  |
| 2. Black, 11 inches .....                     | A sprig of Green.                                                      |
| 3. Dark Green, 4 inches .....                 | None.                                                                  |
| 4. A band of Yellow, $1\frac{1}{2}$ inches... | None.                                                                  |
| 5. Light Rose colour, 4 feet .....            | String of Beads of Black, with a Sprinkling<br>of dark Pink and Black. |
| 6. A band of Yellow (as 4) .....              | None.                                                                  |
| 7. Green, $16\frac{1}{2}$ inches .....        | None.                                                                  |
| 8. Band of Yellow (as 4) ... ..               | None.                                                                  |
| 9. Yellow, 3 feet .....                       | Escallops of dark Pink and Leaves of Green.                            |

The depth of these was eight inches.

This method of ornamenting walls appears to have been the one generally adopted, though of course differing in details in all examples; thus, besides the specimens now reviewed, examples of a like description have

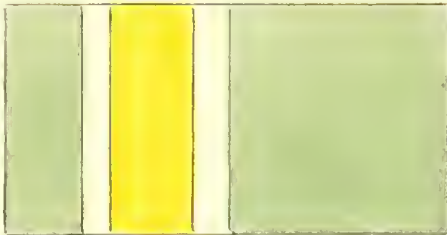




10. Room, A.



11. Room, A.



12. Room, B.



13. Room, B.

Fresco Painting on the Walls of Dyer-street Villa.



been observed at Woodchester, Withington, Bignor, and other Roman sites; and it is not improbable that increased search, even amongst matters so liable to decay, may bring to light other equally curious examples.

At Bignor the guilloche ornament was rendered in colours on the wall, and mural inscriptions in colour were detected at the same place, but we have not been so fortunate as to meet with any of these amid the remains of Corinium.

The colours of these decorative details, and more especially the Fresco portions, are exceedingly brilliant, which is surprising when we consider the situation in which they must have lain for perhaps seventeen centuries; but this may be accounted for from the manner in which the great masses of colour were laid on—Fresco being capable of resisting greater atmospheric mischances than any other method of painting—and also from the chemical compositions of the colours themselves; these, as far as our observations have yet extended, with the exception of the blacks, were all of them compounded of *chemical* and *mineral substances*, some of which were evidently the result of skilful manufacture, whilst others were preparations of natural substances: for example,

BLUE. This, which is a most brilliant colour—resembling *Lapis Lazuli*, for which it was at first taken—notwithstanding its bright hue, always appears on the walls as a gritty badly powdered substance, the reason for which became explained when we had ascertained that it was indeed made from a glass, which, like the ruby glass, owed its tint to copper, but, in this instance, in a different combination to the one previously described; the difficulty of making an impalpable powder of such a substance is evident, and yet the tint, for it was a general one, was much coveted, probably because it so nearly resembled the *Lapis Lazuli*, but which latter was too valuable for general use; if this be so, imitation of costly substances by less expensive ingredients, or skilful compositions, were expedients not disdained by the Roman artist.

RED. This appears to have been composed of peroxide of iron, which, judging from its deep tint, we should conceive was made by the roasting of the sulphate of that metal, in the same way as it is prepared in the present day.

GREEN, which is one of the most general colours, is derived from a natural substance, known to the mineralogist as the *Compact Chlorite*, or *Green Earth*, and is a silicate of iron and magnesia. HOUSEMANN, in his *Handbuch der Mineralogie*, 2nd edition, vol. ii. page 863, speaking of this substance, has the following remarks:—"The Earthy Chlorite, under the name of Green Earth (*Grünerde*), is used as a paint; this appears to have been an earthy colour very much in use among the ancients. *Creta Viridis*, in all probability, for the greater part, was earthy chlorite."

BLACKS. These were no doubt composed of carbonaceous substances, probably of the nature of our lamp-black; this, which is the only exception to the mineral nature of the colours, is nevertheless equally enduring, on account of the difficulty with which it forms combinations with other substances.

During some experiments upon a few of the colours found on these walls, an empyreumatic odour was detected on roasting them; this Dr. VOELCKER—to whom we are indebted for much valuable assistance in these inquiries—is inclined to think arises from the colours having been mixed with some organic matter, probably a kind of glue or size.

These colours, it will be seen, were admirably adapted for fresco painting, as they could be used of any intensity of colour, and were capable of being mixed with chalk or lime, which not only modified the tone of the colour, but served as a solid medium with which to work.

Of course, as remains of Roman dwellings are now for the most part only found below the surface of the ground, the coloured parts of the walls are but small in vertical height, but it may be remarked, as tending to throw some light upon the method in which these remains have been entombed in the manner we find them, that the floors are always covered up by a few inches of a finer kind of rubble, occasionally with reddish iron patches; this is no doubt due to the gradual falling of the plaster of the walls, by which, as it mouldered away when these houses were uninhabited by the Romans, the ornamental floors were screened from view. The successors in power, finding these habitations, when they began to colonize, either not suitable to their own tastes, or in too dilapidated a state for

reëdification, built houses according to their own fancies, using the piles of stones of the Roman town as quarries whence could readily be procured the necessary materials.

We should expect that, after so great a change as the fall of the Roman power in Britain, decay of the kind supposed would naturally ensue, and this accounts for the universal coating of the kind indicated; it is presumed far more satisfactorily than supposing that this fine rubble covering was put down designedly, by the proprietor, to protect the pavement, in the hope that in better days he might return and find them unimpaired.

ROMAN POTTERY FROM CORINIUM.



13. Group of Roman Pottery.

As the Potter's wheel is one of the most ancient mechanical contrivances, and as it has been made subservient, in every age, and among all races, to the production of various kinds of earthen fetilia, it may be expected that the *material*, the *forms*, and *method* of *ornamentation* of Pottery, will be as varied as the tastes and resources of the different people by whom the *Earthenware* has been bequeathed to us. Hence we find that, notwithstanding centuries have passed away since the entombment in our island of various forms of vases, urns, and the like of Celtic, Romano-British, and

Anglo-Saxon origin, yet the specimens left to us by each of these people can readily be separated by the antiquary, and made to afford their quota of information of the people by whom they were fashioned.

This is particularly the case with Roman Pottery, scarcely a piece of it but affords valuable evidence of the taste and skill, the manners and customs of the Roman, and as we have many examples of these fictilia which have been found in Corinium, we purpose now to give account of their different kinds and peculiarities.

Roman Pottery appears to be of many kinds, dependant upon the kind of clay out of which it was made, and also the method adopted in its manufacture; it may be conveniently arranged under the following classes.

1. *Black.*
2. *Brown.*
3. *Red.*
4. *Grey.*—Fire Clay.
5. *Fictitious Samian.*—A finely prepared clay.
6. *True Samian.*—Of Foreign manufacture.

The first three of the above were mostly made in the neighbourhood of the places in which they are found, as almost any tenacious clay which would make bricks would be of the required quality; those of Corinium were probably made at some places on the escarpment of the Cotteswold hills, where clays of the *upper lias shale* are in great abundance, and to this day CRANHAM, close by the Roman Villa of Witcomb, where it is very probable most of the common Roman Pottery of this district was manufactured, furnishes vessels of the same material.\*

The difference in colour of the three varieties appears to be due to the methods of baking; the slate coloured and brown having been caused by suffocating the fire of the kiln, as explained by Mr. ARTIS. who, in describing what he calls “smother kilns,” remarks “that the mouth of the furnace

\* The young antiquary should be on his guard in examining Pottery, at Cirencester and its neighbourhood, as men have been found sufficiently unprincipled to get *imitation Roman Vases made at Cranham*, which they bury and *dig up*, when time and opportunity serves to impose upon the unwary.

and top of the kiln were no doubt stopped; thus we find every part of the kiln, from the inside wall to the earth on the outside, and every part of the clay wrappers of the dome, penetrated with the colouring exhalation." This is a very ingenious method of accounting for these dark coloured earthen vessels, and an enquiry into the chemistry of the matter tends to confirm the view advanced by this author.

If we bear in mind that the dark colour of the clay out of which this Pottery is made, before it is baked, is due to the presence of peroxide of iron, and the change which Pottery or bricks undergo, when baked in the ordinary manner, is due to the conversion of the protoxide (blue) into peroxide (red), we can see how the diffusion of a carbonaceous vapour prevents this chemical change, and more especially in the smoke of burning matters, as wood or coal, as these would give off hydrogen, and both hydrogen and carbon at high temperatures, are capable of reducing the peroxide of iron to oxide, or rather preventing the additional oxidation, so that this dark colour of the Pottery was due to the chemical action of the means employed, and not as Mr. ARTIS seems to conclude, to a "colouring exhalation" merely permeating the articles fired in the smother kilns with its black smoke.

Some of these dark kinds of Pottery are exceedingly fragile, the darker specimens particularly so, so that in these instances we may suppose that the firing was put an end to as soon after the smothering process as practicable, as, if the heat were continued long after this point, the vitrification of the ware would render it harder, but this, and the introduction of atmospheric air, which we might expect would find its way after a time into the kiln, would form other combinations with the smoke, and thus prevent its action on the iron of the Pottery.

The *red*, as we have remarked, is due to the more perfect oxidation of the iron in the blue clays from which it was made, and it appears to have been completely a matter of fancy, as to the choice of colour, though it is true that most of the funereal urns were of the darker kind of Pottery, but the red for these purposes is by no means uncommon, and bottles, vases and other vessels were also made of both colours.



Although these kinds of Pottery are made of such common materials, and were no doubt accessible to all classes, their forms were infinitely varied. They do not appear to have been made from an approved or saleable pattern, as in the present day, but were doubtless thrown off from the Potter's wheel, with every variety of outline and detail, as the whim of the operator dictated; this will be particularly seen in the different flow of their outlines, and in hundreds of examples of lips or rims which we have examined, scarcely any two are exactly alike, some of them vary considerably, and all present a beauty of form which evinces that they were made by an artistic people.

Figures 2 and 3 in the cut, at the head of this chapter, and the larger vessels in Plate 9, are funereal urns, and contained the ashes of the dead after cremation, and the difference in form and size will show their variety; they are all of the darker kind of Pottery, the smaller vessels are bottles, unguent, oil, and other jars.

The flat dish, cut 13, fig. 4, was perhaps used for domestic purposes, as it was found about the ruins of the Villa, in Dyer-street. Fig. 5 is a dish with a handle, which is somewhat unusual.

*Grey Pottery* is of two kinds, one made of a kind of sandy loam, such as the softer bricks made from clays, on the borders of the chalk formation; it is light in colour, and soft and brittle in texture, which is probably the cause of minute pebble grains, about the size of a mustard seed, being incorporated with the clay, in the inside of vessels of this kind of Pottery, for the purpose of preventing unequal contraction in baking. Vessels of this description are generally large, and in the form of flat dishes or pans, their remains are mostly found about the ruins of Villas, so that the material, the form, and situation of these vessels seem to point them out as domestic utensils.

The next kind of common Pottery is that which is made of a hard baking clay, it is of a light hue, inclining to stone colour, it is heavy and sonorous, in short a good "stone ware," just such as would be made out of the Staffordshire Pottery clays, whence indeed it may have

been derived by the Romans, as we have no clay near Corinium capable of making vessels of this structure.

The *Amphora*, or wine jar of the Romans, from its great size and required strength, was frequently of the kind of Pottery described, though a hard kind of red ware was also employed for this vessel.

The Amphora was a vessel of the form shown in our cut; it had a narrow neck with two stout handles, the lower portions of which rested upon the bulging sides of the vessel. At the top of one of the handles of our specimens are stamps of the following letters,

**C.A.Z.**

in two places, one of which is a very imperfect impression, hence probably the reason for the repetition. This kind of vessel tapered away, more or less rapidly, in various examples almost to a point, the inverted cone of the base being thick and solid; these bases are often found in diggings about Cirencester, their stoutness causing them to remain unbroken, whilst the large body of the vessel, in nearly all instances, has been destroyed. The specimen from which our engraving was taken, was found in excavating the sewer in the middle of Dyer-street, the base, which has been added to explain the nature of these cylinders of Pottery, was found in the Workhouse garden, at Watermoor, a site where innumerable fragments of all kinds of Roman Pottery are constantly being exposed, just within the portion of the wall of the *Castrum*, which runs through the Workhouse grounds.

The vessel described appears to have been of that large kind which was used as a store for wine, as it would have held as much as seven gallons, in



14. Amphora.

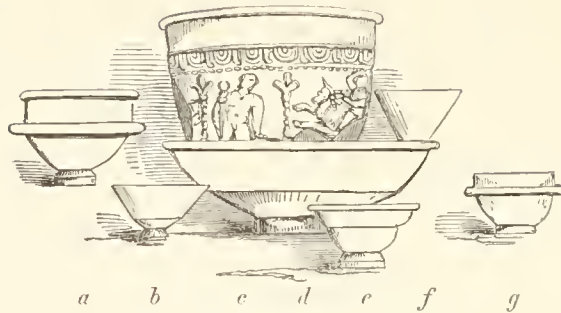




which case it was either let into a stand, or its point would be placed in some soft material. The smaller Amphoræ, of which we have examples, were doubtless employed at feasts, and supported on a tripod stand, in which case their form and the convenient handles would render them exceedingly useful.

The Rev. W. F. POWELL, the Incumbent of Cirencester, has a fine example of the neck and base of a large Amphora, found in digging the foundation of the new Church, at Watermoor, where it was mixed with many interesting fragments of Roman *ficilia*, for the loan of which, as well as other valuable relics relating to Corinium, we cannot omit this opportunity of returning that gentleman our warmest acknowledgments.

SAMIAN POTTERY, FROM CORINIUM.



15. Group of Samian Pottery, restored.

This is the finest kind of clay *ficilia* we meet with at Roman stations, it is of a bright coral red colour, and usually occurs in vessels of an elegant shape, and with ornamental details on their sides, most frequently of a high style of art and design. Much of this kind of Pottery has been found at Cirencester, but principally in a fragmentary state; portions of it were also obtained in the excavations at Woodchester; but in the opening of the Villa at Dry Hill, near Cheltenham, by Mr. GOMONDE and Captain BELL; as also on the site of a Villa, near Cheltenham, recently discovered but not yet explored, the only kind at all approaching to Samian is a red ware, evidently made in imitation of the real, which latter was of foreign manufacture, and would therefore be more costly. This seems an additional proof of the conclusion arrived at by Mr. GOMONDE, namely, that the Dry Hill Villa was not a patrician habitation.

In our illustrations of the Samian Pottery of Corinium we shall consider, first, its places of manufacture; secondly, its composition; and, thirdly, the shapes and general style of ornamentation.

*1st, Places of Manufacture of Samian Pottery.*

Much discussion has been held among antiquarians as to the place in which Pottery of this kind was made, some contending that it is a ware manufactured exclusively in the Island of Samos, whilst others have held that the so called Samian was formed at potteries in different parts of the world, Pliny quotes several places in Italy, Spain, and even Asia, in which Samian ware was made; and that accomplished antiquary, Mr. ROACH SMITH,\* has verified many of the stations mentioned by Pliny, by making some very ingenious comparisons of the different styles of ornaments he has observed on the specimens principally obtained from excavations in several parts of London; and connecting these with the *potters' names*, with which most of the Samian vessels are marked, he has succeeded in clearly making out at least that there were manufactories of this kind of ware in Gaul and Italy; we may therefore safely conclude that the term *Samian* had become *generic*, even among Latin authors, as an important trade in earthenware was carried on at Samos in very early times. It is therefore not improbable that the earlier samples of this kind of Pottery were actually made there, but a knowledge of its general demand would tend to cause enquiries to be set on foot as to its mode of manufacture, which we might expect would lead to its being made at several places, retaining at each that name which it had derived from its birth place, just as in modern times the term *China* is generic for a ware now manufactured in all parts of the world.

But though we are inclined to believe that Samian Pottery was made at several continental stations, we quite agree with Mr. SMITH in considering that Britain has no claim for a share in its manufacture: the style of art of Samian, when contrasted with that of our common Roman-British Pottery, where the latter is ornamented, is so different, and besides the attempts at imitation are so rude, both in composition and ornament, that, while it yields indubitable evidence that it is of a kind differing from the ordinary Pottery constructed in imitation of Samian, is yet so badly done as to show

\* See *Journal of the British Archaeological Association*, vol. iv. p. 1—20. for an excellent paper on Samian Pottery, by this author.

that the end aimed at was not accomplished ; this will appear more plainly in the consideration of,

*2ndly, The Composition of Samian Ware.*

True Samian is always thick for the size of the vessel ; its fractured edges show it to be composed of a finely prepared clay, becoming hard and brittle when baked ; these edges are of an opaque light red, whilst the internal and external surfaces, both of which are quite smooth, present a bright coralline red colour, somewhat darker than the edges. Many of the small Samian vessels are without ornament, the larger ones however are profusely decorated, with a variety of subjects, which are *stamped* on the vessels, and show the designs in rather high relief ; but although some little force was necessary in stamping these impressions upon the *outside* of the ware, it is remarkable that, in no instance, do we find the smoothness and uniformity of the *interior* at all interfered with in the *foreign Samian*, whilst in the imitation kind, the designs are in *intaglio*, making *relievo* markings internally.

The greater depth and brightness of the external colour, when compared with that of the edges, has led to the supposition that Samian ware was glazed, but our chemical experiments upon this subject, conducted with some care, lead us to conclude otherwise. The polished external coating, on being examined, shows the *same chemical composition* as the body of the ware ; and from our analysis we are led to conclude that neither externally nor in the substance of Samian, was any artificial colouring matter made use of : the colour, as in common red Pottery, is due to the *protoxide* of iron in the original clay, which becomes in like manner *peroxidised* by the heat of baking, the differences of colour being due to the method of manipulation.

It would appear from the precise forms of vessels of Samian, that they must have been fashioned on moulds of the required form, and it is probable that, as they proceeded from the hand of the modeller, they were taken up by one whose duty it was to mark the ornaments upon their sides ; these were exceedingly various, and appear to have been put on with an infinity of stamps bearing different designs. Each piece having been marked with



several of these, as the taste of the operator dictated, the Pottery was then exposed to dry, and before the dryness was quite complete, it appears to have been subjected to the action of the *lathe*, by which the interior, and all the plain parts of the exterior, of each vessel, were rendered not only perfectly smooth, but, by this action, the particles became pressed more closely together, and hence the *polish* and *firmer* texture of the surface of this Pottery would necessarily take on a brighter and darker hue, without the use of glaze of any kind, especially in the finely prepared clay which enters into the composition of Samian ware. Now it is obvious that if the smooth parts of the Pottery were finished and coloured in this way, the raised figures, which are alike in appearance, must have been treated differently. In these the pressure necessary to form the figures mainly contributed to the result, but, besides this, the figures and the part of the vessel on which they were placed appear to have been painted over with a *wet* brush, which would tend to give the appearance of a distinct colouring to partially dried Pottery, by merely altering *only* the surface by, as it were, renewing it with water. These conclusions may be proved even in the manufacture of common bricks, which, by simply beating them flat when warped, become externally so much more smooth and bright, as to render them under excise regulations, liable to the duty for "polished" bricks; were this not the case, fine clays would render smooth and highly finished bricks at a comparatively small cost.

That the final polishing of Samian ware was performed after the stamping of the figures, is evident from the flattened and injured details of many of these, as though they were compressed by handling, whilst the want of smoothness and brightness of the ground upon which the figures repose, not only confirms this, but tends to show that these surfaces—which, by the way, are never so bright as the lathe-polished parts—owe their colour and polish to the action of the brush, as previously described, the marks of which are very apparent; but there is no necessity for concluding that the colour or polish was due to the application of a distinct glazing substance, as in this case the brush marks would be observable on the lathe-polished sides, which is not the case.

These facts are interesting, as furnishing the reasons why the Samian quality of ware was not made in England, as the clay that was used was not of so fine a texture, or, in any instance, so well prepared. The secret of the lathe polishing was not understood, so that in the imitations we find the lathe has not been employed; but the notion seemed to prevail that the tint was due to *artificial colouring*, and hence we find this has always *been coloured by an external application*, in which peroxide of iron was the colouring matter.

*3rdly, Designs and Ornaments of Samian Ware.*

The shapes of this kind of Pottery were exceedingly varied, and most of them very elegant in form, at the same time we may trace in this respect a greater amount of conventionalism than we meet with in commoner Pottery. The smaller vessels of the cut 15 represent forms of constant occurrence; these continually vary in size, but not so much in form; they appear to have been used as

*Acetabula*.....Vinegar Cups.  
*Salina* .....Salt-cellars, and  
*Pocula, Cyathi, and Calices*...Wine Cups.

These were used as measures with the Romans, and spoken of much in the same way as we use the expression, a tea-cup-full, from which we may conclude that they were amongst the necessary or at least conventional furniture of the people who would obtain them of more or less value, according to their means; but their uses being established, so *their* forms would become, to a certain extent, fixed, much as is the case with our modern tea-cups, tumblers, and wine-glasses. Some of the forms of Samian lead to the supposition that they were employed as shallow dishes or trays; some to stand about on tables, to hold little “knick-knacks,” like the card tray in English houses; others might have held biscuit or fruit, in which cases the rims are broader and usually ornamented with some elegant design, as in the annexed engraving.



16. Rim of a Samian Dish, act. 10. 1. 1. 1. 1. 1.

This ornament is not at all unusual, though it varies considerably in its outline.



17. Samian Dish, act. 10. 1. 1. 1. 1. 1.

The above figure explains the form of a dish, of which we have many examples of this kind of rim, from Cirencester; the tendrilled leaf is very elegant.

The rims of other Samian vessels are either plain or, if with a moulding, this feature is comparatively small, when compared with the bold rims of common Pottery, the usual pattern being that of a slight rounded or *torus* form. Woodcut 15, figs. *a*, *b*, *c*, *d*, and *e*.)

\* The dish, of which this is an illustration, was found at Ickleton, on the great discoveries at which place, and Chesterford, see an excellent memoir in vol. vi. of the *Journal of the Archaeological Institute*.

We are indebted to the Institute for the loan of this engraving, for which we beg to offer our best thanks.

The larger bowls or dishes of Samian are profusely ornamented, and it would appear that the subjects depicted upon them are for the most part mixed at random, and not always with borders to separate them, but frequently the different subjects are separated by beadings, which divide the vases into several compartments, in some of which are statues, or they form circles enclosing them.



21. Fragment of Samian, actual size.\*

The ornamental details do not generally occupy the whole of the surface of the vase, but commence at from one to two inches from the rim, as represented in the largest vase in the group at the head of this chapter, at this point we have in all instances a circlet or continuous ornament all round the vessel, forming as it were the lower edge of a curtain, beneath which the different scenes are represented.

The most general design for this upper circlet is that of the festoon and tassel, below which we have a line of zigzag frets, 21 and 24, the twisted cord, the pellet 20, and others.

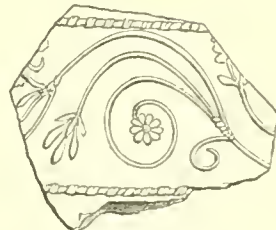
\* All the drawings of the Samian which follow are of the size of the originals.



J. M. WILLIAMS  
21. Samian, original size.

The festoon and tassel, though constantly on the same plan, differs, in an extraordinary manner, in detail, scarcely two examples being alike, this will be observable in our engravings.

Another not unusual form of circlet is that of the Vitruvian scroll, a specimen before us presents this of exactly the same character as that generally used for decorating a frieze of the composite order of architecture. Sometimes we have the Grecian honeysuckle, in several beautiful varieties, taking the place of this scroll; the annexed engraving represents one of these from a small dish.



22. Scroll on Samian.

On larger vessels the many forms of the honeysuckle are exceedingly bold and graceful, and though confessedly a conventional form, yet the endless variation in detail, and the ever fresh and flowing manner into which its curves are thrown eminently attest the artistic skill of those by whom the stamps for this kind of Pottery were designed.\*

\* In the *Journal of the Archaeological Association*, vol. iv. several beautiful examples of these scrolls have been figured by C. ROACH SMITH, Esq.



23. Scroll on Samian.

Forms of these scroll are sometimes met with on the face of the ware, in which case the tendrils are made to form a kind of support for a bird or some other object. (Engraving 21.)



24. Gladiatorial Scenes.

As respects the objects generally represented on the surface of the Samian ware, we shall find that those which represent gladiatorial combats and other performances in the Amphitheatre are the most frequent.

In the annexed engraving, fig. 24, are two scenes of fights with beasts. in the upper a man attacking a lioness, with a shield on the right arm, and holding a lance with a curiously formed zigzag shaft. The lower portion of this field is occupied by a representation of a combat between a man and a grisly bear, the latter seeming to get the better of his antagonist.

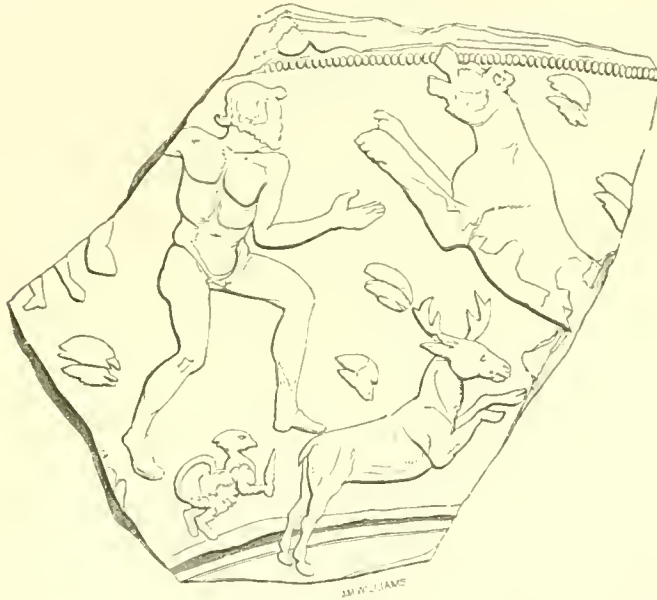
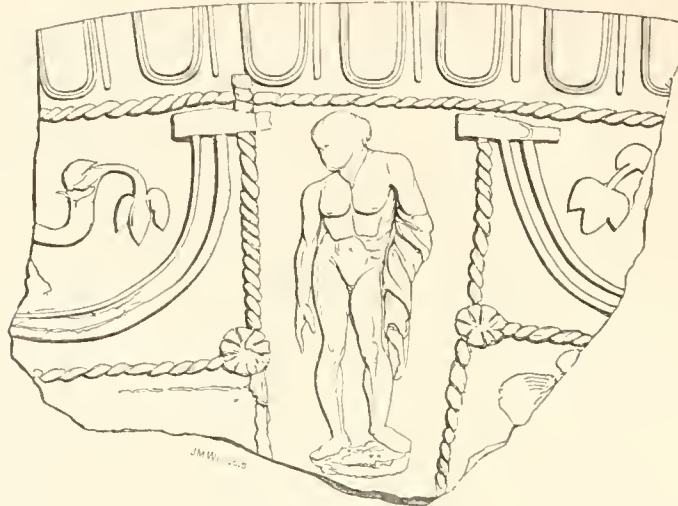


Fig. Samian.

Figure 25 represents a hunting scene, from which it would appear that the hunter was attacked by a lioness, during the chase of a stag, but we are inclined to think that the animals here depicted are brought together on the same vessel, not that they are all concerned in a story to be told, but simply because the stamps happened to be at hand, and this serves, both in its materials, and the proportions of the forms, to illustrate the strange incongruities in subjects met with in the ornamentation of this kind of Pottery.

Representations of Deities, or Heroes, are by no means uncommon on Samian, hence in the following example is a statue of *Hercules*.



26. Statue of Hercules.

The details on either side of the figure are sufficiently curious, they appear to be large festoons, each enclosing a kind of flower.

The principal bowl in Figure 19 has a statue of JUPITER in one compartment, whilst in another the God, in the form of a Bull, is carrying off EUROPA at a rapid rate. Satyrs, Fauns, and other mythological forms, are also among the subjects represented on the Samian found at Cirencester.

Figure 20 probably represents a Priestess in the stola; and it may here be remarked that the dresses of draped figures are always the same in character as those represented elsewhere, but both female and male figures are frequently portrayed without drapery.

Sacrificial scenes are sometimes represented, and sacred and venerated objects also have a place on Samian, hence a specimen before us represents the *Sacred Pullet*, another contains the Goose, in apparently as energetic action as that we may suppose these noisy birds to have assumed when, by their cackling, they saved the Capitol.



Animals, indeed, are not at all uncommon on our Samian examples. The Lion, Bear, Stag, Dog, and Rabbit, are on several of our specimens.

On one specimen in our possession is represented a kind of rose, like that which occurs on the "studded moulding" of HALE'S Norfolk, figured in the *Glossary of Architecture*, fourth edition, Plate 81, of which, indeed, similar ones are not unfrequent in Norman work; there is an example on the jamb of the south door at Siddington Church, near Cirencester, and on the north side of the chancel of Saint Mary Magdalene, Gloucester, in these two last instances, most probably, as masons' marks.

A feature worthy of remark in treating of Samian, is the constant occurrence of Potters' names and marks, on almost every perfect piece of Pottery; this will generally be found internally, in the centre of the bottom of each vessel.

The following are some of those which have been obtained from Cirencester. Several hundred names have been observed as occurring in London alone, so that those engaged in the manufacture of Samian must have been very numerous, even on the supposition that the names are those of the workmen, which however there is no evidence to warrant.



27. Potters' Names on Samian.

*The Imitation Samian* has already been partially described, it now therefore only remains to say that it is a much inferior ware to the foreign, and indeed is made of the same kind of clay as the common pottery, but

is more carefully prepared; still, from a want of proper lathe-turning, the colour of the original ware is always bad, so that the tint of the true Samian is endeavoured to be attained by the external application of a coloured pigment; this, which is a dull red, is easily removed from the vessel, and on being examined proves to be peroxide of iron, so that it is possible that this kind of ware was dipped into a solution of *Sulphate of Iron* (Green Vitrol), which would leave the red colour by decomposition during the heat of baking.

It is worthy of remark that this kind of Pottery is by no means so common at Cirencester as the true Samian, as the latter seems to have been preferred on account of its superior quality, so that large quantities of it must have been imported into England; this circumstance would tend to render it comparatively inexpensive, whilst, at the same time, it was sufficiently valuable to be worthy of care in its preservation. A specimen now before us, on which are a naked Boy, a Boar, Roe, Rabbit, and Tree, all scattered over three inches of space, without the slightest attempt at pictorial grouping, has at one corner a rivet of lead, the edges also show what may possibly be the remains of a cement, leading to the conclusion that, as in our valuable china, a fracture had been repaired by rivets; this same fact has been described by Mr. ROACH SMITH, as having been observed in London specimens.

## ON THE REMAINS OF ROMAN GLASS.

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We have already shown that the Romans were acquainted with the principles of glass making, but as the Potters' art had arrived at such perfection among them, we find that fictilia of the former kind—so new when compared with those of the latter—were only in partial use among the inhabitants of Rome; we may therefore expect a colonial town at this same period would afford but few remains of a substance the beauty of the earlier achievements in which, might well render it a matter of surprise, in the present day, that its use had not been more extended even in the modern epoch.

The earlier vessels made in Glass by the Romans appear to have been such as could be used for the same purposes as Pottery, hence we find in tombs square glass bottles, of about ten inches high, either with or without a handle—which latter was generally broad and ribbed, extending from the neck to the shoulder—these contained the ashes and bones of the dead, whilst in the same tomb were often deposited other glass and earthenware vessels, the one with the mortal remains occupying the centre.\*

Tombs of this character generally betoken the high rank of the individual whose remains they contain; a simple earthenware urn might hold the ashes of the lowly, but a glass urn, accompanied by abundance of fictilia, would, by the opulence of the resting place, show the riches of the dead, or the esteem in which he was held while living; so that every place where an object of this kind is found should be the site of the Antiquary's well directed research.

\* A fine example of a Roman Tomb, containing much glass, is described by Mr. SMITH, in the *Collectanea Antiqua*, as having been discovered in 1817, at Avisford, Sussex.

In the *Reliquæ Britannico-Romanæ*, vol. ii. Plate x. is figured a glass urn of this character, containing bones found at Cirencester; it is without a handle, but is of the same kind as the Avisford examples, and is a square moulded vessel, exactly of the shape of the glass pickle bottles; portions of these are often to be met with in excavations in our Roman sites, and the Cirencester Museum contains handles of two or three specimens.

Sepulchral urns of glass were however not always square, examples of rounded ones being large squat bottles, with a short neck and handles, like those previously described, have been found at the Bartlow Barrows, Ashdon, Essex.\*

Vessels of this character were generally plain, but the vases, with which they are so often accompanied, are much varied in form and ornamental detail: glass vessels with ornaments, either cast or stamped on them, being not unfrequent.

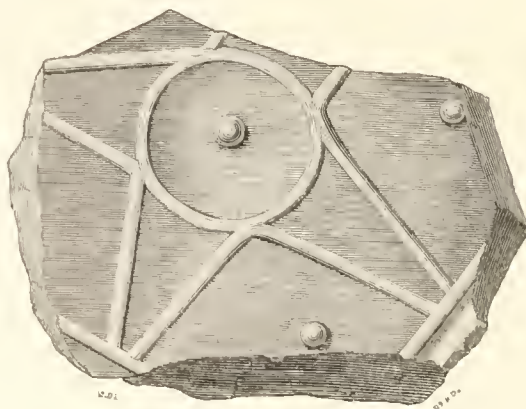


Fig. 2. Stamped Glass (original size).

The annexed engraving represents a fragment of a green coloured glass, of the character above described, and might have been a part of a very elegant vase.

But not only in urns did Glass sometimes take the place of earthenware,

\* In the *Archæologia*, vols. xxv. and xxvi., see accounts of, by JOHN GAGE, Esq.

but in other vessels of constant use, hence we have abundance of the fragments of the bottles used in Corinium, no doubt for a variety of purposes, some of them were much in the shape of our modern medicine bottles (*b*), others of a like character, with a lip for the convenience of pouring (*c*.)



29. Glass Bottles. *a* Original size. *b* and *c* One half the original size

All the objects of glass we have now described are made of the common glass materials, perhaps fine sand and pearlash, hence, as these ingredients are seldom without a trace of iron, which would impart some colour, even the whiter kinds of Roman glass are tinged with a green colour, so that it is not certain, at least from these specimens, whether the Romans were acquainted with the process of decolouring glass by the *black oxide of manganese*; at the same time it must be confessed that some specimens of the glass of this people are so pure as to render it probable that even this mystery in the art of glass manufacture was not unknown to them.

The figure *a* of the above cut represents a Lachrymatory, of a beautiful bluish purple colour, with a wavy line of white; its handle is broken, and

the mouth is formed with a double ring, by rolling up a fillet of hot glass apparently by means of the blow-pipe flame.

The method of fusing into each other bits of glass of various colours in the same object appears to have been well understood and tastefully applied by the Romans, as is shown in various examples of small Vases, bottles (perhaps for scent), and especially in the construction of glass ornaments.



30. Beads of Glass.

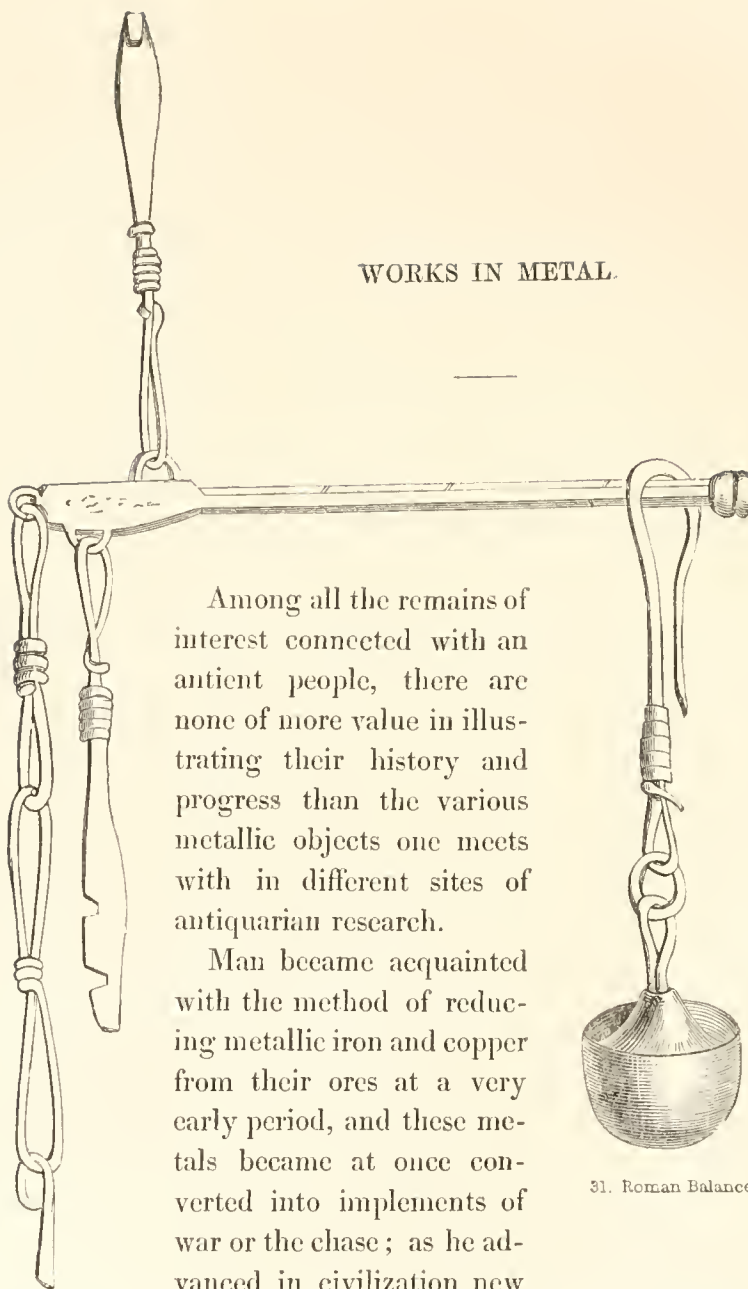
The annexed engraving represents a group of Beads, of the actual size, found at different Roman sites within the walls of Corinium; fig. 1. is that of a ridged bead of a beautiful purple glass, the colour no doubt being due to copper. Fig. 2. is also a bead, but so pellucid that either the materials employed in the manufacture of its glass must have been absolutely pure, or some chemical substance, such as manganese, must have been added as a decolorising agent. But curious as these are, as specimens of glass, they are not equal to the other two of this cut, for the art displayed in their construction. Fig. 4. is that of a bead of bright green glass imbedded in the substance of which are wavy lines of black glass, extending from the sides over the flat surfaces nearly to the string hole of the bead; it is now somewhat decayed, but the pleasing variation rendered by this treatment is still very obvious.

The specimen represented in Fig. 3. is one of the most curious glass beads in this country, it is made of a cobalt coloured blue glass, beautifully moulded, and upon its sides are two rows of raised dots of a darker glass with white tips, these are separated by a band of a most exquisite design

and of delicate manipulation, it consists of a cable pattern of a yellowish green tint, upon which is laid a twisted net work of a dark purple hue.

These beads, and indeed the whole of the remains of Roman glass, are exceedingly interesting, it is therefore much to be regretted that every portion of glass of this age is not taken care of; indeed, could we have procured only a few grains of some kinds—and many good specimens we are well informed have been lost from Corinium—we should have instituted Chemical Analyses into their nature, without which we can only know part of their teachings.

WORKS IN METAL.



Among all the remains of interest connected with an antient people, there are none of more value in illustrating their history and progress than the various metallic objects one meets with in different sites of antiquarian research.

Man became acquainted with the method of reducing metallic iron and copper from their ores at a very early period, and these metals became at once converted into implements of war or the chase; as he advanced in civilization new

31. Roman Balance.

metals were discovered, and these used either in the simple form or combined in various *alloys*, were soon found capable of a more extended



use, such as in the manufacture of domestic utensils; the contrivance of various ornaments for the person; or modelled into portraits or ideal forms of Heroes or Gods, thus forming in the *Statuettes* and *Penates* ever present memorials of the good and great, or monitors of religious obligations. But though this was perhaps the usual course in which the uses of metals became extended among all early nations, yet we find that the *peculiar forms* with which works in metal are impressed, are in accordance with the *genius* and advance of particular nations, and hence it is that these enduring objects are not only of value for their interesting and often beautiful forms, but as specific indices of advance in the arts of civilized life.

In describing the different Works in Metals, which have been discovered at various times in Corinium, the subject will naturally fall under the following heads:

1. *Weapons and objects connected with warfare.*
2. *Articles of domestic use or convenience.*
3. *Ornaments of the person.*
4. *Penates and Statuettes.*

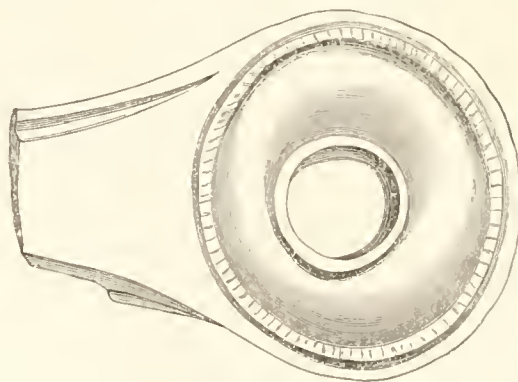
I. As Corinium was more a city of refuge and pleasure than of warlike operations, it cannot be expected at this lapse of time to furnish us with many remains of implements of war; and indeed the paucity of these is at once an evidence of how few were the conflicts in this city, and how peaceable and well adapted, as a place of retirement, was the capital of the Dobuni under the Roman sway.

Occasionally have been found *Spear* and *Arrow Heads*; one of the former, with a portion of the nail by which it was fastened to its shaft, is preserved in the Cirencester Museum, where also may be seen two arrow heads, one with exceeding large and wide spreading barbs, another of smaller size with the barbs quite flat.

In a collection of "Roman Remains," kindly presented to us for a Cirencester Antiquarian Museum, by Sir JOHN WOODFORD, Bart., are two bosses of shields, which we cannot help concluding are of *Anglo-Saxon* origin: these are figured in the lower compartment of Plate ix. fig. 4 and 5.

II. The conclusions at which we arrive by the *paucity* of offensive weapons, become strengthened by the *number* and *variety* of articles of convenience which Corinium has afforded. Those which have been preserved to us are usually made of *Bronze*, a metallic substance composed of copper and tin; these two metals are in variable proportions, as shown in different objects of bronze, and it cannot be too well understood that this compound is very different from that which we call *Brass*, which is a mixture of copper and zinc; so that though the Roman bronzes often get the name of “brasses”—and, by the way, have not unfrequently been endeavoured to be imitated by the English metal, even in Cirencester—the antiquarian novice should always look with suspicion upon “antiques” of the brass colour.

The universal use of bronze, in matters so different from each other, ceases to be a matter of surprise when we consider that copper and tin were the earliest metals known; these also could be reduced from their ores with comparative ease, and though they are both of them soft metals in the separate state, yet they can be mixed in such proportions as to be as hard as steel. But the great reason why this compound was employed in such varieties of work seems to be, that, though the resulting compound was *harder* than copper, yet it was more fusible, so that whilst the facilities for modelling were increased, the objects made in it were harder and more durable than if they had been formed of the unmixed metal.

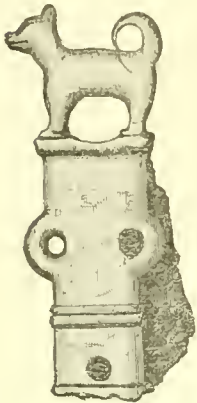


32. Handle of a Stewpan. •

\* The figures illustrating this subject are all of the *actual size*.

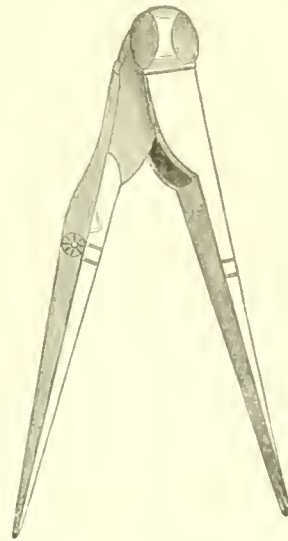
So general was the use of the mixed metals, copper and tin, that we find the culinary vessels of the Romans were made almost entirely of the resultant bronze.

The engraving (32) represents what we take to be the handle of a stewpan, or some cooking utensil: an entire vessel of bronze, with a handle of the same size and pattern as the present, was found at Gloucester, and is now in the British Museum. It may appear surprising that vessels of this kind are not oftener found, but it must be borne in mind that these were things which could readily be understood and used by successors, and thus they would become worn out, when the old parts could still be re-cast in some other form.



33. Instrument Handle.

Our next cut exhibits a copy of a pair of compasses, so well formed and so much like the instrument of the present day, that one would at first glance be almost ready to suspect its antiquity, but an examination of this specimen, and another one—in the possession of J. R. MULLINGS, Esq. M. P., which, though differing in ornament is the same in size—at once shows them both to have been made of the true antique bronze; and though in this matter we do not wish to be understood as giving the Cirencester *fabricists* a lesson in the art of manufacturing “antique” bronzes, yet we cannot omit this opportunity of acquainting them that mere brass will not pass, however artificially rusted, as



34. Compasses.

the colour and structure of the bronze, and its resultant rust, are very different from those of our brass, and which, in order to be at all successfully imitated, require a greater amount of experiment than has yet been expended on the subject.



36. Nail Instrument.

Among the little articles of convenience, knick-knacks of refinement, we may class the bronze instruments we now figure.



35. Nail Instrument.

Fig. 35 is a simple article, whose use appears tolerably plain; the divided lower extremities served to extract dirt from beneath the nails, whilst the hole in the top would allow it to be suspended or tied up, perhaps with other articles of a similar nature.

Fig. 36 was for a similar purpose, but as two plates were riveted together, it would at the same time act as a pair of tweezers, when required, though it must be confessed that for the combination of these two uses in a single instrument, the article represented by

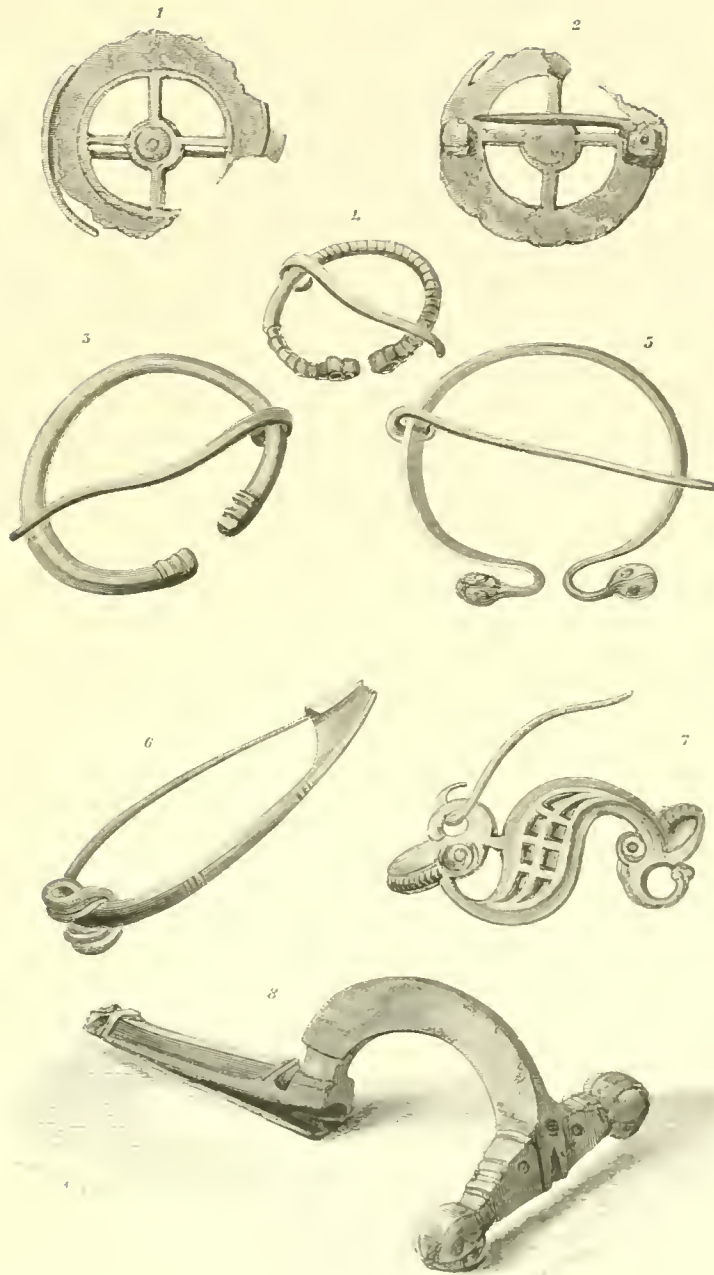


37. Tweezers, &amp;c.

Fig. 37 was much better adapted: a pair of well formed tweezers, like our modern instrument of the name, has an iron axis, through its rounded top, upon which the nail instrument freely moves; this is an exceedingly simple instrument, and, like all of its kind from Corinium, is simply ornamented with engraved lines or circles.

The engravings of these and the two following have been taken from specimens in the Cirencester Museum. Fig. 38 presents a drawing of a fine bronze pin, perhaps for the hair; the ring probably connected some ornament with the pin itself.

Fig. 39 represents a simple bodkin, or small pin, of frequent occurrence among Roman remains. Smaller articles of the character just described







38. Hair Pin.

will be found in the Museum at Cirencester: and in the choice antiquarian collection of P. B. PURNELL, Esq. of Stancomb Park, are some very interesting specimens of useful little implements of this kind, which have been found at different times among the debris of Corinium.

Spatulæ, Styli, and Needles of bronze, are occasionally met with in our Roman sites; these are either plain or ornamented with appropriate devices. Keys, either of bronze or iron, are not at all unfrequent; the Museum contains some curious examples; these show that our common locks, before the many "improved" forms of modern days, were of exactly the same kind as those of the Romans.

But among all the useful articles we have examined from this rich site, there are few can vie with the one that is represented at the head of this chapter; here we have a good example of the Roman *Statera*, from which was doubtless derived the modern Steelyard, the latter taking its name from the beam being made of iron or steel, whilst the Roman examples were usually manufactured of bronze.

A reference to the engraving (31) will show that, although the *Statera* is much like the Steelyard, yet that they differ in some important particulars; our example has a double fulcrum, and consequently it could be readily adapted for weighing lighter articles by using the more central fulcrum, and such as were heavier by adjusting it to the action of the one more remote; thus far it exactly corresponds with our common double-action Steelyard, but if we examine the *situation* and *bearing* of the fulcrum, we shall find that the Steelyard is the more perfect instrument, inasmuch as in it the fulcrum, which has knife-edge bearings below the central axis of the beam, and the suspending hooks have a bearing upon the same plane. Now in the *Statera* the fulcrum is always on the top, above the axis of the beam; it is without knife-edge

39. Boddin.



bearings, and the support for the substance to be weighed is placed at the extremity of the beam, exactly in the central axis; here, then, it will be seen that the method of suspension gives greater *stability*, whilst the knife-edges ensure an increase of *sensibility* to the Steelyard, when compared with the Statera, so that we may view the former as an improvement upon the latter.

In our example the beam is just six inches and one eighth in length; its counterpoise, which is of lead, weighs 3,240 grains; hence this instrument would be capable of weighing from about two ounces to one and a half pounds, when using the more central fulcrum, and from one and a half pounds to four pounds, when the one farthest from the centre was made use of.

It would appear, however, from the different examples of perfect stateræ or their counterpoises which have been discovered in this country, that they were more frequently adapted to much smaller weights than the specimen we have figured, and in these instances the counterpoise generally consisted of simply the head, or the head and bust, of some ideal or real personage, executed in bronze. A very elegant Statera, found among the ruins of Pompeii, has a counterpoise of this kind; the bust apparently intended for Roma. A specimen of a similar character was discovered in Gloucester, which, judging from Mr. Lysons' figure, we should take to be intended for a Jupiter. Examples have also recently been found at Cirencester; one of a female bust, perhaps of Ceres, in the possession of T. C. BROWN, Esq. Another in our own collection is merely the head probably of a Satyr. It is remarkable that these examples weigh exactly 460 grains each, so that we may presume them to have been counterpoises of small Stateræ of a recognized kind, which might be constantly kept at hand to ascertain the weights of coins, precious metals, or valuable exchangeable commodities.

III. The personal ornaments, at present extant, of the inhabitants of Corinium, consist almost entirely of bronze; the paucity of objects in the precious metals should not, however, excite surprise, if we consider how



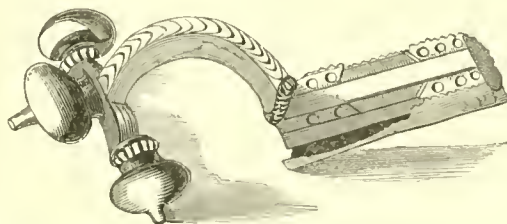
easily these would be appropriated as they were discovered, from time to time, and as their value, as antiquarian relics, would not always be considered, we may expect that several have been converted to more modern forms; but besides this we have had no systematic plan of exploration, so that all the objects of antiquity preserved here have been such as were arrived at by the merest accident, which would also favour their distribution, often among those but little imbued with antiquarian zeal or knowledge.

Among personal ornaments of Roman date *rings* of gold, silver, bronze, or iron, will ever be held in estimation, as independently of the forms in metal, they frequently contain interesting intaglios of glass or precious stones.

A ring of fine gold is now before us, in which is a curiously formed intaglio, which, though somewhat indistinct from corrosion, we take to be meant for a scorpion: the matrix is of glass, consisting of an outer thin layer, of a blue tint, laid upon black, so that the design is partly in the blue and partly in the black glass, thus giving the appearance of having been done in a stone, with strata of different colours as agate; intaglios in blue paste, appear to have been not unfrequent, a ring with one of this kind, found at Rodmarton, is figured by LYSONS—this latter is set in iron.

A fine iron ring, from Cirencester, with a stone, bearing an intaglio, is in the possession of P. B. PURNELL, Esq.

Ornaments of bronze, from their little intrinsic value, would not be likely to be retained in general in private possession, and so become scattered or lost, they would be given up to antiquarians or museums, hence it is that we have so many of these preserved to us. Some of those which were used as fastenings for different parts of the dress, and go under the general name of fibulæ, are exceedingly interesting, from their ingenious contrivances and varied forms. Our engraving represents a



40, Roman Fibula.

brooch, not unfrequent in general form, though varied much in details; in this the central knob was fastened inside by a rivet which also held the pin, the latter no doubt being a kind of spring, so that it would be readily retained in the catch. Plate x. fig. 8. represents a specimen of a similar kind. In the same plate, fig. 6, will be found a brooch, whose pin is ingeniously formed out of wire, and so twisted as to afford the requisite amount of resistance to retain it in the catch; the whole of this appears to be made out of the same piece of bronze.

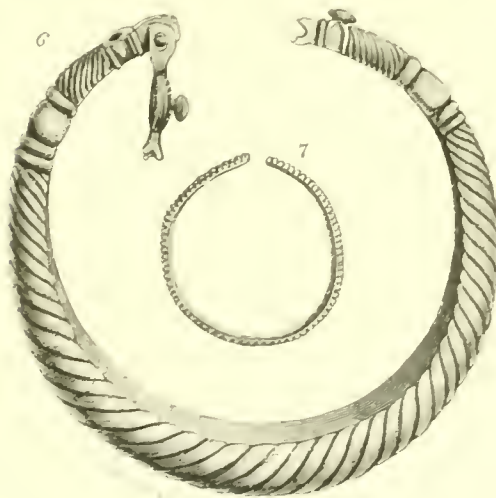
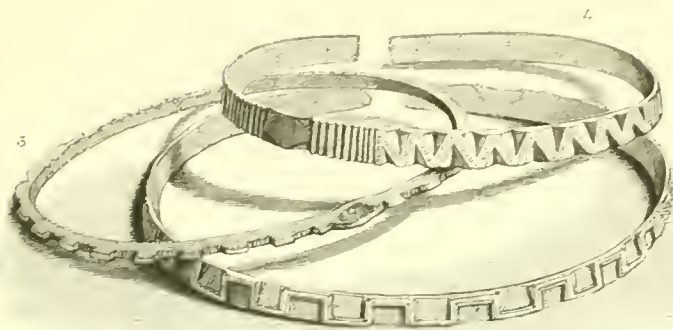
Figures 1 and 2 are a front and back view of a brooch of a very elegant design, in the possession of the Rev. W. F. POWELL, its form is much like some of the early gable crosses of Norman churches, its cruciform arrangement giving it much the aspect of a piece of work of christian origin.

Fig. 7, is an uncommon variety of brooch, it no doubt fastened by bending the pin behind the opposite projecting end.

Figs. 3, 4, and 5, are very usual Roman forms and deserve commendation, as also imitation, for their extreme simplicity and the security of their action; the variety of ornament in these is endless, the open ends offering such opportunities for forming heads or otherwise.

The class of Roman ornaments now remaining to be described are the *Armilla*, these were worn as the modern bracelet, round one or both wrists, and sometimes several of them on the same person, they were frequently buried with the dead; examples of skeletons having been discovered in the neighbourhood of the Querns, with the bronze armillæ round the arm bones.

We have no examples of these in precious metals, and can only expect to find them in places where no disturbance has subsequently taken place, but the bronze armillæ are very general and very varied, some of these are made merely of twisted wire, others are finely chased and ornamented, as are some of the examples in plate xi.; some appear to have been brought together at the edges but not fastened, others to have been joined merely by a rivet, while in one fine example, plate xi. fig. 6, we have hinges and rivets.





There are many examples of armillæ, in the Cirencester museum, from which we may conclude that they were worn by all classes of the people, the value of the metal and the skill of the workmanship being in proportion to the taste and opulence of the wearer.

IV. *Statuettes*. With the classic Roman piety was ever a matter of deep concern, and he not only attended the festivals of his various deities, in temples consecrated to them, but his own house became as it were sacred to those gods, for whom he had the greatest amount of regard or veneration, so that, in order to keep these in perpetual remembrance, ideal representations of them and their qualities were constantly kept before him; hence we have *Statuettes* in bronze of Jupiter, Hercules, Apollo, Mercury, Venus, Diana, and others, finding a place in the houses of the people, and these constituted their PENATES, or household gods. It will therefore not be surprising that these bronzes should possess so much of the higher principles of Art; they are often exquisitely modelled, and present a beauty of form, and grandeur of expression, which can seldom be arrived at where a less deep feeling than religious devotion is sought to be enunciated.

The works of this kind, which have been discovered at Cirencester, are not wanting in the graces hinted at; the *Diana*, as shown in the two



41. Diana, back view.



42. Diana, front view.

following views, is of good proportion and well executed; the quiver is shown in fig. 41, but unfortunately the left hand has been broken off, so that the bow is wanting to complete the subject. This is another of the gems of Mr. PURNELL'S collection, and was from the Leauses Garden.

The subject of our next engraving—Mercury—was also obtained from the same site, and is a fine example of the care bestowed upon the form and proportions of these figures; the god is represented holding a purse in his right hand, the object which was contained in the left is lost, and therefore cannot be made out, it was perhaps his caduceus. This elegant Statuette is now in the possession of Mrs. MULLINGS, to whom we beg to offer our best thanks for the loan of this and other objects of interest relating to Cirencester.

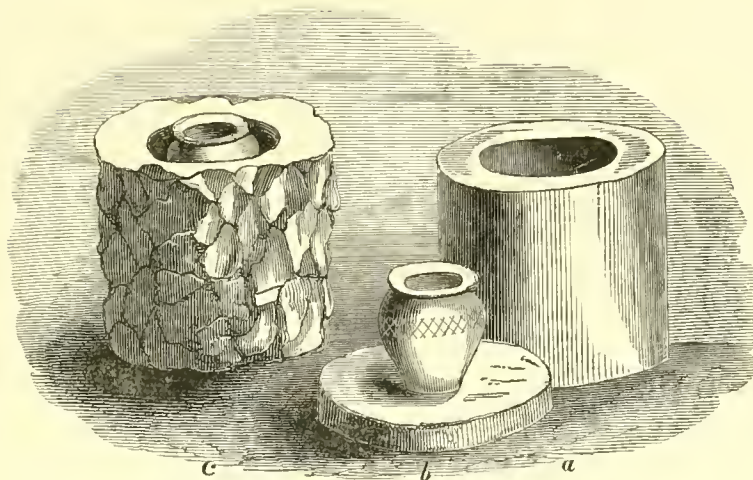
A fine bronze of Apollo is stated to have been found here, and presented by T. MASTER, Esq. to the Bodleian Library; this we have failed to trace, but it is highly probable that many of these have been discovered at various times, which have been taken from the town, and now all traces of their localities are destroyed. Thus Dr. STUKELEY, speaking of the Leauses, says "The gardener told me he had lately found a little brass image, I suppose one of the Lares, but, upon diligent scrutiny, his children had played it away." We hope, however, no such accident will in future occur to these interesting objects, but that they will be left to grace the Cirencester Museum, where should be exposed, at one view, those objects of antiquarian interest and research, which have been so long hidden from the sight.\*

\* Other Statuettes which we have examined have been previously described by writers as belonging to Corinium, but we are sorry to say they belong to those *fabrications* which we have before had occasion to lament.



43. Mercury, actual size.

ON ROMAN TOMBS IN CIRENCESTER.



44. Stone Sarcophagi and Urn.

The methods of sepulture adopted by an antient people must ever be an object of the greatest interest to the antiquary, as so much of the history of every race lies buried with the dead, not in the mere figurative sense, which would render it *difficult* of interpretation, but in the true acceptance of the term buried—covered up, hidden from sight—so that on uncovering these, the various relics, with which it has ever been the custom, in some form or other, to invest the dead, become exposed, and thus afford us a valuable lesson of the manners and customs of the past; for the variations which obtain in modes of sepulture are but so many evidences of the difference of thought, feelings, and aspirations, of those by whom they were adopted.

The evidences left to us of Roman sepulture in this neighbourhood show us that *Cremation* was the custom with the Romano-British, as well as with

the Greeks and Romans themselves, and the ashes of the dead were carefully collected and deposited in an Urn of Pottery, of which our engravings (Plate ix., and Wood-cut No. 15) furnish us with some interesting examples; this Urn, with its sacred treasure, was either consigned to a private and unostentatious lodging in the ground, or to a stone chamber below the surface, when pottery of several kinds would be placed around it, the whole being ultimately covered up by a mound or Barrow. Of these Barrows we have two or three unexplored examples in the neighbourhood of Cirencester, which we may hope to examine as time and opportunity serve.

But the merely depositing the ashes in an Urn was not, in all cases, considered as marking sufficient *care*, the Urn was sometimes deposited in a secure vessel, either made out of pieces of stone, or hewn out of a stone block, which latter was then called a *Sarcophagus*; these Sarcophagi were often highly ornamented, but the interesting examples found in Corinium have always been plain; our Wood-cut, No. 44, represents two of these, in the possession of Mr. T. C. Brown, which were discovered near the Amphitheatre.

Figure *c* is a block of stone, roughly hewn into something like a rounded form, one foot six inches in height, in the top of which is a hole ten inches deep, in which was deposited the urn resting on *b* with its ashes; the whole was covered up by a large unhewn slab of stone.

The figure *a* represents a Sarcophagus of a like description, only in this instance it is well carved, and finished like a portion of a column; the inside is also smoothly finished, and a lid *b* of dressed stone was accurately fitted to the top, and covered in the reliques of the dead, which were in this instance put into the Sarcophagus without an urn.

Many urns with ashes have been discovered at different places, particularly about the neighbourhood of the *Querns*, (see page 12) and Watermoor. Our examples of Sepulchral Urns in Plate ix. were mostly obtained from the *Querns*. But it does not appear that *Cremation* was in all cases adopted by the Romano-British; examples of skeletons have occurred with the Roman *Armillæ* still maintaining a position around the wrist, and skulls and other portions of the frame frequently occur, with such accompaniments



and in such a position as to leave no doubt that they were of the same era as those remains marked by the Urns.

*The Sepulchral Monuments and Inscriptions* discovered at Cirencester have formed the theme for many interesting Archæological papers; among others, notices of two equestrian Monuments, found at Watermoor, occur in the *Gentleman's Magazine*, for September, 1835, page 303, and March, 1836, page 296, these are also figured and described in the *History of Cirencester*; and a most elaborate account of them, together with a Civilian Monument, discovered in July, 1836 is given (with engravings) in the *Archæologia*, vol. xxvii., page 211, by Dr. CONRAD LEEMANS, Conservator of the Museum of Antiquities, at Leyden. This learned antiquarian paper, with the inscriptions and their readings, has been quoted at some length in *Akerman's Archæological Index*, page 66, besides which lithographic figures of the Monuments have been published in Cirencester.

With the many descriptions and illustrations of these Monuments before us, we shall at present content ourselves with a brief notice of them, more with a view of pointing out what has become of such interesting memorials, than of adding anything to their history.

The first Stone was found in June, 1835; it consists of a group in basso-relievo of a soldier on horseback, with a spear in the right hand, riding over a prostrate enemy, and has beneath the carving the following inscription.

DANNICVS . EQES . ALAE  
INDIAN . TVR . ALBANI .  
STIP . XVI . CIVES . RAVR .  
CVR . FVLVIVS NATALIS . IL  
FLAVIVS BITVCVS . ER . TESTAME  
II . S . E

This inscription Dr. LEEMANS reads as follows:—

Dannicus eques Alæ Indiauæ, turmæ Albani Stipendiorum sedecem, civis Rauricus Curaverunt Fulvius Natalis il [lege ET?] Flavius Bitucus, heredes testamentarii Hic situs est.

The following is the English translation by Dr. LEEMANS :

*Dannicus, a horseman of the Indian wing of the troop of Albanus, who has served sixteen years, a citizen of Rauricum. By the care of Fulvius Natalis, and Flavius Bitueus, the heirs of his last will, He is buried here.*

This monument is in the Cirencester Museum, and will form an interesting object in the Museum of Antiquities about to be established by the liberality of Earl BATHURST.

The next is also an equestrian group, in which a spear is being thrust through the prostrate foe, having the annexed inscription under the carving :

SEXTVS . VALE  
RIVS . GENALIS  
EQES . ALAE . TR . HAEC  
CIVIS . FRISIAVS . TVR.  
GENIALIS . AI . XXXX . . . XX  
H . S . E . E . F . C .

To be read as follows :

Sextus Valerius Genealis eques alae Thracum [or Thracum Hæraclaniæ?] Civis Frisiaus [for Frisius] turmæ Genialis. Annos [vixit] Quadraginta, [militavit] viginti. Hic situs est; heres fieri curavit.

That is,

*Sextus Valerius Genialis, a horseman of the Thracian wing, a citizen of Frisia, of the Squadron of Genialis. He lived forty years and served twenty. He is buried here. His heir erected [this monument].*

This monument, which was discovered Jan. 22, 1836, is now in the Armoury of the late Sir SAMUEL RUSH MEYRICK, at Goodrich Court, and is an interesting example of the dress and equipments of the Roman horse or cavalry.

The other stone with relievo carving is a memorial of a citizen, who is represented in an erect posture, habited in a large cloak with a hood, having a canopy over the head, supported by fluted pilasters of good design.

The habit is very remarkable, and reminds us of the simple dress of the Anglo-Norman period. The inscription is as follows :

PHILUS . CA  
SSAVI . FILI .  
CIVIS . S . EQV  
ANN XXXXV  
II . SE.

This has been read and translated by Dr. LEMANS, as under :—

Philus Cassavi filius, civis Sequanus [vixit] annos quadraginta quinque. Hic sepultus est.

*Philus the son of Cassavus, a Citizen of the Sequani, forty-five years old, is buried here.*

This very interesting monument is now in the Museum of P. B. PURNELL, Esq. of Stancomb Park : it was found at Watermoor, July 1, 1836.

Of these monuments the two first have been decided by Dr. LEEMANS, on an examination of other stones and inscriptions, both British and Foreign, to have belonged to soldiers in the Roman army, the position and relationship of whom he has very ably made out.

A third equestrian monument has been discovered on the line of the Irmin Street, near Gloucester, which is figured and described in the first volume of the *Journal of the Archæological Association*.

The civilian monument is very unusual ; the learned Doctor, in the Essay already quoted, presumes him to have belonged to a family of merchants, of some of whom we have continental memorials.

Inscriptions in stone, without carving, are not uncommon in and about Corinium, from which we may conclude that this was a very usual way of commemorating the dead ; the style of the stones is much the same as that employed for head-stones in the present day, but it may be remarked that never more is said than is absolutely necessary ; these antient memorials of the Pagan dead are not disfigured by that fulsome adulation and those boasting professions we too often meet with on Christian monuments ; as an evidence of which we may adduce the following examples from Corinium, which, at the same time will show us that memorials of this character were erected to women, as well as to the sterner part of the human family.

D. M.  
 IULIAE CASTAE  
 CONIUGI VIX  
 ANN . XXXIII

Diis Manibus Juliae Conjugi. Vixit Annos triginta tres.

D. M.  
 P VICANAE  
 P VITALIS  
 CONIUX

Diis Manibus. Publæ Vicanae Publius Vitalis Coniux.

The first of these monuments was found at the Querns, where we are told that “ five such stones lay flatwise upon two walls, in a row, end to end, and underneath were the corpses of that family, as we may suppose.\* ”

From the numbers of these Monumental Stones, which have accidentally been found from time to time, we are disposed to think that the search which it is intended to set on foot this summer for such Roman remains as may still be hidden, will disclose much evidence of a valuable nature, as bearing upon these interesting matters, on which account we have refrained from giving either drawings or full descriptions of them in the present work, hoping to be able to make the matter more complete hereafter.

*Rudder's History of Gloucestershire*, p. 346.

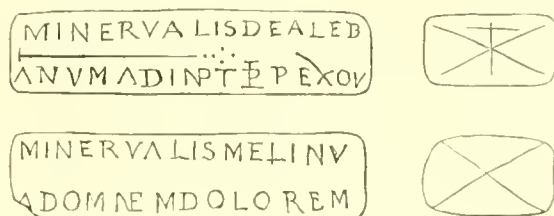
ON A ROMAN MEDICINE STAMP.

Among all the curious antiquities of Corinium, which we have yet examined, there are none of greater interest than the Medicine Stamp, which was found in the Leauses garden many years since, and is now in the possession of P. B. PURNELL, Esq.

As several of these have now been found, both in this country and on the Continent, it is to be wished that they may at some time be collected and compared, without which it is almost impossible to arrive at correct readings of their inscriptions, or to understand all the facts such relics would be likely to teach us. In the few notes that follow on our specimen, we shall only attempt to explain its meaning and uses, as it is an interesting relic of Corinium, and shall reserve any more general remarks until we can at least get all the county specimens together.

The Cirencester Stamp is made of *hone-stone*, or *whet-slate*, it is nearly two inches long, three quarters of an inch wide, and not quite half an inch deep; it has a retrograde intaglio inscription on two of its sides, so that there can be no doubt it was intended to be used as a stamp upon a substance in a soft state, somewhat after the manner of impressions upon sealing-wax.

The inscriptions are much worn, but there is no difficulty in reading the following:



Some impressions of this Stamp in the collection of the Society of Antiquaries, were thus described by ALBERT WAY, Esq. to whom we are much indebted for some valuable notes upon Stamps of this description.

‘ “ Impressions in sealing-wax from the two inscribed sides of an oculist’s Stamp, found near the Leases garden, in 1818, deposited in a plain fictile urn, about eight inches high. It is an oblong piece of green stone, rather less than two inches in length, and from six to seven tenths of an inch in width ; on each end is engraved a sort of monogram, formed of an  $\times$  and a cross †. Exhibited by SAMUEL LYSONS, Feb. 4th, 1819, who gave the following reading of the inscription :

‘ MINERVALIS DEALEBANVM AD  
IMPETVM LIPPITVDINIS EX OVO

MINERVALIS MELINVM  
AD OMNEM DOLOREM’ ”

That this relic belonged to what have been termed oculist’s Stamps, of which a few other examples have been found in this and neighbouring counties, there can be little doubt: this example, like others, setting forth the *name* of the medicine, the diseases in which it is applicable, and a kind of direction for use.

The term *Minervalis* we do not find explained by any one who has written on these stamps, but it may probably here mean *denoting* or *pertaining* to Minerva, as we learn from CELSUS that diseases were referred to the wrath of the immortal gods, and that assistance was wont to be supplicated from them ;\* this, therefore, may have been a medicine named after Minerva (*a Minervial*), in a somewhat similar sense to the naming a preparation of the metal Quicksilver a *Mercurial*—of Iron, *Martial*, from Mars—and of Lead, a *Saturnine*, from Saturn.

The next word seems to denote the principal or active ingredient of the medicine, which was, in all probability, *Ledanum* or *Ladanum*, described by Dr. PEREIRA, in his *Elements of the Materia Medica*, as a resinous exudation from the *Cistus creticus*, a plant of the *Rock rose* tribe, growing,

\* Celsus de re Medica, Lib. i.

as its name implies, in Crete. In the time of DROSCORIDES it was collected by combing the beards of the goats, which browse on the herb, but is now got by brushing the plant with a kind of leathern rake, it is then scraped off and formed into cakes. The substance thus collected is a resinous gum, which was formerly used as a constituent part of a kind of plaster.

This preparation from Ladanum is directed to be used with white of egg (ex ovo) at the onset of *Bleared eyes* (impetum lippitudinis).

In the other inscription the *Melinum* no doubt refers to an ointment, prepared from the blossoms of quinces or apples (see PLINY, lib. xv. c. 1. and lib. xxii. c. 6.); the word Melinum occurs on other stamps, one with it has been found at Gloucester, so that we may conclude that it was an usual preparation.

The finding of this specimen of an Oculist's Stamp in a fictile urn, as recorded by Mr. WAY, is somewhat curious, and it is to be wished that the vessel could be traced; this, however, is almost hopeless, in the many transitions which have befallen the antiquarian treasures formerly found at Cirencester.

## COINS FROM CORINIUM.

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Were further evidence wanting to prove the opulence of Corinium, it would be found in the vast quantity of coins that are constantly being discovered, whenever its ruins are disturbed by modern operations. Whilst the building of a new house, or the digging of a grave, brings to light some more substantial trace of its former possessors, or the opening of a street exposes such Remains of their artistic excellence as we have just described, our gardens continually furnish us with those minor relics, which serve as a guide to assist our conjectures as to the period to which the more important works belong.

Not that the coins are not themselves interesting also as works of art, for, on the contrary, the magnificent series of Imperial Gold, and the First Brass of the early Emperors of Rome, cannot be contemplated by the man of taste without a due appreciation of the art that is displayed, not merely in the highly poetic imagery of the reverse, but also in the beautiful execution, and expressive portraiture, of the obverse; in both which respects they remain to this day examples worthy of our imitation,\* and preserving a beauty far superior to any modern coins.

Independently of the interest which attaches to the collection of coins as works of art, the utility of the study in the service which it occasionally renders to History is now duly recognized. And this is more especially the case with the Romans, for in every part of the world to which this enterprising people ever penetrated, they left behind them these enduring memorials, which thus often preserve an indisputable record of facts, that

\* The general reader may not be aware that our modern *Britannia* is derived from a reverse on the coins of several of the early Roman Emperors, and differs but slightly from that upon coins of Hadrian and Commodus.



may have been beneath the notice, or have escaped the attention, of the historian.

Upon this point, PINKERTON, in his *Essay on Medals*, remarks, "It was, no doubt, a custom with that people, in every instance ardently desirous of fame, to bury parcels of their coin as a monument of their having, as it were, taken possession of the ground."

But there is also another, and a much more satisfactory reason to account for the frequent discovery of *parcels* of coins, which is that they were doubtless so deposited by their owners whenever they had more than could be conveniently carried about with them, a custom which obtains to this day amongst eastern nations.

These parcels are often discovered untouched, but they are also frequently dispersed by modern operations, and, being scattered about, are found singly or in small numbers, at various times, as chance may bring them to the surface.

With reference to the light thrown by the study of coins upon the history of Corinium, we may observe that we obtain from them at least corroborative evidence of the date of our tessellated pavements, in the abundance of the coins of the Emperors Trajan and Hadrian, to which period our pavements have, for other reasons (*vide* page 46), been assigned.

It has indeed been asserted that the Emperor Constantine was crowned at this place, and the great abundance of his coins (before alluded to at page 9) has been adduced in support of this assertion. This however is a mistake, arising from the confusion of the Emperor Constantine with another person of that name, brother of Aldroenus King of Brittainy, who was brought over by Archbishop Guiteline, and crowned king at Cirencester. A.D. 443, being after the Romans had finally left Britain, and more than a hundred years after the death of Constantine the Great.

The great number of coins of that prince, which are found on the site of every Roman station, must be attributed to the unusual quantity that were struck during his long reign.

We may take this opportunity of explaining that the following list does not contain one-fourth of the coins found in Cirencester, but simply

those which are in perfect preservation, or nearly so, with the exception of a few which have been inserted in consequence of their being otherwise interesting, as forming, perhaps, additional links in the series; and it must therefore be borne in mind, when estimating the relative proportions of the different emperors, that we have given only a selection from a number of types of many of which there are several copies: in the case of the Constantine family the entire number would amount to many hundreds.

We have reason to believe, and to regret, that many valuable gold and silver coins have been lost to the town through the temptation of a large price being offered to their owners, and it will be observed that the proportion of gold coins in the following list is exceedingly small. Not that we should expect to find many, for there are two reasons to prevent their being handed down to us; firstly the same cause which operates to the conversion of gold ornaments already alluded to; and secondly their greater value in proportion to their bulk and weight, which would cause them to be removed by the owner when the brass was neglected, and even silver left behind. Of those however that did remain, there are few that have escaped subsequent appropriation.

Of silver we have a very fair proportion, as also of first and second brass, most of which are in very good preservation.

The third brass being of a later date, when the coinage had degenerated from the beautiful types and superior workmanship of the earlier emperors, are for the most part illegible, or at the best partially so, and we have often been obliged to make up our types from a number of imperfect ones. In some few reigns a better metal appears to have been used, and these preserve somewhat of the character of the earlier coins. The art revives however only to relapse in a subsequent reign, and finally decay.

The coins given in the following list are chiefly from the cabinets of MR. T. C. BROWN, MISS STEVENS, MR. C. H. NEWMARCH, MR. C. HOARE, MR. S. LEDIARD, the Rev. CHARLES GAUNT, of Isfield, Sussex, and the Cirencester Museum; the numbers contributed being in the order in which the names are placed.

A few examples have also been contributed by PURNELL B. PURNELL,

Esq., Mr. J. F. SKIPTON, Mr. GEORGE LANE, and Mr. P. E. HARMER, and have been collected by ourselves from different workmen.

AUGUSTUS.—Received the title of Emperor B.C. 29. Died A.D. 14.

*Silver.* Obv. CAESAR. AVGVSTVS. DIVI. F. PATER. PATRIAE.  
Rev. Illegible.

TIBERIUS.—Succeeded Augustus A.D. 14. Was murdered A.D. 37.

*Silver.* Obv. TI. CAESAR. DIVI. AVGV. F. AVGVSTVS.  
Rev. PONTIF. MAXIM. A female sitting.

ANTONIA.—Wife of Drusus, senior.

*2nd Brass.* Obv. ANTONIA. AVGVSTA.  
Rev. TI. CLAVDIVS. CAESAR. AVGV. P.M. TR. P. IMP. A female standing.

GERMANICUS.—Created Cæsar A.D. 4. Died A.D. 19.

*2nd Brass.* Obv. GERMANICVS. CAESAR. TI. AVGV. F. DIVI. AVGV. N.  
Rev. C. CAESAR. DIVI. AVGV. PRON. AVGV. P.M. TR. P. IIII. P.  
In Field, S.C.

AGRIPPINA.—Wife of Cæsar Germanicus.

*1st Brass.* Obv. AGRIPPINA. M. F. GERMANICI. CAESARIS.  
Rev. Illegible.

CALIGULA.—Succeeded Tiberius A.D. 37. Was assassinated A.D. 41.

*1st Brass.* Obv. C. CAESAR. AVGV. GERMANICVS. IMP. ....  
Rev. AGRIPPINA. DRVSIILA. IVLIA. Caligula's three sisters standing.

CLAUDIUS.—Raised to the Empire A.D. 41. Died A.D. 54.

*Silver.* Obv. TI. CLAVD. CAESAR. AVGV. P.M. TR. P.  
Rev. PRAETOR. RECEPT. Two figures.

*1st Brass.* Obv. TI. CLAVDIVS. CAESAR. AVGV. P.M. TR. P. IMP.  
Rev. CERES. AVGVSTA. Ceres standing with ears of wheat and cornucopia.

Obv. TI. CLAVDIVS. CAESAR. AVG. P.M. T. ...  
 Rev. IMP. T. .... REST. A figure not clearly distinguishable. In the field, S.C.

*2nd Brass.* Obv. TI. CLAVDIVS. CAESAR. AVG. .... X  
 Rev. SPES. AVGVSTA.

Obv. TI. CLAVDIVS. CAESAR. AVG. P.M. TR. P. IMP. P.P.  
 Rev. S.C. Pallas.

NERO.—Succeeded Claudius, A.D. 54. Killed himself A.D. 68.

*1st Brass.* Obv. NERO. CLAVD. CAESAR. AVG. GER. P.M. TR. P. IMP. P.P.  
 Rev. Victory bearing a shield, on which is S.P.Q.R. No legend. S.C.

*3rd Brass.* Obv. NERO. CLAVD. CAESAR. AVG. GER. P.M. TR. P. IMP. P.P.  
 Rev. PACE. P.R. TERRA. MARIQ. PARTA. IANVM. CLVSIT. The temple of Janus closed. In field S.C.

Mr. AKERMAN has given an engraving of a coin in the British Museum, having the same reverse, and observes "This type occurs also in first brass, but is not so scarce on coins of that size, although when fine they bring a very high price."

The coin given above is from Mr. NEWMARCH'S cabinet, and is in remarkably fine preservation.

Obv. NERO. CAESAR. AVG. GERM. IMP.  
 Rev. S. C.

Obv. IMP. NERO. CAESAR. AVG. P. MAX. TR. P. P.P.  
 Rev. S. C. Victory marching.

Obv. NERO. CAESAR. AVG. P. MAX. TR. P. P.P.  
 Rev. Victory holding a shield, on which is S.P.Q.R. S.C.

Obv. NERO. CAES. AVG. GERM. IMP.  
 Rev. PACE. P. R. VBIQ. PARTA. IANVM. CLVSIT.

From Mr. T. C. BROWN'S cabinet.

*3rd Brass.* Obv. IMP. NERO. CAESAR. AVG. ...  
 Rev. A figure standing, but not clearly distinguishable. Legend illegible.

Obv. NERO. CAESAR. AVG. GERM. IMP.  
 Rev. GENIO. AVGVSTI. S.C. Bonus Eventus sacrificing.

**GALBA.**—Succeeded Nero A.D. 68, and was murdered in the year following.

*Silver.* Obv. IMP. SER. GALBA. AVG.  
Rev. S. P. Q. R. O. B. C. S. within a civic crown.

*2nd Brass.* Obv. IMP. SER. SVLP. GALBA. CAES.  
Rev. LIBERTAS. PVBLICA. Liberty standing. S. C.

**VITELLIUS.**—Proclaimed Emperor A.D. 69, and murdered in the same year.

*Silver.* Obv. A. VITELLIVS. GERM. IMP. AVG. TR. P.  
Rev. LIBERTAS. RESTITVTA. Liberty standing.

Obv. A. VITELLIVS. GERM. IMP.  
Rev. PONT. MAX. A figure seated.

*1st Brass.* Obv. A. VITELLIVS .....  
Rev. FORTVNAE. REDVCI. Fortune standing.

**VESPASIAN.**—Made Emperor A.D. 69. Died A.D. 79.

*Silver.* Obv. IMP. VESPASIANVS. AVG.  
Rev. COS. III. Emperor seated.

Obv. IMP. CAESAR. VESPASIANVS. AVG.  
Rev. PON. MAX. COS. II.

*1st Brass.* Obv. IMP. CAESAR. VESPASIAN. AVG. COS. IIII.  
Rev. PAX. AVG. S. C. A female figure (Peace) holding a patera in her right hand over an altar, and an olive branch and caduceus in her left.

*2nd Brass.* Obv. IMP. CAESAR. VESPASIAN. AVG. COS. IIII. P.M.  
Rev. ....AVG. The Emperor sacrificing. S. C.

Obv. CAESAR. VESPASIANVS. AVG.  
Rev. Obliterated.

Obv. IMP. CAES. VESPASIANVS. AVG. COS. II.  
Rev. FORTVNAE. REDVCI. S. C.

Obv. IMP. CAES. VESPASIAN. AVG. COS. VIII. P.P.  
Rev. AEQVITAS. AVGVSTI. S. C. Equity standing, holding in her right hand a balance, in her left a spear.

Obv. IMP. CAESAR. VESPASIANVS. AVG. P.P.  
Rev. Victory holding a shield, on which is inscribed S.P.Q.R.S.C.

DOMITIAN.—Succeeded his brother Titus A.D. 81. Was assassinated A.D. 76.

*Silver.* Obv. IMP. CAES. DOMIT. AVG. GERM. P.M. TR. P. XII.  
Rev. IMP. XXII. COS. XVI. CENS. P. P. P. Victory standing.

Obv. CAESAR. AVG. F. DOMITIANVS.  
Rev. PRINCEPS. IVVENTVTIS.

Obv. IMP. CAES. DOMIT. AVG. GERM. P.M. TR. P.  
Rev. IMP. XXI. COS ... CENS. P.P.P.

Obv. IMP. CAES. DOMIT. AVG. GERM. TR. P.  
Rev. IMP. XIV. COS. XIII. CENS. P. P. P. Victory standing.

*2nd Brass.* Obv. IMP. DOMIT. AVG. GERM. COS. XIII. CENS. PER. P.P.  
Rev. FORTVNAE. AVGVSTI. S. C.

Obv. IMP. CAES. DOMIT. AVG.  
Rev. VIRTVTI. ....

Obv. IMP. CAES. DOMIT. AVG. GERM. COS. XV. CENS. PER. P. P.  
Rev. MONETA. AVGVSTI. S. C.

\*2 Rev. FORTVNAE. AVGVSTI. A female with cornucopia in one hand and the helm of a ship in the other.

NERVA.—Raised to the Empire A.D. 96. Died A.D. 98.

*Silver.* Obv. IMP. NERVA. CAES. AVG. P.M. COS. TR. P. II. P.P.  
Rev. CONCORDIA. EXERCITVVM.

*1st Brass.* Obv. IMP. NERVA. CAES. AVG. P. M. TR. P. COS. II. P. P.  
Rev. CONGIAR. PR. Exergue S. C. The Emperor distributing the congiarium. 6 figures.

2 Rev. FISCI. IVDAICI. CALVMNIA. SVBLATA. A palm tree.

This type is engraved in AKERMAN'S *Descriptive Catalogue of Rare and unedited Roman Coins*, and refers to the remission of the Jew-tax.

Our example is from the Cabinet of Miss STEVENS.

\* 2 Rev., 3 Rev., &c. means that they are different reverses, but with the same obverse as the last given.

*2nd Brass.* Obv. IMP. NERVA. CAES. AVG. P.M. TR. P. COS. II. P.P.  
Rev. CONCORDIA. EXERCITVVM. Two hands joined.

Obv. IMP. NERVA. CAES. AVG. P.M. TR. P. COS. III. P. P.  
Rev. LIBERTAS. PVBLICA. S. C.

TRAJAN.—Succeeded Nerva A.D. 98. Died. A.D. 117.

*Silver.* Obv. IMP. TRAIANO. AVG. GER. DAC. P.M. TR. P.  
Rev. COS. V. P.P. S.P.Q.R. OPTIMO. PRINCIPI. Victory standing.

Obv. IMP. CAES. NERVA. TRAIAN. AVG. GERM.  
Rev. P. M. TR. P. COS. III. P. P.

Obv. IMP. TRAIANO. AVG. GER. DAC. P.M. TR. P. COS. V. P.P.  
Rev. OPTIMO. PRINCIPI.

Obv. IMP. CAES. NERVA. TRAIAN. AVG. GERM.  
Rev. COS. V. P.P. S.P.Q.R. OPTIMO. PRINCIPI. Ceres.

2 Rev. P.M. TR.P. COS. III. P.P. Victory standing in a vessel, in her right hand a laurel crown, in her left a palm branch.

*1st Brass.* Obv. IMP. CAES. NERVAE. TRAIANO. AVG. GER. DAC. P.M. TR. P.  
COS. VI. P.P.

Rev. S.P.Q.R. OPTIMO. PRINCIPI. A female standing. In exergue, ALIM.  
ITAL.

2 Rev. DACICVS. Victory seated. In exergue, PROVINCIA. S. C.

3 Rev. PROVIDENTIA.

Obv. IMP. CAES. NERVA. TRAIAN. AVG. GERM. P.M.  
Rev. TR. P. COS. A figure seated.

Obv. IMP. CAES. NERVAE. TRAIANO. AVG. GER. DAC. P.M. TR. P.  
COS. V. P.P.

Rev. S.P.Q.R. OPTIMO. PRINCIPI. S. C. Ceres.

*2nd Brass.* Obv. IMP. CAES. NERVAE. TRAIANO. AVG. GER. DAC.  
Rev. S.P.Q.R. OPTIMO. PRINCIPI. A trophy with a captive before it.

2 Rev. Emperor on horseback.

Obv. IMP. CAES. NERVA. TRAIAN. AVG. GERM. P.M.  
Rev. Legend defaced. A female seated on two cornucopias crossed.

2 Rev. TR. POT. COS. III. P.P. Victory holding in her right hand a shield upon which is inscribed S.P.Q.R.

3 Rev. S.P.Q.R. OPTIMO. PRINCIPI. S. C. A trophy, with a figure resting on a buckler.

Obv. IMP. CAES. NER. TRAIANO. OPTIMO. AVG. GER. DAC. ....

Rev. SENATVS. POPVLVS. QVE. ROMANVS. S. C. Ceres standing with cornucopia.

HADRIAN.—Succeeded Trajan A.D. 117. Died A.D. 138.

*Silver.* Obv. IMP. CAESAR. TRAIAN. HADRIANVS. AVG.

Rev. P.M. TR. P. COS. III. Rome seated, holding a little Victory in her right hand.

Obv. HADRIANVS. AVGVSTVS.

Rev. COS. III. A male figure seated.

Obv. IMP. CAESAR. TRAIAN. HADRIANVS. AVG.

Rev. SALVS. AVG.

Obv. HADRIANVS. AVG. COS. III. P.P.

Rev. AEGYPTOS. A female figure seated on the ground, holding in her right hand a timbrel, and in her left a basket of wheat: before her an Ibis.

Obv. IMP. .... HADRIANVS. AVG. ...

Rev. COS. III. A female sitting with a cornucopia in one hand, and a patera in the other.

Obv. HADRIANVS. AVG. P.P.

Rev. VOTA PVBLICA. A sacrifice.

2 Rev. SALVS. AVG. Hygeia.

3 Rev. P.M. TR. P. COS. III. Victory standing, holding a trophy.

*1st Brass.* Obv. HADRIANVS. AVG. COS. ...

Rev. RESTITVTORI. GALLIAE. The Emperor raising a female.

Obv. ....RAIANVS. HADRIANVS. ...

Rev. TR. POT. COS. III. A figure seated. In exergue, S. C.

Obv. HADRIANVS. AVGVSTVS. P.P.

Rev. COS. III. The Emperor seated.

Obv. HADRIANVS. AVGVSTVS.

Rev. COS. III. S. C. Victory.

Obv. IMP. CAES. HADRIANVS. AVG.

Rev. MONETA. AVGVSTI. S. C.

2 Rev. PIETAS. AVGVSTI. S. C. Piety sacrificing.



*2nd Brass.* Obv. HADRIANVS. AVGVSTVS.

Rev. COS. III. A female figure standing. S. C.

Obv. HADRIANVS. AVG. COS. III. P.P.

Rev. ANNONA. AVG.

Obv. HADRIANVS. AVG.

Rev. COS. III. A figure seated.

Obv. IMP. CAESAR. TRAIANVS. HADRIANVS. AVG. P.M.

Rev. MONETA. AVG.

*3rd Brass.* Obv. HADRIANVS. AVG. COS. III. P.P.

Rev. FELICITAS. .... A male figure (the Emperor) joining hands with a female.

SABINA. Wife of Hadrian.

*1st Brass.* Obv. SABINA. AVGVSTA. HADRIANI. AVG. P.P.

Rev. No legend. Ceres standing.

AELIUS. Adopted by Hadrian A.D. 135. Died A.D. 138.

*Silver.* Obv. L. AELIVS CAESAR.

Rev. TR. POT. COS. II. A figure seated. In exergue CONCORD.

ANTONINVS PIVS. Succeeded Hadrian A.D. 138. Died A.D. 161.

*Silver.* Obv. ANTONINVS. AVG. PIVS. P.P. TR. P.

Rev. COS. IIII. Ceres standing.

Obv. IMP. ANTONINVS. AVG. TR. P. ....

Rev. COS. III. Victory seated on a coat of mail.

Obv. DIVVS. ANTONINVS.

Rev. CONSECRATIO. An eagle.

*1st Brass.* Obv. ANTONINVS. AVG. PIVS. P.P.

Rev. TR. POT. XX. COS. IIII. Ceres standing.

2 Rev. AVRELIVS. CAES. AVG. PII. F. Head of Marcus Aurelius.

Obv. ANTONINVS. AVG. PIVS. P.P. TR. P. ...

Rev. Legend obliterated. A figure seated.

This coin was found in excavating the pavement found in Dyer-street, August, 1849.

Obv. ANTONINVS. AVG. PIVS.  
Rev. TR. POT. COS. II. S. C.

*2nd Brass.* Obv. ANTONINVS. AVG. TR. P. XXI.

Rev. COS. IIII. S. C. Victory marching.

Obv. ANTONIVS. AVG. PIVS. ...

Rev. AVRELIVS. CAES. AVG. PII. F. COS.

The head of Marcus Aurelius on the reverse, and Antoninus Pius on the obverse.

Obv. ANTONINVS. AVG. PIVS. P.P. TR. P. XVIII.

Rev. BRITANNIA. COS. IIII. Britain personified sitting on a rock. In the exergue S. C.

2 Rev. LIBERALITAS. COS. IIII.

#### FAUSTINA THE ELDER. Wife of Antoninus Pius.

*Silver.* Obv. DIVA. FAVSTINA.

Rev. VESTA.

2 Rev. CONSECRATIO.

3 Rev. AETERNITAS.

4 Rev. PIETAS. AVG. Piety sacrificing.

Obv. FAVSTINA.

Rev. AVGVSTA. Ceres holding ears of corn in one hand, and a torch in the other.

*1st Brass.* Obv. DIVA. FAVSTINA.

Rev. AVGVSTA. Ceres holding a torch and ears of corn.

2 Rev. AETERNITAS. A ear drawn by two lions.

3 Rev. AETERNITAS. A female sitting, holding in her right hand a globe on which is a Phoenix, and in her left a spear.

Obv. FAVSTINA. AVGVSTA.

Rev. LAETITIA. With garland. S. C in field.

2 Rev. IVNONI. REGINAE. Juno and peacock.

*2nd Brass.* Obv. DIVA. FAVSTINA.

Rev. AETERNITAS. A female figure standing with one hand raised.

Obv. FAVSTINA. AVG. ANTONINI. AVG. PII. P.P.

Rev. IVNONI. REGINAE. Juno with a peacock.

This last obverse occurs also on another coin, with the reverse immediately above it, AETERNITAS, &c.

MARCUS AURELIUS. Succeeded Antoninus Pius A.D. 161. Died A.D. 180.

*Silver.* Obv. IMP. ANTONINVS. AVG.

Rev. CONCORD. AVG. TR. P. XVII. A female seated. In exergue COS. III.

2 Rev. COS. II. A female figure holding a branch in the right hand and a cornucopia in the left.

*1st Brass.* Obv. IMP. CAES. M. AVREL. ANTONINVS. AVG. P. M.

Rev. CONCORD. AVGVSTOR. TR. P. XVI. Two male figures holding hands.  
In exergue COS. III.

Obv. M. ANTONINVS. AVG. ARM. PARTH. MAX. ...

Rev. ... POT. XXII. .... COS. III. Victory marching.

Obv. IMP. M. ANTONINVS, AVG. TR. P. XXI.

Rev. PRIM. DECENNALES. COS. III. Within a laurel wreath.

Obv. IMP. CAES. M. AVREL. ANTONINVS. AVG.

Rev. SALVTI. AVGVSTOR. TR. P. XVII. Hygei. In exergue COS. III.

2 Rev. VICT. AVG. TR. POT. XX. IMP. III. COS. III. Victory.

3 Rev. No Legend. An eagle on a globe.

*2nd Brass.* Obv. M. AVRELIVS. CAES.

Rev. TR. POT. XV. S. C. A male figure standing.

Obv. AVRELIVS. CAESAS. AVG. PII. F.

Rev. TR. POT. XVIII. COS. III. S. C. Mars holding a spear in his right hand.

FAUSTINA THE YOUNGER. Wife of Marcus Aurelius.

*1st Brass.* Obv. FAVSTINA. AVG. PII. AVG. FIL.

Rev. No legend. A female figure veiled.

Obv. DIVA. FAVSTINA. PIA.

Rev. SIDERIBVS. RECEPTA. A female figure.

Obv. FAVSTINA. AVG. PII. AVG. FILIA.

Rev. VENVS. Venus standing with the hasta pura in one hand and a palm branch in the other.

*2nd Brass.* Obv. FAVSTINA. AVG. PII. AVG. FIL.

Rev. DIANA. S. C.

LUCIUS VERUS.—Was associated with Aurelius in the empire A. D. 161.

Died A. D. 169.

*Silver.* Obv. IMP. L. AVREL. VERVS. AVG.  
Rev. PROV. DEOR. TR. P. II. COS. II A female standing, holding a globe  
in her right hand, and a cornucopia in her left.

LUCILLA.—Wife of Lucius Verus, and daughter of Marcus Aurelius.

*1st Brass.* Obv. LVCILLAE. AVG. ANTONINI. AVG. F.  
Rev. HILARITAS. S. C. A female standing, in her right hand a palm branch,  
in her left a cornucopia.  
2 Rev. PIETAS. AVG. S. C.

*2nd Brass.* Obv. ... CILLA. AVG. ANTONINI. AVG. F.  
Rev. PIETAS. A female sacrificing.

COMMODUS.—Succeeded to the Empire A. D. 180. Died A. D. 192.

*Silver.* Obv. M. COMMODVS. ANTONINVS. AVG.  
Rev. TR. P. VI. IMP. IIII. COS. III. P. P. Victory standing.

*1st Brass.* Obv. IMP. COMMODVS. AVG. PIVS. FELIX.  
Rev. Legend obliterated. Mars standing.

Obv. IMP. COMMODVS. AVG. GERM. SARM. ....  
Rev. IMP. III. COS. I P. P. Victory.

Obv. M. COMMODVS. ANTONINVS. AVG.  
Rev. P. M. TR. P. XI. IMP. VII. COS. V. P. P. A female figure standing.

DIDIA CLARA.—Daughter of Didius Julianus.

*2nd Brass.* Obv. DIDIA. CLARA. AVG.  
Rev. HILAR. TEMP. A female standing, with palm branch and cornucopia.

SEPTIMIUS SEVERUS.—Made Emperor A. D. 193. Died at York A. D. 211.

*Silver.* Obv. L. SEPT. SEVERVS. AVG. IMP.  
Rev. IMP. IIII. COS. II. P. P. Mars armed.  
Obv. SEVERVS. AVG. PART. MAX.  
Rev. PART. MAX. PONT. A trophy and two captives.

- Obv. SEVERVS. PIVS. AVG.  
 Rev. CONDATOR. PACIS.  
 2 Rev. IVNO. AVGVSTA.  
 3 Rev. INDVLGENTIA. AVGG. Cybele and a lion.  
 Obv. IMP. CAE. L. SEPT. SEV. PERT. AVG. COSS. II.  
 Rev. MONETA. AVG.  
 2 Rev. ROMA.

**JULIA DOMNA.**—Wife of Severus.

- Silver.* Obv. IVLIA. AVGVSTA.  
 Rev. LAETITIA. A female figure with a garland.  
 2 Rev. PIETAS. AVG.  
*2nd Brass.* Obv. IVLIA. AVGVSTA.  
 Rev. MATER. DEVM. Cybele seated between two lions  
 2 Rev. HILARITAS.  
 3 Rev. IVNO. REGINA. Juno with the peacock.  
 Obv. IVLIA. PLA. FELIX. AVG.  
 Rev. DIANA. LVCIFERA. Diana standing, holding a torch.

**CARACALLA.**—Succeeded his father A.D. 211. Assassinated A.D. 217.

- Silver.* Obv. ANTONINVS. PIVS. AVG. GERM.  
 Rev. P. M. TR. P. XVIII. IIII. P.P.  
 Obv. ANTONINVS. PIVS. AVG. BRIT.  
 Rev. P. M. TR. P. ... COS. III.  
 Obv. IMP. CAES. M. AVR. ANTONINVS. AVG.  
 Rev. P. M. TR. P. ... COS.  
 Obv. IMP. ANTONINVS. PIVS. GERM.  
 Rev. P. M. TR. P. XVIII. COS. IIII. P. P.  
 2 Rev. P. M. TR. P. XX. COS. IIII. P. P. Phæbus crowned with rays.  
*1st Brass.* Obv. M. AVRELIVS. ANTONINVS. PIVS. AVG. BRIT.  
 Rev. P. M. TR. P. XVI. IMP. II. COS. IIII. P. P. The Emperor in a quadriga.

**PLAUTILLA.**—Wife of Caracalla.

- Silver.* Obv. PLAVTILLA. AVGVSTA.  
 Rev. CONCORDIA. AVGG. Concord seated.

GETA.—Brother of Caracalla, and murdered by him A.D. 212, after a reign of rather more than a year.

- Silver.* Obv. P. SEPT. GETA. CAES.  
 Rev. SECVRIT. IMPERII. A female figure, seated on a throne, holding a globe in her right hand.  
 2 Rev. PRINC. IVVENT. Geta in a Military dress, holding a spear in one hand and a branch in the other.  
 3 Rev. PROVIDENTIA. AVG.

ELAGABALUS.—Proclaimed Emperor A.D. 218. Was killed A.D. 222.

- Silver.* Obv. IMP. ANTONINVS. PIVS. AVG.  
 Rev. INVICTVS. SACERDOS. The Emperor sacrificing.  
 2 Rev. INVICTVS. SACERDOS. AVG. The Emperor sacrificing In the field, a star.  
 3 Rev. P. M. TR. P. V. COS. IIII. P.P. Hercules. In the field, a star.  
 4 Rev. ABVNDANTIA. AVG. Ceres. In the field, a star.

JULIA PAULA.—The first Wife of Elagabalus.

- Silver.* Obv. IVLIA. PAVLA. AVG.  
 Rev. CONCORDIA. Concord seated. A star in the field.

AQUILIA SEVERA.—The second Wife of Elagabalus.

- Silver.* Obv. IVLIA. AQVILIA. SEVERA. AVG.  
 Rev. CONCORDIA. A female sacrificing. A star in the field.

JULIA SOAEMIAS.—Mother of Elagabalus.

- Silver.* Obv. IVLIA. SOAEMIAS. AVG.  
 Rev. VENVS. CAELESTIS. Venus standing, holding an apple in her right hand, and the hasta pura in her left.

JULIA MAESA.—Mother of Julia Soaemias.

- Silver.* Obv. IVLIA. MAESA. AVG.  
 Rev. PVDICITIA.  
 2 Rev. SAECVLI. FELICITAS. A female sacrificing.

SEVERUS ALEXANDER.—Proclaimed Emperor A. D. 222. Was murdered  
A. D. 235.

- Silver.* Obv. IMP. SEVERVS. ALEXANDER. P. P. AVG.  
Rev. Illegible.
- Obv. IMP. SEV. ALEXAND. AVG.  
Rev. P. M. TR. P. COS. ...
- Obv. IMP. C. M. AVR. SEV. ALEXAND. AVG.  
Rev. VIRTVS. AVG. A military figure, holding an inverted spear in the right hand, and a buckler in the left.
- Obv. .... SEV. ALEXAND. ....  
Rev. ANNONA. AVG. A female, holding in her right hand ears of wheat, in her left a cornucopia.
- 2 Rev. IOVI. PROPVGNATORI. Jupiter, with thunderbolt and eagle.
- 1st Brass.* Obv. IMP. ALEXANDER. PIVS. AVG.  
Rev. SPES. PVBLICA. Hope.
- 2nd Brass.* Obv. IMP. ALEXANDER. PIVS. AVG.  
Rev. SPES. PVBLICA. Hope.
- 3rd Brass.* Obv. IMP. C. M. AVR. SEV. ALEXANDER. AVG.  
Rev. P. M. TR. P. III. COS. III.

JULIA MAMAEA.—Mother of Severus Alexander.

- Silver.* Obv. IVLIA. MAMAEA. AVG.  
Rev. IVNO. CONSERVATRIX. Juno and a peacock.
- 2 Rev. PIETAS. AVGVSTAE. A female sacrificing.
- 3 Rev. FECVND. AVGVSTAE. A female standing, with a cornucopia in her left hand, and holding out her right to a child standing before her.
- Plated.* Obv. IVLIA MAMAEA. AVG.  
Rev. VENVS. VICTRIX. A female leaning against a pillar.
- 3rd Brass.* Obv. IVLIA. MAMAEA. AVG. MATER.  
Rev. FELICITAS. PVBLICA. S. C. A female figure standing.
- Obv. IVLIA. MAMAEA. AVG.  
Rev. VENVS. GENETRIX. A female and child.
- 2 Rev. IVNO. CONSERVATRIX. Juno and a peacock.

MAXIMINUS I.—Made Emperor A.D. 235. Was killed A.D. 238.

*Silver.* Obv. IMP. MAXIMINVS. PIVS. AVG.  
Rev. SALVS. AVGVSTI. Hygeia beside an altar.

*1st Brass.* Obv. MAXIMINVS. PIVS. AVG. GERM.  
VICTORIA ..... Victory, a captive on the ground.

GORDIANUS III.—Became Emperor A.D. 238. Was assassinated A.D. 244.

*Silver.* Obv. IMP. GORDIANVS. PIVS. FEL. AVG.  
Rev. IOVI. STATORI. Jupiter standing.  
2 Rev. VICTORIA. AVG.  
3 Rev. LAETITIA. AVG. A female standing, holding a garland in the right hand,  
and an anchor in the left.  
4 Rev. P. M. TR. P. II. COS. P. P.  
5 Rev. VIRTVTI. AVGVSTI. Hercules standing.  
6 Rev. SECVRITAS. AVG. A female leaning against a pillar.  
7 Rev. PIETAS. AVG.

*1st Brass.* Obv. IMP. GORDIANVS. PIVS. FEL. AVG.  
Rev. LAETITIA. AVG. N. A female figure, holding a garland in the right  
hand and an anchor in the left.  
2 Rev. FELICITAS. AVG.

*2nd Brass.* Obv. IMP. GORDIANVS. PIVS. FEL. AVG.  
Rev. FELICIT. TEMPOR. Felicity standing with caduceus and cornucopia.  
  
Obv. IMP. GORDIANVS. PIVS. ... AVG.  
Rev. VICTORIA. AETERN. Victory.  
2 Rev. VIRTVTI. AVGVSTI. Hercules standing.  
3 Rev. AEQVITAS. AVG. A female standing, with balance in one hand, and  
cornucopia in the other.

PHILIPPUS THE ELDER.—Elected Emperor A.D. 244. Was slain A.D. 249.

*Silver.* Obv. IMP. M. IVL. PHILIPPVS. AVG.  
Rev. AEQVITAS. AVGG. Equity with cornucopia and scales.  
  
Obv. IMP. PHILIPPVS. AVG.  
Rev. SAECVLARES. AVGG. Romulus and Remus suckled by a wolf.



*1st Brass.* Obv. IMP. M. IVL. PHILIPPVS. AVG.  
 Rev. SALVS. AVG. A figure standing.  
 2 Rev. FIDES. EXERCITVS. S. C. Four standards.

*2nd Brass.* Obv. IMP. M. IVL. PHILIPPVS. AVG.  
 Rev. A Temple. Legend illegible.  
 2 Rev. PIETAS. AVG.

OTACILIA.—Wife of Philip I.

*Silver.* Obv. OTACIL. SEVERA. AVG.  
 Rev. PIETAS. AVG.

*1st Brass.* Obv. MARCIA. OTACIL. SEVERA. AVG.  
 Rev. PIETAS AVGVSTORVM. The heads of the two Philips, face to face.

We cannot insert this coin without a reservation. We have great doubts of its genuineness as it has many appearances of modern fabrication; but having met with so many instances of extraordinary treatment of coins, such as, for example, the application of strong acids with a view to remove the patina, which was considered to be disfiguring the coin, we feel compelled to make great allowances for the effect that some such treatment may have had upon the coin.

PHILIPPUS THE YOUNGER.

*1st Brass.* Obv. M. IVL. PHILIPPVS. CAES.  
 Rev. PRINCIPI. IVVENT. The Emperor standing, with a soldier and standard bearer beside him.

*2nd Brass.* Obv. IMP. M. IVL. PHILIPPVS. AVG.  
 Rev. SAECVLARES. AVGG.

TRAJANUS DECIUS.—Proclaimed Emperor A.D. 249. Killed A.D. 251.

*Silver.* Obv. IMP. C. M. Q. TRAIANVS. DECVS. AVG.  
 Rev. DACIA. A female figure, standing, holding a spear, upon the top of which is the head of an ass.

ETRUSCILLA.—Wife of Trajanus Decius.

*Silver.* Obv. HER. ETRVSCILLA. AVG.  
 Rev. PVDICITIA. AVG.

1st *Brass.* Obv. HERENNIA. ETRVSCILLA. AVG.

Rev. PVDICITIA. AVG. S. C. Pndicitia seated veiling her face.

HERENNIUS ETRUSCUS.—Son of Trajanus Decius. Killed with his Father in battle A.D. 251.

*Silver.* Obv. .... MES. DECIVS. NOB. C.

Rev. PIETAS. AVG. Sacrificial instruments.

TREBONIANUS GALLUS.—Proclaimed Emperor A.D. 251. Murdered A.D. 254.

*Silver.* Obv. IMP. C. C. VIB. TREB. GALLVS. AVG.

Rev. LIBERTAS. PVBLICA. Liberty standing.

Obv. IMP. CAES. C. VIB. TREA. GALLVS. AVG.

Rev. LIBERTAS. AVGG.

VOLUSIANUS.—Associated with his Father, Trebonianus, in the Empire, and killed with him A.D. 254.

*Silver.* Obv. IMP. CAE. C. VIB. VOLVSIANVS. AVG.

Rev. CONCORDIA. AVGG.

Obv. IMP. CAES. C. VIB. VOLVSIANO. AVG.

Rev. AEQVITAS. AVGG.

2 Rev. PAX. AVG.

VALERIANUS.—Obtained possession of the Empire A. D. 254. Was taken prisoner by the Persians A.D. 260, and died a few years afterwards.

*Silver.* Obv. IMP. C. P. LIC. VALERIANVS. P. F. AVG.

Rev. VICTORIA. AVGG. Victory with a branch in each hand.

2 Rev. RESTITVTOR. ORBIS. The Emperor raising a captive.

3 Rev. FELICITAS. AVGG.

4 Rev. RESTITVT. GENER. HVMANI.

GALLIENUS.—Associated with his Father in the Empire A. D. 253. Was murdered A.D. 268.

*Silver.* Obv. IMP. GALLIENVS. AVG.

[base] Rev. FIDES. MILITVM. An eagle on a globe.

Obv. GALLIENVS. AVG.  
 Rev. GERMANICVS. MAX. A trophy with two captives.

Obv. GALLIENVS. P. F. AVG.  
 Rev. As above.

Obv. IMP. GALLIENVS. PIVS. AVG.  
 Rev. VICTORIA. .... Victory, at her feet a captive.

*2nd Brass.* Obv. GALLIENVS. AVG.  
 Rev. IOVI. VLTORI. Jupiter with thunderbolt.  
 2 Rev. ABVNDANTIA. AVG.

*3rd Brass.* Obv. IMP. GALLIENVS. AVG.  
 Rev. SALVS. AVG.  
 2 Rev. IOVI. CONS. AVG. A goat.  
 3 Rev. DIANAE. CONS. AVG. A stag.  
 4 Rev. FELICITAS. AVG.  
 \*5 Rev. LIBERO. P. CONS. AVG. A panther.  
 6 Rev. VENVS. GENETRIX.  
 7 Rev. PVDICITA. AVG.  
 8 Rev. ORIENS. AVG. Phœbus standing.  
 9 Rev. APOLLINI. CONSERVAT. A griffin.

Obv. GALLIENVS. AVG.  
 Rev. IOVI. CONSERVATORI.  
 2 Rev. CONCORDIA. AVG.  
 3 Rev. PAX. AVG.  
 4 Rev. VIRTVS. AVG.  
 5 Rev. IOVI. VLTORI. Jupiter hurling a thunderbolt.  
 6 Rev. ABVNDANTIA. AVG.  
 7 Rev. APOLLINI. CONS. AVG. A Centaur.  
 In exergue Z.  
 8 Rev. MARTI. PROPVGNATORI.  
 9 Rev. FORTVNA. REDVX.  
 10 Rev. IOVI. STATORI.  
 11 Rev. PROVID. AVG.

There are several copies of all these types, except that marked with an asterisk.

SALONINA.—Wife of Gallienus.

*Base Silver.* Obv. SALONINA. AVG.

Rev. FELICITAS. PVBLICA.

2 Rev. PIETAS. AVGG. A woman seated with a child before her.

*1st Brass.* Obv. SALONINA. AVG.

Rev. FECVNDITAS. AVG. A woman and child standing.

*3rd Brass.* Obv. SALONINA. AVG.

Rev. PVDICITIA. A woman veiled.

2 Rev. PIETAS. AVG. A woman standing.

SALONINUS.—Son of Gallienus. Put to death A.D. 259.

*Billon.* Obv. VALERIANVS. CAES.

Rev. IOVI. CRESCENTI. Jupiter represented as a child riding a goat.

*3rd Brass.* Obv. SALON. VALERIANVS. CAES.

Rev. PIETAS. AVG.

POSTUMUS.—Assumed the purple A.D. 259. Killed A.D. 267.

*Billon.* Obv. IMP. C. POSTVMVS. P. F. AVG.

Rev. SAECVLI. FELICITAS. The Emperor standing.

2 Rev. MONETA. AVG.

3 Rev. VICTORIA. AVG. Victory, at her feet a captive.

4 Rev. P. M. TR. P. COS. III.

*Plated.* Obv. IMP. C. POSTVMVS. P. F. AVG.

Rev. SAECVLI. FELICITAS.

*2nd Brass.* Obv. IMP. C. POSTVMVS. P. F. AVG.

Rev. FIDES. MILLIVM. A woman between two standards.

*3rd Brass.* Obv. IMP. C. POSTVMVS. P. F. AVG.

Rev. MONETA. AVG. Usual type.

2 Rev. IMP. ... COS. III. P. P.

3 Rev. PROVIDENTIA. Providence standing.

4 Rev. COS. III. A female figure standing.

5 Rev. ORIENS. AVG. Phœbus.

- Obv. IMP. POSTVMVS. AVG.  
 Rev. IOVI. STATORI. Jupiter standing.  
 2 Rev. NEPTVNO ... Neptune standing.  
 3 Rev. P. M. TR. P. COS. III. P. P.  
 4 Rev. HERCVLI. .... Hereules.

LAELIANUS.—An usurper in the reign of Gallienus.

*Base Silver.* Obv. IMP. C. LAELIANVS. P. F. AVG.  
 Rev. PAX. AVG. A female holding an olive branch.

VICTORINUS THE ELDER.—Was murdered A.D. 267, after having held the government of Gaul for two years.

*Billon.* Obv. IMP. C. VICTORINVS. P. F. AVG.  
 Rev. SALVS. AVG. Hygeia.

*3rd Brass.* Obv. IMP. C. VICTORINVS. AVG.  
 Rev. VICTORIA. AVG. Victory marching.

- Obv. IMP. C. VICTORINVS. P. F. AVG.  
 Rev. SALVS. AVG. Hygeia standing.  
 2 Rev. PIETAS. AVG. A woman standing.  
 3 Rev. VIRTVS. AVG. The emperor, in a military dress.  
 4 Rev. INVICTVS. The sun.  
 5 Rev. VICTORIA. AVG.  
 \*6 Rev. SAECVLI. FELICITAS. The Emperor standing, holding a globe in one hand, and a spear in the other.  
 7 Rev. PAX. AVG.  
 8 Rev. AEQVITAS. AVG.  
 \*Obv. IMP. C. M. PI. VICTORINVS. P. F. AVG.  
 Rev. PAX. AVG.

The above are selected out of a large number of copies of all the types, except those marked with an asterisk.

MARIUS.—An usurper in the reign of Gallienus (A.D. 267), who maintained his power only a few days, according to some historians, though from

the number of types of his coins, his reign can hardly have been so short.

*3rd Brass.* Obv. IMP. C. M. AVR. MARIVS. AVG.  
Rev. VICTORIA. AVG.

TETRICUS THE ELDER.—Elected Emperor in Gaul, during the reign of Galienus (A.D. 267). Resigned A.D. 272.

*3rd Brass.* Obv. IMP. C. TETRICVS. P. F. AVG.  
Rev. HILARITAS. AVG. A woman standing.  
2 Rev. HILARITAS. AVG.  
3 Rev. PAX. AVG.  
4 Rev. LAETITIA. AVG. N. A female, holding an anchor in one hand, and a garland in the other.  
5 Rev. PIETAS. AVG.  
6 Rev. SALVS. AVG. Hygeia.  
7 Rev. SPES. AVG. Hope.  
8 Rev. VOTA. PVBLICA. An altar.  
9 Rev. SPES. PVBLICA.  
  
Obv. IMP. TETRICVS. P. F. AVG.  
Rev. A female standing, holding a spear.

TETRICUS THE YOUNGER.—Created Cæsar A.D. 267. Retired with his Father A.D. 272.

*3rd Brass.* Obv. C. PIVES. TETRICVS. AVG.  
Rev. SPES. PVBLICA. Hope.  
  
Obv. C. TETRICVS. CAES.  
Rev. PIETAS. AVGVSTOR. } Sacrificial instruments.  
2 Rev. PIETAS. AGG.  
3 Rev. SPES. AVGG. Hope.  
4 Rev. VOTA. PVBLICA. An altar.  
  
Obv. C. PIVESV. TETRICVS. CAES.  
Rev. SPES. AVGG. Hope.  
2 Rev. PAX. AVG. A woman standing.  
3 Rev. PIETAS. AVG. Vases.  
  
Obv. C. PIVES. TETRICVS. ...  
Rev. SPES. PVBLICA.

CLAUDIUS GOTHICUS.—Succeeded Gallienus A.D. 268. Died A.D. 270.

*2nd Brass.* Obv. IMP. C. CLAVDIVS. AVG.

Rev. SALVS. AVG.

*3rd Brass.* Obv. IMP. CLAVDIVS. P. F. AVG.

Rev. SPES. AVG.

Obv. IMP. CLAVDIVS. CAES. AVG.

Rev. FELICITAS. A woman standing.

Obv. DIVO. CLAVDIO.

Rev. CONSECRATIO. An eagle.

Obv. IMP. CLAVDIVS. AVG.

Rev. FELICITAS. AVG.

Obv. IMP. C. CLAVDIVS. AVG.

Rev. VICTORIA. AVG. Victory marching.

2 Rev. IOVI. STATORI. Jupiter with thunderbolt.

3 Rev. FIDES. EXERCIT.

4 Rev. VIRTVS. EXERCIT.

5 Rev. PIETAS. AVG.

6 Rev. MARS. VLTOR. Mars marching with a spear and buckler.

7 Rev. VICTORIA. AVG. Victory standing, with palm branch and laurel crown.

8 Rev. CONSECRATIO. An altar with fire.

9 Rev. LIBERTAS. AVG.

10 Rev. PROVIDENTIA. ....

11 Rev. GENIVS. EXERCIT.

12 Rev. SALVS. AVG.

13 Rev. SPES. AVG.

14 Rev. FELICITAS. AVG.

15 Rev. AEQVITAS. AVG.

16 Rev. VIRTVS. AVG.

This coin is one of those found in the Dyer-street excavations of last autumn.

QUINTILLUS.—Was proclaimed by the soldiers, upon the death of his Brother Claudius Gothicus, but was deserted by them shortly afterwards.

*3rd Brass.* Obv. IMP. C. M. AVR. CL. QVINTILLVS. AVG.

Rev. FIDES. MILITVM. A female between two standards.

2 Rev. CONCORDIA. AVG.

AURELIANUS.—Succeeded Claudius Gothicus A.D. 270. Assassinated  
A.D. 275.

*3rd Brass.* Obv. AVRELIANVS. AVG.

Rev. ORIENS. AVG. The Sun, personified, with two captives at his feet.

2 Rev. CONCORDIA. MILITVM. Two figures, male and female, shaking hands.

TACITUS.—Elected Emperor A.D. 275. Died in the following year.

*3rd Brass.* Obv. IMP. C. M. CL. TACTITVS. AVG.

Rev. PROVIDEN. AVG.

FLORIANUS.—Brother of Tacitus, murdered, a few months after he had  
assumed the purple, A.D. 276.

*3rd Brass.* Obv. IMP. C. M. AN. FLORIANVS. P. F. AVG.

Rev. VIRTVS. AVGVSTI. The Emperor holding a globe in one hand and a  
spear in the other.

PROBUS.—Succeeded Florian, and was assassinated A.D. 282.

*Silver.* Obv. IMP. C. M. AVR. PROBVS. AVG.

Rev. RESTITVT. SAECVLLI.

*3rd Brass.* Obv. IMP. C. M. AVR. PROBVS. AVG.

Rev. VICTORIA. AVG. Victory standing, two captives on the ground.

2 Rev. ORIENS. AVG. Phœbus standing.

3 Rev. CONCORD. MILITVM. In exergue, P. XXI.

Obv. IMP. C. PROBVS. P. F. AVG.

Rev. VICTORIA. GERM. A trophy and two captives.

2 Rev. MARS. VICTOR. Mars marching.

Obv. IMP. C. PROBVS. AVG.

Rev. PROVIDENTIA. A female figure holding a globe in her right hand, and  
the hasta pura in her left.

Obv. PROBVS. P. F. AVG.

Rev. MARTI. PACIF. A soldier marching, holding a branch in his right hand,  
and having his armour behind him.



DIOCLETIANUS.—Proclaimed Emperor A.D. 284. Abdicated A.D. 305.

- Silver.* Obv. IMP. C. C. DIOCLETIANVS. P. F. AVG.  
Rev. IOVI. CONSERVAT. AVG. In exergue, **SXXIT.**
- 2nd Brass.* Obv. IMP. C. DIOCLETIANVS. P. F. AVG.  
Rev. GENIO. POPVLI. ROMANI. Genius standing, with a garland in the right hand, and a cornucopia in the left.
- 2 Rev. GENIO. POPVLI. ROMANI. The Genius sacrificing.
- 3 Rev. SACRA. MONETA. AVGG. ET. CAESS. NOSTR.
- 4 Rev. FELIX. ADVENT. AVGG. NN. A female with an elephant's head, at her feet a bull and a dragon.
- 3rd Brass.* Obv. IMP. C. VAL. DIOCLETIANVS. P. F. AVG.  
Rev. CONCORDIA. MILITVM. Two figures joining hands.
- Obv. IMP. C. DIOCLETIANVS. AVG.  
Rev. LAETITIA. AVG.
- Obv. IMP. DIOCLETIANVS. P. F. AVG.  
Rev. LAETITIA. AVG.

MAXIMIANUS HERCULES.—Associated in the Empire with Diocletian A.D. 286. Abdicated A.D. 305.

- Silver.* Obv. D. N. MAXIMIANO. P. F. S. AVG.  
Rev. GENIO. POP. ROM.
- 2nd Brass.* Obv. IMP. C. MAXIMIANVS. P. F. AVG.  
Rev. GENIO. POPVLI. ROMANI. The Genius sacrificing.
- Obv. IMP. C. M. A. MAXIMIANVS. P. F. AVG.  
Rev. As above.
- Obv. D. N. MAXIMIANO. ... AVG.  
Rev. HERCVLI. CONSERVATORI. Hercules standing, with his club in the right hand, his bow in the left, the lion's skin on his shoulder, and quiver across his back.
- 2 Rev. PROVIDENTIA. DEORVM. QVIES. AVGG. Two female figures standing.
- 3rd Brass.* Obv. IMP. C. MAXIMIANVS. P. F. AVG.  
Rev. PAX. AVGG. Peace standing. In exergue, **MLXXI.**

Obv. IMP. MAXIMIANVS. P. F. AVG.

Rev. PAX. AVGGG. Peace.

This reverse, which is found upon the coins of both Maximian and Diocletian, affords an interesting example of the service rendered to history by the study of coins. Carausius, the commander of a Roman fleet, having incurred the displeasure of the Emperors Diocletian and Maximian, was ordered to be put to death; but, feeling confident of the support of his fleet, he sailed over to Britain, and boldly assumed the purple. His distance from home, and the insular position of Britain, enabled him to set the threats and power of the Emperors at defiance, and finding themselves unable to reduce him to subjection, they were compelled to acknowledge his claim, and consider him as their colleague in the empire. Hence the *three G's*, which are therefore corroborative of the truth of this account, although there is very good reason to believe that these coins were all struck by Carausius himself.

CARAUSIUS.—The coins of this prince are particularly interesting *to us*, since it happens that RICHARD OF CIRENCESTER has put forth an account of him, which differs materially from that given above.

Speaking of Menapia, in Ireland, he says (Lib. i. Cap. 8.), “from this part to Menapia, in Dimetia, (St. David’s), the distance, according to PLINY, is thirty miles. One of these countries, but *which* is uncertain, gave birth to Carausius.”

STUKELY distinctly states him to be a native of St. David’s and GIBBON quotes EUMENIUS, by whom he is spoken of as “Menapiæ civis.”

CARAUSIUS assumed the purple about the year 287, and was killed by his minister ALLECTUS A.D. 293.

*Silver.* Obv. IMP. C. CARAVSIVS. P. F. AVG.

Rev. PAX. AVG. Peace, standing with a branch in one hand, and cornucopia in the other.

*3rd Brass.* Obv. IMP. CARAVSIVS. P. F. AVG.

Rev. PAX. AVG. Peace, with the hasta pura and olive branch.

2 Rev. PROVIDENTIA. AVGGG. A woman holding a staff and cornucopia.

3 Rev. CONCORDIA. MILITVM. Two hands joined.

Obv. IMP. CARAVSIVS. P. F. AVG.  
 Rev. PIETAS. AVG. A woman sacrificing.

ALLECTUS.—Assumed the purple in Britain A.D. 293. Was killed in battle A.D. 296.

- 3rd Brass. Obv. IMP. C. ALLECTVS. P. F. AVG.  
 Rev. VIRTVS. AVG. A galley.  
 2 Rev. LAETITIA. AVG. A female holding a garland in her right hand, and an inverted spear in her left.  
 3 Rev. LAETITIA. AVG. A galley.  
 4 Rev. PROVIDENTIA. AVG. A female figure, holding a globe in her right hand, and a cornucopia in her left.  
 5 Rev. PROVID. AVG. A woman standing.  
 In the field, S. P. In the exergue, C. [? Corinium.]  
 6 Rev. PROVID. AVG. In the exergue, M. L.

The letters M. L. in the exergue stand for *Moneta Londinensis*.

- 7 Rev. PROVIDENTIA. AVG. In the field, S.A. In the exergue, M. L.  
 8 Rev. PAX. AVG. Peace, holding a small branch in her right hand, and an inverted spear in her left. In the exergue, M. L.

Also another coin, which appears to have been struck twice, and to have slipped between the blows, one impression being over the other, thus giving parts of two faces and two inscriptions.

CONSTANTIUS CHLORUS.—Created Caesar A.D. 292. Died, at York, A.D. 306.

- 2nd Brass. Obv. CONSTANTIVS. NOB. CAES.  
 Rev. SAC. MON. AVGG. ET. CAESS. NOSTR. Moneta standing with cornucopia and scales. In exergue, S. T.  
 Obv. FL. VAL. CONSTANTIVS. NOB. CAES.  
 Rev. GENIO. POPVLI ROMANI. Genius with cornucopia.  
 In exergue, PLC.

HELENA.—First Wife of Constantius Chlorus.

- 3rd Brass. Obv. FL. IVL. HELENA. AVG.  
 Rev. PAX. PVBLICA. Peace with the hasta pura in one hand, and a palm branch in the other.  
 2 Rev. PAX..... In exergue, TRS.

THEODORA.—Second Wife of Constantius Chlorus.

*3rd Brass.* Obv. FL. MAX. THEODORA. AVG.

Rev. PIETAS. ROMANA. A woman suckling a child.

GALERIUS MAXIMIANUS.—Created Cæsar A.D. 292. Died A.D. 311.

*2nd Brass.* Obv. MAXIMIANVS. NOBIL. CAES.

Rev. SOLI. INVICTO. COMITI.

Obv. GAL. VAL. MAXIMIANVS. NOB. C.

Rev. GENIO. POP. ROM.

*3rd Brass.* Obv. IMP. MAXIMIANVS. P. F. AVG.

Rev. GENIO. POP. ROM. Genius standing, with a patera in the right hand,  
and a cornucopia in the left.

MAXIMINUS DAZA.—Assumed the purple A.D. 308. Died A.D. 313.

*2nd Brass.* Obv. IMP. C. MAXIMINVS. P. F. AVG.

Rev. GENIO. POPVLL. ROMANI.

*3rd Brass.* Obv. IMP. MAXIMINVS. P. F. AVG.

Rev. GENIO. POP. ROM. In exergue, TR.

Obv. IMP. C. MAXIMINVS. P. F. AVG.

Rev. VIRTVS. EXERCITVS. A soldier marching.

LICINIUS.—Reigned from A.D. 307 to A.D. 324.

*3rd Brass.* Obv. IMP. C. VAL. LICIN. LICINIVS. P. F. AVG.

Rev. IOVI. CONSERVATORI.

Obv. IMP. LICINIVS. AVG.

Rev. D. N. LICINI. AVGVSTI.

VOT XX within a garland.

2 Rev. VIRTVS. EXERCITVS. A trophy between two captives.

One of the coins found in excavating the pavements in Dyer-street during last autumn.

Obv. IMP. C. LICINIS. AVG.

Rev. GENIO. POP. ROM.

- Obv. IMP. LICINIUS. P. F. AVG.  
 Rev. VIRTVS. EXERCITVS. A trophy with VOT. XX. and two captives.  
 2 Rev. IOVI. CONSERVATORI. AVG. Jupiter with an eagle at his feet.

LICINIUS THE YOUNGER.—Son of the Elder Licinius.

- 3rd Brass.* Obv. D. N. VAL. LIGIN. LICINIUS. NOB. C.  
 Rev. IOVI. CONSERVATORI. Jupiter holding a globe surmounted by a  
 Victory, at his feet two captives.

CONSTANTINUS MAGNUS.—Was proclaimed at York A.D. 306. Died A.D. 337.

- Silver.* Obv. D. N. CONSTANTINVS. P. F. AVG.  
 Rev. VOT. XXX. MVLT. XXXX. within a wreath.

- 2nd Brass.* Obv. IMP. CONSTANTINVS. P. F. AVG.  
 Rev. SOLI. INVICTO. COMITI. Phœbus.

- Obv. CONSTANTINVS. P. F. AVG.  
 Rev. MARTI. PATRI. PROPVGNATORI. Mars standing,

- 3rd Brass.* Obv. CONSTANTINVS. P. P. AVG.  
 Rev. SOLI. INVICTO. COMITI. Phœbus standing.  
 2 Rev. PROVIDENTIA. AVG. An altar inscribed VOT. XX. with a globe on  
 the top.

- Obv. CONSTANTINVS. P. F. AVG.  
 Rev. SOLI. INVICTO. COMITI. Phœbus with a radiated head.  
 2 Rev. APOLLINI. CONS. AVG.  
 3 Rev. SECVRITAS. REIPVBLICAE.  
 4 Rev. PROVIDENTIA. AVG.  
 5 Rev. BEATA. TRANQVILLITAS.

- Obv. CONSTANTINVS. MAX. AVG.  
 Rev. GLORIA. EXERCITVS. Two soldiers holding standards.

- Obv. IMP. CONSTANTINVS. P. F. AVG.  
 Rev. SOLI. INVICTO. COMITI. Phœbus.

- Obv. IMP. CONSTANTINVS. ....  
 Rev. VICTORIA. .... PRINC. PERP. Victory standing.

- Obv. D. N. CONSTANTINVS. AVG.  
 Rev. MILITVM. ....

- Obv. CONSTANTINVS. AVG.  
 Rev. BEATA. TRANQVILLITAS. An altar inscribed VOT XX.  
 In exergue, PTR.  
 2 Rev. PROVIDENTIAE. AVGG. In exergue, P. TR.  
 3 Rev. VIRTVS. EXERCITVS. A trophy and two captives.  
 4 Rev. SOLI. INVICTO. COMITI.

## [CONSTANTINOPOLIS.]

- Obv. CONSTANTINOPOLIS.  
 Rev. Victory. In exergue, TRP.

## [VRBS. ROMA.]

- Obv. VRBS. ROMA.  
 Rev. Romulus and Remus suckled by the wolf.

FAUSTA.—Wife of Constantine the Great.

- 3rd Brass.* Obv. FLAV. MAX. FAVSTA. AVG.  
 Rev. SALVS. REIPVBLICAE. A woman standing suckling two children.

CRISPUS.—Son of Constantine the Great.

- 3rd Brass.* Obv. FL. IVL. CRISPVS. NOB. CAES.  
 Rev. CAESARVM. NOSTRORVM.  
 VOT X in a wreath. In exergue, PLCC.  
 Obv. IVL. CRISPVS. NOB. C.  
 Rev. CAESARVM. NOSTRORVM.  
 Within a wreath, VOT X.  
 Obv. CRISPVS. NOBIL. C.  
 Rev. VIRTVS. EXERCIT. A trophy with two captives.  
 2 Rev. BEATA. TRANQVILLITAS.  
 VOT XX on an altar.  
 Obv. CRISPVS. NOB. C.  
 Rev. CAESARVM. NOSTRORVM. VOT V in a wreath.  
 2 Rev. BEATA. TRANQVILLITAS. A globe with three stars on an altar  
 inscribed VOT XX.

DELMATIUS.—Nephew of Constantine.

*3rd Brass.* Obv. FL. DELMATIVS. NOB. CAES.

Rev. GLORIA. EXERCITVS. Two soldiers standing with a standard between them.

CONSTANTINUS II.—Son of Constantine the Great, succeeded his Father  
A.D. 337. Was killed A.D. 340.

*3rd Brass.* Obv. FL. IVL. CONSTANTINVS. NOB. C.

Rev. GLORIA. EXERCITVS.

Obv. CONSTANTINVS. IVN. NOB. C.

Rev. BEATA. TRANQVILLITAS. A globe with three stars on an altar inscribed VOT. XX.

2 Rev. CAESARVM. NOSTORVM. VOT. X.

3 Rev. PROVIDENTIA. AVG.

4 Rev. PROVIDENTIA. CAESS. A gate of a temple.

5 GLORIA. EXERCITVS. Two soldiers holding standards.

6 Rev. GLORIA. EXERCITVS. Two soldiers with a standard between them.  
In exergue, CONS.

CONSTANS.—Son of Constantine the Great, obtained a share in the Empire  
A.D. 337. Was killed A.D. 350.

*Silver.* Obv. D. N. CONSTANS. P. F. AVG.

Rev. VIRTVS. AVGVSTORVM.

*3rd Brass.* Obv. D. N. CONSTANS. P. F. AVG.

Rev. FEL. TEMP. REPARATIO.

A coin of this type, though not in good preservation, was found at the Dyer-street excavations.

Obv. CONSTANS. P. F. AVG.

Rev. GLORIA. EXERCITVS. Two soldiers holding a standard between them.

CONSTANTIUS II.—Son of Constantine the Great, obtained a share in the  
Empire A.D. 337. Reigned alone from A.D. 350 to A.D. 361.

*3rd Brass.* Obv. FL. IVL. CONSTANTIVS. NOB. C.

Rev. GLORIA. EXERCITVS. Two soldiers holding two standards.

2 Rev. PROVIDENTIA .....

- Obv. D. N. CONSTANTIVS. P. F. AVG.  
 Rev. FEL. TEMP. REP. The Emperor holding a globe surmounted by a phœnix.
- 2 Rev. FEL. TEMP. REPARATIO. A phœnix standing on a globe.
- 3 Rev. FEL. TEMP. REPARATIO. The Emperor, (holding in his right hand a globe, on which is a Victory, in his left a standard,) standing in a galley, in which is a woman sitting at his feet. In exergue, TRS.

MAGNENTIUS.—An usurper, who assumed the purple A.D. 350, and maintained his power for three years.

- Silver.* Obv. IMP. C. MAGNENTIVS. AVG.  
 Rev. FELICITAS. REIPVBLICAE.
- 2nd Brass.* Obv. D. N. MAGNENTIVS. P. F. AVG.  
 Rev. FELICITAS. REIPVBLICAE.
- 2 Rev. SALVS. REIPVBLICAE.
- 3rd Brass.* Obv. D. N. MAGNENTIVS. P. F. AVG.  
 Rev. GLORIA. ROMANORVM. A horseman stabbing an enemy.
- 2 Rev. FELICITAS. REIPVBLICAE.
- 3 Rev. VICTORIAE. .... Two Victories holding a shield, on which is VOT. V. MVL. X.
- 4 Rev. VICTORIA. AVGG.
- Obv. IMP. CAE. MAGNENTIVS. AVG.  
 Rev. FELICIT. TEMP. REPARATIO.

DECENTIUS.—Brother of Magnentius.

- 3rd Brass.* Obv. D. N. DECENTIVS. NOB. CAES.  
 Rev. SALVS. DD. NN. AVG. ET. CAES. The monogram of Christ between the letters *a* and *w*.

JULIANUS II.—Julian the Apostate. Brother of Constantius Gallus. Proclaimed Emperor A.D. 360. Died A.D. 363.

- Silver.* Obv. D. N. CL. IVLIANVS. AVG.  
 Rev. VOTIS. V. MVL. X. within a wreath.
- Obv. FL. CL. IVLIANVS. P. F. AVG.  
 Rev. VOT. X. MVL. XX. within a wreath.



*3rd Brass.* Obv. D. N. IVLIANVS. P. F. AVG.  
Rev. VOT. X. MVLT. XX. within a wreath.

JOVIANUS.—Succeeded Julian A.D. 363. and died in the following year.

*Silver.* Obv. D. N. IOVIANVS. P. F. AVG.  
Rev. VOT. V. MVLT. X. within a wreath.

VALENTINIANUS.—Succeeded Jovian A.D. 364. Died A.D. 375.

*Silver.* Obv. D. N. VALENTINIANVS. P. F. AVG.  
Rev. VRBS. ROMA. A female figure resting on a spear with her left hand, and holding a globe surmounted by a Victory in her right.

Obv. D. N. VALENTINIANVS. P. F. AVG.  
Rev. RESTITVTOR. REIPVBLICAE. The Emperor standing.  
In the field a star. In the exergue CONST.

*2nd Brass.* Obv. D. N. VALENTINIANVS. P. F. AVG.  
Rev. Victory.

*3rd Brass.* Obv. D. N. VALENTINIANVS. AVG.  
Rev. VICTORIA. AVGGG.

VALENS.—Brother of Valentinianus.

*Gold.* Obv. D. N. VALENS. P. F. AVG.  
Rev. VICTORIA. AVGGG. Victory seated.

*Silver.* Obv. D. N. VALENS. P. F. AVG.  
Rev. VRBS. ROMA. Roma-Victrix.

Obv. D. N. VALENS. AVG.  
Rev. SECVRITAS. REIPVBLICAE. Victory marching.

*3rd Brass.* Obv. D. N. VALENS. AVG.  
Rev. SECVRITAS. REIPVBLICAE. Victory marching with a garland in the right hand, and palm branch in the left.

Obv. D. N. VALENS. P. F. AVG.  
Rev. As above.

2 Rev. GLORIA. ROMANORVM. The Emperor holding the labarum, on his right a captive.

GRATIANUS.—Succeeded to the Empire of the West A.D. 375. Was killed  
A.D. 383.

*Silver.* Obv. D. N. GRATIANVS. P. F. AVG.  
Rev. VRBS. ROMA. Roma-Victrix seated.

*3rd Brass.* Obv. D. N. GRATIANVS. P. F. AVG.  
Rev. GLORIA. ROMANORVM. A female seated.  
2 Rev. SECVRITAS. REIPVBLICAE. Victory with palm branch.

VALENTINIANUS II.—Succeeded to the Empire of the West A.D. 383. Was  
assassinated A.D. 392.

*3rd Brass.* Obv. D. N. VALENTINIANVS. IVN. P. F. AVG.  
Rev. CONCORDIA. AVGGG.  
2 Rev. REPARATIO. REIPVB. The Emperor holding a globe and Victory in  
the right hand, and with the left raising a female who kneels at his feet.

THEODOSIUS.—Succeeded Valens in the Empire of the East A.D. 379. Died  
A.D. 395.

*Silver.* Obv. D. N. THEODOSIVS. P. F. AVG.  
Rev. VOT. X. MVLT. XX. within a wreath.

*3rd Brass.* Obv. D. N. THEODOSIVS. P. F. AVG.  
Rev. VOT. XV. MVLT. XX. within a wreath.  
2 Rev. VICTORIA. AVGGG. Victory marching.

MAGNUS MAXIMUS.—An usurper, beheaded by Theodosius A.D. 387.

*2nd Brass.* Obv. D. N. MAG. MAXIMVS. P. F. AVG.  
Rev. The Emperor raising a captive. The legend is illegible, and the coin much  
reduced in size.  
2 Rev. REPARATIO. REIPVB.

VICTOR.—Son of Magnus Maximus.

*3rd Brass.* Obv. D. N. FL. VICTOR. P. F. AVG.  
Rev. Illegible.

ARCADIUS.—Succeeded to the Empire of the East A.D. 395. Died A.D. 408.

*Silver.* Obv. D. N. ARCADIVS. P. F. AVG.  
Rev. VOT. V. MVLT. X. within a wreath.

*3rd Brass.* Obv. D. N. ARCADIVS. P. F. AVG.  
Rev. VICTORIA. AVGG. Victory marching with a palm branch and garland.

HONORIUS.—Succeeded to the Empire of the West A.D. 395. Died A.D. 423.

*Gold.* Obv. D. N. HONORIVS. P. F. AVG.  
Rev. VICTORIA. AVGGG. The Emperor, holding in his right hand the labarum, on which is the monogram of Christ, and in his left a globe, surmounted by a winged Victory, at his feet a captive. In the exergue, CONOB.

From the Cabinet of T. C. BROWN, Esq.

*3rd Brass.* Obv. D. N. HONORIVS. P. F. AVG.  
Rev. GLORIA. ROMANORVM. The Emperor standing, holding a globe in the left hand, and the labarum in the right. In the exergue, -NT-









