III. Inscriptions[1]

By R.S.O. TOMLIN

A. MONUMENTAL

1. **Coombe Keynes** (SY 843 841), Dorset (FIG. 1). Part of a slab of local Purbeck limestone, 0.35 by 0.48/0.53 m, 0.04 m thick, found[2] in 2007 while clearing the boundary hedge of the cottage 'Mini Nod'. Inscribed in irregular letters: [...]VIA | [...]MARCI | *vacat*, perhaps *[D(is) M(anibus) Fla]via* | *[uxor] Marci*, or similar. 'To the Shades of the Dead. Flavia the wife of Marcus.'[3]



FIG. 1. Coombe Keynes, tombstone (No. 1). Width 0.35 m. (*Drawn by R.S.O. Tomlin*)

[1] Inscriptions on STONE have been arranged as in the order followed by R.G. Collingwood and R.P. Wright in *The Roman Inscriptions of Britain* Vol. i (Oxford, 1965), henceforth cited as *RIB*. Citation is by item and not page number. Inscriptions on PERSONAL BELONGINGS and the like (*instrumentum domesticum*) have been arranged alphabetically by site under their counties. For each site they have been ordered as in *RIB*, pp. xiii–xiv. The items of *instrumentum domesticum* published in the eight fascicules of *RIB* II (1990–95), edited by S.S. Frere and R.S.O. Tomlin, are cited by fascicule, by the number of their category (*RIB* 2401–2505) and by their sub-number within it (e.g. *RIB* II.2, 2415.53). When measurements are quoted, the width precedes the height.

[2] By Adam Surrey, who informed Dorset County Museum, Dorchester (entry 6339). He took RSOT to the find-spot where the landowner has now cemented it into a patch of crazy paving, incidentally breaking it into three pieces. The village has no Roman associations, but is only *c*. 1.5 km SSE of the find-spot of the Wool tombstone (*Britannia* 31 (2000), 433, No. 2 = *RIB* III, 3046).

[3] The diagonal break in the first line suggests that the previous letter was A, which is inherently probable, but there is no sign of the incision. *Flavia* is much the most likely name, but *Octavia* is also possible. If not the wife of Marcus, she was his daughter (*filia*, perhaps abbreviated), but the spacing would be less neat.

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2. **Caerleon** (*Isca*, ST 3392 9046), Priory Field, within the legionary fortress (FIG. 2). Building-stone of red sandstone, 0.45 by 0.305 m, tapering in thickness from 0.14 m (left) to 0.17 m (right), found[4] in 2008 unstratified in stone debris just below the turf. Inscribed within a recessed panel in well-drawn letters now rather worn: 7 FLAVI | RVFI | P P, *(centuria) Flavi* | *Rufi* | *p(rimi) p(ili)*. 'The century of Flavius Rufus, *primus pilus*, (built this).'[5]

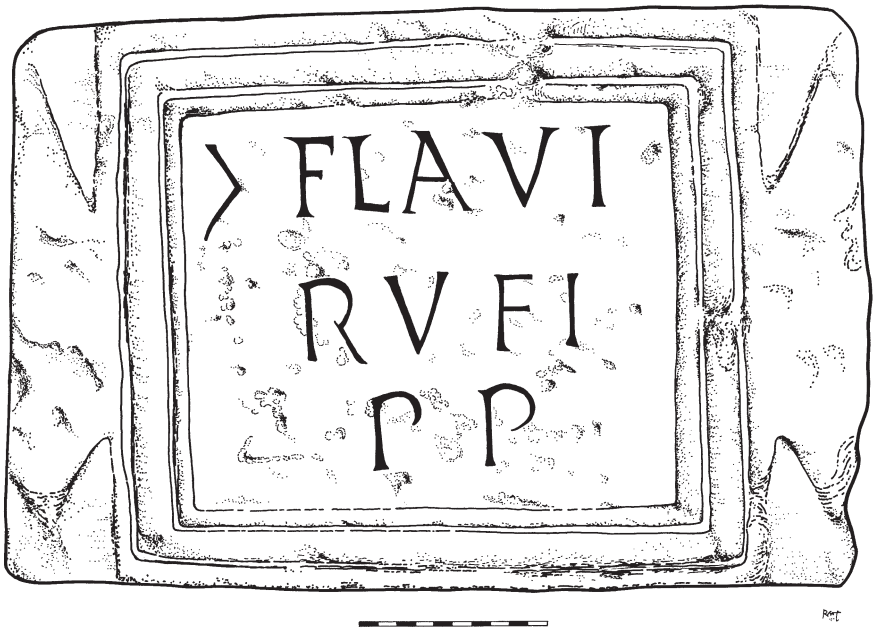


FIG. 2. Caerleon, building-stone (No. 2). Width 0.45 m.
(*Drawn by R.S.O. Tomlin*)

[4] During excavation by Cardiff University and University College, London, directed by Dr Peter Guest and Dr Andrew Gardner for Cadw and the Roman Legionary Museum, Caerleon. See *Current Archaeology* 226 (Jan. 2009), 37 with fig. The stone is now displayed in Caerleon Museum, where Julie Reynolds made it available. The surface is somewhat pitted and worn, and the triangular mark to the left of P P is probably casual damage.

[5] The lettering cannot be dated closely but is *c*. A.D. 100/150. The centurion has not previously been attested at Caerleon, but he is possibly the T(itus) Flavius Rufus *p(rimus) p(ilaris)* who gave permission for a tombstone at Rome to his freedwoman Flavia Daphne (*CIL* vi 18321, Flavio-Trajanic, to judge by the use of *Dis Manibus* unabbreviated). A centurion called T(itus) Flavius T(iti) f(ilius) Pup(iena tribu) Rufus is already attested for Legion II Augusta (*CIL* xi 20 (Ravenna) = *ILS* 2082), but can hardly be the *primus pilus* since there is no mention of the primipilate, and this centurionate is only the third of four. But since the first was in Legion XIIII Gemina, he is presumably the centurion Flavius Rufus attested at Carnuntum (*AE* 1995, 1266).

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3. **Manchester** (*Mamucium*, SJ 8327 9736), Chester Road / Great Jackson Street, on the site of the Roman fort *vicus* (FIG. 3). Red sandstone altar, 0.375 by 0.97 m, 0.255 m deep, found[6] in 2008. The capital has a *focus* on top and bolsters either side, decorated in front but plain at the rear. The recessed die is inscribed: DEABVS | MATRIBVS | HANANEFTIS | ET OLLOTOTIS | AELIVS | VICTOR | V S L L M, *deabus* | *Matribus* | *Hananeftis* | *et Ollototis* | *Aelius* | *Victor* | *v(otum) s(olvit) l(aetus) l(ibens) m(erito)*. 'To the Mother Goddesses Hananeftae and Ollototae. Aelius Victor gladly, willingly, and deservedly fulfilled his vow.'[7]



FIG. 3. Manchester, altar as found (No. 3). Height 0.375 m.
(*Photo: Pre-Construct Archaeology*)

6 In a Roman pit during excavation by Pre-Construct Archaeology. James Gerrard sent photographs and full details. The altar is now in Manchester Museum.

7 This is the first British instance of the *Matres Hananeftae*, who are attested in Lower Germany at Cologne (*CIL* xiii 8219, *Matribus Paternis Hiannaneff(...)*) and Wissen (*CIL* xiii 8629, *Matribus Annaneptis*), both dedicated by officers of the Thirtieth Legion Ulpia Victrix. The *Matres Ollototae*, although of similar 'overseas' origin (compare *RIB* 1030, *Matribus Ollototis sive Transmarinis*), are attested only in Britain, at Heronbridge near Chester (*RIB* 574) and at Binchester (*RIB* 1030, 1031 and 1032).

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4. **Brougham Castle** (*Brocavum*, NY 53 28), Cumbria (FIG. 4). Inscribed stone, dimensions not recorded, found[8] with *RIB* 774 and 777 in the castle garden just north of the Roman fort, shortly before March 1664. It was then read as AQVAM | COH III BR | CARAF | VM IN | LVCO ET ACA, but is now lost. It evidently recorded the provision of a water-supply for the Third Cohort of Bracaraugustani, in the first third of the third century probably, but further restoration is difficult.[9]

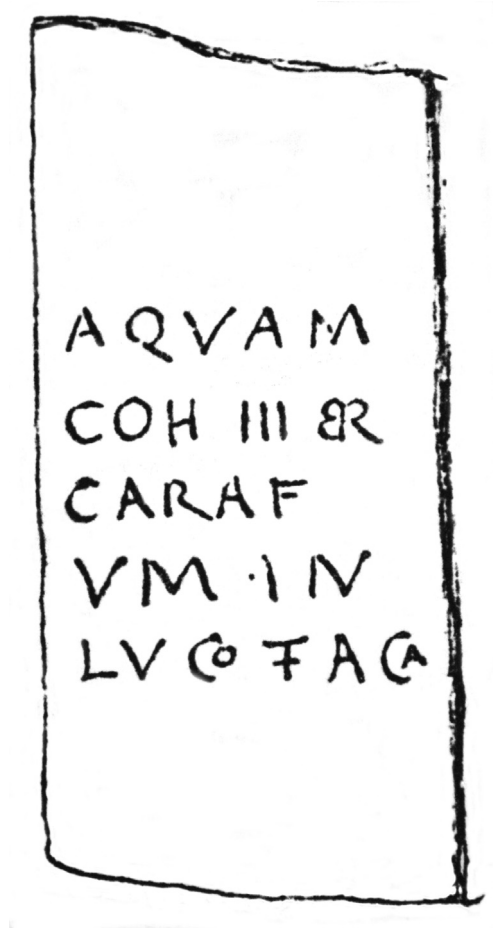


FIG. 4. Brougham Castle, inscribed stone (No. 4). Dimensions unknown. (*Drawn by William Dugdale: College of Arms MS C39, p. 8*)

[8] According to William Dugdale's 'Visitations of Cumberland and Westmorland' (College of Arms MS C39, Westmorland Church Notes, p. 8). It was noticed by David Sherlock, who sent full details.

[9] This is the cohort's first inscription, which otherwise is attested in Britain only by diplomas and stamped tiles from Manchester and Melandra Castle (*RIB* II.4, 2469, with note). It is unlike the Chesters aqueduct inscription (*RIB* 1463, *c.* 180), but has affinities with *RIB* 1049 (Chester-le-Street, 216) and 1060 (South Shields, 222), which suggest a text beginning with the name and titles of the emperor who 'provided water' (*aquam induxit*) 'for the use' (*usibus*) of the cohort 'under the charge' (*curante*) of a legate, and ending perhaps with a consular date. The emperor's name and titles have been lost in the space above line 1, so the surviving text comes from the bottom half of the slab(?). It is unclear whether its whole width was preserved: despite the virtual continuity between lines 2 and 3, it looks too narrow, especially as VSIBVS has probably been lost before 2, and DVXIT before 5. The ligatured *et* in 5 suggests a consular date, but the only possibility seems to be *Lupo et Maximo* (232), which is not very close to Dugdale's transcript. There is no sign of the legate's name, but perhaps it has been lost in the space below 5.

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5. **Vindolanda** (NY 768 663), Northumberland (FIG. 5). Small altar made from a block of greyish/pale-buff sandstone, 0.15 by 0.19 m, 0.15 m deep, found[10] in 2008. There is a circular *focus* in the top, and the die is indicated by a horizontal groove incised above and below the text. Crudely incised: DEHM̀Ą | EHṆIṢ, perhaps an illiterate mis-cutting of *deis ma*|*ternis*. 'To the maternal goddesses.'[11]



FIG. 5. Vindolanda, altar (No. 5). Width 0.15 m.
(*Drawn by R.S.O. Tomlin*)

10 With the next five items during excavations by the Vindolanda Trust. Robin Birley made them available.

11 In line 1, DEH is certain, apparently followed by ligatured MA or NA. In line 2, EH is also certain, followed by N or ligatured AV; and then either by II (for E) or IS, but probably IS, since the form E (not II) is used elsewhere. A dedication *de(ae) H...*, to a goddess with an aspirated, un-Roman name, is just possible but unlikely; the lettering is too remote from 'Veteres', despite this deity's frequency at Vindolanda, and the many ways of spelling its name which include initial H and the feminine gender. Perhaps therefore *deis maternis*, despite there being no explicit instance of this dedication. The adjective is twice applied to the Matres, in *Matribus paternis et maternis* (*CIL* vi 31161 = *ILS* 4778) and *Matribus ... paternis sive maternis* (*CIL* xiii 8630 = *ILS* 4782).

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6. Ibid. (FIG. 6). Bottom left corner of a pale buff sandstone slab 0.15 m thick, now 0.19 by 0.19 m. Inscribed on a recessed panel: […] ⌈R.A, perhaps *[...] | pra[ef(ectus) coh(ortis) ...]*.[12]

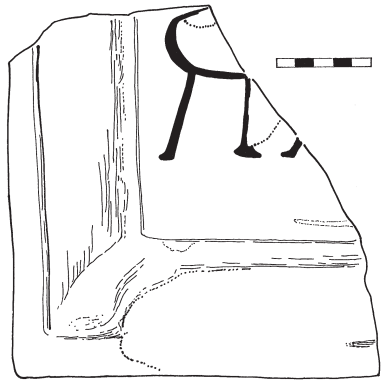


FIG. 6. Vindolanda, fragment of slab (No. 6). Width 0.19 m.
(*Drawn by R.S.O. Tomlin*)

7. Ibid., the stone fort (FIG. 7). Sandstone slab, 1.42 by 0.37 m, depth unknown but more than 0.15 m, set into the north margin of the main east–west roadway (*via praetoria*), 3.56 m east of the east wall of the northern guardroom of the west gate. Incised with a mason's pick on the upper surface, within a rectangular outline: RIACVS, *Riacus*.[13]

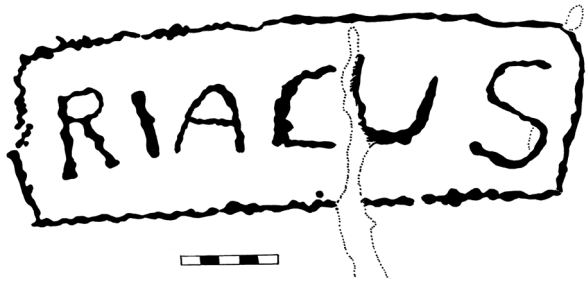


FIG. 7. Vindolanda, detail of inscribed slab (No. 7). Scale: 5 cm.
(*Drawn by R.S.O. Tomlin*)

12 R is reversed, which implies it was ligatured to another letter, now lost. In view of the serif in the broken edge appropriate to A, the lost (previous) letter can only be F, P or T. The most likely sequence is PRA, suggesting a building-stone which identified an auxiliary unit and its prefect. One might have expected P (not R) to be reversed, as in *RIB* 894, 1586 and 1731, but apparently the stone-cutter wanted to use the triangular space before A without cutting it with the tail of R (as in fact happened in *RIB* 1334).

13 A broad vertical score runs across the incised panel to the edge of the stone. The text is complete since enclosed by the panel, but although it is presumably a personal name, it is not attested. It may have incorporated the element *rigo-s* ('kingly'), with loss of intervocalic *g* as in *Riocalatis* (*RIB* 1017) and *Riomandus* (No. 21 below).

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8. Ibid. Irregular slab of grey sandstone, 0.89 by 0.50 m, 0.20 m thick, forming part of the latest (fourth-century) floor of the west granary. Incised on the upper surface: X II[14]

9. Ibid. Irregular slab of grey sandstone, 1.21 by 0.51 m, *c*. 0.34 m thick, built into the lowest and only surviving course of the south wall of the most western barrack-block within the west gate, north of the main east–west roadway (*via praetoria*) and the western granary. 'Pecked' on the upper surface with a mason's pick: X X[15]

10. Ibid., east granary. Seven building-stones of buff sandstone, the face of each incised with two lines intersecting at right-angles: +

Six are still built into the outer face of the west wall, at distances measured from the north wall: (a) at 17.90 m, 0.28 by 0.16 m, depth unknown; (b) at 18.10 m, 0.18 by 0.13 m, 0.20 m deep; (c) at 18.50 m, 0.28 by 0.19 m, depth unknown; (d) at 19.55 m, 0.22 by 0.16 m, 0.21 m deep; (e) at 19.80 m, 0.30 by 0.13 m, 0.31 m deep; (f) at 20.4 m, 0.31 by 0.15 m, 0.28 m deep. The seventh (g) was found detached inside the building, 0.21 by 0.12 m, 0.18 m deep.[16]

B. INSTRUMENTUM DOMESTICUM

BUCKINGHAMSHIRE

11. **Hambleden** (SU 78 86) (FIG. 8). Copper-alloy weight in the form of a disc 18.07 mm in diameter, 3.45 mm thick, and 5.84 gm in weight, found[17] in 2008. Incised both sides: a quincunx of four dots around a 'star', probably 'five (*scriptula*)'.[18]



FIG. 8. Hambleden, lead weight (No. 11). Scale 2:1.
(*Photo: Portable Antiquities Scheme*)

[14] There is a space between X and II, and a suprascript bar over the second I only. It is therefore not clear whether this was meant to be a numeral, '12'.

[15] Perhaps a numeral, '20', but quite likely only a mark of identification.

[16] Similar stones have been found in the facing of Hadrian's Wall and other military structures, and are thought to identify batches from the stone-yard or quarry.

[17] By a metal-detectorist, in whose possession it remains. Kate Sumnall, Finds Liaison Officer at the Museum of London, sent a photograph and other details.

[18] The Roman ounce (*uncia*) of 27.288 gm was divided into 24 *scriptula* of 1.137 gm each, so that five would actually weigh 5.685 gm.

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CAMBRIDGESHIRE

12. **Linton** (TL 5565 4696), Cambridge Road (FIG. 9). Two conjoining wall sherds of a sandy greyware dish found[19] in 2008. Scratched after firing in cursive letters: […]ṂACROBIVS, *Macrobius*.[20]



FIG. 9. Linton, coarseware graffito (No. 12). 5 cm scale.
(*Drawn from a photograph by Oxford Archaeology East*)

[19] During excavation by Oxford Archaeology East supervised by Nick Gilmour, who sent a photograph and other details.

[20] The cursive is Old Roman Cursive, not later than the third century. The Greek personal name *Macrobius* ('long life'), although well attested in the late Roman period, notably in the fifth century by the author of the *Saturnalia*, is uncommon in the western provinces during the Principate. This is the first instance from Britain.

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CHESHIRE

13. **Chester** (*Deva*, SJ 403 657), Nuns Field, outside the south-west corner of the legionary fortress (FIG. 10). Sherd preserving the profile of a samian dish (Drag. 18/31), found[21] in 2007. Scratched on the wall above the foot-ring: KVNARIS, for *Cunaris*.[22]



FIG. 10. Chester, samian graffito (No. 13).
(*Photo: Grosvenor Museum*)

14. Ibid. (SJ 4050 6678), Delamere Street, immediately north of the legionary fortress (FIG. 11). Crescent-shaped sherd 114 mm in diameter, amounting to almost half the base of a jar in a reddish tile-like fabric, found[23] in 2006 in a late first / early second-century context. Inscribed before firing, lines 1 and 2 in neat and stylish capitals; line 3 in larger less well-formed capitals:

21 During excavation by Earthworks in advance of redevelopment of the police headquarters. Peter Carrington sent a photograph and other details from the Grosvenor Museum.

22 The letter K is rare in Latin, but sometimes replaces C, especially as the initial letter. The Celtic personal name *Cunaris* is once attested, on a building-stone from Housesteads (*Britannia* 8 (1977), 432, No. 21 = *RIB* III, 3328).

23 During excavation by Birmingham Archaeology. Erica Macey-Bracken made it available.

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G • V[...]| PVD[...] | MACEIA, probably *G(aius) V[al(erius) G(ai) f(ilius)]* | *Pud[ens]* | *Maceia (tribu)*. 'Gaius Valerius Pudens, son of Gaius, of the *Maecia* voting-tribe.'[24]



FIG. 11. Chester, coarseware graffito (No. 14). 5 cm scale.
(*Drawn by R.S.O. Tomlin*)

24 The jar was made in a legionary tile-works, as Jane Timby has suggested, so this is the name of the legionary who made it. G, not C, for the praenomen *G(aius)* is unusual, but for another example from Chester see *RIB* 539. The nomen is not necessarily *Valerius*, but it must have been short, since line 2 begins with the cognomen, and would have been preceded by the patronymic in the formal nomenclature of a legionary. *Valerius*, often abbreviated to VAL, is frequent in northern Italy and Gallia Narbonensis, and is typical of legionaries in the early Principate: there are many British examples, including *RIB* 478, 479, 480, 539, 540, 541 and 542 from Chester. The cognomen *Pudens* is also frequent, examples including the legionary L(ucius) Valerius Pud[ens] at Chester (*RIB* 542). Line 3 is incomplete, but entirely consistent with MACEIA, which is apparently a slip for MAECIA, *Maecia (tribu)*. The voting-tribe should properly follow the patronymic, but is sometimes found in delayed position: British examples include *RIB* 539 from Chester. In this graffito, however, it seems to have been added as an afterthought or correction, no doubt to emphasise that the writer was a full Roman citizen with voting-rights at Rome.

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ESSEX

15. **Great Dunmow** (TL 6244 2183), on the edge of playing fields at St Mary's School, High Stile (FIG. 12). Two conjoining sherds of a fourth-century, Nene Valley ware colour-coated beaker, found[25] unstratified in 2008. Scratched above the shoulder after firing: TITIΛNV[...], *Titianu[s]*.[26]

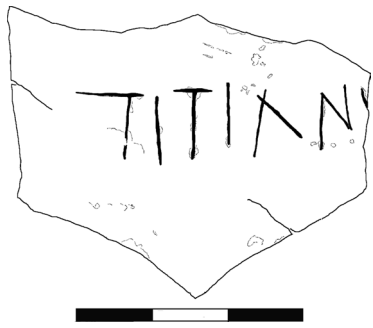


FIG. 12. Great Dunmow, coarseware graffito (No. 15). 3 cm scale.
(*Drawn by R.S.O. Tomlin*)

HAMPSHIRE

16. **Silchester** (*Calleva Atrebatum*, SU 62 61) (FIG. 13). Inscribed lead tablet consisting of a rectangular strip with the lower end rounded, 60 by 103 mm, cut from sheet lead *c*. 1 mm thick, found before 1901.[27] One side was first inscribed with a fine point, then the text was hidden by attaching the tablet to something with two pins of which only the pierced holes remain. Subsequently these pins were withdrawn, and the tablet was folded upon itself twice, leaving the text visible. This consists of seven lines of clumsy New Roman Cursive letters fourth-century in date, inscribed line by line in reverse sequence from right to left.[28] The height of these letters is irregular, and increases line by line; in 3 and 4 they have been damaged by the fold, and their forms are most clearly defined in 6 and 7.[29]

[25] During a summer training school sponsored by Essex County Council Learning Services, directed by Trevor Ennis of the Essex County Council Field Archaeology Unit. Joyce Compton sent a photograph and other details.

[26] The cognomen, developed from *Titus*, is quite common; for another fourth-century example from Britain, see *RIB* II.5, 2491.78; and in the second century, a tribune (*RIB* 1072, 1083), a prefect (*RIB* 838, 843), and a centurion (*RIB* II.1, 2410.7).

[27] When it was presented (acc. no. 20.14) with other Silchester material to Winchester City Museum by the Duke of Wellington. The circumstances of discovery are not recorded. Dr G.T. Denford made it available, and the loan was renewed by Robin Iles.

[28] M in line 6 may just clip T, but otherwise the scribe succeeded in keeping letters apart. However, the regularity of the right margin, and the indenting of lines 2 and 7, confirm that he wrote from right to left. He seems also to have lapsed occasionally into rightward sequence, NVS in 1 and TI in 2, unless he was actually attempting anagrams.

[29] M, N and V are difficult to distinguish, since they consist of downstrokes (minims) linked by weak diagonals. Confusion is also possible with A.

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Reading from left to right: TNVSIQNIV SṾLLICṆ IMIṆ | EANILLICD SVNTIC.VI | SḤIMINAC̣SV SVNIONOL | VẸ .....CI.SIN. | IREVALAVNI IṾQ | AM TED SVED T | MAGALP̣ AL[30]

Reconstructed[31] text: *Nimincillus (Quintinus)* | *Iu[n]ctinus D(o)cillinae* | *Lon(g)inus VSCANIMIHS* | *.NIS.IC..... eu(m)* | *qui invalaveri*|*t deus det ma*|*la(m) plagam*.[32] 'Nimincillus, Quintinus, Iunctinus (son) of Docillina, Longinus, [name], [name]. Him who has stolen, let the god give a nasty blow.'

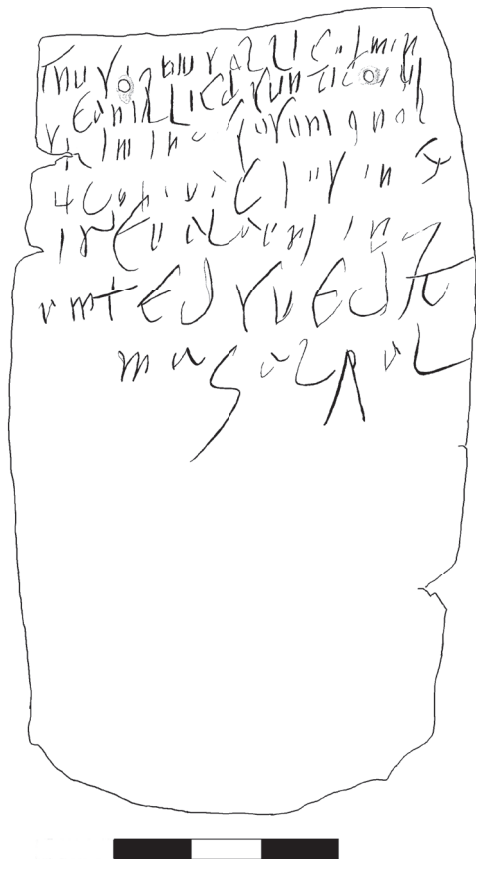


FIG. 13. Silchester, lead tablet (No. 16). 3 cm scale. (*Drawn by R.S.O. Tomlin*)

[30] In capital letters and dividing words for the sake of clarity; dotted letters are damaged, incomplete or of uncertain form.

[31] Reading from right to left and resolving the anagram in line 1; capitalising the first five personal names, and leaving the others unresolved in capitals. Letters restored or supplied are in brackets. See further, next note.

[32] Commentary line by line (reading from right to left):

1. The first letter has a long descender but is apparently N. The name *Nimincillus* is not attested. The second name, *Quintinus* (compare *RIB* 349, etc.), was reversed ineptly or deliberately written as an anagram.

2. The third letter has been damaged by the pin-hole, but what survives resembles V rather than N; perhaps V was repeated in error. The name *Iunctinus* is not attested, but is likely to be *Iuncinus* (compare *RIB* II.6, 2494.136 with note) with hyper-correction of the process seen in *RIB* 369, *defuntus* for *defunctus*. It is followed by DCILLINAE, apparently a matronymic with O omitted in error: identification by mother's name is preferred in some magical texts; see *Tab. Sulis* 30, 1 (with note). However, it is possible that a nominative *Docillina* was intended, E being a mistake for O. *Docillina* (for *Docilina*) is one of a group of names derived from *Docilis* which hides the Celtic name-element found in *Docca*; it occurs at Uley (*Britannia* 20 (1989), 329, No. 3) and in *RIB* II.2, 2417.34.

3. The fourth letter is O repeated in error, not the expected G. The name is probably followed by another in anagram form, but surface-stresses due to folding make the reading uncertain.

4. This line is also badly damaged by surface-stresses, and the reading is uncertain. The concluding VE may be taken with the next line as *eu(m)*, the antecedent of *qui*, since *eum qui involaverit* is formulaic (see *Tab. Sulis* 10, 44 and 61; *Britannia* 22 (1991), 293, No. 1). The omission of the unsounded *–m* is trivial (compare *mala(m)*), and the author may not have known or anticipated that the verb *det* would require the dative.

5. The second letter was written as N, but V is required by Q and has apparently been supplied below. *invalaverit* is a variant of the formulaic verb *involare* which is also found at Uley (*Britannia* 27 (1998), 439, No. 1 with 441, note to line 4) and Pagans Hill (*Britannia* 15 (1984), 339, No. 7).

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17. **Upton Grey** (SU 69 48) (FIG. 14). Oblong lead sealing, 37 by 14 mm, 6 mm thick, found[33] in 2008. An impressed rectangular stamp reads: MRVII, probably *M(arci) R(...) Ve(...)*. '(Seal) of Marcus R(…) Ve(…).'[34]

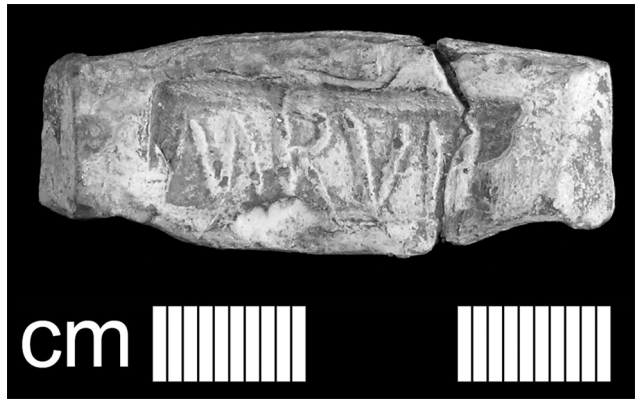


FIG. 14. Upton Grey, lead sealing (No. 17). (*Photo: Portable Antiquities Scheme*)

KENT

18. **Canterbury** (*Durovernum Cantiacorum*, TR 150 575), Whitefriars (FIG. 15). Lower two-thirds of the handle of a South-Spanish oil amphora (Dressel 20), found[35] in 2006. Scratched after firing: M VIIS IIII, *m(odii) VII (semis) (sextarii) IIII*. 'Seven and a half *modii*, (and) four *sextarii*.'[36]



FIG. 15. Canterbury, amphora graffito (No. 18). 3 cm scale. (*Drawn by R.S.O. Tomlin*)

6. Initial T has cut the long downstroke of Q in the line above, forming the apparent 'H'. The god is not specified, nor is the stolen object; but although lines 3 and 4 are quite badly damaged, they do not seem to have supplied such details. Instead, they probably continued the list of personal names (of suspected thieves) found in 1, 2 and the first half of 3.

7. P has been oddly inscribed with a second downstroke. The omission of the unsounded consonant in *ma|la(m)*, which is correctly supplied for *plagam*, is a frequent Vulgarism. Compare *eu(m)* in 4. For *plaga* in the sense of a 'blow' inflicted by a god, see *TLL* s.v. *plaga* 2293-4, but this is apparently the first instance from a 'curse tablet'.

33 By a metal-detectorist. Sally Worrell sent a photograph and other details.

34 There is no very close parallel in *RIB* II.1, 2411 (lead sealings), but this is probably a sealing with the initials of *tria nomina* (see for example 290–91, 293, 294, 301–3) which unusually extended to the first two letters of the cognomen (for example *Verecundus*).

35 With the next item during excavation by the Canterbury Archaeological Trust. Mark Houliston sent the Dressel 20 sherd, and a photograph of the samian sherd with a note by David Holman.

36 Notes of capacity of Dressel 20 usually range from 6 to 8 *modii*, with a second numeral for the *sextarii*: see *RIB* II.6, p. 33, with 2494 (b), and compare Nos 27, 28, 44, 46–48 (below). S, although unbarred, might be taken for *s(extarii)* here as in *RIB* II.6, 2494.46, but the spacing suggests otherwise: it was inscribed immediately after VII, and separated from IIII.

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19. Ibid. (FIG. 16). Wall sherd of a samian vessel, incised after firing above the foot-ring: […]. | VLATAVS, *Ulata(v)us*.[37]



FIG. 16. Canterbury, samian graffito (No. 19).
(*Drawn from a photograph by Canterbury Archaeological Trust*)

LANCASHIRE

20. **Wigan** (?*Coccium*, SD 5836 0571), Grand Arcade (FIG. 17). Two conjoining sherds from the shoulder of a creamware flagon, probably second-century, found[38] in 2008 in a deposit associated with a bath-house. Scratched with a fine point after firing: SΛ | […]OLIMΛRI, probably *S<a>|olimari.* '(Property) of Solimarus.'[39]

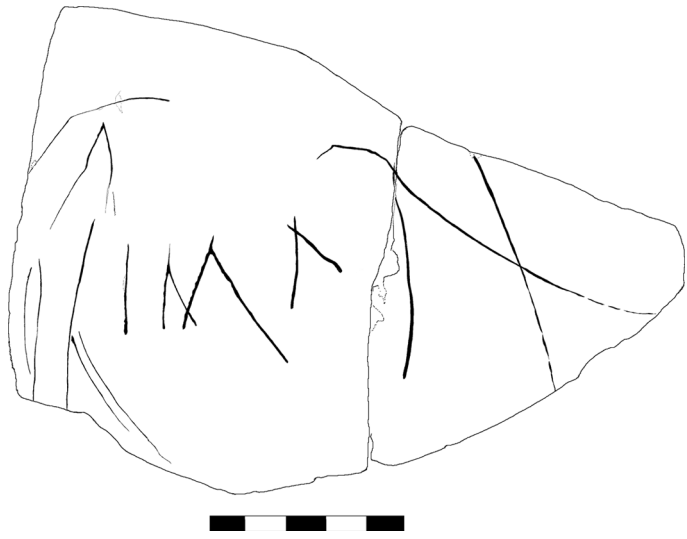


FIG. 17. Wigan, coarseware graffito (No. 20). 5 cm scale.
(*Drawn by R.S.O. Tomlin*)

37 This Celtic personal name is not attested in quite this form, but it belongs to a group of names in *ulat(t)*- (D. Ellis Evans, *Gaulish Personal Names* (1967), 270, n. 1), and was evidently formed by adding the derivative suffix *-avo-s* to the element *ulato-s* ('lord').

38 During excavation by Oxford Archaeology North. Ian Miller made it available.

39 The upper part of the elongated S encloses a small 'open' (unbarred) A; the graffito continues below, perhaps

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LEICESTERSHIRE

21. **Leicester** (*Ratae Corieltauvorum*, SK 583 048), Vine Street (FIG. 18). Rectangle, 78/75 by 201 mm, cut from sheet lead *c*. 1 mm thick, in good condition, found[40] in 2005 in a large Roman courtyard-house. Neatly inscribed by a practised hand in Old Roman Cursive (*c*. A.D. 150/250 in date): *d<a>eo Maglo (do) e<u>um qui frudum* | *fecit de padoio (do) el<a>eum qui* | *furtum (fecit) de padaoium <sa(g)um>* | *qui sa(g)um Servandi involа|vit.* | *S[il]vester Ri(g)omandus* | *S[e]nilis Venustinus* | *Vorvena* | *Calaminus* | *Felicianus* | *Ruf<a>edo* | *Vendicina* | *Ingenuinus* | *Iuventius* | *Alocus* | *Cennosus* | *Germanus* | *Senedo* | *Cunovendus* | *Regalis* | *Ni(g)ella* | *S[enic]ianus* (deleted). | *(do) ant<a>e nonum diem* | *illum tollat* | *qui sa(g)um involauit* | *Servandi.*[41]

'I give to the god Maglus him who did wrong from the slave-quarters; I give him who (did) theft <the cloak> from the slave-quarters; who stole the cloak of Servandus. Silvester, Ri(g)omandus, Senilis, Venustinus, Vorvena, Calaminus, Felicianus, Ruf<a>edo, Vendicina, Ingenuinus, Iuventius, Alocus, Cennosus, Germanus, Senedo, Cunovendus, Regalis, Ni(g)ella, Senicianus (*deleted*). I give (that the god Maglus) before the ninth day take away him who stole the cloak of Servandus.'[42]

(for figure see following page)

with a space after the lost lower part of S, depending on how this letter was formed; and it concludes with an enlarged RI as if to balance the S. The small A is apparently unrelated, or written in error.

The Celtic personal name *Solimarus* is quite common in Gaul (M.E. Raybould and P. Sims-Williams, *The Geography of Celtic Personal Names in the Latin Inscriptions of the Roman Empire* (2007), 75, collect twelve examples), but this is the first in Britain; however, note L(ucius) Solimarius Secundinus of Trier (*CIL* xiii 4128), *neg(otiator) Britan(nicianus)*, a merchant trading with Britain.

[40] With the next item during excavation by University of Leicester Archaeological Services, for which see *Britannia* 37 (2006), 407–10. Richard Buckley made them available, and they have been published as R.S.O. Tomlin, '*Paedagogium* and *Septizonium*: two Roman lead tablets from Leicester', *ZPE* 167 (2008), 207-18.

[41] Transcribed with separation of words and capitalization of proper names. (abc): letters omitted or reversed by the scribe. < abc>: letters inserted erroneously by the scribe. [abc]: letters lost by damage.

[42] For commentary, see the paper cited above (in n. 40). 'Maglus' is not attested as a god, but since Celtic **maglo-s* ('prince') is a frequent name-element, it may be a divine title here; compare *Apollo Cunomaglus* (*JRS* 52 (1962), 191, No. 4 = *RIB* III, 3053). The form *saum<sagum* shows that the writer did not pronounce intervocalic *g*, which has also disappeared from the word's Romance reflexes. The same trait appears in his *padoium<paedagogium* and the names *Ri(g)omandus* (6) and *Ni(g)ella* (21), but not *Regalis* (20). The *paedagogium* was apparently the slave-quarters of the house (compare Pliny, *ep.* 7.27.13), and those listed here the household slaves.

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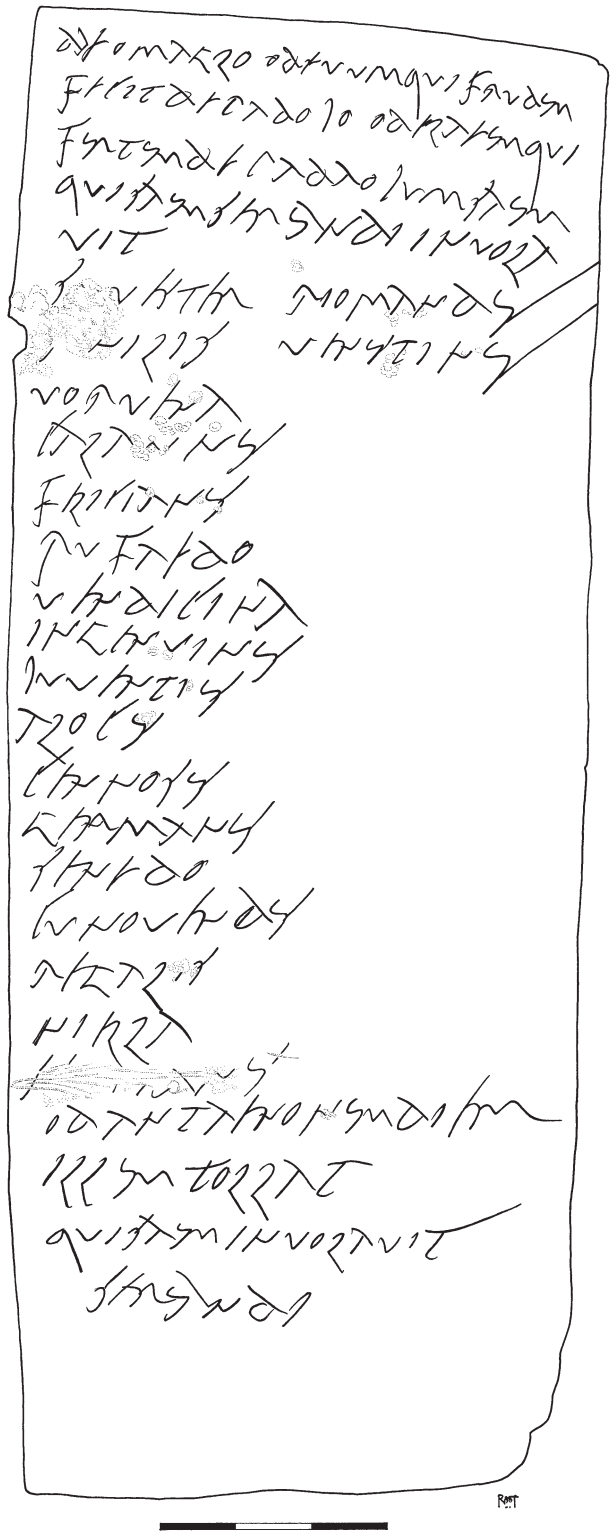


FIG. 18. Leicester, lead tablet (No. 21). 3 cm scale. (*Drawn by R.S.O. Tomlin*)

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22. Ibid. (FIG. 19). Irregular oblong, 123 by 69 mm, of sheet lead *c*. 1 mm thick, almost complete and in fairly good condition. Shallowly inscribed in Old Roman Cursive like that of the previous item, but much less neatly and in letters more elongated and rather cramped: *qu[i a]rgentios Sabiniani fura|verunt, id est Similis Cupitus Lochita, | hos deus siderabit in hoc septiso|nio, et peto ut vitam suam per|dant ante dies septem.*[43] 'Those who have stolen the silver coins of Sabinianus, that is Similis, Cupitus, Lochita, a god will strike down in this *septisonium*, and I ask that they lose their life before seven days.'[44]

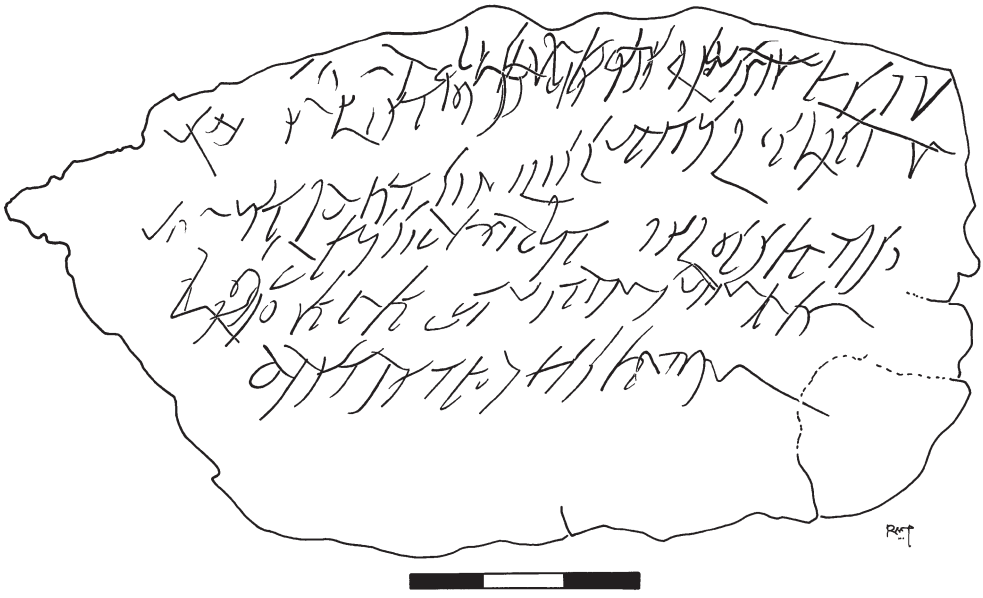


FIG. 19. Leicester, lead tablet (No. 22). 3 cm scale.
(*Drawn by R.S.O. Tomlin*)

23. Ibid. (SK 585 048), Causeway Lane (FIG. 20). Fragment of pale buff wallplaster, 60 by 55 mm, 20 mm thick, found[45] in 1991. Casual scratches, and apparently a graffito in capital letters: ...RO | *traces*

[43] Transcribed (lines 2–6) with separation of words and capitalization of proper names. [abc]: letters lost by damage. Line 2 has been written over another line (1), apparently to erase it, since the meaningful text begins in 2 with *qui*, the antecedent of which (*hos*) follows in 4.

[44] For commentary, see the paper cited above (in n. 40). *siderabit* (4) is the first instance of the active voice of the verb *siderare*, defined by the Oxford Latin Dictionary as 'to afflict with sudden paralysis'; hitherto it has occurred only in the past participle passive, *sideratus* (literally 'star-struck'), from which derives the noun *sideratio* (the medical condition resulting from a stroke). A *septisonium* (properly *septizonium* or *septizodium*) was apparently a monumental façade incorporating statues of the seven planetary deities who gave their names to the days of the week. Septimius Severus' *septizodium* in Rome is the best known example, but others are attested in Lambaesis (*CIL* viii 2657 = *ILS* 5626), Africa Proconsularis (*CIL* viii 14372 = *ILS* 5076) and Sicily (*AE* 1964, 182). The unspecified *deus* in line 4 is one of these 'stars', seven deities appropriate to *sideratio* and a time-limit of one week.

[45] With the next item during excavation by Leicestershire Archaeological Unit, for which see *Britannia* 24 (1993), 290, now published as A. Connor and R. Buckley, *Roman and Medieval Occupation in Causeway Lane, Leicester* (1999). They are described by Mark Hassall at p. 299. For other fragments of inscribed wallplaster from Leicester, see *RIB* II.4, 2447.28 and 29.

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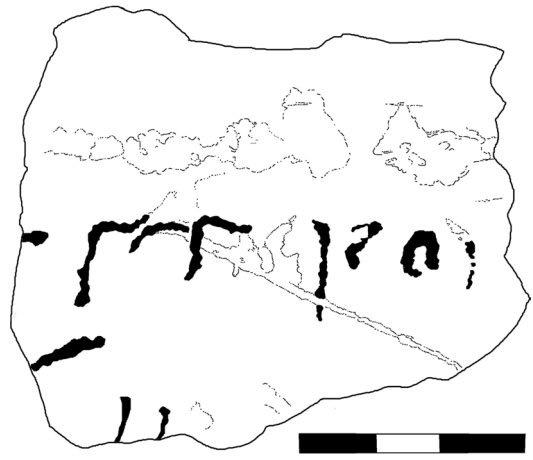


FIG. 20. Leicester, graffito on wallplaster (No. 23). 3 cm scale. (*Drawn by R.S.O. Tomlin*)

24. Ibid. (FIG. 21). Fragment of pale buff wallplaster, 103 by 72 mm, 30 mm thick. A graffito in cursive letters: [...]. LITARIS | *traces*[46]

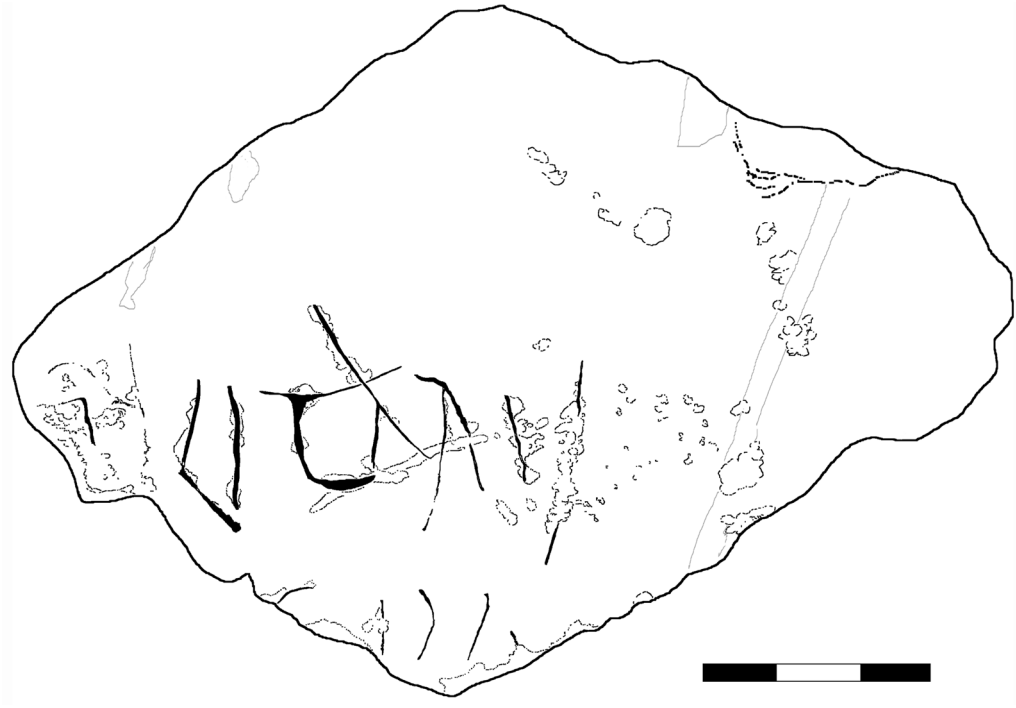


FIG 21. Leicester, graffito on wallplaster (No. 24). 3 cm scale. (*Drawn by R.S.O. Tomlin*)

46 There is apparently a space before L, which makes *[mi]litaris* difficult as a reading.

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LINCOLNSHIRE

25. **Lincoln** (*Lindum*, SK 973 719) Prison Yard, Lincoln Castle (FIG. 22). Wall sherd of a white flagon dated to the legionary occupation or shortly afterwards [Claudio-Neronian or early Flavian], found[47] in 2008. Scratched after firing: [...].GONI[...], perhaps *[Anti]goni*. '(Property) of Antigonus'.[48]



FIG. 22. Lincoln, coarseware graffito (No. 25). 5 cm scale.
(*Drawn by R.S.O. Tomlin*)

LONDON

26. **City of London** (*Londinium*, TQ 32330 81140), Bread Street EC4, Bow Bells House (FIGS 23 and 24). Almost an entire amphora in pale buff fabric with an outer coating of white slip (London 555 / Augst 21), now fragmented into 81 conjoining sherds, found[49] in 2006. On the neck there is a black dipinto, now rather worn and faded, in two parts, both by the same hand.

(for inscription and figures see following pages)

47 During excavation by Field Archaeology Specialists, York. Ian Rowlandson made it available.

48 To the left of G there is probably the tip of a downstroke in the broken edge, and between G and O, a long casual score. There are other casual abrasions (also drawn in outline). The downstroke of N was apparently scored twice. The sequence of letters is unusual, and suggests a personal name of Greek derivation. *Chrysogonus* and *Epigonus* are possibilities, but only *Antigonus* is actually attested in Britain: see *RIB* 160 (Bath, a legionary of the Twentieth Legion from Actium, first-century or early second), and *RIB* 955 (Carlisle, but explicitly a Greek, and likely to be fourth-century).

49 With the next seven items during excavation by MoLAS, for which see *Britannia* 38 (2007), 286–7.

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(i) Mid-way between the handles, at right-angles to the axis of the amphora, in capital letters *c*. 17 mm high: Q | M | L | Q • L•, *Q(uintus) M(...) L(...) Q(uinti) l(ibertus)*. 'Quintus M(...) L(...), freedman of Quintus.'[50]
(ii) To the right of (i) and at right-angles to it, in similar letters *c*. 13 mm high: OLIVAE ....CLI | DVL • L • ...L • P VI, *olivae [alb(ae) ?M]CLI | dul(cia) L [...] p(ondo) VI*. 'Green olives ... syrup ... weight, six (pounds).'[51]

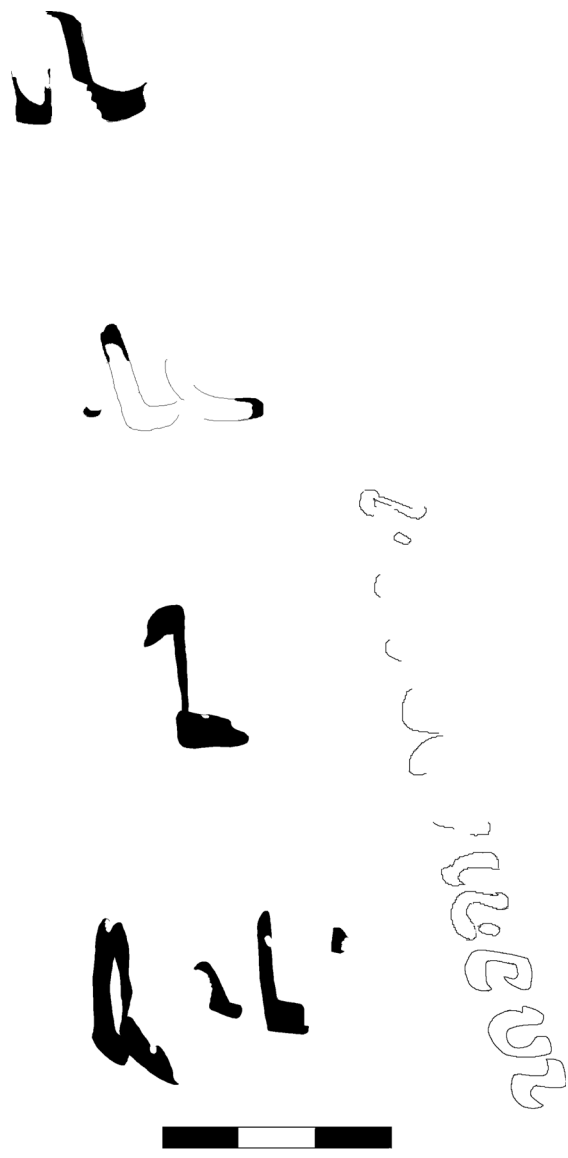


FIG. 23. London, amphora dipinto (No. 26 (i)). 3 cm scale. (*Drawn by R.S.O. Tomlin*)

50 The initials of the shipper presumably, to distinguish his consignment in a larger cargo.

51 The lettering is neat and stylish, but in such poor condition and with so few texts for comparison that its limited repertoire of strokes with large blobby 'serifs' makes it difficult to distinguish one letter from another. The difficulties are discussed in detail by RSOT in his contribution to the final report.

The readings of OLIVAE and DVL are supported by the dipinti on other London 555 amphorae which identify the contents as (green) olives in syrup: examples from Augst, Nyon and Soissons are collected by P.R. Sealey and P.A. Tyers, 'Olives from Roman Spain: a unique amphora find in British waters', *Antiq. J.* 69 (1989), 53–72, esp. 63; and by S. Martin-Kilcher, *Die römischen Amphoren aus Augst und Kaiseraugst*, II (1994), 391–2. Others are likely from Pompeii (*CIL* iv 2610, 5762, 5598, 9437, 10,292) and London (Addenda et Corrigenda (k), below).

DVL is for *dulcia*, literally 'sweet (things)', and must be equivalent to the *defrutum* of the Soissons dipinto, also found as DEF in dipinti on South-Spanish amphorae (Haltern 70) which contained olives in syrup. *Defrutum*, and thus probably *dulcia*, seems to have been a syrup made by boiling down unfermented wine-must. [?M]CLI resembles the

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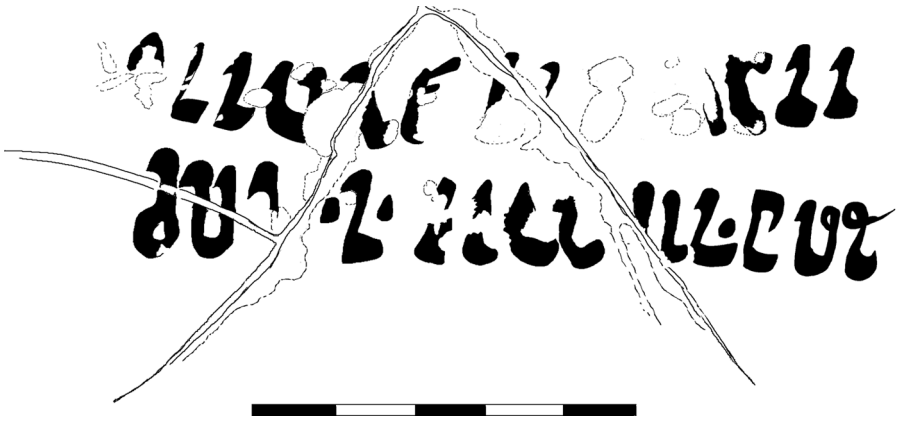


FIG. 24. London, amphora dipinto (No. 26 (ii)). 5 cm scale.
(*Drawn by R.S.O. Tomlin*)

27. Ibid. Rim sherd of an early South-Spanish oil amphora (Dressel 20), crudely incised after firing: [...]VI X[...], probably *(modii)* VI *(sextarii)* X[...]. 'Six (*modii*) (and) ten [or more] (*sextarii*).'[52]

28. Ibid. Rim sherd of another early Dressel 20 amphora, crudely incised after firing: VI[...], probably *(modii)* VI [*(sextarii)* ...]. 'Six *modii* ...'[53]

29. Ibid. (FIG. 25). Eight conjoining wall sherds, four of them inscribed, of an indeterminate Gaulish amphora. Scratched after firing in crude capitals: [...]MARCIILLINII, *Marcellin(a)e*. '(Property) of Marcellina.'

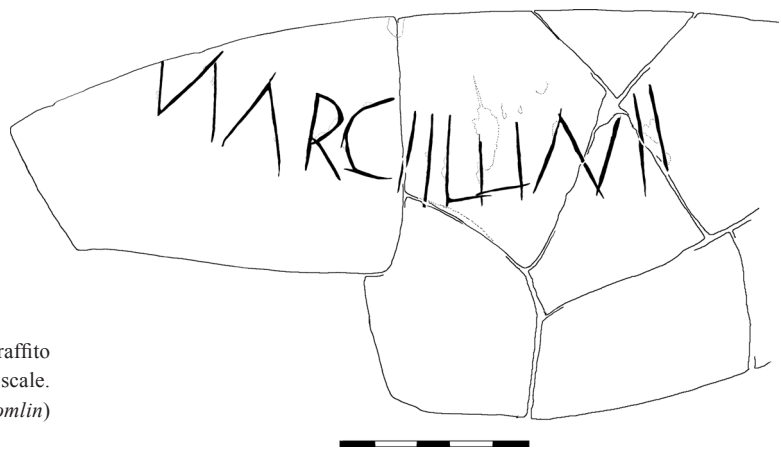


FIG. 25. London, amphora graffito (No. 29). 5 cm scale.
(*Drawn by R.S.O. Tomlin*)

sequence MCIL in the Nyon dipinto, and is possibly a note of quantity. The concluding P VI is quite well preserved, but 'six pounds' (equivalent to 1.965 kg with the *libra* of 327.45 g) cannot be the total weight: the amphora published by Sealey and Tyers contained 6,206 olive-stones, which implies a weight more like 30 kg.

[52] The numeral VI may have been preceded by M for *m(odii)*. For notes of capacity on Dressel 20, compare No. 18 above, with note.

[53] The only surviving numeral might be VI[I], but the rim circumference is the same as that of the previous item.

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30. Ibid. (FIG. 26). Base sherd of a samian dish (CG, Drag. 18), scratched after firing on the wall above the foot ring: ΛNTE, *Ante(...)*. An abbreviated personal name, probably Greek, for example *Antenor* or *Anteros*.[54]

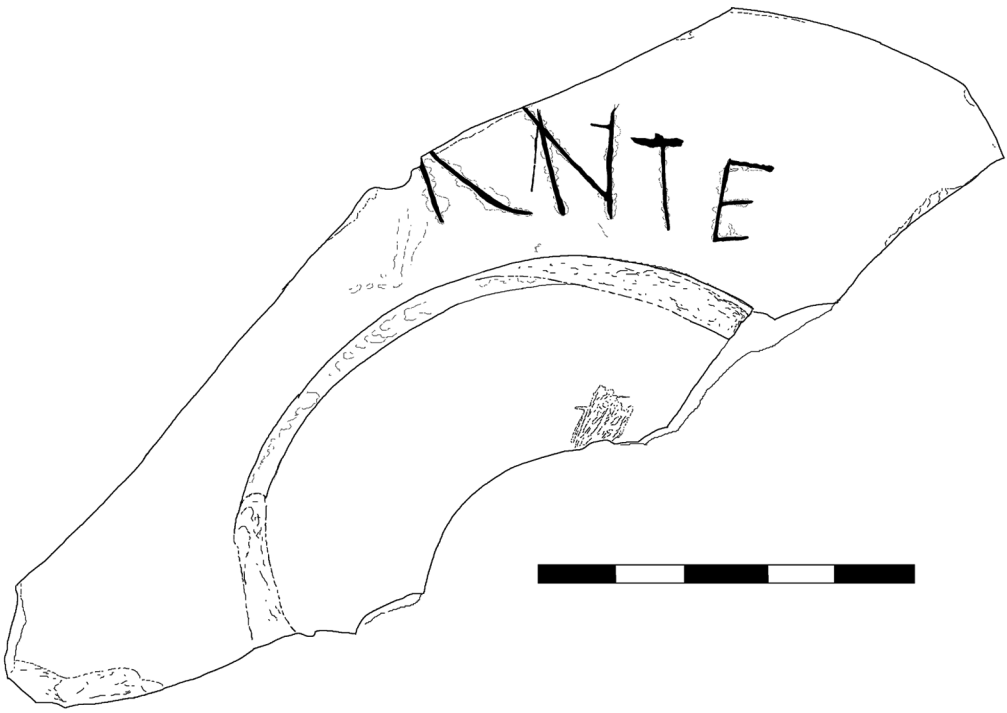


FIG. 26. London, base sherd of a samian dish (No. 30). 5 cm scale.
(*Drawn by R.S.O. Tomlin*)

31. Ibid. (FIG. 27). Base sherd of a samian dish (CG), scratched underneath after firing within the foot ring: TITI, *Titi*. '(Property) of Titus.'[55]

54 The first letter is now incomplete, but the sequence of succeeding letters only admits of A, inscribed in rather a compressed form. The same abbreviation is found on a samian sherd from Mumrills (*RIB* II.7, 2501.60). Underneath, within the foot ring, a previous graffito has apparently been erased.

55 The praenomen *Titus* is quite often used on its own as a cognomen. For other British instances on samian, see *RIB* II.7, 2501.542, 543, 544, 546.

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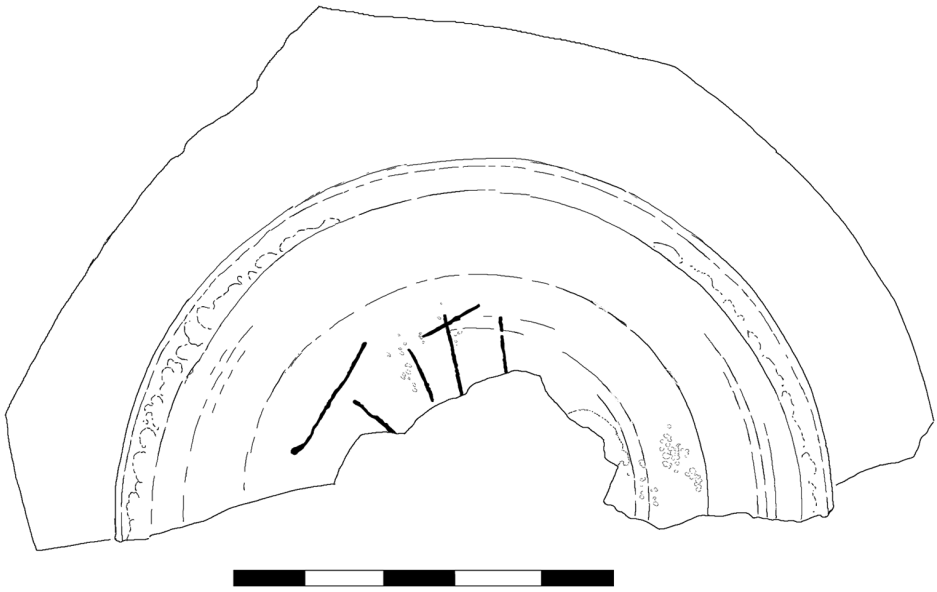


FIG. 27. London, base sherd of a samian dish (No. 31). 5 cm scale.
(*Drawn by R.S.O. Tomlin*)

32. Ibid. (FIG. 28). Base sherd comprising the entire base of a sand-tempered ware jar or beaker, with a hole bored in the centre, probably for use as a spindle-whorl. Underneath, cursive letters have been scratched after firing: IIRMΛṬIṢ • CΛḶḶIΛ, perhaps *(H)ermatis Callia.* 'Callia (the wife) of Hermatis.'[56]



FIG. 28. London, base sherd of a sand-tempered ware jar or beaker (No. 32). 3 cm scale.
(*Drawn by R.S.O. Tomlin*)

56 The graffito is rather shallow, and since the letters run in a circle, the reading of some depends on the angle at which they are read. The cross-bar of T is particularly faint. The second A has a third, vertical stroke, but the others do not; and the third could even be read from a different angle as T, especially since it is followed by faint marks which might be two letters, although they are probably casual. LL resembles the initial II, but the strokes extend slightly at the foot. C cannot be read as G, unless the second stroke was omitted in error. Greek *kalli-* often occurs in compounds ('beautiful'), but *Callius/a* as a personal name is very rare, and apparently used only as a nomen. *Hermatis*, one of several names derived from *Hermes*, is also rare.

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33. Ibid. (FIG. 29). Base sherd of an Alice Holt / Surrey ware jar, neatly scratched after firing underneath: IIVT[...], probably *Eut[yches]* or a derived personal name.

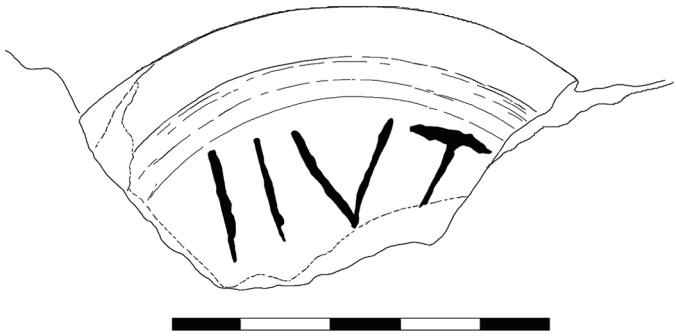


FIG. 29. London, base sherd of an Alice Holt/Surrey ware jar (No. 33). 5 cm scale. (*Drawn by R.S.O. Tomlin*)

34. **City of London** (*Londinium*, TQ 3283 8140), Drapers' Gardens, 12 Throgmorton Avenue EC2 (FIGS 30 and 31). Oblong with rounded corners, 44 by 55 mm, cut from sheet lead *c*. 4 mm thick, found[57] in 2006. It has been pierced with two holes near the straightest edge, perhaps for use as a tag, but more likely by nails to symbolize 'defixion'. Inscribed to the left of the holes on both faces, in irregular capitals: (a) N | OXI; (b) | ES, perhaps *n*|*oxi*|*e(n)s*.[58]

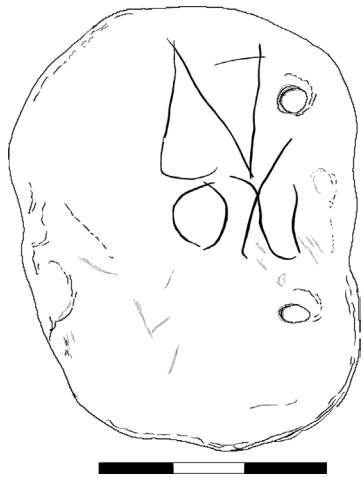


FIG. 30. London, lead tag (No. 34(a)). 3 cm scale. (*Drawn by R.S.O. Tomlin*)

[57] With the next 29 items during excavation by Pre-Construct Archaeology. James Gerrard made them available to RSOT, who describes them more fully in the final report. Some drawings are omitted here, as well as three Dressel 20 graffiti made before firing, since they comprise two letters or less; seven samian graffiti as being non-literate marks of identification (intersecting lines, including two stylised 'palm branches'); and a coarseware graffito of less than two certain letters. Thirteen stilus-tablet fragments were also found, but only five were inscribed; apart from isolated letters, only one word could be recognized (see No. 35).

[58] N is twice the height of OXI, as S is of E, but a continuous text was apparently intended. There is no Latin form *noxies*, but perhaps the writer conflated the adjective *noxius* with the participle *noce(n)s*, both meaning 'harmful'. The object is certainly not a label inscribed with name(s) or quantity, and the use of lead, the piercing, and the enigmatic text, all suggest malevolent intent.

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FIG. 31. London, lead tag (No. 34(b)). 3 cm scale.
(*Drawn by R.S.O. Tomlin*)

35. Ibid. (FIG. 32). Fragment of a stilus writing-tablet, 150 by 37 mm, preserving the original width. The wax is lost, but traces remain of incised cursive writing from the last three lines of a 'page': *traces* | *traces* | *traces* ACṬVM, [...] *actum*. '… (this deed) executed.'[59]

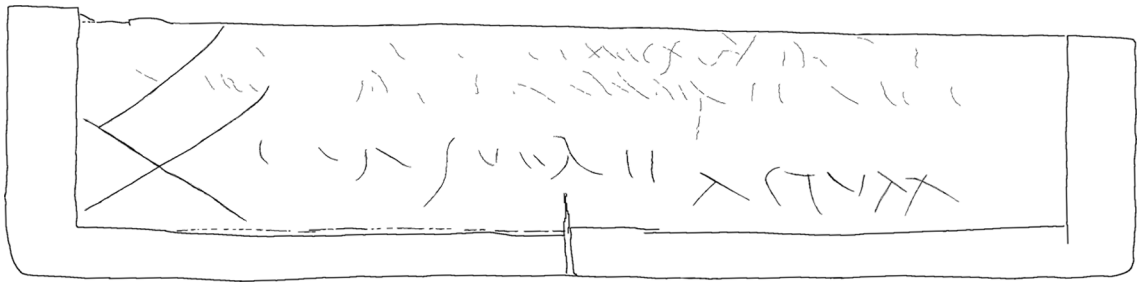


FIG. 32. London, writing-tablet (No. 35). Width 150 mm.
(*Drawn by R.S.O. Tomlin*)

36. Ibid. (FIG. 33). Five conjoining planks (only four drawn) amounting to a complete barrel-head 0.76 m in diameter, *c*. 35 mm thick. There are two sets of inscriptions. (a) At right-angles, a branded stamp struck twice, the second time as usual to coincide with the bung: (i) SEX SERVANDI; (ii) SEX SE[...], *Sex(ti) Servandi* and *Sex(ti) Se[rvandi]*. '(Product) of Sextius Servandus.'[60]

[59] The lower position of *actum* suggests that it was added separately, perhaps to mark the execution of a legal document (a contract, loan note, etc.). *Actum* is usually followed by a note of place and date, but not here. Three intersecting lines have been scored to the left. If they covered the whole document, such crossings-out would indicate its subsequent cancellation.

[60] In (i), V and A, although now damaged, were evidently ligatured. In (ii) the second S is preceded by an indistinct mark, perhaps casual damage caused by the hot iron. The cognomen *Servandus* is frequent in Gaul and Germany, but occurs widely elsewhere.

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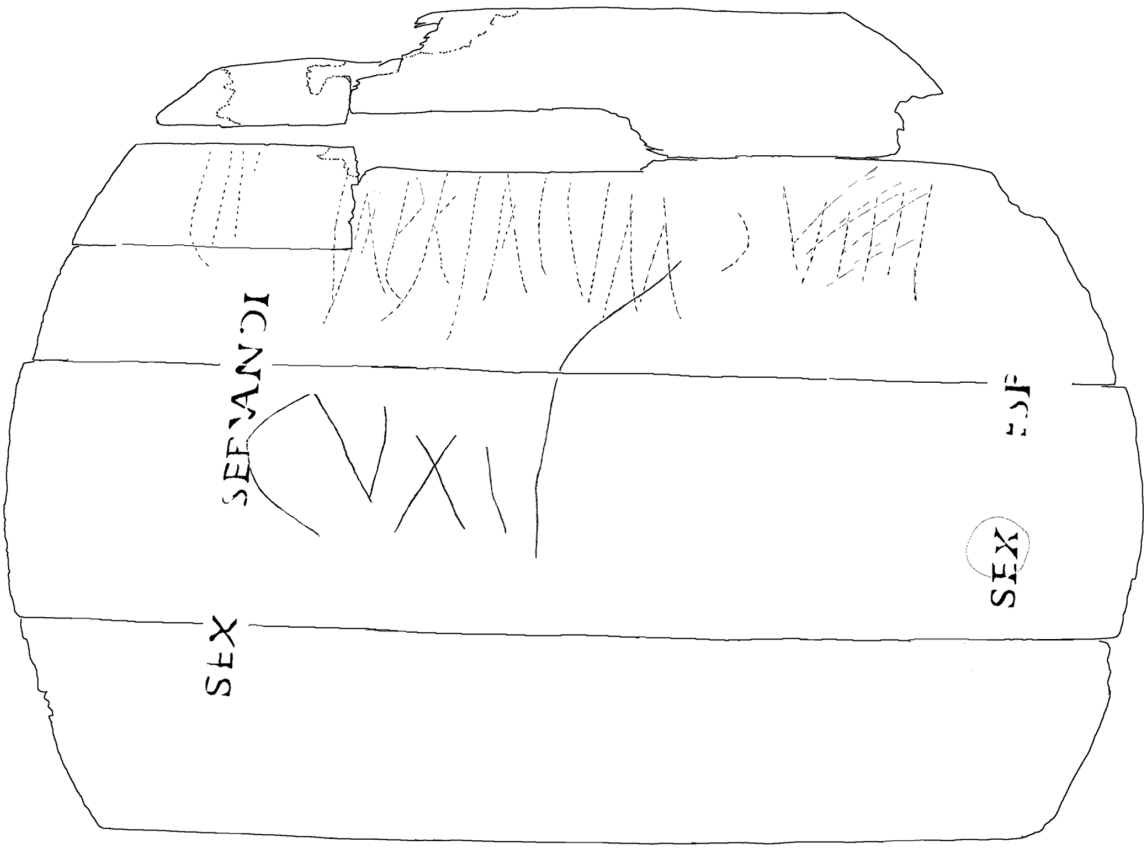


FIG. 33. London, barrel-head (No. 36). Width 0.76 m.
(*Drawn by R.S.O. Tomlin*)

(b) Four graffiti, not necessarily by the same hand or even related, but (ii) and (iv) at least should be taken together. (i) Three letters, lightly scored and now incomplete: perhaps CIP.[61] (ii) In elongated cursive letters: CAPRIACVM, *Capriacum*.[62] (iii) 7 VIIII.[63] (iv) CVXIS, *(modios) CV (sextarios) XI s(emis)*. '105 *modii*, 11 ½ *sextarii*' [925.46 litres].[64]

61 The first letter might also be L. The third letter, if indeed P, is differently formed from P in (ii). The two graffiti are thus by different hands.

62 The full loop of P is not certain and the letter might be E, but visually this is less likely. R is also incomplete, but the only other possibility is the rare letter K. The termination –ACVM indicates a place-name, and if preceded by CAPRI-, one derived from the nomen *Caprius*, the name of the estate-owner presumably. This is Latin, but well attested in Gaul, where it 'concealed' the Celtic element **gabro-s* ('goat'). The place-name *Capriacum* is not anciently attested, but many place-names in France are thought to be derived from it, the most attractive identification being Gevrey-Chambertin (dép. Côte d'Or) in Burgundy, *Gibriacus* in 630 and *Gebriacus* in 858, when its vineyards were already well known: see A. Dauzat and Ch. Rostaing, *Dictionnaire étymologique des noms de lieu en France* (2nd edn., 1978), s.v. *Gabriac*.

63 Apparently the numeral '9' scored over (as if to delete it), preceded by a reversed C; the other barrel-head (No. 37) includes something similar. Perhaps a batch-number, or to identify the barrel within the shipload.

64 The sequence CVXIS is not possible as a single numeral of capacity, but visually CV and XIS are on slightly different alignments, so they can be taken as two numerals. The contents were evidently thought to be valuable, for such a large total to be noted so precisely. The introduction to *RIB* II.4, 2442, notes two barrels from Silchester approximately 889 and 930 litres in capacity, and another from London of *c*. 1050 litres.

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37. Ibid. (FIG. 34). Two conjoining planks forming almost half a barrel-head 0.74 m in diameter, *c*. 36 mm thick. There are two inscriptions. (a) At right-angles, the last three letters of a branded stamp: [...]RAS, *[...]ras*.[65]

(b) In elongated cursive letters scored with a sharp point: DOL VET SERTIENSES ⁊V, probably *dol(ium) vet(us) Sertienses* .. 'Old Vat *Sertienses* ...'[66]

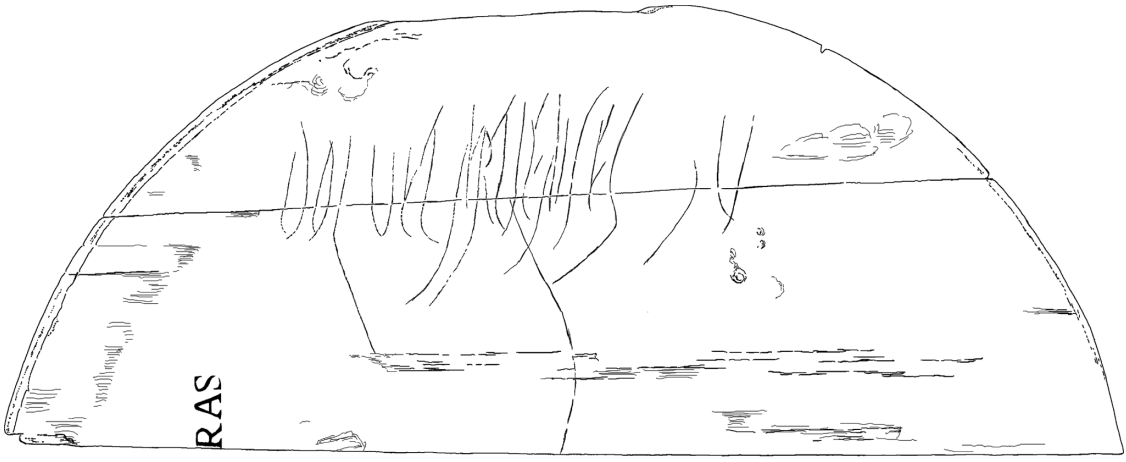


FIG. 34. London, barrel-head (No. 37). Width 0.74 m.
(*Drawn by R.S.O. Tomlin*)

38. Ibid. Complete barrel stave, 0.115 by 1.815 m, 33 mm thick. Branded twice towards one end: M P P, *M(arcus) P(...) P(...)*.[67]

39. Ibid. One end of a barrel stave, 0.16 by 0.51 m, 37 mm thick. Two pairs of intersecting diagonal cuts ('X' and 'X'), and the incomplete branded stamp: C N . , *G(aius) N(...) .(...)*.[68]

40. Ibid. One end of a barrel stave, 0.165 by 0.39 m, 37 mm thick. Shallow traces of a branded stamp: D D D D

[65] Not an abbreviated name, like many branded stamps (see below, n. 67), but likely to be a Greek name ending in –RAS, probably one of the small group in *–agoras* such as *Hermagoras*.

[66] The long sinuous line which cuts the I of *Sertienses* must belong to another graffito, now lost; it is perhaps the top of S, *s(emis)*, in a note of quantity like (iv) on the other barrel-head (No. 36). To the right of *Sertienses* is apparently a reversed C, followed by V. Perhaps a numerical notation, '5', like (iii) in No. 36.

The *dolium* was a very large earthenware storage jar used for the fermentation and maturing of wine, so the reference here is not to the barrel itself, but to the origin of the wine; in modern terms, to the 'vat' or 'vintage'. *vetus* ('old'), variously abbreviated, is often used in dipinti to qualify wine and other products, and means that they had been allowed to mature before being exported. A likely parallel is the graffito on a small barrel-head from Vindolanda read as DOLVLI in E. Birley, R. Birley and A. Birley, *Vindolanda Research Reports, New Series* II: *The Early Wooden Forts. Reports on the Auxiliaries, the writing tablets, inscriptions, brands and graffiti* (1993), 85 (but not illustrated). The addition of a single diagonal stroke to each of the last two letters, whether it has been lost or only overlooked, would make the reading into DOL VET. It was accompanied by 'further graffiti elsewhere'.

Sertienses would be the inhabitants of a place-name in *Sert-* . There is no sure identification, but a possibility is Sers (dép. Charente) in Aquitaine, derived from *serta* ('garlands') by Dauzat and Rostaing (see n. 62 above) who cite *Sertorovilla* (852) and *in sertis* (923). Sers is *c*. 15 km south-east of Angoulême, and thus within the modern appellation of 'Cognac' for the spirit distilled from the local Vin de Charente.

[67] For other examples from London of barrel staves branded with the initials of *tria nomina*, see *RIB* II.4, 2442.12–14.

[68] See previous note. C was apparently double-struck; the third letter may have been L or N.

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41. Ibid. (FIG. 35). Leather off-cut with impressed stamp or brand. In neat capitals *c*. 10 mm high: T F B, probably *T(itus) F(lavius) B(...)*.[69]

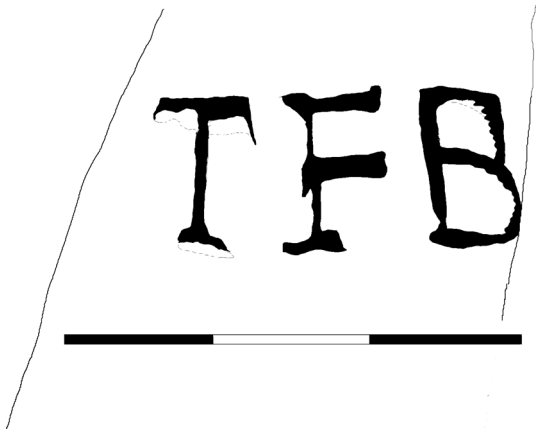


FIG. 35. London, branded leather (No. 41). 3 cm scale.
(*Drawn by R.S.O. Tomlin*)

42. Ibid. (FIG. 36). Most of the neck and upper shoulder, now fragmented, of a South-Gaulish amphora (Gauloise 1), probably intended for wine. The neck carries a dipinto neatly written in black ink: V | V $\overset{\frown}{\text{LXXX}}$ | [...]I̩B EVTṾCI, perhaps *v(inum)* | *v(etus) LXXX* | *[us]ib(us) Eutyc(h)i*. 'Old wine, 80 (?*sextarii*), for the (personal) use of Eutychus [*or* Eutychius].'[70]

[69] Probably a tanner's mark to identify a hide or bundle of hides before tanning: see M. Rhodes, 'Inscriptions on leather waste from Roman London', *Britannia* 18 (1987), 173–81. They consist of abbreviated personal names, especially the initials of *tria nomina*; for other examples from London, see *RIB* II.4, 2445.13, 29 and 33.

[70] This reading, or rather its restoration and expansion, is not certain since dipinti from Gauloise 1 for comparison are unknown, according to F. Laubenheimer, *La production des amphores en Gaule Narbonnaise* (1985), 399. But compare the dipinti found on a related amphora-type, Gauloise 4 (ibid., 399–403), better published as A. Desbat, R. Lequément, B. Liou, 'Inscriptions peintes sur amphores: Lyon et Saint-Romain-en-Gal', *Archaeonautica* 7 (1987), 141–66. One (L1) in particular reads: AMIN | VET VSIB | IVLI ADIVTORIS, *Amin(eum) vet(us) usib(us) Iuli Adiutoris*. The initial V of VET is of exaggerated form unlike that of VSIB, but resembles V here in lines 1 and 2, which is evidently a notation either for *v(etus)*, 'old (wine)', or *v(inum)*, 'wine', if not both. The type of wine, often specific on Gauloise 4 (*Amin(eum)*, *Mas(sicum)*, etc.), is not stated.

There is then a space, between lines 2 and 3. The beginning of 3 is lost, but the uninscribed space further to the left shows that there was no room for the name of a freedman incorporating [L]IB, so read [VS]IB, *usib(us)*, a term explained by Liou (above), who compares *CIL* xv 4807, *usibus cellari Severi*, and *CIL* iv 2583 (etc.), *v(inum) r(ubrum) in usus Coeliae Proculae*, for which Mommsen cites *Digest* 33, 9, 4, 2 to show that a producer of oil or wine might retain for his own use (*usus*) a 'reserve' (*penus*) distinct from his commercial stock. In dipinti, this reference to personal 'use' should be taken to refer to the producer like the term *penuarium* (from *penus*, see for example *RIB* II.6, 2492.11), in the sense of his guarantee of quality to the consumer. If the numeral '80' refers to *sextarii* [43.76 litres], it seems rather large for Gauloise 1, but '60' is found in Gauloise 4 dipinti.

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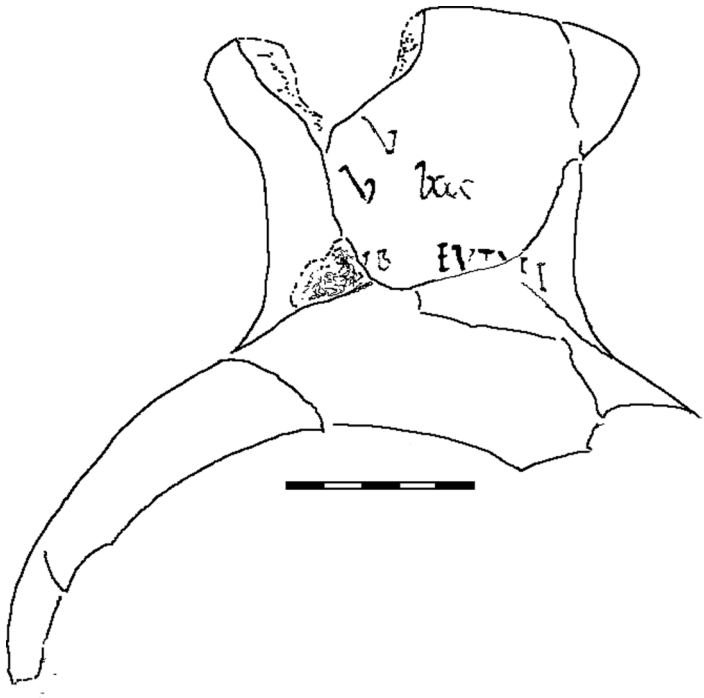


FIG. 36. London, amphora dipinto (No. 42). 5 cm scale.
(*Drawn by R.S.O. Tomlin*)

43. Ibid. (FIG. 37). Wall sherd of a Dressel 20 amphora, neatly inscribed before firing: [...]XIIK M[...], *[...] XII K(alendas) M[...ias ...]*. '... on the twelfth day before the Kalends of March *or* May' [18 February or 20 April].[71]



FIG. 37. London, amphora graffito (No. 43). 3 cm scale.
(*Drawn by R.S.O. Tomlin*)

71 The date may have included a consular year, now lost.

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44. Ibid. (FIG. 38). Complete rim sherd of a Dressel 20 amphora, deeply incised after firing: IANVARI Ḳ V MVIIIS, *Ianuari KV m(odii) VIII s(emis)*. '(Property) of Januarius KV, (capacity) eight (and) a half modii.'[72]

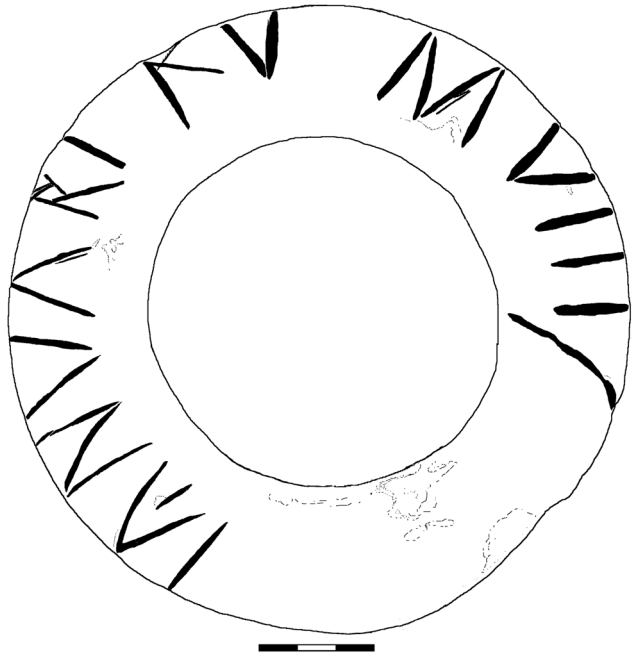


FIG. 38. London, amphora graffito (No. 44). 3 cm scale. (*Drawn by R.S.O. Tomlin*)

45. Ibid. (FIG. 39). Rim sherd of a Dressel 20 amphora, incised after firing: MVM, probably *M(arcus) V(...) M(...)*.[73]

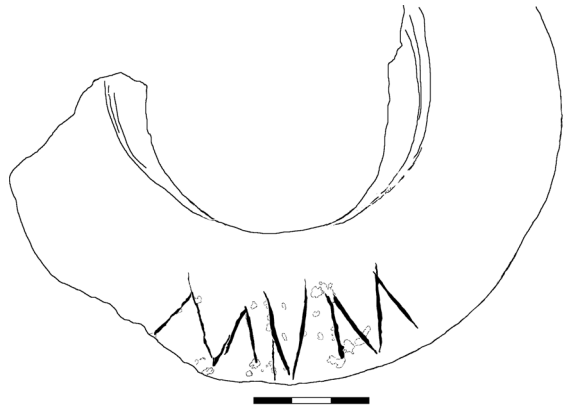


FIG. 39. London, amphora graffito (No. 45). 3 cm scale. (*Drawn by R.S.O. Tomlin*)

[72] *Ianuarius* is quite a common name, so KV was presumably added to identify this particular individual; perhaps he was *Ku(piti filius)*, 'son of Kupitus' [Cupitus].

[73] The most likely nomen is *V(alerius)*, and the most likely cognomen *M(artialis* or *M(aximus)*. For another instance of MVM from London (but on samian), see *RIB* II.7, 2501.398.

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46. Ibid. Rim sherd of a Dressel 20 amphora, somewhat abraded. Incised after firing: [...]IIS, probably *[m(odii) V]II s(emis)* or *[m(odii) VI]II s(emis)*. '(Capacity) seven *or* eight (and) a half *modii*.'

47. Ibid. Complete handle of a Dressel 20 amphora, incised after firing: Ṃ VIIḭ[…]probably *m(odii) VIII*. '(Capacity) eight *modii*.'[74]

48. Ibid. Rim sherd of a Dressel 20 amphora, incised after firing: XIIII, probably *[...] (sextarii) XIIII*. '(Capacity) … and 14 *sextarii*.'

49. Ibid. One end of the handle of a Dressel 20 amphora, incised at right-angles after firing: [...]INXVI[75]

50. Ibid. (FIG. 40). Wall sherd of a samian cup (Drag. 27), scratched above the foot-ring after firing: [...] FAL, *Fal(...)*.[76]

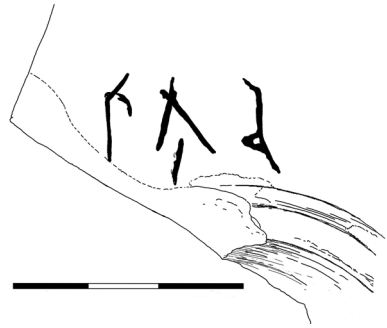


FIG. 40. London, samian graffito (No. 50). 3 cm scale. (*Drawn by R.S.O. Tomlin*)

51. Ibid. (FIG. 41). Base sherd of a samian bowl (Drag. 37) which includes the entire foot-ring, with another fragment conjoining. Incised after firing in a series of diagonal cuts across the width of the foot-ring: NΛNILΛ, apparently *Nanila*.[77]

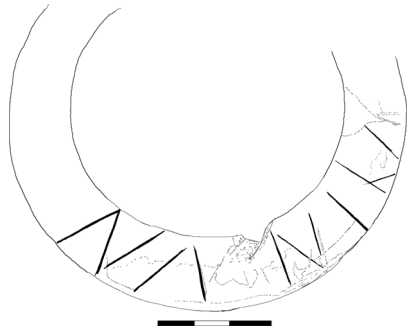


FIG. 41. London, samian graffito (No. 51). 3 cm scale. (*Drawn by R.S.O. Tomlin*)

[74] There are two diagonal cuts somewhat to the left of the numeral, which are presumably an abraded M. A large chip has removed all but the bottom tip of the final digit, and any evidence of whether it was followed by S for *s(emis)*, '(and) a half', or by another digit for VIIII, '9'.

[75] A diagonal scratch descends from the first letter, which if deliberate would make it L; but it seems to be casual. The last three letters are apparently the numeral '16', but this would be difficult as a note of capacity since the capacity of Dressel 20 amphoras is noted in *modii* (usually six, seven or eight) and *sextarii* (of which there were sixteen to the *modius*). But compare *RIB* II.6, 2494.88 (Richborough) for another instance of XVI cut on an amphora handle.

[76] An abbreviated personal name, probably in isolation. It might be a nomen such as *Fal(erius)* or *Fal(tonius)*, but is more likely to be a derived cognomen, or a cognomen such as *Fal(ernus)*.

[77] Graffiti incised like this across the width of the foot-ring are often only numerals or marks of identification, but here there is sufficient variation to suggest that a personal name was intended. But the (feminine?) name *Nanila* seems otherwise unattested.

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52. Ibid. (FIG. 42). Base sherd of a samian bowl (Drag. 37) which includes the entire foot-ring. Scratched after firing underneath, within the foot-ring: ONII, probably *One(simus)*.[78]

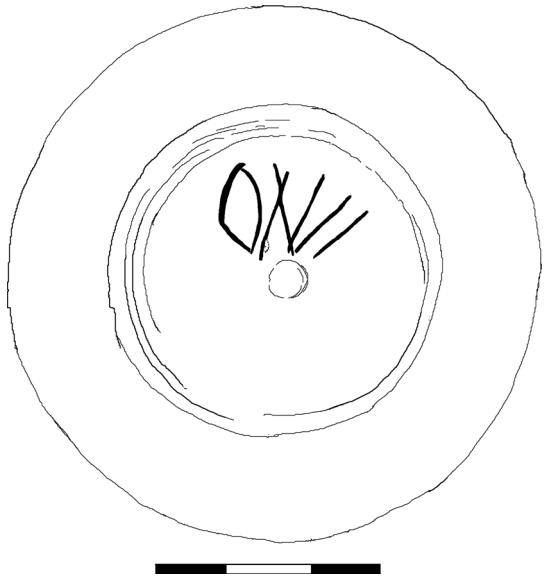


FIG. 42. London, samian graffito (No. 52). 3 cm scale.
(*Drawn by R.S.O. Tomlin*)

53. Ibid. (FIG. 43). Base sherd of a samian dish (Drag. 18), incised after firing on the wall just above the foot-ring: VET.[...], perhaps *Vet[eris]*. '(Property) of Vetus'.



FIG. 43. London, samian graffito (No. 53). 3 cm scale.
(*Drawn by R.S.O. Tomlin*)

[78] The name is quite common, but with the possible exception of *RIB* II.4, 2442.14 (an imported barrel-stave), it has not previously been found in Britain.

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54. Ibid. Rim sherd of a samian bowl or dish (Drag. 18/31), scratched on the wall below the rim: [...]XIIII, probably '14' (or more).

55. Ibid. Base sherd of a black jar, neatly incised underneath before firing: B

56. Ibid. Rim sherd of a black-burnished jar, incised on the inside wall before firing: $\overbrace{\text{VE}}$, *Ve(...)*.[79]

57. Ibid. Base sherd of a black-burnished jar, scratched underneath after firing: ΛP, *Ap(...)*.[80]

58. Ibid. (FIG. 44). Wall sherd of a thin-walled black jar, inscribed in neat capitals after firing: [...]ΛRT.[...], perhaps *Art[emidorus]*.[81]

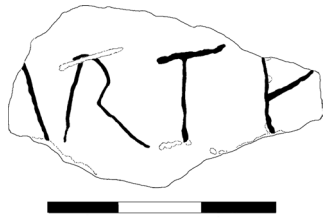


FIG. 44. London, coarseware graffito (No. 58). 3 cm scale. (*Drawn by R.S.O. Tomlin*)

59. Ibid. (FIG. 45). Base sherd of a grey jar, scratched underneath after firing: IVL, *Iul(ius)*.[82]

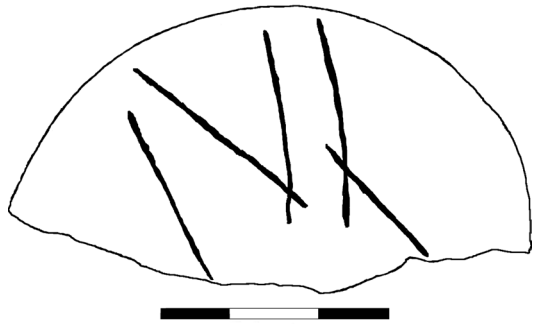


FIG. 45. London, coarseware graffito (No. 59). 3 cm scale. (*Drawn by R.S.O. Tomlin*)

60. Ibid. Wall sherd in pink fabric with cream slip, scratched after firing above the moulded banding: SO[...][83]

61. Ibid. Two conjoining wall sherds of a grey jar, scratched in rather tall capitals after firing: TIV.[...][84]

79 Like the previous item (No. 55), the potter's abbreviated name, for example *Ve(recundus)*.

80 The owner's abbreviated name, for example *Ap(ollinaris)* or *Ap(rilis)*.

81 The sequence –ART– suggests the very common name *Martialis*, but the next letter, although incomplete, is characterised by a medial second, upward, stroke; so it cannot be I. Since F is excluded by the sequence of letters, it must be E or H. Visually, E is more likely than H. Since the sequence –ARTE– is hardly ever found within a name, A is probably the initial letter, of a name derived from that of the Greek goddess Artemis. But H cannot be quite excluded, which would allow *Parthenius* (etc.).

82 Although strictly a nomen, *Iulius* is quite often found on its own as a cognomen.

83 A personal name such as *So[linus]* or *So[llemnis]*. S was scratched twice.

84 At the beginning of a name, this letter-sequence is very unusual. Probably a Celtic personal name, for example *Tiucius*, uniquely attested in *CIL* v 5890.

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62. Ibid. (FIG. 46). Base sherd of a grey jar, neatly incised underneath after firing: VΛRIL[...], probably *Varil[lus]*.



FIG. 46. London, coarseware graffito (No. 62). 3 cm scale.
(*Drawn by R.S.O. Tomlin*)

63. Ibid. (FIG. 47). Rim sherd of a black-burnished jar. Incised below the rim after firing: [...]NI ΛV.[...], probably *[...]ni Au.[...]*.[85]

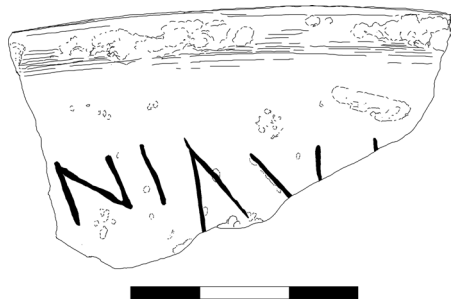


FIG. 47. London, coarseware graffito (No. 63). 3 cm scale.
(*Drawn by R.S.O. Tomlin*)

[85] The letter-sequence would be difficult in a single word, so this is probably two names, especially since the third and fourth letters are on a lower alignment. They are followed by the tip of a downstroke, probably I or L. The two names might be those of successive owners, the first at least in the genitive case. But quite likely, they are the end of the owner's nomen, and the beginning of his cognomen, both in the genitive case: '(property) of [...]nius Avi[tus]', for example.

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NORTHAMPTONSHIRE

64. **Dodford** (SP 61 60), near Daventry (FIG. 48). Irregular sheet of lead, 89 by 72 mm, *c*. 2 mm thick, found[86] in *c.* 2005 and unfolded by the finder. One face is inscribed with ten lines of Old Roman Cursive letters[87] (*c*. A.D. 150/250 in date), preserved in the corrosion layer where it has not cracked and flaked away:

]m̤n̤eṳi *traces* cl...n̤i̤cm
.pluminono.telo[..]at
]s̤ṳ[.]s..silomo..
c̤ui..rliom̤i̤.q
oploulnsllm....na
p̲occiapṳoi̤i̤co[..]tc̲s
m̤arinan *traces* rt.
m̤asus .msaso
si s̤[...]jsnsus
[...]ns

Not translated.[88]

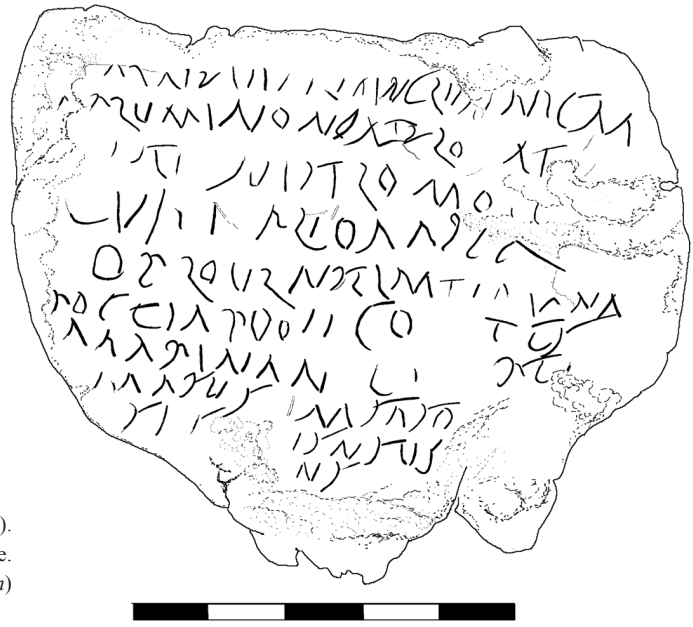


FIG. 48. Dodford, lead tablet (No. 64). 5 cm scale. (*Drawn by R.S.O. Tomlin*)

[86] By a metal detectorist who contacted Fraser Hunter, who made it available. It has been drawn from the original with the help of multiple photographs taken by Charles Crowther at the Centre for the Study of Ancient Documents, Oxford.

[87] The handwriting is consistent enough for many letters to be identified, even though they do not form recognizable words. Other letters whose reading is likely but uncertain are marked by a subscript dot. Fragmentary letters which admit several readings or none at all are represented by a stop or collectively as *traces*.

[88] There is apparently the personal name *Marina* in 7, and others may be indicated in 8 and 9 by the sequence *–sus*, but the text as a whole is not Latin, and some sequences are positively un-Latin. However, it is not a reversed text, and there are no evident anagrams or encipherment. Since the letter-forms are literate, it cannot be a pseudo-inscription either. So perhaps it is spoken Celtic transliterated, but it hardly resembles such texts from Gaul (for which see P.-Y. Lambert (ed.), *Recueil des Inscriptions Gauloises*, II.2 (2002), Ch. IV, 'Inscriptions sur lamelles de plomb').

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NORTHUMBERLAND

65. **Vindolanda** (NY 768 663). Part of the base of a rectangular glass bottle (11526), found[89] in 2007. Moulded underneath within a circle, in relief: […]N̤IS[90]

66. Ibid. Part of the base of a rectangular glass bottle (9778). Moulded underneath within a circle, in relief: X

67. Ibid. Most of a silver ring (11085) in two conjoining pieces, outer diameter 18 mm, the hoop widening to form a rectangular bezel, 12 by 6 mm, to which was applied a rectangular gold panel, 9 by 5 mm. Incised on this in poor capitals: ΛVE, *ave*. 'Greetings.'[91]

68. Ibid. (FIG. 49). Half a plain silver ring (10964), outer diameter 19 mm, the hoop widening to a flattened surface 9 by 12 mm, on which is inscribed in capitals: MΛTRI | PΛTRI, *matri* | *patri*. 'To mother, to father.'[92]



FIG. 49. Vindolanda, silver finger-ring (No. 68). Width 19 mm. (*Drawn by R.S.O. Tomlin*)

69. Ibid. Five fragments of brick or flat tile (11480, 11700, 11509, 11474, 11295), all of different thickness, bearing fragmentary stamps of the Sixth Legion.

70. Ibid. (FIG. 50). Wall sherd of a Dressel 20 amphora (11599), inscribed before firing in cursive letters, now rather worn: […]S̤[…] | […]RTIA[…] | […]L̤S̤..[…], *[...]S[...]* | *[... Ma]rtia[s ...]* | *[...]LS..[...]*. A date in February or March.[93]



FIG. 50. Vindolanda, amphora graffito (No. 70). (*Drawn by R.S.O. Tomlin*)

[89] With the next 32 items in various excavations by the Vindolanda Trust, and identified by small-find number in brackets. Robin Birley made them available, with notes by Anthony Birley. A few graffiti comprising less than three certain letters (unless initial) have been omitted, including three on samian: FI[…], MII[…], and […]T̤II.

[90] Only the upper part of the second vertical stroke remains of N, so that I is also possible; inverted, SII[…], SIN[…], SIP[…] or SIR[…] might all be read. There is no close parallel for this or the next item among the moulded glass bases in *RIB* II.2, 2419, 74–177.

[91] The word is used in formulas on glass, bone and pottery in *RIB* II, but note especially II.3, 2423.7 (a ring-stone), *ave mea vita*.

[92] This is possibly a ring dedicated to the *Matres*, like *RIB* II.3, 2422.9 (Backworth) and 28 (Carrawburgh), since *Matres paternae* (*ILS* 4781) or *Matres paternae et maternae* (*ILS* 4778) are known, but the abbreviation *matri(bus) patri(is)* would be most ambiguous; it is easier to regard it as being dedicated to the wearer's parents, perhaps in their memory.

[93] Like the next item, this is part of the potter's signature at the foot, which might be expected to include his name, a place-name(?), and the date. A downstroke survives from a line above, probably S. In the bottom line, only the upper half of the letters survives: after LS there is a downstroke appropriate to I or perhaps V, and a horizontal stroke appropriate to R or T. Although the sequence LS suggests one of the second-century consuls called *Celsus*, it is not really possible to read [CE]LSO here.

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71. Ibid. (FIG. 51). Wall sherd probably of a Dressel 20 amphora (11292), neatly inscribed before firing: […]I KAL IV[…], part of a date in May or June, before the Kalends of June or July.



FIG. 51. Vindolanda, amphora graffito (No. 71). (*Drawn by R.S.O. Tomlin*)

72. Ibid. (FIG. 52). Wall sherd of a South-Spanish oil amphora (Dressel 20) (10846), incised neatly before firing in cursive letters: P̣RIṂI[…][94]



FIG. 52. Vindolanda, amphora graffito (No. 72). (*Drawn by R.S.O. Tomlin*)

73. Ibid. Wall sherd of a Dressel 20 amphora (10804), inscribed before firing in cursive letters: SΛR[…]

74. Ibid. Wall sherd of a Dressel 20 amphora (9919), inscribed before firing: […]LI | […]NI

75. Ibid. Wall sherd of a Dressel 20 amphora (10134), inscribed before firing: […]ORIIS | […]NI

76. Ibid. Rim sherd of a Dressel 20 amphora (10873), coarsely incised after firing: CCXVS[95]

[94] The initial letter might also be C or T, and the fourth letter resembles AD, but no other combination results in a plausible sequence. Probably the personal name *Primus* in the genitive case, or a derived name.

[95] Perhaps a numeral: *CCXV s(emis)*, '215 ½'. But although it resembles the notes of capacity often scratched on the rims of Dressel 20, these are reckoned in *modii* and *sextarii*. Just possibly C was scratched twice in error: '115 ½', if reckoned in *sextarii* (i.e. 7 *modii*, 3 ½ *sextarii*), would be feasible for a Dressel 20.

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77. Ibid. (FIG. 53). Wall sherd of a Dressel 20 amphora (10845), clumsily inscribed after firing: RACCΛ[…][96]



FIG. 53. Vindolanda, amphora graffito (No. 77). (*Drawn by R.S.O. Tomlin*)

78. Ibid. Half of the rim of a Dressel 20 amphora (11418), with two graffiti by different hands made after firing. (i) VICTO[…], *Victo[r]* or a derived name. (ii) […]ṂPN, probably *M(arcus) P(...) N(...)*.[97]

79. Ibid. Wall sherd of a Dressel 20 amphora (11629), clumsily inscribed after firing: […]ṆAḘ[…]

80. Ibid. Wall sherd of a Dressel 20 amphora (10331), inscribed in capitals after firing: […]ỌRNẠ[…]

81. Ibid. Wall sherd of a Dressel 20 amphora (9854), coarsely inscribed after firing: […]VCI, *[...]uci*. '(Property) of […]ucus *or* of [Lu]cius.'

82. Ibid. Base sherd of a samian cup (Drag. 33) (11309), found in 2007. Scratched underneath after firing, on the inside of the foot-ring: […]Ṭ̈TO, probably *[A]tto*.[98]

83. Ibid. (FIG. 54). Wall sherd of a samian bowl (Drag. 18/31) (11434), scratched after firing above the carination: CΛR[…], *Car[us]* or a derived name.



FIG. 54. Vindolanda, samian graffito (No. 83). (*Drawn by R.S.O. Tomlin*)

96 A personal name presumably, but not one attested.

97 Only the apex of the first letter survives, so A could be read, but *A(ulus)* is much less common than *M(arcus)*. The graffiti are the names of successive owners.

98 The name is well attested at Vindolanda: *RIB* II.7, 2501.79, *Tab. Vindol.* 345 (a decurion), No. 93 below. Identification cannot be certain, since it is quite a common name which belongs to a group of cognate names typical of Belgica and Upper Germany (see note to *RIB* II.7, 2501.75).

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84. Ibid. (FIG. 55). Rim sherd of a samian bowl (Drag. 18/31) (10773), scratched after firing on the wall: […]ḌATVṢ[…], perhaps *[Pa]catus*.[99]



FIG. 55. Vindolanda, samian graffito (No. 84). (*Drawn by R.S.O. Tomlin*)

85. Ibid. (FIG. 56). Rim and wall sherd of a samian bowl (Drag. 31) (11190), scratched after firing on the wall: […]ḌRE, probably *Cre(scens)*.



FIG. 56. Vindolanda, samian graffito (No. 85). (*Drawn by R.S.O. Tomlin*)

[99] This cognomen is popular in Gaul, and is found at Carvoran (*RIB* 1786), Binchester (*RIB* II,8, 2503.367) and Carlisle (*Tab. Luguval.* 1), but *Catus* is a possibility.

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86. Ibid. Rim sherd of a samian cup (Drag. 33) (11202), scratched after firing on the wall: […]Ṿ FI[…]

87. Ibid. Base sherd of a samian bowl (Drag. 31) (11158), scratched after firing underneath within the foot-ring: IVNỊ[…], probably *Iuni[us]* or *Iuni[or]*.

88. Ibid. Wall sherd of a samian bowl (Drag. 37) (10892), scratched after firing below the band of floral decoration, in letters inverted as to the vessel: […]CIVS, probably *[Lu]cius*.[100]

89. Ibid. (FIG. 57). Wall sherd of a samian bowl (Drag. 18/31) (11494), scratched after firing below the carination: […]MΛTVGIINVṢ[…], *Matugenus*.[101]

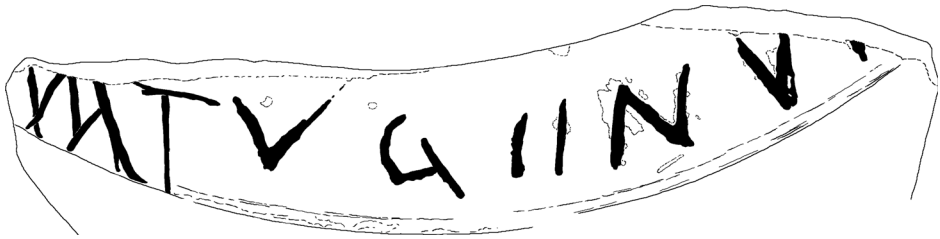


FIG. 57. Vindolanda, samian graffito (No. 89).
(*Drawn by R.S.O. Tomlin*)

90. Ibid. Wall sherd of a samian vessel (Drag. 18/31?) (11580), scratched after firing: MII[…], *Me[…]*.

91. Ibid. Base sherd of a samian bowl (Drag. 18/31) (11500), scratched after firing underneath within the foot-ring: SEN[…], *Sen[…]*.[102]

92. Ibid. (FIG. 58). Wall sherd of a pale buff vessel (11495), incised before firing: . | […]7 FḶ[…], … *(centuria) Fl[…]*. '[…], century of Fl[…].[103]

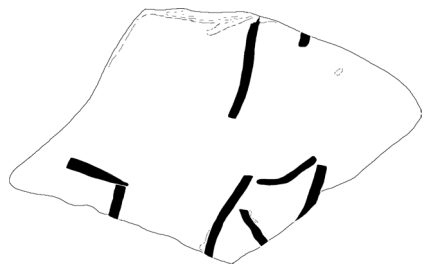


FIG. 58. Vindolanda, coarseware graffito (No. 92).
(*Drawn by R.S.O. Tomlin*)

[100] Unless this is a 'late' (i.e. third-century or later) name like *Simplicius*, the termination *–cius* implies a nomen. But there is quite a space after S, so unless the cognomen was widely separated, or the owner was identified only by his praenomen and nomen, this is likely to be an instance of the praenomen *Lucius* used as a cognomen; for other examples on samian, see *RIB* II.7, 2501, 301–303.

[101] The letters are inverted according to the vessel. There are minor differences, notably in the angle of the second stroke of G, but *RIB* II.7, 2501.363 (Drag. 33, also Vindolanda) was evidently scratched by the same hand, and thus belonged to the same Matugenus.

[102] One of the names incorporating the element *seno-s* ('old'), for example *Senecio*, whether or not it was abbreviated.

[103] There is the downstroke of a letter in the line above, perhaps P, but with space to left and right. The second letter of the centurion's name might also be I, but the sequence FL is more common.

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93. Ibid. Rim sherd of a grey bowl (11598), scratched after firing on the wall: ATT[…], *Att[o]* or a cognate name.[104]

94. Ibid. Two conjoining wall sherds of a grey storage vessel (11464), scratched after firing in elongated letters: MΛR, probably *Mar(tialis)* or a cognate name.[105]

95. Ibid. Wall sherd of pale grey/buff fabric (11716), scratched after firing: ṂII, *Me(...)*.[106]

96. Ibid. Base sherd of a small dark grey jar (11506); inscribed in letters inverted as to the vessel, cut into the outside of the foot-ring: VAR, probably *Varus* or a cognate name.[107]

OXFORDSHIRE

97. South of **Oxford** (SP 51 06), and not associated with a Roman site (FIG. 59). Rectangular strip of gold leaf (Au 90-93%, Ag 6-8%), 28 by 63 mm, weight 1.41 gm, found[108] in ploughsoil in 2007. The inscribed text begins with two and a half lines of enlarged magical signs (*charaktêres*) partly based on Greek letters, followed by thirteen and a half lines of rather smaller Greek cursive letters (*c*. A.D. 250–350 in date):

(for inscription and figure see following page)

[104] Compare No. 82 above, with note.

[105] The name is popular with soldiers, and for this abbreviation see *RIB* II.7, 2501.322–325; II.8, 2503.324.

[106] For another example of a name thus abbreviated, see *RIB* II.7, 2501.374 (York). M is carelessly made, so as to resemble XX, but a numeral '22' seems unlikely.

[107] For another instance of VAR, see *RIB* II.7, 2501.568 (London).

[108] By a metal detectorist. Until the Treasure process is complete, it is held by the British Museum (ref. 2007.T1) which hopes to acquire it. Ralph Jackson made it available. It is only the third substantial gold amulet to be found in Britain, the others being *RIB* 436 and *Britannia* 37 (2006), 481, No. 51. It has been published as R.S.O. Tomlin, 'Special Delivery: a Graeco-Roman gold amulet for healthy childbirth', *ZPE* 167 (2008), 219–24.

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Characters | *Characters* | *Characters* καμιου | Ηρισφαλμα χνουν | ιαχματιαν φνε | φνε ωχ ποιήσα | τε τοῖς (ὑ)μετέροις | ἁγίοις ὀνόμασι | ἵνα τὸ ἔ(γ)κυον | κρατής(ει) καὶ τέξετ(αι) | ὁλοκληροῦσα καὶ | ὑγι(αί)νουσα Φάβι|α ἣν ἔτεκεν Τερέ(ν)|τια μήτηρ (αἰεί) ὀνό|ματος τοῦ κυρίου | καὶ μεγάλου θεοῦ.[109] '*Characters*. *Magical names*. Make with your holy names that Fabia whom Terentia her mother bore, being in full fitness and health, shall master the unborn child and bring it to birth; the name of the Lord and Great God being everlasting.'[110]

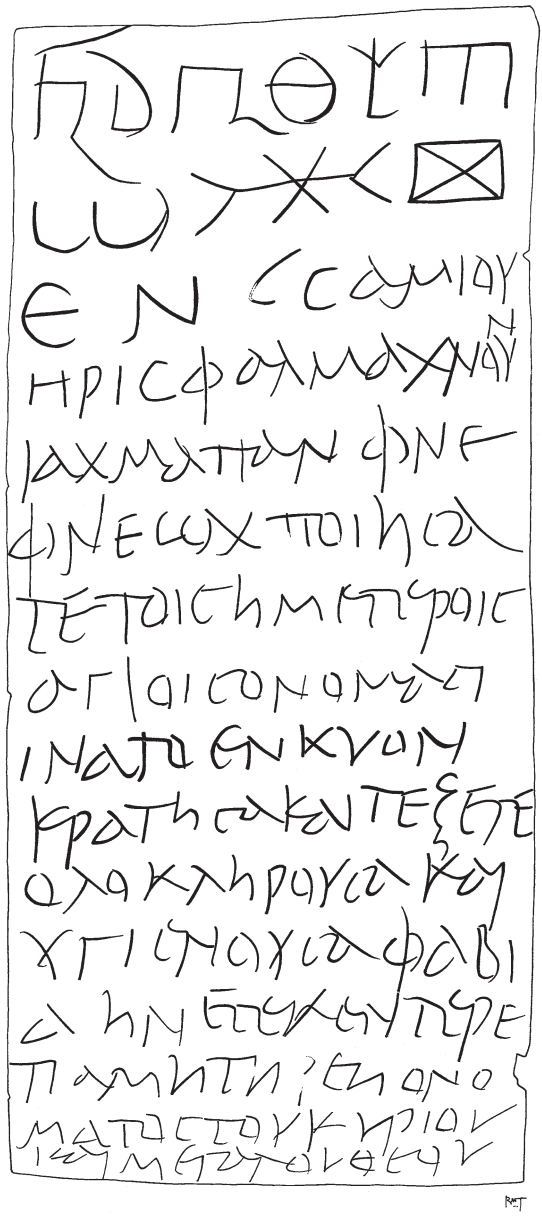


FIG. 59. South of Oxford, gold tablet (No. 97). Width 28 mm. (*Drawn by R.S.O. Tomlin*)

109 Transcribed with breathings and accents, capitalization of proper names, and 'normalized' spelling in brackets. For commentary see the paper cited above (n. 108).

110 This charm for easy childbirth (εὐτοκία) is unparalleled in Britain, where it can only be compared with an unspecific uterine amulet made of haematite (*RIB* II.3, 2423.1), and an inscribed lead phylactery against a 'wandering womb' (*Britannia* 27 (1996), 443, No. 10). In fact it seems to be the only such charm known from the Roman period, before the sixth century (R.W. Daniel and F. Maltomini (eds), *Supplementum Magicum* II, 94 and 96, with Aetius of Amida ii 32).

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98. **Abingdon** (SU 49 97) (FIG. 60). Bronze (copper-alloy) die, 60 by 14 mm, ranging in depth from 10 mm to 17 mm at the centre where there is trace of an iron handle, found[111] in 2008. Poorly formed raised retrograde letters apparently read: NIIMNISTIVS, *Nemnistius*.[112]

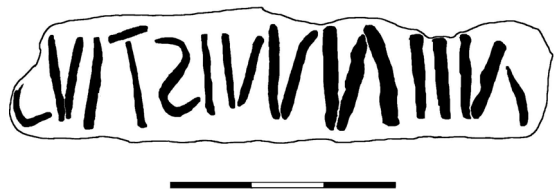


FIG. 60. Abingdon, bronze die (No. 98). 3 cm scale. (*Drawn by R.S.O. Tomlin*)

YORKSHIRE, EAST RIDING

99. **Thwing** (TA 699 058) (FIG. 61). Third-century keeled finger-ring of copper alloy, found[113] in 2008. The hoop widens into a circular bezel on which is incised: SSS[114]



FIG. 61. Thwing, bronze finger-ring (No. 99). 10 mm scale. (*Photo: Portable Antiquities Scheme)*

WALES

MONMOUTHSHIRE

100. **Caerleon** (*Isca*, ST 341 909), Mill Street, Riding School Field (FIG. 62). Two conjoining fragments of a tinned copper-alloy spoon, amounting to most of the bowl (25 by 40 mm) and the beginning of the stem, found[115] in 1986; within a trapezoid panel, inset moulded letters still

111 By a metal-detectorist. David Williams, Finds Liaison Officer for Surrey County Council, made it available. For other metal dies, see *RIB* II.1, 2409, but there is no good parallel.

112 The letters except for S are formed by vertical and diagonal strokes indistinctly divided, making it difficult to distinguish between M, N and V. The termination ISTIVS seems clear enough, but the preceding 2–3 letters could also be read as MIV, NNV, or NVV. The name is not attested.

113 In field-walking. Sally Worrell sent a photograph and other details.

114 Despite there being no medial line, this is probably a 'Chnoubis' amulet: compare the barred SSSS in the Woodeaton gold amulet (*Britannia* 1 (1970), 305, No. 1 with FIG. 11, which omits the medial line), as published with commentary by R. Kotansky, *Greek Magical Amulets*, I (1994), 13-15, No. 3. The only other British example is barred SSS on the Eccles 'curse tablet' (*Britannia* 17 (1986), 430, No. 4), side (a).

115 During excavation for the National Museum of Wales and the Glamorgan-Gwent Archaeological Trust directed by Dr E.M. Evans, for which see *Britannia* 18 (1987), 307 and 305, Fig. 4. For inscribed lead tags and potsherds from the same excavation, see *Britannia* 28 (1997), 467-71, Nos. 40-54. The spoons are now in Newport Museum (Inv. Nos. 79 / 003 / SF879 and 79 / 607 / SF427), where Bob Trett and Joyce Compton made them available.

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filled by red enamel: VTẸ[...], *ute(re)*. With the next item, it formed a pair of spoons inscribed respectively *utere* and *felix*, 'use (and be) happy'.[116]

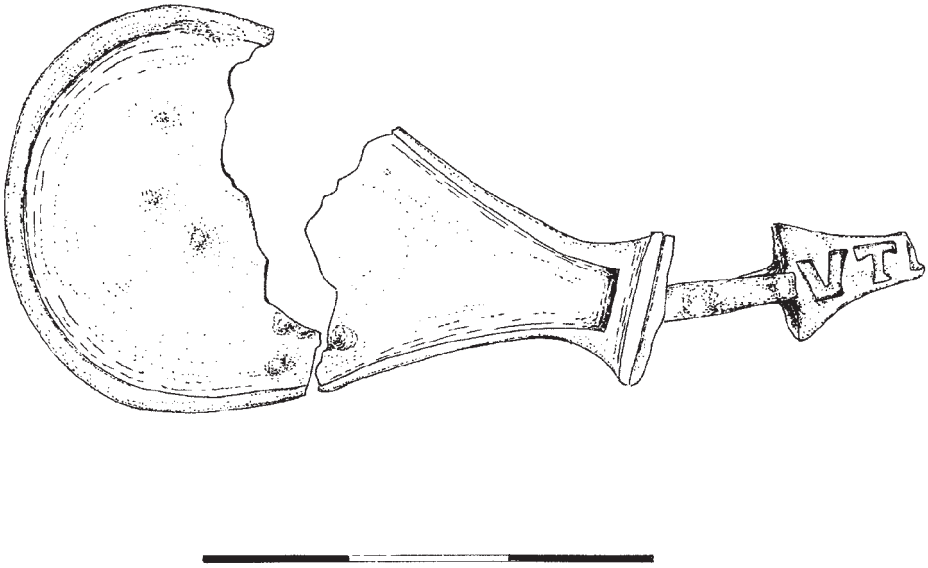


FIG. 62. Caerleon, bronze spoon (No. 100). 3 cm scale.
(*Drawn by R.S.O. Tomlin*)

101. Ibid. Small fragment of a spoon similar to the preceding, amounting to the very end of the bowl and the beginning of the stem, also found in 1986; within a trapezoid panel, inset moulded letters intended for enamel now lost: F̣E[...], *fe[lix]*. One of a pair with the previous item.

102. Ibid. (ST 3446 9003), behind the Mission Chapel, Bulmore Road (FIG. 63). Fragment from the die of a ceramic 'box' altar, 0.075 by 0.195 m, *c*. 0.02 m thick, found[117] in 2007. It may belong to the altar of which the stepped base and lower die were found in one piece, this die being 0.225 m wide. At the back of the fragment to the right, there is part of the inner return, which suggests that 1–2 letters have been lost to the right of the surviving letter in line 1, and 3–4 letters to the left. Inscribed before firing, between setting-out lines 42 mm (line 1) and 34 mm apart (line 2), in 'monumental' capitals: [...]N[..] | [...].E[..] | [...]R[..].[118]

116 For other examples of this type, see *RIB* II.2, 2420.50, 51 and *Britannia* 19 (1988), 502, No, 69.

117 During archaeological evaluation by Monmouth Archaeology, for which see *Britannia* 39 (2008), 268–72, figs 4–7. See further Mark Lewis (with contributions from Stephen Clarke and Jane Bray), 'Roman clay altars from Caerleon', *The Monmouthshire Antiquary* 24 (2008), 31–45, with colour photographs of three fragmentary altars. This fragment (ibid., No. 3) is only the second British example of an inscribed altar in fired clay, the other being *Britannia* 24 (1993), 316, No. 5; but in size and style it should be compared with the uninscribed fragments from Uley (published by M. Henig in A. Woodward and P. Leach, *The Uley Shrines* (1993), 147 with fig. 122), and the two inscribed incense-burners from Carrawburgh (*RIB* 1530 and 1531 = II.4, 2457.3 and 2457.2). It is now in the Roman Legionary Museum, Caerleon, where Mark Lewis made it available.

118 There is the top-right tip of a letter before E in line 2, perhaps T; but C, F, G and S cannot be excluded. No setting-out line is apparent below R, and the uninscribed space suggests the text ended here. The enlarged letters of line 1 suggest it contained the dedication, but no restoration is possible.

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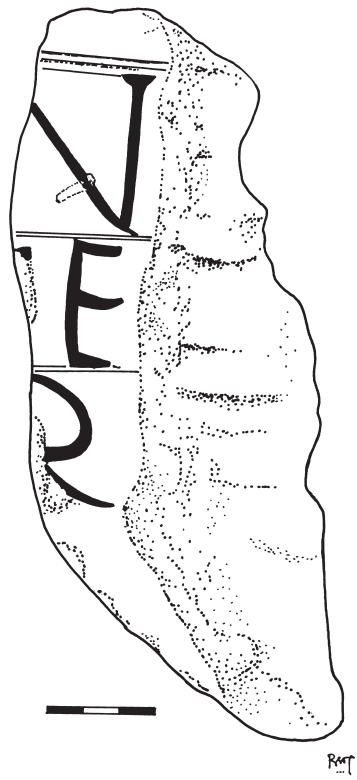


FIG. 63. Caerleon, ceramic altar (No. 102). 3 cm scale. (*Drawn by R.S.O. Tomlin*)

103. Ibid. (ST 340 907), Backhall Street. Two conjoining fragments of a flanged roofing-tile (*tegula*), 0.20 by 0.44 m, found[119] in 1964. They preserve part of one end and most of one side, and bear an impressed stamp now incomplete and broken: [...].VG⁀ANT, *[le(gio) II A]ug(usta) Ant(oniniana)*.[120]

104. **Caerwent** (*Venta Silurum*, ST 469 906), the Roman 'amphitheatre' [an oval enclosure of unknown purpose] (FIG. 64**)**. Wall sherd of a samian bowl (Drag. 38), found[121] in 1901–1903; scratched on the wall after firing below the flange and inverted in respect to the bowl: F̣LΛV|I, *Flav|i*, '(property) of Flavius'.[122]

[119] During excavation, for which see *JRS* 55 (1965), 198. In 1988 (identified as C/BS/10.64) they were cleaned in the conservation laboratory of the Institute of Archaeology, London. In 2008 Mark Hassall passed them to RSOT, who returned them to the Roman Legionary Museum, Caerleon.

[120] The stamp is Boon B ii 1 = *RIB* II.4, 2459.55. As often, there is no trace of O after ANT.

[121] During excavation, for which see *Archaeologia* 59(i) (1904), 104–6. 'Amph' is pencilled on the sherd, and an old adhesive label reads 'Graffito Amph'. Like the next four items, it is now in Newport Museum and Art Gallery (Inv. Nos 86.92, 1–5), where Bob Trett made them available. It is the only one with a detailed provenance, but as a group they must derive from the excavations of 1899–1913. For two other sherds from Caerwent, see *Britannia* 29 (1998), 443, Nos 45 and 46.

[122] F is scratched over a curved stroke corresponding to that of L to its right, perhaps an incomplete L made in error. The final I is scratched below F, although there was space for it to the right of V. *Flavius*, like other imperial nomina, is sometimes found as a cognomen; *RIB* II.7, 2501.189 is probably an example.

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FIG. 64. Caerwent, samian graffito (No. 104). 3 cm scale.
(*Drawn by R.S.O. Tomlin*)

105. **Caerwent** (*Venta Silurum*, ST 46 90) (FIG. 65). Base sherd of a samian bowl (Drag. 31R) now blackened by fire, found[123] in 1899–1913; scratched underneath after firing within the foot-ring: BLẠ[...], *Bla[ndus]*.

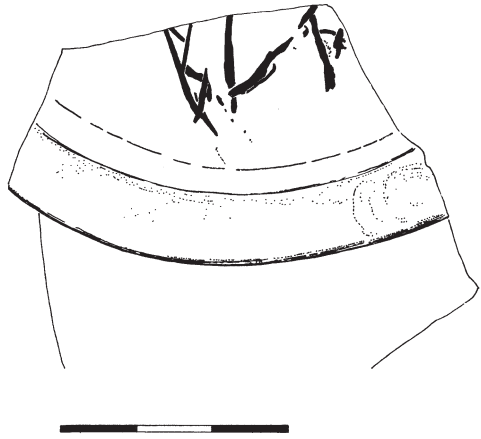


FIG 65. Caerwent, samian graffito (No. 105). 3 cm scale.
(*Drawn by R.S.O. Tomlin*)

106. Ibid. (FIG. 66). Rim sherd of a samian cup (Drag. 27), scratched just below the rim after firing: [...]ỊCΛN, probably *Can(didus)*.

[123] In excavation with the next three items: see note 121 above.

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FIG. 66. Caerwent, samian graffito (No. 106). 3 cm scale.
(*Drawn by R.S.O. Tomlin*)

107. Ibid. (FIG. 67). Base sherd of a samian platter (Drag. 18), scratched underneath after firing within the foot-ring: SVΛLI[...], *Suali[us]* or a cognate name.[124]

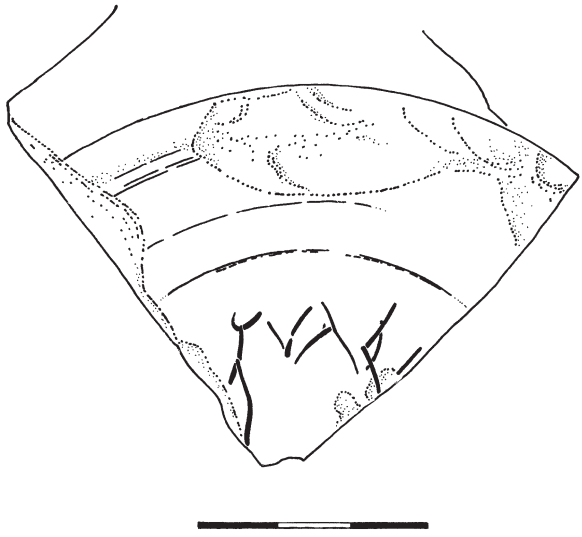


FIG. 67. Caerwent, samian graffito (No. 107). 3 cm scale.
(*Drawn by R.S.O. Tomlin*)

108. Ibid. (FIG. 68). Base sherd in a pink coarse fabric, scratched underneath after firing: ΛIISV, presumably *Aesu(s)*.[125]

124 S is cut by the stroke of another letter(?) below, part of another graffito presumably. L is scratched over another stroke, presumably to correct a mistake. The rare nomen *Sualius* or *Suallius* derives from a Celtic name variously found as *Sualinos* (*RIB* II.4, 2442.22) and *Sualiccia*, which may contain the same element as *Sualia* (the river Swale in Bede, *HE* ii.14).

125 *Aesus* is the name of a god, but is found as a cognomen: see *RIB* II.8, 2503.176, AESVC, and *CIL* xi 1619, *Cn. Tullio Cn. l. Aeso* (a freedman).

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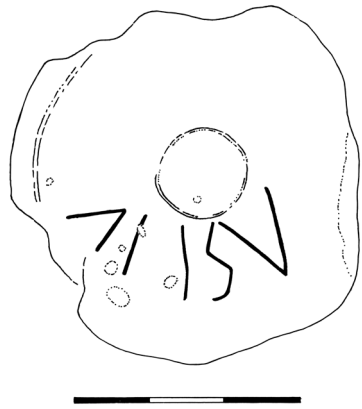


FIG. 68. Caerwent, coarseware graffito (No. 108). 3 cm scale. (*Drawn by R.S.O. Tomlin*)

SCOTLAND

BORDERS REGION [ROXBURGHSHIRE]

109. **Newstead** (*Trimontium*, NT 57 34). Iron cavalry helmet, found[126] in 1906. Incised with a file, into the inner curve between bowl and neck-guard: VII, '7'.

110. Ibid. Iron knife with riveted wooden handle. One rivet, at the bottom end, has a letter scratched on it: M[127]

LOTHIAN REGION [EAST LOTHIAN]

111. **Traprain Law** (NT 581 746). Large fragment of a silver bowl *c.* 405 mm in diameter, found[128] in 1919. Scratched underneath, between the foot-ring and the inner scribed circle, is a faint graffito: […]NḶONḶ, perhaps *[A]n[t]oni*. '(Property) of Antonius.'[129]

ADDENDA ET CORRIGENDA

(a) ***RIB* 695** (York), tombstone (FIG. 69). The first word of line 6 should read: S͡THEPAN, *Sthepan(us)* for 'Stephanus'. The published drawing omits the horizontal medial line (for ligatured H) which joins T to E.[130]

126 With the next item during Curle's excavations; they are now in the National Museum of Antiquities, Edinburgh, FRA 124 and 265 respectively. Both graffiti and Addenda et Corrigenda (h) were noticed by Prof. W.H. Manning, and examined by RSOT. Fraser Hunter made them available.

127 A mark of identification, the initial letter of the owner's name presumably. It seems to be deliberate, unlike the casual scratches on the other rivets.

128 A.O. Curle, *The Treasure of Traprain* (1923), 33, No. 21. Fraser Hunter made this and the other inscribed objects in the Treasure available. They include No. 147 (p. 86), a massive square buckle with punched-dot decoration incorporating Alpha and Omega which is omitted by *RIB*, presumably for being fifth-century and not of British origin.

129 The first 'I' differs from the second in being longer and curving leftward at the top, but the horizontal stroke for T is not visible. However, the graffito is very faint, which is why it is not in Curle (see previous note) or *RIB*.

130 As noticed by Muriel Moser during the York summer school of the British Epigraphy Society in June 2008. The digraphs <th> and <ph> which transliterate the Greek letters Theta and Phi are not native to Latin, and a failure to aspirate is quite common, but sometimes there is confusion about where to place the H: for examples of such 'transpositions', see Dessau, *ILS* III, p. 817.

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FIG. 69. York, detail of *RIB* 695 (Addendum (a)). Width 0.22 m.
(*Photo: R.S.O. Tomlin*)

(b) ***RIB* 774** (Brougham Castle), altar. Found shortly before March 1664, in the castle garden just north of the Roman fort.[131]

(c) ***RIB* 777** (Brougham Castle) (FIG. 70). This altar or statue-base, now lost, was found with *RIB* 774.[132] The reading should be: D | SANCTO | BELATV|CATRO | VOTVM, *d[eo]* | *sancto* | *Belatu*|*catro* | *votum*. 'To the holy god Belatucatrus, a vow (fulfilled).'[133]



FIG. 70. Brougham Castle, *RIB* 777 (Addendum (c)).
Dimensions unknown.
(*Drawn by William Dugdale: College of Arms MS C39, p. 8*)

131 Noted by Dugdale (see above, note 8), who transcribes it correctly.

132 Noted by Dugdale (see above, note 8). *RIB* follows Machell, who copied from Dugdale but made mistakes in doing so. Although Machell implies that it was a statue and transcribes the inscription as SANCTO DEO BELATVCADRO, the corresponsion is close enough to identify his stone with Dugdale's.

133 Dugdale uses the the contemporary convention of a suprascript horizontal stroke indicating abbreviation to mark two ligatures, AN and VM. There are many variations in the god's name, but this is the first instance of *Belatucatrus*. Dugdale is unlikely to have made a mistake for *Belatucairus* (compare *RIB* 774, 1784 and 2056), since he read it correctly in *RIB* 774. On the other hand, Machell's *Belatucadrus* is only a 'correction' derived from the predominant form. The use of *votum* unabbreviated is also unusual, but is found on the two 'Belatucadrus' altars at Carvoran (*RIB* 1775 and 1776).

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(d) ***RIB* 1419** (milecastle 17, Welton). This lost inscription of Legion II Augusta, seen by Hodgson in 1810, was previously seen by the Revd John Skinner in 1801, who confirms the reading and provenance, and gives the dimensions: 'near the farm [Welton], on top of the steps made for mounting a horse, there is a stone 2½ ft. wide and 6 inches thick. On the west end is this inscription ... LEG: II ... AUG F, this taken by the farmer a little time since from the foundations of a square fort to the south of the wall. [...] The stone was certainly larger, but was broken off in conveying it to the present situation.'[134]

(e) ***RIB* 1655** (now in Chesters Museum), building-stone 'found before 1873 between Housesteads and Cawfields'. It was actually found in 1845 at Chesters, since it features (out of scale) with other finds in a watercolour (1845) by Thomas Miles Richardson (the younger)[135] of the commandant's bath-house, which Clayton began to excavate in 1843. The implication is that it was a recent discovery, since *RIB* 1479 is omitted, which Clayton found there in 1843.

(f) ***RIB* II.2, 2414.22** (Traprain Law), fragment of silver plate. The graffito can be read: INNOCE[…], *Innoce[ntius]*.[136]

(g) ***RIB* II.2, 2414.21** (Traprain Law), silver strainer. The perforated inscription (b), IESVS CHRISTVS, extends round the whole circumference, not in a semi-circle as drawn.[137]

(h) ***RIB* II.3, 2425.4** (Newstead), iron helmet. There is a third graffito (c), incised with a file into the inner curve between bowl and neck-guard: IIII, '4'.[138]

(i) ***RIB* II.3, 2428.3** (Newstead), mattock stamp. The reference to Curle's *Newstead* should be to 'pl. LVII.2'; the stamp is on the *under* surface, and is more worn and corroded than in Collingwood's drawing. But it certainly reads ATTICVS.

(j) ***RIB* II.5, 2491.75(iv)** (Chesters), inscribed brick. Found before 1900, not 'in 1894'.[139]

(k) ***RIB* II.6, 2492.28** (London), amphora (London 555 / Augst 21). Dipinto (a) should read: […]OLIVΛ[…], *oliva […]*, 'olives …'. [140]

(l) ***RIB* II.6, 2492.30** (Chester), amphora dipinto. The type of amphora was not specified when this was published, but the characteristic red dipinto shows it to be late Roman and probably from the Aegean: LRA 2 = Peacock and Williams 43. The two-letter dipinto is complete, and is not Latin, but a Greek numeral of capacity: NA, να. '51 (*sextarii*).'[141]

(m) ***Britannia* 34 (2003), 377, No. 36** (Vindolanda), amphora (London 555 / Augst 21). Dipinto (b), lines 2–3, should read OL | ΛL, *ol(iva) al(ba)*. 'Green olives.'[142]

134 H. and P. Coombs (eds), *Hadrian's Wall in 1801: Observations on the Roman Wall by Rev. John Skinner F.S.A.* (1978), 29–30. The reference was sent by Georgina Plowright.

135 'The Baths at Cilurnum, North Tyne' signed 'T M R Junior | 1845': Museum of Antiquities, Newcastle upon Tyne, acc. no. 1993.8. (Information from Georgina Plowright and Lindsay Allason-Jones.)

136 The published drawing (identical with A.O. Curle, *The Treasure of Traprain* (1923), 84, fig. 67) under-represents the surviving traces, as RSOT found when he examined the Traprain Treasure by courtesy of Fraser Hunter. The sequence NNOCE is certain, E being made with two horizontals cutting the vertical stroke which extends from C, its bottom curve lost in damage. The initial I is rather higher than the first N, but both seem to have been written over an earlier O (not drawn). The 'V V' drawn and transcribed are indeterminate traces from above.

137 Confirmed by autopsy, but already evident in Curle (see previous note), pl. XXVIII.

138 See above, note 126.

139 '1894' is written upon it, but Georgina Plowright points out that this is its number in the (1900) catalogue of Chesters Museum by H.R. Hall, which is retained in brackets by Wallis Budge in his (1903) catalogue, in which it is now No. 2058 (p. 384).

140 S. Martin-Kilcher, *Die römischen Amphoren aus Augst und Kaiseraugst*, II (1994), 392, fig. 168.

141 Peter Carrington sent a photograph. This annotation, ν and a second digit (α, β, γ, δ, etc.), '51', '52', '53', '54' (etc.), repeated three times in large red letters, is regularly found on this type of amphora (LRA 2) to record the capacity in ξέσται (*sextarii*) of 546 ml each.

142 In the published drawing (ibid., fig. 22), the initial loop and the rake of the third stroke of 'N' is more compatible with L; and when olives are specified in London 555, they are 'green' (*albae*), not 'black' (*nigrae*). See further, note 51 above.

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(n) ***Britannia* 24 (1993), 320, No. 21**. The anomalous Chi-Rho silver pendant from Shepton Mallet has proved[143] to be a modern forgery.

CHANGES OF LOCATION

(a) ***RIB* 1054** (South Shields). This altar has been in Arbeia Roman fort museum since 1985, on long-term loan from the Ashmolean Museum, Oxford.[144]

(b) ***RIB* 1132** (Corbridge). This fragment is in store at Corbridge Roman site (75.2016).[145]

(c) ***RIB* 1136+*add.*** (Corbridge). Orchard (or Hole) Farm, Corbridge, where this altar was found and remains, is now called Orchard Vale.

(d) ***RIB* 1597** (Housesteads). This altar, which is part of the Clayton Collection, is in store at Corbridge Roman site.

(e) ***Britannia* 8 (1977), 431, Nos 20** and **21** (Housesteads) = *RIB* III, 3327 and 3328. These inscribed building-stones have been transferred from Segedunum Roman fort to Corbridge Roman site, where they are now in store.

(f) ***RIB* II.8, 2503.406** (Billericay). This graffito has now been located in the Essex County Council Field Archaeology Unit at Braintree, and will be sent to Chelmsford Museum.[146]

[143] After analysis by Dr Matthew Ponting at the University of Liverpool, summarised by Stephen Minnitt in *CBA-SW Journal* No. 22.

[144] Information from Arthur MacGregor and Alex Croom.

[145] Information about this and the next three items was sent by Georgina Plowright.

[146] Information from Joyce Compton.

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