III. Inscriptions[1]

By R.S.O. TOMLIN

INSTRUMENTUM DOMESTICUM

CHESHIRE

1. **Chester** (*Deva*, SJ 404 663), legionary fortress, in the extramural area outside the east gate (FIG. 1). Base sherd of a samian dish (CG Drag. 31, *c.* A.D. 150–200), found[2] in 1970. Incised after firing underneath, within the foot-ring: [. . .]ẸOL.[. . .], perhaps [*Agri*]*cola*[3]

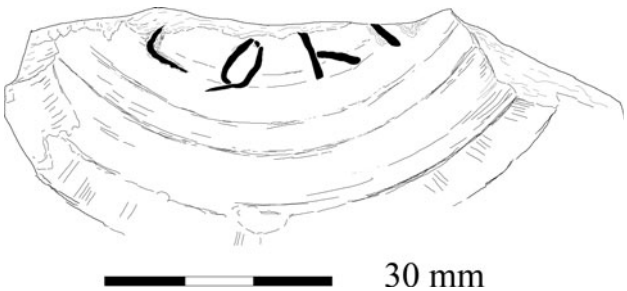


FIG. 1. Chester samian graffito (No. 1). (*Drawn by R.S.O. Tomlin*)

2. Ibid. (FIG. 2). Base sherd of a samian bowl (CG Drag. 31R, *c.* A.D. 160–180/190). Coarsely incised after firing underneath, within the foot-ring: three letters, all incomplete; perhaps AṆṚ[. . .], *Apr*[*ilis*][4]

[1] No inscriptions on STONE have been reported this year, but *RIB* 2153 has been rediscovered: see below, Change of Location (b). Previous discoveries are cited by item, not page-number, in R.G. Collingwood and R.P. Wright, *The Roman Inscriptions of Britain* Vol. i (Oxford, 1965) and R.S.O. Tomlin, R.P. Wright and M.W.C. Hassall, *The Roman Inscriptions of Britain* Vol. iii (Oxford, 2009), as *RIB* (1–2400) and *RIB* III (3001–3550). 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 (Gloucester and Stroud, 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] With the next four items by the Grosvenor Museum during excavation and observation in advance of the Inner Ring Road (*Britannia* 2 (1971), 255), Nos 1, 4 (in 1971) and 5 in Foregate Street, Nos 2 and 3 in City Road. The samian is now being published by Emily Ward, who made these sherds available together with some which have been omitted here because they preserve less than a single complete letter.

[3] The first and last letters are incomplete. The first is an angular C rather than L, since L was formed with a diagonal descender in this hand. The last letter is the bottom of a downstroke, probably A or I. Although *Agricola* is suggested, other less well-attested names are possible.

[4] The first letter is apparently A with an unusually high cross-bar, suggesting that the second should be read at right-angles to it as P. The third is a triangle (one stroke of which has overshot) belonging to the upper half of a letter; in view of the preceding letters, this might be an angular R. For another instance of *Aprilis*, see *RIB* II.7, 2501.64 (Catterick), where it is noted that this cognomen is frequent in *CIL* xiii and is borne in Britain by two centurions.

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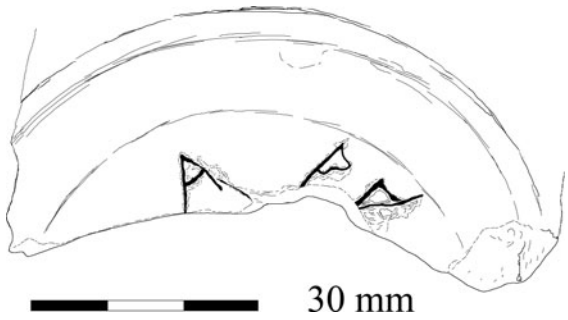


FIG. 2. Chester samian graffito (No. 2). (*Drawn by R.S.O. Tomlin*)

3. Ibid. (FIG. 3). Base sherd of a samian dish (CG Drag. 18/31, *c*. A.D. 120–150). Coarsely incised after firing underneath, within the foot-ring, two vertical strokes more or less parallel. The first has been cut by two diagonal strokes, a short one at the top, and a much longer descender at the bottom: LI, *Li(. . .)*[5]

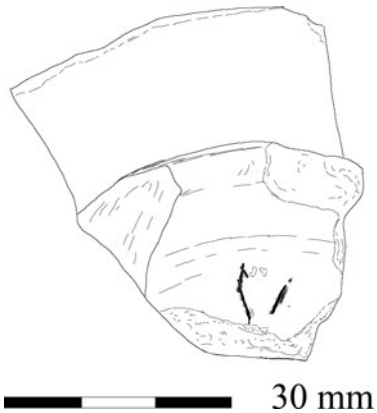


FIG. 3. Chester samian graffito (No. 3). (*Drawn by R.S.O. Tomlin*)

4. Ibid. (FIG. 4). Base sherd of a samian cup (SG Drag. 27, *c*. A.D. 70–100). On the wall above the foot-ring is an abraded area which seems to be intentional since it obscures what look like deliberate strokes made after firing, the best preserved being the upper curve of C or possibly G. They can be read, but with some uncertainty, as VIC[. . .], *Vic[tor]* or a derived personal name. This was then erased by a subsequent owner.

[5] There is just enough space to the right to suggest that the graffito is complete, although this is not certain. Since the numeral '51' is unlikely, this would be an abbreviated personal name. The possibilities include *Liberalis*, which is quite common and should probably be restored in *RIB* 533 (Chester), *Iul(ius) Lib[eralis]*.

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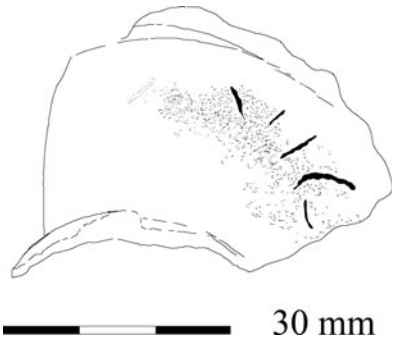


FIG. 4. Chester samian graffito (No. 4). (*Drawn by R.S.O. Tomlin*)

5. Ibid. (FIG. 5). Wall sherd of a samian cup (CG Drag. 33, *c*. A.D. 120–160). Scratched after firing just below the groove, part of two letters either side of S which is formed by a diagonal downstroke and a diagonal upstroke. Probably [. . .]OSṾ[. . .][6]



FIG. 5. Chester samian graffito (No. 5). (*Drawn by R.S.O. Tomlin*)

CUMBRIA

6. **Maryport** (?*Alauna*, NY 038 372), Camp Farm (FIG. 6). Base sherd of a samian bowl (CG Drag. 37) found[7] in 2015. Impressed underneath before firing, within the foot-ring, are traces

[6] Perhaps a personal name ending in *-osus*, but the third letter might be A.

[7] During excavation directed by Ian Haynes and Tony Wilmott (*Britannia* 47 (2016), 303–4). Ian Haynes made it available, with comments by Brenda Dickinson.

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of the mould-maker's signature, retrograde and obscured by the subsequent coating of slip: perhaps ẹATṾẹỊ, *Catuci*. '(Work) of Catucus'.[8]

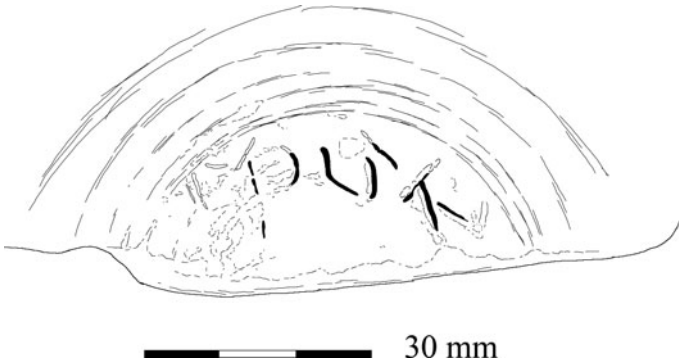


FIG. 6. Maryport samian graffito (No. 6). (*Drawn by R.S.O. Tomlin*)

DURHAM

7. **Lanchester** (*Longovicium*, NZ 15 46) area. Most of the first and second tablets of a military diploma, each fragmented into four pieces, found[9] in 2015. It was issued by Antoninus Pius to a British veteran of the German Fleet (*classis Germanica pia fidelis*).[10]

ESSEX

8. **Bowers Gifford and North Benfleet** (TQ 75 88) (FIG. 7). Small fragment, 40 by 32 mm, 3.2 mm thick, of a copper-alloy pan found[11] in 2016. The outer wall is recessed for enamel inlay, now lost. Above two motifs side by side, a square grid and a rosette, are the incised letters: [. . .]ṆVM ◦ CẠ [. . .], *[. . . Uxelodu]num Ca[mboglanna . . .]*[12]

[8] The first three letters closely resemble the retrograde signature of the mould-maker Catullus, as Brenda Dickinson has noticed; she provided a rubbing of it on the wall of another Drag. 37 bowl. In the Maryport graffito the fourth letter, which resembles L reversed, can be taken as V. But the fifth letter is more like C than L, and is apparently followed by a long downstroke as if for a genitive termination; however, it may be followed by trace of further letters.

[9] By a metal-detectorist (PAS ref.: DUR-C3E4FE) and reported to Ellie Cox, who was then finds liaison officer for Durham. She made it available after it had been studied first by John Pearce, in collaboration with whom full publication is intended after cleaning and conservation, now that it has been acquired from the finder by the Museum of Archaeology, Durham.

[10] He is the second Briton, after Aemilius Saeni f(ilius) (*AE* 1956, 249), known to have served in the German Fleet. The details, notably the elaborate Celtic names of the recipient and his father, the previously unknown fleet-commander, and the date of issue including a new pair of suffect consuls, must await full publication, since they depend on close reading of damaged areas not yet cleaned and conserved.

[11] By a metal-detectorist (PAS ref.: ESS-5945F8). Like other Portable Antiquities noted here for their inscriptions, it was communicated by Sally Worrell.

[12] The fragment closely resembles the Rudge Cup (*RIB* II.2, 2415.53) and other copper-alloy pans naming forts from the western end of Hadrian's Wall: see D.J. Breeze, L. Allason-Jones and P.A. Holder, *The First Souvenirs: Enamelled Vessels from Hadrian's Wall* (2012). The forts are Stanwix and Castlesteads, but the exact transcription of their names varies.

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FIG. 7. Bowers Gifford and North Benfleet copper-alloy fragment (No. 8). (*Photo: PAS*)

9. **Colchester** (*Camulodunum*, TL 998 245), Roman circus (FIG. 8). Fragment of *opus signinum*, 0.25 by 0.15 m, originally painted red, found[13] in 2015. It is convex, which would suggest it was part of a wall-coping, especially since it was found on the line of the robbed-out foundation for the inner wall of the north *cavea*.[14] Scored into the painted surface: *traces* IIIV V[. . .], apparently the numerals '8' (written retrograde) and '5' (or more).[15]



FIG. 8. Colchester *opus signinum* fragment (No. 9). (*Photo: Philip Crummy*)

[13] By Colchester Archaeological Trust. Philip Crummy sent details and a photograph.

[14] Alternatively it is part of a column *c.* 1 m in diameter, with the inscription running vertically like *RIB* III, 3089 (Caerleon), a pillar with a centurial inscription; but in view of where it was found, this is less likely.

[15] If these are indeed numerals, what they measured is quite unclear. Three coping-stones from the Chester amphitheatre (*RIB* III, 3154, 3157 and 3158) are informally inscribed, but this was to record building-work or seat-reservation.

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GLOUCESTERSHIRE

10. **Uley** (ST 789 996), West Hill, the temple of Mercury (FIGS 9 and 10). Inscribed lead tablet, 125 by 92 mm, found[16] in 1978. It was originally folded four times and is now broken or damaged at the folds. The edges are also damaged except to the left, and some text has been lost. The outer face is inscribed with two lines of irregular capitals: *[d]evo Mar|ti ?v(otum) s(olvit) Propitio*. 'To the god Mars the Propitious (. . .) paid his vow.'[17] The first line of the inner face is also in capitals, but is continued by ten lines of fluent but careless Old Roman Cursive: *devo Marti [. . .]lirus | qu{a}eritur, si ser(v)us si liber | qui vas apium invalavit*(!) *?[v]ere | si COMODIA erat, ne illi permittatur | nec bib[er]e nec mandu(ca)re nec | <nec> somnum nec sanitate(m), nesi(!) ipsum / vas ad locum suum reversetur / et c(o)ngortiam*(!) *Mercuri agat | SEPET deum u.. illi qui [. . .] | feci(t) ut illi s(i) me pariat / qui . . .* '*[. . .]* complains to the god Mars: whether slave or free, (he) who has stolen (my) beehive . . . if it was . . . let him not be permitted to drink or eat, nor (to have) sleep or health, unless the said hive be returned to its proper place and (he) gain the goodwill of Mercury. . . . the god . . . to him who did (this), that to him if he furnishes me . . .'[18]

[16] During the excavation published in A. Woodward and P. Leach, *The Uley Shrines: Excavation of a Ritual Complex on West Hill, Uley, Gloucestershire: 1977–9* (1993), in which it is noted on p. 128 as no. 24 (sf 809b). It will be published with fuller commentary in the final report being prepared on the inscribed lead tablets.

[17] Note to the outer text:
[d]evo Marti is repeated as a heading by the inner text, which confirms the reading. It is apparently followed by VS, assuming that V incorporates the I of MARTI, which suggests the formula *v(otum) s(olvit)*. The writer omits his name, since the next word is the dative *propitio* (the second *p* being cursive), which is occasionally found as the attribute of a god, for example Mercury in *CIL* xii 2440. It occurs once in Britain, also as an attribute of Mercury: *RIB* 244 (Leicester), *Merc[ur(io)] prop(itio)*.

[18] Notes to the inner text, line by line:
1. *devo Marti* is repeated from the outer face. For *devo* instead of *deo*, compare *RIB* 306 (Lydney Park), *devo Nodenti*, which like *divo Mercurio* in Uley No. 9 (sf 92) probably reflects the Celtic word for 'god', *deivos* (variously spelt), unless the medial *u* is a 'glide' between the *e* and *o*. Next came the petitioner's name, but this is largely lost and beyond restoration.
2. *quaeritur* is a 'hypercorrection' of *queritur*, which should also be read in Uley No. 43, 2 (*Britannia* 20 (1989), 329, no. 3); compare *Tab. Sulis* 54.1, *conq[u]aer[or]*.
2. *si ser(v)us si liber*. This formula is frequent (*Tab. Sulis*, p. 67), and so is the 'Vulgarism' *serus* for *ser(v)us*. Continuity of sense with the next line suggests that *liber* is the last word of line 2, and that little has been lost of the top right-hand corner.
3. *vas apium* (literally, 'container of bees'). Columella uses *alvus* / *alveare* for 'beehive', but refers to it as *vas*: for example *Res Rustica* 9.11.1, '*cum primo vere in eo vase nata est pullities*' ('when in spring a brood is born in that vessel'), whence *OLD* defines *vas* as (1.b) 'applied to other forms of container; esp. to beehives'. The Lex Salica, an early sixth-century German law code, uses *vas* as a synonym for 'hive' when imposing monetary penalties for the theft of beehives: *tit.* viii (*de furtis apium)*, 1. '*si quis unam apem de intro clavem furaverit* . . . 2. *si quis unum vasum* . . . *furaverit*' ('Concerning the theft of bees: if anyone steals one swarm (*apem*) under lock and key . . . if anyone steals one hive (*vasum*)'). Domesday Book likewise uses *vasa apium* when enumerating beehives in East Anglia. This tablet is thus the first documentary evidence of beekeeping in Roman Britain, which is implied by *Tab. Vindol.* III, 591, b.2 and 10, a list of ?medical supplies which include 'wax' (*cera*) and 'linen soaked in honey(?)' (*lini mellari*).
3. *invalauit* is a sub-standard spelling of *involavit* also found in Uley No. 80, 4 (*Britannia* 27 (1996), 439, no. 1), suggesting that *[in]valaverint* should be restored in *Britannia* 15 (1984), 339, no. 7 (Pagans Hill). The end of the line is damaged, and the restoration (of an adverb?) is uncertain. It is also difficult to align the detached fragment with the rest of the tablet, but *si ipsum* at the end of line 6 naturally leads to *vas* at the beginning of 7.
4 begins apparently with a conditional clause which qualifies the *ne permittatur* curse which follows, but although *COMODIA* is quite well preserved, there is no evidence of a word **comodia*. But the form *com[o]* for *quomodo* is found in *Tab. Sulis* 4.2, which might suggest a bungled clause to the effect of *quocumque modo erat*, 'in whatever way it actually happened' (referring to the theft or removal of the beehive).
4–6. *ne illi permittatur* (etc.) are frequent formulas (*Tab. Sulis*, pp. 65–6), but have been carelessly transcribed here: *nec* was written twice, *ca* was omitted from *manducare*, and the final *m* is missing from *sanitatem* (this is a frequent 'Vulgarism', but not found in *somnum*). The infinitive required by *somnum* and *sanitate(m)*, presumably *habere*, was also omitted.
6. *nesi* is a variant of *nisi* also found in the Eccles curse (*Britannia* 17 (1986), 431, no. 2); compare *Tab. Sulis* 65.10, *nessi*. *somnum* is carelessly written as if *semnum*, *o* being reduced to a loop, as in *Tab. Sulis* 35.6. *c(o)ngortiam* in 8 offers a still more extreme example of this letter-form.

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FIG. 9. Uley lead tablet (No. 10) outer face. (*Drawn by R.S.O. Tomlin*)

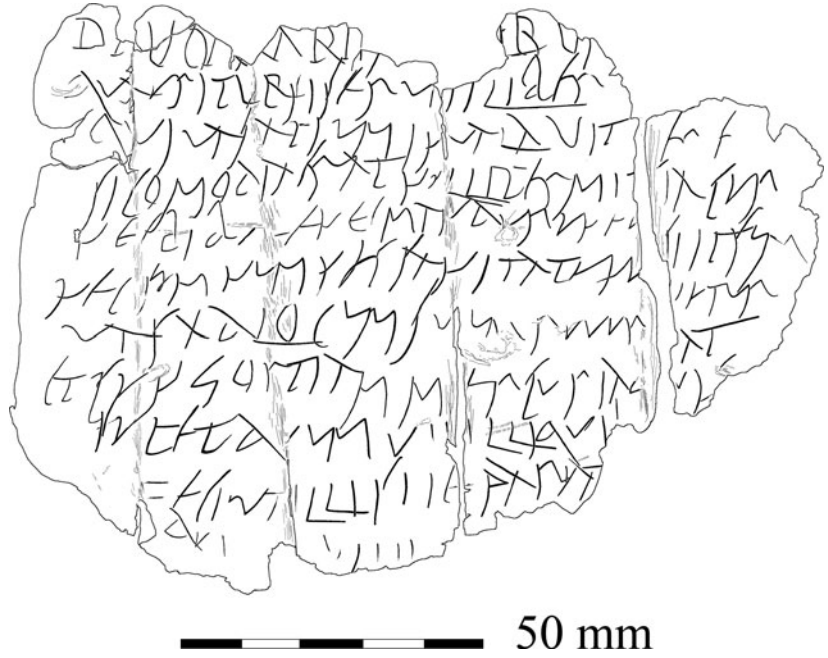


FIG. 10. Uley lead tablet (No. 10) inner face. (*Drawn by R.S.O. Tomlin*)

LEICESTERSHIRE

11. **Eaton** (SK 78 26) (FIG. 11). Fragment of a copper-alloy spoon, 31 by 109 mm, consisting of the stem and about half the ovoid bowl, recorded[19] in 2016. Inscribed within the bowl: TEǪḌERNEMA [. . .], *Tegernema[glus]*.[20]



FIG. 11. Eaton copper-alloy spoon (No. 11). (*Photo: PAS*)

7. *ad locum suum reversetur*. Usually it is the god's temple to which the stolen property is to be returned (*Tab. Sulis*, p. 68), but for another instance of 'place', see *Tab. Sulis* 64, *nisi eidem loco ipsum pallium [re]ducat* ('unless he return the said cloak to the same place'). But the impersonal construction with a passive verb is most unusual: *pertulerit* might have been expected, the subject being the thief. This is the first British instance of the rare verb *reversare*, which is only found in Late Latin and should mean 'turn round'; perhaps it was confused here with *revertere* ('revert').
8. *c(o)ngortiam*. The first *o* is written just like *e*, as in *somnum* (6) above. This idiosyncratic form of *concordiam*, with *c* voiced to *g* and *d* confused with *t*, is also found in Uley No. 57, but they are written by different persons. The formula is related to that in Uley No. 72 (*Britannia* (1992), 310, no. 5), *et meam concordiam habuerit* ('and shall have my goodwill'), but there the *concordia* is the writer's, not the god's. In the present tablet, the god has now become 'Mercury', although he was first addressed as 'Mars'; two other Uley tablets (Nos 3 and 8) are addressed to both gods together, *Marti Mercurio*.
8. *agat*. The reading is not certain, since only the angle of *g* survives, and it is difficult to align the detached fragment, but sense would suggest that the subject is the thief. In strict syntax, however, after the passive *reversetur*, the subject would be *vas*, as if the stolen object, by being returned, would reconcile the god with the thief.
9–11. Except for isolated words, the rest of the text cannot be read because of the crowding of the letters as space ran out, the loss to the edges, and other damage. If *pariat* (10) be read, its *p* is quite unlike that in previous lines.

[19] PAS ref.: B9A082. Wendy Scott, finds liaison officer, took more photographs and sent them.

[20] The dotted letters are incomplete: C might be read instead of G, and I instead of E. Since the lettering is a little irregular and would have been upside-down when the spoon was being used, it was probably inscribed by the owner himself, holding the spoon in his left hand, rather than professionally in a workshop. His name, which combines the Celtic elements **tegernos* and **maglos* (both meaning 'king' or 'lord'; see A. Holder, *Alt-celtischer Sprachschatz* s.v.), is well attested in the post-Roman period, notably by a tombstone in Cornwall (*IBCh* 12), *Conetoci fili(i) Tegernomali*. The spelling varies between *Tigern-* and *Tegern-*, which should properly be followed by *o*, not *e*; the case was either nominative (as restored) or genitive (*-magli*), but *-maglus* was probably not reduced to *-malus* by lenition. The name is still *Tigernmaglus* in the ninth-century Life of Paul Aurelien, a form thought to reflect sixth-century Welsh tradition (K.H. Jackson, *Language and History in Early Britain* (1953), 46).

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LINCOLNSHIRE

12. **Horncastle** (TF 26 69). Circular silver bezel 10 mm in diameter, 1 mm thick, detached from a finger-ring, found[21] in the 1970s. Inscribed: TOT[22]

13. **Great Ponton** (SK 92 30). Bezel and shoulders of a silver finger-ring (Henig type VIII) found[23] in 2015. Inscribed: [T]O[T][24]

14. **Normanton** (SK 95 46) (FIG. 12). Circular silver bezel 13.8 mm in diameter, 3.7 mm thick, detached from a finger-ring, found[25] in 2016. Inscribed: TOT[26]



FIG. 12. Normanton silver bezel (No. 14). (*Photo: PAS*)

15. **Wellingore** (SK 98 56) (FIG. 13). Bezel and shoulders of a silver finger-ring (Henig type VIII), found[27] in 2014. Inscribed on the bezel: TOT



FIG. 13. Wellingore silver bezel (No. 15). (*Photo: PAS*)

[21] PAS ref.: LIN-B7B53E, recorded in 2015 (Daubney 96).
[22] O is formed by a large central dot within a concentric circle; both Ts bifurcate at the bottom like the Horncastle TOT ring illustrated as *Britannia* 45 (2014), 444, no. 18.
[23] PAS ref.: LIN-424C19.
[24] O is formed by a central dot and a concentric circle, very worn; both Ts are completely worn away.
[25] PAS ref.: LIN-DE5E24.
[26] O is twice the height of T and is formed by a central dot and two concentric circles. There are decorative motifs above and below.
[27] PAS ref.: LIN-24B926. For another 'TOT' ring from Wellingore, see *Britannia* 45 (2014), 444, no. 21.

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NORTHUMBERLAND

16. **Corbridge** (*Coria*, NY 982 648) (FIG. 14). Two conjoining base sherds of a samian dish (Drag. 18/31, CO 28654) stamped GIAMILLVS (Die 1a, *c.* A.D. 160–200), found[28] in the 1930s. Incised underneath in a semi-circle within the complete foot-ring, in crude capitals of increasing size: ΛTTICINICO, apparently *Atti* extended in larger capitals to *Attici*, followed by *Nico(. . .)* in even larger capitals. This might indicate successive owners, but since the letters first written were not deleted but rather extended, the graffito is better understood as *Attici (servus) Nico (. . .)*. 'Nico(. . .) (the slave) of Atticus.'[29]



FIG. 14. Corbridge samian graffito (No. 16). (*Drawn by R.S.O. Tomlin*)

[28] During excavation like the next five items, but closer dating and provenance are not always recorded. They were identified as graffiti not in *RIB* II by Frances McIntosh, who made them available. Except for No. 20, they were all made after firing.

[29] It would be usual for the master's name (in the genitive) to follow that of the slave, but NICO, its case unstated, would be an extreme abbreviation for *(servus) Nico(. . .)*: *Attici*, explicitly genitive, surely identifies the owner of *Nico(. . .),* not the dish. *Nico(. . .)* is an abbreviated name of Greek origin, such as *Nicomachus*, which is more likely than *Atticus* to be a slave's name. *Atticus* and its cognates, as Alföldy notes (*Epigraphische Studien* 4 (1967), 10), are tyical of Gallia Belgica and Upper Germany; they are well attested in Britain, and for Corbridge see *RIB* II.7, 2501.74, ΛTT[. . .]. Below NI is a 'cross' made by two much finer lines intersecting, a mark of identification which may be unrelated.

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17. Ibid. (FIG. 15). Base sherd of a samian bowl (Drag. 31, CO 42848) stamped HABILIS.F which has been chipped back to the foot-ring to form a crude disk. Incised underneath in clumsy, angular capitals: ḌRIIṢḌENS, *Crescens*[30]

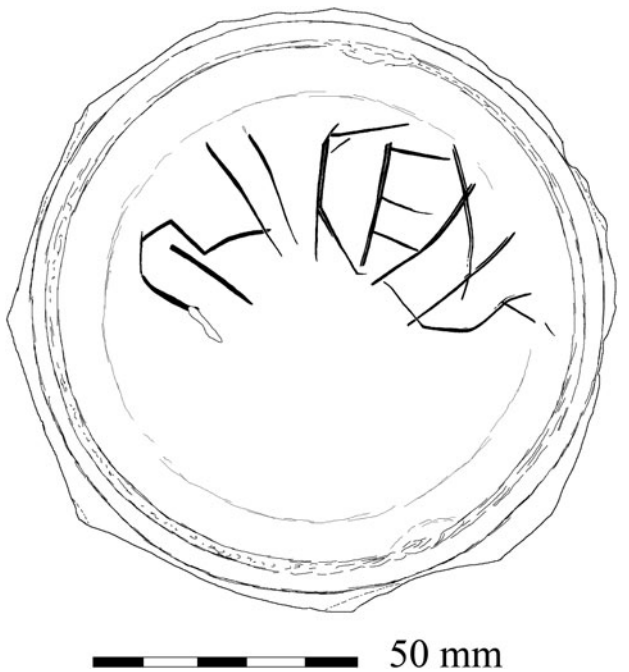


FIG. 15. Corbridge samian graffito (No. 17). (*Drawn by R.S.O. Tomlin*)

18. Ibid. (FIG. 16). Base sherd of a samian platter (Drag. 18R, CO 41618), found in 1909. Incised underneath in rather cramped capitals: CΛRT Ṣ[. . .], perhaps *Cart(. . .) S[. . .]*[31]

[30] C is angular and rather slight, perhaps because it met a flaw in the fabric (drawn in outline). SC is still more peculiar, being a composite formed by a double downstroke and two diagonals. But the reading of the other letters (RII and ENS) is certain, despite E first being made as II, and then as E. Since *Crescens* is a common name already found at Corbridge as CRIIS (*RIB* II.7, 2501.146), there is no reason to doubt that this is what the scribe intended. It may be added that there is no instance of *recens* being a personal name.

[31] There is a space after the closely packed letters CΛRT, suggesting they are an abbreviated name, especially since the next letter (two incomplete strokes meeting at an angle) can be restored as an angular S; a diminutive O or a 'stop' to indicate abbreviation are possible, but seem unlikely. The abbreviation CART was apparently shared by the dedicator of *RIB* 1032 (Binchester, now lost), whose name is transcribed by Camden as CART * OVAL. There are two possible nomina, *Cartilius* and *Cartorius*, both well attested. Alternatively this is an abbreviated Celtic name incorporating the first element in *Cartimandua*, followed by the father's name or another form of identification such as *signifer*.

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FIG. 16. Corbridge samian graffito (No. 18). (*Drawn by R.S.O. Tomlin*)

19. Ibid. (FIG. 17). Base sherd of a samian cup (Drag. 33, CO 36236) stamped DAGODVBN[preserving half the foot-ring. Awkwardly incised in a semicircle underneath: QVETI, *Qu(i)eti*. '(Property) of Quietus.'

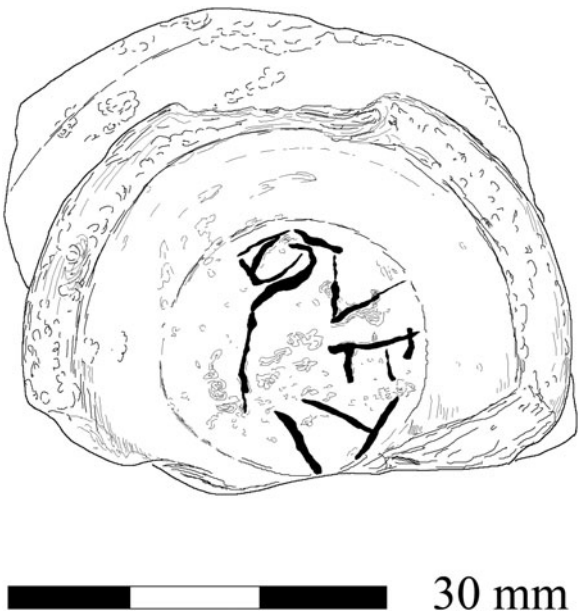


FIG. 17. Corbridge samian graffito (No. 19). (*Drawn by R.S.O. Tomlin*)

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20. Ibid. (FIG. 18). Wall sherd in reddish-buff fabric under white slip (CO 36650), found before 1914 north-west of Site XI. The vessel has not been identified, but might be a wine amphora. Incised before firing: HIIḶỊI[. . .], probably *Helen[us . . .]*[32]

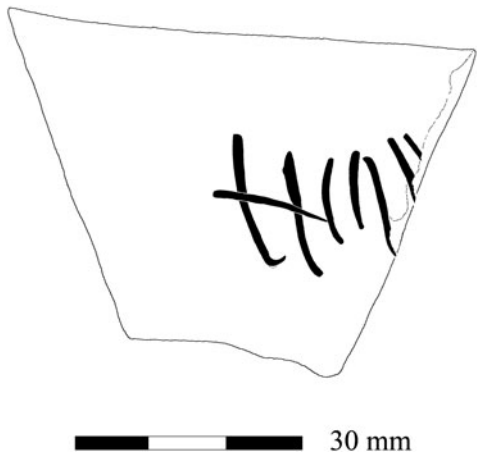


FIG. 18. Corbridge amphora(?) graffito (No. 20). (*Drawn by R.S.O. Tomlin*)

21. Ibid. (FIG. 19). Wall sherd of a black burnished vessel (BB2, CO 18993), found in 1976 on the Stanegate. Crudely incised: [. . .]VICTORI[. . .], *Victori[s]* or a cognate name. '(Property) of Victor' (etc.).[33]



FIG. 19. Corbridge coarseware graffito (No. 21). (*Drawn by R.S.O. Tomlin*)

22. **Vindolanda** (NY 768 663) (FIG. 20). Complete wooden (silver fir) barrel stave, 0.84 by 0.17 m, found[34] in 2016. The maximum thickness is 33 mm, tapering towards both ends which are rounded, indicating that it formed part of the barrel-head. There are three impressed inscriptions.

[32] The potter's name, whether or not followed by *fecit* ('made (this)') or similar. Only the first stroke of L survives, but it is elongated downwards, with the hint of a space before the next letter to accommodate its rightward curve. The next letter might also be L, but *Helenus* is quite a common name, more common than names in *Hell. . .*

[33] The letters are capitals except for R, which is cursive, its second, curving stroke now faint and incomplete. The name *Victor* is common, but so is *Victorinus*, and there are some other derivatives; compare *RIB* II.7, 2501.608 (also Corbridge, but on samian), VICT[. . .]

[34] With the next nineteen items during excavation by the Vindolanda Trust directed by Andrew Birley; all found in 2016 unless stated otherwise. Barbara Birley made them available and provided details. Unless stated otherwise, graffiti were made after firing. Except for No. 32, acephalous graffiti of fewer than three letters have been omitted.

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(1) Branded in bold sans-serif capitals 20 mm high: [. . .]I ◦ ALBINNORBA[. . .], probably the nominative plural termination of a nomen *[. . .]i* shared by two cognomina, *Albin(us)* and *Norba*[*nus*].[35] (2) Branded within two incised lines like part of a circle: VXXX | MCC, probably the numerals '35' (in reverse order) and '1200'. (3) Incised in neat capitals, probably by a metal die: MVC, the initials of a Roman citizen, *M(arcus) V(. . .) C(. . .)*.

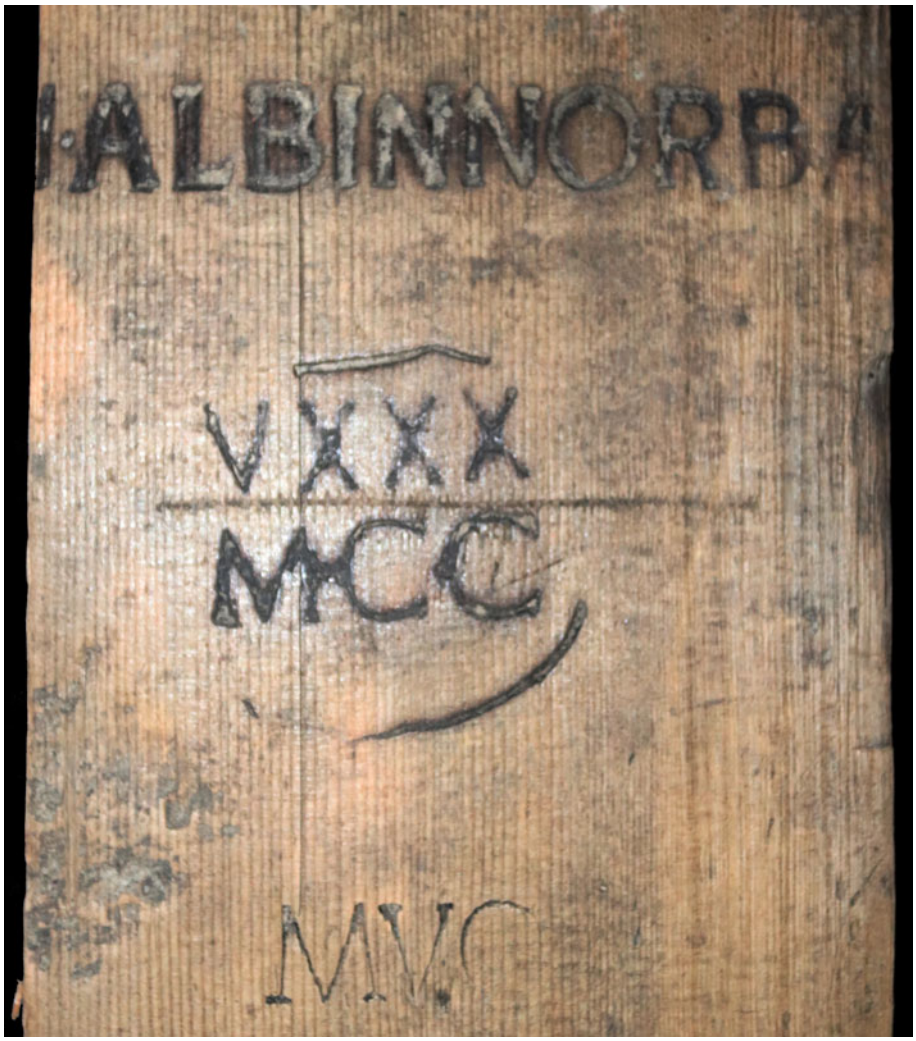


FIG. 20. Vindolanda barrel stave (No. 22). (*Photo: Vindolanda Trust*)

[35] Members of the same family, or perhaps freedmen manumitted by the same master. Two other Vindolanda brands, INGENVIMATER and AELCB, are similarly composed of two cognomina (*Vindolanda Research Reports* II (1993), 76, A.1 and 82, C.1).

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23. Ibid. (FIG. 21). Two conjoining wall sherds of a South Spanish oil amphora (Dressel 20, sf 20,263), inscribed before firing in cursive letters, now incomplete and worn: [. . .]. . .L LVC[36]

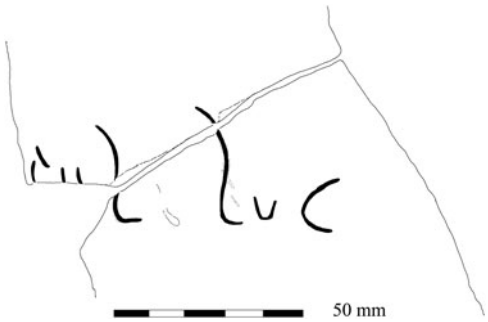


FIG. 21. Vindolanda amphora graffito (No. 23). (*Drawn by R.S.O. Tomlin*)

24. Ibid. (FIG. 22). Part of the handle of a South Spanish oil amphora (Dressel 20, sf 20,119), incised: VIII, '8 (*modii*)'.[37]



FIG. 22. Vindolanda amphora handle (No. 24). (*Photo: R.S.O. Tomlin*)

[36] Part of the potter's signature, which resembles the second line of *RIB* II.6, 2493.6, ending in SIIP LVC. This is a date before the Kalends of Sep(tember) in the consulship of Luc[. . .], suggesting that No. 24 may be a date in the same consulship; but although the first word clearly ends in L, it is not easy to fit the preceding traces to the abbreviated month of *April(es)* or *Iul(ias)*.

[37] Numerals indicating capacity in *modii* (and *sextarii*) are often incised after firing on the rim or handle of Dressel 20, and usually range between 7 and 8 *modii* (*RIB* II.6, p. 33).

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25. Ibid. (FIG. 23). Two conjoining sherds of a reddish-buff vessel coated in black slip (Rhenish ware, sf 20,743). On the wall below the stump of a handle, in capital letters formed by dots of white slip, now grey: [. . .]VTERE [. . .], *[. . .?] utere [felix]*. 'Use (this and be) happy.'[38]



FIG. 23. Vindolanda slip-painted sherd (No. 25). (*Photo: R.S.O. Tomlin*)

26. Ibid. Samian base sherd (sf 20,021), incised underneath within the foot-ring: F[. . .][39]

27. Ibid. (FIG. 24). Samian wall sherd (?Drag. 18/31, sf 20,438), scratched above the carination, running vertically upwards: SV.[. . .][40]

28. Ibid. (FIG. 25). Rim sherd of a samian dish (Drag. 18 or 8/31, sf 20,116), scratched below the rim: TIIHL.[. . .][41]

[38] For this slogan painted in white barbotine on a Rhenish beaker, see *RIB* II.6, 2498.32 (with note).
[39] The first letter of the owner's name.
[40] In view of the space available before the rim was reached, quite a short name; possibilities include *Suavis*, *Super* and *Surus*.
[41] II is cut by a diagonal stroke, apparently casual, unless it belongs to another (lost) graffito. There is the tip of a downstroke in the broken edge. The sequence of letters does not suggest any name, unless the scribe inadvertently barred the wrong pair of downstrokes and intended *Thel.[. . .]*

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FIG. 24. Vindolanda samian graffito (No. 27). (*Photo: R.S.O. Tomlin*)



FIG. 25. Vindolanda samian graffito (No. 28). (*Photo: R.S.O. Tomlin*)

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29. Ibid. (FIG. 26). Two conjoining sherds of a samian cup (SG Drag. 27, sf 19,101), preserving the rim and much of the profile, found in 2014. Incised on the lower curve of the wall when the vessel was inverted: [. . .].ΛRCIONIṢ[. . .], probably *[M]arcionis*. '(Property) of Marcion.'[42]

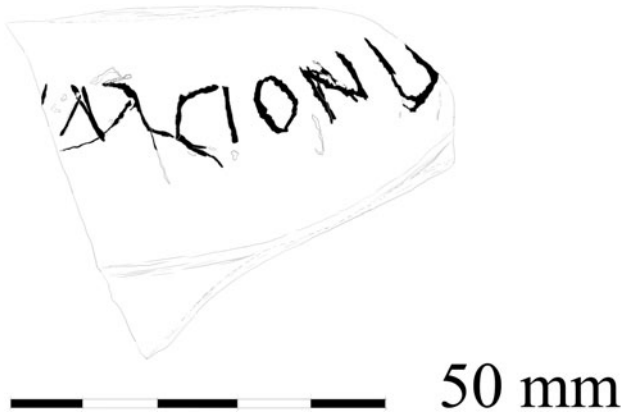


FIG. 26. Vindolanda samian graffito (No. 29). (*Drawn by R.S.O. Tomlin*)

30. Ibid. Rim sherd of a samian dish ornamented with leaves *en barbotine* (Drag. 36, sf 20,372). Coarsely incised below the rim: M[43]

31. Ibid. Samian sherd (sf 20,767) apparently from the inner face of the foot-ring. Scratched: [. . .] VCṾ[. . .], perhaps *[I]ucu[ndus]*

32. Ibid. Rim sherd of a samian bowl (Drag. 18/31, sf 20,439). Scratched below the rim: [. . .]T[44]

33. Ibid. Two conjoining base sherds of a samian dish with rouletted decoration (?Drag. 79R, sf 20,457). Coarsely incised underneath just within the foot-ring: ṾṆT[. . .][45]

34. Ibid. (FIG. 27). Rim sherd preserving the profile of a flat-bottomed black burnished dish, boldly incised underneath: Λ[46]

[42] R is of cursive form. This personal name of Greek origin, variously *Marcio* and *Marcion*, is quite common, but this is its first occurrence in Britain.

[43] The graffito is complete. The owner's name abbreviated to its first letter.

[44] The end of the graffito, and perhaps complete in itself; but more likely to be the owner's name abbreviated to three letters, for example MAT, NAT, PAT and VIT.

[45] Damaged, and too incomplete to be legible. Names in *Unt[. . .]* and *Int[. . .]* are almost unknown.

[46] Each downward stroke ends in a leftward flick. The letter is off-centre, but unless (?two) others were widely spaced, the graffito is complete, the scribe having rested his hand on the base to cut so firmly. The initial letter of his name.

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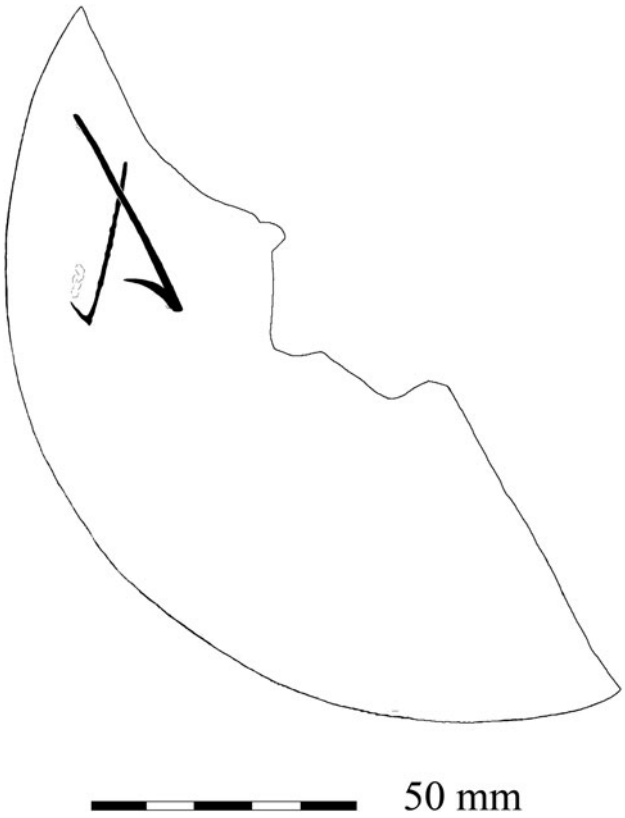


FIG. 27. Vindolanda coarseware graffito (No. 34). (*Drawn by R.S.O. Tomlin*)

35. Ibid. (FIG. 28). Base sherd of a flat-bottomed grey vessel (sf 20,756), scratched underneath: ḶΛIIṬΛ, probably *Laeta*[47]

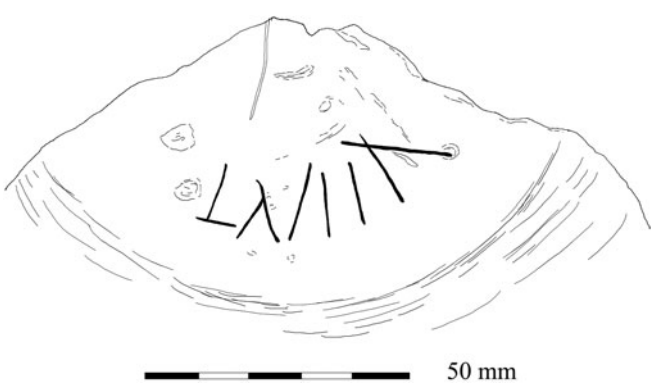


FIG. 28. Vindolanda coarseware graffito (No. 35). (*Drawn by R.S.O. Tomlin*)

[47] The horizontal stroke of L is rather faint, and there is no sign of the horizontal stroke of T; the two strokes of II are not parallel because the scribe had to follow the curve of the circumference. But the cognomen *Laetus* is common enough for it to be read here, in the feminine form.

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36. Ibid. Wall sherd of a buff-slipped grey vessel, incised: [. . .].ΛDṾ[. . .][48]

37. Ibid. (FIG. 29). Base sherd of a grey flat-bottomed dish (sf 19,645) found in 2015. Scratched underneath: NIC[. . .][49]

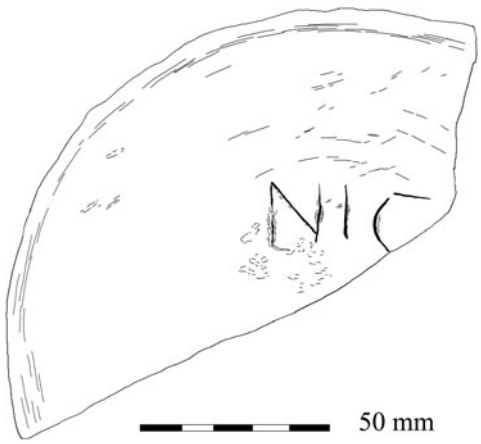


FIG. 29. Vindolanda coarseware graffito (No. 37). (*Drawn by R.S.O. Tomlin*)

38. Ibid. (FIG. 30). Base sherd of a black burnished vessel (sf 20,092), incised in cursive letters underneath: ṢAT[. . .], perhaps *Sat[urninus]*[50]



FIG. 30. Vindolanda coarseware graffito (No. 38). (*Drawn by R.S.O. Tomlin*)

[48] The first letter is difficult to distinguish from a 'cross' below the graffiti, which is presumably a mark of identification, but it might be the very end of M. In which case, the unique German name *Maduhus* (*RIB* 1526, Carrawburgh) would be possible.

[49] A personal name, probably Greek in origin. *Nicanor* would be possible (compare *RIB* 970, Netherby, and *RIB* II.8, 2503.357, Colchester).

[50] The first letter looks more like S without a full tail than an angular C.

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39. Ibid. Rim sherd of a grey vessel (sf 19,963), coarsely incised: XṾ[. . .], '15' (or more).

40. Ibid. Rim sherd of a black burnished vessel (sf 20,633), incised on the edge of the rim: XVII, '17'.[51]

41. Ibid. (FIG. 31). Wall sherd of a reddish-buff vessel (sf 20,194), incised after firing with neatly made capital letters, of which only the lower portion survives: [. . .]STḌ OPṬ[. . .], perhaps *[Se]sti Opt[ati]*. '(Property of) Sestius Optatus.'[52]



FIG. 31. Vindolanda coarseware graffito (No. 41). (*Drawn by R.S.O. Tomlin*)

OXFORDSHIRE

42. **Bicester** (SP 58 22) (FIG. 32). Copper-alloy finger-ring (Henig type XI), 22 mm in diameter, found[53] in 2016. The bezel is defined by shallow grooves top and bottom that converge to form

[51] The graffito is complete, but on top of the everted rim is part of another; a single diagonal stroke, [. . .]I, perhaps the end of a numeral.

[52] The gap in the middle indicates that there were two words, the first ending in I. This would suggest a nomen in the genitive case followed by a cognomen beginning with OP, the owner's name. The first surviving letter is clearly S, and the space between the second and third letters, together with the difference in their bottom serifs, suggests that they are not II, but TI. The letter after P has the same serif as this putative T, and the cognomen *Optatus* is quite common. Note also the stilus tablet illustrated in *Vindolanda Research Reports* II (1993), pl. XXII (with *Tab. Vindol.* II, p. 365). It is headed by the place-name *Vindoland(a)e* in the locative case, above two personal names in the dative or ablative case, *Cocceio Vegeto* and (below it) *Sestio Optato*. Since this is a recessed tablet with a central groove intended for the seals of witnesses, it is not necessarily the outer tablet of a letter addressed *to* Cocceius Vegetus *from* Sestius Optatus, or even to them both as joint recipients. It might instead be the beginning of a list of witnesses who signed 'at Vindolanda', although the genitive case would be usual. At all events, it seems quite likely that there was a man at Vindolanda called Sestius Optatus.

[53] PAS ref.: BUC-2EF079. The Buckinghamshire finds liaison officer, Arwen James, sent twenty photographs taken from different angles.

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triangular shoulders. Inscribed on the bezel within a rectangular panel: DME, *d(eo) Me(rcurio)*. 'To the god Mercury.'[54]



FIG. 32. Bicester copper-alloy ring (No. 42). (*Photo: Arwen James*)

SOMERSET

43. **Binegar** (ST 615 494) (FIG. 33). Bezel and shoulders of a copper-alloy finger-ring, 25 mm in diameter, recorded[55] in 2016. Incised: [.]NT, probably [*A*]*nt(. . .)*[56]



FIG. 33. Binegar copper-alloy ring (No. 43). (*Photo: PAS*)

[54] The ring and its inscription both closely resemble *RIB* II.3, 2422.51: see below, Addendum (c). M is centred and fills much of the panel, reducing the space available for the other letters. To the left of M, D looks rather like reversed C, but its vertical stroke coincides with the edge of the panel and part of it is visible. Likewise to the right of M, the vertical stroke of E coincides with the edge of the panel, and its horizontal strokes extend further to the right. E was added because, if the dedication had been simply DM, it would not have been possible to distinguish between Mars, Mercury or Minerva. For other finger-rings dedicated to Mercury (as MER), see *RIB* II.3, 2422.20, 29 and 30.

[55] PAS ref.: SOM-653D1E.

[56] The abbreviated name of the owner: perhaps *Antonius* or a derived name, but there are other possibilities such as *Antigonus* (*RIB* 160, Bath).

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44. **Westbury-sub-Mendip** (ST 50 48) (FIG. 34). Lead ingot or 'pig' of trapezoidal form, 0.522 by 0.097 m, 0.042 m thick, weight *c*. 19.3 kg, found[57] in 2016. Moulded in relief: IMP DVOR AVG ANTONINI | ET VERI ARMENIACORVM, *imp(eratorum) duor(um) Aug(ustorum) Antonini | et Veri Armeniacorum*. '(Property) of the two August Emperors Antoninus and Verus, conquerors of Armenia' (A.D. 164–9).[58]



FIG. 34. Westbury-sub-Mendip lead ingot (No. 44). (*Photo: PAS*)

SUFFOLK

45. **Wenhaston with Mells Hamlet** (TM 4285 7535), small Roman town, land off St Michael's Way (FIG. 35). Base sherd of a samian vessel (CG, Drag. 18/31) found[59] in 2015. Incised after firing on the outer wall above the foot-ring: (*star*) B[60]

[57] By a metal-detectorist (PAS ref.: SOM-23F798) and auctioned by Bonhams (London), in their sale of antiquities on 30 November 2016, Lot 73.

[58] Lucius Verus (who died in A.D. 169) took the title *Armeniacus* in A.D. 163, but Marcus Aurelius only assumed it in 164. Another such ingot was found in *c*. 1530, but is now lost (*RIB* II.1, 2404.20), and two fragments in *c*. 1874 (ibid., 21 and 22).

[59] With the next item during excavation by Oxford Archaeology East (*Britannia* 47 (2016), 332–3) directed by Graeme Clarke, who made the sherds available (sf 445 and 444 respectively) and provided details. They are discussed more fully in the final report.

[60] The graffito has been drawn as if vertical (FIG. 35), thus resembling a Chi-Rho or even a phallus, but is actually horizontal with regard to the vessel. Its two intersecting diagonals are too acute for Chi (X), but are easily understood as two strokes of a 'star', the third of which was extended rightward into the letter B (the owner's name reduced to its initial). B should not be seen as the head of a Chi-Rho, since this would have been a single loop to the right or (occasionally) to the left.

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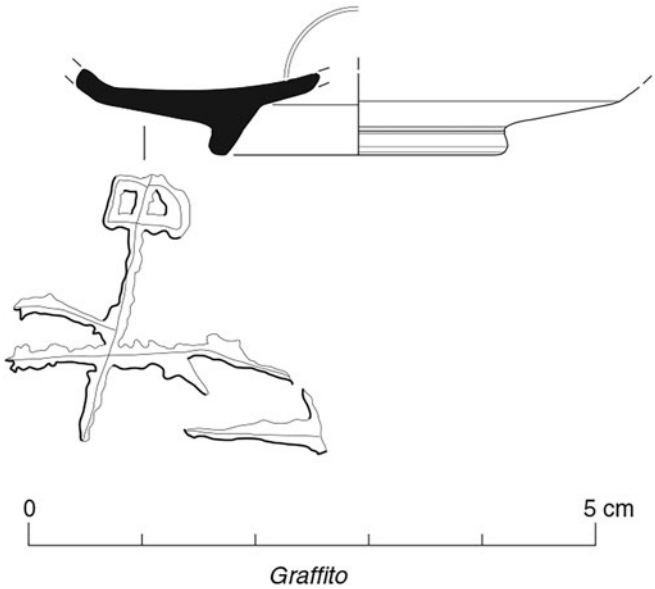


FIG. 35. Wenhaston samian graffito (No. 45). (*Drawing: Oxford Archaeology East*)

46. Ibid. (FIG. 36). Five conjoining sherds and a small fragment, comprising about one-half of a sandy greyware folded beaker (late second/early third century). Neatly incised after firing underneath, within the foot-ring: a 'hooked cross' or swastika.[61]



FIG. 36. Wenhaston coarseware graffito (No. 46). (*Photo: Oxford Archaeology East*)

[61] A mark of identification like other 'crosses' and 'stars', probably without religious significance: this question is discussed in the final report, which notes that although the swastika motif is quite often associated with religious dedications, it is also quite often purely decorative. If intended to be votive, it would surely have been made visible, rather than located under the base like an ownership graffito. A covert Christian symbol seems unlikely.

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SUSSEX (EAST)

47. **Ashburnham,** Kitchenham Farm (TQ 677 125), river port and roadside settlement of the *classis Britannica*. Thirty-one tile fragments stamped by the fleet were found[62] between 2007 and 2014. The impressions are all incomplete, but they include seven dies not in *RIB* II.5, 2481, the best-preserved being reconstructed from six fragments of *tegula* (FIG. 37). Impressed retrograde in relief: C ◦ L ◦ B, *cl(assis) B(ritannica)*.[63]

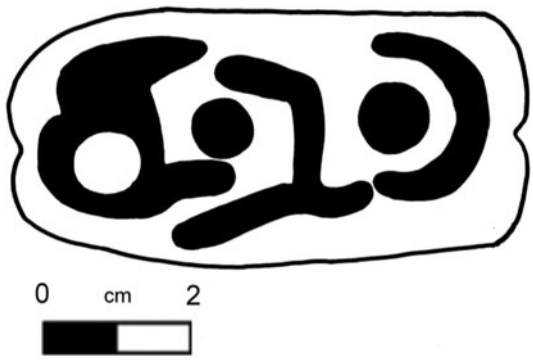


FIG. 37. Ashburnham tile stamp (No. 47). (*Drawing: HAARG*)

48. Ibid. (FIG. 38). Two fragments of *tegula*, impressed retrograde: C ◦ L ◦ B[. . .]

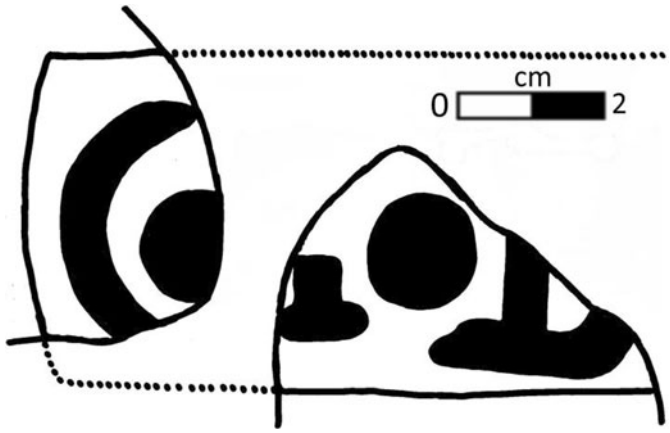


FIG. 38. Ashburnham tile stamp (No. 48). (*Drawing: HAARG*)

[62] During fieldwalking or in ploughsoil during excavation by Hastings Area Archaeological Research Group (HAARG), except for three found in sealed deposits of demolition debris. Kevin and Lynn Cornwell sent photographs, drawings and other details. They will be fully published in the site report.

[63] Kitchenham Farm Type 1, the next five items being Types 2–6 respectively. No. 48 (FIG. 38) is Type 2, but No. 53 (FIG. 39) has no Type number (only Stamp ID 20, 27 and 29). The fabric is Peacock 1 except Type 6, which is Peacock 2 (*Britannia* 8 (1977), 235–48).

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49. Ibid. Fragment of *tegula*, impressed: C ▵ L[. . .]

50. Ibid. Fragment of *tegula*, impressed (reading downwards): [. . .]|R

51. Ibid. Fragment of *imbrex*, impressed (reading downwards): [. . .]B|R

52. Ibid. Fragment of *tegula*, impressed retrograde: CL[. . .]

53. Ibid. (FIG. 39). Two fragments of *tegula*, impressed retrograde: C ◦ L ◦ [. . .]

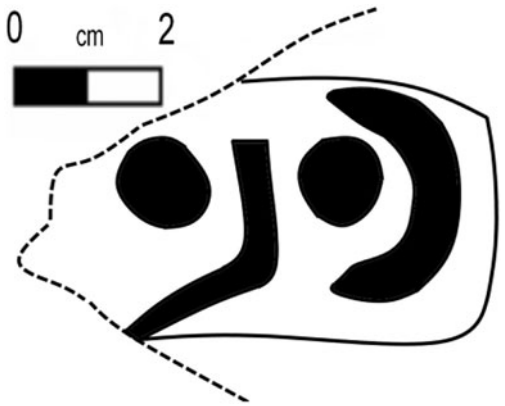


FIG. 39. Ashburnham tile stamp (No. 53). (*Drawing: HAARG*)

54. Ibid. Rim sherd of a grey indented beaker (*c*. A.D. 250–300), found[64] in 2011. Scratched after firing below the rim: HE[. . .], *He[. . .]*[65]

WILTSHIRE

55. **North Wraxall**, Truckle Hill (ST 8370 7624), Roman bath-house (FIG. 40). Fragments of two bricks found[66] in *c*. 2010. Impressed stamps read: L H S and [L] H S[67]

YORKSHIRE (EAST RIDING)

56. **Eastrington** (SE 80 30) (FIG. 41). Eight fragments of a copper-alloy pan decorated with enamel inlay, including the whole of the (now detached) handle, found[68] in 2016. On the upper side of the handle, in letters incised and filled with alternating[69] blue and red enamel: VTERE FELIX, *utere felix*. 'Use (this and be) happy.'

[64] Like the previous items, by Hastings Area Archaeological Research Group. Kevin and Lynn Cornwell sent photographs and other details. Also found was the base sherd of another indented beaker incised underneath after firing with a 'cross' (X), a mark of identification.

[65] The owner's name, with many possibilities. Both letters are eccentrically formed with the first (vertical) stroke being extended. H is thus 'lower-case', and the horizontal strokes of E are set too low, the middle one wavering.

[66] During excavation directed by Phil Andrews of Wessex Archaeology (*Britannia* 42 (2011), 387), who notes the bricks in *ARA: The Bulletin of the Association of Roman Archaeology* 23 (2015–16), 31.

[67] Peter Warry identifies the first stamp as *RIB* II.5, 2489.21H, but the second (FIG. 40) as new, in view of the differences in spacing and letter-form. L H S is attributed to the tilery at Minety (Wilts.).

[68] By a metal-detectorist (PAS ref.: YORYM-20B68C). Cf. J. Pearce and S. Worrell, 'Roman Britain in 2016. II. Finds reported under the Portable Antiquities Scheme', *Britannia* 48 (2017), no. 4.

[69] L and I were not separated by a space, so they were inadvertently treated as one letter and both filled with red enamel.

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FIG. 40. North Wraxall tile stamp (No. 55). (*Photo: Peter Warry*)



FIG. 41. Eastrington copper-alloy pan (No. 56). (*Photo: PAS*)

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YORKSHIRE (NORTH)

57. **York** (*Eburacum*, SE 596 517), Railway Station Roman cemetery, west of the *colonia* (FIG. 42). Gold tag or label, 78 by 25 mm, found[70] in 1872 close to a woman's skull with a denarius of Septimius Severus in its mouth. After being folded in half, it was pierced for attachment. The inner face had already been inscribed: FL[71]

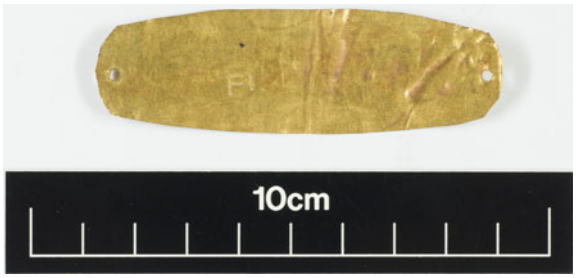


FIG. 42. York gold tag (No. 57). (*Photo: Adam Parker*)

YORKSHIRE (WEST)

58. **Slack** (?*Camulodunum*, SE 084 176), Roman fort *vicus* (FIG. 43). Three conjoining wall sherds of a South Spanish oil amphora (Dressel 20), found[72] in 1969. Inscribed before firing: [. . .]Ṣ[. . .] | [. . .]HELENVS, [. . .] | *Helenus*.[73]

[70] During the building of the present railway station, since it was presented to the Yorkshire Museum by the Directors of the N.E. Railway in 1872, as noted in *A Descriptive Account of the Antiquities in the grounds and in the Museum of the Yorkshire Philosophical Society* (8th edn, revised by J. Raine, 1891), 124. That it was inscribed was noticed by Adam Parker, who sent photographs of both faces.

[71] The second letter might be I, were it not accompanied by a short diagonal stroke, detached but appropriate to L. There is also some abrasion, but no other certain letter. The inscription is perhaps a personal name beginning *Fl*. . . (most likely the nomen *Flavius* or a derived cognomen), which was left unfinished. The two holes were pierced from opposing faces, indicating that the tag had already been folded in half; it follows that the inscription on the inner face was no longer visible, which suggests that it was unrelated to the purpose of the tag, which however is unknown. In spite of being gold, the tag is not a magical lamella like *RIB* 706, which was found in the same cemetery in 1839–40. Raine (see previous note) comments that 'a similar plate was discovered a few years since in a marble tomb at Athens, which had been fixed in a head-dress as an ornament'.

[72] After the formal excavation by Brian Hartley (*Britannia* 1 (1970), 281), when the Huddersfield and District Archaeological Society was recording a Flavio-Trajanic cemetery north of the fort revealed by construction-work on the M62. The sherds probably belong to subsequent occupation here in the period *c*. A.D. 120–40. Nick Hodgson made them available and provided full details.

[73] The potter's signature. It somewhat resembles *Philerus* in *RIB* II.6, 2493.44 (Catterick), but the individual letter-forms are different and so is the reading. Above the name *Helenus* is apparently the tail of a letter, probably S, although the incision is more shallow and less sharp than the lettering of *Helenus*, so it may only be casual. But on Dressel 20, the potter's name is sometimes written below a date, which would incorporate a month ending in *-s*. *Helenus* is well attested as a personal name, but seems to be previously unrecorded on Dressel 20, unless it lies behind the dated signature from Monte Testaccio which Dressel read as V K IA[. . .] | HIILI (*CIL* XV 3605).

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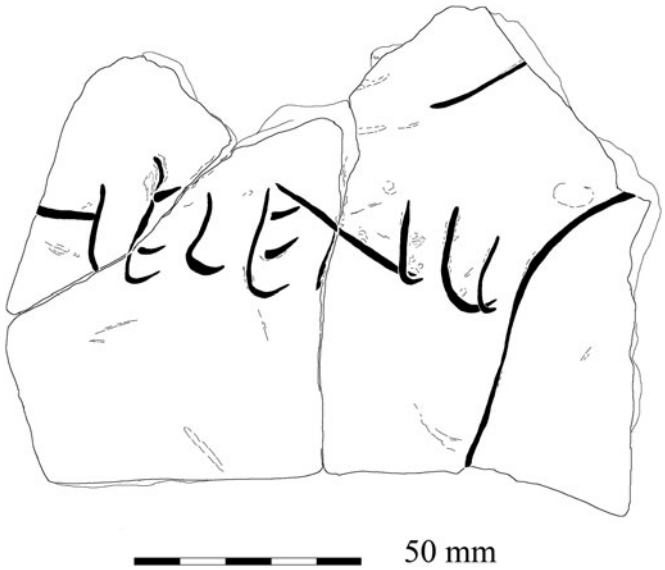


FIG. 43. Slack amphora graffito (No. 58). (*Drawn by R.S.O. Tomlin*)

CHANNEL ISLANDS

59. **St Peter Port**, Guernsey (WV 336 784), La Plaiderie (FIG. 44). Sherd preserving the profile of a Rhineland mortarium (second or third century), found[74] in 1984. Scratched on the wall above the base: DIV I ◦ S, *Div(. . .) I s(emis)*. 'Div(. . .): one and a half.'[75]



FIG. 44. St Peter Port mortarium graffito (No. 59). (*Drawing: Philip de Jersey*)

[74] During the excavation noted in *Britannia* 23 (1992), 307–8, like *Britannia* 41 (2010), 465–6, nos 83–5. It is now in the Maritime Museum, Castle Cornet. Philip de Jersey sent a drawing and photograph, and calculated the vessel's capacity to be *c*. 3.185 litres (see next note).

[75] DIV is probably an abbreviated personal name, most likely Celtic, such as *Divixtus* (*RIB* II.8, 2503.111). It is apparently followed by a note of weight or capacity, but this cannot have been expressed in terms of the *libra* (327.45 gm) or *modius* (8.754 litres). The vessel's weight has not been calculated, but it would have been several times one and a half *librae*.

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ADDENDA ET CORRIGENDA

(*a*) ***RIB* 2147** and **2152** (Castlecary) are respectively the upper part of an altar dedicated to the Matres, and the lower half of an altar dedicated by 'Britons', which are both now lost. More evidence has been found[76] to suggest that they formed one stone in 1682, which read: MATRIBVS | MILITES | VEXILL[..]IO | LEG XX VI | BRITTON | V S L L M, *Matribus* | *milites* | *vexill[at]io(nis)* | *leg(ionum) XX (et) VI* | *(et) Britton(um)* | *v(otum) s(olverunt) l(aeti) l(ibentes) m(erito)*. 'To the Mothers. The soldiers of a detachment of Legions XX and VI and of the Britons paid their vow, gladly, willingly, deservedly.'

(*b*) ***RIB* II.3, 2422.43** (Corbridge) (FIG. 45). About one-third of the hoop of a gold-plated finger-ring, which should be read as [...]ΦΥΛΑ[...] since it is broken too close to the surviving letters to show where the word began or ended. Probably [δια]φύλα[ξον], 'Protect ...'.[77]



FIG. 45. Corbridge gold-plated ring (Add. (*b*)). (*Photo: Corbridge Roman Site*)

(*c*) ***RIB* II.3, 2422.51** (Croxton Kerrial), copper-alloy finger-ring read as ƆMV. Since this ring is 'formed of three cordons' like No. 42 (Bicester) above, and carries what appears to be the same inscription, it should be read: DME, *d(eo) Me(rcurio)*. 'To the god Mercury.'[78]

(*d*) ***RIB* II.5, 2491.155** (Corbridge), inscribed fragment of brick, 0.17 by 0.19 m, 43 mm thick (FIG. 46).[79] The published drawing is not quite accurate. It should be read: OMO.[...] | LIINDI[...] | LEGEFEL[...], perhaps *Omo[bonus]* | *Lendi[nie(n)sis]* | *lege fel[iciter]*. 'Omobonus the *Lendiniensis*, read (this) happily.'[80]

[76] By L. Keppie, 'A lost inscription from Castlecary on the Antonine Wall', *Acta Classica* 55 (2012), 69–82, who adds C. Irvine, *Historiae Scoticae Nomenclatura* (1682), 122, to the testimony of Sibbald and Gibson cited by *RIB* 2147. Keppie examines these early reports and discusses the reading in detail: the detachment was evidently drawn from the two legions and *Brittones*, who were more likely new conscripts than a formed auxiliary unit.

[77] Frances McIntosh made the fragment available at Corbridge Roman Site, and provided photographs. φύλα[ξαι] is restored by *RIB* after a ring from Rome, but this Middle aorist imperative is difficult: the Active aorist imperative in -ξον is usual in protective amulets ('phylacteries'). Such amulets also prefer the compounded form of the verb, διαφύλαξον, which would neatly fill the space available: see for example R. Kotansky, *Greek Magical Amulets* I (1994), no. 32, 15–16, with his note. The Caernarvon amulet (*RIB* 436+*add.* = Kotansky, no. 2) prefers the present imperative διαφύλαττε, but this is rare. The verb's object may be understood as τόν φοροῦντα ('the bearer') or perhaps as με ('me').

[78] The drawing shows the first letter as Ɔ, the third as a lopsided V, surely D and E respectively.

[79] The top edge, left edge and bottom edge are all original, but the upper left corner is damaged. Since the third line can be restored as LEGE FEL[ICITER], the brick must have been oblong, not square, *c.* 0.35 m wide. Frances McIntosh made it available.

[80] *RIB* over-simplifies the lettering, in particular omitting the long upper stroke of F (there is no horizontal stroke here) and the incomplete letters at the end of the first two lines. In line 1, the first O is made with three strokes, the second with two strokes; it is not Q, as Haverfield thought. The bottom corner of the next letter survives, two converging strokes appropriate to B, D or E. The sequence OMO is so unusual that, unless it is an outright error for (D)OMO, the only possibility seems to be the rare personal name *(H)omobonus*, which may be implied by the vocative VIR BONE of the Thetford and Hoxne Treasures (C. Johns, *The Hoxne Late Roman Treasure* (2010), 172). In line 2, the letter after D is a vertical stroke, either I or I[I] (for E); the sequence LIINDI strongly suggests the place-name *Lendinie(n)sis* attested by *RIB* 1672, 1673 and probably III, 3376, which is thought to be Ilchester (A.L.F. Rivet and C. Smith, *The Place-Names of Roman Britain* (1979), s.v. *Lindinis*). Line 3 is evidently by another hand (L and E are quite different), but undoubtedly read LEGE FEL[ICITER]; whence Haverfield's suggestion of 'a reading lesson'.

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FIG. 46. Corbridge inscribed brick (Add. (*d*)). (*Drawn by R.S.O. Tomlin*)

(*e*) ***RIB* II.7, 2503.785** (Corbridge) (FIG. 47). Base sherd of a samian bowl (Drag. 18/31) found[81] in the 1930s and read as: [. . .]SARREI S (acephalous). The published drawing is not quite accurate. There are two graffiti made after firing. (1) Underneath within the foot-ring, two diameters intersect at right angles, linked by two sequences of concentric lines. This is a geometric pattern intended to identify the vessel. (2) On the wall just above the foot-ring: [. . .]. ARREI S[82]

[81] During excavation, but without further details being known (now CO 44298). Frances McIntosh made it available with graffiti not in *RIB* (see above, Nos 16–21).

[82] Graffito (2) remains unsolved. To the left of ARREI, the drawing in *RIB* omits the end of a long diagonal stroke, and interprets casual damage below a second diagonal stroke as the tail of S. If instead these strokes were taken to be trace of an enlarged M, with the gap between ARREI and S as due to an elevated V (now lost) having been ligatured to S, *[M]arrei[u]s* might be suggested; but no such name is known.

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FIG. 47. Corbridge samian graffito (Add. (*e*)). (*Photo: R.S.O. Tomlin*)

(*f*) **City of London**, the Bloomberg writing-tablets. The suggested form of abbreviation for reference to these texts was omitted from the edition.[83] It should be *Tab. Lond. Bloomberg.*

CHANGES OF LOCATION

(*a*) ***RIB* 467** (Chester). Centurial stone now in the Grosvenor Museum, said to be found in 1748 'probably between Newgate street and the East Wall, from which it probably came'. The location should be the Groves (SJ 4118 6613), south-east of the fortress on the bank of the river Dee.[84]

[83] R.S.O. Tomlin, *Roman London's First Voices: Writing Tablets from the Bloomberg London Excavations, 2010–14*, MoLA Monograph 72 (2016).

[84] Information from Tom Welsh. The Newgate Street location, within the south-east angle of the fortress, was inferred by Watkin (1886, p. 121) from the report of its discovery in the garden of Mr Kenrick, which he locates 'on the east side of Newgate street'. Kenrick certainly lived in Newgate Street, but he leased a second property in the Groves, which is indicated by Hemingway's circumstantial report (1831, p. 396) that the stone was found on 25 May 1748 'in a garden belonging to Mr. Kenrick, on the banks of the Dee'. This riverside garden ('Mr. Kenricks') is shown in the De Lavaux Map of Chester of 1745, which also locates 'Andrew Kenrick Esq.' in Fleshmongers Lane (later Newgate Street).

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FIG. 48. Ireton Wood, inscribed stones (Falsum). (*Photo: R.S.O. Tomlin*)

(*b*) ***RIB* 2153** (Castlecary). This altar fragment, recorded as being in the National Museum of Antiquities, Edinburgh, but 'not now available' to the editors of *RIB*, has been rediscovered in a remote store.[85]

[85] Information from Fraser Hunter.

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(*c*) ***RIB* 2283** (Middleton, Kirkby Lonsdale). This milestone, after being knocked over by cows, has been re-erected nearby in the churchyard of the Church of the Holy Ghost, Middleton (Cumbria), for its greater safety.[86]

FALSUM

Ireton Wood (SK 287 478), Derbyshire (FIG. 48a). Squared block of buff sandstone, 0.55 by 0.24 m, depth unknown, found[87] in 2016 built into the west (gable end) wall of Whitehouse Farm at 1.25 m above ground-level. It is incised with one line of capital letters *c*. 50 mm high, those to the left being much worn and weathered: *c*.5F̣QṚTVṆ[. . .]. Despite this sequence suggestive of *Fortuna* or *Fortunatus*, the inscription is probably not Roman.[88]

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[86] Information from Martin Henig, who sent a cutting from the *Church Times*, 18 November 2016, p. 8.

[87] During fieldwork by David Walters to establish the course of the nearby Roman road from Manchester to Derby. With the owner's consent he collaborated in a closer examination, in the course of which a second, similar stone (see next note) was found.

[88] The edge of the block cuts the final N, leaving only its first stroke, so the inscription originally extended onto a second block, unless a larger block has been cut down. This layout does not suggest a 'centurial' stone, let alone a formal building-inscription, but would suit a quarry-face inscription. However, the surface was squared off and tooled before it was inscribed, suggesting that the stone had already been detached from the quarry. But the best reason for regarding it as non-Roman is another block of the same sandstone which carries similar lettering (FIG. 48b). This is a corner-stone, 0.68 by 0.30 m, 0.22 m deep, on the south-east angle of the farmhouse at 2.05 m above ground-level. There are two lines of incised capital letters: the first includes the sequence OENT (the N reversed) followed by what look like arabic numerals, apparently 19[.]7; the second consists of the un-Roman sequence HLN. This would suggest quite a modern date and initials, although the farmhouse itself appears to be late Georgian. At all events, this second inscription is undoubtedly non-Roman.

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