DESCRIPTIONS OF THE PLATES

INTRODUCTION

IN GENERAL, the descriptions of the amulets illustrated follow the plan adopted, with slight differences, in various catalogues of ancient gems and jewels; but in connection with elaborate or unusual designs they have been expanded to include some comment and to call attention to similar objects published elsewhere. Because of the special character of magical amulets it is proper to explain how certain terms will be used, and to mention certain points in which these descriptions may depart from the ordinary method of catalogues.

By “obverse” is meant, as usual, the side of an amulet that bears the principal design; in stones with beveled edges it is generally the larger face, and exceptions are expressly noted. When, as often happens, there are designs of equal importance on both faces, “obverse” always means the larger face. Since the great majority of the stones examined are flat on both faces and have beveled edges, it is to be assumed that such is the case with every piece described unless it is stated to be of a different form. The words “right” and “left” are used from the observer’s point of view except when the description makes it clear that they refer to the parts of a figure represented in the design, as when a god is said to hold “scepter in his right hand, situla in his left.”

Modern archaeologists seem to favor “calathus” as more accurate than “modius” to describe the head emblem worn by Sarapis and some other divinities. I have used the latter word as a rule, and make no distinction between the two in their archaeological application. I have also used “flail” and “flail whip” as convenient terms to describe the object carried by Osiris and Harpocrates, although I am aware that they are not quite appropriate, and that the origin of the object in question may have been different from that suggested by the English words. But “ladanisterion,” though correctly formed and descriptive of the probable purpose of the implement, is unfamiliar to many archaeologists and is also a cumbersome word. Yet I confess to making frequent use of the heavy “anguiped” from sheer weariness of writing “snake-footed” or “serpent-legged.”

The amulet makers tried to indicate the various crowns and headdresses worn by the divinities, but their attempts were often so unskilful as to leave their intentions in doubt. Because of the small size of the designs the hieroglyphic signs for the different crowns are better suited to show what the lapidary had in mind than larger works of art. The reader is therefore referred to the Sign-list in Gardiner’s Egyptian Grammar, S 1–9, particularly Nos. 5, 8, and 9. In the same division S 34 shows the ankh, S 40 the was scepter. For all these objects the most convenient names are adapted from Egyptian words; but in referring to them I have used forms with arbitrarily
inserted vowels, rather than the correct nonvocalic forms. The name hemhém is used for a crown made of three reed bundles with disks on their tops, a feather at each side of the group, and a pair of horns supporting the whole; a fine example is shown in Daressy's *Statues des divinités*, Pl. 11, No. 38201. I do not know on what authority the name rests; it is used by Poole, *British Museum Catalogue of Alexandrian Coins* (p. lxv and at Nos. 902, 1130, 2213), and I have seen it elsewhere.

"Ouroboros" is the name given by the Greeks to the design of a snake devouring its own tail. To some late writers it symbolized the universe, to others recurring time or simply the year. It occurred rarely in dynastic art, and is thought to be a substitute for the common representation of the Heaven goddess making an arch over the Earth, which closes it below, completing the circuit (Horapollo 1, 2, with Shordone's note). Though it is extremely common on magical amulets, there is nothing in the designs and inscriptions that occur with it to suggest a definite meaning for it; it seems to have become little more than a conventional border for such stones.

Archaeologists commonly use the word "cynocephalus" in referring to the "dog-headed" baboon, which Egyptian belief associated with the god Thoth as his attendant and sometimes as his representative. It was also believed to worship the sun at its rising.

With a few exceptions, which are mentioned as they occur, the illustrations are of the same size as the objects represented. The longest measurement of an object is given first without regard to its shape; hence the terms "upright oval (or oblong or rectangle)" and "transverse oval" have been found convenient, the former meaning that the vertical axis of the design lies in the longer dimension of the surface, the latter that it is in the shorter. I have noted the thickness of all amulets that I have examined in recent years, except metallic pendants and medals, which vary little from one millimeter. But when the object had to be described from a cast, that dimension is not given; and not only thickness but length and breadth also are only approximate when stones are mounted in a setting. All measurements are given in millimeters, and fractions of millimeters are disregarded or else taken to the next higher unit when there is reason to think that the edges have worn down.

The photographs used in making the illustrations generally represent plaster casts (not impressions) of the objects. Direct photographs of gem stones are less satisfactory, especially when the object is translucent, when it has a highly polished surface, reflecting light, and when it is of a dark color or of more than one color, as in banded or mottled stones. For this reason stones were photographed directly only when casts could not be obtained in time to be used, or occasionally as an experiment. In the bronze objects the practice varies, direct photographs being more commonly used for pendants and medals, though there are exceptions which will be noted.

Casts have been preferred to impressions because they reproduce the designs as seen on the original stones. All students of magical gems have observed that, except in a very few specimens, the design was meant to be
viewed directly, a point clearly proved not only by the inscriptions, but also by the way in which weapons and other properties are assigned to the right or the left hand of persons represented. A carefully made cast will usually give as clear a photographic image as an impression will; and even when an impression is clearer, the gain scarcely outweighs the awkwardness of reversing both image and legend. I have been obliged to use some impressions, furnished by technicians who could not understand why they were unsuitable for magical objects. They have usually been made to show the proper aspect of the original by reversing the film in printing.

Determination of the materials used for magical amulets presents embarrassing problems to archaeologists, who are seldom versed in mineralogy. Although the commonest semiprecious stones are easily recognized, others require an expert opinion; and consultants in mineralogy are not usually to be found in archaeological museums. For stones in other collections I have followed official descriptions when available; at times I have had to risk a guess of my own. For pieces in Ann Arbor or lent for study I have sometimes had the help of mineralogists in the University faculty, especially Professors E. H. Kraus, W. F. Hunt, and C. B. Slawson; but they must not be held responsible for errors, since, for fear of abusing their kindness, I consulted them only occasionally. It must be borne in mind that certain tests cannot be applied without damage, even though it be slight, to the surface or the edge of the stone, a risk which an owner is reluctant to take, and which is out of the question for a borrower. Lacking such tests, even a scientist is at a disadvantage, and may be obliged to offer an approximate rather than an exact identification.

In very few instances is the provenance of the objects described certainly known, and exact knowledge would probably help little. Nothing is more certain than that in the Roman imperial period such objects were taken in the course of commerce to places remote from that of their origin; and the place where an amulet was bought in recent times tells us nothing about its ultimate source. For what it is worth, I give such information as can be set down briefly about the collections that are well known to me.

Of the University of Michigan collections the following numbers were bought in Egypt: 26012, 26017–26113, 26168. Numbers 26114 and 26115 were bought from a dealer in Beirut; numbers 26119–26166 were assembled in Syria and neighboring regions, and purchased as a lot. The others were bought from various dealers. Mr. Seyrig’s amulets were acquired chiefly in Syria, with a few from other places in the Levant. Of the Newell collection I know only that a considerable number were bought in Syria, especially in Damascus and Beirut. Others undoubtedly came from Egypt. President Ruthven’s collection is mainly of Egyptian origin, but at least one item came from Cyprus. Most of my own amulets were bought from Syrian dealers, a few were acquired in Egypt, the rest came from various dealers in Greece and England.

Objects belonging to museums are identified, as far as possible, by their
accession or inventory numbers. The numbers attached to the pieces owned by Mr. Newell, Mr. Seyrig, Mr. Ruthven, and myself were arbitrarily assigned by me, merely as a matter of convenience while I was studying the amulets. They have no authority, of course; but I have thought it best to preserve typewritten lists arranged according to these numbers and to deposit them in our Museum of Archaeology.

In giving the present location of the objects described I have used a few abbreviations — B. M., British Museum; M. M., Metropolitan Museum, New York; R. O. M. A., Royal Ontario Museum of Archaeology, Toronto. Mich. represents the Museum of Archaeology, University of Michigan.

By far the greater number of the objects illustrated have not been previously published. In several instances, however, it seemed that the book would lose something of its value if certain noteworthy amulets were excluded merely because they had been made known elsewhere. There was all the more reason for overcoming scruples about this point because the original publications are not all easily accessible. Furthermore, some of the previous descriptions were not accompanied by illustrations, others are in need of correction. As a rule, the place of previous publication is given in the text or the notes of the preceding studies, if the object is mentioned there; otherwise a reference is given under the individual numbers that are to follow. This has not been done in the case of Michigan numbers that fall within the range 26119–26166, the former Ayvaz collection, because it is more convenient to make a general statement about them here.

The University of Michigan, acting through an intermediary, purchased these amulets from the owner in 1941. They had been previously examined by Father R. Mouterde, who made notes on them and prepared drawings with a view to publication. After the objects were sold to the University, Father Mouterde inquired of the previous owner whether they had been bought by any scholar or institution of learning with a view to publishing them. He received a negative answer; and acting in good faith on this erroneous information, he proceeded to publish the Ayvaz collection, which, it should be observed, at that time contained several pieces of some importance which were not transferred with the rest to the University of Michigan. His publication appeared in *Mélanges de l'Université Saint-Joseph*, 25, 105–128, and contains brief descriptions and also drawings of the objects. I have found it necessary to supplement or correct certain details of Father Mouterde's descriptions, and I disagree with some of his interpretations; and since my own study of the amulets was independent of his, and was in fact completed before his work appeared, this account of the matter may properly take the place of the references that would otherwise appear with the individual items.

Since the present cost of printing discourages unnecessary use of Greek type, I have given some of the common magical words in Roman letters; to use them more extensively would be inconvenient for various reasons. The reader must remember that these are only transliterations; nothing is inscribed in Latin letters on the objects included in the following list.
The common errors in the inscriptions would be more readily understood if a special Greek epigraphic type could be used; but since no available font closely resembles the angular character employed in the legends of magical inscriptions, it seemed better not to attempt an imitation which at best could be only approximate and might sometimes mislead.

In connection with the laxities of the ancient engravers, I should explain that since the cross stroke of alpha is often omitted, I have written alpha for apparent lambda when the word or formula in which it occurs is well known and so justifies the correction. The same liberty has been taken with a few other closely similar letters.

Some of the longer palindromes are copied only as far as the central letter; and the commonest formulas are often indicated only by their first few syllables.

Among the illustrations that follow, certain groups are represented more numerously than may seem necessary, because some experienced archaeologists set a high value on series that exhibit as many variations as possible, even though they are slight. On the other hand, the few amulets with purely Christian inscriptions and designs might have been omitted, since so many more interesting examples have been published elsewhere. But the study of the Syro-Palestinian bronze pendants led naturally to other Christian amulets, and those introduced here are at least fairly typical of their kind.

EGYPTIAN GODS

OSIRIS

1 Bonner 56
Obv. Osiris as mummy standing to front in papyrus boat; he wears the aetef crown and holds in the crook of the r. arm a sistrum, which projects over the shoulder; in the l. a sistrum in a similar position and a flail whip hanging over the elbow. At r. facing him, a winged goddess with horns and disk on head, was scepter upright between her and Osiris. At l. a winged goddess wearing crown, apparently the aetef (it is damaged by a chip); was between her and Osiris. On upturned r. end of boat, cynocephalus; on l. end, crowned hawk.
Rev. In longer axis of the face, Sarapis as mummy standing to front on pedestal, head crowned with modius to right. Round margin, ΟΣΕΡΙΑΣ.
Green jasper with a few red spots. Transverse oval, 27 × 20 × 3. Obverse slightly chipped in two places. In ancient gold mounting with suspension loop.

2 Mich. 26061
Obv. Osiris as mummy wearing aetef crown standing to front in boat between two goddesses (not differentiated) in the traditional attitude of Isis and Nephtys, fanning Osiris with their wings. On each end of the boat a hawk with an indistinct crown.
Rev. Inscription in three lines; above and below, signs meant for hieroglyphics, between them the seven Greek vowels.
Green jasper. Transverse oval, 22 × 15 × 3.

3 Mich. 26034
Obv. Osiris as mummy standing to front, wearing aetef crown and carrying two flail whips; at r. and l. two winged
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goddesses—one wing raised, the other lowered. The goddesses are not differentiated. 
Rev. η χάρα.
Green jasper. Transverse oval, 24 × 19 × 2.

4. Ruthven 30
Obv. Osiris as mummy standing to front in boat under which is a flying scarab. 
The crown of Osiris is here indicated by three points like a trident; flail over l. arm. 
At each end of boat a hawk wearing the crown of Upper Egypt. 
Over tips of scarab’s wings, star and crescent.
Rev. Plain.
Green jasper shaded on rev. with dark red. Upright oval, 19 × 16 × 3.

5. Ruthven 28
Obv. Ouroboros (head at bottom) enclosing Osiris as mummy standing to front over scarab with extended wings. 
He wears a crown with uraei, and holds the flail in his r. hand, the crook in l.
Rev. Permutations of the vowels, covering entire surface. On bevel, vowels arranged as palindrome, οωοωοο (central letter).
Lapis lazuli. Upright oval, 19 × 14 × 3.

6. Brooklyn Museum 37.1736L
Obv. Crudely executed Osiris mummy to front; crown indistinct. 
Crowned hawk perching on each elbow. Flying scarab under feet. lω in field.
Rev. Plain.
From a direct photograph.

7. Ashmolean Museum
Obv. Across the center, papyrus boat in which the mummy of Osiris lies, the head, crowned with the atef, to r. The boat is upheld by Anubis, half kneeling, to r., arms extended. Over the mummy a scarab, with a crowned hawk on each side and two cobras above. 
Several characters in vacant places of the field. 
A cobra at each side of Anubis.
Rev. άπαντος in large letters; under it, much smaller, πός πάντες (l. πάντες); these are the last words
of the inscription on the bevel, placed here for lack of room on the edge. On the bevel, encircling it a little more than twice, αρτοκροφι βρακτησιποφι βρακτησιμα ρυθμοφι φαινομαι πτωσιμ χρυσαμο αμι μοι χάρν Διονυσίαί θει ěι (πός πάντες). 
This legend is a variant of the formula discussed on the basis of several examples by Perdrizet (Mélanges Maspero, II, 1, 137–144), followed by the prayer “Grant me, Dionysias, favor in the sight of all, O lord God, quickly.” The magical words seem to belong to Horus-Chnum as a solar divinity; but χάρις ěι has a Jewish sound.
Green jasper. Upright oval, 28 × 21 × 5.

8. M. M. 10.130.1393
Obv. Mummy of Osiris lying with head to l. on back of lion walking to l. Disk on mummy’s head. Behind, Anubis standing to l., hand raised; l. holds over shoulder an implement like a trident but with the shaft or handle attached to the prongs obliquely at one side, not the middle, perhaps a kind of candelabrum with three lights, which would be appropriate for a funeral. At sides, two winged goddesses, identical in appearance, though meant for Isis and Nephthys fanning the dead Osiris. 
Round margin, beginning at lower left, βαρκχως αβαρος.
Rev. Two lines of characters; under them the seven vowels in order.

9. Seyrig 15
Obv. Lion walking to l., mummy of Osiris on back, head to l., disk above; crowned hawk perched on feet of mummy. Letter lambda over lion’s head, alpha at hawk’s tail, perhaps a letter, now indistinct, under lion’s muzzle.
Rev. Plain.
Red jasper. Upright oval, 15 × 7 × 3.

10. Seyrig 13
Obv. Funeral of Osiris. Lion standing to r., disk over head, carrying on back mummy of Osiris, head crowned with
disk, lying to right. Behind, Anubis, both arms extended over head of mummy. At each side, a goddess with hands raised as in prayer.
Rev. σαδων (for σαδαω). Black jasper. Transverse oval, 22 x 17 x 4.

Seyrig 17

Obv. Mummy of Osiris, head with small disk at 1, lying on a bier; at the foot an uncertain figure damaged by a cavity (probably caused by breaking of a bubble in the glass), which has destroyed the lower part of the head and neck and the front of the chest. It has the shanks and hoofs of an animal, and the projections on the head are more like ears than horns. Perhaps Set, though he is not usually shown in the scene of Osiris’ funeral. Over the recumbent mummy, Xaio ‘Osiris, ‘farewell, Osiris.’ Two characters behind the seated figure, two uncertain signs and an iota under the bier.
Rev. Inscription in three lines: καιονε, five characters, σαλιωσελε. On bevel [εκεινουχετα]. On both obverse and reverse a four-stroke sigma is used; it is extremely rare on amulets of the Roman period.
Black glass paste. Transverse oval, 26 x 19 x 5, edges much chipped.

Seyrig 23

Obv. Osiris as mummy standing to front, flail over each shoulder, perhaps ekeino also; the curved projections over the shoulders can hardly be parts of the flails. Atef crown on head; at each side of its base two feathers (?) project diagonally upward. At left below, a small squatting figure seems to be leaning backward, pulling at a cord round the knees of the mummy. Perhaps Harpocrates? Mr. Seyrig, however, thinks the figure may be female, a mourner (Nephthys) embracing the knees of the god.

13 Newell 28

Obv. Mummy (not characterized as Osiris) to front, feet to r. Curious gablelike headdress, face indistinct. At l., αφρασεκτ, at r., Μωσην, below, τοίς.
Rev. σουζενεβαρμης, in four lines. Haematite. Upright oval, 30 x 22 x 8.

SARAPIS

Mich. 26041

Obv. Sarapis with modius on head standing to l. on pedestal with incurved ends. He is fully clothed in tunic and himation; a fold of the latter falls over his l. arm, which holds a tall scepter with top like a pomegranate. R. hand raised to height of face.
Rev. Long inscription of thirteen lines, and probably two or three short lines in addition, which are too abraded to be clearly traced. The engraving is very minute; there are about 150 letters. Because of the shallow cutting and the variegated color of the stone it is almost impossible to read the inscription, and in fact not worth while, since the language, though pronounceable, consists entirely of meaningless syllables which do not seem to make any of the common magical names. The inscription encircling the bevel, which is cut in larger letters, may serve as a sample: εκατοθουνθουδειμε... ωναντακανανακαναθα.
Serpentine, dull green spotted with black. Upright oval, 29 x 21 x 3. Pit near bottom of rev. face.

14 Mich. 26043

Obv. Sarapis standing to l. on altarlike pedestal, r. hand raised, l. holding tall scepter; tunic and himation. A slight projection above the head may be meant to suggest the modius. Beginning at lower l., the inscription απαθηνασε occupies the sides of the field.
Rev. Plain.
Black jasper. Upright oval, 17 x 13 x 3.

15 Mich. 26045

Obv. Sarapis standing to front, head to l., r. hand raised, left holds tall scepter.
He wears tunic and himation, an end of the latter apparently twisted round his waist and hanging over l. elbow. Modius on head.

Rev. Plain.

Lapis lazuli. Almost circular, 16 × 15.5 × 5.

17

Mich. 26072

Obv. Ouroboros enclosing Sarapis seated to l., r. hand extended downwards towards Cerberus at his feet, l. hand resting on tall scepter. Sarapis wears tunic and himation, which has fallen about his hips. Flying scarab over head.

Rev. Inscription in eight lines, ταυανα-ραβαραπας (a palindrome) στυμβαδις βασιλεισ στυμβαλακας στυμβαλι; the last two letters are on the beveled edge at bottom. The formula after the palindrome seems to occur most frequently in connection with solar gods (p. 306).

Green jasper. Upright oval, 23 × 19 × 3.

18

Newell 26

Obv. Ouroboros enclosing Sarapis seated to l., r. hand extended over head of Cerberus (?) at his feet, l. resting on tall scepter. Disk (?) on head. Poor work.


19

Ruthven 18

Obv. Sarapis as Hades, seated in three-quarter front view, head to l., r. hand extended over head of Cerberus at his feet, l. holding tall scepter. He is clothed in a tunic and himation, one end of the latter falling over his l. arm, the rest draped round his waist and legs. At l., facing him, stands a goddess, fully dressed, with an elaborate but indistinct ornament or crown over her forehead, her r. hand holding a tall torch, her l. lowered to touch the head of Cerberus. She is probably Persephone. Behind the throne of Sarapis at r. stands another goddess (Demeter) holding a tall scepter. Flaking of the right side of the surface has broken away her head, the top of Sarapis' head, and his left forearm and hand with the top of the scepter.

Rev. ρειχ το ερκεος (see p. 176).

Blue glass paste. Horizontal oval, 43 × 37 × 7.

20

Ruthven 23

Obv. Lower left-hand corner of a design similar to the preceding, Sarapis seated to l. with Cerberus (very crudely indicated) at his feet, a goddess standing facing him, holding a tall torch in r. hand, l. held downward, like the r. hand of Sarapis, over the head of Cerberus. The break has taken away the head, shoulders, and l. arm of the goddess, part of the head of Sarapis and his l. arm, and a figure at r. corresponding to the goddess at l. Below, αβαβιον, a formula found elsewhere with representations of Isis with the infant Horus.

Rev. Lower right-hand corner of a design that cannot be certainly reconstructed. What is left shows a draped figure seated, half reclining, on the back of a sphinx which faces r. The head of the human figure is damaged, but seems to look backward to r. over its l. shoulder. It wears a tunic girt at the waist and an overgarment. It is probably Harpocrates, who is shown in a like design on a jasper in the Cairo Museum, published by Barry (Afr. de Sere. 7 [1906], 246, No. 4, and Pl. I, 4). There, however, Harpocrates sits upright. On several coins a nude Harpocrates sits on a sphinx, sometimes to r., sometimes to l. (Dattari 891, 1726, 3464; Poole, B. M. Cat. Alex., 460). Under this group, ιαθεις, i.e. αλαβας or αλαβας, a magical name of the Highest God in the invocation (apparently Gnostic) in PGM XIII, 153 and 462; see Dieterich (Abraxas, p. 46), who connects it with the Ophite demon Ialdabaoth. On the bevel, χαως, the end of the Chabracch formula, which has the numerical value 9999 (see p. 141 f.).

Lapis lazuli. Fragment of rectangular stone; present measurements, 21 × 17 × 3.
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Mich. 26037


Mich. 26047

Obv. Head of Sarapis (without modius) to l. over female griffin sitting to l., r. forepaw resting on six-spoked wheel. Griffin and wheel are symbols of Nemesis (p. 121). The work is better than that of most amulets. Rev. Plain. Lapis lazuli. Rectangular, 16 × 13 × 2.

ISIS

Ruthven 21

Obv. Isis-Tythe standing to front, head to l., on low pedestal, in a shrine like the door of a temple, with lunette above. She wears a tunic and himation, the latter wrapped about her waist and hips, an end falling over her left arm. Atef crown on her head; steering paddle held in lowered r. hand, cornucopia on l. arm. In the lunette, a flying scarab, with the letter Λ to l., E to r. These are the first two letters of a “pyramid” sequence of the vowels, i.e. one alpha, two epsilon, etc., which is continued on the l. doorjamb, then on the r., and ends with the last three of the seven omegas under the ground line. Rev. Cobra to r. with atef crown; symbol of Isis as Thermuthis (Roscher, s.v. “Thermuthis”; Ael. N. A. 10, 31). It is incircled with an inscription which begins at the top and goes round it a little more than three times. It is the palindrome beginning Ιαεοβαφθραμούν (p. 204), with irregularities in the central part, followed by ἀρτο-χρωσί βαρητατρόφι βαςχθμύνως. The elements of the inscription are separated by short slanting strokes, and a wavy line is used to carry the reader’s eye over from the last η to the last four letters, which begin a fourth circuit. The words Harponchonhouphe Brintatenophri, which have been connected with Chnum (p. 162), are here differently applied. Chrysolite. Upright oval, 24 × 15 × 9, slightly convex on obverse, very convex on reverse.

Bonner 46

Obv. Atl. Anubis, nude except for apron, disk with slight peak, resembling a pomegranate, over head; situla in r. hand. Inl. he holds an indistinct object at level of shoulders as if presenting it to Isis-Tythe, who faces him. Her r. hand rests upon a steering oar, l. holds cornucopia. Indistinct crown. In exergue ιωαπος, the final ι is lost by a chip at bottom. Rev. Snake with head erect to l. In field, above, three characters, lower, ταυ. Characters all round bevel. Brown-red jasper. Upright oval, 27 × 21 × 4.

Mich. 26031

Obv. Isis as Demeter, standing to r., with headcloth and modius on head, clothed in tunic and himation, r. hand holding tall torch, l. with two ears of grain. Crude work, the ears of grain are not grasped by the hand but seem to project from the hanging foreswear without support. Rev. Plain. Lapis lazuli. Upright oval, 14 × 12 × 2.

Newell 73

Obv. Isis as Demeter, clothed in long tunic and upper garment blown out behind her shoulders, running to l., holding a long flaming torch in both hands. Modius on head. Below, the upper part of a small figure, head to l., arms extended, holding two ears of grain in each hand. The posture is somewhat like that of the river Orontes as he appears at the feet of the Tyche of Antioch; but Orontes is swimming. Apparently in this design the artist chose to abandon the proper pose of the swimmer in order to give the figure the grain stalks, as appropriate for an attendant of Demeter. The running
or striding attitude is apparently not elsewhere attested either for Isis or for Demeter.
Rev. Plain.
Haematite. Upright oval, 24 × 19 × 3.

27
Mich. 26055
Obv. Cow-headed goddess standing to front holding a flaming torch in each hand (Isis-Hathor as Hecate?). She is clothed in a long tunic, apparently sleeveless, which is drawn up and allowed to fall over the concealed girdle. Over her head ἄρσις Χρυσί, at l., βεληνεκτικός, at r., λειψυρυκτικός.
Rev. Plain.
Heavy ironstone. Upright oval, 41 × 34 × 11. Obverse flat, reverse very convex.

28
Mich. 26077
Obv. Isis-Hathor with head of cow, seated to r. in low-backed chair, suckling the infant Horus. She wears a headress of two long horns with small disk between them.
Rev. Plain.
Rock crystal. Upright rectangle with rounded top, 20 × 14 × 3.

29
Mich. 26042
Obv. Isis seated to r. in high-backed chair with infant Horus on knees. She wears a head ornament of a tall upright (a plume?) flanked by two shorter ones.
Rev. η χάρας.
Lapis lazuli. Upright oval, 19 × 16 × 3.

30
Mich. 26110
Obv. Isis seated to r., Horus on her knees, the child sketchily executed. Crown of two upright feathers (?) supported by two horns (?). Inscription beginning at r., αἴθριοι βασιλέα.
Rev. Bes standing to front, two broad feathers on head, star at l., crescent at r. Inscription beginning at lower l., ταυτεβεκτικός.

31
Bonner 37
Obv. Isis seated to r. in high-backed chair, holding Horus on knees. Crown of indistinct form on her head, disk over head of Horus. Round margin, beginning at lower l., αἴθριοι βασιλέα.
Rev. Bes standing to front, three feathers on head; crescent at r., star at l. Round edge, ταυτεβεκτικός.
Black jasper. Upright oval, 17 × 15 × 3.

32
Bonner 38
Obv. Isis seated to r. with infant Horus on knee. Very crude work and so abraded by constant wear that some shallow incisions have disappeared; only the upper corner of the chair back remains. At the sides, beginning at r., αἴθριοι βασιλέα.
Rev. Bes, crowned with three feathers; crescent at r., star at l. On the bevel, which is rounded by wear, ταυτεβεκτικός.

33
Brummer
Obv. Isis seated to r. in high-back chair sucking the infant Horus. She wears a tall headress or crown, apparently a calathus between two horns. Above, three scarabs; at r., three hawks, three crocodiles; at l., three goats, three scorpions; below, three cobras and a single owl (?)..
Rev. In five lines, στυρματικά βασιλικατά στυρματικά βολικοκατοθυβαλάκα.

34
Mich. 26060
Obv. Harpocrates seated to l. on low pedestal, disk on head, finger in mouth. Behind him, Isis kneeling and holding his head. She wears an indistinct crown, consisting of a taller projection (cap or reed bundle) and two shorter ones (a suggestion of horns or uraei); scarf floating back behind her shoulders.
Rev. The palindrome ιαναεφανεμον, etc., with slight inaccuracies.

35
M. M. 81.6.296
Obv. Harpocrates and Isis in same position as on the preceding stone. The headdress of Isis seems to be two
feathers supported by two horns. Here Harpocrates sits, at the same level with the kneeling Isis, on a very low dias with cross-hatched edge. These two stones, to which B. M. 56541, and Southesk N20 should be added, seem to reproduce a well-known sculptured group. The B. M. and Southesk stones have on their reverse the same palindrome that appears on Mich. 26660. No exact dynastic antecedent of the design is known to me, but one may compare a curious bronze group in Turin (Lanzone, 796, Pl. 300), where Isis stands behind a seated Osiris smaller than herself, and holds her hands to his head as if to protect him.

Rev. Bainchooch.
Black jasper. Upright oval, 19 × 16. Chipped at upper l. The illustration is from an impression reversed in printing.

ANUBIS

36 Bonner 45
Obv. Anubis standing to front, head to l., nude except for apron; star over head. In l. hand, a situla; r. holds a tall scepter resembling a Roman military standard, with palm leaves at top, and two garlands, the lower with ties. At r., four characters and E, at l., six Greek letters, some in wrong positions, making no sense.
Rev. Ablanathanalba abrasax in three lines.

37 Mich. 26668
Obv. Anubis standing to front, head to r., wearing short tunic, holding situla in r. hand, was scepter in l. Behind him, reading downwards (retrograde), τουχ.
Rev. Plain.

38 M. M. 10.130-1391
Obv. Anubis standing to front, head to l. wearing cuirass (?), kilt, and boots; zoned globe in his extended r., palm frond in l. Star at each side of head. Character under r. arm, lambda opposite l. Lower part of body, from thighs down, enclosed by lines that form a trapezoid with ground line and contain a few letters.
Rev. Three characters.
Green jasper. Upright oval, 20 × 14 × 3.

39 Seyrig 20
Obv. Anubis standing to front, head to l., clothed in tunic reaching to knees, and upper garment indicated only by an end falling over l. arm. Indistinct object (purse?) in r. hand, caduceus over l. shoulder. Below, ouroboros forming a flat ellipse; nothing enclosed.
Rev. Abrasax.
Green jasper. Rectangular, 19 × 18 × 4. Upper corners ground off, lower slightly rounded.

40 Seyrig 22
Obv. Anubis standing to front, head to l., clothed only in apron. Tall palm frond in r. hand, caduceus over l. shoulder. The body is disproportionately heavy and bloated-looking.
Rev. Three characters.
Yellow jasper. Upright oval, 19 × 15 × 3.

41 Bonner 44 (formerly Wyndham Cook)
Obv. Human figure with animal head, probably intended for Anubis, standing to r., nude. Triangular ornament standing on one corner between the ears. R. hand holds situla, extended l. holds a roll of papyrus or a short, thick baton. Under the figure, Μιχαηλ.
Rev. Plain.

Catalogue of the Wyndham Cook Collection, 236, Pl. 9.

42 M. M. 41.160-643
Obv. Anubis (?) standing to r., dressed in chlamys and short tunic; tall palm frond in l., caduceus over l. shoulder, sistrum in field behind. Palm and...
caduceus are common attributes of Anubis, but the head of the figure resembles a horse’s head as much or more than a dog’s. Perhaps a horse demon, of the kind worshiped by charioteers, fused with Anubis; here it may be a processional figure, a votary disguised as the god. See the next number.

Rev. Plain.
Carnelian. Upright oval, 11 × 9 × 2.

43 R.O.M.A.G 5579
Obv. Animal-headed person standing to r., clothed in tunic and himation; caduceus held over r. shoulder, sistrum in extended r. hand. Probably Anubis, though the head could be taken for that of a horse. The design may represent a processional figure dressed as Anubis rather than a statue of the god.
Rev. Plain.
Dark-brown sard (?). Upright oval, with reverse cut in eight sloping faces. 14 × 16.

44 Bonner 45
Obv. Female figure with animal head, standing to front, head to l., clothed in a long tunic which leaves the breasts bare, and an upper garment draped diagonally across the body. In the r. hand is a thyrsus, a large tuft of leaves fixed on a crooked stick; in the l. a caduceus.

The head of the figure resembles that of an ass (as often; cf. Angler, 2, 60, and Pl. 4), but is probably meant for the dog or jackal head of Anubis, who, in his Hellenized form carries the caduceus. For the curious circumstance that a woman wears the head of Anubis and carries a thyrsus as well as a caduceus, one can only suggest, as a possible explanation, that the Hellenized Anubis, like Dionysus, had his Bacchae. Like the last two numbers, this design probably represents a processional figure.

Rev. Concealed by the setting.
Brown sard, in modern ring. Upright oval, ca. 15 × 12.

The obverse face is convex. The illustration is enlarged by a little less than one fourth.

THOTH

45 Bonner 34
Obv. God with head and neck of a water bird (Thoth?) standing to l., clad only in apron, ankhs in each hand. Star at each side of neck, two characters on each side below. The bird’s head and neck are probably meant for those of an ibis, but the resemblance is slight. The bill is little longer in proportion than that of a goose. Cf. De Ridders 3465 (Pl. 29), which is more accurate in this respect.

Rev. Abrasax.

46 Seyrig 8
Obv. Harpocrates seated to l. on lotus capsule, disk on head, r. hand to mouth, flail over l. shoulder. The lotus capsule rests on the head of a cobra, which supports an ear of grain at each side in its coils. Animals grouped round him as follows: above, three scarab beetles; at l., two hawks (crowned, as usual), two goats, a snake, a crocodile; at r., one hawk, one goat, two snakes, a crocodile; the third crocodile is at the bottom under the cobra which supports the lotus. Between the lotus capsule and the single snake at l., the sign ☼, apparently ṣa, “protection” (Gardiner, Sign-list V 17).

Rev. Ibis-headed god seated to l. in high-backed chair; wears headcloth, a close-fitting tunic reaching to feet, and a crown or head ornament consisting of a low upright projection between two longer horizontal members. The god, apparently Thoth, holds in his r. hand a scepter with the head of an animal, horned or long-eared, apparently the sas scepter, and two uncertain objects, perhaps flails or fly-whisks. Inscription beginning above and encircling margin, the Chabrach
formula (p. 141 f.) followed by the name Iao.

Haematite. Upright oval, 20 × 17 × 5.

Mich. 26064

Obv. Ibis to 1, wearing atef crown. More careful work than usual.

Rev. Key, bit with two notches, elaborate bow, encircled with spiral inscription (to be read from outside inward), Δαρινων βαριστος θυσιος βασιχωκος. The first word is the magical name of the planet Hermes (Mercury); see p. 196f.


Bonner 35

Obv. Youthful god standing to 1, nude except for a chlamys wound about his left shoulder and upper arm, the end hanging down. Uncertain object in his extended right hand; perhaps meant for a patera. Leafy branch over left shoulder. Perhaps Apollo with laurel branch; but the design on the reverse would suggest that it is meant for Hermes.

Rev. Ibis to 1, atef crown on head, caduceus held under wing. Inscription Δαρινων on bevel; the secret planetary name of Hermes (p. 196f).

Limonite. Upright oval, 23 × 19 × 3.

Bonner 36

Obv. This side seems to have been once engraved with some design, perhaps never finished, then roughly ground down until nothing remained of the carving. This can hardly be the effect of weathering, for the reverse is well preserved.

Rev. Ibis to 1; on head, a rough suggestion of a crown (an irregular triangular mass); under the wing, caduceus. Round the edge, beginning at r., Δαρινων (or Δαρινων). 

Limonite. Upright oval, 18 × 14 × 3.

OTHER EGYPTIAN GODS

Bonner 47 (formerly Wyndham Cook)

Obv. Youthful male figure, nude, ithyphallic, standing to r.; two plumes on head. R. hand, raised, is supposed to hold flail whip, which, however, is not in actual contact with the hand; l. hand held against chest. Apparently a late survival of the type of Min, at this period probably identified with Horus. Round upper margin, αλαμας. Rev. Four lines of writing: (1) a broken letter, two characters, iota; (2) θελαιων, (3) λοιπα.; (4) πτω.

Steatite. Almost circular, lentoid, reverse slightly more convex than obverse. 16 × 15 × 7. Reverse chipped. Wrongly described as Isis in the Catalogue of the Wyndham Cook Collection, 249.

Bonner 35

Obv. Animal-headed goddess, fully dressed, standing to front, head to l., probably Thueris (Taurt), the goddess with hippopotamus head, who protects pregnant and nursing women (Erman, Religion, pp. 146 f.). Previously interpreted as Heket, an ancient frog-headed goddess of fertility and resurrection, whose appearance at this period would scarcely be expected (Erman, op. cit., p. 341; Budge, Gods, II, 136, 378). The folds of the garment are arranged in a peculiar manner. In her r. hand the goddess holds a scepter with an animal's head and with sprouts projecting from the sides; in her l. the ankh. Small disk between horns on head. Inscription behind, ονεκνουβας. Star and alpha at lower l.

Rev. Cock with unnaturally long neck standing to l. Its body is covered (or replaced, for the creature is a monster) by a circle or globe with A in center, behind which a long staff or lance is held. Meaningless inscription beginning at top, άθερεμεσιπατα, followed by a star and a disk. Another disk at r. of the cock's feet.

Chalcedony. Upright oval, 26 × 18.

Bonner 48, rev. slightly convex. Catalogue of the Wyndham Cook Collection, 251, Pl. 9.

Bonner 48

Obv. Ram-headed god (Chnum?), nude, standing to r. on pedestal. R. hand
on hip, raised l. holds uncertain three-pointed object at level of head. Disk with small projecting point on head. Cf. Raspe, Pl. 24, 1390, where a ram-headed god holds in his r. hand a thunderbolt (or so the engraver has rendered the object) and in his l. a tall scepter.

Rev. In four lines ὑμῖν. ἀχμαρθα.

GREEK GODS

53 Newell 3
Obv. Cock-headed anguiped, head to l., whip in raised r. hand, shield on l. arm inscribed αὐα, the omega resembling a broad upsilon. Seven stars round margin.

Rev. Athena standing to front, head to l., wearing helmet and long, full tunic with overfall round hips. R. hand raised towards mouth. On bevel, ἅβραεπ.


The bevel is very broad, and since Athena rarely appears on magical amulets, the smaller face may have been the original obverse, and the anguiped and the word on the bevel a later addition. But on both faces the work is crude.

54 Brummer
Obv. Warrior (Άρης?) in crested helmet, military tunic with belt and kilt, high boots, striking to r. with shield and spear. In front small naked figure kneeling to r., head turned back to warrior. Eight-spoked wheel behind the warrior’s r. foot.

Rev. Inscription in sixteen lines of small, crowded letters, covering entire face of stone. It is much abraded, especially in the middle, where it is almost completely effaced. The letters that can be read at the sides make no sense, and none of the ordinary magical words can be recognized.

Limonite. Circular, diameter 34, thickness 5. Edge beveled, design on smaller side.

55 Bonner 41 (formerly Wyndham Cook)
Obv. Aphrodite standing to front, nude; head to r. She holds a tress of her hair out in each hand, as if to dry it. Unintelligible inscription round figure; its beginning point uncertain, some letters to be read from l. to r., some lying on their sides, ἄρηδαμας ιδαν. The letters given as lambdas may be meant for alphas. Two of them lie on their sides.

Rev. Ἀφροδίτης, apparently a magical name of Aphrodite. These letters were probably cut by another hand than that of the obverse inscription.

Lapis lazuli. Upright oval, 14 × 12 × 3.

Catalogue of the Wyndham Cook Collection, 257, Pl. 9.

56 Seyrig 28
Obv. Artemis standing to front, knees slightly bent to l., head looking back to r.; tunic, confined by a band under the breasts, is drawn up to fall over a girdle at the hips, and scarcely reaches the knees; hunting boots on feet. Bow in extended l. hand, r. reaching for an arrow from quiver on r. shoulder.

Very crude work, probably suggested by a coin type, such as that of No. 938 in B. M. Cat. Alex. where, however, the posture is more natural and the work better. There is nothing but the cheapness of the material and the crudity of the work to mark the stone as possibly an amulet.

Rev. Plain.

57. Obv. Nemesis standing to r., in long tunic reaching to the ground with overfall at waist. With l. hand she lifts a fold of the garment towards her face; wand in r., small wheel on the ground partly concealed by her drapery. At l., reading downward (retrograde) Νεμέσις, at r., reading downward, βοήθει, “Nemesis, help!”


58. Obv. Asklepios standing to r., dressed in tunic to midcalf and chlamys (?). R. hand rests on heavy staff with a snake twining round it, l. holds uncertain round object (patera (?)). Inscription beginning at lower l., εἰμι ἀπατεωμέν. Rev. βασιλεύς μεν (three characters) οὐκ ἔχειμον ηλίον. Unidentified green stone. Upright oval, 15 × 13 × 8. Convex on both sides.

59. Obv. Horned Pan to l., dancing, syrinx held to mouth with r. hand, l. holds throwing-stick over shoulder. Round margin several meaningless characters, some of which can be read as Greek letters, and star.

Rev. In five lines, [φόλα]σι θυτήρα] φολίθεια [άρτη]παρπάξ οὐκοῦν, the bracketed letters lost by a fracture which has removed a segment at the top. Green jasper, mottled with yellow. Upright oval, now 22 × 18 × 5. Broken at upper right.

60. Obv. Pan with horns, shanks, and hoofs of goat, standing to front, head to r., hands on hips. Opposite shoulders οὐ, opposite hoofs, μα, in exergue, οὐν. Rev. βασιλεύς ἐπίκρατης, in seven lines. Black jasper, highly polished. Hexagonal prism, 21 × 9 × 7. Design and inscription on opposite broad faces; narrow faces not inscribed. Broken at both ends, probably as the result of an attempted perforation, which was not carried through.

61. Obv. The three Graces, grouped as usual, but very crudely executed. Star at r. Round margin, beginning at upper l., ἡσθε (l. ἡσθε) Δάβδης. Dabatis seems to be a proper name; not known elsewhere.

Rev. Harpocrates seated to r. on lotus; knees drawn up, r. hand to lips, nail on l. shoulder. Three rays (or plumes?) on head. Beginning at l., αφάνων round margin, ἀλ inside circle. The palindromic could be considered complete by counting the αφ again backwards. Round bevel ύψος, variation of the victory acclamations. πάντες in the accusative is common in papyrus letters and occurs also on the Ashmolean amulet, No. 7 in this series. Black jasper. Broad oval, 25 × 23 × 5, slightly chipped at edges.

62. Obv. Priapus standing to r., tunic pulled up to waist in the common posture of exposure. He holds a heap of fruits in the fold of his tunic; medius on head. Two snakes rear their heads before and behind his head, their bodies twining round his waist, tails visible near his ankles. Inscription beginning at lower l., καθ' ἑκάσταν εὔφορεια, “Every day I have had plenty.” Rev. ἀναγαραφαίων κηρυχατοχθεσκόων, a badly copied palindrome (p. 181). On bevel, εὖπόρεια ω. Lapis lazuli. Upright oval, 18 × 14.

63. Obv. Triple Hecate, each head wearing modius. Uppermost pair of arms holds whips, middle ones daggers, lowest, torches with flaming end down. Inscription beginning at lower l., Βρέγον περιουχομένοι (see pp. 168-170).


64. Obv. Crude mask of Medusa with two snakes rearing their heads from the
hair, and two wriggling out in opposite directions from under the chin.
Rev. Triple Hecate; two arms holding torches, two daggers, and two whips.
On bevel, abraax baimchooch.
Red jasper. Upright oval, 13 x 10 x 3.

65
Mich. 26058
Obv. Head of Gorgon, two snakes rearing their heads from the hair of the forehead, two wriggling downward from the chin.
Rev. At r, triple Hecate, each head wearing modius; arms, which are not clearly distinguished, holding torches, daggers, and whips, the lashes of which are made to curve like wriggling snakes. At l, facing Hecate, an indistinct figure, apparently lion-headed, l. hand raised toward mouth, the r. holding some object which a chip in the stone has made indistinct. Inscription beginning at top, Ιαω ραφαε ιαον αξω and probably four or five more letters now illegible. On the bevel, an inscription encircling the stone one and one half times, very indistinct and consisting of the vowels, repeated two or three times. There are no recognizable words.
Brownish-gray stone, probably impure steatite. Upright oval, 19 x 15 x 2. The work is very crude and the nature of the material makes it unusually hard to distinguish details.

66
Obv. Hecate with three indistinct heads, each wearing modius; six arms, of which the uppermost hold torches, the middle ones daggers, the lowest whips. Unconnected letters in field, ρ, ρ, ε(ʔ), α(ʔ); τ at l, ω(ʔ); ι at r.
Rev. Demon with head of a jackal (ʔ), body of a boar, tail, legs, and feet of a bird. Two arms holding tall staves, four wings. Ouroboros forming an oblong under the feet. At lower left, λ, at r., an uncertain letter; within the ourobos, Ιω, the last letter very doubtful. On bevel, αραμαχαμαρ.
Haematite. Upright oval, 19 x 15 x 4.

67
Newell 8
Obv. Youthful god, nude, walking to r., radiate head turned back to l. l. hand holds whip, r. rests on staff with snake twining around it. Indistinct small animal by r. foot. Crescent and star in field. Helios as Asklepios?
Rev. ραο, an indistinct sign, υν.
Sardonyx. Upright oval, 16 x 11 x 3.

MITHRAIC ELEMENTS

68
Walters Art Gallery 42.868
(Formerly in Marlborough Collection)
Obv. Bull to l., sacrificed by Mithra, who presses his r. knee upon its back, grasps a horn with his l. hand and slaughters the bull with a knife in his r., looking back as he does so. He wears oriental dress — Phrygian cap, close-fitting ribbed tunic, scarf flying behind his shoulders, and long close-fitting trousers reaching to ankle. Below, a scorpion attacking the bull’s testicles, and a long snake, head reared as if to attack the forelegs or chest; in front, a poorly executed dog. In the upper corners, l. head of moon-goddess, below which is a small burning altar; at r., sun-god, below which are a crow with seed or small fruit in bill, and another burning altar.
Rev. The cock-headed god with serpent legs, head to r., whip in r. hand, shield inscribed Ιαω on l. arm. Serpent coils rather more elaborate than usual.
Haematite. Horizontal rectangle, ca. 18 x 13 x 3. Set in elaborate gold mounting.

69
Seyrig 2
Obv. Mithra, radiate, slaying bull, which runs to r. The god grasps the bull’s muzzle with his l. hand, and
with his r. drives knife into the animal's neck. Mithra's body below shoulders, and rear of bull, lost with the left half of the stone. Dog attacks throat of bull; tail of scorpio under belly, rest of the creature lost. Snake at bottom. At r., small male figure in Phrygian costume holding torch (?) across body in reversed position (?). Over the bull's muzzle, ην, possibly the last two letters of φορη, the first two having been placed in the lost portion at l. of Mithra's head. Phre, "the sun" is sometimes written on amulets with parasitic υν.

70 Seyrig 3
Obv. Mithra to l. slaying bull; Phrygian cap, upper garment blowing back from shoulder. Mithra looks forward, holding knife ready to strike. Dog at bull's throat, snake below, scorpio attacking from behind, bird in field above scorpio.
Rev. Kabeiros standing to front in short tunic. The raised r. hand holds a hammer, the l. holds a rhyton with its mouth downward. See Addenda.

71 M. M. 81.6.297
Obv. Sun-god standing to front, head to l., in four-horse chariot; r. hand raised, l. holds zoned globe. Chlamys fastened at neck falling over l. arm. Team of horses treated as usual on such amulets; two turned to r., two to l., the two pole horses with their heads turned to each other. A wheel of the chariot is seen in front view between them. Round upper half, οφλαυεθεταλ δια, in exergue, τρεμ, with star below.
Rev. Youthful figure, apparently female, to r. slaughtering bull. Long tunic reaching below knees, fold of upper garment blowing out behind shoulders, Persian cap or hood.

72 Walters Art Gallery 42.870
Obv. Ouroboros, head at top, directly below which a small oval encloses five cross marks perhaps meant for stars. Under this is a circular depression, possibly intended for the sun disk, but perhaps only a start for a perforation which was not carried through. Next below, characters and letters mixed in two rows. The central design shows a table or couch, on which lies a bundle with one end propped up. At r., a serpent with the head of an ox; at l., a monster with ram's head on a snake's neck supported by the hindquarters of a goat. Below, two rows of characters with a few letters. At bottom, a jackal or fox to l. Cf. Southesk N 65; King, Gaastic, Pl. K 2., B. M. Cat. Gems, 2650, Pl. 29. The object on the table may be the aniconic form of Amon; see p. 37 above.
Rev. Plain.
Carnelian discolored by heat; originally pale yellow or flesh color. Upright oval, 27 × 19 × 5. Mounted in gold as stickpin.

73 Boston, Museum of Fine Arts 12.174
Obv. Lion walking to l., forepaw on round object. Above, Μηχαλβαννοβ (l. βασιννοβ); below, Βρικαχαιρη.
Rev. [ενιοφροντει]μεκαννωμεσακανθίος. The second and third words are anagrams of βασκάκω. Round the bevel are several characters and some Greek letters.

74 Seyrig 4
Obv. Lion walking to l., forepaw touching or holding down an indistinct roundish object. Star in front of muzzle, two over back. Tail resembles a snake.
Rev. κορτίς σε, ἕνοι σε, "I hold you, I have you."
Chalcedony. Transverse oval, 21 × 15 × 3.

75 Mich. 26158
Obv. Harpocrates seated to l. on lotus flower, legs extended; r. hand to lips.
l. holds flail whip. Star and crescent behind him, another star in front.
Above, Δρασεις (sic), below, Ιω. Crude work.
Rev. Lion to r., forepaw on ox skull. Several stars above and in front of lion.
Haematite. Upright oval, 20 × 18 × 4. Surface corroded; edge chipped at l. and upper r.

76 Mich. 26033
Obv. Winged Eros at r., holding inverted torch in l., clasps with r. the l. wrist of winged Psyche, who faces him lifting her r. hand to his face.
Rev. Plain.
Blue glass paste, somewhat corroded.
Upright oval, 28 × 22 × 5.

MEDICAL MAGIC

77 Ruthven 5
Obv. At r., tablelike altar on which is a flowerpot with three plant stalks, the form of which argues strongly against the opinion that these objects were intended for nails (p. 52). To one of these is tied an ibis to l.
Rev. πετειες πετειες πετειες.
Somewhat pitted by solution of the iron in the clayey stone.

78 Mich. 26038
Obv. Similar to preceding. At r., table altar with flowerpot in which are three plant stalks, here simple lines. To one of them an ibis standing to l. is tied by a looped cord.
Rev. πετειες πετειες πετειες.
Limonite, pitted all over the surface.
Upright oval, 24 × 20 × 4.

79 Bonner 28
Obv. At r., altar on which rests vessel like ordinary flowerpot in which are three crudely indicated plants; at l., ibis to l. tied by a looped cord, one side of which is attached to rim of pot, the other to the top of the altar.
Rev. In three lines, πετειες πετειες πετειες.
The letters are square, and connected by their top and base lines in such a way that it is not quite certain whether πετειες or πετειες (l. πετειες) was intended.

80 Bonner 27
Obv. At r., altar from which three plant stalks grow; the vessel resembling a flowerpot is missing here, as seems to be usual with the heart-shaped stones of this type; cf. Mich. 26019, Brooklyn Museum 16.166, and Petrie, Amulets, Pl. 21 p-r. To the left-hand stalk an ibis, standing to l., is tied. Above, star; in exergue, two S-like curves crossed by a horizontal line.
Rev. ευετι, with two horizontal strokes below.
Black jasper. Heart-shaped with suspension loop above, 32 × 21 × 5. Convex on both faces.

81 Mich. 26019
Obv. At r., tablelike altar from which three plants are growing; to one an ibis is tied, standing to l. Star above, worm (?) in field at each side, Ιω in exergue.
Rev. Χριστος serpent to l., large nimbus round head. From its rim six pairs of rays project. The circular depression over the snake's head is probably the beginning of a new perforation, not carried through. Compare the following number.
Steatite. Heart-shaped; suspension loop formerly worked in the stone now broken off. Present measurements, 32 × 23 × 6. Convex on both sides.

82 Newell 55
Obv. As in the preceding number, except that here the altar has a double top, the upper horizontal supporting the three plants, the lower crossing and connecting the uprights of the table.
Rev. Like the preceding number. On the reverse face of both the lionine head of the snake is less bulky than on many Chnoubis amulets, and a mane (not rays) runs down the neck to the point where the nimbus crosses it. The two amulets may have come from the same workshop.

Serpentine. Heart-shaped, projection with original suspension hole broken off; a new hole was drilled below it. Present measurements, 29 × 24.5 × 6. Obv. convex, rev. flat. The illustration is from a direct photograph.

83 Mich. 26020
Obv. Lion-headed serpent to l., with nimbus and seven rays. In field, Χνοῦβις, the syllables divided by the snake’s body, and at r., the symbol \\
Re-Rev. πέδας πέσις, “digest.”
Sapphirine chalcedony, 30 × 24 × 16.
The shape resembles that of an egg or else the seed of some fruit such as peach or persia. It is to be observed that many Chnoubis stones are strongly convex, often on both sides.

84 Bonner 9
Obv. Lion-headed serpent to l., four rays, two coils. Χνοῦβις in field, the syllables divided by the snake’s body.
Re-Rev. The symbol \\

85 Bonner 12
Obv. Lion-headed Chnoubis serpent to l.; seven rays.
Rev. The name Chnoubis and the common symbol.

86 Seyrig 21
Obv. Lion-headed serpent to l., with nimbus and seven double rays. Better work than usual in these stones.
Re-Rev. The Chnoubis symbol, and three characters that often accompany it, 四·四·四. These signs are twice encircled with the following inscription:

γιγαντορρητα βαρβαρωτα Χνούβις νομιβι
βριτιθ εφερομερσφυγαραπαμαμφαινεργης

87 Newell 2
Obv. Lion-headed snake, with six rays, to l. Round upper part of stone the name Chnoubis strangely cut, counterclockwise from the nu, with the chi at the end instead of the beginning, and the beta like a square sigma turned to l. Three stars, at r., l., and below.
Rev. Plain.
Banded agate. Octagonal, 11 × 9 × 3.

88 Newell 14
Obv. Lion-headed serpent to l., tail in single coil. Nine rays on head. The leonine character of the head is less clearly indicated than in many other specimens. Inscription, divided by the body of the snake, Χνοῦβις.
Re-Rev. γιγαντορρητα βαρβαρωτα round margin encircling the usual symbol of this type; at l. of it, three stars, above it, star and crescent.
Bluish-white chalcedony. Upright oval, 18 × 14 × 2.

89 (formerly Wyndham Cook 237)
Mich. 25009
Obv. Chnoubis serpent to l. Seven rays on head, which is heavy but not lion-like. Inscription, Χνοῦβις. Compare the preceding number. The two stones may have come from the same workshop.
Re-Rev. The usual symbol.
Catalogue of the Wyndham Cook Collection, 227; no illustration.

90 Newell 39
Obv. Lion-headed serpent to l., tail in single coil, twelve rays on head. Near work.
Re-Rev. Χνοῦβις in longer dimension of the oval, with the usual sign above. The lapidary first cut μ, then changed it to a β much larger than the other letters.
Burnt prase (?). Upright oval, 21 × 16
Obverse slightly convex, reverse plane, edge beveled. One of the better specimens of the type.

Mich. 26118
Obv. Lion-headed snake to l., twelve rays round head, coils unusually elaborate. Seven spherical eggs among coils or close by in field. Compare Southesk No., a human-headed snake “with five small ovoids” within its coil, the only other example that I have seen of the snake guarding eggs. In the field Ψελκα, the first four letters divided by the serpent’s neck, the others below; the sigma has four strokes, which is rare in amulet inscriptions.

Bonner 10 (formerly Wyndham Cook)
Obv. Lion-headed snake with seven rays sitting to l. on altar.
Catalogue of the Wyndham Cook Collection, 232; no illustration.

Mich. 26126
Obv. Snake with seven rays on head to l. holding bee in mouth. The snake’s head is clumsy, but apparently not intended for that of a lion, as in the ordinary Chnouibis amulets.
Rev. Inscription in four lines, εμυνάδιον ἐκθομίλος. The lapidary first cut omega (angular, like English ε) at the beginning of the second word, then made an epsilon over the first half of omega and left the other to serve as upsilon. A small ε is placed just under the first iota. The meaning is uncertain; Mouterde’s conjectures (Mélanges Unio. St.-Joseph, 23, 109) do not seem to me very helpful. The words should mean “For (by, to) the little greece armed with a good dagger,” but it is hard to see how they were applied. On the other hand, Mouterde rightly compares the obverse design to that of the lion holding a bee in his mouth, for which Delatte has suggested a plausible explanation — “L’arrivée de l’âme d’un myste au Soleil” (Musée Belge, 18, 19).
Green jasper, clouded with red. Upright oval, 18 × 14 × 4.

Mich. 26193
Obv. Snake moving to l., head slightly raised, mouth open. Above, eight-pointed star; below, δελεκατ, the last letter under the others. The symbol on the reverse side shows that this snake takes the place of the commoner lion-headed Chnouibis serpent.
Rev. Three reversed curves each with a dot opposite its middle point—an unusual form of the Chnouibis symbol. Under them, δελεκατ, with a high point following each letter. Cloudy white quartz colored brown underneath, probably by a cement used in mounting it. Horizontal oval, 13 × 11 × 5. Very convex on obv., slightly convex on rev.

A. B. Cook
Obv. Serpent with twelve-rayed head, apparently human (the face is indistinct), moving to l. Round margin, beginning over the head, ιουρασθηκατομαγκλομησιος (usually φιδαρχ), a solar formula (p. 141).
Rev. ανάφθαλμος, in two lines. Bloodstone. Horizontal oval, 19 × 13, slightly chipped at right.

Bonner 14
Obv. Serpent with radiate human head (seven rays) moving to l.
Rev. Chnouibis symbol, partly chipped off.
Chalcedony. Horizontal oval, 10 × 9 × 5. Convex on both sides.

Bonner 13
Obv. Youthful male figure standing to l., the neck unnaturally long; hair falling to shoulders. He is clad in tunic and kilt. Right hand extended holding στράμμα, l. holds tall τοξος scepter. Crown (horns, disk, reed bundle?) on head. Round edge, five characters and the letter upsilon (twice); in exergue, εν.
Rev. Lion-headed serpent to l., seven
rays on head. At r., Ἱπποῖς, at l., the common symbol, a vertical stroke crossed by three reversed curves.

Chalcedony, impure and rather opaque; large pit in obverse at lower l. Upright oval, 23 × 17 × 8. Slightly convex on obv., very convex on rev.

98 Brummer
Obv. At l., lion-headed snake to r., no rays; low over head; facing it at r., lion-headed god with nimbus, from which spring four forked rays (originally seven); he is nude except for kilt. His r. hand holds a tall palm frond; the left arm and shoulder, the back of the head, and part of the radiate nimbus removed by the loss of a splinter at the right side.

Rev. Incription in three lines [1a] Ἡπίποους [εἴσ] Ἠμᾶς. The bracketed letters were broken away from the l. side.


99 Ruthven
Obv. Lion-headed god to l., six rays round head, wearing short-sleeved tunic, forming a kilt below the waist, and cuirass. In r. hand, two short daggers, points upward. In l., two stalks of grain, the ears bending over the l. shoulder. Below the waist the body is that of a serpent, forming coils to r. and l., as in many examples of the ordinary Chnoubis type, which has no human parts. The present type has been reported in only three other specimens, the next two numbers and the stone found at Byblos and published by M. Dunand (see p. 56). Round the margin, beginning at the top, σφονομήφροιχαμαμφόμενοις, a formula usually found on uterine amulets.

Rev. Χνουβίς Ἱπποῖς βινθὺς [κεχα]τοντοσποροῦσα ἔβαρις. For these words see pp. 168 ff., 199. The sign × is used to divide the parts of the formula. Chnoubis symbol at bottom.


Better work than most specimens, and perfectly preserved.

100 Mich. 26012
Obv. Almost a replica of the preceding, but less carefully executed, particularly in the details of tunic and cuirass, and in the manner in which the l. arm holds the ears of grain, which here somewhat resemble torches. The head is missing, but the line of the lion's lower jaw can be seen at the fracture. The inscription on the obverse of the preceding specimen is here used on the reverse.


Smoky brown chalcedony. Upright oval, 18 × 19 × 9. Convex on both faces. The gap in the first remaining line of the inscription was left because of a chip or pit which the lapidary found in the stone, or which was made by a slip of his tool in the line above. This specimen must have come from the same workshop as the Ruthven stone.

101 Mich. 26191
Obv. Lion-headed god to l., head encircled by nimbus with seven double rays; nude except for kilt, from which lower part of body emerges as a serpent making a triple coil. Sword held upright in r. hand, palm frond in l.

Rev. ἁγός ἁγὸς βαχὺς. The lapidary started to make a kappa at the beginning of the last word but changed it to beta. There is a short stroke below χ, perhaps the beginning of the final χ of βαχὺς. The same three words are found on the Athenian akephalos Jasper published by Delatte, Münze Belges, 18, 39.


102 M.M. 74.51.4299
Obv. Lion-headed god standing to l. over altar, l. hand raised, r. extended
but indistinct. Six rays on head. Tunic to knees, chlamys round chest, end over r. arm. The head is not distinct, but seems to be that of a lion, and not human; compare 185. Above, scarab with spread wings, then on each side, descending, bird, scorpion, crab, snake. At bottom, crocodile.

Rev. Indistinct inscription in six lines, ἐγερεῖν τὴν πέταλον. The last word shows that the stone was to be used as a digestive amulet. Haematite. Tall oblong with rounded corners, 33 × 17 × 4. Crude, shallow engraving. The illustration is made from an impression, which in this instance is slightly clearer than the cast. Described in Handbook of the Cernola Collection, No. 4299, by Myres, who thought the central figure of the obverse to be entirely human. Illustration in Cernola's Atlas of the collection, III, 31, 18.

103 Bonner 29

Obv. Phoenix with seven rays round head, standing on egg which rests on an altar made of a single column supporting a broad top. Above, scarab; at each side, descending, a bird, a scorpion, a cobra; crocodile under altar. Two curves like a reversed S between the scorpions and the phoenix may be meant for small snakes or worms. Rev. πέταλον, with Chnoubis symbol below. Haematite. Upright oblong with rounded corners, 32 × 16 × 3. From Syria, like the next three numbers.

104 Formerly in the Sarrafiian Collection

Obv. Similar to the preceding except in two points. The animals at the sides, in descending order, are birds, scorpions, crabs, cobras; and instead of the worm-like objects between the scorpions and the phoenix, there are two signs consisting of a broken line crossed diagonally by a shorter line. Rev. πέταλον, below which are two attempts at the Chnoubis symbol, the first one wrongly made. Haematite. Narrow oblong with rounded corners, 24 × 10.

Copied from a photograph supplied by Fr. R. Mouterde.

105 Seyrig 5

Obv. Phoenix standing to l. on crocodile, head encircled by radiate nimbus. Scarab at top, and at each side, descending, a bird, a scorpion, a snake. Opposite the phoenix's feet are broken lines that may be intended for the "worms" of No. 103. The neck and legs of the phoenix are greatly elongated. Rev. πέταλον, the letters arranged in a descending column. Haematite. Narrow oblong, lower corners slightly rounded, 31 × 12 × 4. Splinters lost from both sides.

106 Seyrig 6

Obv. Long-necked bird, probably meant for a phoenix, as in the preceding numbers, standing on a scorpion the tail of which is prolonged upward to an unnatural length. Numerous short linear objects, unexplained, in field. Crude work. Rev. πέταλον. Haematite. Narrow oblong with rounded corners, 25 × 11 × 3.

107 Mich. 26138

Obv. Nude man standing to l. on a round column-like pedestal. He is in a stooping position, carrying a bag on his shoulders; r. hand raised, l. holding neck of bag. On the ground in front an eagle with wings raised. Above it in the field, a triangular object with a short linear projection from the apex. Feather borders on top and r. margins meet at a right angle, showing that the stone was originally rectangular at bottom also, but later rounded. The subject was suggested by coins of Neapolis Samariae, which bore the type of the "Marsyas" (really a Silenus) of the Forum, in token of the town's enjoying the Ian. Italicum. But here the type was probably used for Aeolus, and applied as an amulet for colic. The evidence for the interpretat-
tion is presented in full in *HTR* 35, 87–93, which must be corrected by the same journal, 37, 333f. See also pp. 64–66 above.

Rev. Plain.

Haematite. Oblong fragment, rounded at bottom after losing a splinter at 1, which thus destroyed the eagle's r. wing. Present measurements, 27 × 10 × 5.

108 Mich. 26143

Obv. Herakles to l. struggling with lion; club behind.

Rev. KKK πγ, two lines.

Red jasper. Almost circular, 15 × 14 × 5.

Obv. flat, rev. convex.

109 Mich. 26014

Obv. Herakles standing to l. grappleing with lion. Club in field at r.

Rev. KKK.

Red jasper. Upright oval, 15 × 12 × 2.5.

110 Bonner 50

Obv. Herakles to l. throttling lion.

Rev. KKK.


111 Pelizäus Museum (Hildesheim) 285

Obv. Seven birds in two columns of four and three. In the left-hand column, numbers 1, 2, and 4 may probably be identified as ibis, black stock (βας bird, Gardiner, Sign-list, G29), and Egyptian vulture (Gardiner G1). Number 3 and all the birds of the second column are too indistinct to be identified. All seven face to r. Opposite them, in column, the syllables ἐὰν ἅντι σαν αῖ, apparently a babbling formula. On the bevel, beginning over the birds, and going almost twice round the stone, δισένα καὶ πιθανοῖν ὄντα αὐτὸ τῷ φοροῦσα τὸ φολακτὴρος σώμα, “Plague and fever flee from the wearer of this amulet!” The lapidary actually cut φοροῦσα, influenced by the next three letters.

Rev. Inscription in seven lines. The first seems to invoke “alien angels” (βαρβαρωμήχαλοι), and the last contains the name Σελβανέχθιμος, often found with solar divinities and the cynocephalus. The rest is unexplained. Text in full on p. 68.

Unidentified green stone. Rectangular, 26 × 20 × 5. Unusually broad bevel; main design on smaller face.

112 Seyrig 31

Obv. Thick-bodied lizard, head within the curve of a downward-pointing crescent. The letters of the word πυξα are placed as follows: π, υ, ό, above r. and 1. forepaws, ρ, α, below hind feet. A type prescribed for the cure of eye ailments; see p. 69.

Rev. καθε σολε.

Mottled jasper, green with reddish-brown spots. Upright oval, 15 × 8 × 3. Apparently much like Southesk N82, though larger.

113 Mich. 26195

Obv. Thick-bodied lizard, head within the curve of a broad crescent pointing downward. At left, ολοφρόν, at r., ολοφρόν. 

Rev. Plain.

Mottled jasper, green and yellow. Upright oval, 20 × 16 × 5. Chipped at bottom. From Syria.

114 B. M. Cat. Gems 2166

Obv. Bearded reaper in sleeveless tunic, bending to r. to cut five stalks of grain.

Rev. Plain.

Amethyst. Upright oval, 13 × 10. From an impression.

The stone is probably not magical, and is shown here as an example of the reaper design used as a mere genre subject, or, perhaps, as a symbol of the harvest season.

115 Bonner 40

Obv. Reaper wearing high cap and kilt, stooping to r. to cut six stalks of grain with long-handled sickle. Two stubbles. Behind him, tree with branch arching over his back.

Rev. στιχος, i.e. ιεροχλω, “for the hips.”

Haematite. Transverse oval, 23 × 18 × 3.
116  B. M. 56046
Obv. Reaper to r. wearing cap and kilt
(or close-fitting tunic forming a kilt
below belt); before him six stalks of
grain, which he is about to cut with a
long-handled sickle, and three stubbles.
His outer garment hangs from a tree
at l., which arches over his back.
Rev. σχωρ.
The illustration was made from an
impression, and the photographic film
was reversed in printing.
117  Paris, Cabinet des Médailles 1815 bis
Obv. Reaper, wearing apron and cap
with ear lappets, stooping to r. with
long-handled sickle, to cut five stalks
of grain. Three stubbles before him.
Behind, a tree arching over his back;
his upper garment hangs from its fork.
Rev. σχωρ.
Cracked horizontally across the mid-
dle.
118  B. M. 56227
Obv. Reaper wearing long-visored cap
and kilted tunic bending to r. to cut
three stalks of grain with long-handled
sickle. Three stubbles between reaper
and standing ears. At l. behind, tree
on which reaper’s garment hangs.
Rev. σχωρ.
From an impression, the film reversed
in printing.
119  Mich. 26122
Obv. Reaper wearing cap and kilted
tunic, stooping to r. to cut four stalks
of grain. Tree behind. A cut ear on
ground before the man’s feet.
Rev. Σαβεω.
× 3. Chipped at r.
120  Seyrig 32
Obv. Reaper to r. wearing high cap and
kilt, cutting four stalks of grain. Tree
behind.
Rev. σχωρ.
Haematite. Transverse oval, 20 × 18
× 4.
121  Newell 9
Obv. Long-nosed man in tall cap and
kilt, cutting three stalks of grain at r.
Three stubbles. Tree behind.
Rev. σχωρ. A channel that looks like
iota before sigma was probably made
by the accidental loss of a small splinter.
Haematite. Upright oval, 22 × 15 × 3.
122  Mich. 26123
Obv. Reaper in pointed cap and kilt
bending to r. to cut three stalks of
grain. Bird perched on his back.
Three stubbles. Tree behind.
Rev. Plain.
Carnelian. Almost circular, 13 × 12 × 3.
The material is unusual, and, since
there is no inscription, the design might
pass for a genre piece to which the
lapidary has given a humorous turn.
123  Mich. 26121
Obv. Reaper in tall cap and kilt, stooping
to r. to cut four stalks of grain.
Three stubbles. Tree behind with
hanging garment. The ground line is
made by a snake with head to l.
Rev. σχωρ, with three characters above
and two or three below.
Large chip at lower r.
124  Bonner 39
Obv. Reaper to r. cutting three stalks
of grain; wears tunic, leggings, and
apparently cap with a short visor.
Tree behind. Extremely crude work.
Rev. σχωρ, below which is a large char-
acter like an Ε lying on its back.
Limonite. Upright oval, 33 × 22 × 5.
Photograph from the original.
125  Seyrig 33
Obv. Reaper in cap, leggings, and kilted
tunic, stooping to r. to cut stalks of
grain, of which only one and the lower
part of a second remain, the others
lost with a broad splinter which has
broken away from the right side. Tree
behind. A plant of some kind, perhaps
meant for a stubble, in front. Traces
of ouroboros at top and bottom. Very
crude; the man’s stoop has become a
deformity. Style like preceding.
Rev. χορταῖος, to be read (I)χορταῖος, “cure for the hips,” an inscription which gives the fragment some importance as confirming the interpretation of this type adopted above (p. 73).


128 Mich. 26022

Obv. At r., reaper cutting three stalks of grain, three stubbles behind him. At l., tree, from a branch of which, on the right side, a wineskin hangs. Over it an ibis perch. At the left of the trunk, a snake erect in its coils (?). Over the tree, crescent moon and sun disk.

Rev. Below, uterine symbol, here globular with snakelike appendages. The “key” is a small grating with no handle. Above, a row of letters, partly indistinct, α...σα. Over them, at center, radiate Chnoubis serpent to l., facing him Anubis, behind whom are two indistinct deities. Behind Chnoubis, three indistinct deities with plumes on their heads. Crescent and sun disk at top. The stone is an interesting combination of two medicomagical patterns, the obverse being intended for sciatric lameness, the reverse for ailments of women.

Black slaty stone. Heart-shaped, with projection above pierced from side to side for cord (perforation not visible when the stone is seen from above), 25 × 21 × 5. Said to have been found at Simbelawin.

127 Mich. 25036

Obv. Ouroboros enclosing uterine symbol, above which stand Isis-Tyche at l., with tall scepter and cornucopias, and at l., probably Anubis as a mummy, but the thick body might suggest Thueris.

Rev. Ὀρυσσεύς Ὀρυσσεύς Πηνελώπη.

Haematite. Upright oval, 15 × 15 × 3.

129 Mich. 25036

Obv. Ouroboros enclosing uterine symbol, above which stand Isis-Tyche at l., with tall scepter and cornucopias, and at l., probably Anubis as a mummy, but the thick body might suggest Thueris.

Rev. Θηριαίη Θηριαίη Πηνελώπη.

Haematite. Upright oval, 15 × 15 × 3.

130 Ruthven 8

Obv. Ouroboros enclosing uterine symbol over which is a group of four deities: l. to r., Anubis as mummy, Chnoubis (lion-headed snake), Bes, Isis, her r. hand raised, cornucopia on l. arm. Outside the ouroboros combinations of the vowels except Α and Ε.

Rev. Οροσεύς.

Haematite. Narrow upright oval, 12 × 12 × 3. Slightly chipped at r. and below.

131 Bonner 22

Obv. Ouroboros enclosing uterine symbol, here of globular form. Above it divinities, l. to r., Nephthys (?), Anubis and Osiris as mummies, Isis-Tyche with cornucopias. Below, the first five vowels, the others chipped off. Round margin, outside ouroboros, the Scoror formula (p. 206), many letters rubbed and indistinct.

Rev. Ὀρυσσεύς σανταφι καὶ εὐσεβεῖαι.

The last word resembles the name Ἰχώρια, which is known from papyri, but there is nothing to govern the accusative.