Asar (Budge, Gods, I, 507), standing to front on the heads of two facing crocodiles, each hand grasping a snake by its neck. The type is influenced by the stela of Horus. On each shoulder is a minute and uncertain object; on the right, perhaps a small hawk crowned with the disk, on the left, an adoring cynocephalus. The god’s headdress seems to be a disk with a central depression, resting on a sort of pad. Over it, head of Mut, to which are attached long thin arms supporting vulture wings (cf. Budge, Gods, II, 28). To r. and l. of Horus, Isis and Nephthys, not differentiated, each with one hand holding the ank, the other raised towards Horus. These figures, with the overarching wings of Mut, give the effect of a shrine in which Horus stands. Below, in two rows, Egyptian sheep, lion, and an uncertain animal, perhaps a snake; a crouching ape, a basket or low cauldron with triangular projections from the rim, and a cartouche with handle at one side.

For several details of this design compare the small Horus stele described under the next number.

Haematite. Upright oval, 33 x 21 x 5. The bevel is grooved to secure the stone in a setting.

Stele of Horus. Obv. Horus as a chubby, short-legged infant like the infantine type (Paathos, Herod. 3; 37) of Pah, standing to front, hands at his sides, feet resting upon the snouts of two crocodiles facing each other. Their bodies are made to coil round the edges and back of the stone. A small hawk is perched upon each shoulder. On each edge of the stele, facing outwards, stands a nude goddess with indistinct headdress; these figures are probably meant for Isis and Nephthys.

Rev. Nude goddess standing to front, head to r., upon the bodies of the crocodiles, disk and feather on her head. To the thin arms are attached broad wings drooping to the ground. Probably Mut.

Steatite. Height 77, width of base 60. Perforated for suspension near upper corners.

Mich. 26028

Obv. Pantheos of simplified type standing to front, feet turned to r. The indistinct head wears the headdress and a disk or the lower part of a taller crown, which is partly chipped off. No other clothing except apron. Two wings extended from shoulders. L. hand holds tall crutch scepter, r., hanging at side, holds the sign Ω.

Rev. In seven lines, χοστα μαλακος κεφαλος πλαχθεν ταχυλαξα ζομε. Several elements of this inscription occur in De Ridder 3503, a chalcedony from Bagdad which bears no figure design.

Lapis lazuli. Upright oval, 16 x 12 x 4. Chipped at top and lower left.

Mich. 26009

Obv. Pantheos standing to front on cartouche formed by an ouroboros, which contains six indistinct signs. Crudely engraved human face, on each side of which are five projections meant for heads of animals. Atf crown. The figure has four wings, bird tail, tufts on knees. There is a horizontal bar (meant for extended arms?) proceeding from each shoulder above the wings; another pair of arms hanging, indistinct. On each side, supported by the wings, a was scepter with curious branches near the top. On the right side there is a third scepter nearer the body. At r. of the crown, a hawk with disk, at r., a small bird.

Rev. Inscription in seven lines εις ευλαμος ειςην, then, a ζε, etc., ending with seven omegas.

Green jasper. Upright oval, 26 x 20 x 6.

Mich. 26004 (formerly Wyndham Cook)

Obv. Pantheos to r. Head indistinct (but not head of ram, as stated in Wyndham Cook Catalogue); atf crown; four wings, bird tail, feet ending in serpents. Figure stands on oblong cartouche formed by ouroboros,
containing five indistinct signs. Pantheos holds two scepters. Round margin, partly indistinct, meaningless inscription, αναγγελεται καταρασσεν[...].
Rev. Cobra erect, to r., wide-open jaws looking like crescent moon; or else the snake actually holds crescent in mouth, as Smith and Hutton thought.
Bloodstone. Upright oval, 19 x 14 x 4.
*Catalogue of the Wyndham Cook Collection, 257, Pl. 9.*

256 Mich. 26005

Obv. Pantheos, head and trunk to front, feet to r. Four plumes on head, which is featureless and surrounded with projections like blunt spines (animal heads in prototype). Four wings, bird tail. Knees and feet in shape of heads of animals. Four scepters, two long, two short, held by wings.
Rev. Plain.
Green jasper slightly mottled with lighter color. Upright oval, 21 x 15 x 4.

257 Mich. 26012

Obv. Pantheos standing on small elliptical cartouche. Indistinct human head wearing disk and uraei; four wings, bird tail. Four tall scepters, two with birds on top, two indistinct. Much worn; in its present state the stone somewhat resembles the style of inferior Babylonian seals.
Rev. διαφίλαξω, “protect!”
Green jasper. Upright rectangle, 27 x 20 x 4.

258 Mich. 26148

Obv. Ouroboros enclosing pantheos standing to r.; four wings, bird tail, three scepters. Other details indistinct; crude, hasty work.
Rev. θείαι, “god.” Three lines of three letters each. This palindrome was engraved on No. 251 also.
Green jasper. Upright oval, 15 x 11 x 3.

259 Mich. 26093

Obv. Pantheos to front, feet to r.; head, a mere blur, wears a crown probably intended for the atef; four arms, two short scepters held crosswise in each hand of upper pair; r. arm of lower pair at side, l. holds flail. Four wings, bird tail. Very crude work.
Rev. Plain.
Black jasper. Upright oval, 25 x 20 x 4.

260 Bonner 133 (formerly Wyndham Cook)

Obv. Pantheistic figure standing to front on a low pedestal, modius on head, face indistinct. Two wings. The hands hold two tall scepters; a snake coils round the upper part of that held by the r. hand. This figure has some of the characteristics of Bes; the thick awkward trunk and bowlegs. At l. and r., προειδος, i.e. προειδος for προειδος.
Rev. Plain.
Yellow jasper. Upright oval, 12 x 9 x 3.
*Catalogue of the Wyndham Cook Collection, 248; no illustration.*

261 Mich. 26146

Obv. Pantheos standing on back of lion walking to l. Head human, but indistinct; four wings holding on each side a scepter with small crossbars. Several stars in field. Much worn.
Rev. In upper half of field, three divinities, apparently in mummy form, with crowns or ornaments on their heads; all details indistinct. On bevel, ἐπιγραφή, some letters badly formed and doubtful.
Dark-green jasper. Upright oval, 27 x 21 x 4.

262 M.M. 10.130.1387

Obv. Male divinity, nude but for apron, standing to front, with neck and head of snake to l. l. hand holds mast scepter, r. an object resembling the Egyptian sign sa, “protection” (Gardiner, Sign-list, V 18) or an aberrant form of the sign ankh, “life” (334). Something like it is held by an eagle-headed god on the reverse of No. 172 above.
Rev. Michael.
Ironstone, probably limonite. Upright oval, 18 x 14 x 4.

263 Newell 17

Obv. At r., demon with head and neck of snake standing to l., wearing apron and boots, whip in r. hand, in l., tall
scepter with head of dog or jackal at top; it is much like Gardiner’s sign F12. At l., facing him, is a figure that seems to have been identical, but all is broken away except the apron, legs, hand holding whip, lower end of scepter, and traces of snake’s head. In center, female worshiper in long tunic facing demon at l. and lifting hand to lips in the gesture of proskynesis. Two stars and three (originally four) characters in field.

Rev. Inscription in four lines, also a few traces of a fifth but only on the right. Greek letters, mostly illegible, making no sense. Characters all round bevel. Haematite. Transverse oblong, 21 × 15 × 4.

264

Mich. 26059

Obv. God standing to l., nude except for apron, was scepter in r. hand, ankh in l. Instead of human head, serpent with plume or skhent (?) on r. shoulder, head and neck of ibis crowned with atef on l. In exergue, crocodile to l. with disk on back. Round margin, beginning at top, σερασγιονφωβρηταἰηνωφερεικενθθ. Rev. Inscription in nine lines; first the Iaean palindromic complete, followed by seven letters belonging to the latter half of the same formula (φωκεμα); then πειε (for πέιε) πειε ἱπποκερανσις, the last part showing that the amulet was to be used as a digestive remedy. Haematite. Upright oval, 24 × 19 × 3. Chipped at bottom.

265

Newell 38

Obv. Harpocrates seated to l. on lotus, knees drawn up, r. hand to lips, l. holding flail. Wears the scalp lock, disk on head, nimbus with seven rays and the word Ζευς in semicircle. Facing him, cynocephalus with paws raised, disk on head. Above these figures, at top, three scarab beetles, under them three lions walking to l. Along l. edge, heads of three birds, apparently vultures, their bodies broken away, and the head of a crocodile. Along r. edge traces of two, perhaps three, animal heads (goats?) the bodies broken off. Star and crescent over cynocephalus. The badly broken stone once showed the usual animal triads complete, the three snakes and two more crocodiles being placed in the lower part of the stone, which is lost.

Rev. God standing to front, nude but for apron (the scarflike line from shoulder to shoulder is meant for the clavicles), tall scepter (the πειε) in r. hand, ankh in l. The place of the head is taken by a post with the atef crown on top, two rams’ heads projecting at the l., two other animal heads (hippopotamus?) at r. The figure was completely encircled (with a short overlap) by the long Iaean palindromic (p. 204), more than half of which is lost. The last few letters, at the right of the god, are followed by the prayer δοξα μοι ναίαν. The bevel on the right side shows the vowels arranged in threes and some letters outside them, mostly broken by the damage to the edge. On the left side is the beginning of the Stathlonole formula.

Haematite. Formerly upright oval, lower third broken away, also a broad splinter at the right of the obverse; badly chipped at top and left. Present measurements, 20 × 21 × 4.

266

M.M. 41.160.642

Obv. Divinity seated to l. holding tall scepter in r. hand, in l., a garland with ties, or a variety of the sign σα, “protection,” ((nullable). The place of the head was taken, as often on the common pantheos type, by a post with animal heads on each side. Here all are broken away but the lowest pair, which seem to be lions. The figure sits forward in the chair, which is drawn in a crude attempt at perspective. At both sides vowels arranged in columns, but in no significant order.

Rev. Plain.

Lapis lazuli. Lower half of upright oval, now 15.5 × 14 × 2.

267

B.M. 56472

Obv. Ouroboros with sharp triangular projections from the body, part of
head seen at bottom, enclosing meaningless inscription (see p. 163) in five lines, under which are four ring signs.

Rev. Monster with three heads (ibis, ox, lion) supported on shoulders by broken lines which may be meant for the legs of the animals; square, blocklike body girt at waist with snake forming figure 8 knot, and crossed by two diagonal lines. R. hand holds garland with ties enclosing EA. Those letters may be intended to go with the seven-line series of vowel permutations at I. Under the monster’s feet, tabula ansata broken at r. enclosing the inscription αθλαρμια | βθ ωιοεκεα | ωβ βθλχει. At the end of the first line I supply ωθα, at the end of the second, βθ, at the end of the third, read βαλθ(ω)σθθη.

Lapis lazuli. Transverse oval, ca. 29 × 29, almost half broken away. If the figure on the reverse was accurately centered, the original length was 44 mm.

INSCRIPTIONS

268 Newell 19
Obv. Tabula ansata inscribed φιλαξ, the ξ under ι.
Rev. Abrasax. The engraving is probably later than that of the obverse.

269 Ruthven 32
Rev. Plain.
Sard. Transverse octagon, 13 × 10 × 4.

270 Walters Art Gallery 42.867
Obv. In three lines, παρονα ο νους, i.e. παράγω, ο νόμος. “Comfort me, O Health.” The two alphas are without the cross stroke, as often on these stones. The sound changes that led to the strange misspelling of the last word are attested in the papyri, but for stone amulets this is an extreme example. The inscription is on the smaller face.
Rev. Plain.

271 Brummer
Obv. Ouroboros, head slightly to l. of top, enclosing an inscription which covers the whole face of the stone. First, four and one-half lines made up chiefly of characters, with a few Greek letters, and ending at the middle of the fifth line with a snake. Then, beginning at that point, παλαιά αβαλάει αιμοσταθείν Iω Iω σώξε τον φορούσα τούτο τὸ φιλητήριον.

Rev. Plain.
Cambelian. Upright oval, 38 × 31 × 7. Large chip lost from upper left edge.

272 Mich. 26069
Obv. τῷ προσκύνημα Εὐπορίας. προσκύνημα is literally “obeisance,” and hence, in a general sense, an act of worship. Visitors to Egyptian temples were wont to commemorate their pilgrimage by an inscription on the temple wall or some neighboring monument; it might be τῷ προσκύνημα ἐποίησα παρὰ τῷ θεῷ, with the worshipper’s name, but much more frequently the phrase is simply τῷ προσκύνημα followed by the worshipper’s name in the genitive. The use of the formula on a ring stone seems to show that the ring was dedicated in a temple as the offering of Euporia. This name occurs elsewhere, though rarely.

Another explanation of this inscription is less probable. One might suppose that a friend or a relative of Euporia performed an act of worship in her name, a custom attested by many inscriptions, and commemorated it by
having the stone engraved and sent to Euposia, who would understand it to mean τὸ προσκύνημα Ἑυποσίας ἱκώμα ἐκ παρὰ τῷ θεῷ. The objection to this explanation is that such words are normally inscribed in the precincts of a temple, not elsewhere. If the ring was not left there, the phrase becomes little more than one of compliment or affection, as it is in fact often employed at the opening of personal letters, the writers of which certainly did not worship in a temple every time that they used the words.

Rev. Plain.


Mich. 26111

Obv. Ouroboros enclosing at l., six-rayed ring sign, at r. amphora holding two drooping branches with leaves and fruits (or flower buds). Below, Ἐθέμος. This may be an abbreviation of the name Euthemos, with epsilon instead of eta, a common error; the rare adjective euthemios is not attested as a name. But it is more likely that the engraver carelessly cut Μ for Ν; εἰθέμος (l. εὐθέμος), “flourish,” “prosper,” would be an appropriate motto of good will, and the symbol of the plant is in harmony with the wish.

A two-handled vase holding two ivy shoots with berries, originally a Dionysiac symbol, was cut on a cinerary urn in the Lateran Museum (W. Altmann, Grabhähne der Kaiserzeit, No. 124, p. 99). In a mosaic from Daphne the border design is a rinceau growing from each side of a two-handled vase placed in the corner of the quadrangle (Antioch on the Orontes, II, No. 55, Pl. 45, 1 and 3, Princeton, 1938).

Rev. Plain.

Bloodstone. Transverse oval, 22 × 16 × 3.

B. M. 36489

Obv. Upper half of youthful male figure to front; head turned to l. Seven rays on head, whip in r. hand. L. arm apparently raised and hand held behind neck; or else this is only part of the chlamys, which is fastened below the neck and falls from l. shoulder. In that case the l. arm has been entirely neglected. On the chest four letters arranged thus ἸΔ.

Rev. Inscription beginning on bevel at l., encircling the stone, and finishing at the lower center of rev. face: η ηεω αὐτίς ἱερομάρτιν, η νόμος δικαίωμα ἱεροπάρακτος, η τῶν ἑκομίων κρίσεως μεταβλ. With the exception of the unexplained μεταβλ, perhaps a secret divine name, these words are from the hymn in Ptolemais 31 (Corp. Herm., Lib. 1). See the previous publication of this stone, without illustration, in HTR 25, 362–365.


The illustration is from an impression, reversed in photographing.

Newell 35

Obv. Ῥωμαῖοι ἐκοινωνά ἱερέως. See p. 171 for a possible interpretation.

Rev. Plain.

Red jasper. Transverse oval, 18 × 14 × 3.

26119

Seyrig 39

Obv. η ηεω αὐτίς ἱερομάρτιν in five lines.

Rev. En καθ Πάλττών, in Samarian letters; see p. 180.

Haematite. Upright oblong, 33 × 19 × 3. Thin splinter lost from r. side.


Mich. 26157

Obv. Ψευτὸν Χριστόν δόθη τῷ φοροῦτιν, “Jesus Christ, help the wearer.” The inscription is on the smaller face.

Rev. Plain.


Brooklyn Museum 16.151

Bezel of iron ring inscribed Πλ. Θεός Ιωσή. The abbreviations are to be expanded Ἰησοῦς Θεός Ιωσή. Iouste has been previously read as a vocative addressed to Jesus, “thou Just One”; but despite
the example of Revelation 16, 5, δίκαιος
and Ἰστός are not in common liturgical
use, and a personal name would be
expected. It is in fact the name
Justus, here treated as indeclinable.
In Coptic usage many Greek names of
men were fixed as indeclinable with
the ending epsilon, thus resembling
the vocative case. Justus is so treated
in Coptica, III, No. 94, 1: 102, 14;
103, 8; 113, 2. (I owe this explanation
and the references to Mrs. E. M.
Husselman.) The ring came from
Upper Egypt (Abydos), and the writing
indicates a period when Coptic idiom
could exert some influence. The mean-
ing is "Jesus, help Justus."
Upright oval, 19 × 10.

279 Walters Art Gallery 42.875
Obv. Ouroboros with head at top en-
closing, above, Ιωάννης ἁγιαστής;
at middle, three large ring signs; at
bottom, εἰκοσιοτρίγωνον. A similar stone
was published by Mouterde, Milanges
Univ. St.-Joseph, 15, 72.
Rev. Plain.
Carnelian, grayish brown with dark-
brown spots. Transverse oval, 31 × 22
× 4.

280 Mich. 26164
Obv. Ouroboros enclosing at the top
two large characters, and under them
three smaller ones, the first of which is
epsilon; under these, Ευσώσωλ.
Rev. Plain.
Sard. Transverse oval, 19 × 16 × 5.

281 Brummer
Obv. Ouroboros enclosing in upper
center a curious design like a shield
with boss, from which six short lines
in pairs project below; from the upper
rim projects something like a crude
suggestion of a human head and neck.
Divided by this design, three-line in-
scription, βασον εἰκὴ οἰκεῖον Ὀσιοῦ
μαραθῶν εἰκῆ. Below, two ring signs
and circle with diameters; at bottom,
three characters.
Rev. Plain.
Brown jasper. Transverse oval, 21 × 17
× 5. Slightly chipped at top.

282 Brummer
Obv. In four lines, Ἡλιος αἰσθανατῶν ἄνα
σελήνη αἰσθανατῶν.
Rev. In three lines, Ἁθηνᾶ Ιωαννᾶ
αἰσθανατῶν. The appearance of the name
Athena with magical words is, I think,
unexampled.
Crystal. Transverse oval, ca. 26 × 16
× 9. Obv. convex, rev. flat, edge bev-
eled. Set in gold with suspension loop.

283 Brooklyn Museum 37.1755h
Obv. Lion-headed god standing to r.,
weaving headcloth and apron. Disk
with uraei on head, ankhs in r. hand,
and κ in l., tall staff with lion's head on top.
The figure is encircled with two lines of
writing, the end of a long inscription
which begins on the reverse side. For
transcription and translation see p.
183 ff.
Rev. See p. 184 f.
Red jasper veined with black. Upright
oval, 25 × 20.

284 M.M. 15.43.317
Obv. Ouroboros enclosing the following
inscription:

ιενυσσίου
τούτῳ αἴβροι
οὐκ ἀκαθόρωται
ὁ ἀνθρώπος ὄντα
ὁ ἀνθρώπος ὄν

Rev. Plain.
Sard. Transverse oval, 19 × 16 × 5.

Words are separated in lines 2–6
because they contain known elements.
After the names of the three patriarchs,
read ραχαὶ λαῖον, "Blessed be JHVH," the
beta being omitted by haplography.
The word at the beginning of line 5
should have been ἰαμάγχος (or ἰαμάγχος),
which, with the three following words,
makes a common magical formula of
unknown meaning. The rest is pronounceable, and therefore can hardly
be an ordinary numerical cipher; but while the elements resemble those in
other magical logos, they seem not to be exactly duplicated elsewhere.
Rev. Ouroboros enclosing letters, some reversed, characters and stars, six-
and eight-pointed. One of the characters is a crux monogrammatica with an extra
horizontal stroke; cf. Kraus, RealeencykI.
Onyx, almost circular, 28.5 × ca. 27.5.

285  Mich. 26587
Obv. Surface completely covered with a
minutely engraved inscription in eighteen lines, over 240 letters, ending with
four large letters, sigma, phi, the Coptic s, and alpha. It consists of
meaningless combinations of letters, mostly pronounceable, but making no
Greek words, nor any magical names observed elsewhere. It is not worth
the trouble of transcribing, but is a good example of writing as such ap-
plied to magical use even though no reader could recognize either ordinary
or magical language.
Rev. Characters with a few ordinary
letters.

286  Mich. 26153
Obv. Ouroboros enclosing: σαλαμάζα,
three characters, βαμάζα.
Rev. Plain.
slightly convex, rev. flat, edges per-
pendicular to flat side. Perforated in
longer dimension.

287  Newell 30
Obv. Ouroboros enclosing inscription
in six lines: αυξα βαμάζα χρηστοικράτεοι, αληθεύουσα
σαβαύντα καταβαθμία. The engraving is extremely
crude and some letters are uncertain.
The word division above is arbitrary.
αιω may be "I am Iαω," and σαβαύντα may represent σαβαυδο.
Rev. Plain.
Yellowish-gray steatite with vein of
quartz. Transverse oval, 45 × 34 × 8.

288  Mich. 25015
Obv. Inscription covering most of the
surface: αυξα τεστανα μαυρεια και
δυο υ μεγάλω θεοι χρεια στα
τον θεοτο
. The ω of χρεια lies on its side and may
be a character rather than a letter of
the ordinary alphabet. τον θεοτο shows
Judaeo-Christian influence. αυξα τεστανα
occurs in the next two numbers also.
Rev. Plain.
Yellowish stone, not identified; density

289  B.M. 56106
Obv. ααι | κτεσαρ. αυξα τεστανα, λο-
γοι | ρυ 
. In the
second line the eyes are reversed,
and the signs marked by dots are short
reversed curves. δ ρυ indicates Jewish
influence; compare No. 288.
Rev. Plain.
Bloodstone. Upright oval, 20 × 15.

290  Mich. 26002
Obv. Ouroboros enclosing the inscrip-
tion αυξα τεστανα μαυρεια εφορα 
σαβα 
. Lambda is written for alpha in the
second word.
Rev. Inscription, mostly retrograde,
perhaps to be read αυξα τεστανα μαυρεια εφορα 
σαβα;
the first two letters lie on their sides, one
omicron is triangular, the other square,
and the second "alpha" is a lambda
with a stroke across the apex.
Reddish-yellow carnelian. Transverse
oval, 17 × 12 × 3. Chipped at r. end,
but no letters lost.

291  Ruthven 17
Obv. This face was enclosed by an
ouroboros, but not otherwise engraved.
Unfinished.
Rev. Letters, among them ιαω, ιη, βο,
and many characters, some quite
elaborate, covering the entire surface.
Chalcedony. Long transverse oval, 34 ×
21 × 10. Convex on both sides. From
Cyprus.

292  Mich. 26052
Obv. Ouroboros enclosing four lines of
characters and the letters lambda, xi,
upsilon.
Rev. Plain.
Lapis lazuli, the color strengthened recently with a deep blue dye. Horizontal oval, $31 \times 24 \times 4$. Right end broken off.

Obv. Ouroboros enclosing three characters (ring signs).
Rev. Κοφθέα μετά (two lines).
Carnelian. Transverse oval, $18 \times 13 \times 5$.

**PALESTINIAN, SYRIAN, CHRISTIAN**

294 Mich. 26092
Obv. Man in military costume riding to r., about to pierce with spear a female figure on the ground. The rider wears chlamys fastened on r. shoulder, an end blowing back, kilted tunic, close-fitting trousers, and riding boots (the Parthian dress). His head is bare and the face youthful; the spear hand is held at the level of the hip. The horse is galloping and in the act of leaping over the woman; breast and breech bands keep the riding pad in place. The nude woman raises her hands towards the rider. Star before the rider's face, Σέλεον round l. side and top.
Rev. σφαγίς θεός, under which is a key with square bow and three wards.
Haematite. Upright oval, $31 \times 24 \times 6$.

295 Newell 10
Obv. Like the preceding, but the spear is longer, and the rider's hand is held as high as his neck; and the horse's breast and breech bands are absent. Inscription, Σέλεον.
Rev. σφαγίς θεός.
Haematite. Upright oval, $24 \times 18 \times 3$.

296 D. M. Robinson
Obv. Ouroboros enclosing the rider design. Spear hand held high, harness straps shown. Inscription, Σέλεο; if the remaining letters were cut, they are no longer legible.
Rev. σφαγίς θεός; below, the Chnoubis symbol $\equiv$, which probably shows that the stone was used as a digestive amulet.
Haematite. Upright oval, $32 \times 22$.

297 Mich. 26115
Obv. Ouroboros enclosing rider design similar in details to preceding. Inscription, Σέλεον.
Rev. σφαγίς θεός, a star following the last letter. Below, four large characters and two very small ones; one is a tiny circle.
Haematite. Upright oval, a large splinter broken off diagonally from upper r. side, taking with it the horse's head and forelegs, and damaging the inscriptions on both sides. Present measurements, $44 \times 22 \times 4$.

No. 37 in the Newell collection and one in mine, both broken, present the same design with no important variations. Mich. 26140, an inferior specimen, is narrower in proportion to its height, like many amulets of early Byzantine times.

298 Newell 49
Obv. Rider with halo galloping to r., transfixing prostrate female figure with spear. Lion below standing to r. Inscription, εἰς θεός ὅ τι νῦν τα κασά, "One God who overcomes evil." The evil one, represented by the woman, is quiescent in the bronze pendants with the rider design, whereas on the haematites she raises her hands in entreaty.
Rev. Ιωάννα Ἰωάννας Μιχαήλ Βούδα, under which is the "eye design," the "much-suffering eye" (see p. 97). The evil eye is pierced from above by a trident and by a nail (or spear head) on each side of it. From below it is attacked by five animals, from l. to r., lion, ibis.
or stork, snake, scorpion, spotted dog or leopard.

Bronze. Broad oval plaque with suspension loop, in this example long in proportion to the whole; 43 × 25.

299 Mich. 26115

Obv. Same design and inscription as preceding, but on a larger plaque, narrower in proportion to its height and with a shorter suspension loop.

Rev. Same design and inscription as last, letters narrower in proportion to height.

Bronze. Tall oval plaque, 61 × 50.

300 Seyrig 51

Obv. Same design and inscription; no significant variations.

Rev. Same inscription and design.

Bronze. Plaque oblong with rounded corners; 53 × 26, including loop.

Newell 50 is similar, but less distinct. All four of this group, Nos. 299–300 and Newell 50, agree even in such trivial details as the word division on the reverse and the use of two short strokes under the last line of the reverse inscription.

301 Bonner 63

Obv. Rider with halo galloping to r.; spearing prostrate figure crudely sketched. No lion below. In the inscription els is indistinct, and ΚΑΙ is omitted for lack of space.

Rev. Eye design. The eye is pierced by two long spears (?) that converge on the lid; between them, not in contact with the eye, is a trident. The bodies of the lion and dog are elongated. No inscription.

Bronze. Oval plaque, broader at bottom, 43 × 24, including loop. Some corroded spots.

302 Seyrig 53

Obv. Rider as in foregoing numbers.

No lion below. Incription els theos ΕΠΙΕΙΔΙΟΤ ΚΑΙ; the rest of the last word omitted. This side not shown.

Rev. At top, indistinct, els theos; under this, eye design with slight variations. The eye is pierced at the center of the lid by a dagger with rectangular guard (?), probably a misunderstanding of the trident in the pattern. The lion and the dog have changed places, and all the animals are elongated.

Bronze. Plaque oblong with rounded corners; 51 × 25, including loop.

303 University of Pennsylvania Museum 29.108.254

Obv. Rider design with no important variations. Inscription, els theos ΕΠΙΕΙΔΙΟΤ ΚΑΙ, with letters omitted either by oversight or because of the crowded space.

Rev. The evil eye, here long and narrow, apparently with three pupils, pierced by five short pointed darts or nails, the two outside curved outward. Only four animals below, the snake being omitted.

Bronze. Oval plaque slightly broader at bottom, 45 × 22, including loop.

From the excavation at Beisan.

304 Bonner 64

Obv. Rider design sketchily incised and partly obscured by corrosion; no significant variations. Inscription, els theos ΕΠΙΕΙΔΙΟΤ ΚΑΙ, the last letters omitted purposely, since there is room for them. This side not shown.

Rev. Large, long-legged bird, probably meant for an ostrich, standing to r. with bill open, about to attack a large spotted snake erect on its tail. Another, thinner, snake is between it and the bird, another, still smaller, behind the bird’s legs. The bird is connected by a long upward-curving line with an altarlike structure behind. This line should probably be a straight or sagging cord, like that on the digestive amulets of the ibis and altar type. It can hardly be a plume growing from the back of the bird’s head. The ostrich has nothing of the sort. Above, προ, probably for προῦ, “I am hungry.”

Bronze. Spade-shaped plaque, 51 × 35.

From a cast.

305 Bonner 65

Obv. Rider with nimbus to r., spearing an indistinct figure on the ground.
Very crudely executed. Inscription, εἰς ἡ ῥακα. This side not shown.
Rev. Long-billed bird (stork?) to r., attacking a snake which rears itself from the ground. Slender tree behind the bird, and apparently another in front. Looped cord above.
Bronze. Oval, 42 × 22, including loop. Lower part of both faces somewhat corroded.

Rev. Crane standing to r., short plume crest on head, bill open to attack snake rearing itself from ground. Altarlike structure behind crane. Under it, the cord with three loops. Common ring sign (in form of eight-rayed star with circlets at ends of rays) between crane and snake. At bottom, εἰς θέσις.
Bronze. Oval, top of plaque and suspension loop broken off; 35 × 23.

308 R.O.M.A.D.B. 7
Obv. Long-legged bird with curved bill standing to l., bill open and one foot raised, about to attack a wriggling snake. On the bird's head is a crest which divides into branches in a manner unknown in nature. It is possible that the engraver intended to give the bird a crown of disk and uraei resting on a plume crest of rather more than natural length.
Rev. Plain.

Serpentine. Scaraboid, upright oval, ca. 19 × 16.

309 Mich. 26114
Obv. Rider design, crudely incised; the line representing the lance is not straight. Flattened crescent (?) over horse's head. Usual inscription complete but for last two letters; omicron for omega as often in this phrase.
Rev. Ιαω (sic) Σαβαωθ Μιχαηλ. Below, roaring lion to r. with snake in front, flat crescent (?) over back.
Bronze. Plaque oblong, spade-shaped, with round corners, 56 × 29, including loop.

310 Seyrig 49
Obv. Rider to r. spearing indistinct figure on ground. Usual inscription. Not shown on plate.
Rev. Ιαω Σαβαωθ Μιχαηλ Ταβρυμλ. The alphas approach the form of delta; the second word really looks like Σαβαω. The last three letters of Gabriel are crowded. Below, lion walking to r.

311 Seyrig 47
Obv. Rider spearing female figure lying on ground with hands bound together (?). Usual inscription complete but for last letter.
Rev. Ιαω Σαβαωθ Μιχαηλ Ταβρυμλ Ιωυα χερσοειν αφρατε. Lion below.
Bronze. Oval plaque, 49 × 20, including loop.

312 Seyrig 48
Obv. Rider spearing female figure. Inscription damaged at end. This face not shown.
Rev. ἥτα εἰς ποισαμβανηαν. The reading is certain, but the last word has not been seen elsewhere.
Bronze. Long oval plaque, narrowing to loop, 55 × 24.

313 Newell 47
Obv. Rider design, apparently of the usual sort, but indistinct through corrosion. This face not shown.
317 | DESCRIBED: PALESTINIAN — CHRISTIAN

Rev. Ιαω Σαβρακ Γαβριηλ εισαρχα ουναω Γαβριηλ. Below, roaring lion walking to r.
Bronze. Oval, 36 × 31, including loop.
Perforated by corrosion at bottom.

314 | Newell 46
Obv. Rider to r. spearing woman on the ground. Lion below walking to r.
The usual inscription, the last two letters indistinct.
Rev. Remains of the formula discussed on p. 215, corroded and indistinct:
τῆρων μολότος εὐλίθες εἰ[θ]εία κοκλή ἀν-δολος στρατηκάμφων Ἄππολος. There are other traces of writing, especially under the end of the last line, but corrosion has made them illegible. No. 54 in the Seyrig collection (not shown here) has the same text with trivial variants. In both the mu of the second word is certain.
Bronze. Oval, 53 × 26. The illustration is from a cast.

316 | Newell 41
Obv. Lower half of design, probably representing the Rider Saint transfixing the Evil One in the form of an animal or a partly human monster; Cf. No. 324. All that remains is the lower half of the creature, belly, clawed feet, and tail. Below, βοήθη. A few indistinct letters at the left may be the beginning of the άλω θεός acclamation.
Rev. Lower half of inscription, of which κύριε βοήθι θεόδοτον can be read. Before κύριε is εικρα and space for three or four letters preceding it, but they were destroyed by corrosion. The epsilon is certain, and consequently ιτιέους is impossible. Above, bottoms of several letters; the traces cannot be reconciled with the magical name Damnanemeneus. Below, looped cord with an eye drawn in the dip of the loop, and two little circles below.
Bronze, 21 × 20. From casts.

317 University of Pennsylvania Museum
23.108.253
Obv. Inscription in eleven lines, the last six illegible through corrosion. The beginning is transcribed and translated on p. 215. In the space below the inscription there are a few badly cut letters of later date, but nothing that makes sense.
Rev. A few letters in unpronounceable combination, and traces at the bottom of a design outlined in points; by far the greater part of the surface is destroyed by corrosion.
318 Newell 51
Obv. Rider with halo piercing prostrate female figure with spear, which has a small crossbar near the point — an inaccurate representation of barbs? Lion below. The usual inscription complete, with a small angular incision at the end (space filler?).
Rev. Cross partée, the top of the upright replaced by a crudely engraved human figure, with draped bust and nimbus round head, r. hand raised, unseen l. holding a cross potent. In lower field, alpha and omega.
Bronze. Broad oval, 43 × 27. From casta.

319 Newell 45
Obv. Rider Saint with halo galloping to r. and transfixing an indistinct figure with spear, the upper part of which is in the form of a cross. At the bottom an almond-shaped object crossed by two diagonal lines (suggestion of the evil eye blinded?).
Rev. ... o kotorov, i.e. o kotorov, the first two words of Psalm 91.

320 Bonner 72
Bronze ring. On bezel, the Rider Saint with spear down as if to transfix an enemy; but no figure is visible on the ground.
Bezel oval, 18 × 15; hoop, 21 mm. in inside diameter, large enough for the thumb. Thickness of hoop, 2–3 mm.

321 Mich. 26198.
Bronze bracelet, 75 mm. in diameter. It is a narrow ribbon of metal, 6 mm. wide, broadening at not quite equal intervals into four medallions, horizontal ovals 18 to 20 mm. long, 16 mm. wide. The bracelet was fastened together with the help of a fifth oval, which fitted exactly under the first medallion and was originally wired or cemented to it, though now free.

On each side of each medallion is a narrow lanceolate object crossed by several parallel diagonal lines. Since there is no midrib, it can hardly be a leaf. It may be a stylized eye, blinded by cuts across it, thus acting as an apotropaic device against the evil eye. A similar object shaped more like an eye is to be seen on No. 319, where it is placed under the design of the Rider Saint transfixing the Evil One.

From left to right, the four medallions are engraved as follows:
A. The beginning of the common verse of protection (Psalm 91, 1), o kotor...v, e...ov, etc.
B. The Virgin seated to r. with the Child on her knees; at r., a kneeling figure, perhaps one of the Magi, the other two being omitted for lack of room. All three of these figures have the nimbus.
C. Two figures with nimbus bowing or kneeling before a narrow structure between them. It has a gable crossed by diagonal lines and a finial at the apex. Within there is an indistinct, closely wrapped figure. Whether the scene represents the two holy women at the tomb of Christ or the resurrection of Lazarus is uncertain. The former scene, with the addition of the angel, appears in a Byzantine bracelet published by J. Maspero (Ann. du Cer., 9, 247–249).

Fragments of a bronze bracelet, possibly a little smaller than the preceding, but otherwise very like it; the two may have been made in the same shop. The size of the medallions and the width of the hoop are the same as in No. 321, but the distance between the only two ovals that are still connected is less than the average in the other specimen. There are four fragments:  
A. Two medallions connected by the hoop. The oval at the left was
blank, intended to be fastened under the last engraved medallion. The other shows the Rider piercing the Evil One with a lance which has a cross and a pennon at the top.

B. C. The Virgin seated to r., the Child on her knee. Facing her a worshipper, apparently female. Small Greek cross between the figures. Virgin, Child, and worshipper have the nimbus.

D. Small cross followed by o κατόκως εν (Psalm 91, 1).

As in the preceding example, a blinded eye (see above) was engraved on each side of each medallion. Four of these have been preserved. One medallion and the greater part of the hoop are lost.

Published by Fr. R. Mouterde in Mélanges Univ. St.-Joseph, 25, 1821 (Pl. II. 40, 50).

Not having seen a complete specimen, Mouterde overlooked (as his figure shows) the loss of one medallion and the greater part of the hoop; and the medallion that he describes as obliterated was never engraved, for the reason given under the preceding number.

323 Mich. 26165

Bezel of ring, hoop broken away.

Obv. Rider with nimbus to r., stabbing head of prostrate woman with spear. Round margin, συνδικηματεινηλευ-

324 Mich. 26119

Obv. Rider with nimbus round head galloping to r., spearing a monster in the form of a lioness with the head of a woman. In front, an angel with nimbus stands with one wing uplifted. The rider’s spear has a cross and a pennon at the top. Star over angel’s head. In field at l., εἰς ὅσον ἐκ νῦν τά κακά. Round margin, o κατόκως εν βοσχή τοῦ

325 Rev. Plain.

Bonner 74

Obv. Rider Saint with nimbus galloping to r., over prostrate woman whom he pierces with his lance. He wears a chlamys fastened on the r. shoulder, a long end blowing back. The spear has a broad barbed point. Above at l., crescent, at r., star and eye; behind, six-spoked wheel, in front, bow. Between the horse and the woman, sword and dart (?). Inscription round margin, εἰς θέος ὁ νυκτός το κοινά ἁγιοι Σισινίων, an illiterate version of the usual εἰς θέος acclamation plus an invocation of St. Sisinnius, the protector of children.

Rev. Ostrich with wings raised, treading on snake and apparently attacking a large scorpion; yet the scorpion has its pincers downward as if to threaten the snake. Behind the ostrich an ibis is about to devour a small snake, while a crab (or another scorpion) approaches it. Above at left, circle with diameters and an unidentified object like the wing of an insect or a bat. Over the ostrich’s head, τῷ (που;) .

Bronze medal. Diameter 36. The original perforation at the top has worn through, and a new one at the bottom has damaged the design. The illustrations are from casts.
Obv. Rider Saint with nimbus galloping to left, piercing the head of a wriggling snake with his lance, which has a cross at the top. Small cross pattée in field in front of the rider's face. The uncertain object behind him may be the end of his cape.

Rev. Above, crux quadrata in circle which rests on an indistinct moundlike support. Sun-god (indistinct) at l, moon-goddess at r. Below, lion running to l. over wriggling snake.

Lead pendant with suspension loop. Plaque almost circular; height, with loop, 30, width 24.

A. B. Cook

Obv. Rider to l., without nimbus, transfixing a wriggling snake with long lance held in l. hand. Since the stone was cut seal-fashion the print used in making the figure is reversed. Round upper margin, eight non-Greek characters.

Rev. Plain.

Red jasper. Upright oval, ca. 25 × 19.

One side of a mould for casting small rectangular amulets of lead, two at a time, each with two suspension loops. The text is the same in both, the first six words of Psalm 91, ὁ κατώ τῆς βοτής τοῦ Ἡσυχίου, with errors in the vowels; the spelling of the last word is very strange, and not easily paralleled even in the most illiterate texts. It will be observed that the letters are differently distributed in the two amulets, and that in the one on the right the maker has narrowed the first four panels and made space for a narrow fifth with four bosses. It is said that the avoidance of regularity or uniformity, which may be observed in various eastern crafts, springs from a belief that slight irregularities avert the evil eye.

Steatite, 66 × 53 × 15. The upper edge is intact except for a notch at l., which has broken away half of a drilled boring. Lower edge preserved only for about 1 cm at right. Sides intact. There are two parallel grooves round the reverse side and a deeper groove crossing the surface from top to bottom, broadened below to a depression shaped like an arrowhead.

Obv. Virgin standing to front. head to l., holding the Child in r. arm. She wears a tunic reaching to the ground and an overgarment falling behind to the knees. Nimbus round heads of both mother and child. Star at each side above. Lower at l., nπ, at r., Θη.

Rev. Plain. Jasper, mottled green and red. Rectangular below, corners rounded to an arched form above; 19 × 14. The illustration is made from an impression, since the inscription was cut to be read so. This shows the child on the right arm of Mary, instead of the commoner position on the left.

Obv. Virgin seated to l., holding the Child out in her arms as if to show him to worshipers. Over her head Greek cross. In front, Ε, behind, ΧΙ, i.e. Τὸν Ἱησοῦν Χριστὸν.

Rev. Plain.


Obv. Head and bust of Christ, bearded, nimbus with cross round head, hands holding book (?) before breast. ΤΕ at l. and r.

Rev. Female saint (the Virgin?), nimbus round head, hands raised in prayer. Crude bronze medallion with raised rim, perhaps part of a reversible bracelet or necklace. Circular, diameter 24; the broken projections at the sides joined it to the other parts of the piece.

Obv. Crudely executed nude male figure standing to front, arms raised in the attitude of prayer. At each side an animal, probably meant for a lion, the
pair symmetrically arranged. This type was developed as a representation of Daniel in the lions' den; cf. Cabrol-Leclercq, Dict. d'archéol. chrét., article “Daniel,” figs. 3585 (Nos. 2, 4, 7, 8), 3589; article “Lion,” figs. 7121, 7126. The inscription on the reverse, being an acclamation, scarcely justifies the interpretation of the obverse as Jesus, although it is true that this type of Daniel praying came to be accepted as a symbol of the crucified Christ (Krauss, Real-encykl. d. christl. Altertümer, 1, 345).

Rev. Crux ansata, the loop almost circular, not actually touching the crossbar. Round margin beginning at upper r., el 968, the last two letters at upper 1. Under crossbar at 1, ΠΗ, i.e. ΠΧΩΣ.

Red stone with orange inclusions. Circular except for projection at top, which is perforated for a cord; 43 × 59. The design is not intaglio, but is outlined by deep grooves giving it the effect of low flat relief.

Mich. 26192

Obv. Extremely crude male figure standing to front, arms raised, a lion fawning at his feet on l. side, traces of another in the damaged portion at r. A curious appendage slanting upward from the man's waist is unexplained. The stone, like the preceding, represents Daniel in the lions' den.

Rev. Several characters, two or three being Greek letters with circlets at the ends of the strokes.

Ironstone, perhaps clayey limonite. Upright oval, 51 × 40 × 5. Broken at top, where there was a perforation earlier than the present one, and also at lower r. side. Surface worn and eroded. The illustration is from a photograph of the original.

From Palestine, said to have been excavated at a place on the western slope of the mountains of Judaea.

Mich. 26138

Obv. Angel (without nimbus) standing to front, head to l. Garments much like those of St. Procopius in No. 334. The wing is awkwardly made, and resembles an inverted palm frond. A cross potent at upper r. seems to be held in the muffled hands, but the surface is damaged and details are indistinct.

Rev. ο άγιος Μεχην.[[1]](#)

Haematite. Oblong with round ends, 22 × 10 × 2.

Mich. 26132

Obv. Left-hand fragment of design representing a saint standing to front with hands raised as in prayer. He stands in an arch formed by short twisted columns, from which stylized palm branches rise to make the upper curve. Cross with tall upright in lower field.

British Museum 56459

Obv. Saint standing to front, head with nimbus to r., hands raised. He is dressed in a long tunic, and folds of an upper garment falling from the shoulders are to be seen at his sides. The diagonal folds passing from his left hip to his right knee are perhaps connected with this upper garment, which would in that case have to be simply a long scarf wound round the body crossing on the back. These folds may also be interpreted as an embroidered decoration of the tunic. Star at each side of the head and (less distinct) the ankles. Cross potent with tall upright at each side in lower field.

Rev. έγειρεν Παλιώτι (see p. 223).

Haematite. Narrow oval, ca. 30 × 15.

Mich. 26122

Obv. Saint (without nimbus) standing to front, head to l., hands raised. He seems to be rising from a sarcophagus, the end of which, showing a pattern of squares on their diagonals, is toward the spectator. His garment shows two long vertical panels crossed by diagonal lines. Cross potent with tall upright at each side.

Rev. άγιος Λεοντή (see p. 225).


Mich. 26128

Obv. Angel (without nimbus) standing to front, head to r. Garments much like those of St. Procopius in No. 334. The wing is awkwardly made, and resembles an inverted palm frond. A cross potent at upper r. seems to be held in the muffled hands, but the surface is damaged and details are indistinct.

Rev. άγιος Μεχην.[[1]](#)

Haematite. Oblong with round ends, 22 × 10 × 2.

Mich. 26132

Obv. Left-hand fragment of design representing a saint standing to front with hands raised as in prayer. He stands in an arch formed by short twisted columns, from which stylized palm branches rise to make the upper curve. Cross with tall upright in lower field.
Rev. Nothing left of inscription but a star below, which probably marked the end.
Haematite. Originally oval; present measurements $38 \times 11 \times 3$.

338
Seyrig 40

Obv. Male figure standing to front, head to l., in military dress, kilted tunic and cape fastened on r. shoulder. Nimbus with seven double rays round head. R. hand raised, palm outward, globe with equator and meridian in l. Large star and crescent at lower left, smaller star at right. Round margin, separated from inner design by a line, $\Upsilon_{\text{μ}}\Upsilon_{\text{o}}\Upsilon_{\text{ρ}}\Upsilon_{\nu}\Upsilon_{\text{ρ}}\Upsilon_{\nu}\Upsilon_{\text{o}}$.
Rev. $\Upsilon_{\text{μ}}\Upsilon_{\text{o}}\Upsilon_{\nu}$, with two stars above, two below.
Green jasper. Upright oval, $23 \times 19 \times 2$.

339
Newell 53

Obv. Groove, probably meant for ouruboros, enclosing at r. a man standing to front, head encircled with nimbus turned to l., face indistinct. Long tunic, and upper garment round chest, an end falling as low as knee on his right side. R. hand raised holding uncertain object (circle with two parallel prongs projecting from upper part of its circumference); l. hand lower, grasping a baton or a roll of manuscript. Opposite, long snake erect on its tail, mouth open. Over and behind the man’s head, $\tau_{\mu}e$: between snake and margin, $\beta_{\nu}o\nu\iota\iota$. Star at upper l. over snake’s head.
Rev. Above, three lines in non-Greek characters, perhaps a degraded form of a Semitic alphabet; below, divided from the upper text by a line, $\Upsilon_{\text{μ}}\Upsilon_{\text{o}}\Upsilon_{\nu}\Upsilon_{\text{ρ}}\Upsilon_{\nu}\Upsilon_{\text{o}}$. At bottom, a sign like the figure 8 lying on its side.
Limonite. Upright oval, $38 \times 30 \times 5$.
Perforated.

340
Mich. 26125

Obv. At r., clumsily executed human figure in long garment, nimbus round head, standing to l. and holding an uncertain almond-shaped object towards a large open-mouthed snake opposite, which has on its head an ornament shaped like a triangle standing on its apex. Star behind the snake’s head. Small altar (?) with three legs between snake and man, and three flat crescents behind man. Winged globe in exergue. The design is enclosed by a groove with short cross strokes, which is probably meant for the ouruboros.
Rev. Three lines of unknown characters, possibly belonging to a cryptographic alphabet, with horizontal bands between.
Seateite. Upright oval, $36 \times 31 \times 5$.
Perforated.

341
Mich. 26156

Obv. Man standing to front, head to l., holding in l. hand a situla, in r. a tall cross, its crossbar set at unequal angles with the upright. The man has a band round his hair, a short upright ornament on his head, and wears a short tunic. There are a few stars and several minute letters round the margin and in the field, mostly illegible; and those that can be read make no sense.
Rev. $\lambda_{\alpha}o\nu\Sigma_{\alpha}\beta_{\rho}\omega\alpha\nu\alpha\nu\alpha$.
Serpentine. Upright oval, $24 \times 20 \times 5$.

342
Mich. 26129

Small leaden phylactery, with two suspension loops.
Obv. $\Sigma_{\alpha}\beta_{\rho}\omega$, retrograde (see p. 226).
Rev. $\Pi_{\rho}o\nu$, retrograde.
Lead. Rectangular, $23 \times 7$ (13 with loops) $\times 2$.

343
Newell 54

Obv. Center, Abraham, beardless, standing to front, head to l., knife held upright in r. hand, which is held across the body. At his l., Isaac walking towards altar (on higher level) of peculiar form — rectangular block with upward-curving horns supported by a round column which rests on a larger base. Abraham is looking back to the ram, which stands under a small bent tree. The hand of God, pointing downward, is seen over the tree. Large star over altar.
Rev. Four lines, the first abraded and indistinct, of writing in a Semitic alphabet; several scholars to whom the