passage has been submitted have been unable to read it, and it is possible that magical words of unknown meaning have been written in Hebrew or Aramaic letters.


Cabinet des Médailles 1400 A
Obr. Abraham standing to r., curved knife in hand ready to sacrifice Isaac, who is already lying on the altar. Abraham looks back to see the ram standing in front of a strangely shaped tree. Over the tree, crudely rendered hand pointing downward. Rev. Plain. Banded sardonyx. Circular, diameter ca. 22.
Described by E. Babelon (Guide illustré au Cabinet des Médailles, 1900, pp. 37 f.) as "intaille chrétienne de la Perse ancienne." But he speaks of the ram as led by an angel, apparently mistaking the meaning of the strangely stylized tree.

Gotha
Obr. Abraham, beardless, clothed in tunic and himation, standing to r. With his r. hand he raises a heavy sacrificial knife over his head, with l. he touches the head of Isaac, who kneels, facing him over an altar. Behind Abraham, an angel, of whom only head, arms, and one wing are shown, grasps the lifted knife with his l. hand, and points down with his r. to a ram standing under a small tree. Over this scene, and reversed in relation to it, Abraham’s two servants, one of whom holds the saddled pack ass by the bridle. Rev. Plain. Carnelian. Upright oval, ca. 23 × 17. Illustration from an impression. Previously published by Furtwängler, Antike Gemmen, I, Pl. 50, 55.

Newell 40
Obr. Surface divided by horizontal line into two unequal divisions. In the upper and much smaller, nothing can be made out except a coiled snake (?), and two stars on the l. side of a vertical, perhaps a tree. On the r., nothing certain.

Below the dividing line a boat moving to r., steersman with double paddle in stern, amidships a taller figure with nimbus and long tunic, hands raised in prayer. In the prow an indistinct figure, of which only the feet are clearly seen; it also seems to lift its hands in prayer. In front of the prow and slightly below it, a man swathed like a mummy with nimbus round head, who is just being swallowed feet foremost by a sea monster with long jaws and snake-like body, but with fins and fish tail. Just behind the boat there seems to be a tree. There is a star at each side of the praying figure’s head. The scene represents Jonah cast forth from the ship and swallowed by the sea monster, and an inscription Israel over the prow of the boat makes this clear. Two scenes are represented; first Jonah praying before he leaps or is thrown overboard; then the actual swallowing. The background of the upper part is filled in with various indistinct objects; the effect reminds one of a tapestry.

Rev. In lower part, cock-headed anguipede, head to r., shield dimly outlined, r. arm raised, but neither whip nor any other weapon can be made out. The figure is outlined with grooves that are broken by a succession of points or short transverse lines. Tree and coiling snake on each side level with the upper half of the anguipede, also some indistinct stars and crescents (?). Opposite the lower part of his body two scepters with animal heads and several large and small stars that fill the background.
In the upper third of the stone, which is divided from the lower part, there is a mound like the traditional form of the omphalos, covered with a herringbone pattern; a large star inscribed in a circle and two smaller ones. The rest is indistinct.

Argillaceous schist. Upright oval, ca. 48 × 37, broken at upper r. of obverse
and chipped at l. The illustrations were made from plasticine impressions reversed in printing. The original was destroyed by accident not long after the impressions were sent to me.

347 Boston, Museum of Fine Arts
03.1608
Obv. At center, ship with mast, reeled sail, and two steering oars moving to l. The helmsman raises his hands in prayer, as Jonah throws himself from the prow. A sea monster approaches from r. to devour Jonah. At r. and lower, Jonah is seated, clothed and resting his hands on his staff, under a tree arching overhead; a bird perches on its top. At l., a man, apparently Jonah again, facing r., hands raised as in prayer (Jonah 4,1–4; 4.2).
Sard set in gold ring. Transverse oval, ca. 17 x 15. From a cast.
Previously published by Gattucci, Storia dell'arte cristiana, VI, Pl. 478, 28, whence it is repeated in Cabrol-Leclercq, Dict. d'archéol. chrét., VI, 842, fig. 5070; Early Christian and Byzantine Art, No. 361, Pl. 78.

UNUSUAL AND OBSCURE TYPES

348 Mrs. Edward G. Goerk
Obv. Pig standing to l. on tail of lion-headed snake with six rays round its head, which turns back to defend itself.
Rev. Inscription in four lines, σουκερω ςιπερηρα χρυσαυ εθεσιας (τε) εθη. It is possible that an upsilon which should end the second word is concealed by the setting of the ring.
Green jasper. Transverse oval, 22 x 15.
Set in modern gold ring.

349/ Ruthven 22
Obv. Very fat pig walking to l. on tail of lion-headed snake, which has the head turned back as to defend itself. The lion-head probably had six rays, but damage to the stone has made this uncertain.
Rev. Sarapis, disk on head, seated to l. on throne, which rests on the back of a crocodile (damaged); its head, slightly lifted, is just in front of the god’s feet. Sarapis’ r. hand holds an indistinct object, probably a patera; the l. rests on a tail scepter. Round margin, μεγαλων; on bevel, χρυσαυ εθεσιας κυριου σιμεωμου. Compare Nos. 354–357.
Obsidian. Transverse oval, 15 x 12 x 3.
Chipped at bottom of reverse.

350 A. B. Cook
Obv. Mummy with disk on its head lying over a long snake, the head of which (at r.) curves back over the mummy’s head, the tail over its feet. A crowned hawk perches on the snake’s head; scarab in field over its tail.
Rev. τιτη ταχα ταξω τα οίστορων απεραεις ημων.
Haematite. Transverse oval, ca. 20 x 15.

351 B.M. 56388
Obv. Naked man to l., holding with both hands a serpent, the head of which turns back towards the man’s face, while a coil encircles his waist. Both man and snake studded with stars. The constellation Ophiuchus. See pp. 212–213.
Rev. Plain.
Haematite, set in ring. Upright oval, 23 x 20. From an impression, enlarged 2 x 1.

352 Cabinet des Médailles 2184
Obv. Man standing to l. in three-quarter back view, l. hand grasping the neck of a serpent, r. holding the snake’s body near the tail. He stands on a scorpion, of which only one claw is undamaged. At l., a large star, perhaps meant to
represent the sun. The constellation Ophiuchus.

Rev. Plain.

Haematite. Lower half of elliptical stone, present measurements 20 x 18. Inaccurately described by Chabouillet; previously published by Mariette, *Traité des pierres gravées*, II, 70.

353

Mich. 26106

Obv. Man standing to r. holding long snake across his body. Bird on head.

Two ring signs in upper field, star and three-pronged sign lower. At bottom, vowels in imperfect palindrome, and other letters. Extremely crude work.

Rev. Plain.


354

Brummer

Obv. Design encircled by serpent with seven-rayed human head, turned inward to r. facing Sarapis, who is seated on throne, r. hand extended, l. resting on tall scepter with bird on top. Over his head, a scarab beetle with extended wings. Scorpion just below the extended r. hand; above it, between Sarapis and the serpent’s head, a gabled stele inscribed with three characters. The throne rests on a crocodile, head to l., this in turn on a mummy, head to l. wearing atef crown; the mummy again lies on the back of a lion walking to l. and breathing fire from nostrils. Behind Sarapis, star, crescent, and the vowels arranged, not quite accurately, in form of an inverted pyramid, not completed at bottom for want of room. Scattered in field, above, to l. and below, the letters of the word abelana-than'alba, not in sequence; also a few characters. Ladderlike sign below serpent’s head. Round margin outside the serpent, the Iao palindrome complete but for a few letters chipped away at top.

Rev. Harpocrates seated to l. on lotus, flail whip over l. shoulder, crescent behind head; face, r. arm, and legs broken away. Round margin, βελω-καισακωθα, part of a formula associated with solar deities; nearer center, μ τω φορον (to be completed δοι χάρω τη φοροίρη, “Grant favor to the wearer”).

Haematite. Upright oval, present meas-
urement, $32 \times 18 \times 3.5$. After the right half of the stone had splintered off, the sharp corners were ground to the present oblong form.

356  
M.M. 10.130.1390  
Obv. Ouroboros enclosing Sarapis seated to l. on throne which rests on a crocodile. Scarab with wings spread over his head, r. hand extended over large scorpion, l. rests on tall scepter with ibis on top. Below, mummy of Osiris, head (with disk) to l., lying on back of lion walking to l. At l., inscription made up of meaningless letters, most if not all of them vowels (lambda perhaps for alpha), arranged as pyramid with point down. Round margin outside ouroboros, vowels in groups of seven.

Rev. Three scarabs, three crowned hawks, three goats (or rather sheep of old Egyptian breed), three crocodiles, three cobras. These groups usually accompany Harpocrates. Edge incised by characters, with a few Greek letters. Green jasper. Upright oval, $19 \times 14 \times 2$.

357  
Brunner  
Obv. Ouroboros enclosing Sarapis seated to l. in same attitude as on Nos. 354 to 356, throne resting on crocodile, mummy, and lion, as before. Flying scarab over head; the bird at the top of the scepter seems here to be an ibis. The mummy's crown is suggested by a single upright stroke. Behind Sarapis at r., the vowels in two columns; and round the entire design, inside the ouroboros, runs a pyramid sequence of the vowels from a single alpha to seven omegas.

Rev. Inscription covering the entire surface with very small letters, continued on bevel, beginning at top, and making the circuit of the stone with a slight overlap, as follows: νεφωχλασωο-
κάρχα ηφασμάθω αριστοχα ζωοιοθερα 
στεγενήπαργης εικονομενοµεν: αρχηνον 
χειρα εφεσηρ φασω (continued 
on bevel beginning at top) φιλω φαξα βολ 
μετεμφαταγίαλα μενοτερεον.

Black jasper, upright oval, $18 \times 14 \times 3.5$.

358  
Mich. 26157  
Rectangular prism: side A, figure with animal head, probably Anubis, to l.; B, 
snake; C, Harpocrates sitting on lotus, very indistinct; D, Iaω. Crude work.

Steadite, $14 \times 11 \times 9$. Perforated vertically.

359  
Walters Art Gallery 42.731  
Four-sided prism, bored longitudinally as head. Side A, Anubis standing to l.; 
B, Iaω; C, orans, hands raised to height of head; D, snake. The figures are 
mere line sketches.

Black jasper, $20 \times 11 \times 9$.

360  
Seyrig 26  
Rectangular prism, not perforated.

A. Hecate with indistinct head, probably meant to show three faces; cushionlike object (modius?) on head. Six arms, the uppermost pair holding daggers (?), the middle pair uncertain objects, the lowest 
whips.

B. Ζευς ἔχον, "Holy Zeus."

C. Ιω Ψυχή standing to front; r. hand at waist level holding indistinct object; cornucopia in l. Incense burner (?) at l. side.

D. ἀντιπροσωπεία (not in lexicons), "Averter of evil."

Limonite, $19 \times 8 \times 8$.

361  
Mich. 25091  
Rectangular prism, perforated longitudinally. A, Iaω; B, Σαβέω; C, Μικραί; 
D, θωθ followed by a curious monogram or cipher, $\text{Δ} \text{D}$.

Glass paste, gilded, $24 \times 6 \times 6$.

362  
Mich. 25094  
Copper prism, tapering slightly to a suspension loop at top, thus resembling a small weight. On the main face, an indistinct figure resembling the cock-headed anguipede without the serpent legs is supported by a post like that of a trophy; instead of the usual whip and shield, a tall spear seems to be held at each side. Uncertain traces below; on the adjacent sides, indistinct letters;
back plain; on bottom, five-branched candelabrum.
Copper, 24 × 8 × 8. Somewhat corroded.

363 Ruthven 26
Irregular prism, section a flat hexagon. The two largest faces (A, D) have engraved designs, one of the narrow ones (C, to r. of A) has five letters, the other three faces are plain; but top and bottom of the prism are inscribed.
A. Anubis standing to r. on globe, head to l., clothed in short tunic and cape, which conceals his l. arm. In r. hand he holds a scorpion by the tail, and also a short scepter with an ornament at the top. Several unconnected letters round the left half, a crescent and circle opposite his left knee. Along r. edge, beginning at the top, the first ten letters of the Chabrac formula, which is continued on the bottom of the prism, then upwards on face C, finishing on the top of the prism.
D. Upper center, Isis standing to front, holding a serpent in her l. hand; on her extended l., a small very crudely executed standing figure, perhaps Harpocrates with scepter and flail whip. Below, at l., goat-legged Pan, dancing, with syrinx in r. hand, throwing-stick in l.; at r., pantheistic god with "standard" head (post with indistinct animal heads on each side). Several indistinct letters or characters above, at l. and below. Along r. edge, oroumobdai
Under this, oroumoabai.
Amazonite (green feldspar), 21 × 18 × 8.

364 Walters Art Gallery 42.642
Obv. Rude figure, standing to l., hands raised as in prayer. Tunic girt in at waist, flaring out at knees like a kilt. Above, cross crosset with equal arms.
Rev. Six characters or signs.
Red carnelian. Hexagonal prism, 30 × 12; perforated, hole now filled with a gold wire. Design and inscription on two opposite faces, the others plain.

365 Newell 44
Spindle-shaped, headlike stone, not pierced; truncate at ends, slightly flattened on two sides, which bear designs.
A. Anubis standing to l. dressed in short kilted tunic and boots. Three-pronged sign over head, r. hand extended holding dagger upright, l. holding an uncertain object like an hourglass done in straight lines.
In exergue, oax.
B. baprapo.
C. Lion running to l., star in front, crescent above.
D. Under the lion, ourombtdai.
Haematite, 32 × 8 × 7.

366 Seyrig 27
Spindle-shaped head (not perforated), slightly flattened for the figure designs; style much like that of the preceding stone, probably from the same workshop.
A. Crudely engraved female figure standing to front, head to l., r. hand raised to height of neck in a gesture like that of Nemesis. Three-pronged ornament on head.
B. oepeta.
C. Lion walking to l., star in front, crescent over back.
D. xeper.
Haematite, 22 × 6 × 4.

367 Mich. 26117
Spindle-shaped stone.
A. Triple Hecate, modius on each head; whips in lowermost pair of hands, daggers or torches in uppermost, middle pair indistinct.
B. (turning l. to r.) Very slender female figure in close-fitting tunic; r. hand raised as in prosynesis.
C. Goddess with head and neck of snake standing to front, head with triple ornament to r. R. hand on tall staff, l. holds whip, under which is oepetop in vertical column, two letters to the line.
D. Extremely lean male figure.
Haematite, 47 × 12 × 10.

368 Walters Art Gallery 42.831
Obv. Above, animal-headed god standing to l., nude except for kilt and boots, holding caduceus in r., palm leaf in l.
These attributes properly belong to
Anubis, and the gem cutter probably intended to represent him; but the head could be mistaken for that of an ass. Below, Aphrodite, nude to hips, both hands raised, the l. holding out a lock of hair. On the edge to left of these figures, ἀβραας (sic), on r. edge, ταύω and three characters under the last three letters.

Rev. Above, woman fully dressed standing to l. with r. hand to lips. On the left edge, a palm leaf, stem up. Below, cock-headed anguiped, head to r., usual attributes.

Haematite. Cylindrical, but slightly tapered and rounded at ends, also slightly flattened to receive the design. Perforated transversely.

369 Brummer
Spindle-shaped bead.
Obv. Ibis-headed god (Thoth) standing to r., with headcloth, apron, and boots. Tall scepter in l. hand, in right, an object (?) resembling the older type of round cartouche (Gardiner, Sign-list, V 9). Above, the Chnouibis symbol ⲛⲟⲩ, below, a horizontal line crossed by three short vertical strokes.

Rev. ῥεβαμα in vertical column, two letters to a line.
Material not stated, probably haematite; ca. 30 × 11.
Described from a plasticine impression, from which the photograph was made.

370 Seyrig 30
Obv. Frog seen from above.
Rev. ψαλαα (or ψαλαας).
Green glass paste, circular outline, diameter 12, thickness 12.

371 Mich. 26171
Clasped right fist, thumb thrust between index and middle fingers.
Greenish stone, not identified, 20 × 8 × 7.
Perforated at wrist.

372 Seyrig 36
Hollow gold eardrop with small ring on top. Youthful face, nose and lips damaged, curling hair round face held by a diadem with triangular points projecting from it, but laid backward on the hair, not standing up — doubtless to avoid breaking. The back part of the head is replaced by a clenched right hand, first joint of thumb folded over index and middle fingers.

20 × 12.

373 Brooklyn Museum 08.480.108 A
Seated female figure, perhaps the goddess Maat. On the back a inscription in five lines, for the greater part an incorrect version of the common Chnouibis formula: χοροχοχ χαεαχ χαεαχ χαεαχ χεω. The last two could be read as ητα. Over the second beta there are two vertical strokes of uncertain purpose. A peculiar symbol, set vertically, divides the first two lines in the middle, ι ι; it resembles, though not exactly, the scepter described under No. 232. It occurs again in the middle of the last line, which also has a somewhat defaced Chnouibis symbol at its beginning.

Green feldspar, height 38. The illustration is enlarged, 2 × 1.

374 Bonner 57
Obv. At l. trophy, with three snake-like curves at each side of base. At center, pantheos with four wings and bird tail; aetef crown and two wads scepters. At right, Osiris as mummy, with aetef crown and crook scepter (?) over left shoulder.

Rev. χαφσαωο χαω ιαώ αβραας in three lines.
Green jasper. Transverse oval, 19 × 15 × 3.

375 Cabinet des Médailles
Obv. Trophy, made of a kilted cuirass, two oblong shields with central bosses, and a strange helmet, a flat, cushionlike cap with cheek pieces at right angles to it; the whole is supported by a post with diagonal struts at the middle. At the foot, lion running to r. Scattered in field and round margin, six stars and many letters, principally the vowels.
Upright oval, ca. 25 x 19. This incomplete description was made from an impression sent me many years ago. I have no note about the reverse side, the material, or even the number. It may be 2222 bis, since 2222 represents a trophy, and the present piece does not appear in Chabouillet.

376

Bonner 52


Lapis lazuli. Upright oval, 12 x 9 x 3.

377

Cabinet des Médailles 2221

Obv. Warrior in military tunic, kilt, and high boots standing to front, head to l.; a trophy on his head. In each hand he grasps the tail of a snake, which rears its head towards the trophy. Inscription running parallel to this figure, three lines on each side. Beginning at lower l., μαχηματικη ηχοίμαρσιον ηνκατη; from lower r., μερονοχωνοι υπερεμοργοσια δημοσιωρ. The design has not been explained.

Rev. In four lines, ομηρω νιεζην νεκω ποειο. Crimson jasper. Broad upright oblong with round corners, 35 x 27. Illustration from impression, reversed in printing.

Previously described by Chabouillet and Babelon. Illustration in Chiblet, Pl. 23, 94; Matter, Pl. 8, 7.

378

Brummer

Obv. Pantheon, in an unusually elaborate form, standing to r. He has three heads; the one to r. is that of a bearded man with satyr-like snub nose, the middle one is bald, and the face hairless, though there is a beard under the chin. The head to l. has a more youthful appearance, though bearded like the others. There are four wings and also four arms; the upper pair of arms hold two short scepters, each with a snake on its top. The r. arm of the lower pair hangs idle, the left holds a scorpion and a quadruped, doubtless meant for a lion, as on the stela of Horus. The figure is ithyphallic, has a bird tail, from which a snake issues, growing from the lower part of his back; lion-heads on the knees, and jackal heads for feet. Over the three heads is an upright with indistinct heads of animals projecting from it, three on each side. This rests on a horizontal bar, on each end of which stands a short scepter with a head set at an angle. A small figure, probably intended for Harpocrates, stands over the tips of the main figure's right pair of wings. In the lower left field a damaged female figure stands to r., wearing headcloth and a crown or head-dress consisting of a supporting bar on which two V-shaped projections rest; she holds situla in l. hand, and extends right. In the lower r. field, below the scorpion, there is an indistinct animal damaged by the flaking of the surface. Under the feet of the main figure but not in contact with it, a crocodile to r. Scattered in the field are the letters of ζεβος and an extra omega. The inscription round the margin seems to be an incomplete and partly incorrect copy of the formula containing the secret or magical names of the planets (see p. 196 f). Reading from the bottom clockwise, ζεβος μον αυθεντικες ιεροειδες προσωπον ιερονημιαν. Rev. Cock-headed anguipede, head to r., whip and shield (not inscribed) as usual. Round margin, beginning at lower left and reading clockwise, ιών ιμι (l. εμι), λεμβην ορων, ιερον αυθεντικες; the letters of the last word are distributed in the spaces between the central figure and the encircling inscription. The meaning is, "I am a lion, I carry a lion, I am the house of Zeus"; of course, "house" is here used in the astrological sense. On the bevel ζεβος ουλας; the three asterisks mark the place of characters.

Green jasper, with brownish yellow mottles. Upright oval, 35 x 30 x 6.

379

Brummer

Obv. Male deity, identity uncertain, standing to r., two curving feathers (?) on head, hair (or perhaps headcloth) falling on shoulders, apron from waist to calf. Situla in r. hand, l. holds tall
scepter with bird on top, perhaps a cormorant (cf. Gardiner, Sign-list, G 35). Four characters in field.

Rev. Ἀδαμανθοαίδα, the first letter alone, the rest in three lines of four letters each.

Red-brown jasper, with streaks of brighter red. Upright oval, 23 × 16 × 3.

380  Mich. 26124
Obv. Two demons with canine heads and necks, dressed in tunics and boots, clasping hands over a stele with gabled top; their free hands hold tall scepters. The clasped hands support a small mummy (Osiris), the head of which was damaged by the perforation of the stone. Several unconnected letters on the face of the stele, a star at each side of its gable. Above, Οὐράνια, an exergue, Ιαυ. The occurrence of the former name (Osiris-Apis) on a stone that can hardly be dated earlier than the fourth century is an interesting survival of Egyptian religious tradition.

Anubis supporting the mummy of Osiris is a theme used on other gems, e.g. No. 7. The doubling of an Anubis-like figure may be compared to the two figures of Nemesis that appear on coins of Smyrna (Roscher, III, 1, 143 ff.). The theme of two figures facing one another, sometimes clasping hands, with an altar between them is seen on various coins showing emperor and Caesar, emperor and a divinity, or two divinities; cf. B. M. Cat. Alex., 876, Pl. 29; Dattari 1031, Pl. 25; 2126 and 4082, Pl. 7.

Rev. Groove crossed by diagonal cuts (intended for ourouboros?) enclosing abrasax, three characters, Ιαυ. On bevel, Ια repeated several times.

Steatite. Broad upright oval, 40 × 35 × 6.

381  Newell 11
Obv. Crocodile, head to left, mouth open; resting upon its back, a broad face with heavy hair falling on each side (Hathor?); above it an amphora. On each side of this vessel and facing it, a cock. Under the right-hand bird, over the crocodile’s tail, an ox head. At left, in front of the crocodile, a symbol perhaps intended to represent a disk between horns, or to suggest a bud; it is supported by a stalk bent at an angle, then continued parallel to its original course. Under it the letters IB. Elsewhere in the field, 0, Π, Μ, and an unknown symbol.

Rev. Plain.

Sardonyx in two layers, dull brown over cream white. Transverse oval, 18 × 14 × 4. Obv. convex, rev. flat.

382  Mich. 26137
Obv. Right half of papyrus boat, the end shaped like the head of a goddess (Isis?) wearing a crown of ears of grain (or perhaps a reed bundle) between uraei. Next to l., a siren with head, arms, and body of a woman, legs, feet, and tail of a bird; r. hand raised towards face, l. holding an indistinct object. Next, the back and lower part of a throne and the legs and feet of a seated person, the rest broken away.

The style, design, and material resemble those of an Athenian gem (2744 D) published by Delatte, Musée Belge, 18, 53. It is intact, and shows that the seated divinity was Sarapis. The siren is smaller than the one on the Michigan stone; it is impossible to say whether other details agreed.

Rev. Part of the Chabrach formula.

Lapis lazuli. Originally a broad oval, about half lost. Present measurements, 26 × 16 × 3.

383  Ruthven 29
Obv. Demon with indistinct head, probably meant for that of a lion, riding to r. on a bovine animal, the tail of which ends in a snake’s head. There is a scarab between the horns, and the feet rest on a crocodile, whose head is turned to r. The demon’s arms, which resemble thick snakes, are raised, the l. hand holding a whip. Nimbus with six double rays round head. Two stars under r. elbow.

Rev. In six lines, Ἰαω αἰων υβάχαι πάση ὧν ἐναι.
Lapis lazuli mottled with white. Upright oval, 20 × 11 × 3.5.
A very similar design, but apparently more nearly executed, appears on a stone illustrated in Matter, Pl. 8, 2. Even the reverse inscriptions are the same, with the exception of a single letter. The design is a rare variation from the type of the solar deity mounted on a lion.

384 Seyrig 9
Obv. Man standing to front, nude, two snakes twining round his waist, spear held upright in r. hand, a twig with three leaves or flowers in l. Hair turned back in a prominent roll. Round margin, beginning at top, Ὀρυκόνης, ἄρχει δεκατριάκοταί. Several letters uncertain. Above the twig, ἐνθ, below, ἐπιγραφή. Between spear and r. leg, ἐπιγραφή. Rev. Ὀρυκόνης. Ironstone, probably limonite. Upright oval, 16 × 12 × 4.

385 Newell 7
Obv. Two women facing each other and holding shoulder-high a vessel shaped like an Attic lebes but with two short handles near the rim. The figure on the right supports the vessel with her r. hand, and holds a short wand downward in her l. The left-hand figure is in a half-sitting posture but the chair is barely indicated; under it is an uncertain object drawn with short crossing lines, lying at an angle to the perpendicular. This woman holds the bowl with her l. hand, while her r. grasps a staff crossed by six short bars. Both figures wear long tunics with upper garment wrapped diagonally about the body. Two stars above. Between the figures ΔΙ, in field at right, another Δ. Rev. Plain. Dark red jasper shaded with green. Horizontal oval, 20 × 17.5 × 4.5.

386 Newell 12
Obv. At l., mummy standing to r., wrapped from neck to feet in a network of bandages. The head is bare; face apparently bearded; hair bound in the Greek style. At r., a crudely executed flying creature, evidently meant for a bird, but with the wings attached in an impossible manner. Above it, a star. Rev. Plain. Dark-green jasper. Upright oval, 18.5 × 15 × 2. Chipped at bottom and at upper r. edge.

387 Bonner 76
Obv. Combination of a bearded mask facing l., supported on cock's legs; a horse's head and neck (above at l.) briddled, a wreath in the horse's mouth; a cornucopia, above, at r., a ram's head (behind the mask), holding in the mouth an ear of grain and an acorn-shaped object meant for a bunch of grapes. Palm frond under the cock's feet. At the upper r. edge, AT; at l. edge, star, crescent, and KO. Deep red carnelian. Upright oval, 16 × 13 × 5. Both sides convex, obv. more so. Edge beveled.

This is a fair example of the so-called "grylli," a name which really means "caricatures," but has long been applied to curious combined designs. Such types are very common; they were probably apotropaic, a magical power being imparted to them because of their strangeness. Combinations like this specimen are published in Walters, B. M. Cat. Gems 2573–2575 and 2600 (Pl. 29); Richter, Cat. Metrop. Mus. 274 (Pl. 68); Furtwängler, Antike Gemmen, Pl. 46, 33; Beschreibung, 3341, 3344 (Pl. 27).

388 Bonner 61
Obv. Snake moving to l., star under its head, another above and to l. Round margin, a series of Greek letters and two signs that cannot be so called. Within this inscription there is a shorter one consisting of four letters and a character over the snake, and four letters under it. Entirely unintelligible. Rev. Plain. Brown carnelian set in ancient iron ring. The stone measures 17 × 7; inside
diameter of ring, 22. On the hoop, incised inscription, *τηρηγοδιμ.*

The previous owner writes: “In the eighteenth century the ring was used in Ireland as a cattle charm. . . . Since 1770 or thereabouts it has been owned by a family who referred to it as ‘the charm.’”

MISCELLANEOUS TYPES

[During the last stages of this work Mr. Henri Seyrig, to whose generosity and helpful suggestions I was already deeply indebted, has drawn several interesting amulets to my attention; some of them he examined many years ago, others he has seen only recently. It was desirable to make them known to users of this book; but since it was no longer convenient to insert accounts of them at the most appropriate places, I have grouped them together here. Illustrations were not available in every instance. The descriptions have been rearranged to conform to my plan, and I have added some comments and references to similar designs and inscriptions; otherwise this appendix is one of Mr. Seyrig’s substantial contributions to the book.]

389 Casimir Eynard, Beirut

Obv. Zeus Salaminios standing to front, patera in extended r. hand, l. rests on short scepter; an eagle perches on the l. wrist. This is the type of the god as seen on Cypriote coins (B. M. Cat. Cyprus, Pl. 26, 2; Cook, Zeus, III, 649). The maker has added a detail which does not appear on the coins, namely, a scarab on which the god stands. [I cannot interpret the object otherwise, as seen on the impression; Mr. Seyrig, however, takes it to be a scorpion.] The design is one of the few examples in which a representation of Zeus is applied to magical use.

Rev. The vowels arranged in a pterygoma, the seven at the top diminished progressively to a single omega at the bottom. This pterygoma is engraved not only on the flat surface of the reverse but on the beveled edge as well. Haematite. Upright oval, ca. 16 × 14. From an impression; the stone is cut to be viewed so.

390 Formerly in the collection of M. de Lorey, Damascus

Obv. Crocodile with falcon’s head crowned with disk, lying to l., tail hanging down, on an altar in the shape of an Egyptian pylon. Cf. Lanzone, 1019, and Pl. 541, V; Gardiner, Signlist, 14 (crocodile on shrine as determinative of Sobek); also Lanzone, 581, Pl. 217, 2, where a compound creature with falcon’s head crowned with the aropec, lion’s body, and crocodile tail lies on a little shrine. Above, eight-pointed star between two crescents. Rev. Michael. Haematite. Oval. Measurements not reported. No illustration. vs. p. 526.

391 Seyrig

Obv. Helios standing to r., seven rays round head (crudely engraved), r. hand raised, l. holding globe. He is dressed in long tunic and chlamys, an end of which hangs from his r. shoulder. The god stands on a lotus flower growing from a disk or globe resting in the hollow of a crescent-shaped object, which, despite its small size, represents a papyrus boat. Above, three scarabs; at each side of Helios, three crowlike birds (certainly not hawks); at each side of the lotus, three goats. Under the boat are two scorpions, and at the bottom, a crocodile. Cf. Nos. 203–210 and 102–105.

Rev. Five lines of writing, of which the third is πέτερη; the rest are made up of characters, one in the form of a key. Haematite. Upright oval, 51 × 35 × 5. Photographed from the original.
392 Seyrig
Obv. Phoenix standing to r. on globe; seven-rayed elliptical nimbus round head. Above, a scarab; then on each side, descending, a bird resembling a crow, a scorpion, a cobra. At bottom, a crocodile to r.
Rev. πάντα
Haematite. Upright oval, 30 x 23 x 4.
Photographed from the original.

393 Collection of Jean Abdouch, Antioch
Obv. Lion-headed serpent, coiled, radiate. Circular legend, gigantopantorektata barbarophenga barophita.
Rev. The word Chnoubis and the usual sign.
Light green jade. Lenticular oval, sharp edge, no bevel. Almost certainly from the same workshop as No. 86. No illustration.

394 Unknown location
Obv. Anubis, half kneeling, l. knee to ground, head to l., carrying the mummy of Osiris on his shoulder and supporting it with his hands; cf. No. 7. In field at l., palm branch. Round the margin, Binechoooch. Small ankh in exergue.
Rev. Not seen.
Material not reported. Upright oval, ca. 18 x 13. Described from a cast.

395 In private possession, Beirut
Obv. Pantheon with triple head, headdress’ crown, four wings, and bird’s tail, standing to l. on the back of a lion walking to l. On the tip of each upper wing stands a woman facing the god, one hand raised to her lips. Between each of these figures and the god’s head is a star placed over a crescent. In each hand the god holds a staff. At each side of the lion is a snake erect on a single coil. Under the feet of the lion is a tabula ansata with the inscription φίλαξεν ἀπὸ πατρὸς κακών τῶν φοιτῶν ἀπὸ [three illegible letters] and σαμων. The field is covered with small letters. There are four inscriptions arranged concentrically, and shorter ones filling in spaces round the figures.
There is no need to transcribe them since they consist entirely of known magical names except for a few doubtful letters: Ablanathansiba, Akradamarei, Damatameneu, Lailam, Semeslam, Nicharoplex, Iao, Gabriel, Michael.
Rev. Tabula ansata upheld by a naked man who rests one knee on the ground, flanked by two figures of Anubis, each of whom faces the central figure and has one hand raised to support the tablet. Over the tablet, at the center, the cock-headed anguiped; at each side, a woman with hand to lips, and behind her a child.
In the tabula ansata is the inscription [Δαματαμηνευ καλεύει Πατρός κακών πάντων Δαματαμηνευ Π]...
The word υπάρχω marks the text as a victory charm intended to subject one or more persons to the writer’s or owner’s will. The first three epithets are used in PGM VII, 696, an invocation to the Great Bear, where Brimo is another of the epithets. That name may have been the fourth word, of which only the final omega has been read.
The spaces between the figures contain some of the same magical words that appear on the obverse, with no certain new elements.
On the bevel are two rows of signs made entirely of straight strokes (no cirtlets). Their appearance suggests the possibility that the writing may be in a cryptographic alphabet.

Haematite. Upright oval, 37 x 32. The illustrations, which are from photographs of the original, are enlarged by about one third.

396 Seyrig
Obv. [Συνιος θεός κατοι, “(St.) Sisinnius lives here.” For inscriptions of this type see Weinreich, ARW 18,
for the omission of κυρίον encircles a bust of Sarapis engraved on a jasper of the British Museum; see British Museum Quarterly, 11, 33–34. Several more examples are cited by Peterson, Heis Theos, pp. 268 ff.

Rev. Μεγάλη Τύχη τις ἄνωθεν ἡμών, in six and a half lines, with a star after the last letter. The article is not to be inserted before τύχη; examples cited by Peterson, op. cit., p. 204 show that it was not infrequently omitted.

Brown and dark green jasper. Upright oval, 18 × 13 mm. No illustration.

Since the obverse inscription is an acclamation to Sarapis, one would expect the goddess addressed on the reverse to be Isis, and the opening words call to mind her association with Tyche. But μεγάλη Τύχη is only a form of acclamation which might be used for various divinities.

If Neotera is Isis, she may be identified (as is often done) with Hathor, since an inscription from Dendera (CIG 4716 c) dedicates certain repairs to a Neotera who seems to be (Hathor-) Aphrodite. In his comment on that text Franz held that the "Younger Goddess" was Plouta, wife of Traian, but no evidence has been found to confirm his opinion. On the strength of the Dendera inscription Grenfell explained the Neotera several times mentioned in P. Oxy. 1449 as Hathor-Aphrodite.

A gem in the Southesk Collection (K.7, Pl. 11) which represents Isis-Tyche reclining on a couch, is inscribed μεγάλη μεταίχῳ ἡ ἰζις. The editor called the goddess Isis-Cleopatra, because Cleopatra was called ἱζίς (Plut. Ant. 54, 9), and is styled τῆς ἴζις on coins of Berytus and of the Cyrenaica.

There seems to be no reason why the epithet "younger" should be applied, as in her own right, to any Egyptian or Greek goddess with the exception of Kore, daughter of Demeter. On the other hand, there is much reason to think that it was originally given to royal personages identified with Isis.
and Hathor. The identification was so complete that in time “Neotera” was felt to be an epithet of the goddess, particularly when the human personage was less distinctly remembered as time went on. Still, a papyrus published by Wilcken (Christian, 115) seems to indicate that a cult of Aphrodite-Cleopatra persisted until the time of Alexander Severus (222–235); its extraordinary duration may have been due to the popularity of Cleopatra and her prestige, in the minds of the people, as the last queen of Egypt (see Tarn, in Cambridge Ancient History X, 35–38). It is possible, therefore, that some of the “Neotera” texts might refer to her as well as to some Roman empress identified with a goddess.

The questions raised by this inscription have been discussed at greater length in a note published in the Harvard Theological Review, 41 (1948), 213–215).