

II. *An Attempt by John Ward, Rhet. Prof. Gresh. & F. R. S. to explain some Remains of Antiquity lately found in Hertfordshire; and communicated to the Royal Society by William Freeman Esquire, one of their Members, February the 14, 1745.*

Read April 4. 1745. **B**Y the Account, which that Gentleman delivered in with them, they are said to have been found in a Chalk Pit, near the Side of *Rooky Wood*, in the Parish of *Barkway* in *Hertfordshire*. A Farmer's Man digging Chalk there about two Years since brought them with the Chalk into his Master's Yard, and taking no Notice of them mixed them with the Dung. But very lately on throwing up the Dung in that Yard they were discovered by Mr. *Raymond*, Steward to *George Jennings* Esquire, Lord of the Manor. Upon which at the Desire of *Pulter Forester* Esquire, an ingenious Gentleman in that Neighbourhood, they were shewn to him; who had the Curiosity to delineate those two Plates, which have Inscriptions upon them, and sent the Draughts to Mr. *Freeman*. And he soon after receiving the Originals from Mr. *Jennings* laid them, together with the two Drawings, before this Society; when the Form of the Plates, and Novelty of the Work, occasioning the Assembly then present to think they might deserve some further Consideration, it was their Pleasure to desire me to give them my Opinion, both as to the Reading, and Design of them. This I have indeavoured to do, in the best Manner I
Y y could;

could; and now beg Leave to offer, what appears to me most probable, on a Subject so intirely new.

Barkway lies not far from *Royston* in the same County, by which the *Roman Way* called *Erming-street* passes to *Huntington*, as described by *Camden* (a). But as no *Roman Station* has been discovered near either of those Towns, it may be difficult to assign a Reason, how these Things should come to be lodged in the Place, where they were found; tho several Instances of the like Nature have happened in diverse other Parts of this Kingdom. They consist of a small brass Image, an oblong Peice of Brass, and seven silver Plates very thin; which have all suffered more or less by Time, and other Accidents. The Figures and Ornaments on the Front of the Plates are all in Relief, and seem to have been made by a Stamp impressed on the other Side. Two of them have Inscriptions in a Compartment, written with the Point of a Style, and the Letters flatted behind. And one of these with three others of the remaining five have the Figure of *Mars*, and the other two that of *Vulcan*, impressed upon them.

The Image represents *Mars* (see TAB. I. Fig. A.) looking to his right Side, with an Helmet on his Head, and his Body naked; his right Arm extended, as if he had held a Spear, and a Thong round his left, like the Remains of a Sheild now broken off with the Hand; his right Shoulder supporting a Belt, which crossing his Body descends on the left Side; his right Leg broken off at the Knee, and his left Foot lost. The
Hight

(a) *Britann.* pag. 356, edit. 1607.

Hight of what remains, from the End of the left Leg to the Top of the Crest, is about seven Inches. It has been observed by *Montfaucon*, that tho *Mars* is frequently represented on Coins, yet his Statues are not very common (a).

The other Peice of Brass (*see* TAB. I. *Fig. B.*) is about four Inches and a half long, and seems to have been the Handle of a Knife, or some such Utensil.

The Plates are for Distinction sake numbered in the following Order.

1. The first is broken into two Parts, (*see* TAB. I. *Fig. 1.*) which put together resemble the Form of a Leaf, and is near twenty one Inches high, and about ten broad in the widest Part. It contains an Inscription inclosed in a Compartment, addressed to *Mars Jovialis*, which will presently be explained.

2. The second (*see* TAB. I. *Fig. 2.*) is eight Inches in Hight, and four in Breadth, where it is widest; and retains pretty much of the Gilding, which none of the rest now do: tho all of them it seems, when first discovered, appeared to have been gilt, but in washing them the Gilding came off. It has on it an Image of *Mars* in a military Habit, with an Helmet on his Head, a Spear in his right Hand, and his left resting on a Sheild; in the Manner he is often seen upon Coins. This Image is placed in the Front of a Temple, between two Pillars, with a *Fastigium* or Pediment over them. And beneath the Temple in a Compartment is an Inscription to *Mars Alatorum*, which I shall endeavour to explain afterwards.

3. In

(a) *Supplem.* Vol. I. p. 93.

3. In the third Plate, (*see* TAB. II. *Fig.* 3.) which is three Inches high, and almost two wide, is an Image of *Mars* placed between two Pillars without a Pediment, in much the same Attitude as the former, with a *Parazonium* over his Sheild.

4. The fourth Plate, (*see* TAB. II. *Fig.* 4.) which is four Inches three Quarters in Hight, and one Inch three Quarters in Breadth, has the Figure of *Mars* in a like Attitude, inclosed only in a plain Compartment.

5. The Hight of the fifth (*see* TAB. II. *Fig.* 5.) is eight Inches, and the Breadth near four and a half; which has also a Figure of *Mars*, much like those already mentioned, but turning to the left Hand (whereas they all turn to the right) with a *Chlamys* hanging down on his right Side. It stands in the Front of a Temple, having two Pillars on each Side, called by *Vitruvius tetrastylos* (a), and a double Pediment over them.

6. The sixth Plate (*see* TAB. II. *Fig.* 6.) is six Inches three Quarters in Hight, and three and a Quarter in Breadth. It differs from all the former, as it represents the Figure of *Vulcan*, having his usual Attributes, a thick Beard, high Cap, short Tunic, *Femoralia*, and half Boots; a *Forceps* in his right Hand, and a Hammer in his left, with a *Chlamys* thrown over his left Arm. He looks to the right, and has before him a Vessel like an Altar, from which a Flame ascends. He is placed in the Front of a Temple, between two Pillars under a Pediment, like *Mars*.

7. The last Plate (*see* TAB. II. *Fig.* 7.) is three Inches and a half high, and near two Inches wide. It contains

(a) Lib. III. cap. 2.

contains also an Image of *Vulcan* in the Front of a Temple, with his several Attributes, like the former, but differs from it in the other Ornaments.

The Design of both the Inscriptions is to return Thanks for some Favour ascribed to the Deity, to whom they are addressed. That on the first Plate runs thus :

MARTI
IOVIALI
TI. CLAUDIVS . PRIMVS
ATTII . LIBER
V . S . L . M

That is

*Marti Joviali Titus Claudius Primus, Attii libertus,
votum solvit libens merito.*

The Word IOVIALI, in the second Line, seems to be an Epithet given to *Mars* in Compliment to the Emperor *Diocletian*, who assumed the Name of *Jovius*; as his Colleague *Maximian* did that of *Herculius*. Hence we meet with some military Bodies in the *Notitia*, and elsewhere, called *Joviani* and *Herculiani* from those Emperors; like the *Flaviani*, *Aeliani*, and the like, which were so denominated from the Names of other preceding Princes. There are also other Epithets of the same Form with that in the Inscription, taken either from the Names of Deities, or Emperors deified; such were the *sacerdotes Augustales*, *Flaviales*, *Hadrianales*, and others, which often occur in *Gruter*. In like manner *Cicero* gives the Title of *ministri Martiales* to the Priests of
I *Mars*

Mars (a); and calls the Company of Merchants at *Rome Mercuriales* (b), as being under the Protection of *Mercury*. And *Ganymedes* is stiled by *Macrobius*, *Jovialium poculorum minister* (c). Now as these several Appellations took their Rise from the peculiar Relation and Subserviency of the Persons to those Deities, from whom they were denominated; so *Mars* himself, being here called *Jovialis*, is by an Excess of Flattery represented as subservient to this Emperor *Jovius* or *Jupiter*. For so he was also called, as we find in some like Instances of fulsome Compliments paid to him by the Panegyrist *Mamertinus*; as when addressing to him, and his Collegue *Maximian*, he saies: *Sancte Jupiter et Hercules bone* (d). And in another Passage: *Non opinione traditus, sed conspicuus et praesens, Jupiter cominus invocari; non advena, sed imperator, Hercules adorari* (e). And as if no Degree of Flattery could be too extravagant for this Emperor, there is an Inscription in *Gruter*, which begins thus: AETERNO IMPERATORI NOSTRO MAXIMO OPTIMOQUE PRINCIPI AVRELIO VALERIO DIOCLETIANO (f). The Epithets OPTIMVS MAXIMVS, usually ascribed to *Jupiter*, had indeed been applied to some former Emperors; but AETERNVS, as a personal Title, seems to have been first attributed to this Prince; tho, like other ill Examples,

(a) *Pro Cluent.* cap. 15. (b) *Ad 2. Fr. Lib. II. Ep. 5.*
 (c) *Saturnal. Lib. V. cap. 16.* (d) *Genethliac. Maxim. cap. 16.*
 (e) *Ibid. cap. 10.* (f) *Pag. ccxxxix. 4.*

ples, it was soon imitated, and given to some following Emperors.

The third Line contains the Names of this Votary, TITVS CLAVDIVS PRIMVS, each of which is separately found in *Horsley's Britannia Romana*; and in one of *Gruter's* Inscriptions they all three meet in the same Person, in the Order they stand here (a). The next Line tells us his Character, that he was the Freedman of ATTIVS, that is, as I suppose, of TITVS CLAVDIVS ATTIVS; it being customary for Freedmen to assume the two first Names of their Patrons, as TIRO the Freedman of *Cicero* was called MARCVS TVLLIVS TIRO. Indeed ATTIVS generally stands as a Family Name, but we find it in the Place of a *Cognomen* in *Gruter*, MARCVS TVLLIVS M. L. ATTIVS (b). The last Line contains the usual Form of such Addresses.

The Inscription on the second Plate is thus expressed:

D . MARTI . ALATOR
DVM . CENSORINVS
GEMELLI . FIL
V . S . L . M

That is, as I apprehend it may be read :
Deo Marti Alatorum Dum. Censorinus, Gemelli filius,
votum solvit libens merito

The Word ALATORV in the first Line must, I think, stand for ALATORVM, the Letter V being joined to the R in one Character; as we find them
in

(a) Pag. MCXXXI. 7.

(b) Pag. MXLII. 3.

in the *Britannia Romana*, where they make Part of the Word INSTITVÆRVNT for INSTITUTE RVNT (a). How frequent and various such Combinations were, especially under the lower Empire, appears by the *Table* of them published in that Work (b). Some of which seem to have been the Effect of Fancy in the Workmen, and others occasioned thro Want of Room, as in the present Case. As to the Meaning of the Word ALATORVM, I suppose it to be an Adjective, the Substantive CASTRORVM being understood; and that the same Place is intended, which *Ptolemy* calls Πτερωτὸν στρατόπεδον (c), and modern Geographers generally take for *Edinburgh*. For as *Ptolemy* was himself a Stranger to that Country, his *Greek* Name was probably an Interpretation of the *Latin*, *Castra Alata*; which Mr. *Horsley* thinks might be so called from the Situation of the Place somewhat resembling a Wing (d). But as there is good Reason to think, that this Inscription was written long after the Time of *Ptolemy* (as will be shewn afterwards) the Word CASTRA might then have been dropt, and the common Appellation of the Place be only ALATA. There are other Examples of the like kind, which may render this very probable. For we meet with a *Roman* Station in the County of *Essex*, which both in *Antonine's Itinerary of Britain* (e) and *Peutinger's Tables* is called AD ANSAM, from the angular Turn of the Road there, as it is laid down in

(a) Northumb. xv. (b) Pag. 189. (c) *Ibid.* pag. 359.
 (d) *Ibid.* pag. 364. (e) *Iter* ix. *Ibid.* pag. 381.

in the *Table of Britain* (a). There was another in *Nottinghamshire*, which the *Itinerary* calls AD PONTEM (b), on the Account of a Bridge laid over the *Trent* at that Place. And what appears more exactly parallel with the present Case, in the same *Itinerary* we meet with MAGNA (c), which some have taken for *Old Radnor*; but Mr. *Horsley* fixes it at *Kenchester* in *Herefordshire*, wherein he is followed by *Wesselingius* (d). Now in each of these Instances CASTRA, or some equivalent Word, must necessarily be understood; and probably at first the usual Names were CASTRA AD ANSAM, CASTRA AD PONTEM, and CASTRA MAGNA, tho afterwards the Word CASTRA was for Brevity omitted; as in common Speech we often find the Names of Places so shortened, that it is difficult to trace them back to their Original. And this Inscription might be addressed to DEO MARTI ALATORVM, as the topical Deity of the Place.

The second Line, DVM. CENSORINVS, seems to contain two Names of the Person, who paid this Vow to the Deity here mentioned. Tho *Roman* Citizens had usually three Names, called *Prænomen*, *Nomen*, and *Cognomen*; yet very often two only are expressed: and those either the first and second, as *Quintus Horatius* [Flaccus]; the first and third, as *Marcus* [Portius] *Cato*; or the second and third, as [Caius] *Cornelius Tacitus*. Besides, the Order of these several Names did not always continue the same,

(a) *Ibid.* Pag. 505.
 XII. *Ibid.* pag. 457.

(b) *Iter* VI. *Ibid.* pag. 381.

(c) *Iter*
 (d) *Vetera Rom. Itiner.* p. 485.

same; but what was at first a *Praenomen*, became afterwards a *Cognomen* as PRIMVS in the former Inscription. And the *Cognomen* often became hereditary, and distinguished different Branches of the same Family; which I take to be the Case here: One of *Horace's* Odes in some Editions is inscribed to C. *Marcus Censorinus* (a); but *Censorinus* often stands as a Family Name in *Gruter*, and others. So likewise in this Inscription DVM. CENSORINVS is said to be FILIVS GEMELLI, that is GEMELLI CENSORINI. But as I do not find any other Instance of a *Roman* Name beginning with the Syllable DVM. how that is to be read at Length, I cannot say. Nor is there any thing particular in this; since there are several Names in *Gruter*, which occur but once, and are no where else to be found. This Inscription ends in the same Manner, as the former.

I shall now procede to inquire briefly into the Design and Use of these Plates. The antient Pagans had not only their national but domestic Deities, whom they addressed to in private, and sometimes carried their Images about with them, as their Guardians and Protectors (b). And it appears to have been a Custom among them to place their Images in Shrines, made in the Form of Temples, both for public and private Devotion. The *Tabernacle of Moloch*, mentioned in the *Acts of the Apostles* (c), is generally taken to have been of the former Sort. And *Herodotus* informs us, that the *Aegyptians* upon a solemn Day carried in Procession the Image of a
Godess,

(a) Lib. iv. Carm. 8. (b) *Ammian. Marcell.* Lib. xxii. c. 13.
(c) Chap. vii. v. 43.

Godefs, said to be the Mother of *Mars*, in a wooden Temple gilded over, which was drawn in a Chariot (*a*). Such Shrines are mentioned likewise by later Writers. And others of a lesser Size seem to have been made in Imitation of them for private Use. The *silver Shrines of Diana*, mentioned also in the sacred History cited already (*b*), are by most Interpreters said to be of this kind. And Mr. *Kemp* had in his Collection of Antiquities one made of Brass, but five Inches high, with a Godefs, supposed to be *Isis*, sitting in it; as it is described in the printed *Catalogue* (*c*). Another of the same Deity, but of a different Form, and somewhat less, is now in the Possession of *James West* Esquire, a worthy Member of this Society. And sometimes they were placed in the Monuments of deceased Persons, an Instance of which we find mentioned in an Inscription published by *Reinesius*, which is there said to have been made of Marble (*d*). The Persons employed in making those sacred Images were called by the *Greeks* ἀγαλματοποιοί, and by the *Romans* *Sigillarii*, as we find in the antient *Glossaries* (*e*). And one of these Artists is mentioned in two Inscriptions of the *Britannia Romana*, where he is stiled SIGILLARIUS COLLEGI LIGNIFERORVM (*f*), who are more usually called by the *Greek* Name DENDROPHORI; Part of whose Business might be to carry, or attend, the Shrines in their Processions at public Festivals.

Whether

(*a*) Lib. II. cap. 63, (*b*) *Acts* XIX. 24. (*c*) *Monument.*
Kempian. Par. I. pag. 6. (*d*) *Class.* XIII. num. 64. (*e*) *In*
voce ἀγαλματοποιός. (*f*) *Pag.* [354.]

Whether or no these Plates ever belonged to Shrines; I cannot venture to assert; but I am rather inclined to think, they did not; except perhaps the first, which from the Largeness of its Size, and having no Image stamped upon it, but only a written Inscription in Honour of *Mars*, might possibly have been laid over Part of a wooden Shrine, within which the brass Image was placed, that was found with it. As for the rest, I imagine they were designed as partial Representations of Shrines for the Use of private Persons; having only the Front of them with the Image of the Deity placed in it; which being fixed upon wooden Tablets might either be set up in their Houses, or carried about with them, in Devotion to those tutelar Deities. And when any fortunate Event happened, which they attributed to the Success of their Addresses made to them, they might sometimes express their Acknowledgement of it by hanging them up in their Temples, among other Donations, making them a sort of votive Tables. That they were intended for some such Uses seems the more probable, from the Number of them found together. They have a Similitude with the Reverse of many *Roman* Coins, where the Images of their Deities are represented in the same Manner; from an Imitation of which they might perhaps be introduced at first, as well for Cheapness, as ready Convenience, in some of the more remote Provinces. And it is very remarkable, that no two Impressions upon these Plates are in all respects exactly alike; as we do not often meet with two *Roman* Coins struck from the same Die.

As to the Time, when the Plates were made, the Inscription upon the first fixes it to the Reign of *Diocletian*; and as not only the Characters of the other Inscription exactly correspond with that, but also the Manner of the Work upon each Plate is the same; it is highly probable, they were all made about the same time, which was near the End of the third Century. And to this likewise the Form of the Letters, particularly A and M, very well agrees. Nor ought it to seem strange, if more of them have not been preserved; since from the Nature of them they appear so liable to be destroyed, either by the Injuries of Time, or for the sake of the Silver.

Gresham College, April 2,
1745.

John Ward..

III. *A Letter from Gowin Knight, M. B.
to the President; concerning the Poles of
Magnets being variously placed.*

Honoured Sir,

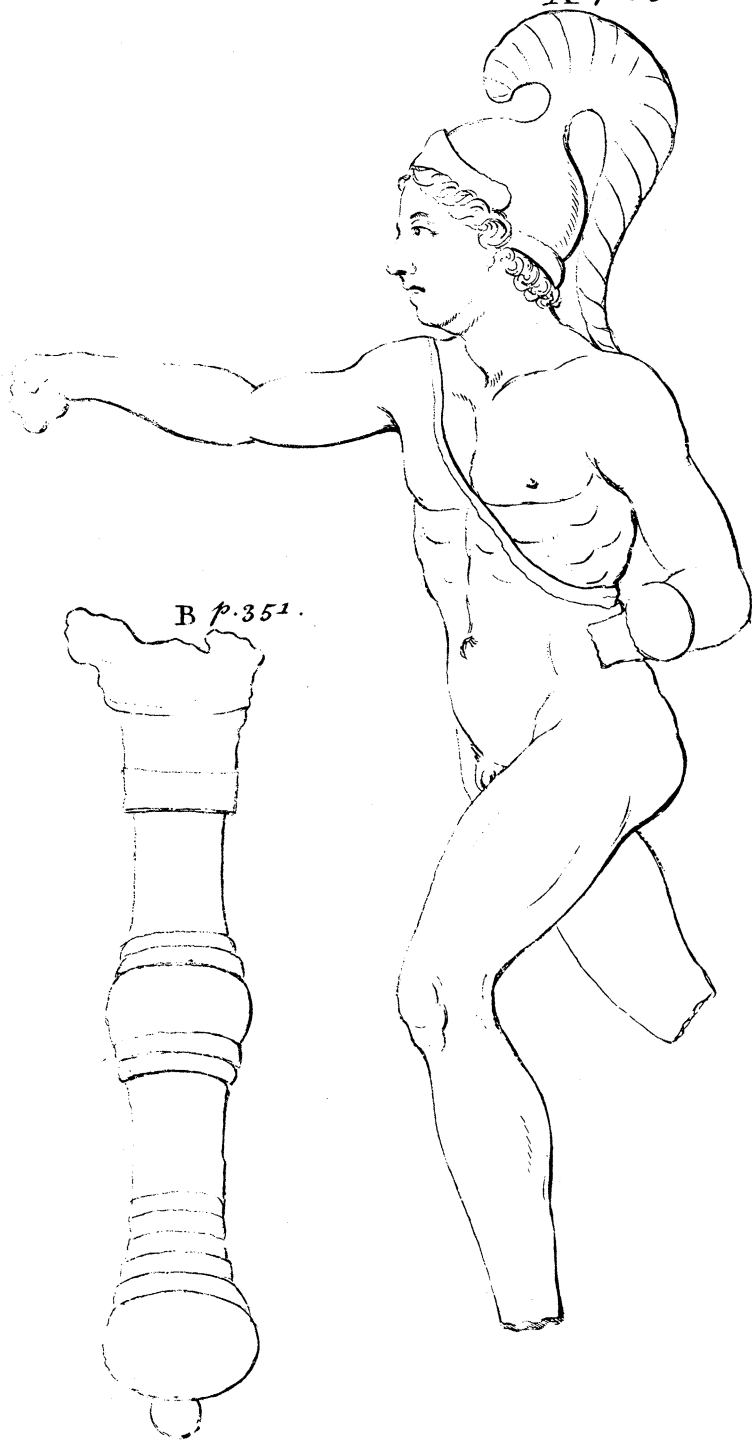
London, April 3. 1745.

Read April 4.
1745.

THE favourable Reception which those magnetical Experiments met with, which you lately did me the Honour to communicate to your Learned *Society*, (*see Tr. N^o 474. p. 161.*) encourages me to hope, that the following Facts are remarkable enough to merit their Attention.

1. I cut a Piece of natural Loadstone into the Shape of a Parallelopiped, 1 Inch $\frac{8}{10}$ in Length, in
Breadth

A p. 350.



B p. 351.

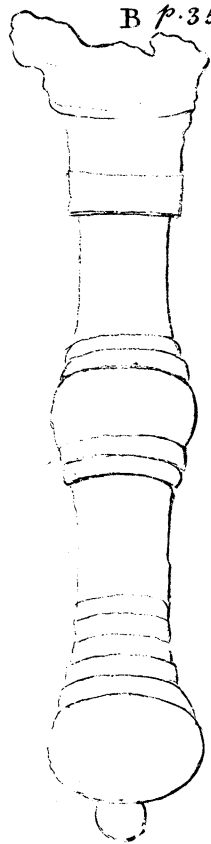
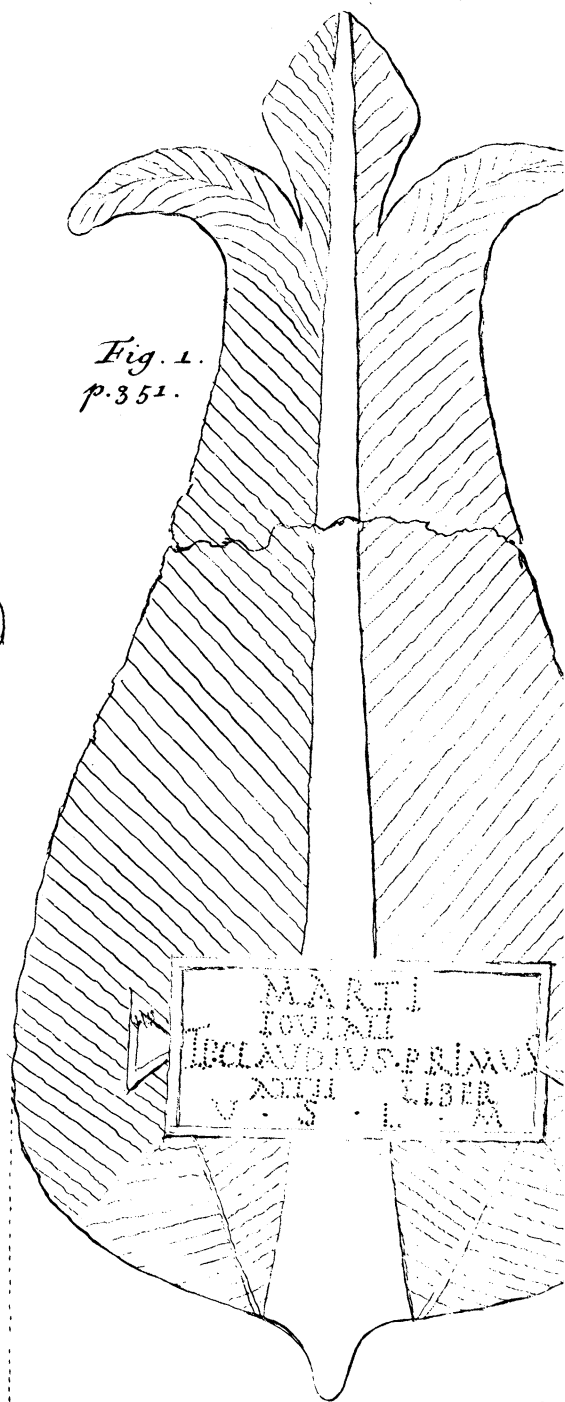


Fig. 1.
p. 351.



10 Inches



21 Inches

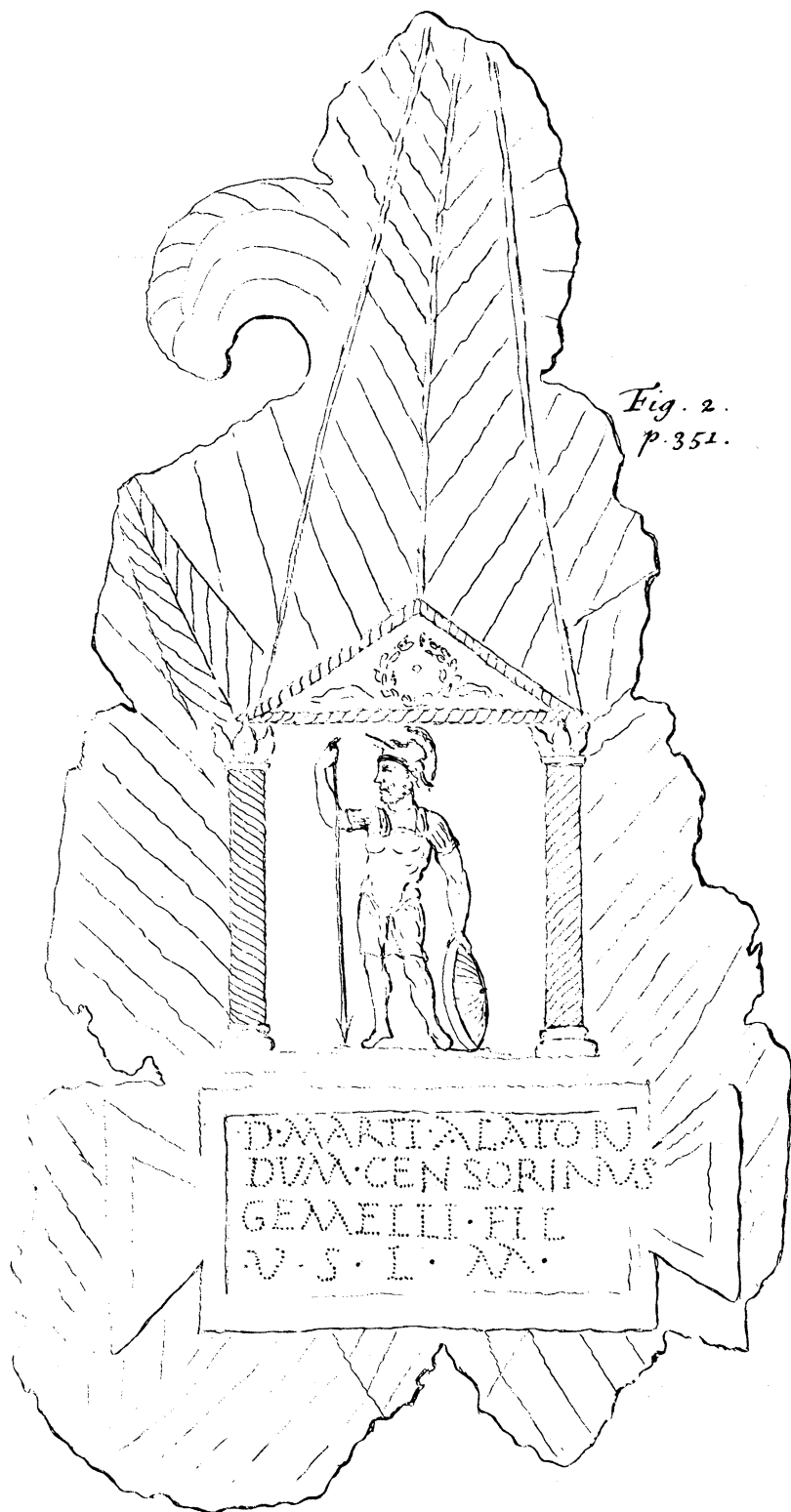


Fig. 2.
p. 351.

Fig. 3.

p. 352.

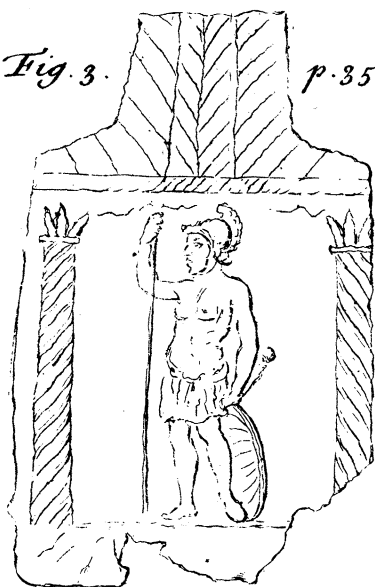


Fig. 5.

p. 352.

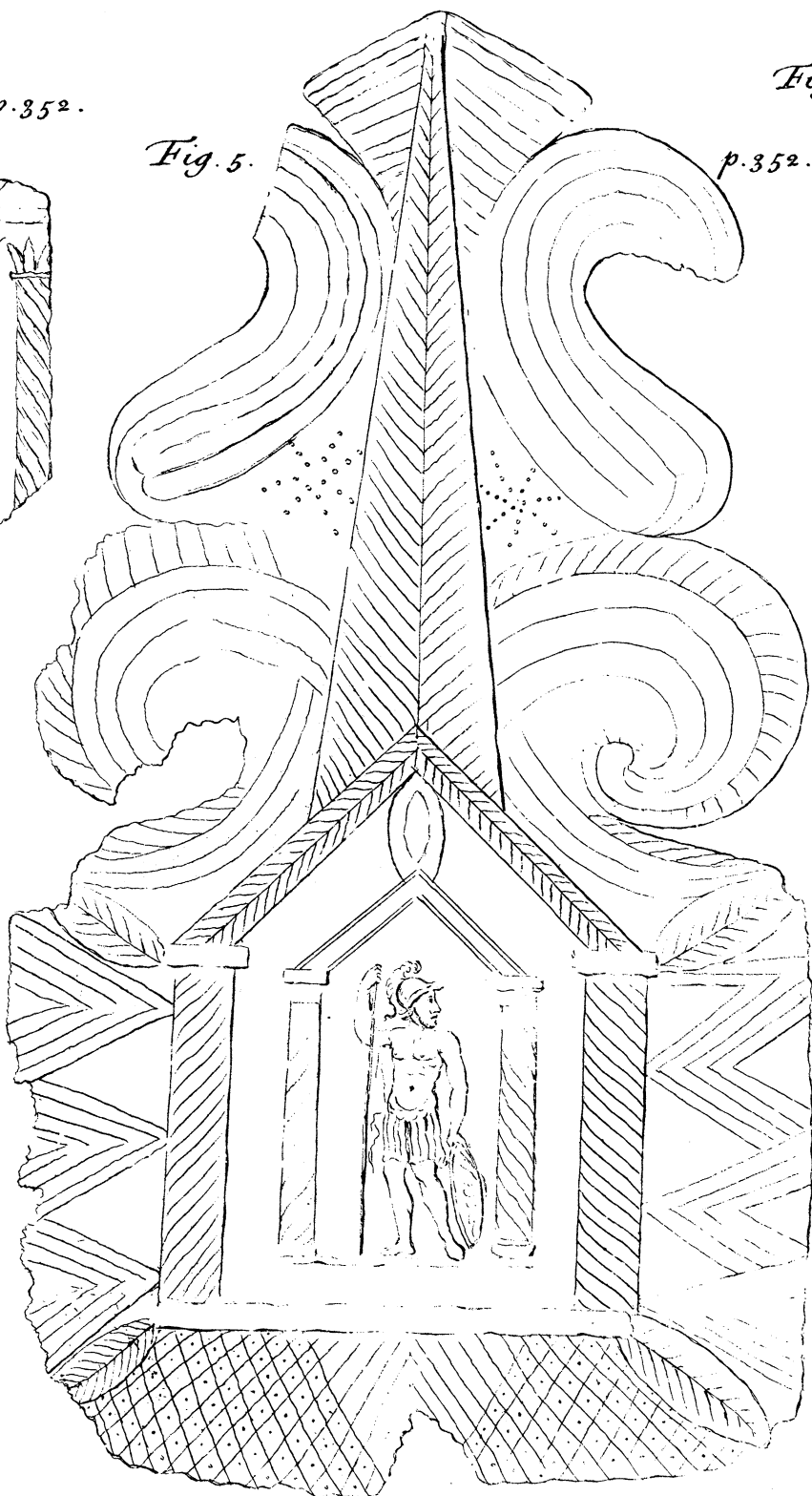


Fig. 7.

Fig. 4.

p. 352.

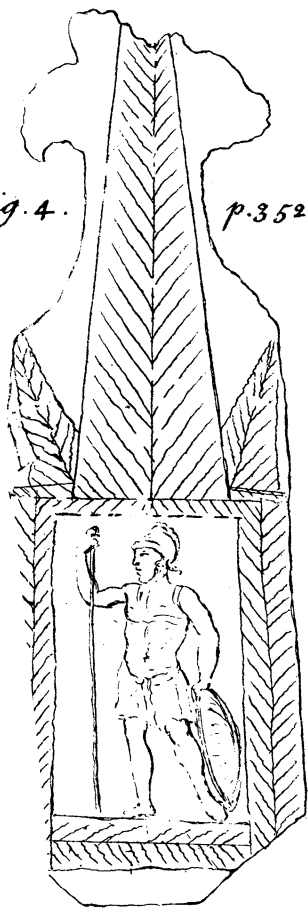


Fig. 7.

p. 352.

2.



Philos. Trans. N.º 476. TAB. II.

Fig. 6.

p. 352.

