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**THE GEMS IN THE USTINOW COLLECTION, MUSEUM OF
CULTURAL HISTORY, UNIVERSITY OF OSLO**

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Abstract: Scientifically, the collection's primary importance is its Middle-Eastern origin; collections of gemstones from the Middle East have rarely been published unlike those from European archaeological sites. Thus the possibility opens up to compare finds from the eastern and western parts of the Roman Empire with a focus on similarities and differences. While in the western provinces the gemstones typically spread during the era of the Roman Empire, in the eastern provinces the use of seals and gemstones goes back several thousand years. It follows that in the western regions, representations of the official themes of the age of the emperors, including the characteristic *figures of gods* of the state religion (Jupiter, Minerva, Mars, Venus Victrix), are the most common. In contrast, the eastern provinces saw the spread of representations of local gods (Zeus Ammon, Zeus Heliopolitanos, Sarapis) or the Hellenistic types of the Greek gods (Apollo Musagetes, Aphrodite Anadyomene, Hermes Psychopompos). However, there were figures of gods that were equally popular in both regions, such as Tyche–Fortuna, Nike–Victoria, Eros–Amor, Dionysos–Bacchus, Heracles–Hercules. Each of these became rather popular in the Hellenistic World, spreading basically spontaneously throughout the entire Roman Empire. There was a similar unity in the popularity of representations of animals, too.

The eastern region was, however, characterised by the relatively large number of *magic gemstones*. There is a piece among these which has no exact analogy (Cat. 69) and its analysis sheds new light on the previous interpretation of similar pieces. The popularity of magic gemstones is highlighted by the fact that some of their motifs became distorted beyond recognition in the popularisation process. Understandably, *Sasanian* gemstones and seals, which revived the Romans' dying custom of sealing for some time, were also typical of the eastern regions. What is conspicuous is that the stone *cameos* (agate, sardonyx) so common in the western regions are completely missing from the collection, while there is a fair number of glass cameo pendants made in the eastern regions.

From an *educational and community cultural aspect*, the significance of the Ustinow collection lies in the fact that it represents several historical and cultural eras between the fourth century B.C.¹ and the fifth century A.D. for the benefit of the interested public, private collectors, and students of archaeology and the antiquities. The gemstones may be small, but the representations on them can be extraordinarily rich in meaning. With adequate enlargement and due professional expertise, which this catalogue aims to promote, all this information can come to life in front of us, allowing

¹ Earlier pieces are published by Z. Niederreiter (Niederreiter 2018).

us a glimpse into the lives and thoughts of the citizens of a Mediterranean world two thousand years back.²

Keywords: Ustinow Collection, Graeco-Roman gems, gems from the East, magical gems, glass cameo pendants, Sasanian seals.

Introduction

The Significance of the Ustinow Collection

In terms of studying Roman gems, the Ustinow collection is more significant than its size would suggest. Its value lies in the fact that the entire collection originates from the Holy Land. Such collections are scarce, even though it is known that a considerable proportion of the gem collections held by major European museums also originates from the East. However, larger groups of those gems are hardly ever available for procession and assessment according to their place of origin.

Gems originating from the classical Levant have so far been published on a very modest scale. The most important of these collections are the Hamburger collection from Caesarea (Hamburger 1968) (165 items Graeco-Roman), the Sa'd collection from Gadara (488 items) and two church collections from Jerusalem (see Amoraï-Stark 1993): one in the museum of the Studium Biblicum Franciscanum (182 items), and one in the museum of the Pontifical Biblical Institute (87 items). In the latter three, similarly to the Ustinow collection, cultures from the ancient Near Eastern period to the present age are also represented, though in terms of volume Graeco-Roman gems predominate.

The situation is much more favourable with the European archaeological finds. The research and publication of the so-called *Fundgemmen* is at an advanced stage. Catalogues have been compiled incorporating the whole find stock of Britain and Gaul, in geographical terms being approximately identical with the once existing provinces (see Henig 1978, Guiraud 1988). In Germany, each major find was published separately (see Platz-Horster 1984, Krug 1980, Krug 1996; Platz-Horster 1987), while those of smaller volume were revealed in the *Fundgemmen* series (1–4). The publication of the finds from the provinces along the Danube also reached near completion with publication of the gems thought to have originated from Carnuntum. The catalogue contains over a thousand items (see Dembski 2005). This achievement had been preceded by the publication of the collections of the Kuny Domokos Museum in Tata (see Gesztelyi

² The manuscript was closed in 2008. Many thanks to the University of Oslo and personally to László Berczelly for the support of my research.

2001), the National Museum in Budapest (see Gesztelyi 2000), the National Museum in Belgrade (see Popović 1989) and the National Museum in Sofia (see Dimitrova-Milčeva 1980). Although some major Italian collections have already been published (e.g., Aquileia, Bari, Bologna (Mandrioli Bizzarri 1987), Napoli (Pannuti 1983 and 1994), Udine (Tomaselli 1993)), the huge collections from the city of Rome are still to be revealed. The situation is worst in the western and southern parts of the Balkans, where, despite the high significance of the region's sites and finds (e.g. Salona-Split, Athens etc.),³ the publication of local collections has not even been started yet.

As for the European areas, we can conclude that—with the exception of some major handicraft and commercial centres such as Rome, Aquileia, and perhaps Athens and Salona—the most significant gem sites are located along the *limes*, in towns where legion camps existed. This fact also helps establish the period of time when the gems were made, and in part sets a thematic line as well. The living conditions of the people inhabiting these places inevitably led to a militant spirit, which in turn affected the imagery of local gems. Hence the apparently frequent occurrence of Jupiter, Minerva, Mars and eagles on the gems.⁴ The Ustinow collection offers us an opportunity to compare the sets of motifs of the two regions: the *limes* region in the west and the Near East.

Chronology and Style

The Ustinow collection was compiled around the end of the 19th and the beginning of the 20th century in what was then Palestine. It contains about 160 gems, mainly from the Roman period, with less than half originating from the Greeks. The exact location of their production is unknown, but we know that Ustinow's main sites were Caesarea, Jaffa, and Jerusalem. The collection also comprises items from ages preceding the mentioned period, e.g., Phoenician, New-Assyrian, Syrian, Ammonite, Moabite, Neo-Babylonian, Egyptian scarabeuses and seals (about forty items); and others from later times: Sasanian (10 items) and Arabian (about 15) items and antiquising products from modern times (12 items). Thus, its composition is similar to the two published collections from the area of Palestine/Israel and Syria (see Amoraï-Stark 1993): it contains items from all eras between the 12th century B.C. and modern times, certainly not in equal proportions. The richest portion is from the Roman age, which was such a dominant period in gem production that collections from Graeco-Roman cities in the area, such as Gadara and Caesarea, contain hardly any items from other periods.

³ Nardelli 2003.

⁴ Gesztelyi 2000, 13.

The present catalogue provides a complete list of Graeco-Roman, Sasanian, and antiquising gems. After the Persian conquest at the end of the 6th century B.C., the encounter of the Achaemenid Persia with the East Greek glyptic gave birth to a new line, namely that of the Graeco-Persian gems. On these products, besides traditional Achaemenid motifs, new themes appear, displaying real-life scenes such as hunting, fighting, and animals, in a style approaching the Greek gems. The collection includes only a few items of this group (e.g., C 41082) to represent the period spanning to the 1st century B.C., suggesting that gems were in use to a lesser extent in the area during this period.

An outstanding item from the late Hellenistic period is a bust of Hermes (Cat. 18). The face of the figure is especially expressive emotionally, owing to the curled lips and updrawn eyebrows. His forehead is girdled by small, round globules. Two portraits of Heracles (Cats. 39–40) of high level were most probably produced in the same period as well, following the Farnese type applied to Lysippus.

Although made in fundamentally different styles, two depictions of griffins in the collection obviously reflect eastern traditions. One of them pictures a dynamic leaping movement (Cat. 47), suggesting a master with strong Hellenistic background, while the other depicts an awkwardly formed animal, stepping rather than leaping, as well as unsteady letters beside it, indicating an alien (not hellenized) creator who had difficulty overcoming stiff figure-forming (Cat. 48). By contrast, a leopard holding the *thyrsos* is an item shaped with sophisticated elegance (Cat. 55).

The number of gems shows a dramatic increase from the second half of the 1st century B.C. onwards, apparently due to the appearance of the Romans. This argument is backed by the Italian gems which show the distinct features of the Blob style (Cat. 44) and the Republican wheel style (Cat. 45).⁵ Traditional Hellenistic motifs were also displayed with strokes evoking the late republican style (Cat. 9, 33). This is the time when large-scale production of glass mouldings applying late classical or Hellenistic motifs started (Cats. 36, 38), though the demand for unique and exquisite (classicising) items remained (Cats. 12, 21, 23, 25, 62).

The heyday of using and wearing of gems was undoubtedly had in the 1st and 2nd centuries A.D., and about half of the antique items in the collection are dated from this period. The gems made in large quantities and for a wide range of con-

⁵ For more on these styles see: Maaskant-Kleibrink 1975, 97, 103; Zwierlein-Diehl 2007, 102 f., 136.

sumers show a great variety in terms of quality, from the painstaking sophistication of the "imperial classicising style" (Cat. 2) to the "incoherent groove style,"⁶ which is characterised by hardly discernible details (Cat. 13).

The boom in gem production diminished at the beginning of the 3rd century, perhaps earlier than in the European regions of the empire, where the prosperity characterising the age of Severus affected gem production as well. For example, cheap glass nicolos were mass produced, though these goods did not reach the eastern regions.⁷ The production of magical gems was most probably continuous (Cats. 70–71). Gem production gained momentum again in the second half of the 4th century, reflected by the fact that about 15 gems of the collection can be dated to the 5th century. One group of these items consists of glass pendants that were worn as jewels and amulets as well (Cats. 83–88). The other group comprises Sasanian ring stones and seals (Cats. 73–81), which again played an important economic role in the new situation, apparently even far beyond the borders of the Sasanian empire. The empire existing from 224 to 651 extended as far west as the valley of the Euphrates.

Material of the gems

Of the jewels, the most popular were the ones made of cornelian in various shades, which constitute close to 40 percent of the antique gems in the collection. Brown jaspers are represented in a significantly lower proportion: about 14 percent. In both cases, the ratio characterises other regions of the empire, too.⁸ In the European territories, nicolos, usually carefully elaborated, can be found in a number similar to that of brown jasper, while Ustinow's collection contains only two of them. Chalcedonies from the Roman period are also represented in a modest number (3 items), as are the Sasanian glyptics (2 items). Gems made of sard (4 items) or green jasper (4 items) were also frequently used. The former were typical in the second half of the 1st century B.C., while the latter were mainly used in the 2nd century A.D. The relatively frequent appearance of hematite (3 items) and yellow jasper (3 items) in this area can be associated with the spread of magical gems.

Glass gems appear in a significantly lower quantity here than in Europe, largely because of the absence of glass nicolos. Apart from a few items from the early imperial age (Cats. 36, 38, 40), their regular use seems to have become common only in the 4th or 5th centuries (Cats. 82–88), and in the case of non-

⁶ Maaskant-Kleibrink 1975, 168, 207; Zwierlein-Diehl 2007, 138, 192.

⁷ Gesztelyi 2000, 19.

⁸ Gesztelyi 2000, 18 f.; Platz-Horster 1994, 24 f.

antique gems (Cats. 90–92). In the 1st and 2nd centuries, at the height of gem carving, there was apparently no need for artificial jewels in this region.

Another feature of the collection is that none of the gems remained in its original mounting. The collection contains only 3 non-antique mountings (Cats. 4, 12, 39).

Motifs

While in the western areas Jupiter (in the eastern areas Zeus) on his throne was a predominant motif, he rarely shows up in this region or is displayed only as a bust (Cat. 1).⁹ More frequent is the figure of Sarapis (Cats. 2–4), mainly his bust, emphasising his most distinct attribute, the *kalathos*, which symbolises a rich crop yield. The identification of Zeus with Ammon (Cat. 4) is evidence of the cult originating from Hellenistic Egypt. The *pantokrator* characteristic is indicated by the radiate crown. Zeus Heliopolitanos (Cat. 5) was primarily a local deity, but he was popular throughout the empire. His giant temple in Baalbek was completed by Antoninus Pius in the middle of the 2nd century. He, too, was seen as a deity with universal power. His attributes, like those of Sarapis, are the *kalathos* and the radiate crown. His solar characteristic is also indicated by the whip, while the spike in his hand and the bulls standing by his feet represent his role as a deity of fertility.

Depictions of Helios driving his *quadriga*, or his busts with a radiate crown (Cats. 13–15), as well as the images of Apollo (Cats. 9–12), who was identified with Helios, were very popular. Their popularity must be strongly linked with the solar characteristic of the main deities of the region, Sarapis and Zeus. It is true, however, that Apollo is not displayed with solar symbols, but mainly with a laurel branch, or sometimes with a tripod, indicating his prophet skills, or with a lyre, indicating his *musagetes* character.

It is remarkable that the figures of Minerva and Mars so frequent in the western areas, mainly along the *limes*, are scarce here. There is only one Athena figure with her weapons and Nike in her hands—the way she is displayed on the Parthenon (Cat. 6). One of her two busts displays her with gentle, feminine features, while the other can be classified into the so-called *grylloi* type, with her helmet combined with two Silenos masks, thus easing the fearful appearance of the war goddess (Cats. 7–8).

Hermes is depicted with a lotus leaf on his head, a clear indication of his relation to the Egyptian Toth (Cats. 16–18). On an item from the late Hellenistic period,

⁹ Hamburger 1968, Nos. 6–12, Henig and Whiting 1987, Nos. 5–20, Amorai-Stark 1993, 22 and *SBF* No. 61, *PBI* No. 26.

his hard-featured face (his mouth curved down, his eyebrows raised) suggests that the caduceus implies his role as a guide of the dead to the underworld (*psychopompos*). In contrast, the Maenas bust, which is very close to the former one both in terms of style and composition, radiates exhilaration.¹⁰ On items from the Roman period, he also regularly holds another of his attributes in his hand: his moneybag, which is to symbolise commercial profit and prosperity. It strongly relates to the flourishing economy of the Roman Empire in the 1st and 2nd centuries, which had a favourable—and particularly spectacular—effect on the regions of the Near East. Hermes is often portrayed surrounded by animals. He is most frequently depicted with a ram or a cockerel, which were his sacrificial animals, or with a scorpion, which was perhaps to protect the wearer of the gem.¹¹

Of the Aphrodite–Venus depictions, the Roman articulation of the figure so favoured in the western areas, Venus Victrix, appears in the Gadara and the Caesarea collections (2 items in each) but is not represented in the Jerusalem collections and the Ustinow collection. However, the Anadyomene type (Cat. 19), does feature the goddess wringing water from her hair, depicted with a naked body. The inscription next to the figure is most likely the name of the owner. Eros turns up in each Near Eastern collection. His playful scenes, such as Eros the bird-catcher (Cat. 20), became popular throughout the empire in the early imperial age. The bust of Psyche also appears on some late Hellenistic gems (Cat. 21).

The female figure holding a fruit dish and two spikes (Cat. 22) is referred to as *Fides Publica* on the coins from the early imperial age, though in most cases she is named Ceres in the glyptics. Her figure appearing on gems is more frequent in the western areas, while in the eastern regions Demeter–Ceres, depicted on her throne or standing and holding her sceptre, is more favoured.¹²

Nike–Victoria with trophies, a wreath and a palm tree was popular both in the Hellenistic and in the Roman periods. She brought the news of victory and was depicted as floating (Cat. 24) or stepping on tiptoe (Cat. 25). The Nike figure placing a shield on the *tropaion* represents a more complex type (Cat. 23). The prefiguration of the type is a scaraboid gem from the 4th century signed by Onatas.¹³ The composition is very similar, though the Nike scene is far behind the scaraboid in terms of elaboration and richness in details. There is an amethyst kept in the Collection in the Coin Cabinet in The Hague, on which Nike is writing on a shield. The close similarity between the two, down to details, suggests that they were created by the same artist.¹⁴

¹⁰ Amorai-Stark 1993, *SBF* No. 47.

¹¹ Simon 1992, 535; No. 289.

¹² Hamburger 1968, 49–51, Henig–Whiting 1987, 195, 198–200.

¹³ Boardman 1970, 206 No. 490; Richter 1968, No. 247.

¹⁴ Maaskant-Kleibrink 1978, No. 285.

Among the goddesses of fate, Nemesis was honoured chiefly by the participants of gladiatorial combat.¹⁵ The wheel by her foot symbolises the unpredictability of fortune (Cat. 26). The hand holding the tail of her *peplos* expresses her role as someone who keeps trouble away.¹⁶ The distinct symbol of Tyche-Fortuna, the goddess responsible for the good fate of cities, is a turreted crown on her head (Cat. 27). She holds the most universal symbol of prosperity, a horn of plenty, in her hand. In most cases, Tyche-Fortuna holds a rudder in her other hand, which alludes to fate setting the course of life. She is often depicted with *kalathos* on her head (Cats. 29–31), and sometimes with a lotus leaf (Cat. 28), two symbols borrowed from Isis. In her rudder-holding hand, spikes and poppy-head occasionally appear (Cat. 31), which are the attributes of Demeter-Ceres. These symbols of Isis and Demeter, who were considered to be identical, express primarily good harvest as well as prosperity. The figure of Tyche became popular in the Hellenistic period, and she was among the most frequently depicted figures on gems throughout the whole of the Roman Empire.

Another favoured theme was Dionysus, both in the Hellenistic and in the Roman period. His symbols are the *thyrsos* adorned with ribbon, and the *kantharos*, from which he pours a drink offering (*libatio*) towards his sacred animal, a leopard standing at his feet (Cat. 32). The symbols of the satyrs are a shepherd's crook with a curved end, i.e. the *lagobolon*, and a bunch of grapes (Cats. 34–35). Dionysus is mostly accompanied by Silenos (Cat. 33), bacchants (Cat. 91), leopards (Cat. 56) and sometimes centaurs (Cat. 37). Their lives are full of joy, filled with exhilaration, wine, dance and love (Cat. 36), which were all very attractive and desirable for people.

Heracles represents an opposing principle of life. He earned his place among the gods through hard work. On gems he is mostly pictured in his fight against the Nemean lion, and in rare cases in the scene when he destroys the Lernaean hydra (Cat. 38), which, despite being an uncommon motif, was most probably mass-produced, suggested by the fact that the gem was a glass moulding. His frequent portraits display him as a beardless youth in some cases, while he shows up as a mellow man with a full beard in others (Cats. 39–40). He is easy to identify by his thick neck, and in his full-figure depictions by his mace and lion leather cloak.

A further life principle is represented by another popular hero, Achilles. He chose a short but heroic life. He is always depicted with arms. In certain scenes he admires the arms he has just been given by his mother, Thetis (Cat. 42), in others he is arming himself, preparing for new fights (Cat. 43). The column

¹⁵ Karanastassi 1992, 736.

¹⁶ Karanastassi 1992, 756.

which is often displayed beside him may be the gravestone of his friend Patroclus, while the *krater* on it must be the golden bowl containing his friend's ashes, into which the ashes of Achilles were also to be placed after his death (see *Ilias* 23, 246 ff.).¹⁷ Thus, Achilles was also a model of friendly loyalty.

Scenes of daily life show up only on two gems (Cats. 44–45). The milking shepherd was a popular figure across the Roman Empire, suggesting that these scenes were more than just everyday episodes. The pastoral idyll favoured both in Hellenistic and in Roman art expressed noble simplicity and a relaxed life, as well as the wish for such a lifestyle.

The high occurrence of animals on the gems implies that they also bore meaning. Among the fabled beings was the winged griffin (Cats. 47–48), which was composed of the head and wings of an eagle and the body of a lion, thus symbolising the combined power over both earthly and heavenly spheres. The *capricornus* (Cat. 49) is the ancient version of the goat sign of the zodiac: its front section is that of a goat, while the back section is the tail of a fish. In the time of the year associated with this sign, the days start to get longer again after the winter solstice. The symbol gained popularity when Augustus chose it as his own constellation to indicate the beginning of a new age. The crab beside it can also be identified as a sign of the zodiac, indicating the period in which the summer solstice takes place at the end of June. The two together may represent the never-ending cycle of time.

The most frequently used animal figures are the lion (Cats. 50–53) and the eagle (Cats. 58–59). Both symbolise power and bravery, the same values that were attributed to winged griffins. However, they may have further meanings. Lions may refer to the zodiac sign as well as to the fourth step of the initiation process practiced by the Mithraic. The eagle is the sacred bird of Zeus-Jupiter, and as such it was the emblem of the Roman legions. When standards (*insignia*) of the legions appear beside it, it expresses the power of Rome.

The cockerel with a proud pose (Cat. 60) may refer to the winner of a cockfight. This motif typically appears on stones of small size, just like the rings into which they were chased sometimes, suggesting that their wearers were children.¹⁸ It was probably intended to ensure successful coping with life's struggles for the wearer. Children were also likely to wear the ones displaying mice chewing on their prey (Cat. 57). These stones are also small, and the motif can mainly be associated with children. The parrot figure (Cat. 61) was probably favoured by women, as poems by Ovidius and Statius suggest.¹⁹ It was a luxury bird, and

¹⁷ Gesztelyi 2005, 307.

¹⁸ Gesztelyi 2000b, 165 No. 6.

¹⁹ Ovid, *Amores* 2, 6; Stat. *Silvae* 2, 4)

may have thus represented prosperity and wealth. The parrot was a favoured entertainer at feasts as well.

The gem Cat. 63 is a most peculiar example of mask-animal combinations. Its shape is unusual: a rectangle with chipped corners and irregularly refined edges. The rectangular shape was most frequently applied to magical stones.²⁰ Only the obverse is polished, while the back is roughly finished, unlike the consistently elaborated and regular forms of gems. The style of depiction is also unusual: the forms are shaped by globules of various sizes and expressively stretched lines, which are interconnected, but do not yield an organic unit, thus making the displayed figures highly abstract. This style, as we could see with Syrian and Neo-Babylonian gems, has a local tradition. Despite the abstraction, the details can be discerned:²¹ almost without exception, they are among the motifs of the so-called *grylloi* style. The basic motifs of this style are the Silenos head and the forebody of a horse protruding from it, in most cases standing on bird feet, but in this case, this combination was placed on a bird perching on a branch. Sometimes other motifs were added to the composition, such as Eros driving a horse or other animals such as a stork, a ram's head, or an elephant trunk. Though there are countless variations, in this case an unusual detail is displayed: Silenos's head is shot through by an arrow with a bird pierced at its end, and two serpents appear at the top, intertwined with each other. Two more examples of this strange type can be found in the National Archaeological Museum in Madrid, obviously from the same workshop, though as to where and when it existed, we can only guess. The catalogue of the collection in Madrid dates these items to the 3rd or 4th century. The motifs on this type were probably meant to bring fortune to the owner.

Magical gems

Magical gems (Cats. 64–71) were widespread across the entire Roman Empire, but especially in the East. In Egypt, the scarabeus had been associated with magical power since ancient times. This tradition was blended in Hellenistic Alexandria with Jewish and various other eastern and Greek beliefs, creating a literature of magical writings and amulets, to which gems belonged. Their power lay in their material, the images they displayed and the inscriptions they bore. The most peculiar and typical feature on these gems was the cock-headed, man-bodied and snake-legged figure (Cat. 64), whose meaning is still controversial. Some see it

²⁰ Bonner 1950, Nos. 20, 22, 32, 39, 68 etc.

²¹ Eitrem gives a fairly accurate description (Eitrem 1921, 20, Nr. 9), but is unable to interpret it: "die Darstellung ist rätselhaft."

as a deity with universal power, others consider it an angel-like creature, while some think it is a pictorial representation of god's name.²² The IAW inscription on its shield is the Hellenistic version of Yahweh, and as such suggests a strong link to the Jewish culture. The word Abrasax often appears next to it, which led to their designation as Abrasax gems in the 17th century. In most cases it was carved into green jasper, or into heliotrope, a variant of jasper with brown dots. Green was the colour of growth, renewal and health.

Aphrodite bound by Ares (Cat. 65) appears rarely on gems, and also even then on magical ones, which refers to the use of love magic. The cockerel as the lion has multiple meanings. It may symbolise bravery or warlikeness, especially when accompanied by an eagle head (Cat. 66), but may have astral reference too, indicated by the crescent moon. It greets the dawn, the light after the darkness, which may be signalled by its yellow jasper colour, and it chases away the demons of the night.²³ Thus it is quite logical to consider it a magical gem, as Eitrem²⁴ does, who interprets the inscription AI as IAW.

Another gem belonging to the group of protective amulets is a gem with a scorpion (Cat. 67). On the principle of *similia similibus*, it was to protect its wearer against scorpion bites²⁵, but it also had the power to provide protection against any other poisonous animal. According to a hermetic writing, the scorpion god rules over the testicles and may cause their inflammation.²⁶ This is a distinct group, the items of which were consistently made of jasper with the same figure and inscription. However, misspellings could occur, as in this case (OPOMENIXI / NIAMBW). We do not know what the words mean.²⁷ When these gems appear without inscriptions, it is hard to decide whether they are magical ones or they should be considered apotropaic amulets.

The typical depiction of the so-called *uterus* gems is as follows: on one side there is a closed womb with ligaments, on the other the inscription OPWPIOYΘ (Cat. 68). They were worn by pregnant women to protect their babies during pregnancy and to ensure an easy delivery. The latter is also backed by the inscription which can be associated with Chnoubis, who is often displayed over the womb. This deity, whose name means „the light of lights”, helps the baby out into the world. Other deities such as Anubis, Isis or Nephthys can also be seen over the womb. They were the ones who contributed to the rebirth of Osiris, and now they help in the birth of the baby. The ouroboros snake biting its own tail

²² Recently: Nagy 2019.

²³ Bonner 1950, 127 ff., Zwierlein-Diehl 1993, 29 ff.

²⁴ Eitrem 1921, 20 Nr. 10.

²⁵ Bonner 1950, p. 77; Michel 2001, No. 342.

²⁶ Eitrem 1928, 69 f.

²⁷ Cf. Bonner 1950, No. 200.

and framing the scene is the symbol of renewal and eternity. The word COPOOP may be the name of the demon of binding and release.²⁸

The gem Cat. 69 is a very special one. On the obverse, the half-squatting position of a woman suggests the straining of parturition. The naked woman is sometimes seated in a wide, low chair.²⁹ The undone hair refers to the release of all bindings. The identification of the animal on the back is controversial. Eitrem described it as follows: „Hund (Schakal?) mit steifen Ohren und deutlichem Gliede”.³⁰ He associated the inscription with the name of Horus as light, while interpreted the letters on the edge of the gem (VVV) as three alphas, perhaps an abbreviation of ἄγιος. The stretched body of the running animal may remind one of a dog, but the shape of its head, its open mouth, long ears and accentuated phallus give the impression that it is an ass. Though there is no exact analogy for the depiction, there is a good chance that the origin of the motif can be established. The interpretation of the leaping animal is according to A. A. Barb: the „Dog” Anubis fits in well with Metra.³¹ The Greek word *kyon* can mean both „dog” and „the pregnant one”, and as such Anubis was identified with the god „who himself begets and carries in his womb the universe”.³²

J. Gwyn Griffiths sees it as the ass embodying Seth-Typhon, the source of sexual energy and fertility.³³ The ithyphallic representation seems to confirm this interpretation. In his reply, Barb³⁴ accepts the ass theory and cites three magical gems depicting the animal in the same pose as on the gem Cat. 69, with the difference that on them it is situated at the bottom of the picture area, lying on its back, with a crouching woman over it holding her *cunnus* towards the phallus of the animal. In his interpretation, both figures are demonic forces: the animal is „the Ass as the manifestation of the noxious Seth”, the female figure is „the obnoxious Metra or Hystera... as an obscene naked woman.”³⁵ According to V. Dasen, she is Omphale, who has a similar role here to Heracles on magical gems: “Whereas Heracles throttles a lion, Omphale fights against a donkey which embodies the action of malevolent entities threatening feminine health, from the involuntary movements of the uterus to the dangers of delivery.”³⁶

²⁸ Zwierlein-Diehl 1993, No. 24

²⁹ Bonner 1950, 92 ff; Michel 2001, Nos. 387 f.

³⁰ Eitrem 1921, 20 ff. Nr. 12.

³¹ Barb 1953, 216 n. 45.

³² Cf. Plut. *De Isis et Osiris*, 44.

³³ J. Gwyn Griffiths, Seth or Anubis? *Journal of Warburg and Courtauld Institutes* 22, 1959, 367.

³⁴ Barb 1959, 369.

³⁵ Barb 1959, 370.

³⁶ Dasen 2008, 265. Detailed description of these gems: Dasen 2008, 267-269.

Based on the Ustinow gem, on which the scene is divided into two parts – one on each side – Barb’s interpretation seems completely faulty. Namely the inscription on the reverse is well known on the birth amulets (cf. Cat. 68). The three Vs on the edge may be the stems of three Ks, which are the letters of colic amulets, in this case that of birth. These letters line up in a similar fashion one below the other on the reverse of a gem from the British Museum (Michel 2001, *No.* 392), but there they might also have been the vertical stems, which are missing on the edge in this case. Thus the wishes expressed through the description and the inscription itself can be summarised as follows: assured fertilisation, safe embryo and easy delivery. Colic amulets are usually made of brown jasper.

In a special group of the *uterus* gems, figures and items lose their original forms and transform into a stylised line drawing (Cat. 71). The inscription on the back consists of letter imitations resulting in a text without meaning. This graphic technique as well as the transformation of forms into ornaments are typical of metal pendants,³⁷ thus it is possible that gems of this kind were produced in a workhouse manufacturing such amulets. What we see perhaps is an ultimate simplification of the drawings and inscriptions on gems, leaving a senseless result on a piece probably postdating antiquity (Cat. 99).

A classical model for the horseman stabbing a demonic being (Cat. 70) may have been Bellerophon killing the Chimaera, while the legacy of the motif can be found in the figure of St. George slaying the dragon. On the missing part of the stone, under the legs of the horse, a naked female figure is supposed to lie, namely Lilith, a demon, who is killed by Solomon. In the Judaeo-Christian tradition the rider is King Solomon, who wields authority over demons by means of a seal given to him by the Archangel Michael in the Book of Solomon. This type belongs to the magical gems appearing around the 4th century.³⁸ They are typically made of haematite, and their form is usually a standing oval of considerable size.

Sasanian gems and seals

Sasanian items are often found in gem collections from the Near East. The production of ringstones spread owing to the influence of the Romans, and many of their motifs also originate in the classical period. An example is the sitting hare (Cat. 75), whose style is close to that of the late Roman, but its shape is magnified, and the parallel lines on the forebody of the animal are already a favoured feature of Sasanian gems. Other Sasanian features can be observed in the shape

³⁷ Bonner 1950, 298 ff.

³⁸ Cf: Spier 1993, 35 ff.

of the head and legs. The scorpion is a classical motif (Cat. 77) close to its patterns in style, although the body and tail are not so clearly separated as the parallel lines gradually become shorter. The good condition of the gem raises doubts over its originality.

A favoured motif of the Roman gems was the eagle, usually depicted in profile. In the two relevant items of the collection, the bird can be seen in front, with raised wings (Cats. 58–59), which may have been a display typical of the eastern workshops. Sasanian depictions consistently apply this composition. Furthermore, their style also identifies them unmistakably: in this case (Cat. 76), the ribbon-like tail and neck, as well as the distinct head. In rare cases, the body and the head of the bird are doubled.³⁹

Although both appear on Graeco-Roman gems (see Cats. 47–48), the motifs of the stag (Cat. 74) and the winged griffin (Cat. 73) did not become as popular as they had been in the Sasanian period. They occur in a sitting or standing position displayed with distinct Sasanian features such as the 'x' on the griffin's tail or the strips by the deer's neck with the Pahlavi inscription beside the animal. A special Sasanian feature is the zebu bull, which played an important role in religious life as well. A unique scene displays a man attacking a bull or zebu (Cat. 72). It may picture a mythological theme, such as the fight between Heracles and the Cretan bull, but can be an offering as well. Of the plant motifs, one-stalked and three-stalked flowers are frequent, mostly resembling tulips, with their leaf trumpets sometimes stylised into strapwork (Cat. 78).

The hand was a favoured symbol, depicted with the thumb and index finger placed together (Cat. 79). A classical precedent of this imagery is the hand grabbing an earlobe with the inscription "*mnemoneue*", meaning „remember“, beside it.⁴⁰ This was most probably a ritual hand pose of Persian priests.⁴¹ A distinct Sasanian motif is *tamga*, a sign of property applied by a nomad tribe (Sippe), which varied with families or members. This sign was burnt into the animals' skin and into their objects as well. Its components are the crescent moon, the cross, the fork, the horn, the semi-circle, the heart shape and the triangle. Their origin and meaning are uncertain (Cats. 80–80).⁴²

³⁹ Huff 1975, 178, Abb. 74.

⁴⁰ Cf. AGD III. Kassel Nos. 94–96.

⁴¹ Zazoff 1983, 365 No. 8.

⁴² V. Göbl 1973; Göbl 1971.

Cameos

Cameos carved from stones and attributed to the imperial period are missing from the collection, unlike glass cameos from the same period. So far, no analogy has been found for the bear head shaped bead with two parallel grooves running in it (Cat. 82). The group of glass cameos characterised by this double groove is well known. They appeared in the middle of the 3rd century and were frequently used in the 4th century too.⁴³ The purpose of the double groove was to allow the making of a bracelet or necklace by threading several pieces together. They appear to be black, but when illuminated, they are dark green, occasionally golden yellow.⁴⁴ In most cases they bear portraits, sometimes a gorgon head or a theatrical mask. The depiction of bear heads was not common on these or on any other Roman gems, but they do appear on Sasanian seals.⁴⁵ This allows us to conclude that it is a motif borrowed from Persia.

Each of the remaining six cameos were fitted with a hanger, suggesting that they were worn as pendants. These typically golden yellow, sometimes brown or light blue jewels were produced in bulk in the Near East in the second half of the 4th and in the 5th centuries, perhaps in Antioch: „a central city in which Graeco-Roman classical art traditions coexisted with Jewish and Christian art”.⁴⁶ Independently of this thought and nearly at the same time, I myself formed a similar opinion: „Die Herstellung der Anhänger ist ... in einer Zeit und in einem Gebiet erfolgt, wo Paganen, Christen und Juden nebeneinander lebten und ihre Symbole nach der Interpretation des eigenen Glaubens gegenseitig gebrauchten. Eine solche Situation bestand im 4. Jh. und besonders typisch in der östlichen Hälfte des Römischen Reiches.”⁴⁷

The most frequently applied motif on these glass pendants is the lion (Cats. 84–85). Out of the 27 items in the museum in Split, 10 depict lions. Of the eight pendants in the Tarshiha rock-hewn grave, six have lions on them, and two in the Antiquarium in Bosra do.⁴⁸ This motif also predominates on the glass pendants of unknown origin kept in European and American museums and private collections.⁴⁹ On the item kept by the Hungarian National Museum, the lion is depicted in a position right before attack. The product was allegedly found in Asia Minor.

⁴³ Gesztelyi 1998; 2000c; Spaer 2001, 63 f., 74 f.

⁴⁴ Gesztelyi 2000c, 70 No. 30.

⁴⁵ Zazoff 1983, 368, No. 20.

⁴⁶ D. Barag in Spaer 2001, 175.

⁴⁷ Gesztelyi 2001, 111.

⁴⁸ Iliffe 1934, 11 No. 1; 12 Nos. 1-5.

⁴⁹ Eisen 1927, 534; Vollenweider 1979, 249, n. 2.: 9 pc., Berlin, Staatliche Museen, Frühchristlich-byzantinische Sammlung Inv.-Nr. 3341, 4942; Stupperich 1986, 245, Nos. 48-50; Bianchi 2002, 318 f. Nos. 27-33.

The frequently appearing crescent moon and a star clearly symbolising the Sun support the interpretation of the lion as a solar symbol. Another argument may be the use of the golden yellow colour. The lion showing up on magical gems bears the same meaning; not surprisingly, it is mostly applied on yellow jasper.⁵⁰ In addition to motifs stemming from pagan traditions, obviously Christian elements also appear, such as the figure of the good shepherd (Cat. 83)⁵¹, the lone lamb (Cat. 86), Christ among his followers⁵², Daniel in the lions' den⁵³, the Christ initials (Cat. 88)⁵⁴ and sometimes the menorah with seven candleholders⁵⁵. The use of glass cameo pendants as a bulla or amulet seems to be confirmed by the shape, colour, motifs and inscriptions of the items. This theory is also supported by the fact that the items found in Hungary, providing they rested in graves, which was mostly the case, lay beside children's skeletons.⁵⁶

Non-antique gems

The passion for collecting gems which developed in modern times first in Europe, and then in the Near East, brought to life not only the trade of genuine ancient pieces, but, to a growing extent, the production of counterfeits too. A mass production of gems began, and fake items flooded the market, deceiving not only collectors, but researchers for a long time as well. The upturn in gem research in the second half of the 1960s led to the gradual identification of specific groups of counterfeits, enabling them to be distinguished from genuine antique pieces. Nevertheless, doubts still linger on (see. Cats. 63, 81, 96).

Portraits are one of the favoured motifs of counterfeits. Doubts may arise when a gem seems to be fairly new with no signs of usage. Overly regular elaboration can also cast doubt on the originality of the product (Cat. 94), as can rough finishing or a non-classical face combined with an inappropriate garment (Cat. 95). Mask combinations, apparently created with great care, must have been a curiosity for collectors (Cats. 97–98).

Superficial and confused elaboration makes the Apollo depiction suspicious (Cat. 89). The bowing god is not displayed in his usual ray anadem and is depicted in an awkward posture. Two techniques, moulding and carving, were

⁵⁰ Bonner 1950, 293, No. 239, 241 f.; Goodenough 1958, 81 ff.

⁵¹ Cambi 1974, Nos. 18-19, Berlin, Staatliche Museen, Frühchristlich-byzantinische Sammlung Inv.-Nr. 3339.

⁵² Cambi 1974, Nos. 20-21, Vollenweider 1979, No. 261, Berlin Inv.-Nr. 6818.

⁵³ Zwierlein-Diehl 1991, No. 2500; Baldini Lippolis 1999, 150 No. 9.

⁵⁴ Berlin, Staatliche Museen, Frühchristlich-byzantinische Sammlung Inv.-Nr. 6819.

⁵⁵ Eisen 1927, 532; Iliffe 1934, 12 Nr. 7; Cambi 1974, No. 22.

⁵⁶ Gesztelyi 2001, 234 f. Nos. 2-3, 5-6.

mixed in the production of the glass gem displaying Methe, which was not a usual method, except in the process of polishing moulding remnants. The obvious homogeneity of the glass raises doubts both in this case and with another glass gem (Cat. 91). In the latter case, the figure and the attributes of Maenas are in conflict with each other.

There is no precedent for the glass gem ornamented on both sides (Cat. 92). The perfectly formed animal figures suggest the use of a highly sophisticated mould created by a skilful master, while the edges of the moulding are sloppily polished. Neither the form nor the depiction of the gem implies antique origin. The motif of a galloping rider appearing on elaborately finished glass gems is not unprecedented (see Cat.), but the region and date of their production have yet to be clarified.

A gem depicting a standing figure with an inscription positioned in a semi-circle around him (Cat. 93) is obviously an unprofessional piece of work. The letters in the inscription are clearly imitations, and the figure cannot be identified. As an analogy one could consider the Gayomarth figures showing up on Sasanian gems. He is the caveman in the Iranian religion depicted standing astride with a stick in each hand, his hair bushy and his thighs thick. A Pahlavi inscription also often appears around the figure.⁵⁷ However, his appearance is a great deal wilder there than on this gem.

Agathodaimon (Cat. 96) is a protecting deity with no personality in the Greek religion. Generally, he was depicted as a snake, and in Graeco-Roman Egypt he was also identified with the snake-bodied, lion-headed Chnoubis.⁵⁸ He shows up on coins from Roman Alexandria as well.⁵⁹ We are informed about the post-antique popularity of the magical patterns by a gem made of bronze (Cat. 99), on which a scene of reaping can be seen. The scene is surrounded by an ouroboros snake, which refers to the magical character of the gem. The obverse of the ancient items of this type, which were generally made of haematite, regularly bears the inscription (ι)σχίωv (=for the hips), which is missing here. The wearer of this gem desired to have healthy hips, like a reaper should have.⁶⁰

The gem presenting the toughest challenge for interpretation is the one depicting only lines in no recognisable order. It strongly resembles a circuit diagram (Cat. 100). Perhaps abstract drawings on magical gems (see Cat. 71) led to

⁵⁷ V. AGD IV Hamburg No. 93.

¹⁴ Bonner 1950, 204 f.

⁵⁹ Dunand 1981, Nos. 29-35.

⁶⁰ Bonner 1950, 71 ff., Zwierlein-Diehl 1992, 83 No. 21.

this strange pattern, or maybe it was the result of the geometrical forms of pre-historic seals.⁶¹ Either way, Eitrem⁶² recognises magical signs in the drawings: a whip, a hook and a knot. The irregular web of lines on a gem kept in Bonn⁶³ is another depiction awaiting explanation.

Catalogue⁶⁴

1 Graeco-Roman Gems

1.1 Intaglios

1.1.1 Deities

1. C 41136

1,35 x 1,15 x 0,25

Nicolo, light blue, with a dark blue layer. Standing oval, flat on both sides, the edge is bevelled towards the reverse, bevelled border. Polished, surface is intensely worn.

Laureate bust of Zeus, in profile to the left.

1st–2nd cent. A.D.

Cf. Henig 1974, App. No. 90, Henig–Whiting 1987, No. 22, Konuk–Arslan 2000, No. 89.

2. C 41121

1,95 x 1,5 x 0,3

Brown jasper. Standing oval, flat on both sides, the edge is bevelled towards the reverse. Polished, split edges.

Draped bust of Sarapis, in profile to the left, the laureate head surmounted by a corn measure (*kalathos*), decorated with an olive branch. Very fine work.

1st cent. A.D.

Cf. Hamburger 1968, No. 3, Zwierlein-Diehl 1979, Nos. 1242–6, Henig–Whiting 1987, No. 25, Henig 1994, Nos. 309–311, Casal Garcia 1990, No. 163, Amorai-Stark 1993, SBF No. 53, Konuk–Arslan 2000, Nos. 93 ff.

3. C 41144

1,25 x 0,95 x 0,25

Grey jasper. Standing oval, flat on both sides, the edge is bevelled towards the reverse. Matt.

Bust of Sarapis, in profile to the left, head surmounted by corn measure, stands over a *pinthos*.

2nd–3rd cent. A.D.

⁶¹ V. Amorai-Stark 1993, SBF Nos. 1–3.

⁶² Eitrem 1921, 20, No. 11.

⁶³ Platz-Horster 1984, No. 128.

⁶⁴ The photos are made by Lill-Ann Chepstow Lusty, Museum of Cultural History, University of Oslo.

4. C 41080

1,3 x 1 x 0,4

Prasem, light green, translucent. Standing oval, both sides are convex. Obverse polished, reverse matt, upper part is split.

Set in a modern golden ring, the setting inside is open.

Draped bust of Heliosarapis, in profile to the left, head rayed and surmounted by a corn measure, decorated with an olive branch, wearing the horns of Ammon.

2nd cent. A.D.

Cf. Zwielerin-Diehl 1979, Nos. 1251–2, Henig–Whiting 1987, Nos. 26–27, Maaskant-Kleibrink 1978, No. 472, Konuk–Arslan 2000, No. 91, Casal Garcia 1990, No. 164.

5. C 41142

1,45 x 1,15 x 0,2

Dark green jasper with inclusions. Standing oval, flat on both sides, the edge is bevelled towards the reverse. Matt, worn surface.

Zeus Heliopolitanos stands facing front, his head is rayed and surmounted by *kalathos*. He holds an ear of corn in his right hand and a whip in his left hand, a bull on each side of his feet. Groundline.

2nd cent. A.D.

The Baal of Baalbek became widespread throughout the entire Roman Empire in the 2nd and 3rd centuries A. D. Cf. Hamburger 1968, No. 14, Henig–Whiting 1987, Nos. 23–24, Amoraï-Stark 1993, PBI No. 27, Konuk–Arslan 2000, No. 92.

6. C 41165

1,3 x 1,1 x 0,2

Brown jasper. Standing oval, flat on both sides, the edge is bevelled towards the reverse. Polished.

Athena (Parthenos type) stands to the front and facing right. She is wearing a helmet of Corinthian type and a belted *peplos*. In her right hand is a spear and shield on the ground, in her outstretched left hand she is holding a small Nike. Groundline.

1st cent. A.D.

Cf. Henig–Whiting 1987, Nos. 152–157, Casal Garcia 1990, No. 196, Konuk–Arslan 2000, Nos. 33 f.

7. C 41120

1,6 x 1,2 x 0,3

Brown jasper. Standing oval, flat on both sides, the edge is bevelled towards the reverse. Polished.

Draped bust of Athena or Roma, in profile to the left, wears Attic helmet with large crest.

1st cent. A.D.

Cf. Henig–Whiting 1987, No. 164, Guiraud 1988, No. 89, Casal Garcia 1990, No. 317, Middleton 1991, No. 287.

8. C 41127

1,2 x 1,1 x 0,2

Vivid red cornelian. Standing oval, flat on both sides, the edge is bevelled towards the reverse. Polished.

Draped bust of Athena, in profile to the left, wears a peculiar Corinthian helmet: it consists of two masks of the bearded Silenos type. A large crest crowns the helmet.

1st cent. B.C.

Cf. AGD I/1. No. 503, Vollenweider 1984, No. 122, Gesztelyi 1987, No. 67, Middleton 1991, No. 255.

9. C 41147

1,2 x 1 x 0,25

Yellowish-red cornelian. Standing oval, flat on both sides, the edge is bevelled towards the reverse. Polished, surface is intensely worn.

Apollo stands to the front, his head is veiled and a mantle is draped round the lower part of his body. He rests his right elbow on a column, the left arm is lifted over his head to support the lyre, standing on the column. On the right side a bow and quiver stand on groundline.

1st cent. B.C.

Cf. to the style here No. 33, Richter 1971, No. 72 = Richter 1956, No. 275, Vollenweider 1984, No. 67.

10. C 41159

1,65 x 1,35 x 0,45

Onyx, white-orange-white layers. Standing oval, flat on both sides, the edge is bevelled towards the obverse. Lightly polished, chipped edges.

Apollo stands to the front and facing right, holding lyre or *tripus* and *chlamys* in right arm, and laurel branch in left hand, wearing leaf on head. Groundline.

1st cent. B.C.

Cf. Sena Chiesa 1966, Nos. 61 f., Maddoli 1963–64, Nos. 3 ff., AGD III. Göttingen No. 69, Vollenweider 1984, No. 428 f.

11. C 41171

1,3 x 1 x 0,2

Orange cornelian, with small inclusions, translucent. Standing oval, convex on both sides, the edge is bevelled towards the reverse. Polished, surface is worn.

Apollo, nude, stands to the front and facing right. He holds a laurel branch in his left hand, *chlamys* over his right arm and there is a quiver behind his right shoulder. Groundline.

2nd cent. A.D.

Cf. Henig 1974, No. 20, Henig–Whiting 1987, Nos. 50–54.

12. C 41078

1,5 x 1,1 x 0,6

Sardonyx, grey-white-brown layers. Standing oval, surface is intensely convex. Polished.

Set in a modern golden ring, the setting is open inside.

Bust of Apollo facing left.

1st cent. B.C. Classicising style.

Cf. Middleton 1991, No. 188, Gesztelyi 2000, No. 20.

13. C 41149

1,2 x 1,5 x 0,45

Orange cornelian, with inclusions, on the surface white spot from burning. Lying oval, surface slightly, back intensely convex, the edge is bevelled towards the reverse. Glossy.

Helios, nude, wearing radiate crown, drives *quadriga* to the left. His right arm is raised, urging on horses with a whip, his *chlamys* draped over his right arm. Groundline.

2nd cent. A.D.

Cf. Sena Chiesa 1966, Nos. 864–868, Henig 1974, Nos. 34 f., Casal Garcia 1990, Nos. 182–187, Henig–Whiting 1987, No. 63.

14. C 41123

1,75 x 1,3 x 0,3

Burnt cornelian. Standing oval, both sides are slightly convex, the edge is bevelled towards the reverse. Matt, chipped on upper right edge.

Draped bust of Helios, facing left, wearing radiate crown, whip at his shoulder.

2nd cent. A.D.

Cf. Henig–Whiting 1987, Nos. 60 f. (both of them are burnt cornelians), Tomaselli 1993, No. 360, Konuk–Arslan 2000, No. 55.

15. C 41132

1,1 x 0,85 x 0,3

Blackish green jasper. Standing oval, flat on both sides, the edge is bevelled towards the obverse. Glossy.

Draped bust of Helios, facing left, wearing radiate crown.

2nd cent. A.D.

Cf. *AGD I/3*. No. 2210, Weiss 1996, Nos. 116 f., Zienkiewicz, 1986, No. 8, Konuk–Arslan 2000, No. 58.

16. C 41170

1,35 x 1 x 0,5

Dark-red cornelian. Standing oval, convex on both sides, the edge is bevelled towards the reverse. Polished.

Hermes stands with his body to the front and facing right, a lotus leaf on his head, *kerykeion* in his right hand and *chlamys* draped over his arm. He holds a money bag in his left hand. Groundline.

2nd cent. A.D.

Cf. Henig–Whiting 1987, Nos. 78–82, Casal Garcia 1990, Nos. 213 f., 216–220, Konuk–Arslan 2000, Nos. 63–68.

17. C 41153

1,2 x 0,95 x 0,4

Orange cornelian with grey specks on surface. Standing oval, convex on both sides, the edge is bevelled towards the surface. Reverse is polished, obverse worn matt.

Hermes stands with his body to the front and facing right, a lotus leaf on his head, *kerykeion* in his right hand, *chlamys* draped over his arm. He holds a money bag in his left hand, surmounted by a cockerel, to the right of his feet is a ram, to the left a scorpion. Groundline.

2nd cent. A.D.

Cf. *AGD I/2*. Nos. 1201 f., Henig–Whiting 1987, Nos. 85–86, Guiraud 1988, No. 178, Casal Garcia 1990, No. 221.

18. C 41122

1,75 x 1,65 x 0,25

Orange cornelian, lighter in the middle. Standing oval, flat on both sides, the edge is bevelled towards the reverse. Polished, chipped on lower left edge, worn surface.

Draped bust of Hermes in three-quarter view, his head tilted slightly to the left as if thrown back. The border of his hair is modelled by small round globules. Lotus leaf on his head and *kerykeion* at his right shoulder. His mantle is fastened with a pin.

Hellenistic Court Style, 2nd–1st cent. B.C.

To the style cf. Maddoli 1963–64, No. 461, Vollenweider 1984, No. 63–66, Amoraï–Stark 1993, SBF No. 47.

For the lotusleaf cf. Philipp 1986, Nos. 36 f.

19. C 41163

1,25 x 0,9 x 0,3

Brown jasper. Standing oval, flat on both sides, the edge is bevelled towards the reverse. Polished, edge was ground later.

Aphrodite Anadyomene, nude, stands to the front, holds her hair out with both hands. In the field on both sides inscription: EΛΛΑ / ΝΙΚΟC. Groundline.

2nd cent. A.D.

Cf. *AGD I/3*. No. 2176, Maaskant-Kleibrink 1978, No. 524.

20. C 41161

1,25 x 1,05 x 0,5

Pale purple amethyst. Standing oval, obverse is slightly, reverse intensely convex. Chipped on the edges.

Eros, nude, stands facing left, under a tree. With a long stick in his hands he is hunting a bird or catching a butterfly. Groundline.

1st cent. A.D.

Cf. Richter 1971, No. 150, Maaskant-Kleibrink 1978, No. 590, Middleton 1991, No. 71.

21. C 41131

1,5 x 1,2 x 0,45

Burnt dark red cornelian. Standing oval, obverse is convex, reverse flat. Slightly chipped on the reverse edges.

Draped bust of adolescent Eros, facing left, small wings on shoulders.

1st cent. B.C.

Cf. *AGD III*, Nos. 229–230, Henig–Whiting 1987, No. 183, Casal Garcia 1990, Nos. 47 f.

22. C 41169

1,6 x 1,2 x 0,3

Dark red cornelian. Standing oval, convex on both sides, the edge is bevelled towards the reverse. Polished, worn surface.

Demeter/Fides Publica stands to the front and facing left, wearing a high-girded *chiton*. She holds out a dish in her right hand and two ears of corn in the left. Groundline.

2nd cent. A.D.

Cf. Henig–Whiting 1987, Nos. 196–197, Guiraud 1988, Nos. 217–223, Gesztelyi 2000, No. 126, Gesztelyi 2001, No. 16.

23. C 41168

2,35 x 2,15 x 0,45

Orange cornelian, translucent. Standing oval, convex on both sides, the edge is bevelled towards the reverse. Polished, large chip on lower right, slightly chipped on the edges.

Nike stands, facing left, nude except for a *himation* draped around the legs, her hair is done in a roll around her head and tied at the neck in a knot. Her right foot rests on a vaguely cylindrical object. She fastens with both hands a shield to other weapons of a trophy, which is erected on a tree trunk in front of her. Groundline.

1st cent. B.C.

Cf. Boardman 1970, 206 No. 490; Richter 1968, Nr. 247 (4th cent. B.C., skaraboid). Probably from the same master: Maaskant-Kleibrink 1978, No. 285, Maaskant-Kleibrink 1986, No. 60 (2nd half of the 1st century B.C.).

24. C 41128

1,2 x 1,05 x 0,25

Grey-brown jasper. Standing oval, flat on both sides, the edge is bevelled towards the reverse. Matt, worn surface, chipped on the edges.

Nike advances in profile to the left. She wears a long *chiton*, holds out a wreath in her left hand and a palm over her shoulder. Groundline.

2nd cent. A.D.

Cf. Henig–Whiting 1987, Nos. 135–137, Henig 1994, No. 320, Casal Garcia 1990, No. 320, Konuk–Arslan 2000, Nos. 73–76.

25. C 41129

1,35 x 1,3 x 0,2

Chalcedony, grey-white on lower and left part, brown-white on upper right part. Standing oval, obverse is convex, reverse flat. Polished.

Nike on tiptoes rises in profile to the left. She wears a long *chiton*, holds out a wreath in her left hand and a palm over her shoulder.

1st cent. B.C.

Cf. *AGD* III, Göttingen Nos. 215–222, Henig 1978, Nos. 306–310, Henig–Whiting 1987, Nos. 125–133, Guiraud 1988, No. 135.

26. C 41173

1,25 x 0,85 x 0,2

Brown jasper. Standing oval, flat on both sides, the edge is bevelled towards the reverse. Polished, large chip on right edge, slightly chipped on left.

Nemesis, winged, stands facing left, plucking at breast fold of *chiton* with right hand. She holds a branch in her left hand, a wheel at her feet. Groundline.

2nd cent. A.D.

Cf. *AGD* I/3, No 2631, III. Göttingen No. 82, IV. Hannover Nos. 1504 f., Henig 1978, M 9, Henig–Whiting 1987, No. 206.

27. C 41162

1,3 x 0,95 x 0,45

Pale orange burnt cornelian. Standing oval, flat on both sides, the edge is bevelled towards the obverse. Polished, slightly chipped on the edges.

Tyche stands to the front and her head in profile to the right. She wears a long *chiton* and *himation*, on her head a turreted crown. In her right hand she is holding a cornucopia, in her left a *patera*. Groundline.

1st cent. B.C. 1st cent. A.D.

Cf. Sena Chiesa 1966, Nos. 623–625, Henig 1978, Nos. 328–336, Casal Garcia 1990, No. 305.

28. C 41164

1,2 x 1,1 x 0,15

Red cornelian with grey specks on surface. Standing oval, flat on both sides, the edge is bevelled towards the reverse. Polished, worn cracked surface.

Tyche stands to the front and her head in profile to the right. She wears a long *chiton* and *himation*, crowned with a lotus leaf. In her right hand she holds a *cornucopia*, in her left a steering oar. Groundline.

1st cent. A.D.

29. C 41145

1,2 x 0,85 x 0,45

Yellow-white-orange layered cornelian. Standing oval, obverse is convex, reverse flat. Matt, slightly chipped at the edges.

Tyche stands to the front and her head in profile to the right. She wears a long *chiton* and *himation*, crowned with *kalathos*. In her right hand she holds a *cornucopia*, in her left a steering oar. Groundline.

2nd cent. A.D.

One of the most common motifs in Roman glyptics. Cf. Henig–Whiting 1987, No. 96, Amoraï-Stark 1993, SBF Nos. 85–88, Konuk–Arslan 2000, Nos. 77–84.

30. C 41172

1,2 x 1 x 0,3

Red jasper with inclusions. Standing oval, convex on both sides, the edge is bevelled towards the reverse. Polished.

Tyche stands to the front and her head in profile to the right. She wears a long *chiton* and *himation*, crowned with *kalathos*. In her right hand she holds a *cornucopia*, in her left a steering oar. Groundline.

2nd cent. A.D.

31. C 41167

1,7 x 1,3 x 0,4

Dark red cornelian. Standing oval, flat on both sides, the edge is bevelled towards the reverse. Polished, worn surface, large chip on upper left edge.

Tyche stands to the front and her head in profile to the right. She wears a long *chiton* and *himation*, crowned with *kalathos*. In her right hand she holds a *cornucopia*, in her left a steering oar, an ear of corn and a poppy head. Groundline.

2nd cent. A.D.

Cf. Henig–Whiting 1987, Nos. 103–104, Konuk–Arslan 2000, Nos. 85 f.

32. C 41154

1,25 x 0,9 x 0,35

Rock crystal, translucent. Standing oval, obverse is convex, reverse flat, the edge is bevelled towards the reverse. Polished, worn cracked surface.

Dionysus stands to the front and his head turned to right. His mantle is draped around his legs, he holds an upright *thyrsos* in his right hand. In his left hand he holds a *kantharos* from which he pours a libation, a panther is shown beside him. Groundline.

1st cent. A.D.

Cf. *AGD I/3*. No. 2559.

33. C 41148

1,3 x 1,05 x 0,4

Orange yellow cornelian. Standing oval, obverse is convex, reverse flat, the edge is bevelled towards the reverse. Polished, worn surface, chipped on lower right edge.

Silenos, nude, stands facing forward, playing a lyre, behind him a *thyrsos* with long bands. Groundline.

1st cent. B.C. 1st cent. A.D.

To style cf. here No. 9, Amoraï-Stark 1993, PBI No. 42: similar motif and style.

34. C 41150

1,3 x 0,95 x 0,4

Red cornelian with dark specks on surface. Standing oval, convex on both sides, the edge is bevelled towards the reverse. Polished, worn surface.

Satyr, nude, walks to the left. In his outstretched right hand he holds a bunch of grapes, in his left hand a *lagobolon*, and a *nebris* is draped over his left arm. Groundline.

2nd cent. A.D.

Cf. Henig–Whiting 1987, No. 241, Guiraud 1988, Nos. 255–266, Henig 1994, No. 287, Amoraï-Stark 1993, SBF No. 74.

35. C 41151

1,25 x 0,95 x 0,4

Orange cornelian, clearly translucent. Standing oval, flat on both sides, the edge is bevelled towards the reverse. Polished.

Satyr, nude, in profile to the left. His torso with tail is slightly bent and his left leg raised. In his right hand he holds his *lagobolon* and in his left hand he holds out a bunch of grapes, which a small goat or dog attempts to reach. Groundline.

1st cent. A.D.

Cf. Henig 1978, No. 177, Henig 1994, No. 288.

36. C 41143

1,4 x 1,1 x 0,2

Dark violet glass. Standing oval, flat on both sides, the edge is bevelled towards the reverse. Pitted surface, the edges chipped.

Satyr, facing left, follows a nymph, who is seen from the back. Groundline.

1st cent. A.D.

Cf. Richter 1971, No. 194.

37. C 41166

1,6 x 1,2 x 0,25

Dark red cornelian. Standing oval, flat on both sides, the edge is bevelled towards the reverse. Polished, chipped on the edges.

Centaur walks in profile to the left, shouldering a *lagobolon*. Groundline.

1st cent. A.D.

Cf. Henig–Whiting 1987, No. 388.

1.1.2 Heroes

38. C 41137

1,4 x 1,1 x 0,3

Pale blue glass, translucent. Standing oval, flat on both sides, the edge is bevelled towards the reverse. Pitted surface, chipped on upper and lower edges.

Heracles brandishes his club over his head and with the other hand squeezes one of the Hydra's seven heads. The Hydra's body is coiled round Heracles' forward-stepping leg. Groundline.

1st cent. B.C.

Classical model of it: Richter 1968, No. 230 (4th cent.).

Cf. *AGD* III. Braunschweig No. 23, Middleton 1991, No. 140.

39. C 41079

1,25 x 1

Red cornelian. Standing oval, obverse convex, chipped on lower edge.

Set in modern bronze ring, which was gilded.

Bearded head of Heracles wears *taenia*, facing left.

1st cent. B.C.

Cf. Richter 1968, No. 572, Zwierlein-Diehl 1973, No. 274, Spier 1992, No. 348, Zwierlein-Diehl 1986, No. 56.

40. C 41130

1,1 x 1 x 0,2

Dark violet glass. Standing oval, obverse is convex, reverse flat. Polished obverse, matt reverse, chipped on edges.

Laureate head of bearded Heracles facing left.

1st cent. B.C.

Cf. Vollenweider 1995, No. 148.

41. C 41134

1,1 x 1,35 x 0,3

Grey chalcedony. Lying oval, both sides are slightly convex, bevelled towards the obverse. Polished, chipped on backside.

Leda, nude, reclines on a couch facing left. A swan with spread wings (one of them behind Leda) sits between her legs and kisses her.

2nd cent. A.D.

Cf. Maaskant-Kleibrink 1978, No. 288, Henig-Whiting 1987, Nos. 231-32, Middleton 1991, No. 148.

42. C 41156

1,6 x 1,1 x 0,3

Red cornelian with burnt surface. Standing oval, obverse is convex, reverse flat, bevelled toward the reverse. Polished reverse, surface worn matt, chipped on edges.

Achilles, nude, with the new armour received from Thetis, stands in a relaxed pose facing left. He holds out a Corinthian helmet in his hand and a spear over his shoulder, a shield is standing at his feet. Groundline.

2nd cent. A.D.

Cf. Henig-Whiting 1987, Nos. 261-263, Zwierlein-Diehl 1979, No. 1474.

43. C 41157

1,65 x 1,3 x 0,45

Orange cornelian, obverse is burnt. Standing oval, slightly convex on both sides, the edge is bevelled towards the reverse. Matt, chipped on edges.

Achilles, nude, with the new armour received from Thetis, stands frontally in a relaxed pose, his helmeted head in profile to the left. He holds out a spear vertically in one hand, in the other he carries his sword and has his cloak over his arm, at his feet there stands a shield leaning on a column, surmounted with a *krater*. Groundline.

2nd cent. A.D.

Cf. Middleton 1991, No. 168 (with *tropaeum*), Konuk-Arslan 2000, No. 11.

1.1.3 Everyday life

44. C 41133

1,2 x 1,3 x 0,2

Greyish-brown sard, translucent. Lying oval, obverse flat, reverse slightly convex, bevelled towards the reverse. Polished, worn surface.

Two horses beside each other in profile to the left with a horseman on one of them. Groundline.

1st cent. B.C./A.D.

Cf. *AGD I/3*. No. 2378 (similar style and motif), Henig 1994, No. 201, Middleton 1991, Nos. 80 (Amor), 170.

45. C 41146

1,2 x 1,25 x 0,3

Yellow-orange cornelian with dark spot on surface. Lying oval, obverse flat, reverse convex, bevelled towards the obverse. Polished, worn surface, edges ground later.

Herdsmen sits on a rock facing left, milks a goat. Groundline.

1st cent. B.C./A.D.

Cf. Henig–Whiting 1987, Nos. 295, Amorai-Stark 1993, PBI No. 57, Gesztelyi 2000, No. 193.

1.1.4 Portrait

46. C 41118

1,25 x 1 x 0,4

Yellow-orange cornelian with light specks on surface. Standing oval, both sides are convex, bevelled towards the reverse. Polished.

Bust of a woman in profile to the left. Her softly waved hair is coiled into a bun at the back of her head. The drapery round her shoulders is fastened with a pin.

1st cent. A.D.

Cf. *AGD I/3*. No. 2406, Vollenweider 1995, No. 106.

1.1.5 Fantastic creatures

47. C 41185

1,3 x 1,6 x 0,3

Greyish-brown sard, translucent. Lying oval, both sides are flat, bevelled towards the obverse. Polished, worn surface.

Eagle-griffin in profile leaps to the left. Short groundline beneath the back feet.

Classicising style. 1st cent. B.C.–1st cent. A.D.

Very similar style: Richter 1956, No. 398.

Cf. Boardman 1970, No. 978, Zwierlein-Diehl 1998, No. 35.

48. C 41202

0,9 x 1,3 x 0,3

Cornelian-onyx, layered white-orange-red. Lying oval, both sides are flat, bevelled towards the obverse. Polished, worn surface.

Eagle-griffin in profile moves to the right. In the field towards the front is a B, above and below two III (=Φ?) signs. Without groundline.

Classicising style. 1st cent. B.C.–1st cent. A.D.

Cf. Cat. of Greek Coins of Ionia, Phocaea Nos. 109–113: stepping eagle-griffin with inscription: ΦΩΚΑΙΕΩΝ (3–2nd cent. B.C.), No. 143: eagle-griffin, above it: ΦΩΚ, before it: ΑΕΩΝ (Commodus).

1.1.6 Animals

49. C 41189

1,65 x 1,4 x 0,25

Brown jasper with grey specks. Standing oval, both sides are flat, bevelled towards the edge. Polished, damaged at upper edge.

Capricorn seen in profile, facing left, and crab seen from above, facing up.

2nd cent. A.D.

Cf. Casal Garcia 1990, No. 417.

50. C 41205

0,85 x 1,05 x 0,3

Yellow-orange cornelian. Lying oval, obverse convex, reverse is flat. Polished, wear on the surface.

Lion leaps in profile to the left. Without groundline.

1st cent. A.D. or Sasanian.

Cf. Casal Garcia 1990, No. 402, Amoraï-Stark 1993, SBF No. 118: A lion engraved in the same style and technique on a stone of the same type and size. They are probably the product of the same local Eastern workshop.

51. C 41195

1,05 x 1,3 x 0,25

Cornelian, yellow-orange. Lying oval, both sides are flat, bevelled towards the reverse. Polished, chipped on the edges.

Lion walks in profile to the left. Groundline.

1st cent. A.D.

Very common motif in classical glyptic. Similar in style Richter 1956, No. 502.

52. C 41196

0,9 x 1,15 x 0,35

Cornelian, yellow-orange. Lying octagonal, both sides are flat, bevelled towards the obverse. Polished, slightly chipped on border.

Lion walks in profile to the left. Groundline.

3rd cent. A.D.

Cf. *AGD I/3*. No. 2417, Konuk–Arslan 2000, No. 113.

53. C 41192

1 x 1,25 x 0,3

Chalcedony, lower part white, upper part dark brown. Standing oval, both sides are flat, bevelled towards the reverse. Polished, chipped on the edges.

Lion walks in profile to the left, its tail curls up behind it, in the field above is a retrograde inscription: CII. Groundline.

2nd cent. A.D.

Cf. Konuk–Arslan 2000, Nos. 107 f., 112, Amorai-Stark 1993, SBF No. 119.

54. C 41198

1,3 x 1,7 x 0,3

Yellow jasper. Lying oval, both sides are flat, bevelled towards the reverse. Polished.

Lion and hound chase a deer in profile to the left. Short groundline beneath their back feet.

2nd cent. A.D.

Cf. Konuk–Arslan 2000, No. 106, Henig–Whiting 1987, No. 288: *bestiarius* urges on lion to leap upon gazelle.

55. C 41181

1,05 x 1,2 x 0,6

Sardonyx, white-brown-white layered. Lying oval, obverse intensely convex, reverse flat. Polished, wear on surface.

Leopard moves in profile to the left with its head turned back, its right front leg raised. A *thyrsos* stands diagonally in the background. Groundline.

1st cent. B.C.

Cf. Platz-Horster 1987, No. 84, Krug 1980, No. 404, Pannuti 1983, No. 253, Zwierlein-Diehl 1991, No. 1835, Zwierlein-Diehl 1998, No. 151.

56. C 41201

1,2 x 1,8 x 0,4

Red-brown cornelian, banded on top. Lying oval, obverse intensely convex, reverse flat. Polished.

Animal (hyena? wolf? horse?) moves in profile to the left. Without groundline.

1st cent. B.C. or Sasanian.

Cf. Casal Garcia 1990, No. 5, Tomaselli 1993, Nos. 238.

57. C 41193

0,85 x 1,1 0,3

Nicolo. Lying oval, both sides are flat, bevelled towards the reverse. Wear on surface.

Mouse in profile facing to the left. Short groundline beneath the back feet.

2nd cent. A.D.

Cf. Richter 1956, No. 534, Henig 1978, No. 622, Krug 1980, Nos. 420 f.

58. C 41186

1,3 x 1 x 0,4

Brown jasper. Standing oval, both sides are flat, bevelled towards the obverse. Polished.

Eagle stands on a round base, with its body to the front and head in profile to the left, its wings are displayed. Groundline.

2nd cent. A.D.

Cf. Maaskant-Kleibrink 1978, No. 691, Henig 1994, No. 369, Amorai-Stark 1993, SBF No. 113, Konuk and Arslan 2000, No. 249: the two agates – this and the one in The Hague Collection – are

engraved in the same style and technique on a stone of the same type. They are the product of the same local Eastern workshop, probably in Israel-Syria.

59. C 41184

1 x 1,35 x 0,25

Burnt cornelian or jasper. Lying oval, both sides are flat, bevelled towards the reverse. Glossy.

Eagle stands to the front and head in profile to the left, its wings are displayed. It is flanked by two insignia, in the field above is the inscription: O K V. Groundline.

2nd cent. A.D.

Cf. Henig-Whiting 1987, No. 330.

60. C 41204

0,9 x 0,6 x 0,3

Red cornelian. Standing oval, both sides are slightly convex, bevelled towards the reverse. Polished, worn surface.

Victorious cock with upright head stands proud in profile to the left. Groundline.

1st cent. A.D.

Cf. *AGD* IV. Hannover Nos. 1238–1241, Weiss 1996, No. 345, Zwierlein-Diehl 1991, No. 1952.

61. C 41183

0,9 x 1,25 x 0,25

Achat, dark grey and white layers. Lying oval, both sides are flat, bevelled border. Polished.

Parrot stands on a branch in profile to the left. Groundline.

2nd cent. A.D.

Very common subject on Roman gems. Cf. Henig-Whiting 1987, No. 377, Amorai-Stark 1993, SBF No. 110.

1.2 Mask combinations

62. C 41124

1,3 x 1,1 x 0,2

Brown jasper. Standing oval, both sides are flat, bevelled towards the reverse. Polished, reverse was ground later.

Combination of two masks, back to back: a youth in profile to the left, a long tress of hair hanging down at the back, on his head a Phrygian cap. The other mask is an elder one in profile to the right, bearded and bald-headed.

1st cent. B.C. or 1st cent. A.D.

Cf. Dembski 2005, No. 1080.

63. C 41187

1,9 x 1,6 x 0,4

Brown jasper. Irregular octagon, obverse is flat, reverse ground irregularly.

In the center: a bald Silenos mask, facing left, ending above in a horse's head, which is driven by Eros, below in a stork's head, at its peak a small dolphin. The mask is pierced by an arrow, on the tip of which is a small bird. On the lower right side a parrot stands on a branch, on the upper side are two entwined snakes.

4th cent. or non antique

Cf. Casal Garcia 1990, Nos. 385 f: similar shape and picture, 3rd–4th cent. A.D.

1.3 Magical gems

64. C 41139

1,8 x 1,35 x 0,3

Dark green jasper, on the right edge brown. Standing oval, both sides are flat, bevelled towards the reverse. Matt, chipped on the edges.

The *pantokrator* figure of Abrasax or Iao stands to the front, facing right. He has the head of a cock, the body of a Roman soldier dressed in cuirass and tunic, and legs formed from two upward-curling snakes. In his left hand he holds a round shield and in his right a whip. His name is inscribed on the shield: IAW. 3rd cent. A.D.

Cf.: Bonner 1950, Nos. 162 ff., Michel 2001, Nos. 181 ff., Zwierlein-Diehl 1993, Nos. 10 ff., Henig 1994, Nos. 508 ff.

Latest interpretations: from Hebrew root GBR to the God of Israel (Gibbor). The Anguiped is an image of the name of God (Nagy 2002).

Un essere serpentiforme, paragonabile ai giganti della mitologia greca, sarebbe stato dunque il risultato della procreazione da parte di un essere divino che si era unito con un essere materiale; pertanto il gallo anguipede potrebbe essere l'immagine della divinità o, più precisamente, di un essere angelico. (Mastrocinque 2004, 86).

65. C 41141

1,7 x 1,3 x 0,35

Dark green jasper. Standing oval, flat on both sides, the edge is bevelled towards the reverse. Matt, chipped on edges.

Ares, nude, stands frontally in a relaxed pose, his helmeted head in profile to the left. In his left hand he holds a spear vertically, a shield and his cloak, in the other he carries the bound, half-nude Aphrodite facing left. Groundline.

2nd cent. A.D.

Cf. Michel 2004, 252 No. 5.3.b., Mastrocinque 2007, 61 No. 70.

66. C 41174

1 x 0,2

Yellow jasper. Round, but originally lying oval, both sides are flat, bevelled towards the reverse. Matt, the right part is missing, the remaining part is rounded off.

On the left, a cockhead facing towards the right; on the right, an eagle head – of which only the beak remains – facing towards the left, in the field below is the inscription: AI or IA.

2nd cent. A.D.

Cf. Henig–Whiting 1987, No. 346: eagle head with inscription IAE.

67. C 41200

1,3 x 1,6 x 0,3

Yellow jasper. Lying oval, both sides are flat, bevelled towards the reverse. Polished, chip on upper left edge.

Obverse: scorpion seen from above, facing left, its tail curves to the left.

Reverse: OPΘMENIXI/NIAMBW.

2nd cent. A.D.

Publ.: Eitrem 1921, 21 Pl. 2, No. 13; Bonner 1950, 77.

Cf.: Hamburger 1968, No. 161, Pannuti 1983, No. 290, Mandrioli Bizzarri 1987, No. 270, Zwierlein-Diehl 1991, Nos. 2256 f., Michel 2001, No. 342, Michel 2004, 331 f. No. 51.1.a: a characteristic group of medical amulets, made from yellow jasper with the same design and inscription.

The inscription begins usually with W and ends with N, which is missing here. The meaning of the words is unknown.

68. C 41179

1,65 x 1,4 x 0,3

Haematite. Standing oval, both sides are flat, bevelled towards the reverse. Chipped on the edges. Obverse: Ouroboros enclosing uterine symbol, which is closed by a key with six lines. Above it are four divinities: on the left left, Nephthys facing right, raising her hand, Anubis with jackal head as a mummy; in the center, a Chnoubis serpent with radiate head facing left; on the right, Isis facing left with a lotus flower on her head, raising her hand in greeting. On the border is the inscription: COPOOPME...

Reverse: OPWP / IOYΘ

3rd cent. A.D.

Cf.: Michel 2001, Nos. 365 ff., Michel 2004, 335, No. 54.2.c., Zwierlein-Diehl 1993, Nos. 24 ff.: Ororiouth is the protecting god of maternity, who might be identical with Chnoubis.

69. C 41197

1,6 x 1,2 x 0,3

Brown jasper. Standing oval, both sides are flat, bevelled towards the reverse. Matt, chip on below right.

Obverse: Woman (Omphale) with loose hair over her shoulder, in a half-squatting position, knees wide open showing tense, swollen abdomen. Groundline.

Reverse: leaping ithyphallic ass in profile to the left. On the field above is the inscription: OPWP IOYΘ, below the familiar symbol of Chnoubis: horizontal line crossed by three curves.

On the edge: VVV, probably the three Ks of colic amulets.

2nd cent. A.D.

Publ.: Eitrem 1921, 20 f., No. 12: hound (jackal?).

Interpretation: see in the Introduction.

Cf. AGD III. Kassel No. 187, Platz-Horster 1984, 55, No. 42, Michel 2004, 341, No. 54.9.

70. C 41140

1,8 x 1,4 x 0,35

Haematite. Standing oval, both sides are flat, bevelled towards the reverse. Matt, a big section at the bottom of the stone is lost.

Obverse: a horseman, wears tunic and flying *chlamys*, reins back his horse to the right, about to trample, and holds a lance in his right hand. In front of the horseman's face is a star.

Reverse: inscription in three lines: COΛ / [O]M / WN.

4th-5th cent. A.D.

Cf.: Henig 1994, No. 511, Michel 2001, Nos. 430 ff.: on the missing part of the stone, under the legs of the horse, should lie a naked female figure, namely Lilith, a demon, who was killed by Solomon.

71. C 41177

1,3 x 1,1 x 0,25

Haematite. Standing oval, obverse is flat, reverse irregular.

Obverse: Ouroboros enclosing uterine symbol. To the left is a branch, to the right a triangle; their meaning is unclear.

Reverse: NKI / ΞH/

3rd-4th cent. A.D. or non-antique

Cf.: Michel 2001, Nos.417–423: Uterusamulette im Kerbenstil (groove style). The uterus symbol with the protecting gods are hardly recognizable. This characteristic group might have been produced in the same workshop. Similar shape: Krug 1980, No. 449.

2. Sasanian seals

72. C 41152

1 x 1,05 x 0,3

Orange cornelian. Standing oval, both sides are flat, bevelled towards the reverse. Polished, worn surface, edge was ground later.

Standing figure, nude, rises his right hand, holds perhaps a club (Heracles?). He attacks a bull (Cretan?) to the right which is rearing up on its hind legs.

5th cent. A.D.

Cf. Bivar 1969, CG 1–2 (lion, bear?), Zwierlein-Diehl 1991, No. 2285 (Heracles? with lion), Henig 1994, Nos. 415 (spearing lion), 903 (bear).

73. C 41203

0,9 x 1,1 x 0,2

Red cornelian, translucent. Lying oval, both sides are slightly convex, bevelled towards the reverse. Polished, large chip on upper part.

Griffin with recurved wing stands in profile to the left. The tail has a small cross scored across it.

5th cent. A.D.

Cf. Frye 1971, No. 159, AGD IV. Hamburg No. 125, Göbl 1973, No. 67c, Zwierlein-Diehl 1991, Nos. 2393 ff., Henig 1994, Nos. 456, 996–1001: the type is a conflation of the well-known mammalian creature with the Iranian Senmurv.

74. C 41191

1,05 x 1,75 x 0,35

Brownish-grey and pale grey layered cornelian/sard. Lying oval, both sides are flat, bevelled towards the obverse. Glossy.

Stag sits in profile to the left and looks back. Diadem ties at the neck, behind him is a Pahlavi inscription: *abastan o yazdan* (= trust in gods).

5th cent. A.D.

Cf. Bivar 1969, FA, Zwierlein-Diehl 1991, No. 2346, Gignoux 1978, No. 5/12.

75. C 41182

1 x 0,4

Orange cornelian with white surface. Round, both sides are flat, bevelled towards the obverse. Matt, edge was ground later.

Hare sits, in profile, to the left.

5th cent. A.D.

Cf. Göbl 1973, No. 38, Bivar 1969, GD, Zwierlein-Diehl 1991, No. 2332, Amori-Stark 1993, SBF No. 161.

76. C 41176

1,25 x 1,1 x 0,35

Orange cornelian with white spots from burning. Standing oval, obverse convex, reverse flat. Polished, chipped on edges.

Eagle displayed towards the front, with two heads turned outward and flapping wings, tied with two ribbons.

4th–5th cent. A.D.

Cf. Göbl 1973, No. 35, Bivar 1969, HG 11, Amorai-Stark 1993, SBF No. 162. In every case one-headed.

77. C 41194

0,75 x 0,9 x 0,3

Red orange cornelian, translucent. Lying oval, obverse convex, reverse is flat. Polished.

Scorpion seen from above, facing left, its tail curves to the left.

4th cent. A.D.

Cf. Bivar 1969, KA 1–2: the parts of the body are very similar represented, Henig and Whiting 1987, No. 445.

78. C 42358

1,3 x 1,6, surface: 1,3 x 1, hole: 0,5

Greyish-white chalcedony, translucent. Undecorated ellipsoid weight stamp seal. Perforated.

Plant with three flowers and two leaves below.

5th cent. A.D.

Cf. Göbl 1973, No. 95, Bivar 1969, LA 6, Gignoux 1978, 4/116, Zwierlein-Diehl 1991, No. 2423, Henig 1994, No. 1023.

79. C 41088

1,5 x 1,8 x 1,3, surface: 1,2, hole: 0,5

Pale brown sard, translucent. Undecorated ellipsoid weight stamp seal. Perforated. Polished, worn surface, cracked.

Extended left hand, the thumb and forefinger touching in a ritual gesture.

5th cent. A.D.

Cf. Bivar 1969, CI 5–6, Göbl 1973, No. 8.

80. C 42360

Surface: 1,5, hole: 0,2

Greyish-white, yellowish chalcedony, less translucent. Hemispherical dome seal. Perforated.

Device with crescent and star above inverted letter pi, intersected by the shaft of the device. Diadem ties and leaves are attached to the base of the third shaft.

5th cent. A.D.

Cf. Göbl 1973, No. 109, Bivar 1969, NG 11., Zwierlein-Diehl 1991, No. 2432.

81. C 41180

1,3 x 1,15 x 0,4

Violet glass or garnet. Standing oval, obverse convex, reverse flat. Polished, worn surface.

Device with crescent above an inverted pi, the two elements are joined by a disk. In the upper margin are traces of a Pahlavi inscription.

5th cent.

Cf. Göbl 1973, No. 109, Gignoux 1978, No. 2/15 (2 Monogrammes), Bivar 1969, NI 8 (device), Zwierlein-Diehl 1991, 2431 (Tamga), Henig 1994, 1047–51 (personal emblem), Frye 1971, Nos. 30, 36 (Monogram), Brunner 1978, 128 No. 37 (with double reverse-crescent base).

3. Cameos

82. C 41190

1,2 x 1,05 x 0,5

Light yellow glass, translucent, within two parallel canals. Reverse is flat and matt.

Bear head frontal.

3rd cent. A.D. or non-antique

4. Pendants

83. C 41095

1,95 x 1,8 x 0,25

Pale yellow glass, translucent. Loop is missing, surface pitted.

Figure of the Good Shepherd stands frontally, facing left, wearing a short tunic, carrying a sheep on his neck; below, on both sides, a sheep with its head turned back towards the central figure.

Mid 4th–mid 5th cent. A.D.

Cf. Cambi 1974, Nos. II 18–19, Spaer 2001, No. 369.

84. C 41096

2,65 x 2,35 x 0,45

Honey yellow glass, translucent. Intact.

Stylized figure of lion to the left, above a star and to the right of it a crescent.

5th cent. A.D.

Cf. Spaer 2001, Nos. 389–391.

85. C 41097

1,8 x 1,9 x 0,3

Pale yellow glass, translucent. Loop missing, the site of it is ground down.

Stylized figure of lion to the left, above is a star and to the right of it a crescent.

5th cent. A.D.

Cf. Cambi 1974, No. II 3, 9, Spaer 2001, Nos. 389–390.

86. C 41099

1,45 x 1,8 x 0,25

Grey-yellow glass, translucent. Loop and a large upper part is missing, surface pitted.

A lamb stands facing right. Groundline.

5th cent. A.D.

Cf. Staatliche Mus. zu Berlin, Mus. für Spätantike u. Byz. Kunst, Inv. No. 3339.

87. C 41098

2,6 x 2,3 x 0,4

Pale yellow glass, translucent. Surface is matt and pitted.

A large sailing ship with many oars and a tiny steersman at the rudder. A statue(?) with a high *polos* is sitting in the prow.

5th cent. A.D.

Cf. Furtwängler 1896, Nos. 3820, 6694, 7093, *AGD* IV. Hannover No. 734, Maaskant-Kleibrink 1978, No. 265, Konuk–Arslan 2000, No. 140.

88. C 41100
1,7 x 1,85 x 0,2
Pale yellow glass, translucent. Loop missing, surface is pitted, iridescent spots.
Monogram of Christ.
5th cent. A.D.

5. Non-antique gems

89. C 41160
1,55 x 1,2 x 0,65
Brownish-red banded cornelian. Standing oval, obverse intensely convex, reverse flat.
Apollo, radiated head, moves on tiptoe in profile to the left, he holds out a bow and quiver over his shoulder, behind him his *chlamys*. Groundline.

90. C 41155
1,4 x 1,3 x 0,3
Red glass imitating garnet. Cabochon. Polished, Methe's mantle was carved later, the lower half is missing.
Methe nude, moves in profile to the left, she holds out a *patera* in her left hand and a jug in her right, her mantle billows out behind her. Groundline.

91. C 41138
1,25 x 1 x 0,3
Green glass with red mottling, translucent. Standing oval, obverse convex, reverse flat. Surface highly polished, obverse matt, chipped on the right edge.
Female figure moves in profile to the left with a *thyrsos*(?) over her shoulder and holds out a cup in her left hand. She wears a short skirt floating behind her (Bacchant? Maenad?). Groundline.
Cf. Guiraud 1988, No. 312.

92. C 41188
1,4 x 1,9 x 0,65
Dark violet glass. Lying oval, both sides are flat, edges are ground straight, at both ends are bore holes.
a) Galloping rider in profile to the right, a weapon over his shoulder.
b) Galloping stag in profile to the right, below it an animal lying in the grass. Groundline.
Cf. Platz-Horster 1987, No. 361, Gesztelyi 2000, No. 292.

93. C 41158
1,75 x 1,4 x 0,25
Dark red cornelian. Standing oval, both sides are flat, bevelled border. Highly polished, irregularly ground edges.
Standing male figure with a staff in his outstretched hand, the other hand is on his hip, above him in a semi-circle an inscription imitating what could be Greek letters.

94. C 41126
1,2 x 0,95 x 0,3
Red cornelian. Standing oval, both sides are flat, bevelled towards the reverse. Highly polished.
Bearded head in profile to the left, with a cap similar to a *causia*.

95. C 41135

1,1 x 1,35 x 0,3

Dark red cornelian. Standing oval, both sides are flat, bevelled towards the reverse. Highly polished, except the portrayal.

Helmeted youth's head in profile to the right. Cursory work.

96. C 41199

2,2 x 1,7 x 0,4

Black glass. Standing oval, both sides are flat, bevelled towards the reverse. Matt, chipped on the edges.

Dragon-headed serpent (Agathodaimon) sits to the left on a round altar or platform, which has crosslines on the side. Its winding tail forms three ovals.

Cf.: Bonner 1950, No. 92, Richter 1956, No. 529, Philipp 1986, No. 125: Chnoubis.

97. C 41125

1,3 x 1,1 x 0,2

Yellow orange cornelian. Standing oval, both sides are flat, bevelled towards the reverse. Highly polished.

Youth's head in profile to the left with curly locks on the temple and forehead, straight hair on the back of the head. On the top of the head a Silenos mask facing up.

98. C 41119

1,3 x 1,15 x 0,2

Dark red cornelian. Standing oval, both sides are flat, bevelled towards the reverse. Highly polished.

A combination of a bearded head of Heracles, facing to the left, with a Silenos mask facing up and with the head of a boar on the back of the heads.

Cf. *AGD I/1*. No. 504, Henig 1974, Nos. 377, 384 f., Dimitrova-Milčeva 1980, No. 261, Henig 1994, No. 354, Konuk–Arslan 2000, No. 151, Amorai-Stark 1993, PBI No. 21

99. 870 R

2,8 x 3,4 x 0,4

Bronze. Lying oval, both sides are flat, the edge is straight. Details and contours are very unclear.

A reaper bends to his work, cuts six stalks of grain with a long-handled sickle. Behind him is a tree, from a limb hangs the reaper's outer garment. The design is enclosed by the ouroboros, the snake holding the end of his tail in his mouth.

Cf. Bonner 1950, 72, Zwierlein-Diehl 1993, No. 21, Michel 2001, Nos. 425–429, Michel 2004, 329 No. 47.

100. C 41215

1,5 x 1,9 x 0,3

Haematite. Standing oval, both sides are flat, the edge is ground unevenly and bevelled to the reverse. Obverse polished, reverse matt with inclusions.

Groundline with circles on both ends, above it a vertical shaft from which asymmetric lines set out in both directions.

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FIGURES



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Tamás Gesztelyi



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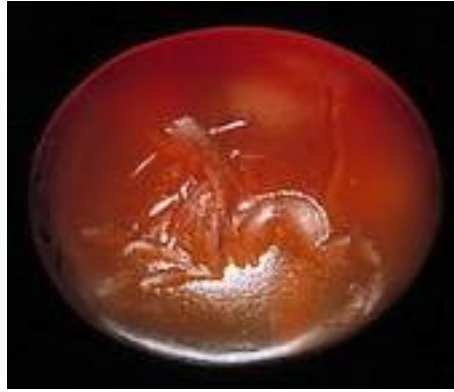
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Tamás Gesztelyi



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Tamás Gesztelyi



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70b.

Tamás Gesztelyi



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Tamás Gesztelyi



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Tamás Gesztelyi



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79b.



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Tamás Gesztelyi



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Tamás Gesztelyi



92a.



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98.

Tamás Gesztelyi



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