

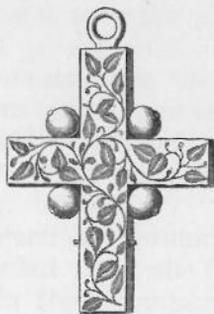
GOLD PECTORAL CROSS FOUND AT CLARE CASTLE,  
SUFFOLK.

By the gracious permission of Her Majesty the Queen, the Members of the Institute had the privilege of examining an object of great interest and beautiful workmanship, that had been brought to light on the site of one of the ancient castles in East Anglia, formerly in possession of the Crown. The Clare Cross, now preserved at Windsor Castle amongst the jewels and relics of ancient art highly prized by Her Majesty, was entrusted to us for exhibition at a recent Meeting of the Institute in London.<sup>1</sup> The Society will hail with gratification that renewed evidence of gracious condescension and favor towards the Institute.

The precious object, of which we are permitted to give the representations that accompany this notice, was found at Clare Castle about the autumn of 1866, in the course of works connected with the formation of the Cambridge and Colchester branch of the Great Eastern Railway. The laborers employed by the contractor, Mr. Holt, had been engaged in cutting down part of the enceinte of the Inner Bailey, which has been taken as the railway station. After they had ceased working, the golden relic was noticed by a lad named Walter Lorking in the gravel, in the spot it is believed where it had lain concealed. It passed subsequently into the hands of Mr. Holt, by whom it was delivered up to the Rev. Stephen Jenner, the owner of the site of Clare Castle; by him information of the discovery was sent to Her Majesty's Treasury. The circumstances having been reported to Sir Charles Phipps by Mr. G. A. Hamilton, one of the secretaries, the Queen expressed her desire to possess the cross. It had, moreover, been suggested that it might have been part of the royal jewels in the times of

<sup>1</sup> The cross was sent, through the obliging mediation of the Queen's Librarian, Mr. B. B. Woodward, and placed

before the Society at the Monthly meeting, on Dec. 6, 1867.



Gold Cross found, 1866, at Clare Castle, Suffolk.  
In possession of Her Majesty the Queen. (Original size).

Edward III., and had possibly been given to his granddaughter Philippa, who in 1368 espoused Edmund Mortimer, Earl of March. This conjecture seemed in some degree supported by the fact that upon her marriage she had for some time resided at Clare Castle. It may deserve notice that the cross was found near the place known as "The Lady's Walk."

The particulars connected with the finding of the cross having been made more fully known to Her Majesty by Mr. Jenner, she was pleased to transmit, through Sir Thomas Biddulph, keeper of the Privy Purse, a remuneration for the finder, Walter Lorking.

This beautiful specimen of goldsmith's work is appended to a gold chain of corded links, the fashion and dimension of which are shown in the accompanying woodcuts. This chain measures about 2 ft. in length: the cross measures about  $1\frac{1}{2}$  in. in length; it is delicately worked on both of its sides, and at each of the angles, where the limbs of the cross are conjoined, a fine oriental pearl is affixed. On the obverse there is a small cruciform plate bearing a minute representation of the Saviour, that may originally have been enameled. Some slight trace of red enamel may be discerned. The process of art seems to have been that designated translucent in relief. Over the head is seen a little scroll inscribed INRI. The same four letters, the initials of the words written on the *titulus*, are also found, one on each of the limbs of the cross, minutely stippled, and accompanied by trailing ornament. It will be noticed that these letters are placed in direction, so to speak, radiating from the central crucifix. On removing a small pin, on each of the edges, the plate forming the central portion, namely, that which bears the crucifix, as has been described, may be taken off; in the shallow cavity thus revealed to view within the cross, a diminutive piece, apparently of wood, is to be seen, and also a fragment that seems to be of granite, possibly, or of some other stone. It has been supposed that one of these relics may be a portion of the True Cross; the other, of the rock of Calvary or some of the Holy Places. It is, however, scarcely practicable to determine the material of which these minute relics may consist; that last mentioned may indeed be of bone, and not, as had been conjectured, of some stone hallowed by its association with sacred story.

The weight of this ornament is 1 oz. 7 dwts. 3 grs. ; the cross weighs 7 dwts. 7 grs. ; the chain weighs 19 dwts. 20 grs. The whole value, according to mint price of standard gold, is about 5 guineas.

The date to which this precious object should be assigned has not been satisfactorily determined. It has been regarded as of Italian art, towards the latter part of the fourteenth century. The peculiar mode of ornamentation, by stippled or pounced work, of which more detailed mention will be made hereafter, is the familiar enrichment found on the grounds of burnished gold in paintings, those especially of the early Italian Masters. Mr. Franks, however, in whose discernment and skill in all such questions I have the most entire confidence, has been disposed to suggest 1450–1480 as the probable date of the cross.

The precise period to which we may ascribe the workmanship of the ornament is obviously a point of much interest, as bearing on the enquiry, who may have been the original owner of so costly a relic. I have sought in vain—in the forms of letters, all of them minuscules, in the design of the crucifix, and in conventional peculiarities of the foliated ornament,—to discover any well defined indication of date. It will, however, be material, in this enquiry, to notice carefully the precise position in which the cross lay concealed. I may here, before entering upon that part of the subject under consideration, refer to the excellent series of plans and sections of the remains of Clare Castle taken by the late Mr. Kerrich, in 1785, and preserved in his valuable collections, that specially illustrate architectural and monumental antiquities in Cambridgeshire and East Anglia, now to be found at the British Museum, Add. MS. 6735. The plans of Clare Castle have been reproduced on a small scale in illustration of a memoir by Mr. Tymms, in the proceedings of the West Suffolk Archæological Institute.<sup>2</sup> It will be seen that a very few portions of walling remain ; the site consists of an extensive series of embankments enclosing an Outer and

<sup>2</sup> Vol. i. p. 61. The valuable collections by Mr. Kerrich, formerly public librarian in the University of Cambridge, are contained in 31 portfolios and folio volumes, marked Add. MSS. 6728–6759. In the same volume above cited there are plans and notes of Castle Acre, Castle Rising, Castle Hedingham. Besides

numerous drawings of effigies and sepulchral brasses, painted glass, and architectural subjects, in England and on the continent ; this instructive series comprises collections for the special history of seals, also illustrative of armour, costume, &c.

Inner Bailey, with a conical mound, or *motte*, of considerable elevation, that may have been one of the chief features of the stronghold that existed at Clare previously to the Conquest. The laborers employed by the contractor, Mr. Holt, in making the requisite arrangements for the railway station that has been placed, as already mentioned, in the Inner Bailey, had been cutting down obliquely a part of a mound, about 12 or 15 ft. in height, part of the enceinte of the Inner Bailey. When the men had left their work, part of the glittering metal accidentally caught the eye of the boy, before named; it lay, *in situ*, as I am assured, in the gravel of which the mounds are formed, and about 3 ft. from the top of the embankment. This portion of the gravel had not been disturbed by the men; there was no trace of mixture of any débris from the ancient surface with the gravel, nor of anything, as a box, or the like, that might have inclosed the cross and chain, if they had been hidden in olden times. The Inner Bailey, it should be observed, was surrounded by a moat and a high mound; on the latter of these was a wall of which very little is now left, and no portion remains on the part of the mound in question. The laborers had been engaged in widening a way through the mound, at a part where was once the principal, if not the only, gateway to the Inner Bailey, and which no doubt was strongly fortified. There may also have been, as it seems, a small barbican on the opposite side of the moat. Here doubtless the wall, now wholly gone, was a strong one. It may be well to add that the spot where the cross was found is towards the inner side of the mound, namely, inside of the ground where the wall stood. It is therefore not likely to have been disturbed when the wall was removed.

It should certainly appear probable that the cross and chain were lost or deposited before the mound was raised to its recent height, and before the wall there was built. The great bulk of the mound must, in all probability, have been raised many years before. The original mound may even have been pre-Norman: possibly both the mound and the wall may have been heightened without destroying the original wall.

The time when the walls were ultimately demolished has not been ascertained. The credit of the mischief has, of course, been sometimes ascribed to Cromwell.

It has seemed desirable to describe minutely the position and the precise conditions of the embankment in which the gold cross lay; the occasion, however, of its being thus deposited remains involved in uncertainty. Very little is known of the history of the Castle beyond its having devolved by descent from the Clares to a Burgh, whose heiress married Lionel Duke of Clarence. Philippa, their heiress, married Edmund Mortimer, whose grandson, the last of his family, found the castle in good repair and well stocked with furniture when he came of age in 1412. On his death in 1425 it came to his nephew Richard, afterwards Duke of York, father of Edward IV. There is no reason to suppose that the defences of the castle were strengthened in those times; it is, however, possible that something may have been done to raise the enceinte near the gateway after Richard, Duke of York, aspired to the crown, c. 1449 to 1460. After the accession of his son to the crown, in 1461, it is very improbable that any work should have been carried out, for, although the Civil War was renewed in 1470, it ceased in the following year, and the castle continued vested in the crown until it was granted by Edward VI. to Sir John Cheke. It is remarkable that it does not appear that Clare Castle was ever besieged or suffered in any manner from war.

The precious object that, through the gracious condescension of the Queen, we have been permitted to examine, appears to claim a few additional remarks, in regard to the peculiar ornamentation that it exemplifies, and the comparison of its details with those presented by other mediæval productions of the goldsmith's art. It has been already noticed that the delicate trails of foliage and minute twining designs that appear on each side of the cross, are produced by the process technically designated, "*opus punctatum*,"—in French, *pointillé* or *poinçonne*, pounced work—much in fashion during the fourteenth century, and probably even at a somewhat earlier period.<sup>3</sup> M. de Laborde, in his valuable Glossary illustrative of the Arts of the Middle Ages, cites the description of a cup, "*poinçonnée à branches et à oyseaux*," and observes that "*le poinçon donne un travail de pointillé : c'est le genre d'ornement le plus ordinaire au xv<sup>e</sup> siècle.*" Numerous examples are found in Inventories; it

<sup>3</sup> Notice des Emaux, bijoux, &c., Documents et Glossaire; 1853; see p. Musée du Louvre, par M. de Laborde; 455.

may suffice to cite the lists of the plate and jewels of Edward III., amongst which occurs continually some object described as *poinse*, *ponsoné*, *poncène*, &c., such as a pair of enameled basins, "gravez en bordure ovesque un traile de vyn ponsonnez dedeins et dehors."<sup>4</sup> This kind of enrichment was doubtless produced by means of a small pointed punch and the hammer, such delicate stippled work on metal being sometimes termed *opus mallei*. It was closely in harmony with the practice of the early painters, of whose productions, both in illuminated MSS. and in works of larger dimensions, numerous examples occur having gilt grounds burnished and ornamented with impressed patterns, to which also we find reference in ancient treatises on the arts, and in accounts of expenditure. Cennini, whose *Trattato* was written about the close of the fourteenth century, describes the operation of indenting (*granare*) the gilded field by means of a pattern-stamp termed a *rosetta*.<sup>5</sup> The prevalent use of such minute enrichments was shown, not only on the works of the goldsmith and the enameler, but likewise on metal-work of large dimensions, such as monumental effigies and the like. The best examples of such pounced work are the sepulchral portraitures of Richard II. and his queen at Westminster, described by Mr. J. Gough Nichols in the *Archæologia*, and figured by Mr. Hollis. The elaborate patterns that cover the whole of these figures and the brass platform whereon they were placed, which were wrought by two London coppersmiths in 1395, had been long concealed by incrustation of dirt and damp; they were brought to light, about 1840, by Mr. T. Hollis, whilst making the drawings for his elaborate plates of these memorials.<sup>6</sup> The robes are powdered with badges,—the broom plant, rising sun, white hart, &c., intermixed with the initials of the king and of Anne of Bohemia, crowned; also running trails of leaves and flowers, such as are described in Inventories and Accounts as *foiellerie*, or *vinets*, closely resembling the

<sup>4</sup> Kal. Exch. vol. iii. p. 322. An exquisite mirror may claim notice:—"un merour doré steant sur un arbour garnese de v. perls, aymelez de rose et poncène de une roser, en l'un coste un glas, en l'autre coste une roygne." *Ibid.* p. 321. Compare the Inventory of Crown Jewels, ii. Hen. VI., Rot. Parl., vol. iv. p. 217, and many similar documents. Many examples of pounced work from inventories, &c., are

cited by Mr. Gough Nichols, *Archæologia*, vol. xxix. pp. 55, 56. See also Royal Wills, p. 227.

<sup>5</sup> Sir C. Eastlake, *Materials for a History of Oil Painting*, p. 124.

<sup>6</sup> The contract for the work to be executed by Nicholas Broker and Godfrey Prest, citizens and coppersmiths of London, is printed in Rymer's *Fœdera*, vol. vii. first edition.

stippled ornaments of the cross found at Clare. Another remarkable specimen of such work is found in the sepulchral brasses of Thomas de Beauchamp, Earl of Warwick, who died 1401, and his lady; the heraldic tinctures and some portions of the costume of both these effigies are enriched with minute pounced work in foliated designs of great delicacy, and forming trails of *foiellerie*, characteristic of the period.<sup>7</sup> I may cite one other sumptuous example, the life-size effigy of brass in the choir of the church of Baden Baden, that commemorates Frederic of Baden, bishop of Utrecht, who died in 1517. He is vested in a rich cope over a full suit of armour set with numerous jewels; the armour and other portions of the work are exquisitely stippled with foliated and other patterns.

The minuscule letters and delicate twining ornaments on the four extremities of the limbs of the cross found at Clare, seem to claim comparison with the royal initials on the effigies of Richard II. and his Queen. The foliations that occur in that instance, and in other works that have been cited, are less simple than those upon the reverse of the cross in question; it has been imagined that these last, if indeed any type of leaf was copied, may have been taken from the olive or the laurel, and even that in such supposed assimilation to natural forms some confirmation of the Italian origin of the jewel might be traced. The repetition of the *titulus* may deserve notice, occurring in the usual manner over the head of the crucifix, whilst the initials of the words are also severally placed on the limbs of the cross, as previously noticed.<sup>8</sup> The inscription on the *titulus*,—Jesus Nazarenus Rex Judeorum,—is found constantly on personal ornaments, such as rings and brooches, and on other objects. It is probable that it may be regarded as thus used with a certain notion of physical or talismanic virtue, and that objects thus inscribed became *virtuosi*, or were regarded as possessing a certain efficacy against calamities, sickness, or other mischances. The like talismanic or even cabalistic efficacy, it is believed, was anciently attributed to the Angelical Salutation, and to some other phrases associated

<sup>7</sup> These effigies have been admirably engraved by Messrs. Waller in their *Sepulchral Brasses*.

<sup>8</sup> Much has been written on the *titulus*;

see a dissertation by M. Drach, *Annales de la Philosophie Chrétienne*, vol. xviii. pp. 291, 341.

with memorable incidents in sacred story. Amongst numerous examples of the use of the *titulus* may be cited a betrothal ring thus inscribed, found at Titsey Park, Surrey;<sup>9</sup> there are several such rings in the collection formed by the late Lord Braybrooke; ring-brooches thus inscribed are also of very frequent occurrence.<sup>1</sup> Gelasius de Cilia, in the curious Treasury of benedictions, exorcisms, charms, &c., gives several in which the *titulus* is introduced; for instance in the exorcism of the *charta*, or written charm, efficacious against demons and spectres, which commenced with a cross placed, like the little crucifix on the cross found at Clare, between the four letters I. N. R. I. In the Benediction against Tempests we find the sentence—"Jesus Nazarenus Rex Judeorum,—Titulus triumphalis benedicat et custodiat nos ab omnibus malis;" and in the solemn Exorcism of persons betwitched ("contra omnia maleficia") the demon was adjured "per triumphalem titulum," which is directed to be written on the forehead of the sufferer.<sup>2</sup>

The subject of physical charms of this description presents a curious section of Popular Antiquities, that has by no means been worked out in the extensive collections formed by Brand and those who have augmented his notices. Some singular examples might be cited from the Book of Exorcisms above cited; other charms have been brought before the Institute, such as the mysterious word *AGLA*; the last words also of the crucified Saviour—"consummatum est"—held to be of sovereign virtue in staunching blood and healing wounds,<sup>3</sup> and the passage in Luke iv. 30—"Jesus autem transiens per medium"—relating our Lord's escape from the malice of the people of Nazareth. This last, which is likewise found on coins of Henry VI. and of other sovereigns, is given by Sir John Maundevile as a charm against perils from robbers in travelling, or from enemies.<sup>4</sup> These talismanic words occur on a ring set with a sapphire in

<sup>9</sup> Described, Proceedings Soc. Ant., vol. ii. N.S., p. 103.

<sup>1</sup> Several examples have been noticed in this Journal. See also Journ. Brit. Arch. Ass. 1862, pl. xii. p. 229. Two such brooches are in the Edinburgh Museum, one of them bears the angelic salutation with the *titulus*.

<sup>2</sup> *Locupletissimus Thesaurus continens sarias et selectissimas benedictiones, conjurationis, &c.* A. Gel. di Cilia; edit.

quinta, Aug. Vindel, 1738. See pp. 143, 380, 650.

<sup>3</sup> This charm is inscribed on an Italian buckler in possession of Mr. W. J. Bernhard Smith. Arch. Journ., vol. x. p. 85.

<sup>4</sup> *Voiage of Sir John Maundevile*, p. 137, edit. 1725. Another charm against wayside dangers is there given, taken from the Psalter, to be said thrice, "Irruat super eos formido et pavor," &c., "and thanne may men passe with outen perile."

possession of the Rev. Edwin Jarvis, date fifteenth century, and on another, of Italian workmanship, belonging to Mr. Waterton.

It is scarcely necessary to observe that it was not unusual to enclose within a pectoral or other cross some minute relic, and especially a portion of the True Cross. The Emperor Nicephorus, in 811, sent to Pope Leo III. a golden pectoral cross, with another enclosed in which were certain particles of that most sacred object. It has been supposed that the Clare cross may be the identical object mentioned in an enumeration of jewels belonging to Edw. III., and deposited for safety at the Tower of London—"un croys d'or double overé de truffure, que est de la croys Jhesu Crist, et ne peut estre preisé." Amongst relics delivered to the Treasurer of the Exchequer, 18 Edw. III., is found "una crux argenti deaurati cum parte de ligno nigro in medio." In the long enumeration of relics inserted in the rich cross preserved at Oisy, between Douai and Cambrai, are found particles—"de ligno," "de columna ad quam Dominus ligatus fuit," &c. Humphrey de Bohun, Earl of Hereford, bequeathed, in 1361, to Humphrey, his nephew, a gold nouche and a pair of paternosters, together with a cross, in which is a piece of the true cross of our Lord.<sup>5</sup>

The other diminutive relic enclosed within the cross submitted to us by gracious favor of the Queen has been conjecturally described as of stone, resembling granite. This is by no means improbable. Relics of such a nature brought from the Holy Places are not uncommonly mentioned. Edmund, Earl of March, devised to Lesnes Abbey, in Kent, a "piece de piler n're Seigneur."<sup>6</sup> The abbey of St. Denis possessed many remarkable relics bestowed by St. Louis, including "plusieurs morceaux de porphyre des colonnes et des degrés du temple de Salomon rapportés par St. Louis."<sup>7</sup> At Saumur were to be seen fragments of the rocks rent asunder when our Lord yielded up the ghost. The most remarkable relic, however, of stone occurs in the long list of

<sup>5</sup> Nicolas, Vest. Vet., p. 67. Edward, Earl of March, bequeathed in 1380 to Wigmore Abbey a cross of gold set with stones with a relic of the cross of our Lord, and other relics. Ibid., p. 111, Philippa, Countess of March, bequeathed to her son "un anel d'or ove un piece de la vraie croyce." Royal Wills, p. 100.

<sup>6</sup> Royal Wills, p. 105.

<sup>7</sup> This tradition is mentionnd by Sauval. See De Laborde, Glossaire, before cited, p. 479. In the long list of relics in the Cross at Oisy, near Douai, we find "de columna ad quam Dominus ligatus fuit." Revue de l'art Chrétien. t. ii. pl. vii.

the *Jocalia* of Edward I. in 1299. We there find "diverse petre de la Quarenteyne."<sup>8</sup> The rugged desert and precipitous cliffs to the south of Jericho, known from an early period as *Quarantana*, and to this day by an equivalent Arabic designation, are the traditional scene of Our Lord's Temptation and Fast during forty days, whence the name was derived.<sup>9</sup> This desert was one of the Holy Places much resorted to by pilgrims, and it was the abode of many hermits. "Upon that hille," says Sir John Maundevile, "the enemy of Helle bare oure Lord, and tempted him, and seyde, 'Dic ut lapides isti panes fiant,' that is to seye, sey, that these stones be made loves."<sup>1</sup> Dr. Robinson informs us that the tradition and the name appear not to be older than the age of the Crusades. There can be little doubt that the *petre* treasured by Edward I. had been brought from that spot as relics of the stones presented to our Lord by the Tempter. They may have been obtained during Edward's expedition to Palestine, in 1270, memorable by his deliverance from the envenomed stroke of the assassin at Ptolemais through the devoted affection of Eleanor his consort.

By courteous permission of the Council of the Society of Antiquaries I am enabled to give, with this notice of the beautiful ornament so graciously entrusted to us by Her Majesty, a representation of another object of somewhat similar description likewise found at Clare. The discovery, which occurred in April, 1797, was brought under the notice of the Society by Mr. Thomas Walford, F.S.A., compiler, as I am informed, of a History of Clare. The MS., it is believed, is in the possession of the Rev. J. C. Coleman, vicar of that place, by whom it is hoped that memorials of the castle and its owners may hereafter be published. In the library of the Society of Antiquaries there is a drawing of the object in question, described as "a brass ornament, supposed to be an amulet, found within the fortifications of Clare in the county

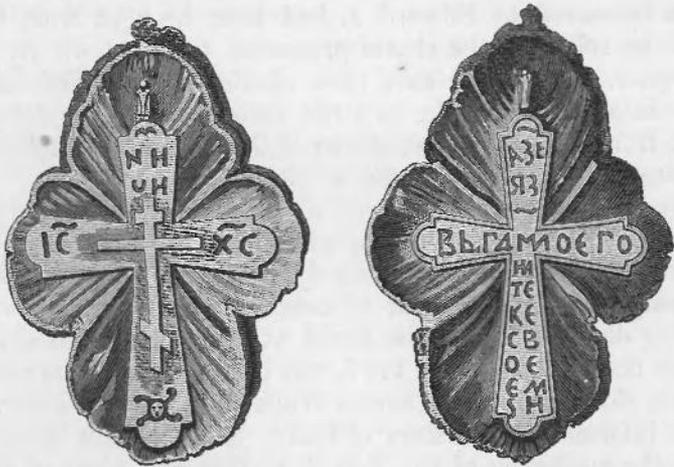
<sup>8</sup> Household Book, published by the Society of Antiquaries, p. 349.

<sup>9</sup> See Ducange, *v.* Quarentena, and writers there cited, by whom the Desert of the Temptation has been noticed. The season of Lent, *Quadragesima*, or *Carena*, Fr. Careme, was likewise called *Quarentena*. See Dr. Robinson's account of the Mountain of the Temptation near Jericho, *Bibl. Researches*, vol. i. p. 567. The place is first named as the scene of the

Temptation by Sæwulf, about 1103; it is first called *Quarantana*, or *Quarennia* in 1211.

<sup>1</sup> *Voiage* of Sir John Maundevile, p. 119, ed. 1725. The wild scene and mountain of the "Quarantania" is described by Maundrell, who visited the place, March 29, 1697. See Kitto, *Physical Hist.*, p. 39. The Quarantania is mentioned also by the Dean of Westminster. Sinai and Palestine, p. 302.

of Suffolk.”<sup>2</sup> To the friendly assistance of Mr. Knight Watson I am indebted for this information, and for the drawing here reproduced. The ornament appears to have been worn by some Christian of the Greek church ; there seems to have been at the top a small projecting loop or adjustment for suspension ; it may have been an *encolpion*, a pectoral cross, or possibly the cover of a small oval pyx or reliquary. The sacred emblem, it will be seen, is introduced on each side of the object, within a quatrefoiled frame, possibly intended to represent an *aureola*. There is no figure of the Saviour ; on one of the sides the centre is occupied by a second plain cross, in the outline of which may be noticed the *titulus* at the head, and the diagonal rest for the feet of the crucified



Brass ornament, probably a pectoral cross, found at Clare Castle.

one ; on the extremities of the limbs of the cross appear the names of our Lord, according to customary Greek contractions ; at the foot is seen the skull and bones, frequently so placed in allusion to Golgotha, or to the grave of Adam, in whose sepulchre, according to certain legends, the cross of our Lord was fixed. The fashion of the reverse bears resemblance to that of the other side, but the small plain cross is omitted, and an inscription is introduced, of which I am

<sup>2</sup> By courteous favor of the Council I am permitted to publish this curious relic. MS. minutes Soc. Ant. Lond., May 4, 1797; vol. xxvi. p. 313.

unable to offer a satisfactory interpretation. Mr. King suggests that it may be a barbarous phonetic form of the common spelling—**ΑΓΛΑ. ΤΕΤΡΑΓΡΑΜΜΑΤΟΝ. ΤΕΚΕ. ΒΟΗΘΕΙ. ΜΟΙ.**—It seems probable that **ΤΕΚΕ** may be a corruption of **ΘΕΟΤΟΚΕ** (Mother of God). A careful examination of Byzantine or Russo-Greek ornaments may doubtless supply a more precise reading, and enable us to determine the date and purpose of this remarkable relic. Several other relics of interest have from time to time been brought to light at Clare Castle. In 1802 an oval hammer-head of stone, perforated for the haft, was brought before the Society of Antiquaries of London by Mr. Walford. It measured 5 in. in length,  $2\frac{1}{2}$  in. in width at one end, and 2 in. at the other;<sup>3</sup> it was found in a vallum of the castle, and may be regarded possibly as an evidence of the occupation of the site in times anterior to any historical record.

ALBERT WAY.

<sup>3</sup> *Archæologia*, vol. xiv. p. 281, pl. lv. Compare an ovoid hammer-head of fine red stone, in the British Museum, quite

symmetrical, length  $4\frac{1}{2}$  in.; figured in *Horæ Ferales*, pl. iii. fig. 8.