

Archæological Intelligence.

The remarkable discovery of a Roman *castrum* at Templeborough has been so well described by Mr. W. Thompson Watkin in a letter to the *Sheffield Independent* that we gladly reproduce his observations for our readers :—

“The uncovering of a Roman *castrum* at Templeborough is an event which should create the deepest interest amongst the antiquaries of Sheffield and its neighbourhood. For my own part I am quite sensible that it will be the means of filling up a considerable *hiatus* in the map of Roman Britain. Beyond the fact of the existence of an earthwork at Templeborough, generally supposed to be Roman, Anglo-Roman antiquaries knew absolutely nothing of interest in this neighbourhood, with the exception of a few isolated discoveries of coins, and the appearance of small fragments of Roman roads here and there. The time has, however, arrived when these disjointed fragments of roads can be connected, and an idea formed of their course.

“Having long studied Britanno-Roman topography, I have been asked for an opinion as to the Roman name of the newly discovered *castrum*. With this request I will endeavour to comply, but my answer must of necessity, at present, be confined to stating probabilities. Nothing but further discoveries, especially of inscribed stones, can fix the name with certainty.

“In the first place, then, I must at once say that the *castrum* at Templeborough cannot be an Itinerary station. Every station named in the Itinerary as being in this neighbourhood has been long since identified. Nor does there appear to be any station named in the geography of Ptolemy which will correspond. There remain, therefore, the *Notitia Imperii* and Chorography of Ravennas to be consulted. In the former there is this remarkable feature noticeable. Its author, in describing each section of Britain, gives the names of the stations either from north to south, or from east to west, and always gives the cavalry stations separately (in the same order) except upon the line of the great wall, where he names the stations in regular succession. It was upon this principle that in the *Archæological Journal*, vol. xxviii, p. 126, I allotted the name *Concangium* to the Roman Station at Greta Bridge. In section lxiii this author names first the three cavalry stations under the command of the Duke of Britain, before naming those garrisoned by infantry. The former are *Praesidium*, garrisoned by the *Equites Dalmatarum*; *Danum*, garrisoned by the *Equites Crispiniorum*; and *Morbium*, garrisoned by the *Equites Cataphractoriorum*. Now, where were these stations? We know the site of one of them, *Danum*, which the Antonine Itinerary proves to have been at Doncaster. Of the other two, was one to the north of Doncaster, and the other to

the south; or was one to the east of it, and the other to the west? Since the Templeborough discovery, I incline to the former hypothesis.

"The great station at Malton is known to have been a cavalry station, from an inscription on a tombstone found there, commemorating a soldier of the *Equites Singulares*. Some antiquaries have recently given to it the name of the *Derwentio* of the Itinerary, from the fact of its being situated on the river Derwent, but this is in total contradiction to the Itinerary itself, which places *Derwentio* at only seven miles from York. This *Derwentio* has generally been previously placed near Stamford Bridge, but wherever it was, it appears to have been only a small intermediate station or *mutatio*, and cannot have been as far from York as Malton is. I am inclined to consider Malton to be the *Præsidium* of the *Notitia*, especially as the Emperor's body guard of cavalry (*Equites Singulares*) were at one time stationed there. But where was the station south of Doncaster, *Morbium*? Was it at Templeborough? Singularly enough the great Horsley (though apparently on different grounds from those I have mentioned), in his "*Britannia Romana*," published one hundred and forty-five years ago, placed it there; and for the reasons above stated I am inclined to think there is a *probability* of the newly discovered castrum being the site. The *Equites Cataphractoriorum* who garrisoned *Morbium* were a body of cavalry, clothed in armour from head to foot. They were chiefly Sarmatians, *i.e.*, Poles, and their weapon was the spear or lance. Their modern counterpart was to be found in the Polish lancers serving in the armies of Napoleon I. Should an inscription naming this corps be found during the excavations, no doubt can exist as to the name of the *castrum*. Mr. Roach Smith has correctly read the inscription on the tile discovered as *C(ohors) IIII G(allorum)*, but this merely shows that it was the 4th Cohort of the Gauls which built the fortress.

"There is, however, another view which may be taken as to the name of the fortress, based upon the Chorography of Ravennas. This author, apparently proceeding from east to west, gives the names of the following stations between Lincoln and Manchester:—*Bannovallum*, *Navio*, *Aquæ*, *Arnemeza*, *Zierdotulia*. In the *Archæological Journal*, vol. xxxiii, p. 54, I have shown, from the evidence of an inscription on a Roman milestone found near Buxton, and marking eleven miles from *Navio*, that the station bearing that name was probably at Brough, near Castleton, Derbyshire; whilst as to the name of the next station, *Aquæ* (The Waters), there is but one place in the neighbourhood to which it would apply—Buxton. There several Roman roads centre, many Roman remains have been found, and the Roman baths were only finally destroyed in the last century. The *castrum* at Brough is a fine one, many Roman remains have been found, but it has never been excavated. It is connected by a direct Roman road with Buxton. But what of the station (*Bannovallum*) immediately preceding *Navio* in the Ravennas' list? It must have been situated between Lincoln and Brough. Was it the *castrum* at Templeborough? Mr. J. D. Leader has shown in his interesting lecture on "Roman Rotherham" (and by a study of the Ordnance Map, I can confirm his statement), that Brough and Templeborough were connected by a Roman road, similar to that between Brough and Buxton. There is here strong evidence in favour of *Bannovallum* being the Roman name of Templeborough.

The termination of the name, *Vallum* (Wall), is significant when viewed in the light of the recent discoveries.

"It is therefore most probable that the name of the station at Templeborough was either *Morbium* or *Bannovallum*, but the only certain method of arriving at the right name will be by the discovery of an inscription in the *castrum* itself giving us further particulars.

"The question may, however, arise, Why was not the station named in the *Itinerary*? To this it may be replied that, of the many stations named in the *Notitia*, only *ten* occur in the *Itinerary*. In fact, in tracing some of the *Iters*, especially the first and second, we find some very large walled stations existing, of which the *Iters* take no notice, such as Risingham, Lanchester, Pierse Bridge, and Greta Bridge. Why was this? Simply because these stations did not exist at the time the *Itinerary* was compiled, *circa* A.D. 138-140, but were built by Septimus Severus at the commencement of the third century. I have dwelt upon this at some length in the *Archæological Journal*, vol. xxviii, p. 124. The station at Templeborough may have been built by Severus, or possibly even existed at the date of the *Itinerary*, but as it does not stand upon the route of any of the *Itinera* (like many other Roman stations), until it yields its own history nothing can be said.

"In the meantime I would press upon those conducting the excavations the importance of exploring the gateways. These were surmounted by a slab bearing the name of the emperor reigning at the time the fortress was constructed, the name of the imperial governor of Britain for the time being, and the name of the cohort which erected the buildings. These slabs have generally been found at other stations either just inside the gateway or amongst the *debris* in the fosse in front of it, and sometimes a little further on the opposite bank of the fosse.

"Such are a few of the suggestions which have forced themselves upon my mind, when reading the account of the excavations already made. I shall be glad to hear of further discoveries, which certainly cannot fail to be most interesting."

Since the above remarks were written, a large building, colonnaded on two sides, has been discovered; the excavations are still proceeding, a portion of one of the gateways with the remains of a guard-house have been laid bare, and more tiles inscribed *C IIII G* have been found. We shall look forward with interest to further communications from Mr. Watkin on the subject.

Mr. BURN, the author of "*Rome and the Campagna*," proposes, if a sufficient number of subscribers can be found, to publish a relieve map of Rome in embossed papier maché, shewing the configuration of the site of the city and the course of the Tiber through it. The size of the map will be 22 x 25 inches, and it will comprise the district enclosed by the Aurelian walls and by those of the Trastevere and the Vatican. Subscriptions, twenty-five shillings, will be received by the Rev. R. Burn, 15, Brookside, Cambridge, up to the end of the present year, when the list will be closed.

Mr. W. H. HAMILTON ROGERS has published by subscription, in medium quarto, price thirty-five shillings, "*The Ancient Sepulchral Effigies and Monumental and Memorial Sculpture of Devon*," from 1250 to 1550, illustrated by engravings of about 100 effigies and monuments, with 280 smaller illustrations of brasses, details of costume, badges, inscriptions, &c. This comprehensive work was begun some

years ago, and forms a valuable addition to the history of this well favoured county. With the exception of Yorkshire and Northamptonshire no English county contains so large a number of monumental effigies as Devonshire, and we welcome their publication.

"THE MISERERES" of Beverley Minster are in course of publication by Mr. T. T. Wildridge in twelve parts, price eleven shillings each. Subscriptions will be received by the Author, Dock Co., Hull.

A NEW Archæological Society for the South West of Scotland, with the title of "The Ayrshire and Wigtonshire Archæological Association," has been lately established under the presidency of the Earl of Stair, for the purpose of publishing illustrated descriptions of the Pre-historic and Mediæval Remains in these counties, and printing Early Charters and other Documents relating to the History and Antiquities of the District.

So little appears to be known now about the artist, Price, who restored the window in St. Margaret's Church (see vol. xxxiii, p. 454), that we venture to give our readers a copy of their modest advertisement:—

"GLASS-PAINTING Reviv'd.

"Whereas the ancient Art of Painting and Staining Glass has been much discouraged, by reason of an Opinion generally received, That the *Red Colour* (not made in *Europe* for many years) is totally lost; These are to give Notice, that the said *Red* and all other Colours are made to as great a degree of Curiosity and Fineness as in former Ages by *William* and *Joshua Price*, Glasiers and Glass-Painters, near *Hatton-Garden* in *Holborn, London*; where Gentlemen may have Church-History, Coats of Arms, &c. Painted upon Glass, in what colours they please, to as great Perfection as ever; and draws Sun-dials on Glass, Wood or Stone, &c., and cuts Crown Glass, with all sorts of ordinary Glass, and performs all kinds of Glazing-work."

We have evidence that Joshua Price restored the painted windows in Denton Church, near Bungay, for Archdeacon Postlethwaite, in 1716-19, and like restorers of all periods, he appears to have been more anxious to put in his own work than to reinstate the old glass. He was nevertheless described as "the notest man for that art."

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THE EASTNESS SARCOPHAGUS.—In a copy of Camden's *Britannia* in the Bodleian Library, Oxford, the following note occurs:—

"Within a cornfield of Est-Nesse, the lordship of Mr. Crathornes in the weapon take of Rhydale in the county of Yorke, there was a coffin of free stone $2\frac{1}{2}$ yards in length, 3 quarter's broad, digged up with a plough about 3 years since, with a cover thereon very closely fitted 3 quarters deep within the ground, the endes there of standing North and South contrary to the use of our tymes, within it were bones of men and the outside there of these wordes engravde very faire taken out by me Roger Dodsworth the June 2, 1619."

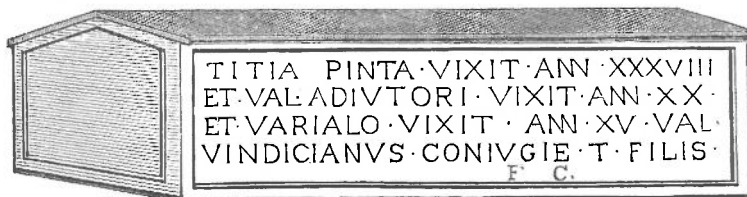
TITIA PINTA · VIXIT · ANN · XXXVIII
ET VAL · ADIVTORI · VIXIT · ANN · XX ·
ET · VARIALO · VIXIT · ANN · XV · VAL ·
VINDICIANVS · CONIVGIE · T · FILIS ·
F C.

In Gough's *Camden* (edit. 1789), vol. iii, p. 85, it is said of this inscription:—

"This inscription was found in a ploughed field at Eastness near Hevingham, the seat of Henry Crathorne of Crathorne, Esq., and now remains there. A drawing of it was taken by Sir William Dugdale at his visitation of this county in 1665."

Through the courtesy of the officers of the College of Arms we are enabled to reproduce Dugdale's drawing and his description of the sarcophagus from his *Yorkshire Arms*, p. 65:—

"Crathorne.—Figura cujusdam vetusti Sarcophagi, in Agris arabilibus de East Ness, infra Dominium de Crathorne et Wapentachium de Ryedale (ab Austro ad Aquilonem jacentis), circa annum M.D.Cxxiiij^m Aratro sulcante, reperti; et nunc juxta Portam Domus mansionalis Radulphi Crathorne de Crathorne prædicta Armigeri; existentis. Juxta quem locum diversa etiam Romanorum numismata sæpissime eruta sunt."



In	{	Longitudine septem pedum.	}	
		Latitudine		
		et		duorum pedum et
		Profunditate.		trium pollicium.

Mr. W. Thompson Watkin has endeavoured to ascertain whether the sarcophagus is still preserved in the neighbourhood, but without success.

The Rev. C. H. Middleton is about to publish a Descriptive Catalogue of the Etched Works of Rembrandt, giving an accurate description of every print, or state of a print, and a reference to the large public collections in which it may be found, the whole forming an index of all the works of the great master in the British Museum, at Cambridge, Paris, Amsterdam, and Haarlem. This will be followed by a similar work on the prints of the Rembrandt school.

The excavations at Templeborough ceased on Dec. 15 until the spring. We shall look forward to some further particulars of these important discoveries from Mr. Thompson Watkin.

ROMAN LONDON.—We are indebted to Mr. J. E. Price for the following description of some discoveries recently made while excavating within the precincts of St. Bartholomew's Hospital.

"In clearing what was once the site of Pye-corner for the erection of a new library and museum two stone sarcophagi were exhumed. They were eleven feet from the surface, situated some fifty feet from the new buildings in Windmill Court, and at no great distance from the line of the City wall, they lay east and west, are about seven feet long, of coarse colitic stone, have massive lids or covers, and may be clearly identified as Roman. In one, two skeletons were found, the one of a man with his head to the west, the other a woman lying with her head towards the east; both the skulls and also the teeth are in good preservation. In the other tomb a leaden coffin had been placed. It is much corroded, and has been considerably injured by the efforts of the finders to convey it away piecemeal for sale, and ultimately to the melting-pot. It has, fortunately, been secured, and sufficient remains to identify the ornamentation upon it. It shows the rope or cable moulding disposed in a diamond pattern, resembling similar examples found years ago at Bethnal Green, Old Ford, Stratford, Stepney, to say nothing of those at Colchester and other places. The sarcophagi are alike in form to that found a year or two since near Sea-coal Lane, on the bank of the old Fleet river, and which is now preserved in the museum of the Corporation of London at Guildhall. At the head of one of the tombs was extricated a short stone column, with sufficient of the moulding remaining to indicate its origin. It is such as have been often found among the debris of Roman buildings, and possibly served as a head-stone or other memorial of the dead, the forerunner, doubtless, of the 'shattered column' familiar enough in our modern cemeteries. Smithfield has long been known as the site of one of the extensive cemeteries once attached to Roman London. The remains, however, usually found have been charred bones, cinerary urns, and broken pottery, there not being, so far as I can remember at the moment, any published description of so important an interment as that now under consideration.

"As the works are still in progress, further objects of interest may be revealed."

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THE ROMAN FORUM.—*The Monument of Marcus Aurelius*.—We are indebted to the courtesy of Mr. S. Russell Forbes, of Rome, for the following communication :—

“In excavating the open space of the Comitium upon the Forum in the summer of 1872, an interesting discovery was made of two marble screens or balustrades sculptured on either of their sides, the one being some historic scene, the other representing animals. At the time, and since their discovery, many suggestions have been offered as to their signification and use; but none seemed satisfactory; at least to us. After considerable thought, examination of the ground, and putting this and that together we have arrived at an estimate of their use and meaning entirely different from the hitherto received opinion; in which we are supported by their construction and the classic passages relating to them.

“From this it will be seen that we have made an important discovery bearing upon the topography of the Forum, which will be of interest not only to classical students but to every one interested in the word Rome.

“We have discovered that the reliefs on the screens upon the Comitium in the Forum portray scenes from the life of Marcus Aurelius, showing in their back grounds the buildings occupying two sides of the Forum; and that these marble balustrades led up to the statue of that Emperor; the space where it stood can be plainly traced upon the pavement, and that is why these pictures refer to epochs of his life. The statue is still existing, and now stands in the square of the Capitol, where it was erected by Michael Angelo, who brought it from the Lateran in 1538, where it had been placed about 1187, when it was removed from the Forum near the column of Phocas, where it had long been looked upon as a statue of Constantine, and is so called in the Regiona Catalogue, hence its preservation.

“The four ends of the screens or balustrades are finished, showing that they could not have been attached to any building. It is worth while to look into the details of these reliefs. Commencing in their historic order, we see the Emperor standing on the Rostra Julia, which fronts towards the Fig-tree and Marsyas, he is holding in his left hand a roll and addressing the people below; the two foremost figures are holding up their togas with their left hands, whilst their right hands are held out with fingers extended, five by one, three by the other, thus making eight; the number of years Marcus Aurelius had been away and the number of pieces of gold which they demanded. Just above the hands of the Emperor and of one of the figures, which nearly meet, are two small round pieces of marble which could not be connected with the roll, as one is not in its line, and the other is

separated from it by one of the extended hands. The highest is the *attache* of the Emperor's hand. May not the other represent the money given by the Emperor? One of the other figures of the group, further back, likewise has his arm extended. The head of the Emperor is unfortunately gone, and the others are very much damaged. The next scene represents a female figure approaching a man seated on a curule chair, behind which four people are standing. The female figure had evidently a child on her left arm, the usual arm to carry a baby, whilst by her right hand she leads a child up to the Emperor, to thank him for founding the orphan schools in memory of Faustina, the fragment of whose head is far more like the head of Marcus Aurelius than anyone else. Then we have the Ficus Navia and the statue of Marsyas, whose pedestal still stands upon the Forum. The next relief commences with the Fig-tree and Marsyas, so that if it were turned round it would form one with the other. There we have represented figures bearing packages and depositing them in a heap upon the ground, to which one figure is applying a torch, which is just discernible. At the end, just a fragment remains, showing the old Rostra which looked towards Marsyas and the Fig-tree, in the opposite direction to the other, the marks where it stood can be traced on the Comitium, upon which we may presume the Emperor stood to witness the burning, whilst in the background was seen the Temple of Concord, but this piece is unfortunately missing.

"Thus we have two scenes of history, one taking place between the Rostra Julia and the Fig-tree and Marsyas, the other between the old Rostra and Marsyas and the Fig-tree.

"The whole group was evidently erected in honour of Marcus Aurelius, and in commemoration of the important events in his life depicted on the screens, as recorded by Dio Cassius;

"Giving the donation of eight pieces of Gold.

"Roma, or perhaps Faustina, thanking him for the Puellæ Faustiniæ.

"Burning the 46 years' arrears of taxes.

"After he had come back to Rome, as he was one day haranguing the people, and speaking of the number of years he had spent abroad in his expeditions, the citizens with a loud voice cried out 'Eight,' at the same time extending their hands to receive as many pieces of gold. The emperor smiling repeated 'Eight,' and ordered every Roman eight pieces, which was so considerable a sum that so great a one was never given before by any emperor."

"After that he remitted all that had been due to the Public and Imperial Treasuries for the course of 46 years, without including therein Hadrian's reign, and ordered all the papers of claims to be burnt in the Forum."—*Dio Cassius*.

"This was on the marriage of his son Commodus with Crispina.

"From a long and careful study of *bas* and *alto* reliefs we are convinced that the buildings represented in their back grounds actually existed; this is borne out when we compare these designs with the remains and with the buildings as shown on coins. Reliefs generally present to our view some historic scene—in fact, they are pictures in stone; and when there were so many ancient monuments for the artist to depict, perhaps in the neighbourhood of which the scene took place, there would be no occasion for him to draw upon his fancy for buildings to fill up his back ground. To demonstrate our idea we will notice some

reliefs, which after study and comparison present to us the buildings surrounding three sides of the Forum Romanum.

"We will take first, the relief No. 43 from the stairs of the Palazzo dei Conservatori, which represents the Emperor Marcus Aurelius in his chariot passing in triumph along the Via Sacra, in front of the temple of the deified Julius and arch of Fabius; the second, the marble screen in the Forum nearest the arch of Septimius Severus; third, the other marble screen; and fourth, the relief over the left hand archway of the arch of Constantine facing the Colosseum. Placing them in the order mentioned we have a panoramic view of three sides of the Forum presented to us. The first building shown is a temple on a lofty basement with four Corinthian columns in front and a pilaster at the side; this agrees with a coin representing the temple of the deified Julius, the remains of which are at the lower end of the Forum. Next is represented the Fornix Fabius, remains of which were found in making the excavations between the temples of Cæsar and Castor. The second relief represents the same arch, as can be seen by comparing them. The next building shows a temple approached by a lofty flight of steps with Corinthian capitals, exactly resembling the remains of the celebrated temple of Castor and Pollux. Then we have a space marking the line of the Vicus Tuscus which turned out of the Via Sacra between the temple of Castor and Basilica Julia, which latter is represented by the arcade of Doric columns. At the end of this relief is the Fig-tree planted by Tarquinius, in memory of Attius Navius cutting the whetstone in two with a razor; and the figure of Marsyas, the emblem of civic liberty. The next relief shows the same Fig-tree and Marsyas in the same position, but the relief is to the right instead of to the left, as in the other. This shows that the same line of buildings is continued; and, carrying on our story, the first building represented is the remainder of the Basilica Julia. This was confirmed in rather a singular manner. When the Basilica was excavated Signor Rosa found one of the columns of the arcade in fragments, which he has had restored *in situ*; and a fragment of this relief was found afterwards broken from the rest, which, when fitted into its place, exactly represented the restoration made by Signor Rosa. In the next building we have a temple shewing six Ionic columns in front; this agrees with the ruin of the temple of Saturn. Next further back is shown an arch; this is one of the closed arches of the portico of the Tabularium, the lines of which arch can still be seen between the Temples of Saturn and Vespasian when viewed from our standpoint. Next in order is a Temple with Corinthian columns agreeing with the remains of the temple of Vespasian. Unfortunately the remainder of this screen was not found, which would have shown the temple of Concord; this we have restored from a coin. The fourth relief represents the buildings along the head of the Forum at a lower level. First, the Doric columns of part of the Basilica Julia, agreeing with the other reliefs and the fragments; then the arch of Tiberius, which spanned the Vicus Jugarius, and which is not yet excavated; then the third Rostra (ad Palmam), showing the statue of the Genius of Rome, Constantine (minus his head), addressing the people, and the statue of Claudius II. Remains of this rostra, which should not be confounded with the first rostra, still exist with the Umbilicus Roma at one end, whilst the Milliarium Aureum stood at the other end, under the temple of Saturn. The last building repre-

sented is the arch of Septimius Severus, with which it corresponds, as comparison will show.

"In our lectures upon the Forum we have demonstrated this many times, and when pointed out our audience has agreed with us that it must be so, the remains corresponding with these pictures in an extraordinary manner, the Romans themselves having left us a graphic sketch of the buildings on three sides of their principal Forum.

"Upon the inner sides of the avenue are represented on each balustrade, a boar, a ram, and a bull; the animals offered at the triple sacrifice or Suovetaurilia (from sus, ovis, taurus), which was performed once every five years, or Lustrum, for the purification of the city.

"It was an institution of Servius Tullius, the ceremony consisting in leading the boar, ram, and bull, thrice round the assembly of the people, and then offering them to Mars. There is a similar representation upon a relief of Trajan on the arch of Constantine and upon a pedestal at the entrance to the Palace of the Cæsars, found near the arch of Septimius Severus.

"We were ourselves present at the discovery of these remains of what must have been a grand and unique monument; a tower of the middle ages being built over them, this was destroyed, and the stones of the balustrades fitted close together, they having fallen somewhat apart; and a new piece of marble was inserted under them, so that they do not now rest upon the travertine as when found, but they are exactly in the same position. Close by, was found a piece of an inscription, evidently referring to this monument; but it has been placed upon one of the restored bases of the Basilica Julia, (the last to the right). It is in beautiful characters filled in with red.

FORTISSIMO
INVICTISSIMO
DOMINO NOSTRO
MARCO AVRELIO.

"At the time of their discovery it was stated, and this has been the received opinion, that the scenes referred to events in the lives of the Emperors Trajan and Hadrian; and that it represented the burning of the bonds which Hadrian had remitted. We could not accept that opinion, because the Fig-tree represented to our mind a scene in the Roman Forum and not Trajan's Forum, where the bonds were burnt under Hadrian. The Fig-tree, planted by Tarquin, gave us the key to our important discovery of the scenes here depicted, and of the panoramic view of the Forum left us by the Romans. From the accounts handed down to us of this act of Hadrian we shall see that it does not agree with the scene before us.

"As soon as he entered Rome, Hadrian released all that was due from private men for sixteen years together, amounting to 900,000,000 sesterces (£8,541,666, 13, 4), both to the private treasury of the Emperor and to the public one of the Roman people." *Dio Cassius, Hadrian.*

"Hadrian remitted innumerable sums which were due from private debtors to the privy purse of the Emperor in the city and in Italy, and even in other provinces; he collected the bonds of the sums remitted; and for greater security he enclosed them in oak boards and burnt them all in the Forum of Trajan; and he forbade any of the

money that had been forgiven to be received into the public treasury." *Spartianus in Hadriano.*

"As we have demonstrated, the scene on the relief is an act taking place in the Forum Romanum, and not Trajan's Forum; and further, the bonds, as here shown, are only tied together, not "enclosed in oak boards," as Hadrian's were. Marcus Aurelius, it is true, only followed his example; and according to *Ausonius, Gratio actio* 21, the Emperor Gratian did the same. This scene is represented on a coin of Marcus Aurelius; as is also the act of Hadrian, upon a medal of his time.

"The orphan schools founded by Marcus Aurelius had special reference to Rome, whilst those of Trajan were for the whole of Italy. They were endowed by him in the form of loans to the landed proprietors in the different districts, they paying the yearly interest. Coins and inscriptions still present this subject to our view. Near Piacenza a bronze tablet was found 10 ft. by 6 ft. containing 670 lines of the mortgage deeds on the sums lent by Trajan in this neighbourhood for the maintenance of these schools, the interest being 5 per cent. Part of a similar inscription was found at Beneventum. Hadrian Antoninus Pius and Marcus Aurelius followed this wise and good example, and in A. D. 177 the latter Emperor founded orphan schools in Rome in memory of his wife, and called them after her name, Puellæ Faustianæ. Upon the walls of the Villa Albani are two small reliefs, representing processions of girls called the orphans of Faustina, but by what authority, or where they were found we cannot discover.

"It has been asserted that such good sculpture, as these reliefs evidently were, was not made after the time of Hadrian, and so they must be of his time; such a statement could hardly be made by any one who knew anything of art in Rome under the good Emperors. The reliefs from the arch of Marcus Aurelius, his equestrian statue, his column, numerous busts and statues, equal anything we have of the time of Hadrian. Sculpture did not fall so low in the short space of twenty-five years, that these balustrades could not have been executed. Their style is very similar to the reliefs from his arch, perhaps they are by the hand of the same master."

Mr. Russell Forbes has arranged a most interesting photograph, giving a panoramic view of the Forum as shown on ancient reliefs.

"The fore-ground of our photograph we have filled up with a plan of the Comitium, in order to show the position of the two marble balustrades, Marsyas, and the Fig-tree. This tree has been confounded by many writers, both ancient and modern, with the Ruminal Fig-tree which grew upon the south west slope of the Palatine; and which had nothing whatever to do with the tree on the Comitium, which was planted by Tarquin, in commemoration of Navius Attius cutting the whet-stone in two with a razor; these being buried at the spot where was erected the prætor's seat called Puteal Libonis. This is represented on a coin as round, and was probably erected over the deep round hole existing on the Comitium, and marked on our plan. Near by "stood the statue of Attius Navius, over the very spot where he had cut the whet-stone in two, to the left of the Curia."—*Pliny* xxxiv, 11. *Dio Cassius* says it stood near the fig-tree, and we place it upon the pedestal existing to the right of the hole, (see *Livy*, i, 36). To the left of the hole is another pedestal, and upon this we place Marsyas, with the fig-tree beside him, thus agreeing with the reliefs. It is rather a curious

coincidence, but since this ground has been cleared a fig-tree has sprung up by the ruined pedestal on which we place Marsyas."

THE SANTO CALIX OF VALENCIA.—Through the kindness of Mr. J. C. Robinson, we are enabled to reproduce a portion of a communication upon Art Treasures in Spain, made by him to the *Times* at the end of last year, and which, as coming from such an authority, cannot fail to interest our readers:—

"The *Santo Calix* of Valencia, like the so-called emerald dish at Genoa, has from time immemorial been considered one of the most sacred relics in Christendom. The Genoa dish was thought to be the veritable *San graal*, whatever that mystical vessel may have been, while the holy chalice of Valencia is still held to be the veritable cup used by our Saviour at the Last Supper. As to how and when it found its way to Valencia there is no record; its advent is shrouded in the mist of antiquity. At all events, it is likely enough that generation after generation of devout believers, for a thousand years or more, have adored it with bended knees and downcast eyes, scarcely daring to cast even furtive glances at the sacrosanct utensil. Need it be said that to see and examine such a treasure had long been a desideratum with even a heretic like myself? There were, moreover, special reasons for wishing to get to know the real form and fashioning of this venerable cup; the curiosity of archæologists and ritualistic antiquaries had always been stimulated by innumerable pictorial and other representations of it, executed centuries apart; but scarcely any two of these representations were alike. In short, a delightful and tantalizing mystery prevailed in regard to the *Santo calix*.

"I will, however, now set speculations at rest by describing exactly what the *Santo calix* really is, and approximately when it was made. It is clear from the utter disagreement of the various graphic representations, that they were all made from memory, and that nobody had ever been allowed to look long enough at the precious relic, to be able to carry away the precise details in his mind's eye. All the representations, however, agreed in one thing—that is, in depicting the *Santo calix* as a cup-shaped vessel, of some precious stone or other, mounted on a tall stem, flanked by two large loop-shaped lateral handles. Now, two-handled chalices are of extremely rare occurrence, and always of great antiquity. My own impression was that it would prove to be a work of the seventh or eighth century.

"The chalice is—or, at all events, was, when I was at Valencia—exhibited on certain days to parties of eight or ten persons at a time, who were required to kneel before it. After a prolonged interval of expectation, the chalice was brought out with great solemnity by its priestly guardian, and, the stem being enveloped with a linen cloth, it was held in succession, for a brief instant only, before the face of each person; at the same moment the worshipper was allowed to kiss a certain precious stone, projecting from the gold framework of the foot of the vessel. In this way the entire ceremony occupied only a few minutes. Being forewarned as to the conditions of the exposition, I awaited it with eager eyes, with a little card in the palm of one hand and a pencil in the other, ready, although in frantic haste, to make some sort of graphic memorandum in the presence even; but whether my fixed and earnest gaze contrasted too strongly with the reverend glances of my neighbours, or whether the astute priest caught sight of the poaching apparatus in my hands, certain it is that, when my turn

came, the chalice was unceremoniously whisked from under my nose, and all I saw was a passing formless gleam, while the ready, but I fear faithless, kiss died on my lips. The defeat was complete and ignominious. Fortunately, I was not pressed for time in Valencia, and there was nothing for it but to undertake a siege *dans les règles*. There is, however, a key to every lock, and it is not necessary to explain how, with patience and perseverance, I finally got a view of the *Santo calix*, all to myself. The following is the result:—The chalice consists of a circular cup, nearly four inches in diameter, hollowed out from a single splendid hair-brown sardonix. A plain but tasteful moulding wrought in the stone, round the lip, in addition to the evidence of the precious material itself, showed it to be of antique Roman origin. The base is formed of another fine sardonix cup of shallower form, and fixed in an inverted position. This is of larger size, not less than about 6½ inches in diameter. In one or two places I detected some incised marks, very like ancient Cufic characters, and from these and the general shape I suspect that the base is less ancient than the bowl. The bowl and the base are united by a straight stem in pure gold, with a circular knop in the centre; four strap-work bands of gold connect this stem with the sardonix base, the lower edge of which is also bound round with a gold band or gallery. The stem, as has been already noted, is flanked by two peculiar “ogee” shaped handles, also in pure gold. The stem, knop, and handles are inlaid with delicate arabesque patterns in black enamel. The band or gallery round the base bears on the summit a string of fine Oriental pearls, which are also continued on the vertical bands. In the midst of each of these bands is set, projecting in high relief, a splendid Cabochon gem. These stones, four in all, are respectively two rubies, a sapphire, and an emerald. Finally, the entire height of the chalice is about 8½ inches. As I have said, the cup itself is of Roman work, therefore, however improbable, it is not actually impossible, that it should have been used at the Last Supper. The sardonix base is, I think, of Morelco origin, probably of the eighth or ninth century, and I have now little doubt that the original gold mountings were of the same period. A moment’s glance at these sufficed to tell me their story. This is what has evidently happened: The ancient gold mounts in the course of time becoming dilapidated, some time about the year 1400 the band or gallery round the foot was renewed, and a current Gothic pattern of the day, consisting of small pierced quatrefoils within lozenge-shaped panels, was substituted for the original design, whatever it may have been; somewhat more than a century later (probably about 1520) all the rest of the gold mounts were renewed, but this time the original pattern was, I have no doubt, followed, except in one respect—that is, in regard to a beautiful arabesque pattern in black enamel with which the various decorative surfaces are uniformly adorned; this consists of an elegant pattern of interlaced work and delicate foliage, the peculiar style and workmanship indicating, without any doubt, the hand of a skilful Spanish goldsmith of the period above indicated. The *Santo calix* as it stands is thus a work of four distinct periods—namely, of the Roman Imperial epoch, the eighth or ninth century, and the fifteenth and sixteenth centuries respectively. Ford states that the chalice was broken in 1744 by a clumsy canonigo, one Vicente Trigola; but I saw no evidence of that disaster, and if it occurred it was probably only some dislocation of the gold mountings.

"In regard to five of the thirty pieces of silver which Judas received for betraying our Saviour, and which, being only filthy lucre, are handed round for inspection after the exposition of the *Santo calix*, I can only say that the coin put into my hand was a fine Greek tetradrachm of, I think, Thurium.

"Among the other precious *alhajas* of the Cathedral at Valencia, are three large altar frontals, each about 12 ft. long by 3 ft. 6 in. high, the designs representing subjects from the Passion of Christ, finely executed in raised work of gold and silver thread and silk embroidery. The special interest of these frontals, however, is from the fact that they originally belonged to old St. Paul's Cathedral in London, and were purchased and brought to Spain, at the time of the Reformation, by two Valencian merchants, named Andrea and Petro de Medina. Their English origin is revealed in many characteristic details of costume, architecture, ornamentation, &c. To all appearance they were made in the earlier years of the sixteenth century, probably not very long before the change of religion in England."

ADDITIONAL REMARKS ON A "TABULA HONESTAE MISSIONIS," FOUND AT WALCOT, NEAR BATH.—"Since I published Mr Lysons' remarks upon this *tabula*, (*Archæological Journal*, vol. xxxiii, 250), I have endeavoured, in every possible way, to recover the original fragment, or in default, the drawing of it made by Mr. Lysons. In the latter respect, I am glad to say that I have been successful. Mr. C. Roach Smith wrote me to say that he believed he at one time had a tracing of the drawing, but he could not then find it, much to my disappointment. Soon afterwards Mr. J. T. Irvine, a well known antiquary, who had happened to see my paper on the subject, wrote to me to the effect that the original drawing was preserved in the collection of Mr. W. Long, F.S.A., of Wrington, Somerset. On applying to that gentleman, I found that Mr. Irvine was correct, and Mr. Long has most courteously allowed a copy of the drawing to be made. Mr. Long informs me that "it is pasted in one of two very large folios, which were purchased for me some years ago from Mr. Lilly, the London bookseller. This purchase gave rise, I think, to Mr. Scarth's statement that the 'tabula' had been in Mr. Lilly's possession. It appears to be a copy of the inscription made by Mr. Lysons of the same size as the original, and has written upon it 'Tabula honestae missionis, illustrated by Mr. S. Lysons from the original brass fragment in the possession of John Cranch, Dec., 1815, found at Walcot, 1815.'" The following words appear to have been added afterwards 'now of Jos. Barratt, 1817.' Barratt was a bookseller, and at one time the owner of the large folio volumes in which the copy of the inscription is placed."

"From the annexed plates it will seen that the fragments of inscriptions remaining on each side of the plate were only:

(1.)

IIA
T · III · A
ANN SVB · C ·
RIBVSVE · STIPE
EST · MISSION
T · IPSIS · LI

(2.)

VMVXO
CIVITAS · II
VM IIS QVAS POST
VLISINGVLAS
XVII K · OCTOBR
III ARTIDIO CELE
PROCVLEIANCVIP
PINQVOS
IE

ITA
 ET ITA ET SVNT IN
 BRITANNIS VBC QUI QVINAETVICENAPL
 VIRIBVS VESTIPENDIIS HON
 ES MISSIONE MER VER
 VITIPSIS LIBERIS POSTERISQVE EORVM
 CIVITATEM DEDIT ET CONVBIVM CVM

BIVM CVM Vxoribus quas tvnchabviissent
 CVM EST CIVITAS IIS DATA AVTSIQVICÆ LIBES ESSENT
 CVM IIS QVAS POSTEA DVXISSENT DVMTAXAT SING
 VLISINGVLAS A. D.
 XVII K. OCTOBR COS.
 ITIARTIDIO CELERI DECVRIONI ALA
 EPROCVLEIANCVI PRÆEST
 PROPINQVOS
 IE

FRAGMENT OF A
 TABULA HONESTÆ MISSIONIS.
 FOUND AT WALCOT NEAR BATH IN 1815.
 REDUCED FAC-SIMILE FROM
 LYSON'S DRAWING.

"These letters will be seen embraced within a border, marking the limits of the fragment; those outside of this line in the plate are Mr. Lysons' restoration of the remainder of the lines, which commence at the conclusion of the list of cohorts named; ET. III. A., referring to the third cohort of a people whose national name commenced with A. As stated in my previous remarks, the name of the imperial legate is lost. There is, however, one discrepancy between the drawing and the account given in the minutes of the Society of Antiquaries. In the latter the words "*quorum nomina subscripta sunt*" occur. In the drawing they are absent, but "*meruerunt*" is in their place.

"I must thus publicly express my thanks to Mr. Long for the facilities he has given me, to enable a copy of the drawing to be made.

"Like most of the other *tabulae*, this one bears the duplicate inscription on its reverse, at right angles to that on its front, which accounts for so much more of the lettering being left on one side, to what there is on the other."

THE CHAIR OF ST. PETER.—The following account, for which we are indebted to Mr. S. Russell Forbes, will be specially interesting at the present time:—

"As January 18th was the feast of the chair of St. Peter in Rome, some remarks on the chair (which does duty for St. Peter's) may be of interest to our readers. A photograph of this famous object was taken in 1867 when it was last exposed to view; and can be had at any of the shops in Rome; visitors must be content with looking at the photograph for the chair itself is not to be seen. At present it is enclosed in the bronze covering, which is supported by the four colossal figures of the Doctors of the church, in the apse of St. Peter's.

"It is encased in a frame work, in which are the rings through which the poles were inserted in order to carry the person seated; this casing, consisting of four posts and sides, is made of oak, and is very much decayed. The straight vertical joints are easily distinguished where the frame is attached to the chair itself, which is composed of dark acacia wood. The front panel is ornamented with three rows of square plates of ivory, six in a row, eighteen in all, upon twelve of which are engraved the labours of Hercules; and on the other six constellations, with thin *laminae* of gold let into the engraved lines; some of the ivories are put on upside down, and had evidently nothing to do with the original chair; they are Byzantine in style of the eleventh century. The ivory band decorations of the back and sides evidently belonged to the chair and correspond with its architecture, and fit into the wood-work. They are sculptured in relief, representing combats of men, wild beasts and centaurs; the centre point of the horizontal bars has a portrait of Charlemagne crowned as Emperor. In his right hand is a sceptre (broken) and in his left a globe; two angels on either side offer him crowns and palms, they having combatants on each side. The chair is 4 ft. 8 $\frac{3}{4}$ in. high at back, 2 ft. 10 $\frac{1}{2}$ in. wide, 2 ft. 2 $\frac{1}{2}$ in. deep, and 2 ft. 1 $\frac{1}{2}$ in. high in front. Fancy St. Peter using such a chair as this!

"It is asserted by the Roman church that this chair was used by St. Peter as his episcopal throne during his rule over the church at Rome. Even, if we grant for argument's sake that he was Bishop in Rome, there is no evidence to prove that this was his chair; in fact every evidence is to the contrary. All the primitive episcopal chairs are of marble and as unlike this one in construction as possible, which

is not an episcopal throne, but a *sella gestatoria* or cathedra, similar to the chairs introduced in Rome in the time of the Emperor Claudius, mentioned by *Suetonius*, *Nero* 26; and *Juvenal* 1-64, 6-90. It is not unlike in shape to that used to carry the Pope in grand ceremonies in St. Peter's. Some early authors speak of a *sella gestatoria* which was placed in the baptistry of old St. Peter's by Damasius, and which formerly, on the 22nd of February, was carried hence to the high altar, where the Pope with much ceremony was enthroned upon it.

"It was eventually passed on from one chapel to another, till it is said that when Rome was sacked by the Imperialists in 1527, they stripped it of its ornaments and covering, for the sake of its value; and that beneath they found an old carved wooden chair with the inscription, "*There is only one God and Mahomet is his Prophet.*" This same formula is engraved upon the back of the marble episcopal chair in the church of St. Pietro in Castello, at Venice. In 1558 the feast of the chair of St. Peter was fixed in Rome for the 18th of January; and in Antioch for February 22nd; and in 1655 Pope Alexander VII placed the present chair where it now stands. It is mediæval, ninth century, and is not unlike early representations in art of the chair used by the Apostle Paul, which we may look upon as episcopal.

"The Ivory diptych of St. Paul, (A.D. 400) the property of Mr. Carrand, of Lyons, engraven by the Arundel society, represents Paul seated on a chair holding in his left hand a roll, the symbol of apostleship, whilst the right hand is raised in the act of blessing Linus, who carries a book in his hand. At the back of the chair is St. Mark, holding a roll in his left hand. The chair is light, and not unlike a modern library one in shape. Later art agrees with the present chair. A fresco at St. Clement's (Rome), 1050, represents St. Peter installing Clement into the Papal chair—a chair, as far as can be seen, not unlike the present one of St. Peter—which was made after the coronation of Charlemagne as emperor of the Holy Roman Empire A.D. 800."

INTERESTING DISCOVERY IN ROME.—We are further indebted to Mr. Russell Forbes for the following communication:—

"In making a new drain in the Piazza Pietra, near the Temple of Antoninus Pius, the workmen came upon an interesting piece of sculpture:—

"It consists of a large base six and a half feet high by five feet wide; the marble is cut so as to form a panel, with a projecting cornice, in the centre of which is a female figure five feet high in alto relief standing upon a projecting base; the face is unfortunately gone, but the head is surmounted by a Phrygian cap, and one of the curls of the hair is still distinguishable. The figure is clothed in the Roman toga which comes down to the feet, which peep out beneath, showing the shoes, which are not unlike what we term an Oxford shoe; the right foot is more advanced than the other, so it can be plainly seen, showing that it was not a sandal. The right hand is gone, but the remains show that something was held in the hand; between the fore-finger and thumb of the left hand, which is nearly perfect, the lady holds something small. The back of the base is hollowed out, as though it had been erected against a column. It is of a good period of art, of white marble with a dark grain, and excellent workmanship, the drapery being very fine though rather thick over the left leg.

∴ "Cicero *Ad Atticus* XIII, 33, informs us that Julius Cæsar commenced a *Septa* in the *Campus Martius* for the *Comitia Centuriata*

and Tributa. It consisted of a beautiful building of marble surrounded with a portico a mile square. It adjoined the Villa Publica. It was completed by Lepidus the triumvir, and dedicated by Agrippa, Dio 53-23. Frontinus, Aq. 22, says the arches of the Aqua Virgo ended in the Campus Martius, in front of the Septa. Donati says such arches were found in front of the Church of St. Ignazio, not far from where this base has been found.

"The Comitia Centuriata, when the people meet in their military order to elect their highest magistrates, to pass their laws, and to vote upon peace or war, always met outside the walls in the Campus Martius. Comitia Tributa for less important magistrates, tribunes and aediles, met sometimes in the Campus Martius. The Septa consisted of pens, (hence the name) into which the tribes passed to record their votes, which were given by ballot; every voter received a tabella, tablet, on which he wrote the name of the candidate for whom he voted, he then dropped it into an urn. Near by, Agrippa built the Diribitorium, a large building, used for distributing and counting the balloting tickets. It was dedicated by Augustus, Dio 55-8, Pliny 16-40. During a fire Claudius passed two nights here, Suetonius 18.

"We may conclude that this fragment belonged either to the Septa Julia or the Diribitorium. The figure has been supposed by some to represent an eastern city, by others a Dacian. We think it represents Liberty, as shown by the cap, which is an emblem of liberty all over the world, and that it formed the side of an entrance into one of the pens of the Septa; that the something between the finger and thumb of the left hand is the voting tablet, and that in the other hand she held an urn, denoting that everybody should have perfect liberty to vote as he pleased.

"With this was found a beautiful piece of a marble frieze, with the egg pattern, below which is a design that we do not remember to have seen elsewhere. The soil beneath the find is an accumulation; below this was found a piece of a paved road. The soil above is an old accumulation, as shown by the base of the columns of the temple opposite. Some fragments of Corinthian capitals were also found, and a statue broken into pieces, one foot of which is in a good state of preservation."

ROYAL INSTITUTION OF CORNWALL.—This useful Society was established in 1818, and has just issued its Sixtieth Annual Report. It is, we believe, one of the oldest of our Archæological Societies, and has done good service throughout its long career. Its objects, however, embrace natural philosophy and natural history as well as antiquities; and it possesses a museum at Truro, in which are preserved many objects of great interest in each of these branches of study. It has collected a most valuable series of meteorological observations, extending from 1728 to the present time, of which a digest is being prepared for the use of members of the Institution and the public. The valuable papers printed in its earlier annual reports, and during later years in its Journal, sufficiently attest the value of the work of this Society.

The Fifty-Ninth Annual Meeting was held on the 19th Nov. last, when Mr. William Copeland Borlase, F. S. A., the author of *Nenia Cornubiæ*, was elected President, in succession to Mr. Jonathan Rashleigh, Sheriff of Cornwall.

BRISTOL AND GLOUCESTERSHIRE ARCHÆOLOGICAL SOCIETY.—As the Society, to which we have just alluded, is one of the oldest, so is this

of which we now treat one of the youngest of such Institutions; and we are glad to add that it displays all the vigour of youth, which vigour, we trust, will continue over as long a period as that enjoyed by her elder sister. The Society was formed only in April, 1876, and already it numbers nearly 600 members. Its Annual Winter Meeting was held at Gloucester, on 24th January last, when there was a good attendance of members. After dining together at the "Bell Hotel," the members and a large number of friends assembled at the Art and Science Institution for a conversazione, where, through the praiseworthy exertions of the local committee, a temporary Museum had been formed, containing objects of great interest. Several papers by local archæologists were read in the lecture room, which will be printed in the next Volume of the Transactions of the Society, now, we are informed, in the press. The First Volume of the Transactions has been issued some time, and contains several very valuable and interesting papers by well-known antiquarian and historical authors, including Prof. Rolleston, Dr. Beddoe, Sir John Maclean, Mr. G. T. Clark, Dr. Smith, and others.

We have pleasure in announcing that Mr. B. Montgomerie Ranking has in the press an annotated edition of Milton's *Comus*, on the principle of the Clarendon Press Text Books. It is prefaced by three essays, on the Masque proper, on the history of this special example, and upon its actual origin; in the last, by parallel passages and otherwise, Mr. Ranking attempts to establish the sources from which Milton took his idea. A short derivative glossary, in which the author has had the assistance of his brother, Mr. D. F. Ranking, of Hertford College, Oxford, will conclude the work, which is published by Henry West, 381, Mare Street, Hackney.

We are glad to know that the Rev. C. W. Boase, Fellow and Librarian of Exeter College, Oxford, has in the press a "Register of the Rectors and Fellows" of that College, from the date of its foundation, in 1314, to the present time. The work is not merely a list of names and of dates of the admission of the several parties, but contains also much biographical matter and many curious and valuable memoranda from the College Registers.

The Members of the Institute will be glad to hear that the General Index to the first twenty-five volumes of the Journal is progressing well under the editorship of Sir John Maclean, who has with great labour and care, verified every entry as left in MS. by the late Mr. Burt. The appearance of this "encyclopædia of Archæological information" may be expected by the end of June. Upwards of 200 pages are now in type, nearly all of which have been worked off. Subscribers' names will be received by the Secretary.

Archæological Intelligence.

Mr. John Guest announces for publication "Historical Notices of Rotherham." To aid in the accomplishment of this work, the MS. Department of the British Museum and other National Record Offices have been sedulously searched, and not in vain. Many documents of very early date, and of great interest, relating to the church and its various chantries; to the grand old College of Jesus, and to its renowned founder; as also others connected with ecclesiastical and collegiate matters, have been carefully transcribed. Documents relating to the scholastic and civil institutions of the town; to the early charters of the feoffees of the Common Lands; to the restoration of lapsed grants to the Grammar School, have been consulted, and have been found of great interest. The old records of the greaves of the Common Lands, comprising their charities, ranging from infancy to age, from swaddling clothes to winding sheets; containing also references to early local manners, customs, martial equipments, musical appointments, punishments, sports, and other odd and long obsolete matters, incident to a semi-rude and picturesque period, have been consulted. In these records has been found, though not always easily deciphered, an almost diurnal view of times and persons, strangely differing from the present, but quite as adequately suited to each other. Other sources of information, relating to the progress of the place from the condition of a pleasant and prosperous market town, to its becoming at the beginning of the present century, one of the most important towns in the kingdom for iron-founding, brass-works, &c., have also been made available for the forthcoming work.

It may be reasonably anticipated that the explorations at Templebrough will furnish matter contributing materially to the value of these Historic Notices. They are not only of great local interest, as assigning to the town of Rotherham a Roman origin, they may also be regarded as of general importance, as contributing to the solution in some degree of the vexed question of the site of Roman stations in Yorkshire, and especially as to the disputed accuracy of *Horsley* in placing at Templebrough the Ad Fines of the 18th Iter of Richard of Cirencester.

A very limited impression of the volume will be printed, in folio; price to subscribers £2 2s. Names will be received by the author, Moorgate Grange, Rotherham.

The arrangements for the meeting of the Institute at Northampton are making rapid progress. It will begin on July 30, under the presidency of the Venble. Lord Alwyne Compton. The following are the names of the Presidents and Vice-presidents of Sections:—*Antiquities*—President, J. Evans, Esq., D.C.L.; Vice-president, S. Sharp, Esq. *History*—President, E. A. Freeman, Esq., D.C.L.; Vice-president, the Lord Henley. *Architecture*—President, A. J. B. Beresford Hope, Esq., M.P.; Vice-president, M. H. Bloxam, Esq. Among the places to be visited during the week will be Althorpe, Holdenby, Brixworth, Higham Ferrars, Irthlingborough, Earl's Barton, Castle Ashby, Rowell, Rockingham, Kirby, Canons Ashby, Peterborough, &c.