

Consequently DEO ANTENOECITICO, will signify,—“To the god of Interproximate Occupancy;” that is occupancy in close neighbourhood; occupancy by mutual neighbourly support.

This dedication is, I conceive, high evidence to the prowess of our gallant ancestors of unsubdued Britain.

The Romans had learned by bitter experience the necessity of settling only in closely aggrouped habitations, and again of planting their principal camps and military colonies themselves in mutually supporting positions, like those on the line of the Wall.

If it be asked, why should the Romans have recourse to Greek in defining the attributes of these household divinities? The answer is—“Græcia victa ferum victorem vicit.” The fine arts were all Grecian.

There was a love of Greek literature and of Greek quotations. The education of high-born youth was often in the hands of Hellenic pedagogues. The arts of medicine and surgery—the latter Greek in its very name of *chirurgia*—were probably much exercised by men of learning and research from the Grecian portions of the empire.

Lastly, we are not without some two or three examples of Greek inscriptions in Greek letters found on the line of the Roman Wall itself, and ably reproduced in the Lapidarium Septentrionale. And may not Hardalion, the humble but honoured Domestic of Hunnum, have received his certainly Hellenic name from *ἀρειν θαλιαν*, *ferre epulas*?

RALPH CARR ELLISON.

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## THE RUDGE CUP.

THE conjecture that this very elegant little chalice of bronze, with its beautiful external graved-work representing the mural crown, exhibited to us merely certain names of Roman camps or stations arranged consecutively so as to form a short itinerary, never seemed to me satisfactory.

There was absolutely nothing in its favour, except the bare fact that Roman itineraries have really come down to us with lists of stations, and giving the distances from one to the other.

The inscription runs thus:—A. MAIS ABALLAVA VXELODVMI CAMBOGLANS BANNA. As respects Aballava, Uxelodum, or Uxelodunum, and Banna or Vanna, we know that they were camps, *per lineam valli*, that is, along or near the line of The Wall; and as Banna

overlooks the Cambog, or Little Cam, we may infer that the words Camboglans Banna merely stand for Camboglannensis Banna, or more briefly Camboglannis Banna. After due consideration, I cannot read A-MAIS as if A were the preposition, whether in the sense of *from* or of *by*. Nothing but the unfortunate impression that the epigraph constituted an itinerary could have led to the acceptance of this initial A. followed by a point as a mere preposition. But if it be not such, then the important key-word Mais is not necessarily in the ablative; nay, much more naturally it falls into the dative.

Let us then take it so, and we perceive that the epigraph is donatory, and written to record the presentation of the cup by Aballäva, Uxelödum, and Camboglannis Banna. If we take Maiis as from Maii it would be a latinised British word signifying Men of the Plains, from the term Ma, Maes, a plain, still so familiar in the Welsh tongue, and which enters largely into composite names of places in the level and alluvial portions of the Cambrian Principality.

As A. is not unfrequently found to stand for amicus, we might venture to say Amicis Maiis, "To the Friendly Men of the Plains, Aballava, Uxelodum, and Banna present this cup." And it might be inferred that these Friendly Neighbours had assisted them in rearing the walls represented upon the object thus given.

But since such an interpretation of MAIS occurred to me last year, I have found so many instances of Græco-Latin adaptation and phraseology in the epigraphy of The Wall, that I deem it necessary to examine every uncertain term with regard to a possibly Hellenistic origin.

In taking this course in the present instance, I soon found that *μαται* was the designation of the women who acted as attendants on the sick. The primary sense of the word seems to have been the more limited one of obstetrix or midwife; but the signification amplifies itself freely to that of *curatrix* or sick-nurse: and it was thus perfectly applicable to whatsoever females were in attendance in such hospitalary apartments and quarters as a Roman army was able to provide for its many wounded, ailing, and infirm, and who would be the best assistants to the medical officers, and not seldom their able substitutes. For we know that nearer to our own times, that is, in the middle ages, medicine and surgery were much in the hands of women, and were skilfully cultivated even by ladies of high birth.

I gather therefore that owing to some unusually hard fighting and a consequent accumulation of wounded soldiers, or owing to some epidemic disease, the camps at Aballäva, Uxelödum, and Camboglannis Banna had felt more than ordinary obligation and gratitude to the curatrices or nurses of their sick-quarters, and that in recognition of

signal services they conferred a number of sacrificial cups for libations, (of which this is one,) inscribed,

AMICIS MAIIS ABALLAVA VXELODVM CAMBOGLANNENSIS BANNA.

To The Kind Nurses—this cup we give,—

Aballava, Uxellodum, Camboglannese Banna.

And around the margin, outside the chalice, runs this grateful legend in fair characters, whilst the embattled mural crown graces the sides thereof, the proud recognition of the lives of defenders of the barrier, saved from impending Death :—by none surely better merited than by the Amicæ Maïæ of The Wall, on the extreme limits of the Empire in Britain.

To the kind Nurses, Three Camps jointly gave  
The Mural Crown, for toils the sick to save.

In appropriate connection with the subject of the chalice found at Rudge, let us next pass to a most interesting altar found at Hexham so lately as the year 1866, inscribed

APOLLINI

MAPONO

TERENTIVS

PRÆFECTVS CASTRORVM

D. D.

Now let us suppose that instead of this, we had found a stone, dedicated,—

CERERI

GEPÖNE :

we should have said at once, this is erected to

CERES GEPÖNA OR GEAPÖNA,

that is, To Ceres who presides over Agriculture and Agriculturists. So, in like manner I say that this stone, inscribed

APOLLINI MAPÖNO

is

APOLLINI MAIOPÖNO,

To Apollo the god of Surgery and Sick-nursing ;  
To the Therapeutic Apollo.

And the altar is dedicated by the Præfect of the Camp, the officer specially in charge of the tents or huts of the soldiers, of the baggage, and unquestionably also of the arrangements for the sick and the wounded.<sup>1</sup>

<sup>1</sup> It is well worthy of remark that Horsley thought Hexham might occupy, possibly, the site of Ptolemy's Epicum.

Lastly, we have an altar inscribed,—

DEO MAPONO,—

by four German soldiers, whose names are given, and which are nowise inconsistent with their nationality. They are apparently names of four private soldiers, who concurred in erecting this plain and simple stone, in grateful consciousness, as we may well believe, of a superintending Power, which had brought them through some sickness; they had all undergone together.

Such are the lessons of the interior life of Roman camps, conveyed to us by the chalice found at Rudge, and by the inscriptions on the altars we have here examined.

And we may infer that the town or station denominated Maia or Maie in the topography of Britain by the anonymous writer of Ravenna, was a place distinguished by some establishment for curative treatment of the sick and wounded. It is mentioned as if situated near to Aballava or Avalaria, a camp which there is much reason to infer was situate where Papcastle now stands.

RALPH CARR ELLISON.

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ON THE ALTAR DEDICATED BY THE SPOUSE OF FABIUS  
TO THE NYMPHS,

FOUND AT RISINGHAM, AND NOW AT ALNWICK CASTLE.

THE two hexameter lines which constitute the inscription upon this stone have hitherto not been completely read; and this is the only reason why it has been found impossible to understand them. It follows, of course, that no English version that has been attempted is at all worthy of acceptance.

On reperusing them in the Lapidarium one day in May or June, 1873, the oversight that had occurred in the reading and transcription suddenly disclosed itself to me. An abraded letter E had been missed, though the space which it occupied was shewn in the beautiful representation of the altar.

On the presence of that single letter being recognised the latinity becomes perfectly good and regular, and the versification correct; allowance only being made for a trifling license by which the word somnio is contracted into two syllables in utterance, and used as a spondee.