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Catalogue of the Marbles, Gems, Bronzes, and Coins of the Warren Collection of Greek and Roman Antiquities

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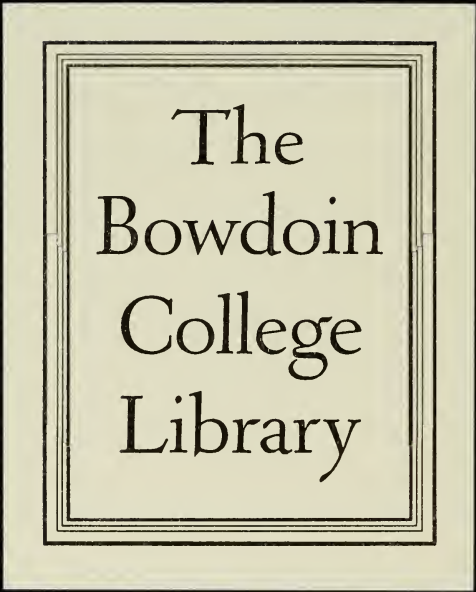
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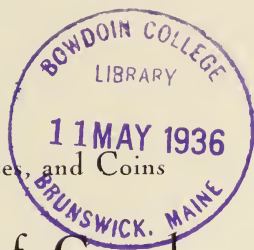
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Descriptive Catalogue
of the
Warren Classical Collection
of Bowdoin College



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Catalogue of the Marbles, Gems, Bronzes, and Coins
of the

Warren Collection of Greek and Roman Antiquities

Bowdoin Museum of Fine Arts

Walker Art Building

PREFACE

The collection described in this catalogue was given to Bowdoin College by the late Mr. Edward Perry Warren, of Westbrook, Maine, and Lewes House, Sussex, England, Honorary Fellow of Corpus Christi College, Oxford. It is widely known amongst curators of classical art as one of the finest small collections in America.

In addition to the general collection there is a large collection of electrotype copies of Greek coins, not on exhibition, but available for work by students. These have been catalogued and arranged separately by Mr. Stephen E. Merrill, of the Class of 1935, who has also given valuable assistance in cataloguing the section on the coins listed in the Gem Case.

The Warren gift of Greek vases and terracottas, which constitutes one of the most important possessions of the museum, is not included in this catalogue; a few examples of ancient glassware are also omitted. In most cases adequate labels will be found in the show-cases both for the vases and the terracottas.

The Warren sculptures are labelled SW-1 to 23; the bracketed labels SH-S 1 to 9 refer to the Descriptive Catalogue of the Art Collections of Bowdoin College, ed. 1930.

The present catalogue was prepared by Mr. Stanley Casson, M.A., Fellow of New College and Reader in Classical Archaeology in the University of Oxford, who, during the year 1933-34, was Visiting Professor of Classical Archaeology on the Tallman Foundation at Bowdoin College.

HENRY E. ANDREWS, *Director.*

Brunswick, Maine,
May 9, 1934.



SCULPTURE

- SW-1. Upper part of a fine Roman copy of the famous "Faun" by Praxiteles. This torso is from one of the best surviving copies and superior to the best-known, that in the Capitoline Museum at Rome. It is full natural scale and preserved from the base of the neck to the hips. The left shoulder, both legs from the hips, the fingers of the left hand, parts of the drapery at the lower left-hand side and part of the drapery on the right side of the back were added in separate pieces which were joined to the body mainly by means of metal pins. The surface treatment of the copy is good: the surface is dull and not highly polished as in the Olympia Hermes. The drapery is easily rendered and not heavily cut with the drill as in the Capitoline copy. [SH-S1.]
- SW-2. Portrait head of an elderly man. Roman copy of a fourth century portrait. Natural scale. Much weathered. [SH-S2.]
- SW-3. Head of Antoninus Pius. Natural scale. Fine work in excellent condition. From Rome. [SH-S3.]
- SW-4. Portrait of a Roman of the first century A.D. Rather weathered. Natural scale. [SH-S4.]
- SW-5. Relief of sleeping Herakles. Figures of Erotes or Pygmies play round him and sport mischievously with his property. One seizes his club; another pries into his food-bowl. Good Alexandrine work of the Hellenistic period. Removed from a wall in Florence. [SH-S5.]
- SW-6. Cinerary urn. Roman work of the second century A.D. On the left of the urn in relief is a chariot drawn by serpents. On the right is a man struggling with two bulls. In the middle is a figure rising with a cornucopia. The inscription in the central panel is LAMPADIUS. [SH-S6.]
- SW-7. Sleeping Eros. Roman work of good quality. [SH-S7.]

- SW-8. Head of a boy. Natural scale. Work of the Augustan age. [SH-88.]
- SW-9. Bearded head in grey stone. Natural scale. Perhaps Roman: possibly Baroque. (On wall of hall.) [SH-89.]
- SW-10. Reduced copy of very fine workmanship of a Praxitelean statue. Height 20.5 cm. Width 13.5 cm. Hard compact yellowish marble (probably Italian). Roman work perhaps of the Augustan age. The attitude, the treatment of muscles and flesh and the position of the arms is very characteristic of Praxitelean statues.
- SW-11. Young Satyr. Greek marble. Height 41 cm. In the tradition of Lysippos. Perhaps Hellenistic work, of the third or second century B.C. Polished surface. The left arm was placed akimbo on the thigh. The right arm perhaps held outstretched a bunch of grapes.
- SW-12. Seated bearded faun. Italian stone. The faun sits on a rock with an expression of pain on his face. His right leg is missing and right arm. Under his left arm is the neck of a wine-skin, against the rock a shepherd's crook. Perhaps he is extracting a thorn from his foot. Perhaps Augustan work.
- SW-13. Small head of Zeus or Herakles, from Telmessus in Asia Minor. Height 11 cm. Greek marble. Fine Hellenistic work in the Lysippean manner.
- SW-14. Relief in Greek marble. Height 31 cm. Breadth 27 cm. Depth 5 cm. A winged Victory facing left. "Neo-Attic" work of the Augustan age.
- SW-15. Small head in marble. Height 11 cm. ? Poseidon. Good Hellenistic work, in the Lysippean tradition.
- SW-16. Upper half of the torso of a faun. Probably Roman work in the Hellenistic tradition.
- SW-17. Hand of a woman with drapery. Pentelic marble. Length 18.5 cm. Attic work: from a funeral stele of the 4th century B.C.

- SW-18. Fragment of a female figure showing shoulder and breasts. Greek or Roman work.
- SW-19. Head of bearded man garlanded with vine leaves. Late Roman work of medium quality. Height 13.5 cm.
- SW-20. Head of Mithras broken from a relief. Height 9.3 cm Roman work.
- SW-21. Fragment of female head from the lower eyelids to the neck, comprising more than half of the face of a full-scale statue. Pentelic marble. Height 13.5 cm. Width 9.5 cm. From a Roman copy of an early 5th century Greek original: the fullness of the chin suggests that the original from which the copy was made belonged to about 460 B.C.
- SW-22. Horse's head. Length 17.8 cm. The horse is breathing hard as if in violent action. Hogged mane.
- SW-23. Horse's head. Length 16 cm. Same as the preceding, but the mane is loose. The inner side of this head is left unfinished. Probably both are from a sarcophagus in high relief carved in the Hellenistic period about 300-250 B.C. The two heads may come from a chariot group. Greek marble.
- SW-24. Small votive figure of goddess (? Demeter). Greek marble. Height 17.3 cm. Width 9.5 cm. Depth 9 cm. The goddess holds a patera in her right hand and a polos on her head. On her lap is an animal. Late 5th century B.C. (from a sanctuary). Excellent workmanship.

COINS

- | | |
|---|--|
| <p>1. Augustus.
B.C. 27-A.D. 14.
Gold Aureus.</p> | <p>3. Gold Aureus.</p> |
| <p>2. Hadrian.
A.D. 117-138.
Gold Aureus.</p> | <p>4. Constantius II.
A.D. 337-364.
Gold Solidus.
Mint: Milan.</p> |

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|-----------------------|---------------------------|
| 5. Valens. | A.D. 717-741. |
| A.D. 364-378. | Gold Solidus. |
| Gold Solidus. | 17. Leo V. |
| Mint: Antioch. | A.D. 813-820. |
| 6. Procopius. | Silver. |
| A.D. 365. | 18. Michael II. |
| Bronze. | A.D. 820-829. |
| Mint: Constantinople. | Gold Solidus. |
| 7. Theodosius II. | 19. Constantine VII. |
| A.D. 408-450. | A.D. 913-959. |
| Gold Solidus. | Silver. |
| Mint: Constantinople. | 20. Nicephorus II. |
| 8. Anastasius. | A.D. 963-969. |
| A.D. 491-518. | Gold Solidus. |
| Gold Solidus. | 21. (Same). |
| Ostrogothic copy. | 22. Nicephorus II. |
| Mint: Ravenna. | A.D. 963-969. |
| 9. Justinian I. | Silver. |
| A.D. 527-565. | 23. John I. |
| Bronze. | A.D. 969-976. |
| 10. Phocas. | Silver. |
| A.D. 602-610. | 24. Constantine VIII. |
| Gold Solidus. | A.D. 1025-1028. |
| 11. Heraclius. | Gold Solidus. |
| A.D. 610-641. | 25. Romanus III. |
| Gold Solidus. | A.D. 1028-1034. |
| 12. Constans II. | Gold Solidus. |
| A.D. 641-668. | 26. Constantine X. |
| Gold Solidus. | A.D. 1059-1067. |
| 13. (Same). | Gold Solidus. |
| 14. Constantine IV. | 27. (Same). |
| A.D. 668-685. | 28. John II. |
| Gold Solidus. | A.D. 1119-1143. |
| 15. Justinian II. | Gold Solidus. |
| A.D. 685-695. | 29. Pontus & Bosphorus. |
| Gold Solidus. | Mithradates VI (Eupator). |
| 16. Leo III. | B.C. 88-63. |
| | Silver Attic Tetradrachm. |

30. Pergamum.
Eumenes I.
B.C. 263-241.
Silver Tetradrachm.
31. Thrace.
Lysimachus
(B.C. 323-281).
Circ. B.C. 306-281.
Silver Attic Tetradrachm.
32. Macedon.
Philip II.
B. C. 359-336.
Silver Tetradrachm.
33. Syracuse Siciliae.
Agathocles.
B.C. 317-310.
Silver Tetradrachm.
34. Agrigentum Siciliae.
Circ. B.C. 413-406.
Silver Tetradrachm.
35. Athens.
1. Circ. B.C. 566-514.
2, 3, 4, and 5 all
Circ. B.C. 514-450.
Silver Tetradrachms.
36. Athens.
(Magistrates, Niketes
and Dionysus).
B.C. 125.
Silver Tetradrachm.
37. Carthage Zeugitaniae.
Circ. B.C. 410-310.
Silver Stater (Corinthian).
38. Leucas Acarnaniae.
Circ. B.C. 430-250.
Silver Stater (Corinthian).
39. (Same).
40. Potidaea.
Circ. 480.
Silver Drachm.
41. Rome.
Circ. 200-100.
Bronze.
42. Thebes Boeotiae.
Circ. B.C. 480-446.
Silver Stater.
43. Romano-Campanian Coin.
Circ. B.C. 312-286.
Silver Drachm.
44. Macedon.
Perseus.
B.C. 178-168.
Silver Tetradrachm.
45. Syracuse Siciliae.
Circ. B.C. 413-357.
Silver Dekadrachm.
Probably struck to com-
memorate the Athenian
expedition against Syra-
cuse.
46. Elis.
Circ. B.C. 421-400.
Silver Stater.
47. Leontini Siciliae.
Circ. B.C. 466-422.
Silver Tetradrachm.
48. Acanthus Macedoniae.
Circ. B.C. 500-424.
Silver Tetradrachm.
49. Aegina.
Circ. B.C. 404-350.
Silver Stater.
(The first city to strike
coins in Greece).

- | | |
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| <p>50. Syria.
Demetrius II (Nicator).
(Second Reign).
B.C. 129-125.
Silver Tetradrachm.</p> <p>51. Tarentum.
Circ. B.C. 380-345.
Silver Didrachm.</p> <p>52. Tarentum.
Circ. B.C. 334-302.
Silver Didrachm.</p> <p>53. Macedon.
Philip II.
Circ. B.C. 359-336.
Silver Tetradrachm.</p> <p>54. Parthian Coin.
Silver.</p> <p>55. Clazomenae Ioniae.
Circ. B.C. 387-301.
Silver Drachm.</p> <p>56. Heraclea Lucaniae.
Circ. B.C. 281-268.</p> | <p>Didrachm; Roman six-
scruple standard.</p> <p>57. Neapolis Macedoniae.
Circ. B.C. 411-350.
Silver Phoenician Drachm.</p> <p>58. Persia.
Circ. B.C. 521-425.
Gold Daric.</p> <p>59. Cyzicus Mysiae.
Circ. B.C. 500-450.
Two Electrum Hectae.</p> <p>60. France.
Gold Coin.</p> <p>61. France.
Gold Coin.</p> <p>62. France.
1560.
Silver.</p> <p>63. England.
Charles I.
Silver Shilling.</p> |
|---|---|

GEMS, Etc.

64. Red Carnelian three-sided gem-bead. One face only has a figure-design — a goat with long curled horns, at charge. Earliest Greek period c. 700 B.C. Probably from the islands.
65. Lentoid bead of grey steatite. Winged figure (? Hermes) moving to the right. Orientalising period c. 700 B.C. Perhaps from the island of Melos.
66. Red carnelian scarab. Lion attacking a centaur. c. 525-500. Probably Ionian. Fine work.
67. Red carnelian scarab. Bullock falling on his forefeet. Hatched border. Early 5th century B.C. cf. Beazley (Warren Collection): Plate A Nos. 14, 15.

68. Dark green mossy emerald. Oval ring-gem. Lion attacking and grasping a prostrate bull. Closely resembles the composition on early 5th century coins of Acanthus. cf. coin No. 48. Finest work of the early 5th century. North Greek.
69. Red carnelian ring-gem. Charging bull with head down and tail lashing. Perhaps Sicilian or Italian Greek work of the late 5th century.
70. Large white chalcedony scaraboid. Bull-calf standing facing the right. Collar and bell on neck. Good work of the late 5th century. cf. Beazley: (at Boston) p. 66 No. 76 where it is described and referred to. The similar gem in Boston is shown in Beazley and this gem (No. 70) is also illustrated there as No. 5 Plate B. Other similar gems are at Lecce and Berlin. This subject was popular with Greek gem-cutters.
71. Buff-agate barrel-bead. The agate has concentric layers. A heron standing on one leg. Figured in Beazley Plate B. No. 4. A scaraboid at Boston (Beazley No. 66) repeats the design on this gem. A third gem in Berlin closely resembles both. A group of stones with the picture of a heron cut on them is attributed to the artist Dexamenos, who has signed two such which come from South Russia. This gem is possibly by Dexamenos. It is fine light work delicately etched and belongs to the third quarter of the 5th century B.C.
72. Large chalcedony pendant cone-seal (of Assyrian shape). A winged Artemis of Anatolian type runs to the right. She wears a peplos with an embroidered border. She holds by their tails two heraldically opposed lions whose heads are inturned to observe the cause of their discomfort. Below is an exergual line. The face of the Artemis is oriental-Greek and the gem was cut on the Ionian coast about 550 B.C. It is said to have been found in Russia about 1850. Similar gems imported from Miletus and other oekist-cities of Asia Minor have been found in Greek sites of the Black Sea.

73. Small Chalcedony cone-seal, pendant, about a quarter the size of No. 72. A winged griffin faces the right with his left paw raised and a lily between his paws. Coarser work than No. 72 but of the same period and derived from the same Asia Minor region.
74. Brown onyx pierced scarab with a hatched border. A very important and lovely gem. The scene probably represents the legend of Poseidon and Amymone, one of the daughters of Danaos of Argos. The story goes that Poseidon, after failing to get possession of the plain of Argos, caused all the springs and rivers to dry up. Danaos sent his daughters forth to seek water and Poseidon enamoured of Amymone, caused a spring to flow by striking the rock with his trident. The spring was known as the Lernaean Spring. The gem shows the youthful Poseidon loosening the rock which he has struck in order that the water may flow more freely. A replica of this gem, found at Vulci, is now in the Cabinet de Médailles, Paris. It is of Etruscan work and bears the inscription NETHUNUS in Greek letters; but it is of inferior workmanship compared with this gem. See Furtwängler, *Antiken Gemmen* XVII. 12 and Lippold, *Gemmen* 5.7. This gem may be Greek work and is to be dated about 500 B.C. It can rank with the finest examples of Greek gem-cutting.
75. Cameo male head in ancient setting. Roman.
76. Gold Roman ring with white jasper gem inset showing intaglio a figure of Minerva with an armed warrior on each side of her. Italian work of the 4th century B.C.
77. Blue onyx intaglio head of a young negro. Cf. the coins of Delphi with the same head. Greek work.
78. Dionysus and Satyr (two busts). Red carnelian intaglio. Good grade Roman work.
79. Burnt sard mounted in a modern ring. Comic bearded face in cameo. Cf. the head on coins of Panticapaeum. ? 3rd century B.C.

80. Intaglio agate. Winged Head of Hypnos (sleep) but with features which are those of Alexander the Great. ? Hellenistic.
81. Large slice of thin white chalcedony: too large for a seal. A centaur attacks with a trident-torch a fallen Greek warrior. Cut in the 18th or early 19th century by an artist whose signature KPΩMOT is seen below the exergual line. The name of this artist (Chrome or Krome) may be either German or English. The work is in the Neo-classical style of Thorwaldsen and Flaxman.
82. Cabochon ovoid garnet ring-gem. Rich in color like dark wine. Apollo Citharoidos stands holding his left hand up to strike a lyre. He is draped from the waist down. Fine Hellenistic work. For figures of men or women in similar attitudes cf. Richter: Catalogue of engraved gems of the Classical style in the Metropolitan Museum plate 24, and in particular No. 70 which closely resembles this gem.
83. Miniature sculptured group in green stone. A seated man holds a slave-boy from behind by his wrists. Perhaps a pendant for a necklace. Oriental, perhaps late Hittite.
84. Bronze ring with intaglio design of a winged Nike sitting astride a sacrificial ram whose throat she is about to cut. c. 400 B.C. Cf. the Nike Temple Balustrade by which this is inspired.
85. Large fragment of a Roman cameo. Blue shell. Head of Antoninus, missing from below the nose to the base of the neck in a slanting break. Contemporary work.
86. Cameo of Nike driving a two-horse chariot to the left. One horse is black, the other white. The Nike and the chariot are done on the white layer. Modern mounting. ? Augustan period.
87. Onyx gem in modern fob seal, showing a bearded warrior in a chalmys. He kneels on a ram or sheep and is about to kill it (cf. No. 84). He lifts the neck of the animal with his right hand and holds a sword in his left. Hatched

- border. The seal is broken in two parts but held together by the fob. Poor work of the late 5th century B.C.
88. Silver ring. Intaglio a free horse and a quarter moon. The horse resembles those on the coins of Carthage of the 4th century B.C.
89. Silver ring. A "Pomeranian" dog holds an olive wreath in his mouth. In the field is a quarter moon as in No. 83. Greek work, probably Hellenistic period.
90. Burnt sard scaraboid gem. Fine white patination over all (which means that the gem was burned after cutting). A gorgoneion with heavily cut front hair. Below the head snakes blow loose in the air. In the left lower field is the inscription Σ I perhaps the artist's signature. c. 450 B.C. Cf. the gorgoneion on the coins of Neapolis in Thrace
91. Three glass moulded Medusa heads. Two come from the same mould and seem to be 5th century Greek work. The third is later and from a glass cup.
92. Assyrian cylinder seal. God Ashur battles with a monster. Cf. No. 7 in the Warren Collection at Boston.
93. and 94. Clay mouldings made from Greek coins for use in burials. The coins so used belong to the period 400-200 B.C.
95. Five glass paste mouldings.
- a* and *b*. Identical moulds from the same source, probably from a cup. Roman work. Showing the head of ? an Emperor, derived from a coin.
- c*. White glass copy of a Greek gem. A horseman riding.
- d*. White glass copy of a fine Hellenistic gem of Aphrodite Anadyomene (binding her hair), in the style of No. 82 above.
- Both these pastes may be contemporary with the gems they copy.
- e*. White glass gem: a harpist. The figure has been cut directly on the glass with a drill.
96. Shell cameo of the Roman period. Portraits of a man and wife.

97. White carnelian portrait gem. ? Julius Cæsar. Probably 18th century work or quite modern.
109. Ring gem of the Byzantine period in modern setting. The lettering shows it to be of about the 10th century A.D. The inscription reads:

ΛΕΓΟΥΣΙΝ Α ΘΕΛΟΥΣΙΝ
ΛΕΓΕΤΩΣΑΝ ΟΥ ΜΕΛΕΙ ΜΟΙ

Perhaps a betrothal ring. The inscription may be rendered thus: "They talk as they wish: let them talk: I don't mind."

110. Cameo onyx in modern setting. In the center of the cameo is a large E. Below is an inscription which is poorly cut and indecipherable: ? CEYCOTN
This E is probably intended to be the Delphic E. Cf. Plutarch's essay "on the E at Delphi".

OBJECTS IN METAL

98. Bronze "Geometric" horse. 8th century B.C.
99. Bronze fibula decorated with geometric designs. 8th century B.C.
100. Bronze Mina (or Mna) weight bearing a symbol of a bull's head, and inscribed

ΔΑΜΟΣΙΑ ΑΓΟΡΑΝΟΜΕΟΝΤΟΣ ΜΕΝΕΞΕΝΟΥ

The weight comes probably from one of the Greek cities of Sicily or Italy. It may also come from Ionia. The inscription shows a mixture of the Doric and Ionic dialects. It is to be translated as follows: "Public weight (of one Mna), issued during the holding of the office of Agoranomos (town clerk) by Menexenos."

From the appearance of the symbol and from the nature of the letters of the inscription the weight should date about 350 B.C. Weights of this kind are more usually made of lead and seldom so finely and carefully inscribed.

101. Small bronze Chimaera. It has the body and head of a lion, wings and coiled snakes round the legs and breast. ? 4th century B.C.
102. Egyptian cat-goddess. Ptolemaic period. Bronze.
103. Reclining male figure, dressed in a chiton. This with other similar figures was attached to the rim of a bronze bowl. Samian school, c. 550 B.C. A very fine example of Samian work.
104. Small bronze figure of a standing girl dressed in a heavy peplos. Very fine work of the Peloponnesian school of about 450 B.C.
105. Youth or priest holding on his right shoulder an axe or a stick. Date uncertain. Bronze.
106. Votive figure of a bull. Bronze. On the ridge of the back is an inscription, as follows: HIEPOI KABEIPOI
This figure should be compared with a similar figure in the Boston Museum which bears a similar dedication. Such figures were dedicated at shrines of the Kabeiroi and this, like the Boston figure, is probably derived from the sanctuary of the Kabeiroi at Thebes in Boeotia.
107. Very finely made bronze statuette of Poseidon standing with his right foot on a rock. Originally he held a trident, the hole for which can be seen in the left hand. Hellenistic work in the manner of the sculptor Lysippos. c. 250 B.C. It closely resembles in style the larger figures of the same period from near Dodona, which are now in the British Museum.
108. Miniture silver figure of Harpokrates. Ptolemaic Egyptian.
111. Part of a gold necklace made of gold links and garnet double-pierced beads. Hellenistic work.
112. Two gold earrings. Hellenistic c. 300 B.C.
113. Gold ring set with an Egyptian scarab. Ancient.
114. Gold pin with a carnelian head. Greek.
115. Bronze herm of Priapus. Greco-Roman.

116. Gold ring with a carnelian scarab inset. The underside of the scarab shows a goat intaglio. The mounting is probably not quite so old as the scarab which is about 450 B.C.
117. Gold earring ending in the head of a hunting-dog. 4th century B.C.
118. Wristlet of gold flex in perfect condition. 4th century B.C.
119. Gold diadem from a tomb. The design is stamped. c. 400 B.C.
120. Bronze strigil from Elis, with a handle ending in a swan's head. Greek work of the 5th century B.C., inscribed on the handle (in dotted letters) with the owner's name —
 ΔΙΟΤΙΜΟΣ ΑΘΕΝΑΙΟΣ
121. Forearm (right) and hand holding a lotos of a bronze statue of about $\frac{1}{4}$ scale. Part of the sleeve of a chiton shows. The arm was cast solid and separately attached to the statue. Poor work. ? Roman period. The remainder of the statue would have been hollow-cast.
122. Griffin head cast almost solid. From a cauldron. Very good Greek work about 700 or 650 B.C. Similar griffins are found at Olympia (N. Gardiner: p. 94 and fig. 22) and are widespread throughout the Greek world.
123. Handle of a Greek bronze vessel. ? 4th century B.C.
124. Modern copy of an archaic Greek bronze specially made for Mr. Warren.
125. Bronze jar made on a lathe. Decorated with compass-cut circles. Greek.
126. Bronze dancing faun, wearing a pelt. Left arm missing. Roman work of the 1st century A.D.
127. Bronze ? horse-trapping. Roman.
128. Votive bronze Priapus, very slim and skinny and possibly deliberately comic. Roman of the 1st century B.C.
129. Fine Greek helmet in perfect condition. C. 500 B.C. (The nose guard is bent upwards.)

- 130. Bronze head of a Silenus wearing an ivy wreath. Roman work of the Augustan period. Hollow-cast for fixing to a box or a chariot pole.
- 131. Byzantine bronze lamp.
- 132. Large bronze fibula-brooch of the Geometric Age, c. 800-700 B.C. Safety pin type. Perhaps from Italy.
- 133. Bronze bracelet of thin sheet bronze ending in loops which finish in serpents' heads. Surface chased. End of the Geometric Age, c. 700 B.C. Greek work, perhaps from Attica.
- 134. Bronze torque or necklet — a plain ring ending in two hounds' heads. Greek work. Date uncertain.
- 135. Large bronze ladle, ending in twin ducks' heads at the handle. Roman.
- 136. Small silver ladle. Roman.

