

INTAGLIOS by Dr. Martin Henig.

1.(418 - H.20. 3 - Period VII) Kantharos.

The vase has a high pedestal foot and a tall neck; volute handles spring from the shoulders. The body presents three masks in relief, one full face and two in profile.

Red Jasper (with three black hair-line flaws). The front surface is well polished, especially within areas cut in intaglio, and it is clear that the stone was not worn for any considerable length of time. However, the back is unpolished and somewhat rounded, and it is probable that some attempt was made to rework the plain areas of the intaglio after its original setting had been lost. This was unsuccessful as the breakage and subsequent loss of the stone testify.

Dimensions: Flat oval 10mms.x 6mms. (originally c.7.5mms.) 1mm. thick. The break is along the right hand edge of the stone.

Parallels: Adolf Furtwängler: Beschreibung der Geschnittenen Steine im Antiquarium (Berlin 1896). 3426(Cornelian), 8149 (Sardonyx), 8609-8611(Red Jasper).

H.B. Walters: Catalogue of the Engraved Gems and Cameos, Greek, Etruscan and Roman in the British Museum (London 1926). 2641-2 (Red Jasper), 2643(Sard).

Gisela Richter: Metropolitan Museum of Art - New York, Catalogue of Engraved Gems, Greek, Etruscan and Roman (Rome 1956) 566 (Red Jasper).

Burton y Berry: A selection of Ancient Gems from the Collection of Burton y Berry (Indiana University Art Museum 1956) 72 (Red Jasper) - purchased in Al ppo.

The Krater is, of course, a vessel used in the mixing of wine, and thus it is not surprising that Walters 2642 (with a pedum and bra ch in the field) and Richter 566 (pedum and synnx in field) emphasise

the Dionysiac connection. Furthermore, in a related group of intaglii discussed by D.E.L. Haynes,¹ masks are set in bunches of grapes.

Dionysiac masks are common in art.² On gems they are often conjoined with other masks or with animals to form apotropaic grylloi which are usually, though not invariably on Red Jasper.³ In view of the predominant use of this material, and also the deliberate fusion of anthropoid features with other objects, the Kantharos and Grape-Cluster groups are probably to be regarded as Grylloi, worn as charms to avert the Evil Eye.

2.(580 - F.18. 3 - Period VIII) Crab (Xantho Poressa or Xantho Florida)

Nicolo (The layers are imperfect and surface is mottled dark and light blue). All surfaces well polished and the striations produced by rubbing down the stone with emery are clearly visible in indirect light.

Dimensions: Rounded oval - both edges bevelled: 11.5mms. x 10.5mms.
(Upper surface 10mms.x9mms) 3mms. thick.

Parallels: Adolf Furtwängler: Beschreibung der Geschnittenen Steine im Antiquarium (Berlin 1896) 7073-4 (Cornelian)
H.B. Walters: Catalogue of the Engraved Gems and Cameos, Greek, Etruscan and Roman in the British Museum (London 1926) 2519(Nicolo); 2517-8 (Sard), 2520(Sardonyx).

R. Righetti: Gemme e Cammei delle Collezioni Comunali (Rome 1955) 162(nyx) - from Quirinal.

Gisela Richter: Metropolitan Museum of Art - New York. Catalogue of Engraved Gems, Greek, Etruscan and Roman. (Rome 1956). 530(Sard).

G. Sena Chiesa: Gemme del Museo Nazionale di Aquileia (Aquileia 1966) 1385: 1389(Cornelian) 1386(Red Jasper)

Imhoof-Blumer and Otto Keller: "Tier-und Pflanzenbilder auf Munsen und Gemmen des Klassischen Altertums"(Leipzig 1889)

Plate XXIV, 24-32 for species of crabs represented on
gems. The Harlow specimen approximates to No. 32
(Cornelian in Vienna)

Crabs occur on Greek and Roman Coinage, and perhaps entered the
repertory of the glyptic arts from this quarter. Especially
important are the coins of Acragas in Sicily.

cf. Colin Kraay: "Greek Coins"(London 1966) Nos.
168-72: 174-5; 182-3 (Plates 59, 60, 65).

Also N.B. - the following Roman Coins:-

E.A. Sydenham "The Coinage of the Roman Republic"
(London 1952) No. 1313. - denarius of C. Cassius
(Longinus) and M. Senilus, minted c. 42 B.C.

Harold Mattingly "Coins of the Roman Empire in the
British Museum" (London 1923ff.) Vol I. pagell, 60 -
denarius of Augustus issued by the moneyer M. Durmius
c. 18B.C.

It is very probable that on gems the crab was intended to represent
the Zodiacal birth-sign of the owner (Cancer). Support can be
found for this hypothesis in the large number of intaglii showing
for example the bull (Taurus); Lion(Leo); Scorpion (Scorpio);
Capricorn and fishes (Pieces). However, it is harder to recognise
other devices such as the Balance (Libra); Archer (Sagittarius)
and Water-carrier (Aquarius), while at the same time other
crustacea and also mammals, birds and fish are found on intaglii,
apparently unconnected with Astrology. Moreover, on Coinage the
Crab first appears as a state device, referring to the maritime
interests of the issuing authority. It cannot be emphasised too
strongly that ancient sealstones were entirely personal and there
is no way of knowing how any device was interpreted by its owner.

On Ancient Astrology: cf. Franz Cumont: "Oriental Religions in
Roman Paganism" page 162ff.

Franz Cumont: "Astrology and Religion among
the Greeks and Romans" page 48 ff.

3.(442 - H.20. 4 - Period IV) Bonus Eventus.

Figure of Bonus Eventus, standing to front with head left; holds two ears of corn ^{l?} in right hand; ^{r?} l. arm defective because of break in the stone but probably originally held patera.

Cornelian with blackish inclusions; chip on side and very slight one at bottom. Underside well polished but some wear on upper surface.

Dimensions: Flat oval - lower edge bevelled; 8.75mms.x7mms.
2.5mms. thick.

This intaglio is remarkable for its extreme crudity of its style. For this reason it is possible that it was made in a local workshop, although it lacks the attractive Celticising features of other native copies.⁴

Par allels: Adolf Furtwangler; Beschreibung der Geschnittenen Steine im Antiquarium (Berlin 1896). 8184(Nicolo)
T.W. Kibaltchitch: Gemmes de la Russie Meridionale (Berlin 1910). 136(Onyx)
H.B. Walters⁵: Catalogue of the Engraved Gems and Cameos, Greek, Etruscan and Roman in the British Museum(London 1926). 1309 (Bloodstone): 1765, 1769 (Sard): 1767-8 (Red Jasper): 1770 (Onyx).
Poul Fossing: The Thorvaldsen Museum Catalogue of Antique Engraved Gems and Cameos (Copenhagen 1929). 585 (Plasma): 586, 1683 (Cornelian): 588 (Nicolo): 587 (Paste): 589 (Plasma) shows Bonus Eventus upon a pedestal and presumably represents a statue.
G. Sena Chiesa: Gemme del Museo Nazionale di Aquileia (Aquileia). 524 (Nicolo): 526(Cornelian): 525, 528-536 (Red Jasper). Some of these are almost as schematic as our gem.
F. Henkel: Die Roemischen Fingerringe der Rheinlande (Berlin 1913). Plate LXXV 130 (No.282, Cornelian

from Wiesbaden in a 4th Century gold ring): 131 (=No.189,

Red Jasper from Xanten in a 1st Century gold ring):

132 (= No. 218, Nicolo from Trier in a 3rd Century

gold ring): 133 (= No. 1483, Red Jasper from Aarau

in a 1st Century iron ring): 134 (1610, Nicolo from

Nymwegen).

On Coins: Harold Mattingly: Coins of the Roman Empire in the
British Museum (1923ff). Vol. I Plate 54, 1(Galba);
Vol. II Plate 14, 19-20 (Vespasian).

The type continues unchanged into the 3rd century,

Vol.V Plate 92, 7(Elagabalus

The original of these figures on gems and coins is probably a statue⁶
by the fourth century sculptor, Euphanor, which the Elder Pliny
(H.N. XXXIV, 77) describes as holding a patera in its right hand
and a corn ear and some poppies in the left. This suggests that
in Roman Times Bonus Eventus was confused with Triptolemos.⁷ The
attributes are those of the male equivalent of Ceres (who is also
commonly represented on gems including a number from Britain).
Presumably the wearer was interested in the fertility of the earth
and general good fortune and prosperity.

4.(567 - F.18. 2 - Unstratified) Silvered bronze ring with
blue paste intaglio.

Ring: External Dimensions: 18mms. deep, 21mms. wide.

Internal Dimensions: 16mms. deep, 18mms. wide.

Type of Ring: cf F. Henkel: Die roemischen Fingerringe der

Rheinlande (Berlin 1913) Plate XLVII, 1213 ff (esp: 1221)

The development of the shoulder is a 3rd Century feature.

Intaglio: This is very worn, probably through chemical action,

but an impression confirms that it represents a craftsman seated
at his bench r. and working on a large object in front of him.

Unfortunately the nature of this object is not clear. It might
be a wing, in which case the artificer is Daedalos, although the

intaglio diverges too far from any recognizable prototype for this to be certain.

Dimensions: Oval 7mms.x 5mms. - stone projects 1.5mms. above bezel.

Parallels: F. Henkel: Die roemischen Figerringe der Rheinlande (Berlin 1913) Pastes: Plate LXXVIII, 351 (= No. 1265 from Wiesbaden, in 3rd Century ring): 352 (= No. 1215 from Augst, in 3rd Century ring): 353 (= No. 1215 in Bonn Museum): described as Vulcan.

A very similar Nicolo paste set in a fragmentary bronze ring of 3rd Century date was found at Whitton, Suffolk. (cf. Proceedings of the Suffolk Institute of Archaeology XXI(1933) page 249, 12).

For Daedalos: Adolf Furtwangler: Beschreibung der Geschnittenen Steine im Antiquarium (Berlin 1896). 1383 (Sard): 8243-5 (Nicolo): 4362-5(paste).

H.B. Walters: Catalogue of Engraved Gems and Cameos Greek, Etruscan and Roman in the British Museum (London 1926). 1863(Sard): 4041 (Nicolo): 3130 (Paste).

P. Fossing: The Thorvaldsen Museum, Catalogue of Antique Engraved Gems and Cameos (Copenhagen 1929) 889 (Cornelian).

Other representations of Artisans:-

Adolf Furtwangler: Beschreibung der Geschnittenen Steine im Antiquarium (Berlin 1896) 7689-90.

P. Fossing: The Thorvaldsen Museum, Catalogue of Antique Engraved Gems and Cameos (Copenhagen 1929) 1007.

Gisela Richter: Metropolitan Museum of Art - New York, Catalogue of Engraved Gems, Greek, Etruscan and Roman (Rome 1956). 434-5.

G. Sena Chiesa: Gemme del Museo Nazionale di Aquileia (Aquileia). 972-7.

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A smith is shown on a Bronze coin of Cunobelin,

R.P. Mack: The Coinage of Ancient Britain (London 1953)
page 76, 248, Plate 15.

and craftsmanship in all materials was naturally appreciated in
the Roman Empire.

5.(1935-37 Excavations - Unstratified) Cupid.

Cupid standing right with hoe.

Brown sard, battered and chipped but some of the wear is ancient.

Dimensions: slightly convex. 14mms.x 10mms.(approx.) The stone
has been reset.

Parallels: G. Sena Chiesa: Gemme del Museo Nazionale di Aquileia
(Acquileia 1966). 287-8.

Adolf Furtwangler: Beschreibung der Geschnittenen
Steine im Antiquarium (Berlin 1896) 3891.

Gisela Richter: Metropolitan Museum of Art - New York,
Catalogue of Engraved Gems, Greek, Etruscan and Roman
(Rome 1956). 304.

P. Fossing: The Thorvaldsen Museum, Catalogue of
Antique Engraved Gems and Cameos (Copenhagen 1929) 757.

L. Curtius: Poenitentia in "Festschrift für I. Loeb"
(Monaco 1930). page 53ff, fig: 6.

H.B. Walters: Catalogue of the Engraved Gems and Cameos
Greek, Etruscan and Roman in the British Museum
(London 1926). 1504 (from Backworth, Northumberland).

This intaglio is of the greatest interest as it exhibits a number
of Celtic features, notable the patterned hat (cf. Bath Report -
forthcoming) and the very schematic nose and mouth, on which also
cf. "Romano-British Imitations of Bronze Coins of Claudius I" by
Sutherland (New York 1935) 65pp, 35-8 plates - map for similar
idiosyncracies in coinage) and patterning of wing and crudely
rendered feet. Cupid occurs on six of the Bath Gems.

NOTES

1. in "Excavations at the Jewry Wall Site, Leicester" by Kathleen Kenyon - Society of Antiquaries Research Report XV pp271-2. Three of these gems are of Red Jasper and there is one Sard and one Nicolo.
2. For example: on silver plate, cover of flanged bowl in Mildenhall Treasure: J.M.C. Toynbee "Art in Roman Britain" (London 1962) p.171 and Plate 113; silver flanged bowls from Carthage: D.E. Strong "Greek and Roman Gold and Silver Plate" (London 1966) p. 203 and Plate 66B.

on Sarcophagi: Ludwig Budde and Richard Nicholls "A Catalogue of the Greek and Roman Sculpture in the Fitzwilliam Museum, Cambridge" (Cambridge 1964) p.100 and Plate 54. and J.M.C. Toynbee "The Art of the Romans" (London 1965) p.99 and Plate 57.

3. From Britain: Corbridge 1. Archaeologia Aeliana XXXIX⁴ (1961)

p.33, 33. Plate 9, 13. Red Jasper.

Corbridge 2. Archaeologia Aeliana XXXIX⁴ (1961)

p.33, 35. Plate 9, 14. Red Jasper.

Silchester 3. In Duke of Wellington's Collection

Reading O3006 - two human heads

joined to boar's head. Red Jasper.

Caistor St. Edmunds 4. J.R.S. LVII (1967) p.207. Plate 18. 2.

Red Jasper.

Kimlington, Lincs. 5. Two conjoined heads (Unpublished)

Red Jasper.

London. 6. Guildhall Museum "Small Finds from

Walbrook" (1954-5) p.6, Plate 2, 10.

Nicolo.

also H.B. Walters: Catalogue of the Engraved Gems and Cameos, Greek, Etruscan and Roman in the British Museum (London 1926). 2569-2601.

4. On this especially my report on the hoard of Gemstones from the Main Drain at Bath (Forthcoming) and No. 5 below.

Also note the following intaglios from other sites:-

Verulam: Wheeler: "Verulamium;; A Belgic and Two Roman Cities"

(Society of Antiquaries Research Report XI. 1936) Figs. 47, 76.

Wroxeter: J.P. Bushe Fox: Society of Antiquaries Research Report IV
1916) Plate 18, 27.

Maiden Castle: Wheeler: Society of Antiquaries Research Report XII
1945) Fig. 86, 28-9.

Caistor St. Edmunds: Journal of Roman Studies LVII (1967) Plate 18, 2.

Lullingstone, Kent: J.M.C. Toynbee "Art in Britain Under the Romans"
(Oxford 1964) p. 373-4 and Plate LXXXV c.

5. 1309 was found in London; 1768 at Bartlow (Cambridgeshires) and
1769 at Castlethorpe (Bucks.). Also from Britain a Nicolo from
Chesters (cf. Dorothy Charlesworth: "Roman Jewellery Found in
Northumberland and Durham": Archaeologia Aeliana XXXIX⁴ (1961)
p. 32, 19. Plate 6, 1.

and an unpublished Cornelian in Colchester Castle Museum: Accession
No. 4099. 1921.

6. This is emphasised by Fossing 589 (cf. above) which shows Bonus
Eventus upon a pedestal.

7. cf. "Masterpieces of Greek Sculpture" by Adolf Furtwangler (trans.
E. Sellers: New York 1895) p. 350.

(Check whether Bath Report in 4 above is published yet, or still
forthcoming)

INTAGLIOS

Ref: Martin Henig.

1. 580 F.18. 3.

HMB
2272

Crab - Nicolo - dark and light blue mottled surface - layers imperfect - rounded oval - both edges bevelled - 11.5mms. x 10.5mms. (upper surface 10mms. x 9mms.) 3mms. thick.
Found in gravelly loam in long south room.

2.

2. 418 H.20. 3.

HMB
2273

Kantharos - Red Jasper - broken along righthand edge - flat oval - 10mms. x 6mms. (originally 7.5mms.) - 1mm. thick. - Found in rubble on south side of long east room.

3. 442 H.20. 4.

HMB
HMB
2273

Bonus Adventus - Orange Cornelian with blackish inclusions - chip on side and slight one at the bottom - flat oval, lower edge bevelled - 8.75mms. x 7mms. - 2.5mms. thick. Found in pebbly layer on south side of long east room.

BEADS

1. 49 B1/2. 5.

HMB
2331

Blue glass - ^{circular} 6mms. diameter - 3mms. wide tapering at top and bottom - through perforation 1.5mms. diameter. Found in Belgic loam in rear portico.

2. 240 H.2. 9.

HMB
6951

Blue glass - four sided with facet on each side - 1cm. long x 5mms. wide - approx: 5mms. square section - through perforation 2mms. in diameter.

Found in dark loam (Belgic?) in long east room.

3. 261 ~~401~~ H2/4. 7.

HMB
6950

Green glass - circular 7mms. diameter - 4mms. wide - small perforation 1mm. diameter slightly off centre.

Found in clayey gravelly layer in long east room.

4. 408 F.7. 4.

HMA

2685

Green glass - circular 5mms diameter - 4mms. wide at top, tapers to 3mms. wide at bottom - through perforation 2mms. diameter slightly off centre.

Found in gravelly loam in long south room.

BRONZE BRACELETS.

1. 171 E3/F4. 6.

HMB

2395

Bronze bangle - broken - possibly 5.5cms. diameter - round section 2.5mms. diameter - blunt ended - incised spiral groove decoration starting 1.7cms. from end, to end.

Found in Belgic loam in portico near entrance.

2. 504 H.27. 9.

HMB

2503

Bronze bangle - broken and bent - flattened section 3mms x 1.5mms. - blunt ended - 7 incised grooves at end (1.3cms).

Found on top of dirty natural in area of long east room.

3. 658 F.19. 2.

HMB 2454

Bronze bracelet - complete - 6.1cms diameter - 3mms. wide flat section - twisted - simple hook fastening - ~~xxxx~~ hole into 1.5mms. diameter.

Found in disturbed layer beneath topsoil in long south room.

4. 60 D2/3. 5.

Bronze bracelet - broken - wide - decorated with central ridge and two grooves and marginal ridges - end

Found in Belgic loam in rear portico.