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Hunting Scenes on Roman Glass in the Rhineland

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Hunting Scenes on Roman Glass in the Rhineland

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M I C H A E L G I N S B U R G



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Note to Cataloger

UNDER a plan approved and administered by the Board of University Publications of the University of Nebraska, the series of publications formerly known as "University Studies" and "Studies in Language, Literature, and Criticism," have been reorganized into a single series, "University of Nebraska Studies," with three subseries: Studies in the Humanities, Studies in the Social Sciences, and Studies in Science and Technology.

The "University of Nebraska Studies" series was begun with volume 41, number 1, August 1941, "The Histology of the Alimentary Tract of the Deep-Water Gurnard *Peristedion longispatha* (Goode & Bean)," by Violet Mebig Chan, as Studies in Science and Technology, No. 1.

The present paper begins the subseries "Studies in the Humanities." Final publications in the series "University Studies" and "Studies in Language, Literature, and Criticism" were, respectively, "Water Content and Osmotic Pressure of Certain Prairie Plants in Relation to Environment," by Frank Lewis Marsh (vol. 40, no. 3, August 1940), and "The Ideas Embodied in the Religious Drama of Calderon," by Lucy Elizabeth Weir (no. 18, August 1940).

Publications in all three subseries will be supplied to recipients of the "University Studies" series. Correspondence and orders should be addressed to the University Editor, University of Nebraska, Lincoln.

University of Nebraska Studies

Volume 41 Number 2 August 1941

**HUNTING SCENES
ON ROMAN GLASS
IN THE RHINELAND**

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M I C H A E L G I N S B U R G

STUDIES IN THE HUMANITIES NO. 1

PUBLISHED BY THE UNIVERSITY AT LINCOLN, NEBRASKA

THE UNIVERSITY OF NEBRASKA



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IN PUBLISHING this monograph, which represents the first installment of my *Studies in Ancient Glass*, I wish to express here my profound gratitude to the American Council of Learned Societies with whose generous support I was able to pursue my work, and in particular to Mr. Mortimer Graves whose sympathy and understanding have always been very encouraging.

M. G.

Hunting Scenes on Roman Glass In the Rhineland

THE Roman conquerors who settled down to colonize a new province always tried to surround themselves with a new life reminiscent of the life they had left behind in Rome. When the Roman Empire began to expand northward beyond the Alps, first in Gaul and then later in Western Germany, among the many articles brought over by the Romans for their daily use and unknown until then in the new countries were objects made of glass which were part of the common paraphernalia of life in Italy. First, glassware was imported from Italy and those provinces where its production had reached considerable proportions towards the end of the last century B.C. (Egypt, Syria). The regular delivery of goods from Italy was complicated by the difficulties caused by the great distances; the only means of circumventing this handicap was to set up local industries in the new provinces. We are in a position to follow this process minutely for one product of Roman art industry the demand for which grew rapidly throughout the Empire, the *sigillata* pottery. Its production in the new Northern provinces began in Southern France. With increased demand for these wares in the remote parts of the province, branch factories sprang up in Central, Northern, and Eastern Gaul, and still later, beyond its frontier—along the Rhine (1).*

A similar development of production occurred in the field of glass. This product being more fragile, its importation from Italy and the above-mentioned provinces represented a great commercial risk (2). By the middle of the first century of our era the first workshops manufacturing glassware had made their appearance in Gaul (3). We have good reason to believe that they were located in the main center of the province at Lugudunum, the modern Lyons (4). From here these workshops began to branch out along the valley of the Rhone. But the most important centers of the new glass industry sprang up on the Rhine and some of its tributaries (5).

The best-known workshops functioned in and around Co-

* See Notes, p. 25.

logne, (6) and this region for several centuries played the leading part in the production of glassware (7). It not only satisfied the demands of a considerable local market, but it also carried on a large export trade (8), supplying the glass needs of France, the Lowlands, and the countries to the north, and even sent some of its choice products to Italy. Two factors were responsible for the growth of this center of glass production in the Cologne region: Cologne, originally the site of a legionary encampment, became "demilitarized" quite early—not later than A.D. 40 (9); the legions originally quartered there were transferred to Neuss and Bonn, and in the place of the military settlement a rapidly-growing colony of veterans was established. This, as well as the very favorable geographical position, the juncture of ancient trade routes along the Rhine and into Gaul, contributed to the growth of Cologne as an industrial and commercial center (10). The expansion of its wealth is well proved by the extremely rich contents of its tombs. Also, to a lesser extent, the success of the local glass industry was based on the superior quality of the raw material available in this region.

It is scarcely possible to set forth a chronological classification of glass produced along this northwestern frontier of the Empire; there are still too many gaps in our information and therefore such a classification is subject to revisions. Not always do the tombs, the richest and most important repositories of glassware, yield other objects—for instance, coins—which help the archaeologist to fix definitely the period to which the tombs and their contents belong. Nevertheless, the period representing the high point in the development of this industry can be established with exactitude: it covers the second half of the second century and the first half of the third century. The military reverses suffered by the Romans, who were forced under the pressure of Germanic tribes to give up the *limes* (259-60) (11) and to evacuate the territory east of the Rhine, created conditions under which the normal production of artistic glassware was inevitably slowed up.

During the third century one type of glassware which, together with the so-called vessels with serpentlike bands, represents one of the chief specialties of the glass workshops along the Rhine, began to make its appearance—cut (or engraved) glass (12). The adaptation of this form of decoration to glass belongs to an earlier period; it was practised in the first century when glass vessels were ornamented with fine lines or a combination of lines cut

into the surface. The cutting was done, after the glass had cooled, with an engraving tool made of flint. Very fine lines were cut with precious stones—for instance, with emeralds (13). The glass workers also used engraving tools with metal points. The simplest type of ornament consisted of a circle or a combination of concentric circles cut around the body, the rim, or the neck of a glass container. They appear on glassware of widely different shapes; bottles, cups, bowls, etc., and were used as decorative motifs for centuries. Later, instead of cutting several concentric circles separately, the glass worker began to use an engraving tool with a broad edge which peeled out a band. Occasionally an engraving tool with a flat edge was replaced by one with an open, hollow end which cut out deeper circles with rounded edges.

These simple and superficial designs were gradually replaced by more intricate patterns cut more deeply; plain linear motifs gave way to patterns inspired by nature—leaves, vines, laurel branches. Occasionally, these patterns were combined with mottoes. The engraving tool was used not only for cutting the outlines of a pattern but also for shading effects which were produced by many short strokes. Complicated rosettes were achieved by similar short lines which were arranged in tufts, circlets, zigzags, and herringbones. Besides cutting glass with a sharp-pointed engraving tool which scratched the surface of the glass, in the third century another technique was introduced. This was used mostly for thick, colorless glass and consisted in covering the surface of the glass with deep grooves and facets which were produced with a rotating wheel. The engraved facets were of different shapes—round, elliptical, and lenticular. Sometimes they were cut separately and sometimes they were combined in complicated geometric patterns. Occasionally they were placed so close to each other that they actually covered the entire surface of the vessel. Combinations of such facets and linear patterns were used extensively (14).

The best patterns of facet cutting belong to the third century. In the following centuries a decline in technique manifested itself here also; the glass worker lost the skill of cutting the facets of the same size, and decorative friezes consisting of parallel facets did not show that symmetry and regularity which characterized such ornaments in the third century. The same lack of skill was manifest in the inability to cut symmetrical squares and

circles. Even the tracing of parallel lines occasionally created a problem for the workman.

Not only ornamental devices of the kind mentioned above, but infinitely more complicated designs were achieved on glass by means of cutting. These designs of a very realistic nature reproduce architectural monuments or *genre* scenes (15). Among the glassware made in the Rhineland, vessels with architectural designs are not represented (16). This type of glass cutting seems to have been popular in Italy where it was used on small bottles made of thin, colorless glass on which well-known buildings at Puteoli are recognizable (17). These bottles must have been in great demand among the many tourists who visited the famous harbor and sea resort where they were purchased as souvenirs. On some of these bottles, which are still in existence, one sees inscriptions which, like our modern monograms, were cut to special order and according to the taste of the purchaser.

The other category of cut glass with realistic *genre* patterns showing scenes from everyday life is of exceptional interest. The repertory of subjects used for these scenes is variegated. Those which inspired the artists most frequently are borrowed from the circus and the hunt. A considerable number of glass objects which might be placed in the same category are those showing mythological scenes. All these vessels are of great value not only because of their artistic significance but also because they furnish the student of antiquity with information supplementing that from literary sources; in this respect they are as valuable as other relics of ancient art presenting scenes of everyday life (mosaics, pottery, coins, reliefs, etc.).

It is our purpose to examine one group of these vessels—those showing hunting scenes—and to see to what extent they complete our knowledge of hunting in Ancient Rome.

The engraving was usually done on colorless glass which was obtained by an admixture of manganese to the glass metal (18). In the fourth and fifth centuries ordinary greenish glass was also occasionally used for engraving. The glass was sometimes engraved on the inside of the vessel and sometimes on the outside. In the case of shallow bowls and plates, the inside was usually decorated, whereas deep, globular vessels were usually cut on the outside, the choice resting with the method that gave the decoration greatest visibility to the user of the vessel (19).

From the technical point of view, engraved glassware may be

divided into three groups. The first group comprised those pieces which have deep facet-shaped cuttings produced by a cutting wheel. This technique is illustrated among the glassware examined in this survey by a bowl in the Strassburg Museum which can be placed in the second half of the fourth century. The skill shown there is inferior to that manifested by the makers of other similar bowls with *genre* scenes—for instance, the bowl with the circus scene in the museum at Trier (20). The cutting wheel was used extensively by the glass workers of Cologne in the third and fourth centuries. The second group includes vessels on which the designs were engraved freehand with an engraving tool. Hair is represented by strokes placed close together, and the hides of animals are shown by similar strokes arranged horizontally. Most of the engraved pieces of glass showing hunting scenes are executed with this technique. There is such a striking resemblance between some designs that they seem to be the products of the same workshop. The third group combines the two techniques. The outlines of the bodies, the details of the faces, and the hair are engraved with a cutting tool, whereas facets of different shapes and sizes are used for other parts of the design. Almost all glass objects of this group come from Cologne and have been found in tombs of a late period.



Hunting as a sport was taken over by the Romans from the Greeks. Before cultural contacts between the two nations were established, the Romans hunted mainly for practical reasons (21). The popularity of this sport among the Romans began to grow from the second century B.C. on. It became a favorite pastime, particularly in the large provinces of Rome, in Asia Minor, Africa, and Spain, and later in Gaul and Germany, where the hunter found a large variety of game. Literature, both Greek and Roman, has preserved detailed accounts of various hunts. We are familiar with the types of weapons which were available to the ancient hunter as well as with the different breeds of dogs employed.

Among the game which lured the hunter in the northern provinces, the rabbit presented the simplest problem. Spears and arrows were seldom used here; the indispensable accessories of the rabbit hunt consisted of various kinds of nets.

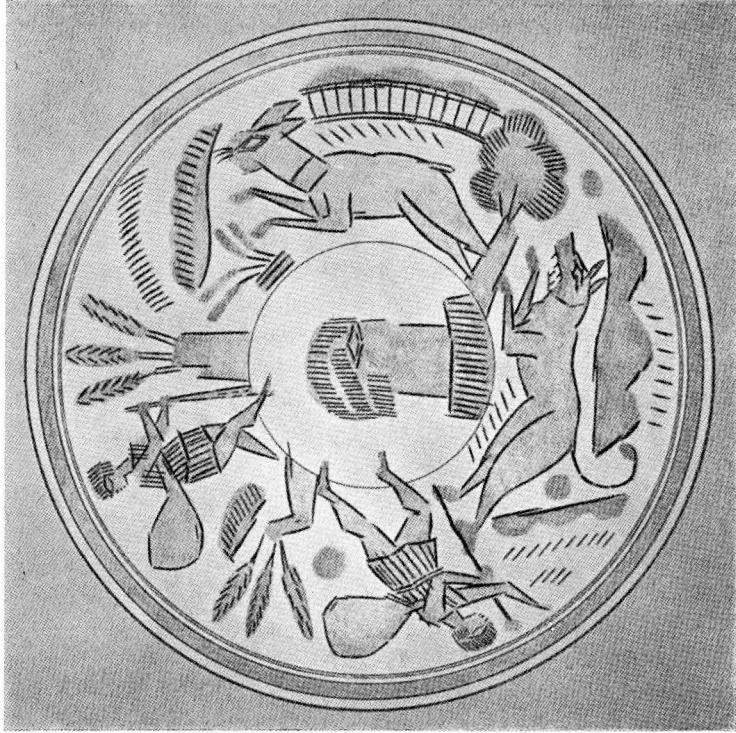


Figure 1.



Figure 2.

Of the many breeds of dogs known in antiquity the so-called Laconian dog was the usual companion of the rabbit hunter. The Laconian (22) had very little in common with our modern hunting dog. He did not have long, hanging ears; his were short and upstanding. His body was thickset and sinewy and he had a long snout for catching the game. Since this hunt often took place on rugged, rocky terrain, much attention was paid to leg-work in order to avoid wounds and soreness. The Laconian's hair was short and sleek. The task of the dog during a rabbit hunt was twofold. First he had to track down the game; since the tracks of a rabbit were often confused the dog had to unravel the course which led to the rabbit's hole. A good dog was expected to indicate by his behavior the progress of his search; he had to "smile at the tracks," as the Greeks used to say (23). Then he had to chase the game. As a rule the dog was not expected to overtake and seize the victim. Only on rare occasions was he fast enough to do this. He had to drive the rabbit into a net.

The net used for this hunt was of relatively wide mesh (about 6 inches square). Young rabbits could easily break through the mesh, but the ancient hunter was not interested in them—he "gave them to Artemis"—that is, he set them free.

There were three types of nets. The smallest net was used as a trap for catching the animal. Its shape was suggestive of a woman's hair-net, with which the ancients used to compare it. Threaded through the edge of the mesh bag was a heavy string to which a stone was tied; once the rabbit was in the net the trap closed around him. In order to make the opening wider the hunter used sticks about 30 inches long, with rounded tops, which were planted upright in the ground and supported the upper edge of the net. The two other types of nets were used for a different purpose. They were rectangular and about 60 inches high. The difference between these two was in their length: some were 15 to 30 feet long, others 60 to 150 feet. They were suspended vertically from sticks, with the lower edge fastened to the ground. The narrower ones were used in places where the trap net was not feasible—for instance on open terrain or on an open road. The net was stretched across the open place and passage on either end was blocked. Since the rabbit was unable to hurdle the net, he tried to slip through the mesh and at that moment the hunter, hidden close by, came up and killed him. The wider nets were used, as a rule, simultaneously with the trap net. If the terrain offered many



Figure 3.

escapes for the rabbit the trap net was placed in front of one opening and the other openings were blocked with the long net. The rabbit naturally ran along this net looking for a place of escape until he finally ran into the trap.

The rabbit hunt with a net is reproduced on a very well-preserved shallow bowl (fig. 1) made of thin, colorless glass belonging to the Roman collection of the Wallraf-Richartz Museum in Cologne (24). The bowl was discovered in 1926 during the excavation campaign in the park at Müngersdorf, a suburb of Cologne, where the ruins of a Roman *villa* were brought to light. The bowl, together with many objects of glass, clay, bronze, and silver, was imbedded in lime in front of a sarcophagus made of sandstone. Some of these objects helped to establish the date of this find—circa A.D. 370. The round base of the bowl shows a man's bust in profile executed in a rather primitive, sketchy fashion.

Much more artistic is the execution of the hunting scene cut on the walls of the bowl. Both the bust and the hunting scene are engraved on the inside of the bowl. Two hunters are shown carrying sticks and holding under their arms objects which look like snares or trap nets. They move in opposite directions and obviously are looking for a good place to set the trap. The rest of the space is given over to a rabbit chased by a typical Laconian



Figure 4.

dog. The rabbit runs along a net which has been stretched out—a very good example of the nets described above. The composition suggests that the dog is trying to drive the rabbit into one of the traps to be set by the hunters. The landscape is depicted in considerable detail. We see a series of hills, several trees, bushes, and grass. Under the influence of the *horror vacui*, so common among ancient artists, the designer did his best to fill in every particle of space and thus produced an overcrowded effect. As for the technical execution, a considerable part of the scene is made in light, surface lines. Only the broad band which borders the design along the rim of the bowl and a few details of the landscape were cut deeper with the help of a wheel (25) (fig. 2); (26) (fig. 3).

On a bowl (fig. 4) found in 1878 near the Weissentor in Strassburg and belonging to the local museum we see that moment in a rabbit hunt when the dog with his jaws wide open is ready to seize the rabbit. Both animals are shown in rapid motion and the rabbit, sensing the dog's closeness, looks back at his pursuer. The

Laconian dog was seldom used for such a hunt since he was not fast enough. The Celts trained a greyhound breed called *vertagus* (27). They had very long legs and their heads were sharply elongated. Some had long hanging ears; others, like the dog shown on our bowl, small, upstanding ears. When the rabbit was forced



Figure 5.

out of his retreat the greyhound was not released at once; this was considered unsporting since the rabbit, bewildered by the sudden chase, might have become too easy prey. The hunters were primarily interested in the spectacle of a contest between the rabbit and the dog. Only when the rabbit had covered a certain distance and was in full flight was the dog let off the leash and sent after him. In order to avoid mistakes in tracking down rabbits, the hunter took along special track dogs (28); besides the above-mentioned Laconians, shaggy, very lean dogs, called *agassi* (29), from Britain were used for this purpose. No nets are visible in the picture shown on the Strassburg bowl. The outlines of both animals are cut lightly and their bodies are shaded with many short strokes. The right section of the bowl is decorated with a large branch of foliage; the latter is represented by elongated superficial facets. Similar facets of varying sizes are scattered along the edge and between the animals.

On certain occasions the rabbit hunt with nets was combined

with the so-called *par force* hunt, in the course of which the hunter did not wait for the game beside the net but chased the rabbit on horseback. The hilly countryside in Italy was not suited to such hunts which required an open field. It was commonly practised in provinces with a regular landscape—in the plateaus of Asia Minor and particularly in Gaul. Such a hunt is shown on a bowl (fig. 5) discovered in 1877 near Bonn on the Kölner Reichsstrasse and is at present at the Provinzialmuseum in Bonn (30). In the lower part of the bowl two dogs are driving a rabbit towards a net, whereas in the upper section we see a galloping (31) hunter with his cloak billowing in the breeze. In his left hand he holds a hooked spear ready to strike. The landscape is suggested by a tree and stylized grass—three little strokes grouped in a cluster. Attached to the tree is an outstretched net towards which the rabbit is scurrying. The body of the horse, the two dogs, and the rabbit are completely covered with infinitesimal strokes arranged in a very symmetrical fashion; they suggest quite realistically the hides of the animals. The folds of the hunter's cloak and his knee-length tunic are shaded with longer strokes (32).

The stag hunt was, at a time when no firearms were available, a difficult enterprise. The fleetness of the stag was proverbial; the Greeks used to say about a coward who took to his heels that he "had the soul of a deer." This reference shows that classical antiquity had towards the stag a different attitude from that of the Middle Ages when the "noble deer" was the most coveted prize in the hunt. Thus the relative reticence of ancient authors concerning stag hunting can be explained.

The oldest and simplest method of catching a deer was that of pursuing him with dogs until, exhausted by the chase, he stood at bay and was killed by the hunter who followed on foot or on horseback. In Asia Minor he was usually chased by greyhounds accompanied by a hunter astride a horse. This hunt was also popular in the steppes of southern Russia and north Africa, as well as in the northern provinces of Rome. However, this was not the only practice (33). Sometimes the hunter would place traps in the haunts of the game he sought, in leafy glens and forest clearings. These traps were quite intricately constructed. To a ring made of flexible twigs wooden or metal pegs of varying lengths were attached. These pegs were driven through the ring to form a funnel-like trap with the sharp ends pointing down. To the edge of the ring was attached a rope noose with a huge block

of wood at the other end of the rope. When the deer stepped on a camouflaged hole with the ring trap lying under the foliage, his leg was caught by the nails (34). Any attempt to free himself only drove the nails deeper into his flesh, and although he was able to escape he dragged the trap with him leaving the deep traces of the wooden block by which the hunter could very easily track him down.



Figure 6.

The first type of deer hunt is illustrated on two glass vessels found in the Rhineland. On a flat plate (fig. 6) belonging to the collection of M. vom Rath (35) we see a deer who is trying to escape from three pursuing dogs. Two of the dogs have already closed in on the deer, whereas the third is close on his heels. Behind the dogs gallops a hunter on horseback; he has already lanced his spear which sticks in the back of the animal. The setting is indicated by a tree with two branches in leaf. It occupies the lower part of the plate. Over the rest of the space clumps of grass are represented by three parallel strokes with the two end ones connected by a horizontal stroke. The whole scene is cut very lightly. The bodies of the horse and dogs, at variance with those of the deer and the hunter, are covered with strokes which are arranged with particular precision on the body of the horse.

Another plate (fig. 7) of larger dimensions, found in Andernach and donated by Frau Herfeld to the Provinzialmuseum at Bonn,

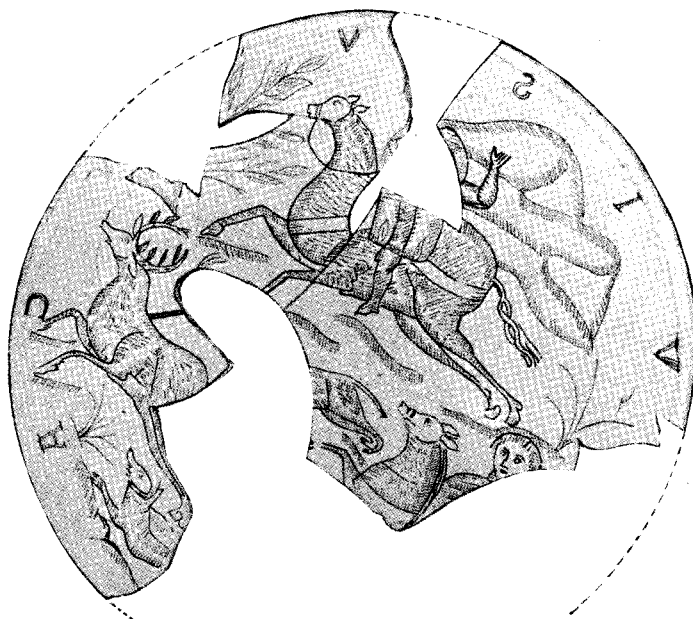


Figure 7.

presents a similar scene (36). Unfortunately, this plate was badly damaged and the hunting scene is in fragments. As on the vom Rath plate just mentioned, a deer is shown on the left, two dogs pursue him, followed by two horsemen. The left arm of the horseman shown in the upper part of the plate is lifted and his palm is wide open. This gesture might be explained in two ways. Either this is the position just after the spear has been flung (37), or it might also be a gesture known to us from other hunting scenes in Roman art, in which the hunter by this movement of his hand urges his dogs along during the pursuit (38). The right arm, as well as the entire body of this hunter, is missing. The deer has been hit by the spear which sticks in the upper part of his back. The wounded animal continues his swift flight. It is impossible, because of the poor condition of the plate, to identify the movement of the second hunter who is represented in the lower part of the plate, which has suffered most. This second hunter has his head turned away from the game. The plate still shows two dogs—the fore part of one and the hind part of another. They belong to the greyhound breed, with short, upright ears, which were

noted in other hunting scenes. The size of the plate might suggest the participation of more dogs in this hunt. The landscape includes a tree with leaves made of small oval-shaped facets, bushes, and grass. The grass is represented by many small parallel strokes. Similar short strokes fill in the body of the deer, the horses, and the dogs, as well as the attire of the hunters. The whole scene, like the preceding one, is cut very lightly. Around the rim of the plate an inscription, badly damaged, is visible. This inscription might be read: V [IN] C A [S] [CUM] [T] U I S (39). The inscription and the hunting scene are engraved on the inside of the plate.

The boar hunt seems to have been considered by the Greeks as the most adventuresome and noblest of the hunts. The boar hunt has been immortalized in a number of myths—for instance, in the myth about Meleager and his pursuit of the Calydonian boar which was reproduced on countless monuments. Boar hunting also plays an important part in the Hercules and the Adonis myths. The Romans, too, must have favored this sport. Literary texts and art objects emphasize its importance and its popularity in different parts of the Empire and in different epochs.

The hunt took place either in thickly wooded dells or oftener in marshland (40). Usually a whole hunting party went out. Several ways of hunting boars were described in literature and on pictorial monuments. Sometimes strong nets were used for trapping the animals. This method was extensively practised in Greece but it did not gain popularity in Gaul or in Germany. The shape of the net must have been the same as that of the trap net for rabbits. The boar, tracked down by the dogs, was driven into the trap where hunters were on the lookout for him. The boar might be attacked upon leaving his cave by the hunters and their helpers on foot and on horseback. Stones, arrows, javelins, and spears were hurled at him from all sides. The Meleagar hunt is usually presented in this way. Sometimes the boar was met by one or two hunters armed with heavy spears. Such an encounter between the hunter and the boar was a common feature of the *venationes* in the amphitheatre, but it might also be found in the description of real hunts. The boar spear was a pike made of heavy wood with a wide double blade of metal about 16 inches long. Solid crossbars were usually attached at the head where the blade was set in. If the boar succeeded in striking the spear out of the grasp of the hunter, the hunter could save himself only

by throwing himself flat on the ground, face down, and gripping the ground (41). Since the animal's tusks were curved upward he could not strike a blow straight down on the hunter prone on the ground. The other members of the party would try to lure the animal away from the hunter. Finally, the boar was sometimes



Figure 8.

attacked by a hunter on horseback assisted by one or more dogs (42). Occasionally, this hunter was aided by some companions but in the representations of this hunt the principal and central motif is that of the direct duel between the hunter and the beast. This last method is the one usually portrayed as representing the emperor's hunt *par excellence* (43). It is related to the iconographic representations of the imperial *Virtus* in which the emperor on horseback encounters a wild beast or an enemy.

Of all the boar hunts mentioned above, only the third—the combat between a hunter on foot and the boar—is illustrated on the glassware from the Rhineland. We see it on a shallow bowl (fig. 8), slightly damaged, which belongs to the Römisch-Germanisches Central-Museum at Mainz (44). It was found in 1875 at Fort Hauptstein in Mainz near the present Mombacher Strasse where a large Roman cemetery was located. According to the first report of its discovery it rested on the chest of a corpse which

was covered with lime and was placed in a coffin made of sandstone; in the four corners fragments of different glass objects were found. The bowl is made of thin glass of greenish tint often used for engraving. The scene presented is cut crudely, suggesting the use of a flint engraving tool. It comprises a tree with



Figure 9.

lush foliage which occupies the center of the bowl; the meadow, in accordance with tradition, is suggested by clumps of grass consisting of three strokes combined in a cluster. Behind the tree stands a hunter with a spear, waiting for the moment when he will be able to stick it into the snout of the boar bounding toward him. Two dogs are leaping towards the beast; on the neck of one of the dogs there is a band, which is usually put on hunting dogs. The bodies of the boar and the dogs are filled in with many short strokes. There are also tiny strokes arranged slantwise along the back of the boar to denote bristles. Some parts of the hunter's attire are also filled in with these strokes, perhaps to create the effect of a hide tunic but since similar strokes are often used on nude bodies simply for shading, this is doubtful. As for the animals, the strokes obviously represent hair. The rim of the bowl shows the engraved inscription *VALERI VIVAS* (45) followed by a mark to denote the end of the inscription, a mark frequently

used in engraved inscriptions. Contrary to custom, the hunting scene and the inscription are both engraved on the outside of the bowl. Since the person who used the bowl for drinking was supposed to read the inscription while using the bowl, the inscription is engraved backwards.



Figure 10.

Another boar hunt of the same type is shown on a shallow bowl (fig. 9) now in the Roman collection of the Wallraf-Richartz Museum in Cologne. The landscape is somewhat different from that on the above-described bowl. In addition to two trees with outstretched limbs and many arrowlike clumps of grass scattered over the surface, we see in the lower right corner many wavy lines which must indicate water. The artist obviously wished to suggest the swampy terrain which boars preferred. Behind the upper tree, using it as a shield, as did the hunter in the above-described bowl, stands a hunter ready to engage the powerful animal with a boar spear. The details of the boar spear—the broad blade resembling a huge arrowhead and the crossbars—are reproduced with precision. Two dogs are lunging forward. The rage of the beast is portrayed very realistically. The hair on the dogs is shown by many straight strokes and that of the boar by v-shaped lines. The shoulder cape worn by the hunter over his short tunic is decorated over his chest with three spiral ornaments combined into a cluster. Around the rim on the inside the

following is inscribed: *ESCIPE ME PLACEBO TIBI* (46), followed by the usual end-mark formed by many small lines arranged in a herringbone pattern (47, fig. 10).

As for the bear hunt, the Greeks frequently used poison (48) when they were not anxious to catch the animal alive. Much more dangerous for the hunter was the other method which con-



Figure 11.

sisted in confronting the bear with a spear (49). This resembled to a large extent the combat with a bear in the arena, one of the most popular features of the Roman *venationes*. The bear was occasionally attacked by hunters on horseback who tracked him down and killed him. The method used when the bear had to be caught alive was much more complicated. When the demand for bears to be used in the amphitheatre began to grow (50), a regular traffic in bears arose, carried on by the *ursorum negotiatores* (51). The hunters occasionally used traps camouflaged with foliage, but more frequently nets for catching the animal were employed. The bear, frightened by the noise of the hunting party, the dogs, and the terrifying devices which the hunter employed, ran into the net and was thus captured. If he succeeded in escaping, a skillful hunter threw a lasso around him and attached it to a tree. Occasionally the net was used together with a trap which was shaped like an open cage. Some bait was placed inside the trap and a hunter standing, sometimes hidden from view, on the roof

of the cage was ready to let down a barred door as soon as the bear entered the trap (52).

To our knowledge, bear hunting is shown on glassware originating in the Rhineland only once. On a fragment of a bowl (fig. 11) made of colorless glass and belonging to the Niessen collection (53), we can see an episode of a hunt in which the bear must have been attacked by a horseman. Unfortunately, the fragment is very small and shows only a bear with his snout wide open and a raised paw. In front of the bear a horse is lying on his back, obviously having slipped and fallen. The expression of the horse is one of terror and only his head is shown on the fragment. No trace of the horseman is visible. The bear seems to be about to spring on the unfortunate horse. The outlines of the two creatures and of the branches of the tree which separates them are cut in the familiar light fashion and the leaves are shaped in oval facets. In spite of its diminutive size, this fragment is of paramount interest from the technical point of view. The technique used by the artist in executing the bodies of the bear and horse is that of stippling. It was borrowed from the metal worker who used a punching tool which was applied to the metal with a hammer. The glass worker achieved the same result by using a lighter punch made either of metal or stone with which he drilled the glass very lightly. By use of the punch he achieved tiny holes of various depths which were combined into different shapes in a hollow, intaglio-like relief. The bodies of the animals and the details of the decorative motifs are executed in this technique which was rarely used by glass workers in the Rhineland.



It is appropriate to mention here glassware presenting hunting scenes not in engraving but in painting. These are attributed to the early centuries of the Empire. Examples of painted glass found in the Rhineland are very scarce (54), but fortunately they are supplemented by similar glassware discovered in Scandinavian countries which were in close commercial relationship with the Rhineland and received from there most of the glassware they used. Like the engraved glass described above, the painted glass objects were found in tombs. In 1870 in a tomb in Thorslund, near Copenhagen, among bronze vessels and other utensils, fragments

of three painted glass cups were discovered (55). One of them (fig. 12), made of colorless, transparent glass, shows a hunting scene painted on the outside. The cup has suffered considerably by oxidation and not all the scene is recognizable in its details. The painting shows a dog, which reminds us of the greyhounds on the engraved glass vessels, with bared teeth painted white,

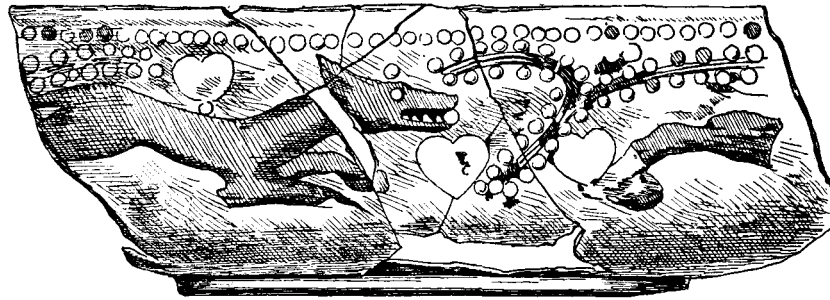


Figure 12.

running swiftly in pursuit of an animal one of whose hind legs is visible. It is impossible to identify the animal being tracked down. The dog is painted in gray, his mouth in red. Near the rim of the vessel an ornamental border of small circlets is painted in yellow, and the same circlets are used to represent the leaves on two branches painted in a russet brown which separate the two animals. Large heart-shaped ornaments in yellow are scattered over the surface and fill out the empty spaces (56). The picture of the dog reveals a familiarity with the dogs on engraved glass from the Rhineland and it seems logical to consider this cup as having been made in one of the workshops along the Rhine.



This survey of one type of engraved glass produced in the Rhineland shows a remarkable flowering of an art at a period which is usually considered decadent. This technique of glass decoration which has influenced modern glass industry to a great extent reached a high degree of perfection in this remote Roman province. We should not look upon this particular achievement in ancient art as something miraculous (57) for the present-day glass industry, which has at its command more elaborate me-

chanical devices, knows all the secrets of this art in the ancient world, and can easily reproduce antique glass. But it seems that this relative lack of mechanical facilities which the ancient glass workers had to face was in reality their strong point. This very lack often adds an individual touch and an artistic independence which is usually absent in modern glassware. Although a watchful eye might now and then discern an error in composition or a certain helplessness in design, ancient glass shows a definitely noble simplicity which we often fail to find in the products of our modern glass workshops.

The part played by the Rhineland in the development of this industry, particularly in the later centuries of antiquity, when glass production in Italy (58) and other provinces began to wane, was indeed very important (59). Here art imported from older cultural centers underwent a transformation which contributed to the creation of a new art in Central Europe (60).

NOTES

1. Cf. K. Schumacher, *Siedlungs-u. Kulturgeschichte d. Rheinlande* II (1923) p. 271ff.
2. Cf. C. Bone, "Röm. Gläser d. Sammlung d. Herrn Franz Merckens in Köln," *Bonn. J.-Büch.* 1886, p. 53.
3. S. Loeschke, "Röm. Gefässe aus Bronze, Glas u. Ton im Prov.-Museum Trier," *Trierer Zeitschr.* III (1928) p. 77.
4. Fr. Fremersdorf, *Römische Gläser aus Köln (Museum u. Öffentlichkeit. Studien aus den Kölner Kunstsammlungen, VII, 1928)*, p. 4.
5. Mosel (Trier); Main (Mainz); cf. Fr. Cramer, "Inschriften auf Gläsern d. röm. Rheinlands," Reprint from *J.-Buch XIV d. Düsseldorfer Geschichts-Vereins* (1898), p. 31, 32.
6. Fremersdorf, *Die Denkmäler des röm. Köln I* (1928), p. 4; cf. A. Grenier, "La Gaule Romaine" (in *Economic Survey of Ancient Rome*, ed. by T. Frank, III), p. 628.
7. Cologne has the richest collections of Roman glassware, cf. Fremersdorf, "D. gegenwärtige Stand in d. Erforschung d. röm. u. frühchristl. Köln," *Nachrichtenblatt f. deutsche Vorzeit V* (1929), Heft 3, p. 38.
8. H. Aubin, "Mass u. Bedeutung d. röm.-germ. Kulturzusammenhänge im Rheinland," *Deutsches Archaeol. Institut XIII*:

Bericht d. Röm.-germ. Kommission 1927, p. 52; on the predominance of the Gallic trade over the Italian cf. M. Ros-tovtzeff, *Social and Economic History of the Roman Empire*, p. 163.

9. Fremersdorf, *op. cit.* (see note 4), p. 6f.
10. Cf. J. Poppelreuter, "D. röm. Gräber Kölns," *Bonn. J.-Büch.* 1906, p. 375; Fremersdorf, "Köln zur Römerzeit," *Illustr. Kölnische Zeitung*, I, 1 (Sept. 4, 1926), p. 19.
11. Fr. Koepp, *Die Römer in Deutschland* (Monographien zur Weltgesch., ed. by Ed. Heyk, XXII, 1926), p. 86.
12. A. Kisa, "Antikes Kunsthandwerk am Rhein," Reprint from *Kunstgewerbeblatt*, N. F. VII, Heft 8-9, p. 12; cf. Fremersdorf, "Das röm. Köln," *Der Burgwart*, XXIX (1928), Heft 5-6, p. 99.
13. It is doubtful whether the diamond was used as a cutting tool in antiquity; cf. D. B. Harden, "The Glass of the Greeks and Romans," *Greece and Rome* III (May 1934), no. 8, p. 147, n. 1.
14. Cf. G. Behrens, *Röm. Gläser aus Deutschland* (Kulturgeschichtl. Wegweiser durch d. Röm.-Germanische Central-Museum, no. 8, 1925), p. 22.
15. The relationship between engraved glass and ornamented pottery is so close as far as decorative motifs are concerned that it is impossible to trace the history of one without coming across the other; cf. C. Jullian, *Hist. de Gaule V, La Civilisation gallo-rom.* (1920), p. 294, n. 2.
16. This theme seems not to have caught the fancy of the Rhenish glass artists. A shallow bowl [fragments found in Cologne in 1857 and now at the Provinzialmuseum in Bonn; cf. H. Lehner, *Führer durch d. Provinzialmuseum in Bonn I: Die Antike Abt.*² (1924), p. 80; E. aus'm Weerth, *Bonn. J.-Büch.* 1883, p. 67-71; J. Klein, *ibid.*, 1891, p. 13-16; C. I. L. XIII, 10025, 185 (with reproduction of the fragments)] on which houses were painted, is not a local product but was imported from Italy: Kisa, *D. Glas im Altertum* III (1908), p. 809-811.
17. Cf. Kisa, *op. cit.* (see note 16), II, p. 640-645 and fig. 244.
18. D. B. Harden, *Roman Glass from Karanis* (University of Michigan Studies, Humanistic Series, XLI, 1936), p. 7.
19. When the engraving is on the outside of a transparent glass vessel the inscriptions appear to be written backwards, but since the purpose was to have the inscription legible from the inside when the vessel was in use, these inscriptions can-

- not be considered as having been written backwards; cf. Kisa, *op. cit.* (see note 16), II, p. 654.
20. Cf. Kisa, *op. cit.* (see note 16), II, p. 650-651 and fig. 250. On Trier as an important center of the glass industry cf. S. Loeschke, *Röm.-Germ. Korresp.-blatt*, 1915, p. 55ff. Trier and Rheinzabern (near Speyer) were the most important centers of the Rhenish pottery industry: H. Aubin, "Der Rheinhandel in röm. Zeit," *Bonn. J.-Büch.* 1925, p. 23.
 21. Helbig, *D. Italiker in d. Poebene*, p. 15 and 26.
 22. Xenophon, *Cyn.*, X, 1; 4; Oppian., *Cyn.*, I, 1, 371-375; Nemesian., *Cyn.*, 107; 123.
 23. J. Overbeck, *Antike Jagd* (Tusculum, Schriften, Heft 12), 1927, p. 10.
 24. Fremersdorf, *op. cit.* (see note 4), p. 11f.
 25. This bowl has much in common with another bowl in the same museum [cf. *Germania Romana*² V: Fr. Drexel and M. Bersu, *Kunstgewerbe u. Handwerk*, Text (1930), p. 15f.]. The scene represented is a chariot race in a circus and belongs to a somewhat earlier period (320-40). The main scenes are presented in both cases on the walls of the bowl around a circular base, each with the bust of a man in profile on the base. Both artists show a tendency to describe the event and the setting in detail without leaving a single spot free of engraving. However, the architectonic skill of the artist of the later bowl is considerably more primitive. He has not been successful in merging the design of the walls with that of the base and therefore no link between the two is discernible. As for the earlier bowl, not only is the central figure, representing an emperor, executed more realistically, but the composition of the circus scene and the manner in which it is adapted to the circular shape of the base reveals a genuine mastery suggesting a familiarity with Greek vase painting. The inferiority in the composition of the later bowl might be explained by the progressive deterioration of craftsmanship and artistry during the decades which separated the two artists.
 26. To the same group of engraved shallow bowls belongs the one in the Niessen collection (this collection was acquired in 1934 by the Wallraf-Richartz Museum in Cologne): *Beschreibung röm. Altertümer gesam. von C. A. Niessen*, 3-te Bearb. (Löschke-Willers), 1911, I, p. 34. The technical execution of the design is more complicated; it is cut lightly only in part, the major portion being made in deep grooves and facets of

different shapes. The round base presents a full bust of a bearded man in a wide-brimmed, cone-shaped hat. Before him a hooked cane is visible. The bust is bordered by two concentric circles decorated with facets and lines. On the wall directly above the head a running duck is engraved and the rest of the wall is occupied by two fruit baskets, a fish, two vines, and an indefinite object (net?). The bowl is of excellent craftsmanship and belongs to the end of the third or the beginning of the fourth century.

27. Called also *vertragi*: cf. Martial XIV, 200:

"Non sibi sed domino venatur vertragus acer,
Inlaesum leporem qui tibi dente feret."

Another breed of greyhound popular in antiquity were the *segusii*, mentioned by Arrian., *Cyn.*, III, 4.

28. A hunt in which two dogs are tracking down a rabbit hidden in the underbrush while the greyhounds are being held in leash by the hunter is shown on a mosaic found near El Djem, now at the Museum of Bardo, Tunis: cf. *Inv. des mos.*, II (Tunisie), no. 64.
29. Mentioned by Oppian., *Cyn.*, I, 477, Nemesian., *Cyn.*, 124.
30. Lehner, *op. cit.* (see note 16), p. 78; Aus'm Weerth, *Bonn. J.-Büch.* 1880, p. 50; *Germania Romana* (see note 25), p. 16.
31. S. Reinach, "La représentation du galop dans l'art antique," *Rev. archéol.*, 1900, p. 118.
32. Rabbit hunts are very often shown on *sigillata* pottery: the Niessen collection contains a large number of these; cf. *Beschreibung* (see note 26), I, p. 81, no. 1673 (II, Plate XC), p. 82-83, no. 1693 (II, Plate LXV). Similar hunting scenes appear often on tombstones in Gaul and Germany: e.g., fragment of a tomb monument showing three dogs chasing a rabbit into a net, found at Kellenbach, now at the Provinzialmuseum at Bonn, Lehner, *op. cit.* (see note 16), p. 148-149. For rabbit hunting scenes in ancient art v. Morin-Jean, *La Verrerie en Gaule sous l'Empire Rom.*, 1913, p. 238.
33. Stag hunting with nets is sometimes shown on *sigillata* pottery: cf. Niessen collection, *Beschreibung* (see note 26), I, p. 83, no. 1701 (II, Plate LXII).
34. Similar traps are still being used for gazelle hunts in Tibet: Sven Hedin, *Transhimalaya*, II, p. 243.
35. A. Kisa, *D. antiken Gläser der Frau Maria vom Rath, geb. Stein, zu Köln*, 1899, p. 72, 138. The collection belongs to the Antiquarium of the Staatlichen Museum in Berlin.

36. Lehner, *op. cit.* (see note 16), p. 78.
37. Aus'm Weerth, *Bonn. J.-Büch.* 1880, p. 51.
38. J. Aymard, "Quelques scènes de chasse sur une mosaïque de l'Antiquarium," *Mélanges d'archéol. et d'hist.* (Ecole franç. de Rome) 54^e année (1937), fasc. I-IV, p. 58.
39. Aus'm Weerth, *Bonn. J.-Büch.* 1880, p. 51-52, C. I. L. XIII, 10025, 207; J. Klein, "D. kleineren inschriftl. Denkmäler des Bonner Provinzialmuseums," *J.-Büch. d. Vereins von Altert.-freunden im Rheinlande*, XC (1891), p. 16.
40. Cf. mosaic of Leptis Magna, *Afr. Italiana*, II, p. 251, fig. 6; mosaic of Yakto: Lassus, *La mos. de Yakto, Antioch on the Oronthes*, I, p. 114, fig. 9; C. Robert, *D. antik. Sark.-reliefs*, III, 2, Plate LII, no. 164, Plate LXXXI, no. 236.
41. Xenophon, *Cyn.*, X.
42. Cf. mosaic found at Rome near the church of St. Bibbiana, now at the Antiquarium Comunale in Rome: *Bull. Com.* 32 (1904), p. 375.
43. Cf. medallion of Hadrian on the Arch of Constantine, E. Strong, *La Sculpture romaine*, 1923, p. 225, fig. 135, and coins of Hadrian and M. Aurelius, H. Cohen, *Monnaies de l'Empire rom.*, II, nos. 502 and 503 (Hadrian), 1055 (M. Aurelius). Princes on horseback hunting boars in Persian art: A. Grabar, *L'empereur dans l'art byz.*, p. 137ff.
44. G. Behrens, "Röm. Gläser aus Rheinhessen," Reprint from *Mainzer Zeitschr.*, XX-XXI (1925-1926), p. 71.
45. Aus'm Weerth, *Bonn. J.-Büch.* 1880, p. 49.
46. The form *escipe* is frequently used in inscriptions, instead of *excipe*: C. I. L. XIII, 10018, 61 (*merum da escipe vita*); 81 (*escipe et trade sodali utre*: cf. J. P. Meier, "Über ein Barbotingefäs d. ehemal. Sammlung Disch," *Bonn. J.-Büch.* 1881, p. 110); 82 [*escipe que ferimus felicia munera Libei utere felix*: Niessen collection, *Beschreibung* (see note 26) I, p. 79, no. 1624]; the same form (*escepit*) occurs on an altar inscription in Aquitania: C. I. L. XIII, 510. Cf. *Thesaurus V*, fasc. VIII, col. 1251.
47. The only engraved glass bowl showing a hunting scene in an American collection to our knowledge is the one belonging to the Collection of Ancient Glass in the Metropolitan Museum of Art in New York (fig. 10). Originally it belonged to the Gréau Collection which was purchased by J. P. Morgan and donated to the Metropolitan Museum. Although it is doubtful whether this bowl is of Rhenish origin, a few

words about it are in order. The scene depicts a boar hunt full of movement. The central figure, a hunter whose hair is held together by a narrow band tied in the back with ends flying, holds a spear and faces a huge boar. The hunter is accompanied by a dog. Another dog has climbed up on the boar's back and is biting his neck. The boar seems to be emerging from a cave flanked by two trees. The principal hunter has two companions armed with bows. Behind them a fourth hunter with a helmet and huge shield is running in the opposite direction, presumably trying to capture a smaller boar which is about to disappear into a cave. To the left of the enormous boar an independent group of three human figures is represented: one hunter, apparently wounded, leans upon a long arrow pointing downward. He is supported by a companion, and a nude woman, with her left arm raised in excitement, hurries toward him. The wounded hunter might be identified as Adonis and the woman hastening to his succor is Venus. Many details of the scene—the trees, the shield, the hunters' hair, the bodies of the boars, and their bristles—are modelled in facets cut by a wheel. The whole composition shows great artistry. Cf. W. Froehner, *Collection Julien Gréau. Verrerie Antique, Émaillerie et Poterie appartenant à M. J. P. Morgan*, 1903, p. 150-151.

48. Xenophon, *Cyn.*, XI, 2.
49. Cf. mosaic of Yakto, Lassus, *op. cit.* (see note 40), p. 122, fig. 6. A fight between a hunter in a coat of mail and a bear, while a dog is trying to bite the neck of a deer, is represented on a fragment on a *sigillata* bowl at the Wallraf-Richartz Museum.
50. Juvenal IV, 100; Seneca *de ira* III, 43, 2; cf. L. Friedländer, *Sittengesch.* II, p. 77-112 *passim*, and S. Gsell, *Hist. anc. de l'Afrique du Nord*, I, p. 115 and notes 12-15.
51. Soldiers were detailed for bear hunting and were called *ursarii legionis*: C. I. L. XIII, 8639; *ursarii*-traders in bears at Cologne: C. I. L. XIII, 8172-8174.
52. Such a cage used for a lion hunt is shown on a mosaic from Carthage, P. Gauckler, *Catal. du Musée Alaoui*, suppl. A, Plate I, no. 171; *Inv. des mos.*, II (Tunisie), no. 607.
53. Niessen collection, *Beschreibung* (see note 26), I, p. 32, no. 338.
54. Kisa, *op. cit.* (see note 16), III, p. 821ff.
55. Aarloegeer for *nordisk Oldkyndighed*, 1871, p. 433-454.

56. Similar decorative motifs used as stylized leaves often occur on Roman *sigillata* vessels decorated with barbotine and found in the Cologne region; they are very well represented in the Niessen collection—*Beschreibung* (see note 26), II, Plate LVIII, nos. 1671, 1673 *et al.*
57. Kisa, "D. Anfänge d. rhein. Glasindustrie," Reprint from *Zeitschr. d. Bayer. Kunst-Gewerbe-Vereins*, 1896, Heft 6-7, p. 9.
58. Koepp, *op. cit.* (see note 11), p. 160.
59. B. Kuske, "D. wirtschaftl. Entwick. d. Glasgewerbes im Rheinland seit d. Altertum," *Glastechnische Berichte*, IV, Heft 7 (Oct. 1926), p. 253; cf. A. Grenier, *Quatre villes romaines de Rhénanie*, 1925, p. 121.
60. Cf. F. Rademacher, *D. deutschen Gläser d. Mittelalters*, 1933, p. 3; *id.*, "Antike Gläser d. Sammlung Niessen," *Pantheon*, *Monatschr. f. Freunde u. Sammler d. Kunst*, 1934, Heft 5, p. 154.