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The Intaglio of Solomon in the Benaki Museum and the Origins of the Iconography of Warrior Saints

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THE INTAGLIO OF SOLOMON IN THE BENAKI MUSEUM
AND THE ORIGINS OF THE ICONOGRAPHY OF WARRIOR SAINTS

In Memory of Laskarina Bouras

The Benaki Museum possesses an intaglio of oxide ore (haematite), measuring 2.8x1.6x0.3 cms. On one face is incised a figure in armour seated on a prancing horse. He holds a spear which is pointed downwards towards a prostrate naked female figure with long hair; she raises her right hand towards the rider. A legend around the border identifies the figure as Solomon ΣΟΛΟΜΩΝ. On the reverse there is no figure but another legend: seal of God ΣΦΡΑΓΙΣ ΘΕΟΥ accompanied by a sign. However, since the name of Solomon is not inscribed mirror-fashion, the intaglio may not have been intended actually to be used as a seal (Fig. 1).

A number of similar intaglios have been published. Long ago Gustave Schlumberger described one acquired in Beirut and now in the Cabinet des Médailles (Bibliothèque Nationale, Paris), which differs only from that in the Benaki Museum in that other signs are marked on it. In particular, there is a star beside the mounted figure. Schlumberger suggested a connection with the men in the Apocalypse 7,2-8; 9,4, who do or do not bear the mark of the seal of (the living) God. However Perdrizet came closer to the truth in referring the legend on these intaglios to the Testament of Solomon, a text which, apparently, Schlumberger did not know.

Of the other eight examples in the Cabinet des Médailles, no. 376 is distinguished by the presence of the serpent Ourobouros surrounding the rider and prostrate figure and by the three crossed sigmas —the sign of Chnoubis— on the reverse. The same distinguishing features occur on the intaglio in the University of Missouri Museum of Art and Archaeology. Another at Ann Arbor, University of Michigan, has a star beside the rider, as on Schlumberger’s, and, on the reverse, a key. Further examples, with no special distinguishing features in their iconography, exist in the Palestine Archaeological Museum and the Hermitage (Leningrad). This last intaglio has a gold mount. If this is original, it provides our only evidence that these intaglios were intended to be worn.

The intaglios on which Solomon is represented spearing a fallen female figure are sometimes derided for their lack of artistic refinement. Nevertheless they are perhaps the noblest examples of this genre of apotropaic objects, on most of which the figurative representations are reduced to hieroglyphs, each, nevertheless, being a ‘science’. The rider and the prostrate woman, only once attested in monumental art in the well-known fresco at Bawit where the rider is called Sissinius, recur frequently on pendants, rings and armbands. It is customary to call these objects amulets, a word which Bonner defined as “any object which by its contact or its close proximity to the person who owns it... exerts power for his good, either by keeping evil from him... or by endowing him with positive advantages”. This defin-
tion, although, no doubt, correct, does not enlarge on
the mechanics of amulets: how they exerted power for
good and preserved the wearer from evil. It will be
argued in this article that the introduction of the figure
of Solomon spearing the prostrate woman corresponded
to a radical change in the theory of their mechanics.
The function of the amulet was not to counteract evil in
the abstract but rather the machinations of demons.
Demonology was much studied in late antiquity\textsuperscript{13}. The δαίμων or δαιμόνιον was an ambivalent and capricious
being, sometimes working for man’s good and some­
times for his evil. Their maleficence was particularly
manifest in illness and the consequences of the evil eye.
Their influence could be countered by the recital of in­
cantations (ἐπωδή), or inscribing certain phrases on a
leaf of metal (πέταλον) which was then attached to the
body, or by representing certain signs or words on an
amulet (παρίμμα, φυλακτήριον) which was also worn
on the body. An interesting example of the last is in the
University of Pennsylvania Museum. It is inscribed:
“Holy names and symbols and dread characters protect
from all dangers the man or woman who carries your
august (?) divine powers”\textsuperscript{14}. It seems that these apotropaic practices and objects were expected to be effective ex opere operato. However, as is usual with magical
practices, those who resorted to them do not provide an
explanation of the source of their power. On the other
hand those who opposed such practices had very clear
ideas as to their mechanics: the maleficent demons
against whom these methods were used themselves ren­
dered them effective.
Such was the view of Christian writers, upon whose
condemnation of the use of apotropaic practices and
objects we depend for much of our information about
them. This condemnation was part of their radical as­
sault on pagan cult and magic. Christian writers distin­
guished between angels who were good and demons
who were evil. The ambivalent pagan δαιμόνια were for
them all intrinsically evil\textsuperscript{15}. The apparent success of pa­
gan apotropaic practices was explained by the hypothe­sis that a demon which had entered a body and caused
illness could leave it, thereby simulating a cure\textsuperscript{16}. The use
of amulets against the evil eye was dismissed by Basil of
Caesarea out of hand. The possibility of exercising fas­
cination (βασκανία) was an old wives’ superstition\textsuperscript{17}. In
general, resort to apotropaic practices of the pagan kind
was, like the consultation of oracles or astrologers, equi­
valent to offering cult to demons\textsuperscript{18}. There were official condemnations of these practices, as,
for example, canon 36 of the council of Laodicea (Phry­
gia), which, in the late fourth century, forbade priests
and clerics to be magicians (μάγοι), enchanters (ἐπαοίδοι) or astrologers. At about the same date, the Apostolic Constitutions refused admission to baptism those who made amulets (σπερήματα). Later, about 500, the so-called Gelasian decrees rejected phylacteria which were inscribed with the names of demons. There are two texts in which Church Fathers reject these apotropaic practices as a means of curing a sick child. Basil of Caesarea condemns those who have recourse to an enchanter, who places useless characters (τοίς περίφερενς χαρακτήρας) around the child’s neck. John Chrysostom commends the parents who in similar circumstances do not make an amulet (σπερήματα). Other texts suggest an alternative remedy. A fragment attributed (spuriously?) to Athanasius scorns the witch who, for the price of a quarter of wine, charms the serpent which he was able to exercise power over demons. The changeling Michael gave Solomon a seal ring by means of which he received from God, as recounted in I Kings 5, 9-14 (Septuagint III Kings 4, 29-34), was interpreted in subsequent tradition as including both medical knowledge and power over demons, which, of course, were closely connected. Josephus, in the first century A.D., wrote that “God granted him the knowledge of the art used against demons for the benefit and healing of men. He also composed incantations by which illnesses are relieved.” A leaf of metal, dating from the second or third century and intended to protect an unborn child, refers specifically to Solomon’s seal. All these traditions are brought together in the Testament of Solomon, a Judaean-Christian text compiled not later than the third century. According to the Testament, in response to Solomon’s prayer for aid, the archangel Michael gave Solomon a seal ring by means of which he was able to exercise power over demons. The same text reveals the names of demons responsible for specific maladies, notably that of Obyzouth, the female demon with dishevelled hair who, among other maleficient practices, strangled newborn infants at birth. The first explicit reference in Christian sources to the Testament is in the Dialogue of Timothy and Aquila (ca 400). However, Hippolytus (ca 160-236) wrote that Hezekiah had suppressed, among other things, Solomon’s medical advice for curing illness, because people would be tempted to use these remedies rather than seek comprehensive one Geister (Damonen), RAC 9, 546-797; see also J. Danielou, Démon, Dictionnaire de spiritualité 3, col. 153, 164-165; O. Böcher, Démonen, Theologische Realenzyklopädie 8, col. 270-274. 13. Among many articles in encyclopedias, see particularly the comprehensive one Geister (Damonen), RAC 9, 546-797; see also J. Danielou, Démon, Dictionnaire de spiritualité 3, col. 153, 164-165; O. Böcher, Démonen, Theologische Realenzyklopädie 8, col. 270-274. 14. Bonner, op.cit. (note 5), no. 317. 15. Origen, Contre Celsè II 51, edited M. Borret, Paris 1967, p. 404 note 1 (Clavis patrum graecorum 2855). 16. So Tatian (fl. 120-165), Oratio ad Graecos 18, PG 6, 848 (Clavis 1104). 17. Basil, De invidia, PG 31, 380 (Clavis 2855). 18. So Gregory of Nazianzus, De baptismo, PG 36, 381 (Clavis 3010). Cf. Cyril of Jerusalem, Catechesis 4, 36, PG 33, 501 (Clavis 3585); John II of Jerusalem, Catechesis 19, 8, PG 33, 501 (Clavis 3586); Severus of Antioch, Homily 120, PG 29, edited M. Bétrèze, Paris 1960, p. 79 (583)-81 (585) (Clavis 7035). 19. H. Leclercq, Amulettes, DACL 1, 1787 (Clavis 8607). 20. Constitutiones apostolicæ 8 32, PG 1, 1128-1133 (Clavis 1730). 21. H. Leclercq, Gélasien (Décret), DACL 6, 745. 22. Basil, Homilia in Psalmum 45, PG 29, 417 (Clavis 2836). 23. John Chrysostom, In epistulam ad Colossenses 3, Homilia 8 5, PG 62, 337 (Clavis 4433). 24. Athanasius, Fragmentæ, PG 26, 1320 (Clavis 2165). 25. See above, note 18. 26. Gregory of Nyssa, Life of Saint Macrina, 30, edited P. Maraval, Paris 1971, p. 240 = PG 46, 989 (Clavis 1166; BHG 1012). Maraval cites Clement of Alexandria, Paedagogus II 11 59 2, edited H. Marrou, Paris 1970, III, p. 124-125 = PG 8, 633 (Clavis 1376), about suitable signs for Christians to have engraved on their rings. Idols are excluded, but not, it seems, on account of possible magical connotations. Leontius of Naples, in his Life of Saint Symeon Salos, tells of Symeon’s encounter with a witch who made φυλακτήριον καὶ έπαοίδον. He asked her if she would like a φυλακτόν against the evil eye. He then wrote on a πιττάκιον that she would no longer turn men away from God. Thereafter she was incapable of μαντεία καὶ μαγεία. She also gave a φυλακτόν, PG 93, 1736 (BHG 1677). 27. Testament of Solomon. A New Translation and Introduction by D. C. Duling. The Old Testament Pseudepigrapha, edited J. H. Charlesworth, I, Apocalyptic Literature and Testaments, London/New York 1983, p. 944-951. For bibliography, see J. H. Charlesworth, The Pseudepigrapha and Modern Research with a Supplement, Scholars Press, no city named, 1981, p. 197-202. 28. Duling, p. 946-947. 29. Ibid., p. 948. 30. Ibid., p. 960-987. Conveniently accessible in Greek in PG 122, 1316-1358 (BHG 2390). 31. F. C. Conybeare, The Dialogue of Athanasius and Zacchaeus and of Timothy and Aquila, Oxford 1898, p. 70 (Clavis 7794); Duling, p. 940.
healing from God." Origen (ca. 185-254) referred to adjurations composed by Solomon taken from Hebrew.

It seems that, outside Judaeo-Christian milieux, Solomon's medical knowledge and power over demons were regarded with some reticence. Nevertheless, in spite of the fantasies and syncretistic borrowings which characterize pseudoepigraphic writings about Solomon's power over demons, their theology, for both Jews and Christians, was basically sound. Solomon's power over demons came from God. On the Benaki intaglio, as on others, the legend refers to the seal of God. Thus the mechanics of apotropaeic practices associated with Solomon, unlike those of earlier pagan ones, are clearly revealed. In Judaeo-Christian tradition only God ultimately has power over demons, although this was delegated to angels and thence, according to the Testament, through the intermediary action of the archangel Michael, to Solomon. Consequently, although the practices attributed to Solomon resemble those of pagan magic, it may be open to question whether it is correct to call Solomon's seal ring, as Duling does, 'magic', or to refer to Solomon as a 'magician'. Admittedly we are concerned here with 'popular' rather than 'official' religion. In popular religion, among Jews and Judaeo-Christians, Solomon was the person who, par excellence, triumphed over demons.

The tradition continued in Palestine, particularly in Jerusalem, where the anonymous pilgrim saw near the pool at Bethesda the crypt in which Solomon tortured demons. Between 381 and 384 Etheria would have venerated near Golgotha, along with a fragment of the True Cross, Solomon's ring. Twelve silver jars were also shown, in which Solomon imprisoned demons. The author of the Life of Saint Marina of Antioch also knew of these jars, which were opened by someone seeking treasure, so releasing the demons inside them. Bagatti suggests plausibly that the cult of Solomon in Jerusalem came to an end with the Persian conquest. However the increasing antipathy of Christians towards Jews may have contributed to its disappearance. John Chrysostom had already denounced Jewish magical practices, incantations, amulets and medicines. A later libel against Photius may allude implicitly to Solomon. Photius met a Jew who asked him what he would give to bring half his inheritance. The Jew then said that it was 'holy', and 'the seal of Solomon holds the evil eye' (βασιλεῖ τοῦ Ἰωσὴφ). The other amulets can only be dated earlier than the mid-seventh century when the premises where they found were evacuated.

Vikan, who was concerned principally with medical objects, dates amuletic armbands to the sixth and seventh centuries, rings to the seventh and eighth centuries, while he places simple amulets yet later, possibly to the seventh and eighth centuries, more commonly to the ninth century. It must be said that his argument on this point is not transparently clear. If he is referring only to the "hystera" amulets, intended to control the functioning of the womb, then he may be right. If he is referring to medical amulets in general —and including the haematite intaglios like that in the Benaki Museum— then it is difficult to follow him. Even if it is not possible to date specific amulets of the rider spearing the prostrate woman exactly —for the same iconographical formula could have been used over a long period—one can, perhaps, establish a rough chronological schema for them. The first specific reference to a medical amulet seems to be that in Plutarch's Moralia. Isis, when pregnant, put on an amulet (περιάψιμα φιλακτήριον). The iconographical type of Solomon triumphing over the prostrate female figure, Lilith or Obyzouth, was then invented. It is likely that this practice existed earlier than the date of the composition.
of the Testament and that is was of Jewish inspiration. Thus an intaglio like that in the Benaki Museum could be dated as early as the third century. Whether these haematites were all intended for medical use, or whether they offered a wider coverage against the maleficence of demons, we cannot know, except when they are marked with a specifically medical sign like that of Chnoubis. We cannot, for example, be sure that a key was intended, as Vikan suggests, to look up the womb, for Solomon was attributed the power to lock up demons. The next development was to combine representations of Solomon with pagan signs. Of these, the most common formula was that of the evil eye: an eye pierced with daggers and attacked by lions, a bird (an ibis or an ostrich?), a scorpion and a serpent. Seyrig suggested that this type of amulet was used to cure digestive disorders. Solomon is sometimes accompanied by an angel called Araaf of Arlaf. Perdrizet suggested that the name derived from that of the son of Solomon’s vizier, known in Arab tradition as Assaf. On a leaf of metal, apparently found in a tomb at Samsum (Turkey), an incantation is inscribed, in which Arsaph is implored to be a “good...”

32. Hippolytus (fl. 160-231), Commentary on the Canticles, PG 10, 628-629 (Clavis 1871).
33. Origen, Commentarii in Matthaeum 110, PG 13, 1757 (Clavis 1871).
42. Ibid., no. 303.
45. Vikan, art.cit. (note 5), p. 75-78.
48. For example, Schlumberger, op.cit. (note 2), nos 1, 9, 10; Bonner, op.cit. (note 5), nos 298-303.
49. Schlumberger, op.cit., no. 8; Bonner, op.cit., nos 304, 325.
52. Perdrizet, ibid., p. 51-52.
demon” (αγαθός δαίμων). The text ends with a reference to Moses, which suggests that the object was Jewish. Nevertheless the reference to a good demon seems to be pagan. Possibly Araaf of Arlaf is a Jewish adaptation of the name of a pagan demon (Fig. 4).

At this stage of iconographical development, Solomon is “masterminding” operations against demons. In the next stage, probably in Judaeo-Christian communities, Christian signs were introduced, as foreseen in the Testament. In this text they are mainly presented by allusions. However, one demon tells Solomon that he is thwarted by the mark of the Saviour: “this is the sign of the cross.” We have a few dated Christian amulets from the fourth century. It was also in the fourth century that Christian writers began to inveigh seriously against the use of pagan apotropaic practices. Whether their invective was directed only against those with no Christian sign, or whether it included those which were syncretistic, we cannot know.

The cross is the most frequent Christian sign on these amulets. However a bust of Christ, sometimes between personifications of the sun and moon, may also be represented, as on the amulet mentioned by Perdrizet which was found at Koula near Smyrna. On one side the rider is represented spearing the prostrate woman who is also approached by a serpent. An angel stands beside the rider, while, behind them, are engraved a cross with an alpha and an omega as well as a star. The legend invokes both Solomon and Araaf. On the other side the prostrate woman is again represented, but this time she is attacked by a lion. Christ appears above with a cruciform nimbus between personifications of the sun and moon. There are two legends: “heaven and earth (are) full of (your) glory”; “seal of the living God protect the wearer. Holy, holy, holy, Lord” (Fig. 4).

No explicitly pagan symbol appears on this amulet. However, the significance of the lion needs to be explained. Two lions attack the evil eye, with which Obyzouth was associated. The presence of the lion could, in consequence, derive from the iconography of the evil eye. The lion was an ambivalent symbol, sometimes signifying evil (the devil marauding like a roaring lion), sometimes good. On this amulet, the lion is certainly an instrument of good, since it is attacking the hateful Obyzouth. As the lion of Judah, it could be interpreted as a type of Christ. Jacob’s reference to Judah as a young lion (Genesis 49, 9) was taken up in the Apocalypse 5, 5, in this sense: “The lion from the tribe of Judah, the Scion of David, has won the right to open the scroll and break its seven seals”. John Chrysostom, in his commentary on Genesis, interpreted the lion of Judah in the same sense. There does exist an amulet
against the evil eye, on which Christ as the lion of Judah is invoked along with the seal of Solomon, but the legend is in Latin. Unfortunately no such legend is

55. Ibid., p. 977.
57. John Chrysostom, Homiliae in Genesim 67 8, PG 54, 574 (Clavis 4409).
58. H. Leclercq, Leo de tribu Juda, DACL 8, 2528.
known on Greek amulets. It can therefore only be proposed as a hypothesis that the lion who is represented fairly frequently attacking the prostrate woman, so doubling Solomon’s action, is intended to be a symbol of Christ.

A fourth stage in iconographical development may now be proposed. Often when there are Christian signs on an amulet, the name of Solomon is not mentioned in the legends. On such amulets, the rider’s spear may be surmounted by a cross, and his victim may be a beast or serpent rather than a woman. Bonner has published several such amulets. On one, formerly in the Ayvaz collection (Beirut) and now in Michigan, the rider, whose spear is surmounted by a cross, pierces an animal\(^9\). On the reverse, besides a lion and a serpent, Christ in a mandorla is surrounded by the four apocalyptic beasts. This amulet may be compared with an object, described as a clasp, which was formerly in Strasbourg

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**Fig. 9. Funerary stele in Cirencester. Sextus Valerius Genalis.**
The rider is haloed and beside him is a seven-pointed star. Again he is not named. Two of those found at El Jish bear Christian signs and an unnamed rider\(^63\). Such amulets may carry a legend: εἰς θεός ὁ νικάν τὰ κακά\(^62\) (Figs 5-6).

On the pilgrim armbands studied by Vikan, the rider is also not named\(^63\). Since they also carry scenes from the life of Christ, they are evidently Christian, even if these scenes are accompanied by Chnoubis and the pentagram. With them may be associated a cup at Uģulû (Georgia)\(^64\). Its stem is 7 cm high, the cup 8.2 cm, with a diameter of 11 cm. It is decorated with six plaques of silver repoussé work, on which are represented: the Nativity, the Baptism (twice), the Entry to Jerusalem, the Crucifixion and a figure on horseback, who wears a hood and is haloed, spearing a prostrate figure with horns on the head. From the top right hand corner an angel extends a hand in blessing (Fig. 7). Ćubinašvili proposed a Syrian provenance for the cup and a sixth-century date, which coincides with that proposed by Vikan for the armbands\(^65\). The angel blessing is a new element, borrowed from imperial triumphal imagery. It already appears on the Barberini ivory (Louvre, Paris) of an emperor (Anastasius or Justinian?), which may be dated to the early sixth century\(^66\). Aladašvili has already made the comparison between this ivory and the two figures on horseback spearing a dragon and blessed by angels who are represented on the façade of the church at Martvili (Georgia)\(^67\). Their function is obviously apotropaic, but they also are anonymous.

At this point Solomon, it seems, is no longer master-minding operations against demons. Moreover the iconography of the rider spearing a figure or animal symbolizing evil has now become respectable; it has been accepted into "official" ecclesiastical art. What is the identity of the anonymous riders? Is it to the amulets that we have to turn for an answer to this question. On the Uģulû cup, the anonymous rider and the Entry to Jerusalem are juxtaposed. They also figure on some armbands. Vikan noted that the Entry to Jerusalem was "the one biblical episode wherein Christ was, in effect, a 'holy rider'; moreover, the victorious nature of the event was itself fully appropriate to amulets"\(^68\). Further, as has been noted, the legend: "one God conquering evil" recurs on amulets with a representation of the anonymous rider. Thus he is associated with Christ and the one God. As Goodenough put it, he symbolizes "destruction of evil by the good in a more abstract sense"\(^69\). Such abstraction is alien to the spirit of Byzantine art. The apotropaic powers, once attributed to the Old Testament king, were to be taken on by Christian saints. With these powers they were also to take over his iconography. If we have only one example, the fresco of Sisinnius at Bawit, of this iconography in its original form, in which a prostrate female figure is speared, in its more developed form, where a dragon or an evil man replaces her, it was, of course, common currency for the warrior saints.

Sisinnius is nevertheless a key person in this transition period when Christian saints were taking over the apotropaic functions of Solomon. On some amulets he is invoked along with Solomon\(^70\). In both the Ethiopian and the Byzantine versions of his Life, he is presented as the protector of new-born babies against the female demon who kills them\(^71\). In the Ethiopian version it is his own sister, possessed by a demon, who kills the babies. Sisinnius, before becoming a Christian, actually kills his own sister. In the Byzantine version, he saves his own sister's babies from the female demon who is now called Gyllou. In Ethiopian tradition Sisinnius is said to have been born in Antioch, the home also of...
another apotropaic saint, Philotheos. In Byzantine tradition he is the member of a Constantinopolitan family. In the fresco at Bawit, he not only spears the prostrate female figure but is also accompanied by the iconographical formula against the evil eye. Clédat’s dating of the fresco to the sixth century fits in well enough to the iconographical schema which I am proposing. Sisinnius, along with Solomon, disappears, but the iconographical formula remains. This is the special interest of the Benaki intaglio and related objects. For, if Solomon’s power over demons was notorious in Judaic and Judaean-Christian tradition, as exercised by his seal ring, it was not self-evident that he should be represented on amulets as a triumphal figure on horseback spearing a she-devil. Scholars have speculated as to the origin of the formula. Goodenough suggested that it derived from Egypt and that it was taken over from the Thracian good Hero. However, triumphal figures on horseback trampling or spearing a fallen enemy were so common in antique imperial and funerary imagery that it is hardly possible to fix a precise origin for the triumph of Solomon, any more than one can be established for his Testament. To demonstrate the hazards of such tentative interpretations, it is sufficient to cite the funeral stele of Sextus Valerius Genalis in Cirencester. The iconography is close to that of Solomon, but, surely, Solomon’s cult as a protector against demons did not originate in Roman Britain (Fig. 9).

The amulets of Solomon may owe something to the smaller objects of imperial cult, but it is also possible that influence travelled in the opposite direction. We have noted examples of Solomon accompanied by an angel, which recall the well-known medallion of Justinian’s Adventus, once in the Cabinet des Médailles (Bibliothèque Nationale, Paris). However, between Justinian and the angel, as between Solomon and the angel, is placed a star, which on amulets may have originally been a pentagram. In speculating on the origins of the cult and iconography of the warrior saints, scholars have often proposed, quite unscientifically to my mind, that they are reincarnations of Perseus, Hercules, Horus, the Thracian Hero and so on. I have tried to show elsewhere the extreme difficulty of establishing a filière. In this article I wish to maintain that an origin in the iconography of Solomon can be more easily demonstrated. Even if the objects on which he is represented cannot be precisely dated, a rough chronology of iconographical developments to which they witness can be proposed. The type of Solomon himself, as represented on the Benaki intaglio, may be as early as the third century. By the fourth century it was being Christianized. In the next stage, perhaps as early as the fifth century, the rider became anonymous and a beast or serpent was being substituted for the prostrate woman. By the sixth century the rider was receiving a new identity, that of a Christian saint, and, more specifically, that of a warrior: Theodore, George and, later, Demetrius. However, the essential “message” of the iconographical type did not change: the rider receives from God the power to triumph over evil.

72. Philotheos is represented as a standing figure piercing with his spear the human head of a curled serpent on a pen-case found in Egypt. He is invoked in favour of the scribe to whom the pen-case belonged, H. Leclercq, Calame, DACL 2, 1582-1583. Philotheos, who was adept in expelling demons from idols, was particularly venerated in Egypt, J.-M. Sauget, Filoteo, Bibliotheca sanctorum 5, 805-808. Less easy to place is the unnamed rider spearing a serpent who appears on Coptic tissues. He may be merely decorative with no apotropaic connotations. P. du Bourguet, Musée National du Louvre, Catalogue des étoffes copies 3, Paris 1964, H 48, AC 552. See Fig. 8.

73. See above, note 11.


75. J. M. C. Toynbee, Art in Britain under the Romans, Oxford 1964, p. 191.


Credit lines for illustrations: 1, Benaki Museum; 2 and 3, after Schlumberger, op.cit., (note 2); 4, after BCH 12 (1893), p. 638; 5, after Mourer-de, art.cit. (note 51); 6, after Forrer, art.cit. (note 60); 7, after Macabeli, op.cit. (note 64); 8, Musée du Louvre; 9, Corinium Museum, Cirencester.