

**CATALOGUE OF THE
COLLECTION OF ANTIQUE
GEMS.
FORMED BY JAMES NINTH
EARL OF SOUTHESK K. T. VOL. I**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649413843

Catalogue of the Collection of Antique Gems. Formed by James Ninth Earl of Southesk K. T. Vol. I by Helena Carnegie

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

HELENA CARNEGIE

**CATALOGUE OF THE
COLLECTION OF ANTIQUE
GEMS.
FORMED BY JAMES NINTH
EARL OF SOUTHESK K. T. VOL. I**

CATALOGUE OF THE
COLLECTION OF ANTIQUE GEMS

FORMED BY

^{-Carnegie}
JAMES NINTH EARL OF SOUTHESK K.T.

EDITED BY HIS DAUGHTER LADY HELENA CARNEGIE

IN TWO VOLUMES

VOL. I

EGYPTIAN ASSYRIAN SYRIAN PHENICIAN
GREEK ETRUSCAN ROMAN

LONDON

BERNARD QUARITCH

11 GRAFTON STREET BOND STREET W.

MCMVIII

FA 6007.4

51
116



Summer fund
(I)

BOUND MAR 17 1910

CONTENTS

	Page.
PREFACE	vii
Class A SCARABS, CUT SCARABS: GREEK AND ETRUSCAN...	1
Class B SCARABOIDS, CUT SCARABOIDS: GREEK AND ETRUSCAN...	24
Class C DEITIES: MALE AND FEMALE	30
Class D SEMI-DEITIES; GENII; PERSONIFICATIONS...	52
Class E HEROES; LEGENDARY AND MYTHICAL PERSONAGES	60
Class F HISTORY; RELIGION; DAILY LIFE... ..	79
Class G ANIMAL FORMS	90
Class H SYMBOLICAL; CHIMERICAL	97
Class I MASKS; GRYLLI; INANIMATE OBJECTS; INSCRIPTIONS...	105
Class J PORTRAITURE: GREEK AND ROMAN	111
Class K GREEK-EGYPTIAN; ROMAN-EGYPTIAN; EARLY CHRISTIAN	119
Class L ENGRAVINGS ON GOLD	127
Class M CAMEOS	131
Class N Gnostic; MITHRAIC; TALISMANIC	136
Class O EARLY EGYPTIAN; ASSYRIAN; SYRIAN; PHENICIAN; EARLY GREEK	197
INDEX	219

LIST OF PLATES

- Plate I Scarabs, Cut Scarabs : Greek and Etruscan, A 1 to 26.
- Plate II Scarabs, Cut Scarabs : Greek and Etruscan, A 27 to 42.
Scaraboids, Cut Scaraboids : Greek and Etruscan, B 1 to 9.
- Plate III Scaraboids, Cut Scaraboids : Greek and Etruscan, B 10 to 12.
Deities : Male and Female, C 1 to 22.
- Plate IV Deities : Male and Female, C 23 to 40.
Semi-Deities ; Genii ; Personifications, D 1 to 7.
- Plate V Semi-Deities ; Genii ; Personifications, D 8 to 17.
Heroes ; Legendary and Mythical Personages, E 1 to 15.
- Plate VI Heroes ; Legendary and Mythical Personages, E 16 to 39.
- Plate VII History ; Religion ; Daily Life, F 1 to 22.
Animal Forms, G 1 to 3.
- Plate VIII Animal Forms, G 4 to 20.
Symbolical ; Chimerical, H 1 to 8.
- Plate IX Symbolical ; Chimerical, H 9 to 15.
Masks ; Grylli ; Inanimate Objects ; Inscriptions, I 1 to 16.
- Plate X Portraiture : Greek and Roman, J 1 to 18.
Greek-Egyptian ; Roman-Egyptian ; Early Christian, K 1 to 3.
- Plate XI Greek-Egyptian ; Roman-Egyptian ; Early Christian, K 4 to 18.
Engravings on Gold, L 1 to 6.
- Plate XII Cameos, M 1 to 9.
- Plate XIII Gnostic ; Mithraic ; Talismanic, Class N.
- Plate XIV Gnostic ; Mithraic ; Talismanic, Class N.
- Plate XV Gnostic ; Mithraic ; Talismanic, Class N.
- Plate XVI Early Egyptian ; Assyrian ; Syrian ; Phœnician ; Early Greek,
O 1 to 20.
- Plate XVII Early Egyptian ; Assyrian ; Syrian ; Phœnician ; Early Greek,
O 21 to 40.

PREFACE

EXCEPTING a few previously acquired, this Collection of Gems was begun in 1878. Of the four hundred and forty-nine objects (excluding the Cylinders, which number one hundred and fifty-one) that compose it, a large proportion is from collections recently disposed of by public sale; others have been obtained by private purchase from well-known collectors; a number derive directly from Constantinople, Bagdad and the East, Athens, or Naples; and of the remainder nearly all were bought in London, many of them, however, from collections sold in Paris.

Few of the gems can be traced back to earlier collections than those of their last possessors. The following names of previous owners may be more or less confidently stated:—Nott, Tassie, Pulszky, Hertz, Le Turc, Hahn, Count M. Esterhazy, Arundel. Two remarkable gems come from the P. H. Hope Collection; one (probably two) from the Praun; three, from their settings, appear to have belonged to the Beckford. There are also several gems from collections of less note, or bearing unknown collection-numbers, and many more might be identified were the means available.

Illustrations of certain of the gems appear in works by the late Rev. C. King, in Hertz's *Folio Catalogue of the Hope Collection*, in Professor Middleton's *Ancient Gems*, Munro's *Horace*, Raspe's *Tassie's Gems*, Lajarde's *La Culte de Venus*, and Furtwängler's *Die Antiken Gemmen*.

In this catalogue the *descriptions of the gems apply to Impressions*, except as regards Cameos and certain Talismanic or Gnostic intaglios, which were not used as seals. Cylinders, though meant

for sealing, have been described from the Originals, their form rendering it hard to obtain a complete impression.

Where a whole Class is described from the *Originals*, a note to this effect is placed below the Class-heading ; in the case of isolated examples occurring in the Classes described from *Impressions*, the detailed descriptions beneath the short titles are headed, in italics and brackets, by the abbreviation *Orig.*

In the descriptions the Terms of Position, *r.* (right), *l.* (left), primarily apply to the whole design (on the impression or the original as the case may be) and relate to the spectator's own right and left ; but when the action of a figure is spoken of, all such terms apply to that figure's right, left, &c. Thus, "A Warrior, *r.*" signifies a warrior facing towards the spectator's right ; while the words "A Warrior, with extended right arm" would relate to the warrior's own right arm, though it might be pointed towards the spectator's left. Similarly, "A Star in field to Warrior's right" might be equivalent to "A Star in *l.* field."

The Descriptions, at their fullest, are arranged on the following plan :—Short Title ; Full Description ; Nationality (in brackets) ; Form (in italics) ; Material ; Shape and Size of Bezel ; Injuries (in brackets) ; Mount ; Place, Person, Collection, before possession by last owner (in square brackets) ; Place, Person, Collection whence obtained by present owner ; lastly, the Year of Purchase.

Regarding the Illustrations :—When Plate numbers are placed under a Class-heading it may be understood that every item of that Class is illustrated and will be found on the Plates referred to. When a selection only from a Class has been taken for illustration (as in Class N) the Plate references are attached to the separate items.

In the Descriptions of Material it may be noted that as, though different in composition, Sard and Red Carnelian are almost indistinguishable in appearance, my custom is to include Sard and Carnelians (unless white) under Sard ; the tone of colour is sometimes indicated—golden, dark red, brown, or yellow being those

chiefly specified. Hyacinth-Sard closely resembles Garnet. Probably the sard, an Oriental stone, was unknown to gem engravers till the conquests of Alexander opened up the Eastern world.

Stones in strata, of the Onyx type, are termed Sardonyx if with a red, reddish, or chocolate layer; Onyx, if black or fawn with white; Nicolo, if black with slaty blue; stones of similar character transversely cut are termed "banded," and take the name Banded Agate if crossed by more than one band, or otherwise irregular in their marking. Garnets varying from the common hue are described as Almandine or Hyacinth-Garnet (Guarnacino?) when respectively of a violet or amber tone. Chalcedony is generally characterised by its shade, as brown, smoky, grey; when green it is Plasma, when blue Sapphirine. Jasper is described by its colour, most frequently red, green, or yellow; when mottled, the shades are stated according to predominance. Certain nearly translucent stones of a quality between Agate and Jasper, generally green, but not Chrysoprase, are termed Agate-Jaspers, with note of colour, as, for example, Sea-green, or Olive-green Agate-Jasper. The soft dark-green material (frequent among Tharros scarabs) sometimes known as Green Earth is here termed Green-Stone. Hæmatite denotes an iron-stone, varying in shade from brown to steel-grey. Besides the above, various less common materials occur in the collection, such as Ruby, Yellow Sapphire, Beryl, Turquoise, Opal; there are also a few intaglios engraved on bezels of gold or other metal. Two Greek coins and a small gold figure of Victory have been included in the Catalogue list.

In notes on defects or peculiarities of stones a stone lessened by a third or more is termed a Fragment; injured on the edges, it is Chipped, or in worse cases Fractured; Cracked, denotes cleavage showing on both surfaces; Flawed, a crack internal or affecting one surface only.

In describing Marginal Borders the terms mostly used are these:—Plain, and Double Plain, respectively denote a single or a double line; Beaded, a dotted line, close or open; Milled, a series