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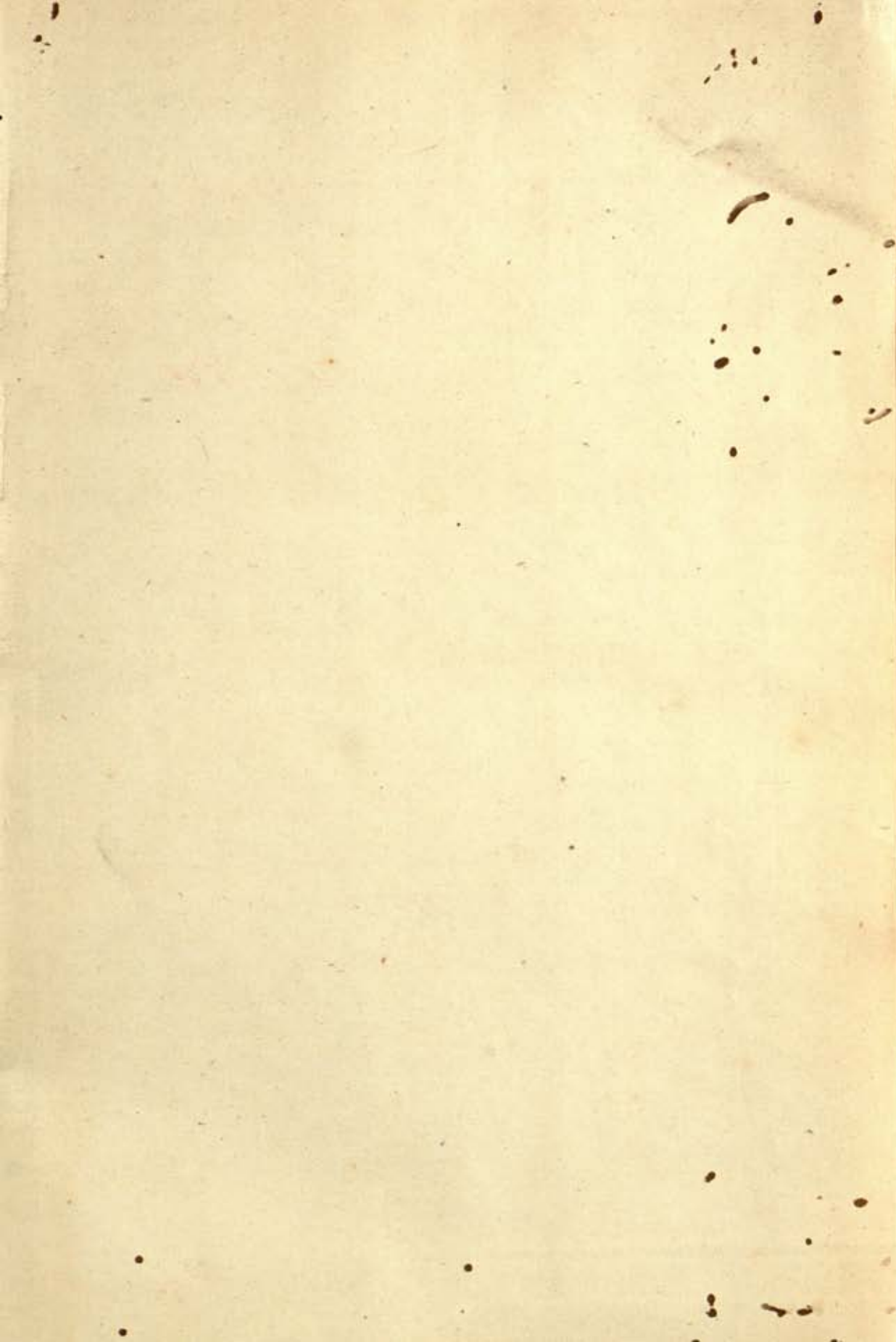
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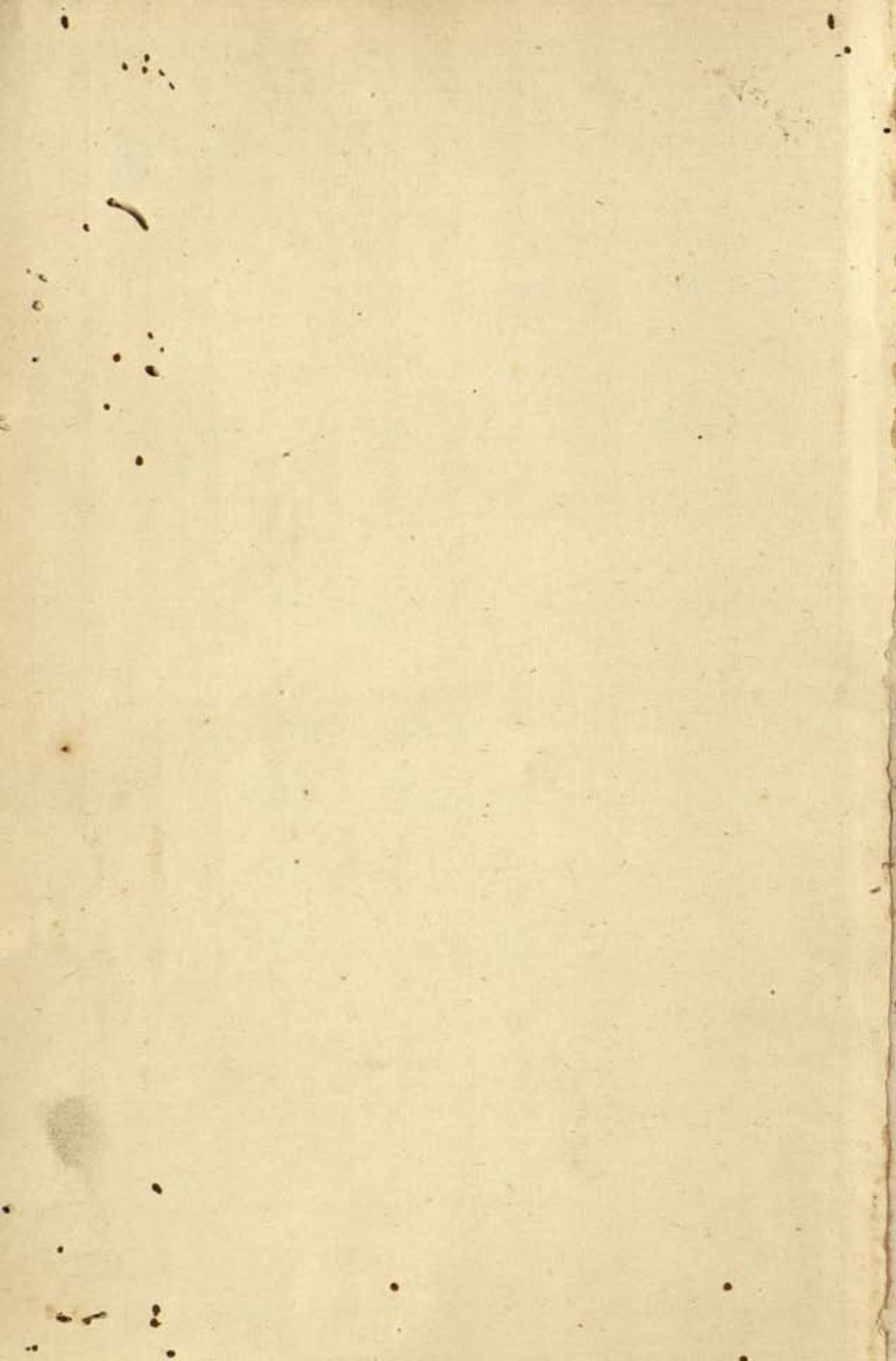
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ANTIQUE GEMS AND RINGS.



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# ANTIQUE GEMS AND RINGS.

BY

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FELLOW OF TRINITY COLLEGE, CAMBRIDGE.



*Calabresi's Ransom (p. 428), enlarged by one-half.*

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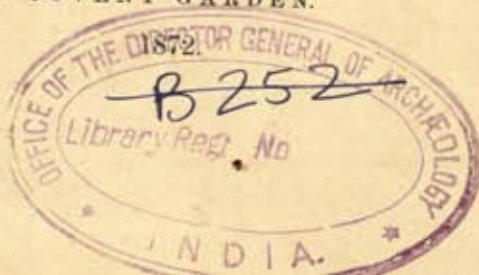
"In tenui labor: at tenuis non gloria, si quem  
Numina levis sinunt auditque vocatus Apollo."—VIRGIL.

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## APPENDIX.

### SAVAGE LAPIDARY ART.

THE history of the first invention of the glyptic art receives considerable light from our learning the processes followed by tribes still in a state of nature for reducing hard stones into various articles of ornament or utility. Man's instinct usually leads him, under the same conditions, to resort to the same means for effecting a certain given purpose, and to producing the same forms; nevertheless, one cannot help being surprised at finding the primæval Assyrian and the Indian of the Amazon equally adopting the *cylinder* as the badge of distinction, and fashioning it, in the same way, out of the most intractable substance within their reach. But the whole of the subject is so full of interest, as well as of special information, that I have thought I am doing a service to my readers by bringing together whatever recent travellers have made known respecting it, as observed by them either in the remains of savage art, or in its actual practice at the present day.

*Savage Lapidaries on the Maupes River, Brazil.*—"I now saw several of the



men with their most peculiar and valued ornament, a cylindrical, opaque white stone, looking like marble, but which is merely quartz imperfectly crystallized. These stones are from four to eight inches long, and about an inch in diameter. They are ground round, and flat at the ends, a work of great labour, and are each pierced with a hole at one end, through which a string is inserted to support it round the neck. It appears almost incredible that they should make this hole in so hard a substance without any iron instrument for the purpose. What they are said to use is the pointed flexible leaf-shoot of the large wild plantain, triturating with fine sand and a little water; and I have no doubt it is, as it is said to be, a labour of years. Yet it must take a much longer time to pierce that which the Tashatia (chief) wears as the emblem of his authority, for it is generally of the largest size, and is worn transversely across his breast; for which purpose the hole is bored lengthways, from one end to the other, an operation which, I was informed, sometimes occupied two lives. The stones themselves are procured from a great distance up the river, probably from near its source at the base of the Andes: they are therefore highly valued, and it is seldom that the owners can be induced to part with them; the chiefs scarcely ever." (*Wallace's Amazon*, p. 278.)

For comparison of similar primitive processes, it may be added that the New Zealanders bore jade by means of a splinter of quartz fixed on the end of a rod, which is turned between the hands after the manner of a fire-stick, i. e., the instrument used for producing fire by friction in a block of softer wood.

*Mexican Jade Carvings.*—"Squier gives a drawing of what he justly calls a very beautiful miniature representation of the same subject [the beneficent demigod Cuculcan], obtained from the ruins of Ocosingo, forty miles to the south of Palenque, in 1856. It is engraved full size of the original [oblong,  $3\frac{1}{2} \times 2\frac{1}{4}$  inches], which is of the variety of beautiful green stone called by the Spaniards *Madre di esmeralda*, and which was highly esteemed by the ancient Indians under the name of *Chalchihuite*. It is very hard, and when polished resembles the finest kind of green enamel. Some experts pronounce the material green quartz, but Sir R. Murchison recognises in it nephrite, or jade. The figure is sharply cut in high relief, and the whole is exquisitely polished. A hole is drilled through the stone between the points *a, a*, evidently for the purpose of suspension, and we are no doubt right in supposing that it was worn supported on the breast of some sacerdotal dignitary, perhaps the high-priest of Cuculcan, whose image it bears. In connection with this relic were found a number of others, of the same material, and scarcely inferior in interest. Amongst them may be



mentioned a *cylinder*, two inches in diameter, and resembling those found in Assyrian ruins, with hieroglyphics engraved on its outer surface. They are represented in the accompanying cut of equal size [viz., Head in profile, facing four pellets; Fist clenched, placed on another, the palm of which is marked with four pellets; Lama lying down, or some similar object]. As already said, these green stones, or Chalchiuites, were held in the highest estimation by the Mexicans and Central Americans. Bernal Diaz represents Montezuma as saying, in handing them over: 'To these I will add a few Chalchiuites of such enormous value, that I could not consent to give them to any one except to such a powerful emperor as yours. Each of these stones is worth two loads of gold.' In the first-mentioned carving or *cameo*, the figure of Cuculcan, seated cross-legged upon an elaborately-worked cushion, presents so striking a resemblance to the usual type of Buddha, that it is difficult to ascribe the coincidence to the native instinct of Man in corresponding stages of culture. The only difference is that the Mexican god shows his countenance in profile in the act of speaking, and with the well-known Aztec features." (*Morellet's Central America*, p. 97.)

*Aztec Lapidary Skill.*—"A very common ornament in the Omotepec (Nicaragua) graves is a string of beads, sometimes of chalcedony, and sometimes of lava. The piercing of the latter is wonderful. Many of the beads are an inch in length, ringed all over, and pierced with a hole as fine as ordinary thread. The whole bead is no thicker than twine, and most brittle. Had we not seen such wonders before, we never could have deemed such fine work possible without tools of metal. The chalcedony beads are very much larger; they are handsomely rounded and polished, and the hole is carefully bored. Ten to fifteen formed a necklace or bracelet, from which we may conclude, either that they were only worn by children, or else that feathers or other perishable ornaments were interspersed." (*Boyle's Ride Across a Continent*, ii. 98.)

*Aztec Sculpture, executed without metal tools.*—Boyle found upon Mount Mombacho, near Grenada, many monumental *portrait* statues, life-size, executed with great fidelity to nature, and carved out of *basalt*, a material which, even in the ancient world, was only attempted by the Egyptians. He figures specimens which perfectly bear out his description and praise in his *Ride Across a Continent*, ii. p. 43.

"Amongst the Assinaboin Indians a fine marble is used, much too hard to admit of minute carving, but susceptible of a high polish. This is cut into pipes of graceful form, and made so extremely thin as to be nearly transparent, so that when ignited the glowing tobacco shines through, and presents a singular appearance when in use at night, or in a dark lodge.



Another favourite material is a coarse species of jasper, also too hard to admit of elaborate ornamentation. This also is cut into various simple but graceful designs, executed chiefly by the slow and laborious process of rubbing it down with other stones. The choice of the material for fashioning the favourite pipe is by no means guided by the facilities which the position of the tribe affords. A suitable stone for such a purpose will be picked up and carried hundreds of miles. Mr. Kane informs me that in coming down the Athabaska river, when drawing near its source in the Rocky Mountains, he observed his Assinaboin guides select the favourite bluish jasper from among the water-worn stones in the bed of the river, to carry home for the purpose of pipe manufacture, although they were then fully five hundred miles from their lodges." (*Wilson's Pre-historic Man*, ii. 14.)

*Mexican Turquoise.*—The source from which the ancient Mexicans derived their turquoise, so long entirely lost in the darkness of Spanish misrule, has at length been brought to light; and all the circumstances of the discovery tend to declare the energy, extent, and commercial advancement of the pre-existing empire. Prof. W. P. Blake, of San Francisco, had noticed beads of green turquoise worn by the Navajo Indians, who inhabit the northern and western parts of the province of New Mexico. To these they attach such value, that the traders will take them in pledge for any quantity of goods the owners may demand, with the certainty that they will be ultimately redeemed. Prof. Blake prevailed upon these Indians to show the place where they obtained the stone, which proved to be in the Los Cerillos mountains, twenty miles south-east of Santa Fé. The mine was an immense open quarry, "large enough to hold the entire buildings of the British Museum," to use the learned explorer's own words, at an interview I had the pleasure of enjoying with him (Sept. 27, 1867). The sides of the excavation, and the heaps of ancient rubbish are now overgrown with gigantic pines, the growth of the three centuries that have elapsed since the ruin of its old industrious workers. The rock is a decomposed porphyry, resembling sandstone in appearance, with the turquoise running through it in veins, or lining the sides of crevices with a thin coating. Its colour is pure green, except when it is decomposed by weathering. The poor Indians of these times, lacking skill and means to quarry the rock to follow up the veins still productive of the finest material, grub about in the rubbish heaps, and are well content with the refuse of the original prosecutors of these enormous and long-continued operations. The fragments so found they polish into irregular forms, perforate, and wear for necklaces. Prof. Blake is of opinion that *this* was the so highly valued "Chalchihuite," or, as the

Indians pronounce it, "Chalcivite." A full account of his visit to the place is given in the *American Journal* for 1858.

*Chinese Glyptic Art* has produced nothing so noteworthy alike for "matter, form, and style," as the work (said, as usual in all such cases, to come from the sacking of the Summer Palace) very recently acquired by Mr. Octavius Morgan, and which at once arrested my attention amongst the infinite variety of rarities adorning his collection. In the first place, the material is by far the largest specimen of turquoise ever brought to Europe, being eight inches long by six high, and as many in its greatest thickness. Its colour is sap-green, the surface divided into innumerable minute and regular tesserae by hair-lines of black oxide, a peculiarity also observable in the turquoises from the Sinaitic mine. The kidney-like shape of the mass, covered with mamillary protuberances, has been happily taken advantage of by the artist for the production of a work best adapted to the national taste, with the least possible waste of the so precious subject matter. The general outline suggested the idea of a rounded mountain, the protuberances lent themselves for minor hills, forests, and villages, rising in tiers one above another, with due gradation of distance, and every portion enlivened with numerous figures engaged in various occupations. The subject is treated in exactly the same manner as in the ivory carvings in which similar landscapes in high relief are so frequently to be seen; and from the comparative softness of the gem, it is probable the carving was effected by the same method as in the other substance.







II.

*Archaic Glyptic art—its favourite subjects.*—Of all the numerous Epic scenes, carved and chased upon the Coffer of Cypselus, no more than two represent, directly, episodes in the Iliad—these being the “Duel between Hector and Ajax,” and the “Agamemnon slaying Iphidamas,” whom his brother Cœon is defending. And even in these two scenes, certain variations in the details of the representation afford reason for suspecting that they were not borrowed, immediately, from Homer’s description; for Agamemnon bore, emblazoned on his shield the lion-headed Φόβος, instead of the “Gorgon begirt with Fear and Terror,” which the poet gives for his cognizance.

As in the case of the scarabei, so upon this Coffer, the Argonautic Expedition, and the Tale of Thebes, had supplied by far the largest proportion of the subjects. It is true that the fifth and topmost row of panels were explained by the custodian (for here the inscriptions were wanting) as having reference to events from the Odyssey—such as Ulysses in conversation with Circe, and with Nausicaa, and again, Thetis carrying the Vulcanian arms to her son; but the presence of *Hercules*, which Pausanias particularly notices, in these tableaux, suffices to show that such interpretation could not be the right one. The authorship of these reliefs and chasings Pausanias attributes to Eumelus of Corinth, on account of their conformity in style with those upon another monument by

that ancient sculptor, then existing in that city, but of which the writer has unfortunately left no further description.

*Archaic Greek art—from Olymp. 50 to 80.\**—"Little as it was to be expected that in a period of such violent efforts (taking into account the enormous extension of the cultivation of art, the different national character of the Dorians and Ionians, and the want of one central point), that art should have advanced with equal steps in every region, we nevertheless remark certain changes, universal and manifesting themselves by necessity in the progress of Hellenic development. They consist chiefly in these points: the *forms* pass from the primitive, undistinguishing rudeness, into an excess of distinctness; on the one hand in the display of force, energy, and completion—on the other into a display of neatness of work, which, during this epoch, must stand in the stead of grace and elegance. Works belonging to this line are now designated, 'Works in the Archaic-Greek style,' but formerly and erroneously were named Etruscan.

"In such sculptures the bodily forms are muscular in excess, the thigh and leg bones strongly projecting, and hence all the outlines hard and sharp cut. Such harshness was expressed in a high degree in the works of Callon, whose statues Quintilian (Inst. xii. x.) calls 'too stiff and approximating to the Etruscan figures.' In a less degree did this apply to the statues of Canachos, yet Cicero (Brut. 18, 70) says of them 'that they were too stiff to imitate the truthfulness of Nature.' Nevertheless, even the style of the Attic masters in Olym. 75, was censured for its excessive sharpness in the drawing of the muscles. It was, however, precisely this severity of drawing that led the sculptor to that natural truthfulness so much admired in the Æginetan Marbles, in most of the pieces. With this severity of drawing are usually united short and massive proportions, although an excessive elongation in the figures sometimes presents itself; the latter, however, much more frequently in paintings than in sculpture. The attitudes have often something violent in them, a character greatly promoted by the perpetual representation of mythological combats; yet amidst their fulness of life there remains a certain stiffness, a something harsh and angular. Thus, in the Æginetan Marbles, there is combined with a truth to nature that excites our astonishment, many a startling peculiarity—such as the strong representation of the breast-bone, the sharp distinction of the 'musculus rectus,' and the pointed form of the closely bent knee. The heads are large, the breast long and broad, the body short in proportion, the thighs long, compared to the legs."†

\* Müller, Arch., § 71.

† Short proportions were necessitated by the striving to represent every part of the body



*Prototypes of Gem-designs.*—To add a few more of the numerous examples that the examination of the Classics for this special object would easily supply, the fine Orleans gem, declared the "Repose of Hercules," by the motto engraved in the field, was undoubtedly copied from that masterpiece of Lysippus made for the city of Tarentum. The gem exactly answers to the description Nicetas has left of the colossal statue, "whose thumb was equal to the waist, his leg to the stature of a common man." "Seated on an osier basket (allusive to the cleansing of the Augean stable), his right leg and arm stretched to the utmost, his left knee bent and supporting his elbow, his head reclining on his left hand, his countenance indignant and pensive." Removed to the Capitol by Fabius Maximus, and thence to the Hippodrome of Byzantium by Constantine, it stood there until destroyed by the Franks upon their capture of the city in 1204. Another far-famed work by the same statuary, "Hercules despoiled of his weapons by Cupid," was the original of a frequently repeated type upon gems. The "Alexander standing by the side of his Bucephalus," may also well be supposed taken from one of the same master's many works, representing that hero from his boyhood upwards. The "Theseus contemplating his father's sword," must, from its great popularity, as a signet device, have reproduced to the owner some masterpiece of the highest celebrity in those times; and what has better claims to be considered the prototype than the Theseus of Parrhasius, "a boy who seemed to the great painter Euphranor to have been fed upon roses?"

in its greatest possible breadth. The other apparent peculiarities are probably due to the exact rendering of the forms daily before their eyes. In the Greeks of those ages, always engaged in violent exercises, living frugally, in a hot climate, the muscles and bones would stand out as strongly and as unnaturally to the modern taste as in a Bedouin of the present day. I have adduced these remarks of the most profound, as well as sagacious, of modern archaeologists, in support of my own objections to Köhler's theory upon the Classification of Scarabei, which at first sight appears so very plausible (p. 136).



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## III.

## ESTIMATION OF CAMEI IN THE MIDDLE AGES.

ALTHOUGH antique camei were held in higher value during the whole course of the Middle Ages than at any other period of their existence, their estimation was based on reasons the belief in which it is hardly possible at the present day to realise. The value set upon them had no reference to their merit as works of art, and not much to the precious nature of their material: it was entirely dependent upon the medicinal power which everybody firmly believed to be inherent in them. This power was derived from their origin, of which two different accounts (but each equally satisfactory) were then current. The first made them to be the works of the Children of Israel in the Wilderness (whence their popular name, "Pierres d'Israel"); the other, spontaneous productions of Nature, who had denoted their purpose by the figures traced upon them by her own finger, in accordance with the universally received "Doctrine of Signatures." But this curious subject cannot be better illustrated than by the following quotation of the words of



one of the most clear-headed as well as best informed of all our mediæval writers, Matthew Paris; and who, be it observed, is speaking of facts within his own knowledge.

*The Great Cameo of St. Albans.*—"This precious stone, consisting, that is to say, of sardonyx, calcedony, and onyx, besides what is concealed within, but which as a whole is vulgarly called a *kaadman*, was given to God and the Church of St. Albans by a devout son of that church and a brother of the Chapter, of blessed memory, viz., Ætheld, father of St. Edward, king of the Angles; who, one day coming to St. Albans, when he came into the Chapter, brought with him the aforesaid stone, and kindly and gratefully made gift of the same to the church, after lauding the gem and declaring all its virtues. He had also required that the abbot and convent should pronounce forthwith sentence of excommunication against all who at any time should carry away that gem. This gem, which is both handsome and of large size, when a suitable place was being provided for it on the inner shrine, made in the time of Abbot Walter, by the advice of those directing the goldsmith's work, was reserved and deposited in the treasury, in order that it might exercise the office of its virtue upon fitting occasions. For it bestows its patronage upon women in labour, and on invoking with faith the name of St. Alban, protomartyr of England, it suffers not women in labour to be subject unto any danger. But it is reported that should it be removed either by force or fraud from the aforesaid church, the stone will entirely lose its virtue. Midwives know as well as the woman herself in labour that this stone is to be placed upon the chest, between the breasts of the patient, and to be moved down, little by little and at intervals, towards the lower part of the body; for the child about to be born retreats from the approach of the stone. There is engraved upon the said stone a certain precious image, holding in his right hand a spear, up which a crawling serpent is mounting, and in his left a child in clothing, holding to its shoulder a kind of target (*ancile*), and its other hand towards the said image, exactly as is represented upon the preceding page. It has several colours; viz., the field brown, having also a border (*limbus*) after the fashion of a rainbow, composed of a sky-blue (*aëreus*) and reddish colours; of the figures too, part is of a sky-blue, part of a reddish colour. Moreover in form it is oblong, in measurement half a foot, firmly held in its setting (*castone*) by six claws. Upon the which setting the name of the owner, viz., 'Sancti Albani,' and the name of the most pious donor, viz., 'Regis Anglorum Æthelfridi,' are engraved in niello.

"It however happened, once on a time, that this gem was lent to a certain powerful lady near to her delivery, and after she had been safely

brought to bed, and expected to be so frequently, and that the gem would then be of similar service to her, she fraudulently retained and kept back the same, asserting repeatedly with a lie, when it was reclaimed, that she had sent it home again. And after the decease of the said lady, her daughter, influenced by the same motive, kept possession thereof for many years. However, after long lapse of time, she confessed the truth on her death-bed, and that which she had fraudulently kept back she gave up with repentance and prayer for pardon. But the abbot in whose time this restitution was made, inasmuch as it was not made publicly, boasted that it was *he* who had presented it to the church.

"The same result is wont to happen in many other cases, that what is redeemed, or restored, or spontaneously resigned, is attributed to the acquisition or the zeal of him existing at the time. The above-mentioned stone, together with its silver setting, weighs five shillings and two pennies (i.e., 62 dwts., *Roman*)." (MSS. Cotton. Nero. D.I., fol. 145, and published in 'Archæologia,' xxx. 444.) Matt. Paris, writer of the above, gives a spirited sketch of the Cameo, drawn to half the actual size. Its subject is clearly enough Constantine, diademed, standing in the guise of Jupiter, a Victory on his hand, and piercing the "Old Serpent" with his spear. But the good monk, misled by the traditional employment of the piece, has converted the Victory into the baby in whose service it was so long employed.

## IV.

"*Agate*" for "*Cameo*."—The Elizabethan use of the word nowhere finds a better illustration than in Falstaff's humorous objurgation of the diminutive page with whom he had been furnished by the sportive prince in place of a serving-man. "I am not only witty myself, but the cause that wit is in other men. I do here walk before thee like a sow that has overwhelmed all her litter but one. If the prince put thee into my service for any other reason than to set me off, why, then I have no judgment. Thou whoreson mandrake, thou art fitter to be worn in my cap than to walk at my heels. I was never manned with an *Agate* till now, but I will set you neither in gold nor silver, but in vile apparel, and send you back again to your master for a jewel; the juvenal the prince, your master, whose chin is not yet fledged."—(*King Henry IV.*, Pt. 2. ii. 2.)

The fashionableness of this ornament, as well as the mode of wearing it, is curiously exemplified by the following entries in the list of New Year's



Gifts presented to Queen Elizabeth, from the fourteenth to the thirty-sixth year of her reign, published by Nichols from the Sloane MS., 814.

Anno 16°. "Item, a juell being a Ramme of Agathe, with a stone pendante hanging upon a cheyne of golde, the same sett with smale dyamondes. Given by Mr. Henage, theasourer of the chamber.

17°. "Item, a juell of Agathe, garnished with gold with a tortowes (*tortoise*) sett with smale sparcks of rubyes. Given by Charles Smythe.

18°. "Item, a gyrdell of golde, contayning XVI Agathe heddes, and XV torches of perle, and II perles in every torche. Given by the Countyes of Lyncolne.

"Item, a payre of braceletts of golde, garnished with IV jacents and IV agathes. Given by the Ladye Howarde.

"Item, a payre of braceletts of golde, sett with Agathe heddes, and other stones graven. Given by the Ladye Stafforde.

"Item, a juell being a cristall sett in gold, with twoe storyes appearing on bothe sides, with a smale perle pendaunte. Given by Mrs. Blanche Parrye.

19°. "Item, a juell being an Agathe hedde garnished with golde, and a loull\* garlande, garnished abowte with VII sparcks of rubyes, with an ophall in the midst. Given by the Countyes of Oxforde.

"Item, a carkanet and a payre of braceletts of golde, sett with amatistes and carnewe (*carnelian*) hedds. The carkanet contained XVIII pieces, and the braceletts XVI pieces. Given by the Countyes of Lyncolne.

"Item, a juell of golde, being an Agathe of Neptune, set with VI very smale rubyes, II very smale dyamondes, and III cownse perles, whereof one bigger than the rest. Given by the Ladye Burgheley.

22°. "Item, a juell of golde, being a Scorpion of Agathe, garnished with small sparcks of rubyes and diamonds. Given by the Lady Walsingham.

22°. "Item, a payre of braceletts of golde containing XXII pieces; in each of them are Agath hedds, and XII of them garnet, and two smale perles in a piece. Given by the Lady Barones Burley.

29°. "Item, a browche (*brooch*) of Agath, with a sonne and a smale flower in it, with V sprigges of fethers of golde garnished with smale rubyes, and rooes of smale perles on the toppes, with III mene perles pendant. Given by the Ladye Marquis of Northampton.

24°. "Item, a flower of golde garnished with sparcks of diamonds, rubyes, and ophales, with an Agathe of her Majesti's phisnomy, and a perle pendante with devices painted on it. Given by Eight Maskers in Christmas weeke."

\* A contraction of "laurell" seems intended.

## V.

## UNDER WHAT NAME WAS THE TURQUOISE KNOWN TO THE ANCIENTS?

It is inconceivable that so lovely a stone as the *blue* Turquoise, the gem above all others of Persia, could have been unknown to Pliny, or that, being known, it should have been passed by so slightly as in the few words he bestows upon the "Callais." These few words, moreover, have all the air of a quotation from some much more ancient *Greek* writer, and of referring to a stone not passing by that name amongst the Romans, and therefore no longer identified. The only solution for the difficulty is to suppose the ancients considered the Turquoise only a variety of the Sapphirus, our Lapis-lazuli; and this explanation, which only recently occurred to me, seems capable of being substantiated by many arguments.

In the first place, Pliny states that the finest Sapphirus was found in Media, *i. e.*, the province bounded on the north by the Caspian, the actual locality of the Nishapur mine. He adds, "*nusquam tamen perlucidæ*;" which seems to imply that the most admired sort possessed some slight degree of translucency, but not transparency, which is true of the Turquoise, but not of the Lapis-lazuli. Lastly, his Sapphirus "*cyanei coloris*," was accounted the male of the species—"cyaneus" signifying a very dark blue, for *κυάνεος* is an epithet frequently applied by the poets to hair and eyebrows, and by prose writers to niello—in fact, it was exactly equivalent to *μέλας*.\* I therefore venture to define our Turquoise as the *female*, or light-blue, Sapphirus of the ancients. Something to the same effect may lie at the bottom of Epiphanius' remark that, although the gold-spotted Sapphirus was styled "the Royal," yet that the sort without any spots at all was the most valuable.

Strong support to this explanation is furnished by a converse argument drawn from the statement of Ben Mansur, that the fourth sort of his Turquoise, the "Sermuni," is spotted with gold-dust—an incontestable proof that he, an experienced lapidary, *did* confound some peculiar light shade of the Lazuli with the true Turquoise. Now, if this accurate mineralogist could make such a mistake, a similar confusion may well be supposed to exist in the definitions of a thousand years before. And, after all, the error was no very grave one; the actual nature of the two gems, chemically

\* It is very probable that the root of Callais is the Sanscrit *kala*, which bears as many varieties of meaning as the Greek *μέλας*.



analysed, being almost identical. If, therefore, Ben Mansur puts down a peculiar shade of the Lazuli as a Turquoise, the Greeks, with Pliny, may quite as naturally be supposed to have acted on the converse system, especially as the fanciful doctrine then prevailing about the sexes of gems naturally suggested the admission of the two most opposed degrees of the same colour into the same species as its male and female components. Perhaps, too, this very confusion of the two minerals has suggested to the Persians the singular and popular idea of inlaying the Turquoise with gold, and thus supplying it with the decoration bestowed by Nature upon its masculine counterpart.

I have heard it asserted that Pliny intended the Turquoise by his "Cyanus," described in the short chapter preceding his notice of the Sapphirus. But on comparing his words with those of Theophrastus (in the Second Part of his Treatise, Chap. 55), it is perfectly clear that the Roman is only translating the old Greek's description of the *κωρὸς paint, ultramarine*, under the strange hallucination that his original was referring to a precious stone.\* It is probable that, in making his extracts, he had not noticed that Theophrastus mentioned the article not amongst his gems, but amongst substances used in the arts—ochres, ceruse, and the like. But Theophrastus, with the precision to be expected from Aristotle's chiefest disciple, describes the same mineral (in the First Part of his Treatise), when employed in its native state as a precious stone, by its *native Semitic name of Sapphirus*; but when he has to consider it as converted into a pigment, he calls it by the trade name of *κωρὸς*. In fact, he writes as one would do at present, terming the same thing in its natural state "Lapis-lazuli," in its prepared form, "ultramarine."

*Nishapur Turquoise.*—The Turquoise-mines lie in the Elbruz mountain range, forty miles west of the town of Nishapur. The Turquoise is found in veins, nodules, and masses, both in porphyritic *earth* and *rock*, deeply tinged with iron. A very curious phenomenon is frequently noticed here—the crude matter of the gem never consolidated, but occurring in soft pulvulent masses. These mines are now farmed out to the highest bidder, and no longer reserved for the exclusive benefit of the Crown.

*Mount Sinai Turquoise.*—This Turquoise does not exist in nodules, like the Persian, but in square fragments disseminated through a hard, ferruginous sandstone, which, taking a fine polish, has much the look of aventurine, the particles being very coarse, and the cement uniting them reddish-brown.

\* Pliny had evidently got into hopeless confusion, owing to the primary sense of *κωρὸς*. Another portion of the same chapter he actually translates *verbatim*, and applies to his *paint cœruleum*.



In some pieces the Turquoises are equally minute, and evenly distributed, as are the little opals in the Mother-of-Opal. In others, the square gems are united by the ferruginous cement, exactly like the tesserae in coarse mosaic work. No solid pieces of this Turquoise are found of large size; the most considerable not reaching to a quarter of an inch square. The colour, however, is very equably diffused and fine. I have had the opportunity of examining specimens in all states—in the rough matrix, the matrix polished, and the Turquoises themselves regularly cut and set in rings, in the collection of Captain Macdonald, nephew to the discoverer of the mine. (May 26, 1869.)

*Capri Lapis-lazuli.*—The rolled lumps of Lapis-lazuli found upon the beach of Capri are probably of volcanic origin. The hollow masses ejected from the neighbouring Vesuvius (appropriately enough called *bombe*), and which often fly to immense distances, sometimes contain amongst their very heterogeneous components pieces of limestone embedding prisms of Lapis-lazuli. I lately observed such a limestone fragment enclosing a prism of Lapis-lazuli, about one inch long, of good colour, although partially calcined, in Mr. Lee's large collection of Vesuvian minerals. Other blocks of like *provenance* embedded large and fine Essonite garnets. Such masses, falling red-hot into the sea, would be immediately disintegrated, leaving their precious enclosures to be driven about at the pleasure of the under-currents.

*Tables of the Law.*—According to the tradition of the Elders, the words inscribed on these Tables were cut completely through the stone, so that they might be read with equal facility from both sides. The *mem*, being a circular letter, with no projecting parts to attach it to the contiguous field, was therefore kept in its place by the expedient of a perpetual miracle!

*Prasius, native Country of.*—Fraser, speaking from personal observation, states that, in the mountain range between Ispahan and Teheran, at Kinnaragherd, are "hillocks containing a quantity of Amygdaloid, with *Prase* in green-coloured nodules of great beauty." This discovery may throw light upon the true nature of the Smaragdus Persicus, which Pliny only knew from the description given of it by Democritus. The *nodules* in which it now occurs tally well with the "protuberant form" mentioned by the old Greek as one of the characters of the latter stone, as likewise does the greater *opacity* of the *Prase*. Fraser, a little further on, affords a valuable illustration of Pliny's epithet, "*lapidicinæ*," applied to Sardis, by his remark that "conglomerate of the same range often contains *agate* nodules of a brown colour"—a natural companionship for sards also, were the masses to be carefully examined.

*Lyncurium—Essonite-garnet—the "Jacinth" of Collectors.*—The opportunity,

long vainly wished for, of examining a native crystal of that rarest of precious stones, the true yellow Jargoon, has convinced me completely of my error in referring the stone, so long popularly known as "Jacinth," to the Zircon family. Whatever be the shade of orange exhibited by the antique specimens, all are equally Essonite-garnets, or, in jewellers' language, Cinnamon-stones. One single consideration is decisive: the Jargoon, of any colour, is always minute (exceeding two carats in weight it becomes a curiosity), and consequently quite incompetent to supply material for intagli, many of which are of exceptionally large size. Besides, the latter are entirely wanting in the grand characteristic of the Zircon—its wonderful adamantine lustre. The indubitably superior electricity of the Essonite over the Red Garnet is indeed difficult to explain, but does not suffice in itself to require a new attribution of the species. The fact mentioned by Boetius, that the oriental Jacinths all came from Calecut and Cambay, is another testimony to their real nature, for the Jargoon is peculiar to Ceylon. If the Romans knew the yellow Jargoon at all, they must have considered it a Chrysolithus of the first class.

The extreme uncommonness of the latter gem appears from the following remarks of the experienced Haüy,\* which throw so much light upon this greatly disputed question, that I shall be doing great service to the collector by transcribing them translated in full. "The mixture of aurora-red with a little brown has been called 'hyacinthe-rouge,' from the name of a variety of the Zircon that presents the same colour. But we meet with garnets that offer so perfect an imitation of it, that, according to Romée de l'Isle, it is not possible to decide from the colour alone, whether a stone, cut and set, belong to the Hyacinth or Garnet species. At present a third sort of stone is known, which I have termed 'Essonite' (Werner's 'Kaneelstein'), which shares the same colour; so that it happens pretty often that people to whom one shows one or other of these three sorts unhesitatingly call it a *Hyacinthe*, and some times the variety termed '*Hyacinthe-la-belle*.' I suppose, amongst the stones that go about in the trade under the name of '*Hyacinthes*,' some may be found that are of the nature of the Zircon, although, up to the present time, *all that I have had the opportunity of seeing are mere Essonites*. I only know a *single one* that belongs to the Zircon, and which is made from a crystal of that substance which I myself caused to be cut. It has much resemblance in aspect to the Essonite; but it may be judged from the table placed at the end of this book how greatly it differs in its properties."

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\* 'Traité des caractères physiques des Pierres Précieuses,' p. xv.



The Essonite is found only in rounded masses, but Haüy ascertained by cleavage that its primary form is a prism with rhombic terminations, and distinguishable from both Zircon and Garnet, the latter of which, however, it closely resembles in its chemical constituents. Being *less* hard, *less* heavy, *less* brilliant than either, the Abbé pedantically christened the newly-discovered gem, "Essonite," from ἥσσον, "inferior," as he himself informs us (p. 51): otherwise the derivation of this odd-looking name had baffled all investigation. It comes from Ceylon in masses of considerable magnitude.

Mineralogists now attempt to confine the title "Hyacinth" to the orange Zircon, exchanging "Jacinth" for "Hyacinthine Garnet;" but they have no right to upset a nomenclature that has prevailed at least three hundred years, or to restrict the appellation "Hyacinth" to a stone that was probably quite unknown throughout that period, and, indeed, hardly has any existence at the present day. That Boetius meant by "Hyacinthus" nothing more than our jewellers' Jacinth, whether reddish-brown Garnet (*Guarnaccino*), or yellow Essonite, is manifest from his definition of its varieties. "I make four kinds of Hyacinths, by the rule of their colour. The first sort comprises such as shine like fire, and resemble the colour of alchermes-dye, or native vermillion, or very bilious blood. This the French call *Jacinthe-la-belle*, and it comes very near to the colour of the Bohemian Garnet, only more diluted, and without any tinge of *black*. This sort is esteemed above all the rest, and may be referred to the class of the Carbuncle. In the second kind are reckoned such as are coloured with the yellowish-red of saffron, and exactly represent the tint of glass made out of antimony, or of lead, thrice fused with bricks (in a brick-kiln?) upon an iron plate, and vitrified. Third class, such as exhibit the colour of yellow amber so exactly that they cannot be distinguished from it, except by their hardness and want of attractive power. One of this kind is in my possession. These are the cheapest of all, and are not by any means transparent, by reason of the *atoms* and *corpuscles* that they contain in their substance and impede the transmission of light. This kind I am disposed to consider as the *Lyncurium* of the ancients, rather than amber. For it is scarcely credible that the ancients should have regarded amber, which is soft and combustible, as a stone or gem. In the fourth class are placed those that possess no red tinge at all, but show the colour of white pellucid amber." The same conclusion is to be deduced from the remarks of Cardan, writing some fifty years before Boetius.\* "I am accustomed to wear a very large one, and find it somewhat, though but slightly, promotive of sleep. Mine, however, is not the

\* A.D. 1557. 'De Subtilitate Rerum,' cap. vii.



best kind, but a very inferior one, being of a *golden* colour, whereas the best is red (*punicus*), and never exceeds the bigness of a lentile." Boetius mentions the then universal belief in the virtue of the Jacinth as an amulet against the plague, whether suspended about the neck, or worn in a finger-ring, which accounts for its remarkable frequency in mediæval jewellery.

## VI.

'*Anastasis Childerici*,' *ob.* 481, *anno septimo Zenonis imp.*—May 27, 1653, the foundations of the old dilapidated house of the Bursar of S. Brixius, Tournay, were being dug out for the purpose of rebuilding the same. At the depth of seven feet a deaf and dumb mason, Hadrian Quinquin, struck upon a rotten leather bag containing about one hundred *solidi*, from Theodosius II. to Zeno downwards, a large number of *denarii* of all dates, and many small coppers of Constantine's family. Next they came upon two skeletons amidst jewels for the person, and horse-trappings, a gold stylus in case, a pair of tablets, sword with gold hilt in sheath, head of lance, a *francisca*, above three hundred bees, threads of gold from the stuff of the robes, an agate vase in fragments, a solid plain gold hoop ring, and, most important of all, a signet-ring with the king's bust in front face, legend, "*Childerici Regis*."

The various ornaments, sword-hilt, scabbard, &c., were of gold encrusted with table garnets, set exactly after the manner of the Byzantine *cloisonnée* enamel, and forming simple patterns. Chiflet notes that these garnets were without number, and many, when drawn from their settings, proved to be the true "*carbunculi amethystizontes*," *i.e.*, purple almandines. The three hundred bees were only part of a much larger number dispersed in the rubbish and carted away before they were noticed. They are each  $\frac{1}{8}$ ths of an inch long, of gold, the wings, folded, made skilfully of two slices of garnet in a *cloisonnée* border. Some have the eyes marked and the backs streaked, others are left plain. Chiflet, too sagaciously, explains the difference as referring to the civic and rustic subjects of the king! More probably the difference was the mere saving of labour on the part of the goldsmith who made them for attachment to the royal robe, the better finished occupying the more conspicuous situation upon it. Each has a little loop at the tail for fastening it on the dress, head downwards. Chiflet accounts for the use of such a decoration by the old belief that the insect sprung out of the carcases of oxen, for a golden bull's head, admirably made and encrusted with garnets, was found still attached to the horse's bridle. It was supposed to

be the regular Teutonic symbol of royalty, "*idolum regis*." Chiflet cleverly shows how these bees were transformed by mediæval ignorance of their true import into the French fleur-de-lys. All these relics were presented to the Archduke Leopold, governor of Belgium, part by the magistrates of Tournay, part by the first finders, and given by him into the charge of his physician, J. J. Chiflet, who, two years later, described them in a very interesting and valuable series of dissertations contained in a quarto volume illustrated with many good copper-plates, entitled '*Anastasis Childerici Francorum Regis*.' *Antwerpiæ*, 1655. The Archduke gave Quinquin six gold doubloons as being the first finder.

*Signet of Haggai*.—In the recent excavations at the foot of the Temple wall, there was discovered at a great depth, amongst the accumulated débris of the ancients, an oval ringstone in black jasper, engraved in Phœnician characters, "Haggai bar Shebenaiah." Biblical antiquaries persuade themselves to see in this relic the very signet of the prophet Haggai, who, as his patronymic is not recorded, may have had a Shebenaiah for his father—the only objection to this pleasing theory being that the shape of the signet, a gem for setting in a ring, proves it not possibly anterior to the times of the Asmonean kingdom, possibly much later.

*Royal Signets in Emerald*.—Laurentius Surius ('*Comment. Rerum in Orbe gest.*' Feb. 1544), mentions amongst the other jewels deposited in the silver *pyxis* found within the sarcophagus of Maria Honorii, no fewer than forty rings set with different stones; the most remarkable being an emerald set in gold, engraved with a head supposed to be that of Honorius himself. The stone was valued at the time at the high sum of five hundred gold ducats—a convincing attestation to its being a real emerald.







*Medical Stamps.*—Medical stamps are small stone tablets with inscriptions cut upon their face and edges, giving the name of the medicines and that of the maker or inventor; and were used for stamping the little cakes (pastelli) of collyrium, and the boxes containing them (pyxides), in order to guarantee their genuineness, exactly like the present method of authenticating patent medicines by means of a stamp. It is curious that most of these stamps belong to eye-salves. Such preparations must have been in great request among the ancients, who suffered commonly from diseases of the eyes, of which more than two hundred were specified by their oculists. This liability to such complaints was due probably to their custom of always going bare-headed, and passing from their confined and gloomy rooms into the full blaze of a southern sun, without any protection to the eyes. In the Hertz collection was a large Sard, engraved with a figure of the goddess Minerva seated, inscribed HEROPHILI OFOBALSAMVM. The surface of the stone was much worn by use, and showed thereby the large demand there must have been for this preparation in particular, which may have derived its name from the famous physician, the founder of the Alexandrian school of medicine. This intaglio was purchased for the British Museum at the high price of 8*l.*, although the work of it was mediocre and of late Roman date. In fact, the stone itself had, from abrasion of surface, much the appearance of a paste; the letters also of the inscription were large and ill-formed.

The inscriptions on these stamps are so curious, and throw so much light upon the subject of the patent medicines of antiquity, that it is worth while to give here an abstract of Caylus's excellent dissertation upon them (i. 225). It will be observed that they all refer to collyria, or medicines to be applied to the eyes.

The two first were found at Nimeguen, and bore the inscriptions,—

M. VLPI. HERACLETIS. STRATIOTICVM

DIARRODON. AD. IMP.

CYCNARIVM. AD. IM.

TALASSEROSA.

This stamp served for authenticating the genuineness of four different sorts of salves, prepared by a no doubt noted oculist, M. Ulpus Heracles, very likely a freedman of Trajan's, from the fact of his bearing the same family name; and besides, in Roman times, physicians were generally Greek or Asiatic slaves by origin. The Stratioticum was a remedy for the ophthalmia, to which soldiers were peculiarly subject; the Diarrodon (rose-salve) for *Impetus*, or inflammations of the eyes; Cycnarium, a white ointment made of emollient ingredients, for the same complaint; Talasserosa, one into the composition of which baysalt entered. The second stamp bore the name of the same person, with those of four additional salves:—Melinum, compounded with verdigris; Tipinum, an extract from the plant called Typhe; Diarces, for Diacroces, saffron-ointment; and Diamysos, salve of *misy*, or red vitriol.

The third stamp, given by Spon, has the name of another oculist:—

C. CAP. SABINIANI. DIAPSORICVM. AD. CALIG.

CHELIDON. AD. CLAR.

NARDINVM. AD. IMPETVM.

CHLORON. AD. CLAR.

Of these, the first was a remedy for the *Psora*, or dry ophthalmia, and *Caligines*, or dimness of sight; the second, an extract of the well-known herb *Celidony*, to clear the eyes; the *Nardinum*, of many minerals combined with nard; the last, *Chloron* or green salve, of sulphate of copper, to clear the sight.

The fourth stamp, found at Gloucester, reads,—

Q. IVL. MVRANI. MELINVM. AD. CLARITATEM.

STAGIVM. OPOBALSAMAT. AD.

The second of which was an extract of the juice of balsam, to be dropped, *stactum*, into the eyes, and therefore an astringent application.

The fifth bears the name of Q. Caer. Quintilian, and his salves:—*Stacta ad Clar.*, *Dialepid.*, an astringent derived from the *Lepidium*, or wall-pepper; *Diasmyrn*, salve of myrrh; and *Crocod.*, or saffron ointment. This was found near Coutances in Normandy.



The sixth came from Dijon, and bears the name of M. Sul. Charito. It served to stamp his gallipots of *Isochrysa ad clar.*, or *golden ointment*; *Diapsor.*, already named; *Diarrhodon ad fervor.*, or a remedy for the burning heat of the eyes; and *Diasmyrn.*, as already described.

The seventh, found at Besançon, has the name of G. Sat. Sabinian, and his salve *Diacherale*, the derivation of which is not known.

The eighth, also from Besançon, gives the name of L. Saccus Menander, and his four collyria:—*Chelidonium ad cal.*; *Melinum delac.*, or distilled; *Thalasseros. delact.*; *Diapsoricum ad sc.*, or *ad scabiem*, the dry ophthalmia.

The ninth, from Mandeuvre, bears the name of C. Sulp. Hypnus, and is inscribed with the titles of his *Stactum Opob. ad c.*:—*Dialepid ad Aspri.*, for *Aspitudines*, or warts on the eyelids; *Lysiponum ad suppurationem*, an emollient for the cure of gatherings on the lids; and lastly his *Coenon ad claritatem*, or universal ointment, to clear the sight.

The tenth is in the Collection of Antiques, Paris. It is unfortunately broken, but the original reading was perhaps *Decimi P. Flaviani Collyrium lene m. ad aspritudinem oculo.*, and *Decimi P. Flaviani Collyrium mixtum c.*

M. Tôchon d'Anceci published in 1816 a brochure upon these stamps, in which he described thirty examples, by adding those of his own collection, and others unpublished that had come to his knowledge, to the nineteen previously described by Sadius. Of the unpublished are *IVNITAVRICOCODPACI ANADICATETREVM* ("Juni Tauri Crocod. Pacianum ad cicatrices et rheumata"); and *IVNITAVRICOCODDAMISVSACDIATHESISSETREV.*, or, *Juni Tauri Crocod. diamysus ad diathesis et rheumata*. Here diathesis, rheumata, and epiphora, are various kinds of ophthalmia. Another stamp has *DIAMISVS ADIATHETOL*, or *Diamysus ad diathesis et omnem Lippitudinem*, the last two words occurring at full length on some of these stamps as well as in the abbreviated form.

The "Tipinum," for *Tiphynum*, was of the same nature as the "Lirinum," ointment of lily, for the *Tiphynon* is classed by Pliny amongst the liliaceous plants. The "Diacherale," hitherto unexplained, Visconti interprets as "diaceratos lene," a salve composed of hartshorn.

The "Authemerum" of another stamp is a salve to be prepared every day, as being liable to spoil by keeping, like our golden ointment.

Another is *PHRONIMEVODES ADASPRIETCIK*. ("Phronimi euodes ad aspri. et cik."), a singular substitution of the *κ* for the *c*, in "Cicatrices."

Seneca (Ep. lxiv.) alludes to these medicaments and the diseases of the eye for which they were employed:—"Hoc asperitas oculorum conlevatur, hoc palpebrarum crassitudo tenuatur, hoc vis subita et humor avertitur, hoc acuitur visus."

Another salve named upon these stamps is the "Floginum," made from the juice of the phlox, and the "Sarcophagum," or corrosive, an application for ulcers.

A very complete stamp of this nature was dug up within the Abbey Church, Bath, in the year 1781. It is a rectangular piece of green stone,  $3\frac{1}{2}$  inches long by half an inch wide, and perforated through its axis. Each face presents a neatly engraved inscription, interrupted with figures of swans and myrtle sprigs, and arranged in the following order:—

1. T. IVNIANI THALASSAR AD CLARITATEM.
2. T. IVNIANI CHRYSOMAEI IN M AD CLARITATEM.
3. T. IVNIANI DIXVM AD VETERES CICATRICES.
4. T. IVNIANI PHOEBVM AD LV ECOMA DELICTA A MEDICIS.

Which stamps authenticated the several eye-salves compounded by the oculist, T. Junianus, viz., the *Thalasseros*, for clearing the sight; the *Chrysomælinum*, for the same purpose; the *Dixum* (supposed a preparation of gall nuts), for the removal of old scars; and the *Phæbum*, for cataract, "highly recommended by the faculty." (This last interpretation I offer as the first rational one yet proposed, and obtained merely by supposing the transposition of the E and I in DELICTA.)

In the 'Archæological Journal,' Vol. viii., is figured a new stamp, for the *stacta* of M. Vitellius Crescens, <sup>M. VITELCRES</sup>  
<sup>STACTADCLAR</sup>

And in Vol vii. p. 354, an excellent paper by Mr. Albert Way upon one found in Tipperary, designed for stamping the *Diamysus* of M. Juventutianus,

$\left\{ \begin{array}{l} \text{MIVVENTVTIANIC} \\ \text{DIAMYSYADVCIC} \end{array} \right\}$  "for old sores," contains a complete catalogue of all hitherto discovered in Great Britain.







## VII.

## EARLY CHRISTIAN GLYPHTIC ART.

THERE is something very grand in St. John's vision (Rev. vii. 2) of the angel ascending out of the East, "having the *signet* of the Living God," wherewith to seal upon the forehead all the elect. Münter, in his interesting treatise, *Die Suinbilder der Christen*, conjectures that this *seal* presented to the eye of the sainted seer that monogram of Christ, formed of the X and P combined, afterwards so much in use with the Christians for the same purpose, either simply, or modified into a cross or an anchor.

But John the *Divine* assuredly would not have given the title "the Living God" (the regular synonym of *Jehovah*) to the Saviour, invariably with him the "Lamb" or the "Son of Man." It is, besides, strange how Münter came to overlook another passage (xiv. 1), which actually declares what was the *impression* made by this very signet. The Lamb, standing upon Mount Zion, is there attended by the hundred and forty and four thousand sealed by the angel, who (vii. 3) had "sealed the servants of God in their forehead." And now St. John describes this same company as "having his *Father's Name* written in their foreheads." It would appear as though the prophet were here alluding to the present Oriental mode of *inking* the seal, and so imprinting its device upon the document to be attested; the use of wax for such a purpose being unknown to all Mohammedan nations.

The title first mentioned, "The Living God," being only the translation of the regular Hebrew epithet, "El-Chai," makes it more than probable that this engraving of the seal was the mighty *Tetragrammaton*, the four

Hebrew letters composing the Holy Ineffable Name, ever esteemed so potent a talisman in the East, and whose inscription upon the far-famed signet of Solomon gave him his so celebrated power over all the Genii. A sufficient objection to Münter's explanation is the obvious fact that the thoroughly Rabbinical author of the Apocalypse would have scouted as rank blasphemy the thought of using *Greek* letters to form so holy a symbol. The Coptic Gnostics, however, were not influenced by such scruples, and often expressed the sacred quadrisyllable upon their talismans by the *four* characters of that profane alphabet, IEOY, thus preserving the virtue of the *number*. Their grand Gospel, the "Pistis-Sophia," perpetually brings in IEOY as the "Ancient of the First Covenant," and likewise as the "Primal Man;" and again, as "He that wrote the Book of Enoch, dictated to him by Jesus, out of the Tree of Knowledge." And, to close the list, a very ancient tradition makes this Seal of God to have been the mystic *Tau*; that symbol, originally Egyptian, but introduced into the Bacchic and Mithraic Mysteries, whatever be its true import. In the painted glass of St. Denys an angel is shown stamping this sigil on the forehead of the elect, with a legend explaining the subject as SIGNVM TAV. It is also the badge borne by St. Antony, an *Egyptian* monk, be it remembered, and in the old pictures of him is always coloured *blue*.

On first thought, it appears very strange that amongst the innumerable extant monuments, more or less connected with Jewish and Christian doctrines, glyptic works of a purely orthodox origin should be so extremely rare, that Chabouillet, in his catalogue of the extensive French Cabinet, can only reckon up *four* belonging to Roman imperial times; and those, moreover, of the most ordinary types—the Good Shepherd, Dove, Fish, and Chrisma, or Monogram of Christ. But this anomaly is explained by several considerations, first amongst which stands the horror of *idols* instilled into the early converts by their teachers, themselves strict Jews both by birth and education. For this reason, even in the second century, we find Clemens Alexandrinus giving this advice to the Christians ('Pædagogus' iii. 11): "Let the engraving upon the gem in your ring be either a *dove* or a *fish*, or a *ship* running before the wind; or a musical *lyre*, the device used by Polycrates, or a ship's *anchor*, which Seleucus had cut upon his signet. And if the device represent a man *fishing*, the wearer will be put in mind of the Apostles, and of the little children drawn up out of the water. For we must not engrave upon it *idols*, which we are forbidden even to look upon; nor a *sword* or *bow*, for we are followers of peace; nor a *drinking-cup*, for we are sober men."

In the above enumeration of permissible signet-devices, the phrase



"little children drawn up out of the water" contains a plain allusion to the story and the name of Moses, *attractus ex aquis*, although certain zealous ritualists have espied therein an early recognition of infant baptism—a practice totally unknown in the Christian Church of this writer's period. Even a whole century later, Gregory Nazianzen, in his 'Sermon on Baptism,' whilst urging the necessity of receiving that sacrament at the commencement of our career, and the sinfulness of postponing it until the last sickness (which had grown into the regular custom, through the desire of thus washing away at once all the stains of the past life), fixes *three* years of age as the fitting time—evidently because some act of oral confession was still required from all candidates for admission into the body of believers. But Gregory's words upon this point are well worth transcribing ('Oratio,' xl. 28). "But what wilt thou say concerning those still infants? Assuredly yes, in the case of danger threatening; for it is better to be sanctified without perception, than to depart unsealed and unsanctified. In other cases, I give it for my opinion that you should wait until the completion of *three years*, either a little beyond or a little under that limit, when it may be competent for the child to have heard some religious instruction, and to *make an answer*, even though not fully comprehending it; but still by this means to form and sanctify their souls and bodies by the Grand Mystery." He further censures, as a common custom, the delaying the rite until the attainment of *thirty* years of age, in imitation of the Lord's example. Again, to come still later down, Augustine, although his mother, Monica, was a *saint*, and, from what he records of her, extremely scrupulous in all religious matters, yet even he did not receive baptism before his thirty-third year, and then in company with his own natural son, Adeodatus, himself sixteen years of age.

The earliest forms under which the Christians allowed themselves to represent the Saviour were purely *emblematical*—the *Good Shepherd*, the *Dove*,\* and the *Fish*. The source of the two first is self-evident in the frequent use of such similitudes by the Evangelists; besides which the latter was recommended by its Kabalistic virtue, pointed out by the Gnostic doctor, Marcus, as early as the beginning of the third century, for the sum of the letters in its Greek name amounted to that of "Alpha and Omega" (801), the pre-eminent title of the Christ. The origin of the *Fish*,

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\* One of the prettiest devices of the class that has come to my knowledge, shows the Dove, with olive-twigs in beak, perched upon a wheat-sheaf (apt emblem of the Church), having for supporters a Lion and a Serpent. It pictorially embodies the precept to be wise as serpents and harmless as doves. (J. Taylor.)

however, is much more obscure; and it is difficult to conjecture for what reason such a type was held in so high honour, even in the earliest ages of Christianity. The only satisfactory explanation is the one offered by Münter, that in the whimsical termonology of the Talmudists, the Messiah is often designated by the name *Dag*,\* "The Fish." The "Sign of his coming," says Abernethy, is the conjunction of Saturn and Jupiter in Pisces. On this account three fishes interlaced into a triangle became a popular ornament in mediæval architecture; but this was long after the recondite interpretation put upon it by the Greeks. For when some pious dreamer had discovered (no doubt through special inspiration) that the word ΙΧΘΥΣ was made up of the initials in the title *Ιησοῦς Χριστός Θεοῦ Υἱός Σωτήρ*, the figure acquired immense importance as having thus become a pictorial Confession of Faith. Similarly the written word, containing in its letters that most virtuous number, *Five*, takes its place amongst talismanic formulæ. It is, however, almost demonstrable that the reverence for the emblems sprung from a much more antique source than the one above indicated. The Rabbins, in their materialistic dulness, lacked the genius to invent even a name; they could only distort and vulgarise notions borrowed from their masters the Chaldeans, and later from the Alexandrian Platonists.

Now, from time immemorial, the Assyrians had held sacred the fish of the Euphrates (or perhaps fish generally, as did the Egyptian priesthood), believing that leprosy was the punishment of all who dared to eat thereof. Athenæus quotes a curious passage from a Greek comedian, describing the penance submitted to by every one who had transgressed this law, sitting in sackcloth upon a dunghill, all covered over with boils. From the same motive the regular offerings to the great Syrian goddess, Atergatis, were little fishes of gold or silver, thrown into her sacred lake. Manilius supplies the reason for such dedication, derived clearly from his Magian authorities. His Venus (the Babylonian Mylitta) had taken the form of a fish, and hid

\* This notion lies at the bottom of a very remarkable signet lately made known to me. It shows the Fish between the letters  $\begin{smallmatrix} \text{HAEIC} \\ \text{IXHI} \end{smallmatrix}$ , which can only be read as *HA*  $\epsilon\iota\varsigma$  *Ιησοῦς Χριστός*, written *boustrophedon*, after a common Gnostic fashion. *EL*, the Kabalistic title of the Sephira, *Mercy*, was often applied to Christ, as may be read on the Basle altar frontal (Cluny Museum)—

"Quis sicut *Hel fortis, medicus, soter, benedictus?*"

And the motive for giving only the first two letters of the name of Jesus was, it may plausibly be supposed, because they are equivalents for the Hebrew *Jod* and *He*, which in the same sense denote the *Tikkun*, the First-born Emanation of the *En-Soph*, or Primal Father.



herself in the Euphrates, to escape the pursuit of the fire-breathing Typhon; an event commemorated by the placing the Sign Pisces in the heavens. The same belief probably dictated that cure for the colic prescribed by Marcellus Empiricus, the wearing of a ring made from gold thread melted down, engraved with the figure of a fish, and inscribed on the shank with the spell, *Θεὸς κελεύει μὴ κύαν κόλον πόνον*. An example of such an amulet may be seen in the Florentine Cabinet.

The *Frog*, no uncommon device for a heathen signet (an illustrious instance being that of Mæcenas), was employed for the same use by the early converts, although in a changed sense. It was taken as the expression of the new doctrine, the Resurrection of the body, on account of the entire change of nature which it goes through in the second stage of existence—from a seeming fish into a quadruped. Frogs, together with *snakes*, were figured around the base of the great bronze palm-tree dedicated by the Corinthians to the Delphic Apollo, where Plutarch explains their presence as typifying Spring ('De Ei Delphico'); another sense well suited to procure their admission into the catalogue of Christian symbols.

The *Chrisma*, or Sacred Monogram, was probably the earliest, as it certainly was the most general device of the new converts, the expressive badge of the leader into whose service they had enlisted. It appears in its simplest form of the X traversed by the P; often in the middle of an olive garland appropriated to *Peace*, and with the name of the believer, as in a fine example (Vernon Collection) inscribed *ΦΗΒΕΙΩΝ*, for *Phebion* (a regular heathen name, it must be confessed, formed from *Phæbus*, after the analogy of *Hephæstion*, from *Hephæstos*; *Heron*, from *Hera*, &c.\*). Frequently this primitive artless figure is modified by different additions: thus, a fine and large sapphire (British Museum) introduces the *Sign* of the *Cross*, by simply placing a bar across the stem of the P, where the preciousness of the material attests the rank, perhaps patriarchal, of its first possessor. But the most tasteful of all such embellishments of the primitive idea that have come under my notice, is the one figured in 'Gorlæi Dactylitheca,' No. 241, where this monogram is planted on the head of Cupid, to express the believer's love for the Saviour, flanked by a pair of doves, with the mystic A and Ω emblazoned in the field. This signet is the more curious, being cut on the face of a solid crystal ring with a cable-moulded shank, a fashion probably borrowed from the Sassanian Persians, whose regular signets were massy annular stamps of

\* The diphthong α is here put for the ι accented, according to the general practice of the later Greeks.

calcedony. Another ring of the same material and pattern once came under my notice, engraved with the Chrisma in its primitive simplicity.\*

The *Cross of Shame* itself, undisguised, was frequently assumed by the Christians, in token that they "were not ashamed of the cross of Christ;" nevertheless the fast fading influence of antique taste led them to decorate its rigid nakedness with many significant additions. For example, a sard (British Museum) exhibits the Cross planted upon the Fish, with two doves perched upon the extremities of its arms, and the name *ihcoyc* repeated above and below them. A whimsical variation upon the same idea is presented by the gem figured by Beger ('*Thesaurus Palatinus*'), where a tall Cross bears the Fish suspended from the end of each of its arms.†

In others, again, the Cross disappears, and the Confession of Faith is expressed by a symbolism sometimes truly poetical, as on the ring (Fortnum Collection) where two Fishes flank a Wheat-ear in the middle, shadowing forth Him who is the true Bread of Life. Another (British Museum) is amongst the most elegant ancient jewels known to me; the stone, a fine emerald (‡ inch square), being set in a gold hexagonal † ring, having the shank exquisitely modelled into the shape of a fluted and knotted reed. A second interesting example in the same Collection, is the ring with cable-twisted shank set with a red jasper, engraved with the legend *IHCOYC ΘΕΟΥ ΥΙΟC THPE*, "Jesus, Son of God, keep me."

The *Ship*—that emblem so speakingly declaring life to be only a voyage over a stormy ocean into a haven of rest §—frequently occupies gems whose peculiar execution carries them down to the Lower Empire. For cargo this ship generally carries the Chrisma; sometimes a more curious passenger, a *rowing Cock*. But the bird, ancient attribute of the Sun, is here employed to represent the *soul* of Man, and as such carries a palm-branch, to

\* The later Byzantine sculptors often represented the  $\Omega$  by O, surmounted by a bar, in order to escape the difficulty of the complicated curve of the normal form. The two vowels, besides, were often ignorantly transposed. In this form the Chrisma was brought into the ornamentation of Italian Gothic; for example, in the pavement of Milan Cathedral and in the panels of Orcagna's Gallery, Florence, where, being read as the Latin OPA, it is absurdly supposed to refer to the *Operai*, "Board of Works" of those buildings, and to mark out what had been done under their superintendence.

† A plain Cross placed above the name of the person courting its protection, cut upon carnelian, makes an amulet much in vogue amongst the modern Greeks. Several have come in my way; and they often puzzle collectors who, unable to read the debased lettering, mistake them for Gnostic works, although often made but yesterday.

‡ A pattern announcing for date of this ornament the early years of the third century. Compare my description of the Tarsus jewels (p. 344).

§ And therefore a common sepulchral decoration in much earlier times, as on the handsome tomb of Nævoleia Tyche, at Pompeii.



announce the triumphant termination of his course; thus rendering complete in every part this very pretty and appropriate allegory. The *palm-branch*, indeed, was pre-eminently a Christian badge, and makes its appearance in that sense upon many signets, accompanied with the name of the proprietor; as on a sard of my own, where it is placed horizontally between the words *SVLE VIVE*, "Long life to thee, Sylus!"

The *Good Shepherd* was the first (though indirect) bodily representation of a sacred personage that the Christians allowed themselves, and this at a very early period of the Church. Tertullian, who flourished during the latter half of the second century, incidentally informs us that this figure was the regular decoration of the drinking-cups (perhaps sacramental) of his brethren: "*Ubi est ovis perdita? Procedant ipsæ picturæ calicum vestrorum*" ('*De Pudicitia*'). These "pictures" probably meant those decorations of inserted gold-leaf so fashionable under the Later Empire, of which numerous examples are preserved to us in the bottoms of drinking-glasses fixed into the cement closing up the *loculi* in the Catacombs.

The most interesting of all examples of this last-mentioned type occurs on a large carnelian brought recently from the North of India (Col. Pearse), on which the Good Shepherd stands, bearing his lost and found lamb across his shoulders, surrounded by the mystic letters, *I. X. Θ. Y. C.*, the reverse engraved with *ΧΡΙΣΤΕ ΩΖΕ ΚΑΡΠΙΑΝΟΝ ΑΕΠΟΤΕ* (*sic*): "O Christ, save Carpianus for ever!" This is cut in exactly the same coarse lettering, and similarly arranged in consecutive lines, as the Gnostic legends of the fourth century. The same figure, but of earlier and better work, on a red jasper of my own, bears in the field *IAH. N.*, possibly intended for "The Name Jehovah." A third, a sard (Brit. Mus.), is very curious, for its attempt to depict the Shepherd in the middle of a landscape; the style and execution of the piece bespeaking the period of the Gnostic manufacture. A curious variation is presented by another (Hertz), where the same Keeper stands, with his dogs on each side, looking up to him for a word: which word is the inscribed *ESIVKEV*, clearly intended to shroud from profane eye the semi-Greek-Latin adjuration, "*Kurie Jesu*,"—"O, Lord Jesus."

The foregoing examples all proceed from the Christianity of the Western Empire, but there yet remains to be considered a most interesting series which testifies to the penetration of the religion and its symbolism into the remotest regions of the East. Amongst Sassanian stone seals, the style, subjects, and Pehlevi legends found on some, demonstrate that they were the signets of Christianized Persians. Chabouillet's notice of some very

important specimens of this class will be found already given and commented on by me when treating of Sassanian Works (p. 84); and more recently, E. Thomas, in his most instructive 'Notes upon Sassanian Coins and Gems,' has published amongst the latter a seal device of an elegant cross *patée*, surrounded by a Pehlevi legend in the latest character of that alphabet.

So uncommon are gems with Scriptural subjects that can be referred, with any shadow of probability, to a period anterior to the regular mediæval Byzantine School, as to render a brief notice of all such examples known to me an almost obligatory supplement to the foregoing scanty list. Amongst these, two intagli in green jasper (Brit. Mus. Mediæval Class) deserve particular attention. These are, Christ's Entry into Jerusalem, attended by three figures bearing palm-branches; and the Madonna and Child seated, an angel standing at each side, with two others hovering overhead—both engravings being executed with the peculiar technique of Gnostic work, and manifestly belonging to the same date. The same Case contains also two *camei* of such exceptionally finished work, that they can hardly have proceeded from artists lower in the Decline than those patronized by St. Helena. The first is John the Baptist, a full length, with his name in monogram on each side of the figure, cut in a beautiful sardonix, which gives the body in bluish-white, the robe in brown upon a black field: the other, the Annunciation, is unmistakably stamped by its design as one of the very earliest fruits borne of Christian art when first triumphant over paganism. The Virgin stands inclining reverentially towards the angelic messenger, who is here represented in the form and stature of Cupid—a relic of antique taste—not in the "shape of a perfect man," as afterwards adopted in all pictures of the scene; and for the assumption of which figure Al Bedawi assigns so very materialistic a motive (Comment. on Koran, xix. 'Mary'). These figures are in half relief, and finely-finished in pearly-white upon a dark field (size  $\frac{3}{4} \times \frac{3}{4}$  inch). Above them is a neatly-cut inscription, **ΟΧΑΙΡΕΤΙCΜΟC ΓΑΒΡΙΗΛ**, "The Salutation, Gabriel," also the usual abbreviation, **MP ΘΥ**, "Mother of God." Both these *camei* came out of the Hertz Cabinet. A bust of the Saviour in half-relief, upon a large bloodstone, inscribed in the field with **ΙC XC**, the regular abbreviation of **ΙΗCΟΥC ΧΡΙCΤΟC**, being much inferior in execution to the two last mentioned, may be as late as the period of John Zimisces,\* and its style exactly resembles that of his

\* The downfall of the Iconoclasts must have given immense and immediate stimulus to the manufacture of sacred images in precious stone, as well as in commoner materials. It is evident from their style that the great majority of the former works are productions of this period.



well-known medals bearing the same type. This stone is oval,  $1\frac{1}{2} \times 1\frac{1}{2}$  in size.

But the greatest rarity, as well as the most puzzling problem in the whole series (also in the Brit. Mus.), is the Christ Ascending, bearing in his hand a long cross, with a smaller figure kneeling at his side; a work purely Gothic in design, and identical with the same representation so frequent a decoration of mediæval sepulchres. The work is of the rudest, but chiselled out after the manner of a wood carving; the figures are partly in half, partly in three-quarters relief, in the white layer of an oblong agate-onyx of large size ( $3 \times 2$  inches). The peculiar style closely resembles the Paris cameo, No. 3496, "Noah drinking under a Vine," which Chabouillet regards on good grounds as an unquestionable specimen of early Mediæval Glyptic art. Our piece indeed has all the air of the first essay of some Gothic carver of the fourteenth century to emulate the Byzantines in their peculiar line, for nothing in the *technique*, or treatment of subject, resembles the Greek of the same period. This stone came out of a miscellaneous collection formed in Suffolk, but the place of its discovery has not been noted. It may however be suspected to have originally belonged to some reliquary amongst the treasures of the ancient and wealthy abbeys of that county. Though foreign to the purpose of this article, which was to consider only the *primitive* monuments of Christian art, the existence of this cameo forms so important a fact in the history of gem-engraving, that I could not avoid making this digression.

Amongst Christian works apparently dating from the times of the Western Empire, two have come to my knowledge deserving of particular notice. The first is a large nicolo, in an antique massy gold ring, engraved with the Heavenly Father enthroned amidst the Twelve Patriarchs, the work carefully finished and well drawn.\* The other, if antique (as pronounced by that *idoneus auctor*, Castellani), is certainly the most interesting production that early Christian art has bequeathed to our veneration. It is an intaglio in red jasper, depicting a Martyrdom, where a female saint kneels before a naked headsman about to do his office with a remarkably-shaped sword, having a razor-like blade, and manifestly made for decapitating purposes. Above her head is the Chrisma, to declare the presence of her Redeemer in the hour of trial; in front stands a Dove bearing the olive-branch in its beak, indicative of the *peace* she is about to enter into. The ground line is formed into the *palm* of victory, under which are the letters A. N. F. T., the regular abbreviation of the well-known compliment, "Annum novum faustum tibi," and proving

\* Seen by me in the possession of the late Mr. Forrest.

the jasper to have graced a New Year's gift to some devotee. The intaglio is executed with extreme neatness, and consequently can hardly be placed lower than the age of Theodosius, whose best coins (of the Constantinople or Antioch mints) it certainly resembles both in style and in workmanship.

Of the *Saviour* in person no portraits exist in gems, until we come to the Byzantine camei, although numerous pretendants to that high honour are everywhere to be met with. The most audacious and earliest fraud of the kind, the "Emerald of Tiberius," or "the Vatican," amply deserves, and has received, the attention of being exposed in a tractate all to itself.\* But before going farther, a curious mistake of the early antiquaries requires to be noticed, of which a striking instance may be seen in Chiflet's 'Apistopistus,' No. 111, who publishes a full-faced head of "Christ crowned with thorns," engraved in emerald, as a work of the *Gnostics*. It is in fact a Serapis-head garlanded with *persea* leaves, mistaken for briars, although the calathus crowning all leaves no uncertainty as to the personage intended, even though the high merit of the work did not of itself amply disprove a *Gnostic* origin. And that the *orthodox*, during the period capable of producing a fine gem-portrait of their Lord, would have regarded as idolatrous and impious any such attempt, is evident from a passage in Epiphanius (*Hæres.* xxvii.), where he makes it a heavy charge against the Carpocratians (a more than semi-pagan sect of *Gnostics*) that "they have painted portraits, and even images of gold and silver and in *other materials*, which they pretend to be portraits of Jesus, and made by Pilate after the likeness of Christ at what time he sojourned amongst men. These they keep in secret, along with others of Pythagoras, Plato, and Aristotle, and setting them up all together, they worship and offer sacrifice unto them after the Gentile fashion." From such a censure of the practice, it is manifest that should any figures of the Saviour exist, which would be attributed on artistic grounds to so early a date, their parentage is of a far from orthodox order. The quotation has another value. It shows that even down to the end of the fourth century, any attempt to portray the actual person of Christ was considered idolatrous. Perhaps the rudely made brass crucifixes occasionally found in the Catacombs may be these identical images worshipped by the Carpocratians. This so strongly reprobated usage of this sect is the very thing that Lampridius records (with commendation) of Severus Alexander, who in truth may

\* In a memoir 'On the Emerald Vernicle of the Vatican,' an attempt to trace to their source the pictures professing to come from such an original, and to point out the probability of a Byzantine cameo in plasma of the Saviour's head having formed part of the presents known to have been sent to the Pope by Bajazet II., and the Soldan of Egypt. Published in the 'Archæological Journal,' vol. xxvii.



reasonably be supposed, from his education, to have imbibed some tincture of the doctrines of Carpocrates. That heresiarch had preached his new system about a century before his accession to the empire, and had adopted more of the old notions than any of his rivals, accepting all the great philosophers of antiquity as true apostles of God. He too was an Alexandrian and contemporary with Basilides. Some state that he never professed Christianity at all, and consequently is not to be called a heretic, but founder of a new syncretistic system.

The non-existence of antique *Roman* gem-portraits of Christ, at first apparently so difficult to account for, is completely explained by the circumstances above passed under review. They may be briefly recapitulated thus. So long as the teachers of Christianity were either actual Jews, or persons trained up in the Jewish way of thinking, their well-known abhorrence for the representation of any living thing whatsoever, rendered the production (or preservation in their community) of anything in the shape of a portrait, still more of one depicting a Divine Being, a matter of moral impossibility. We have seen above how limited was the range of subjects allowed by Clemens to his flock, as symbols only of their faith, in the second century. Even at its close, the expressions of Tertullian, already cited, prove that the *Good Shepherd* was the sole representation, permitted by the Church, of her Lord and Saviour. True, indeed, it is, that Severus Alexander, a few years later, placed an image of Christ in his private chapel, amongst other divinely sent teachers; but this was, in all probability, a mere *ideal* likeness (a gold statuette), as was necessarily the case with the *Abraham* and *Orpheus* included in the same honour. That good Catholic, Theodosius Ambrosius, is, however, very wroth (after quoting this statement of Lampridius) at the bare supposition that "the Pagans should have preserved the likeness of Christ, and the Christians have neglected to do so—a notion the mind shudders to entertain, much less to accept." But his own prejudices had prevented him from perceiving that the one was really the natural consequence of the other—the Christians abhorring such images only the more by reason of the adoration paid them by the Gentiles. And the above-mentioned Carpocratian portraits were, we may be sure, from the character of their makers, of no higher authenticity than those placed in his oratory by the syncretistic Alexander. It was a common practice in those times for people to carry on their person the image of their guardian deity. Thus Apuleius, to refute the charge of magical practices (brought against him by his exasperated brother-in-law), produces a little silver Mercury, "an admirable work of art," to prove that it was not the skeleton he was accused of carrying for a potent engine in the black art. Asclepiades the

philosopher bore about with him, wherever he went (says Ammianus), a silver statuette of the Celestial Venus (Astarte), the which he having incautiously left with tapers burning before it in the great temple at Antioch, upon his visit to Julian, occasioned the fire which destroyed that magnificent edifice. And long before either, Sylla, in that dreadful battle under the walls of Rome against Telesinus and the Samnites, when the day was all but lost, drew forth from his bosom the golden Apollo, his constant companion, and offered vows to him in the sight of all the host.

From all this it is evident that, during the two centuries when as yet gem portraiture flourished throughout the Roman world, the execution of the sacred likeness was, through their own mode of thought, rendered almost impossible to the primitive Christian converts, still more to those actually acquainted with the personal appearance of Christ. It is not until the reign of Constantine, when the religion had lost so much of its original character, the impress of Jerusalem, and had become greatly modified by surrounding influences, that bas-reliefs and mosaics portraying the personages of the Gospel history present themselves in considerable numbers. Amongst the very earliest of these must be reckoned the sarcophagus of the Museo Gregoriano, panelled with bas-reliefs representing the miracles of Christ, very well drawn and neatly executed. A convincing proof of its primitive date is furnished by the figure of the Saviour, who, in the Raising of Lazarus, is represented *beardless*, and equipped with a *wand*, after the regular fashion of a necromancer, whilst the resuscitated corpse is swathed up in bandages exactly like an Egyptian mummy. But even in the otherwise flourishing period of Constantine, gem-engraving had fallen almost to its lowest decline, hardly supplying a single authentic portrait even of the imperial family; and all images designed for honour or veneration were executed in gold chased-up work, or else by means of the die. The succeeding Byzantine period, even before the revived Judaical spirit of the Iconoclasts had put a stop to all pictorial art, is entirely barren in this line, the centuries intervening between Justinian and the Comneni being enveloped in the darkest barbarism. It is interesting to note how, upon the revival of learning under the latter family, the art of cameo-engraving sprung up afresh through their encouragement, as it again did four centuries later under similar circumstances at Florence, Milan, and Rome.

From these premises we can better appreciate the value of the Paris cameo (No. 294) of Christ teaching the three favoured disciples, one by his side, the others fronting him. Two angels stand behind the Lord, who is represented with a beard, all the disciples being beardless. The *workmanship* of this cameo, says the experienced Chabouillet, bespeaks the first



ages of Christianity—an opinion corroborated by the treatment of the design. Such a piece as this can well be imagined a commission from some princess to the “artifices Palatini,” and destined to adorn some reliquary or vessel for the altar. But as for the numerous forgeries of the class sold by the Roman *antiquari*, and certificated as fresh discoveries from the Catacombs, a slight acquaintance with antique art suffices to detect the recency of their fabrication. The only exception in the class known to me that could for a moment inspire a belief in its authenticity (even when “the wish was father to the thought”), was a flat agate rudely fashioned into a Greek cross, engraved on one side with a female head, veiled, and crowned with a nimbus; on the other, that of Christ, in a cruciform glory. But a minute inspection detected the latter portrait to be a modern addition; whilst the female head, apparently an antique work, had been converted into a Madonna by the scratching in of the distinctive nimbus. That such transmutations were very early in fashion may be inferred from a curious story told by Eusebius, Constantine’s own tutor, in his *Chronography* (p. 305), concerning the Woman having the issue of blood, whose name, according to the ‘Gospel of Nicodemus,’ was Berenice. “This woman, healed by touching the fringe of Christ’s garment, was not ungrateful for the cure, but erected a bronze image of the Saviour, with herself kneeling at his feet, with her hands extended. At the foot of this statue grew a strange plant, which, when it reached up to the fringe of Christ’s garment, acquired miraculous virtues, and was capable of healing all manner of diseases.” Eusebius adds that he himself had seen this statue still erect. Photius has preserved a passage of Asterius (Bib. Col. 271), bishop of Amasia, who lived in the beginning of the fifth century, who says that this emblem of the gratitude of the woman remained uninjured for many years; but that Maximin, enraged at the devotion of the faithful for this statue, ordered it to be removed. However, it was not broken. Under Constantine it was replaced within the inclosure of a church; but Julian the Apostate had it broken to pieces and his own statue erected on the pedestal.

It is self-evident to every one possessing a knowledge of Roman usages that the real subject of this group (which Eusebius no doubt had seen, as he says) was an Emperor raising up a suppliant Province (always personified as a female), and erected in order to commemorate his visit to that portion of the Roman world. Such a group forms a frequent reverse upon the coinage of that indefatigable perambulator, Hadrian. It is obvious how readily the action of the two figures admitted of the interpretation put upon it by the pious fraud of the new teachers, and accepted by the ignorant devotion of their converts.

These scanty illustrations are all that the research of many years has enabled me to gather in the province of Christian glyptic art, which is here treated of for the first time. Christian iconography in its *other* branches, more especially as relates to the portraits of the Saviour, has been described both well and fully by Didron, in his work under that title, and later (the paintings only) by Peignot. In our language, an excellent series of articles upon the earliest monuments of the same class was contributed by Heaphy to the 'Art Journal' for 1861. And, lastly, a very interesting memoir, copiously illustrated, 'Upon some Finger-rings of the Early Christian Period,' by C. D. E. Fortnum, will be found in the 'Archæological Journal,' vol. xxvi. p. 139.







## CABINETS OF GEMS.

SOME notice of the sources of the gems supplying these illustrations seems required for preface to the following description of their types. The principal *National* Cabinets having been already fully reviewed in my 'Handbook,' I shall here confine myself to mentioning the *Private* Collections upon which I have drawn so largely, together with their origin, vicissitudes, and fate; and in order to prevent misunderstanding as to the *provenance* of the gems selected for these plates, the reader must be apprised beforehand that the *names* given are those of the latest cabinets of note to which they belonged—not those of subsequent purchasers, usually dealers or temporary holders.

The *Beverley* Cabinet (of 206 gems) was formed by "that every way accomplished nobleman" (to use the expressive Elizabethan phrase) of the name, second son of the first Duke of Northumberland. It was commenced under the direction of the learned antiquary, Dutens, his private tutor during his long continued travels in France and Italy. The most important pieces came into it through the purchase of the large collection of the Duc de Rohan-Chabot. Towards the end of the century, the Czarina Catharine II. made the acquisition of one half of the cabinet, comprising probably the larger and more showy works. The remaining moiety continues in the possession of Mr. Heber Percy, grandson of the founder, to whom I have been indebted for permission to make a careful examination of its contents, still numbering many specimens of the highest interest.

The *Blacas* (951 gems) was the work of the two last Dukes of that name. Its principal source was the long celebrated Strozzi Cabinet, equally divided between it and the Russian Imperial of the Hermitage, with which many minor ones, as the Schellersheim, the De la Turbie, the Barth, &c., were incorporated during the half century through which it was growing up to its present magnitude. It was purchased for the British Museum in 1866.

The *Bóócke* (about 150 gems). Bóócke, a Russian diamond-setter, established in London, a second Cellini in all points, availed himself of every opportunity, and spared no cost in procuring what his own exquisite taste and intuitive perception of true antique excellence had pointed out as desirable for his collection. But his zeal far outrunning his discretion, increasing pecuniary difficulties forced him to cede the cabinet in its entirety to Louis Fould, upon whose death, shortly after, it was dispersed by auction at Paris, along with the other contents of his gallery.

The *Braybrooke*, a very extensive collection of the Finger Rings of all ages and peoples, made by the Hon. R. Neville, afterwards peer of the above title. Of this the owner had prepared, with much erudition and industry, a descriptive catalogue, illustrated with woodcuts by Utting of all the principal objects; but its publication, when quite ready for press, was prevented by his untimely decease, and the copy, with the blocks, remains locked up with the collection, inaccessible to the world, at the family seat of Audley End.

The *Hertz* (2022 gems) has had its character already described. It was dispersed by sale by auction in 1859, having for a few years previously changed owners, but not name, being purchased by private contract by Mr. Mayer, the eminent collector at Liverpool.

The *Leake* (127 gems), collected by the eminent topographer and numismatist, Col. Leake, during his long residence in various parts of Greece. Upon the purchase of his coins by the Fitzwilliam Museum, Cambridge, the gems were very liberally given into the bargain by his executors. This collection possesses some works of the greatest rarity and value, like the "Lady at her Toilette," with the name of Dexamenos inscribed; the "Ulysses recognised by Argus," and others figured in my text. But it has, besides, a special interest from its exhibiting the true nature of the glyptic works actually yielded by the soil of Greece, and proving how unproductive of such works were the days of her artistic glory—the vast majority of Leake's acquisitions, though made under the most favourable circumstances, and with no competitors in the field, being unmistakably of Roman date, and confirming what I have already advanced upon the scarceness of engravings purely Greek. Another local peculiarity, very conspicuous in this



collection, is the preponderance of calcedony for the material of the intagli. And I take this opportunity of expressing my gratitude to the Fitzwilliam Syndicate for their liberal concession of the use of the forty woodcuts belonging to the 'Catalogue of the Leake Gems.'

The *Marlborough* (739 gems) was brought to its present form by the third Duke of the name, during the latter half of the last century. Its principal components come from the old Arundelian, and the more recent Bessborough cabinets. It is very rich in historically interesting jewels, and in camei important for material, dimensions, and workmanship.

The *Maskelyne*. The Professor of Mineralogy in the University of Oxford has, of late years, turned his attention from what may be termed the *abstract* to the *concrete* of the science to which he has devoted his talents, and has already succeeded in bringing together a respectable cabinet. Its basis was formed by a judicious selection from the dispersed Praun, supplemented by perpetual additions from a great variety of other sources. Its strength lies in intagli, chosen from considerations of art alone; and also in another point of considerable scientific interest—the great variety of anciently employed *materials* exhibited in these works—to making which as complete as possible the founder has directed his principal attention.

The *Praun* (about 1800 gems) owes its title to its first known possessor, Paulus Praun, patrician of Nuremberg (dec. 1616). If there be any grounds for the long current tradition that the bulk of its contents had been obtained by a German soldier at Bourbon's sack of Rome, this cabinet could boast of a higher antiquity than any other in the world, except the Medicean. Ultimately it came by inheritance into the possession of Madame Mertens-Schaaffhausen, of Bonn, who considerably augmented its extent by many judicious purchases, with the intention of ultimately bequeathing the whole to the Vatican Museum. But the good old lady, who was also a zealous numismatist, having left her collection of medals in the charge of her landlord at Rome, found, on her return thither after a two years' absence on family matters at her native place, that the locks had been picked in the mean time, and the most valuable pieces abstracted. After long search, the whole Italic series of *Æs grave*, the pride of her life and the fruit of many years' unremitting labour, "was found" quietly resting in the coin cabinet of the Collegio Romano. Card. Antonelli, being applied to for redress, deputed an ecclesiastic to mediate between the rightful and the actual possessors who had so cleverly "*conveyed*, the wise it call," the treasure into their own inviolable precincts—but *his* sole remedy was to counsel "*pazienza*" to the plundered party. Irritation at this mockery of justice, coupled with grief

for the loss of her cherished rarities, broke this true amateur's heart, and she actually died of vexation, laying the whole blame of the matter upon "quel diavolo di Antonelli," to punish whom she revoked her bequest to the Vatican. Her collections in every branch of art and antiquity were sold by her heirs at Cologne, in 1859, and the gem cabinet purchased and brought to England (in the hopes of its transfer entire to the British Museum), where, after a short existence as a whole, it was ultimately consigned to the late Mr. Eastwood, who dispersed it speedily amongst his numerous *clientèle* at home and abroad :—

"tantos que per annos  
Conservata ruit moles et machina."

Its more important pieces found their way into France and Italy, but the larger portion remain in this country, disseminated through many small collections; their ancient source only to be recognised when they happen to have found a place in such amongst the following illustrations as were engraved for my first edition.

The *Pulsky* (482 gems) owed its beginning and its most valuable pieces (many from Count Wiczay's collection) to Fájévary, farmer of the Hungarian opal mines. He bequeathed his cabinet to his nephew, F. Pulsky, who made large additions to it, although many of his finest "Greek" works proved on critical examination to date from a no more remote epoch than that of Rega and his school. The owner, being implicated in the revolution under Kossuth, made his escape to London, carrying with him his gems, which I had frequent occasions of studying. The cabinet was sold in Paris in 1868, when some of its choicest contents (mentioned in my text), as the Demetrius Poliorcetes, the "Antinous" in front face, and the Persepolitan Victory, were secured for the British Museum. To these were added at the same time the two most admired scarabei of the cabinet—Ajax supporting the dying Penthesilea; and a Faun kneeling, with a goat held by the legs over his shoulder. The latter, in sard unfortunately calcined, retains its original swivel-setting, a masterpiece of the Etruscan goldsmith, and is the finest specimen of the class as yet furnished by the Tharros cemeteries. A head of a Sassanian king in profile, on a guarnaccino, has few equals in its own style. A noble Minerva's head helmeted, passing for a pure Greek work in *white sapphire*, is certainly in a clear calcedony, and its manner strongly recalls that of Rega under similar conditions.

The *Rhodes* (a selection from which is figured in one of the miscellaneous plates ending this series) owed its commencement to some choice gems, the remains of the collection of a Mr. Jarman, one of Pistrucci's earliest patrons in this country, by profession a *maker* of ancient miniatures,



and picture-dealer. To these were superadded many purchases from the Hertz and Uzielli sales, raising the whole to the rank of a cabinet of some importance. It has, however, been recently dispersed by private contract.

The *Uzielli* (564 gems) was got together in a short space of time for the wealthy merchant of that name, under the direction of Mr. J. C. Robinson, of the South Kensington Museum. It was mainly indebted for its really high character to the liberal purchase at the Hertz sale of the exquisite intagli proceeding originally out of Dr. Nott's collection, and was consequently extremely rich in the Archaic, Greek, and Etruscan series. But no such praise can be awarded to its camei, which were for the most part Cinque-cento and modern works, and in a very fragmentary condition when possibly antique. The existence of this cabinet was as brief as its growth had been rapid. Upon the premature death of the proprietor it was brought to the hammer in 1861, realising but a small fraction of its original cost. The most valuable lots (artistically considered) passed into the very choice collection of Mr. Bale, the more showy into that of the Mexican Rosanna, itself broken up by sale at Paris in 1868.

The *Waterton Dactylitheca*: an immense assemblage of the Finger Rings of all nations and ages, beginning from the earliest, arranged in their proper sequences, and which had cost its founder the unremitting labour of many years to bring together; his success being materially promoted by constant travelling in all parts of Europe, and the advantages afforded him by his official position at the Roman Court. It is hard to decide whether the interest of this collection depended most upon the historical value of the relics it contained, or the artistic importance of many of its masterpieces of goldsmith's work emanating from the antique, mediæval, and Renaissance schools. But it gives me the greatest pain to have to add that this collection, from which the foregoing pages have borrowed so much of their most valuable illustrations, no longer exists under the same form or designation.

Unfortunate events have changed its ownership and cancelled its name; yet there is some slight consolation in knowing that the fruits of such long-continued research, intelligence, and taste, have not been suffered to fall into the hands of dealers, to be scattered abroad and lose all identity; but the whole has been purchased for the British and South Kensington Museums, the most important articles falling to the share of the former of these establishments.



## DESCRIPTION OF THE WOODCUTS.

(Drawn to double the actual size, when not otherwise specified.)

Plate I.—*Assyrian*. No. 1. Adoration of the Winged Bull, attribute of the god Nin: over the worshipper's head soars the Mir, or visible presence of the Deity; in the field are seen the conjoined sun and moon; and, over the Bull's back, the seven planets. Cylinder. (*Layard*.)

2. Winged Deity, whose attribute, the Cock, stands before him on an altar. Conical seal. (*Layard*.)

3. Ninevite King and a Suppliant; probably the signet of an official of the palace. Conical seal. (*Layard*.)

4. The King, attended by a Guard, adoring the national god Asshur; behind them is fixed a standard, adorned with a fillet. Cylinder. (*Layard*.)

5. Belus standing upon his Bull, between two figures of Nisroch. The large star in front is the regular indication of a divinity. Cylinder. (*Layard*.)

6. Train of Captives; men, women, and children, escorted by a Ninevite Soldier. Their dresses of skins, and the baggage they carry, show this design to be the memento of some forcible transfer of a barbarian tribe from their native land to some remote portion of the empire. The legend on the tablet behind is written in the most ancient character of the cuneiform alphabet. Cylinder. (*Layard*.)

7. The *Hom*, Tree of Life, between two Gryphons.

8. Adoration of Nin, standing upon his Winged Bull; of Athor or Mylitta (the "Great Mother"), pouring forth from her arms the Waters of Life; and of Mithras slaughtering a Bull: the last being a typical figure that long survived all the other iconology of the Assyrian creed. Cylinder. (*Layard*.)

9. Adoration of the Moon by a Magus, standing before a fire altar. Cylinder. (*Layard*.)



Plate II.—*Assyrian*. 1. The Assyrian Hercules contending with the Wild Bull; also the Androcephalous Bull—emblem of Belus—with the Lion; engraved in a remarkably fine manner. Cylinder. (*Layard*.)

2. The Mir soaring above the Tree of Life, before which stands Oannes, the river-god, attended by a Winged Genius; on the other side of the tree is the Worshipper in the act of adoration. Cylinder. (*Layard*.)

3. Warrior in his triumphal car; in front, for trophies, heads of his conquered enemies. Cylinder. (*Layard*.)

4. Cow and Calf before a tree; over them the Sun and Planets. The representation of the animal presents a striking analogy to that of the bull *regardant* on the coins of Sybaris. Conical seal. (*Layard*.)

5. Anaitis (Venus) enthroned amongst the stars. Conical seal. (*Layard*.)

6. Assyrian Warrior grasping the fore feet of two Androcephalous Bulls, in token of amity; in front appears the moon-god, Sin above, the Tree of Life. Cylinder. (*Layard*.)

7. Seal of clay, hardened by the conflagration of the record chamber, bearing impressions of the signets of Sennacherib and Sabaco II. of Egypt (p. 45). (*Layard*.)

8. Assyrian, with a Tortoise and a Goose, emblems of certain religious ideas. Cylinders. (*Layard*.)

Plate III.—*Babylonian, Median, and Persian*. 1. Adoration of Parsondas, or, according to others, Bel Merodach, the god of war. The other half of the cylinder is occupied by a beautifully-cut legend in the Babylonian character. Black hematite. (*Praun, now in the British Museum*.)

2. Magus (*Mobed*) officiating at a fire-altar. The Phœnician legend is read by Lévy as "Lebelzid Shemesh," "Of the herald of the sun." On one side of the conical seal is engraved a man adoring a lion-headed deity. Calcedony. (*Praun, now in the British Museum*.)

3. Inscription in Babylonian cuneiform, without device, entirely filling the cylinder. (*Layard*.)

4. Belus enthroned, extending the symbol of Life to his votary, who makes the god the offering of an antelope. Behind appear two genii, and two women, probably wives of the worshipper, bearing beasts of chase slung upon poles, for sacrifices to the temple. The royal vulture and winged orb, introduced in the field, show the work to have been executed under a certain Egyptian influence. Hematite. (*Hertz*.)

5. Representation of a religious festival, with dances, held before the emblems of the god Nergal, two seated sphinxes. Cylinder. (*Layard*.)

6. Dagon. Conical seal. (*Layard*.)

7. Two human-headed Bulls, bearing up the Mir above the Tree of Life; on each side stands a worshipper, one of them with the offering of an antelope. The legend is in a Semitic character. Cylinder. (*Layard*.)

8. Mylitta pouring forth the Waters of Life from her shoulders; with a female worshipper. Cylinder. (*Layard*.)

9. Sphinx couchant, of Persepolitan work. Mottled agate. (*Jarman*.)

10. Hercules Gigon bearing up the Mir, flanked by a male and female Persian as

worshippers. The legend is engraved in the latest modification of the cuneiform alphabet. Cylinder. (*Layard.*)

Plate IV.—*Sassanian works.* 1. Royal bust, borne upon four wings, as a mark of deification. Legend, "Piruz Shahpuhri." Carbuncle. (*Hertz.*)

2. Regal portrait, of extremely fine execution, inscribed "Narsehi," on a very beautiful guarnaccino. (*Pulsky, now in the British Museum.*)

3. Royal bust, with legend "Piruz ziv Shahpuhri." Yellow calcedony. (*Praun, now in the British Museum.*)

4. Elephant's head, inscribed with the names of "Masdaki." Cinnamon-stone. (*King.*)

5. Sacred bull recumbent; with the name of "Chusrud" or "Chosroes." Almandine garnet. (*King.*)

6. The Satrap of Salamis: for which attribution the reasons will be found at p. 68.

7. Sassanian Queen, inscribed with her name, "Ruzuzi." Coral. (*King.*)

8. Bust of Varahran Kermanshah, enlarged from the Devonshire amethyst described at p. 72.

9. Diademed head, with the name of "Varahran;" done in the rude style most prevalent in this class of gems. Nicolo. (*Praun.*)

10. Bust of Chosroes I. or II.; for there is no distinction between their portraits on the coinages of the two. The legend is in the latest form of the Sassanian character, fast merging into the Cufic. Calcedony. (*King.*)

11. The Lulab, or bundle of sprigs carried at the Feast of Tabernacles, and the established emblem of Judaism. Described at p. 95. Jacinth. (*Waterton.*)

12. Sassanian Queen and her infant prince; with the name of "Armindohti." Calcedony seal. (*Hertz.*)

13. Two Persian ladies in conversation, between them a long cross, probably intended for the meeting of Mary and Elizabeth. If this explanation be well grounded, we have here the signet of some Nestorian Christian. Sard. (*King.*)

14. Ruby found in the ruins of Brahminabad, Scinde; very neatly engraved in Cufic characters, with its owner's name—"El Asad Ibn El Hassan."

Plate V.—*Egyptian.* Scarabei in various materials. The tablet is of clay, covered with a thick blue glaze, to imitate lapis-lazuli, and was worn as a pendant.

Plate VI.—*Egyptian.* Examples of the different devices cut upon the bases of scarabei. The large swivel ring below (2), weighing no less than five ounces, is supposed the state seal of King Horus. It is in the Mayer Collection. The solid gold signet ring (3) has been read as bearing the name of King Cheops-Sopho. The next figure (4) exhibits the usual mode in which scarabei were mounted for wearing on the finger. The two hands of a mummy (1) covered with a multitude of rings—amongst which it will be noticed that the most important of all, the actual *signet*, was worn upon the thumb. No. 5 is the magnified impression of the seal of Sabaco II. No. 6, a solid metal ring engraved with the figure of Osiris.

Plate VII.—*Egyptian.* 1. Isis. Sardonyx. (*Muirhead.*)

2. The Hawk of Thoth, the Egyptian Hermes, carrying the caduceus of the god. Greco-Egyptian work of fine execution. Sard. (*Praun.*)

3. Horus, the Vernal Sun, as is denoted by that luminary overhead, seated on the



lotus, emblem of fecundity, adored by the Cynocephalus, attribute of the Moon, whose crescent marks his character. Green jasper, in a ring of iron, perfectly preserved. (*Waterton.*)

4. Memnonian Head, now called an Antinous (p. 102). Sardoine. (*British Museum.*)

5. Vase used in the Isiac rites; marked on the belly with a sacred monogram, exactly as are the Hindoo sacrificial vessels of the present day. Sard. (*Praun.*)

6. Isis, with the Ibis perched on her hand. Sard. (*Praun.*)

7. Group of sacred animals. The Cynocephalus, seated on an altar, holds forth the Ibis, his tail is formed into the Asp, behind him is the Hawk, in front of him the Jackal. Green jasper. (*Praun.*)

8. Warrior, probably a Persian Satrap of the country, between two royal Asps, marking his sovereignty. Sard. (*Praun.*)

9. Canopus, with the head of Athor, flanked by two Asps; on the belly of the vase is the solar disk. Almandine, set in an iron ring. (*Fould.*)

Plate VIII.—*Gnostic.* No 1. The Abraxas god in the car of Phœbus; a remarkable proof of his assumed identity with that deity. Underneath is the title "Sabao" for "Sabaoth." The reverse bears his name, "Iao-abraxas," contained in a cartouche formed by a coiled serpent, exactly as the Hindoo Ineffable Name *AUM* is depicted in their temples. Green jasper. (*Bosanquet.*)

2. The same god, according to his regular type, but unusually well drawn for a work of this class. Green jasper. (*King.*)

3. Abraxas, here represented with the head of an Ass in the character of Typhon. That demon, according to one legend, fled out of the battle of the gods on ass-back into Syria, where he begat Palæstinus, ancestor of the Jews. This very singular type shows the prevalence of the ancient belief respecting the form under which the Hebrews adored their hidden god. Green jasper. (*Waterton.*)

4. Abraxas in his customary shape. The characters of the inscription across the field seem to be Himyaritic. The reverse bears in the middle *IH*, probably implying the Hebrew *Jeh*, title of the *Tikkun*, or First Emanation of Jehovah, surrounded by a long legend, *ΙΧΘΕΘΩΗΙΑΩΙΑΛΩΝΩΩ*.... where one cannot help suspecting the first letters to be the initials of *Ἰησοῦς Χριστὸς Θεὸς ἐκ Θεῶν*, the words upon the so famous seal of Abgarus. Green jasper. (*King.*)

5. Abraxas as before, but carrying a kite-shaped shield. Green jasper. (*Praun.*)

6. Abraxas, with the title of "Iao Shemesh Eilam," "Jehovah, the Eternal Son;" another confirmation of the original character of this adopted divinity. Hæmatite. (*King.*)

7. The jackal-headed Anubis, bearing a shield, emblazoned with the Great Name "Iao," and other titles: over his head are the *Seven Vowels*, a spell of the utmost potency. Green jasper. (*Praun, now in the British Museum.*)

8. The Agathodæmon Serpent elevated above an altar; with the invocation "Anoch Chnoubis Shemesh Eilam," "I am Chueph, the Eternal Sun." Plasma; the regular material for this kind of talisman. (*Praun.*)

9. Horus, the Vernal Sun-god, seated on the lotus, with the title of "Shemesh Eilam." Green jasper. (*King.*)

Plate IX.—*Gnostic*. 1. The Mithraic Gryphon elevated upon a column, to which is bound a man blindfolded, and with his hands tied behind his back; evidently the representation of some penance. The reverse bears a rough attempt at a female figure, with the words "Nicandra, Sosandra," "Catch husband, keep husband;" whence the whole may reasonably be concluded to be a love-charm, added on the reverse (according to the common Gnostic practice) of an intaglio of earlier date. Green jasper. (*Praun.*)

2. Deity, with heads of Jackal, Vulture, and Ibis, symbols of Anubis, Phre, and Thoth. He is therefore an Egyptian trinity, a *Τριθέων*, to whose power such perpetual reference is made in the Valentinian Gospel, the "Pistis-Sophia." Green jasper. (*Praun.*)

3. The Gnostic Gorgon, usually explained as taken for the type of Achamoth, Mother of the Demiurgus. The legend, much corrupted, is meant for "Ἅγιος, ἅγιος, κύριος Σαβαώθ ὡσαννὰ τοῖς ἐφίστοις ἐνλογημένος," "Holy, holy, Lord of Hosts; hosanna to the Highest, the Blessed." (*From a cust.*)

4. Phœbus in his car, invoked by the legend, ΑΒΛΑΝΑΘΑΝΑΛΒΑ. "Thou art our Father," and with the title ΤΥΣΕΥΙ, which, according to Alexander of Tralles, is a title of the Sun. The reverse shows his sister, Luna, guiding her conveyance, the Cow. Hamatite. (*King.*)

5. Scene from the Mithraic Mysteries; depicting the neophyte surrounded by the various symbols and types of the religion. Green jasper. (*Praun.*)

6. "The Golden E" of Delphi, or the sacred numeral Five; upon which Plutarch has left a very interesting dissertation, "De Ei Delphico." Cameo. (*King.*)

7. Mithraic figure holding a serpent, and a lustral vase. Inscribed on the reverse with ΦΡΗΝ, Egyptian name of the sun. Green jasper. (*King.*)

8. The Martyrdom of a Female Saint. The letters are the initials of the regular New Year's Day compliment, "Annum Novum Felicem Tibi," indicating this gem to have adorned a keepsake ring. The subject, although so unusual in genuine early Christian remains, exhibits every mark of authenticity in its manner and technical execution, and may possibly belong to the epoch of Constantine. Red Jasper. (*King.*)

9. The Good Shepherd, a Christian engraving of indubitable antiquity, and of unusually good execution; the legend is the Holy Name, "Jah." Red Jasper. (*King.*)

Plate X.—*Saturn; Jupiter*. No. 1. Saturn, his head covered with a veil, which Macrobius explains as allusive to the rule that his worship alone was celebrated with the head uncovered. Sard. (*King.*)

2. Cybele, in whose character Faustina Mater here makes her appearance, according to the usual rule of Imperial deification (p. 229). Red jasper. (*Uzielli.*)

3. Jupiter casting his thunder-bolt; in the field is the bust of Astarte, indicating the Phœnician origin of the engraving. The back of the scarabeus is cut into the head of the Lord of Flies (p. 117). Agate. (*Praun.*)

4. Jupiter Dodonæus, the grand cameo found at Ephesus, first in the Zuliani Cabinet, now in that of the Academia of Venice. Drawn to the actual size.

5. Jupiter Olympius, a fine Greek intaglio. Sard. (*Blacas.*)

6. Jupiter, diademed head, in the most archaic style: unless it be intended for the portrait of some Etruscan lucumon. Green jasper. (*Blacas.*)



7. Jupiter in his car, casting his thunderbolts. The introduction of the clouds proves this fine engraving to be no more than a successful imitation of the antique. Sard. (Hertz.)

Plate XI.—*Jupiter; Juno, &c.* 1. Jupiter, surrounded by planetary emblems: a type supposed to represent the auspicious commencement of a Sothiac Period (p. 252). Egyptian emerald. (Praun.)

2. Jupiter and Juno; conjugated heads. Sard. (Leake.)

3. Jupiter; head in a fine Roman style. Sard. (Norton.)

4. Jupiter overthrowing the Titans. The famous cameo by Athenion, whose signature in relief, placed under the wheel of the car, has been omitted by the carelessness of the draughtsman in this cut. Drawn to the size of the original. (Naples.)

5. Juno; a head in the noblest Greek manner. (Berlin.)

6. Juno Regina, accompanied by Minerva Victrix, leaning on a palm-branch, in place of her customary spear, and Mercury. A pretty, minute Roman engraving in sard. (King.)

7. Ganymede carried off by the Eagle, still retaining the javelins that tell he was engaged in hunting at the time of his capture. These weapons show the *amentum* attached. Yellow sard. (King.)

8. Ganymede as shepherd-boy, holding forth the *crater* of nectar. Sard. (Berlin.)

9. Youthful giant, Etus or Ephialtes, defying Jove. He protects himself with a lion's hide, and aims a large stone at his enemy. A magnificent Roman work. Antique paste. (Dr. Nott.)

Plate XII.—*Europa; Dioscuri; Serapis.* 1. Europa carried off by the Bull, still holding the flowers she was gathering at the time she was seduced into mounting on the back of the god in disguise. Sard. (St Petersburg.)

2. Head of Luna, between those of Castor and Pollux, "*fratres Helenæ, lucida sidera.*" Calcedony. (Leake.)

3. Castor, his head covered with the *petasus*, the regular equipment of a horseman. Greco-Italian scarabeus of the finest work; in amethyst. (Blacas.)

4. Jupiter-Serapis crowned with the *calathus*, or corn-basket, emblematical of his being the giver and receiver of all life. Sard. (Berlin.)

5. Serapis, uniting the characters of Ammon and Phœbus, indicating that all these are names for one and the same deity, the Sun. The individuality of the profile proves that Commodus is thus complimented here. Sapphirine calcedony. (King.)

6. Serapis with the same characters as the last; but adding also the wand of Esculapius, to whose office he had succeeded in his great temple at Alexandria. Sard. (King.)

7. Serapis, borne up by the Eagle of Jupiter, to declare his identity with that older divinity, as is set forth in the legend, *ΕΙΣ ΖΕΥΣ ΣΑΡΑΠΙΣ*, "One Jupiter, Serapis." Red jasper. (Leake.)

8. Serapis in front-face, a cameo in very high relief, and a beautiful specimen of the Roman style. (Hertz.)

Plate XIII.—*Marine Deities.* No. 1. Neptune and Amphitrite carried over the waves on the back of a Sea-horse; the god slumbers, and one of the attendant Cupids has stolen his trident. (Berlin.)

2. Neptune urging his suit to Amymon. The nymph holds a pitcher, in allusion to the fount of Lerna, a present to her from the god of waters. Antique paste. (*Fewardent.*)

3. Amymon at the Fountain. The trident in her hand declares the author of the spring. A curious archaic Greek engraving. Sard. (*Praun.*)

4. Venus Marina transported over the waves by the Hippocampus of Neptune. Her veil, distended by the breeze, declares her character of "Euploea," patroness of sailors. Sard. (*Duc de Luynes.*)

5. The Nereid Galene (the Roman Leucothea), giver of fair weather to mariners, in the act of swimming, as described in the epigram by Addæus, upon the similar gem engraved by Tryphon. Sard. (*Berlin.*)

6. The same subject, of very fine work, but a fragment, the lower part a restoration by the draughtsman. Sard. (*Praun.*)

7. Taras, or Palæmon, carried by a Dolphin. Antique paste; highly admired by Winckelmann. (*Berlin.*)

8. Same subject, being the original of the paste just named. The Etruscan letters have been read by De Murr as **ICEΘ**, and referred to Icadius, a son of Apollo's; but it is much more probable they are a blundered attempt at **ΘESE**, and allude to Theseus, who was carried back to land by a dolphin, after leaping into the sea to recover the ring of Minos, tossed into the waves to test the truth of his being son of Neptune. Beryl. (*Praun.*)

Plate XIV.—*Marine Deities.* 1. Neptune, a head encircled with a diadem of dolphins. The work bears the signature of Polyclitus, and is one of the very finest in the Poniatowsky series. Amethyst.

2. Proteus in the act of transformation; his arms turning themselves into fishes, his legs into sea-dogs. Scarabeus in sard. (*Praun.*)

3. Scylla about to destroy, with a blow from the rudder of his shipwrecked bark, an unlucky mariner, caught by the serpents and dogs forming her lower extremities. Sard. (*Dr. Nott.*)

3a. Scylla: the earliest Greek representation of the monster. Sard. (*Duc de Luynes.*)

4. Dagon; over him the Winged Orb. Phœnician scarabeus in green jasper. (*Praun.*)

5. The Cabiri, inventors of Navigation. Burnt sard. (*Maskelyne.*)

6. Father Nilus, attended by his two daughters of the Delta, with the Etesian winds soaring overhead. In front is the land of Egypt, reclining on her Sphinx. The reverse of the stone is carved into a magnificent Gorgon's Head, in very flat relief. This is the long-celebrated Farnese Tazza, and is here drawn to one-half the actual size. Sardonyx. (*Naples.*)

7. Palæmon and Melicerta, otherwise, Nereus and Doris; one of the best Greek intagli in existence: drawn here to the actual size. Amethyst. (*Florence.*)

8. Nereid guiding a pair of Hippocampi across the seas. Cameo, in flat relief. (*Praun.*)

9. Triton wielding a rudder, as being the patron of mariners, and sounding his shell-trumpet to call the winds. Red jasper. (*Maskelyne.*)

Plate XV.—*Apollo.* No. 1. Apollo, his flowing locks diademed, and tied at the ends. Intaglio of high finish, in the early Greek style. Amethyst. (*Praun.*)



2. Apollo, a head crowned with the bays, in the character of the god of poetry. The inscription in the field is a Gnostic interpolation, rendering the gem a talisman. Sard. (*King.*)

3. Apollo, a full-length figure, supporting his lyre upon the head of a little female, carrying branches in her hand. The latter is plausibly supposed by Visconti to be one of the choir of Delphic virgins, who annually offered to the god the first-fruits of the country. The original of this intaglio was most probably some very famous statue, for many antique copies of the subject in gems are still extant. Sard. (*King.*)

4. The same subject; but here the god rests his lyre upon a cippus.

5. The Delphic Apollo, seated and meditating his oracles; by his side stands the first who held the office of Pythia, the aged Herophile. Sard. (*Berlin.*)

6. Apollo Musagetes, in female attire, as the leader of the Muses, seated before his tripod, and playing on the *cithara*, his proper instrument, as the *lyra* was of Hermes. Sard. (*Dr. Nott.*)

7. Apollo, standing in thought, and holding the *cithara*, in front of the Delphic Tripod. The inscription shows this fine gem to have belonged to Lorenzo dei Medici. Sard. (*Florence.*)

8. Apollo Agyieus, leaning on a pillar, his attribute in this character as god of the road, and proffering his bow in sign of amity. Peridot. (*King.*)

9. Esculapius, son of Apollo; a head always regarded as the first of its kind. The name of Aulus is the addition of some Roman possessor of the stone—probably a physician—who used it for his professional seal. Sard. (*Blacas.*)

Plate XVI.—*Apollo; Phæbus; Zodiac.* 1. Apollo, grasping the fore feet of a fallow-deer, that raises itself towards him. The stiffness of the group makes it almost certain that it is a copy from the work of the very early statuary, Canachus, standing in the Didymæum of Miletus, and described by Pliny. Sard. (*Praun.*)

2. Phæbus, head in front face, between those of Jupiter and Luna. Mediocre Roman work; but very remarkable for the material, a true opal. (*Praun.*)

3. Phæbus in his car, in the centre of the Zodiac; apparently a work of the Cinque-cento, when this representation was extremely popular.

4. Deus Lunus, the Moon-god, of whose worship the chief seat was Carrhæ in Mesopotamia. Sard. (*Blacas.*)

5. Capricornus, bestridden by a Genius, wielding a trident, to signify that he is "tyrannus Hesperiae Capricornus undæ." Sard. (*Praun.*)

6. Capricornus and Scorpio, united into one composite monster, carrying a military standard. Evidently the signet of an officer of the Second Augustan Legion, which bore the former Sign for its badge. Sardoine. (*King.*)

7. Taurus; behind him is seen Capricorn, below him a Serpent, symbolizing the element of water. Green jasper. (*King.*)

8. Erigone, or Virgo, seated under a vine, bewailing the death of her father, the host of Bacchus, slain by the rustics for the introduction of wine into Attica. The statue of Pallas is ingeniously introduced to mark the locality; and to make it evident that the maid is the "Marathonia virgo" of the poet Statius. Sard. (*Praun.*)

9. Apollo the Purifier: type of the primitive coinage of Caulonia, in Southern Italy.

It is given here to exhibit the conformity in the design and *technique* of the figure, and its "Etruscan" border with those of the scarabei.

10. The conjoined fore-quarters of two Winged Bulls: probably to be understood as an astrological talisman, allusive to the Sign Taurus. Sard scarabeus. (*Millingen.*)

Plate XVII.—*Muses*. 1. Thalia seated, contemplating a Satyric mask in her hand; in front stands the infant Bacchus on a cippus, in the attitude of one declaiming to her dictation. The subject has been interpreted by its mediæval finder, as Herodias with the Baptist's head in her hand, just presented to her by her dancing daughter; and to this acceptation alludes the legend, "Je sui sel d' amur lel," "I am the seal of loyal love." Sard set in silver. (*From the Dineley Collection, now in the British Museum.*)

2. Head of a Muse; but without any distinguishing attribute. The signet of one C. Ælius. Sard. (*Praun.*)

3. Terpsichore, whose head has been converted into a Sappho by the modern insertions in the field. Sard. (*Marlborough.*)

4. Melpomene seated on a pile of arms—as being the Muse of Tragedy—and contemplating a mask of the Bearded Bacchus, the instituter of the drama. Sard. (*King.*)

5. Clio, with the roll of History. This type, in the old nomenclature, passed for a Semiramis holding a sword. Sard. (*Marlborough.*)

6. Female Flute-player dancing, exemplifying Juvenal's "Gaditana canoro choro." (*From a cast.*)

7. Muse, or poetess, seated, and playing upon the "many-stringed barbiton." A perfect example of early Greek art, very delicately engraved on a scarabeoid of rock-crystal. (*Cockerell.*)

8. Polyhymnia, Muse of Fable, pensively contemplating a sepulchral column, on the summit of which is perched the soul of the deceased hero, whose deeds are the theme of the Muse's thoughts. Explained formerly as Calpurnia troubled by her dream presaging Caesar's death (p. 280). Almandine. (*Beverley.*)

9. Muse, half-draped, seated, and playing on the barbiton. Crystal scarabeoid found in Corfu. (*British Museum.*)

10. Terpsichore standing, tuning her lyre; behind her a figure of the infant Bacchus, erected on a cippus. The inscription is the signature of the fictitious artist Allion. Nicolo. (*Blacas.*)

Plate XVIII.—*Diana*. 1. Diana returning from the chase, carrying a fawn slain by her arrows; she wears for mantle the skin of a wild beast. Sard. (*Leake.*)

2. Diana leaning on a cippus, holding two torches inverted. The rocks in the background indicate her title of the "Diana of the hills." A very celebrated work, bearing the name of Appollonius, a supposed engraver; drawn here to the actual size. Amethyst. (*Naples.*)

3. Diana holding a Stag by the antler; in the archaic Greek style; bearing the name of a supposed artist, Heius. Antique paste. (*Blacas.*)

4. Diana in the two characters of goddess of the night and of the chase, attended by her stag and hound. Sard. (*Vescevali.*)

5. Diana as the Moon-goddess, in the car drawn by white stags, assigned to her in



that capacity. She offers a bunch of some talismanic plant to her kneeling worshipper, whose promised success is typified by the wreath below the ear. Sard. (*Dr. Nott.*)

6. The Ephesian Diana, a modification of the Hindoo Parvati, and similarly having for attributes stags and scorpions. Black agate. (*Dr. Nott.*)

7. Diana's own Roebuck, the "capretto" of the Tuscan Maremma. Sard scarabeus. (*Maskelyne.*)

Plate XIX.—*Minerva*. 1. Minerva, a bust; the head copied from that on the latest coinage of Athens. The work, though universally received for antique, has, in truth, very much the character of the over-elaborateness of the Cinque-cento, and this attribution is much supported by the material, red jasper. (*Vienna.*)

2. Minerva, with her regular attributes, the owl and serpent, but also a peacock added to them in the field. This is one of the most ancient engravings of the goddess anywhere to be found. Sard scarabeus. (*Thorwaldsen.*)

3. Minerva, a bust in front face, inscribed with one of the few genuine signatures yet discovered, "Eutyche, son of Dioscorides of Ægae, made this." Both gem and inscription are mentioned by Cyriac, of Ancona, as early as the middle of the fifteenth century. Drawn here to the actual size. Amethyst. (*Marlborough.*)

4. A four-winged goddess in the Assyrian style, although of Etruscan work, probably intended for Minerva. Sardonyx scarabeus. (*Thorwaldsen.*)

5. Minerva, bust in front face.

6. Minerva seated, holding forth the bust of her special devotee, Domitian. Sard. (*Praun.*)

7. Minerva (who afterwards became Dea Roma) seated, and contemplating the twins suckled by the she-wolf, whom the shepherd Faustulus has just discovered. Sard. (*Dr. Nott.*)

8. Minerva in the act of transforming Arachne into a spider. Sard. (*Berlin.*)

9. Minerva encouraging the Greeks to advance to the combat. Sard. (*Hertz.*)

10. Dea Roma seated on a pile of armour, with her arm passed through a torques, to whom Victory presents a palm branch, in token of a new triumph. Cinque-cento work in a sard agate. (*Praun.*)

11. Minerva seated, contemplating a Comic mask. The legend, "Herophilus opobalsamum," shows the gem was used by some Roman physician to stamp his medicines with. Sard. (*Hertz, now in the British Museum.*)

12. Minerva Medica, as is expressed by the serpent on the cippus in the background, holding a butterfly, emblem of Life, over a blazing altar; an allegory the meaning of which is now beyond conjecture. Sard. (*Hertz.*)

Plate XX.—*Medusa*. 1. Gorgon's head in the most ancient style, as she is figured in the metopes of Selinus. Flat relief in sard. (*Praun.*)

2. Medusa in the "perfect" Greek style, and one of the finest of the class. Black agate, a fragment. (*Praun.*)

3. The same, done by an excellent hand of the school of Rega. Black agate. (*King.*)

4. Gorgon, or Fury as brought on the stage by Æschylus, hurrying to the pursuit of the wicked. Sard. (*St. Petersburg.*)

5. The Medusa of Sosthenes, actual size. Calcedony. (*Carlisle.*)

6. Same subject. Amethyst. (*Florence.*)

7. The Dying Medusa; a head in three-quarter face, in a grandiose style. Peridot. (*King.*)

8. The Living Medusa, of a placid aspect, the emblem of Providentia (p. 263). Sard. (*King.*)

9. The celebrated Strozzi Medusa, already described; but drawn here to the actual size. Calcedony. (*Blacas.*)

10. Medusa's Head, in the centre of a *triquetra*, emblem of Sicily. The wheat ears allude to the staple production of the island; the *mallet* declares the gem the signet of a Malleolus, a cognomen in the gens Publicia. Sard. (*Hertz.*)

Plate XXI.—*Mercury*. 1. Mercury holding the Caduceus erect, and clad in the chlamys, as if ready for a journey; appearing here in the character of the patron of travellers. This gem has been long celebrated as bearing the name of Dioscorides, identified, without any real foundation, with the famous engraver under Augustus. Sard. (*Marlborough.*)

2. Mercury, "curvæ lyre inventor," tuning his instrument; a Greek work of the highest merit. Sard. (*Marlborough.*)

3. Hermes, in the most archaic style, but exquisitely finished. Sard. (*Beverley.*)

4. Mercury and Fortune, with their proper attributes; a popular signet-device with the Romans.

5. Hermes Psychopompos, raising a soul from the shades by the virtue of his wand. The letters in the field are the initials of some Roman owner. Banded agate. (*Uzielli.*)

6. Hermes, by the sound of his pastoral pipes, lulling to sleep Argus, keeper of the metamorphosed Io. Sard. (*Berlin.*)

7. Hermes Psychopompos escorting a soul to the Styx. Charon extends his hand to receive the customary passage money. Peridot. (*Maskelyne.*)

Plate XXII.—*Mercury*. 1. Mercury and Fortune, with their attributes; the earliest example of this group known to me, being in the "perfect" Greek style. Sard. (*Beverley.*)

2. Hermes escorting Priam into the presence of Achilles. Roman work, or, more probably, a skilful modern imitation of the antique. Sard. (*Baron Roger.*)

3. Hermes acting as cupbearer to the gods, and carrying round the *olpe* of nectar, on whose brim is perched the butterfly of Life. Of this subject many repetitions are in existence. (*From a cast.*)

4. Hermes, seated on the Ram, as the patron of flocks and shepherds, but wielding also the thunderbolt of Jove. The legend, ΕΠΠΤΑΧΡΥΣΟΣ, "the Golden Seven," shows that numeral to have been assigned to him, as was the Five to Apollo. Sard. (*Praun.*)

5. The Caduceus of Hermes within a wreath. The reverse of the gem bears a Gnostic legend of the same date, ΑΚΡΙΩΦΙ, of which other examples are known in a similar connection. Sard. (*King.*)

6. Caduceus between two ears of bearded wheat (*triticum*), symbol of prosperity. Oriental amethyst. (*Maskelyne.*)



7. Foot of Hermes Psychopompos, "Satelles Orci," crushing the butterfly of Life. Jacinth. (Praun.)

8. Hermes Criophoros, patron of shepherds, indicated by the ram's head borne in his hand; a gem famous for the signature of Dioscorides, but probably a modern work. Drawn to the actual size. Sard. (Devonshire.)

9. Mercury, a head covered with a disproportionately small petasus; evidently a compliment to some juvenile Caesar. Antique paste. (Leake.)

Plate XXIII.—*Venus*. 1. Venus, a head, recognised by the necklace of great pearls, the distinctive badge of the goddess; although the individuality of the features proves this elegant intaglio to commemorate some princess of the Augustan family under such a character. Sard. (Dr. Nott.)

2. Venus robing herself on leaving the bath; in the early Greek style. Lapis-lazuli scaraboid, found at Athens. (Maskelyne.)

3. Venus, fully draped, leaning against a column, emblem of Constancy, and holding forth an *alabastron*, or perfume jar. A grand Roman work. Sard. (Beverley.)

4. Venus Marina, borne over the waves by Hippocampi, and waving aloft her cestus, symbol of her power. A work exhibiting all the characteristics of the Cinquecento style in its full perfection.

5. Venus, fully draped, bearing on her hand a dove. A very sketchy engraving, but by a good Greek hand. Sard. (Leake.)

6. Venus in the bath, as is shown by the pitcher in her hand. Cameo. (Demidoff.)

7. Venus and Cupid, guarded by Apollo, evidently copied from a group of statues. Design and execution of this gem agree so remarkably with the figures on the reverse of a medallion of Severus, as to leave no doubt as to its date. Lapis-lazuli. (Praun.)

8. Venus Victrix; known as such by the helmet and palm branch in her hands, and the armour lying at her feet. Calcedony, with white bands. (Leake.)

9. Venus at Vulcan's forge, waiting impatiently for the completion of the arms she has bespoken for Æneas. Sard. (Berlin.)

10. Venus rising from Ocean. Plasma. (Blacas.)

Plate XXIV.—*Cupid*. 1. Cupid wrestling with *Pan*, type of the Universe, for the lordship of the world. The attributes of the two deities are hung upon the trees especially dedicated to each, the myrtle and the cane, or *syrix*. (From a cast.)

2. Cupid voyaging upon a wine jar, which he has equipped with a sail, made out of a lady's hair caul. A pretty allegory upon the alliance of love and wine. Sard. (Berlin.)

3. Cupid guiding a lion by the sound of his lyre; inscribed with the interpolated name of the imaginary artist, Mycon. Sard. (Nasmyth.)

4. Cupid weeping over the slain Psyche. Onyx. (Dr. Nott.)

5. Cupid offering up his vows for the capture of the Psyche butterfly. Sard. (Dr. Nott.)

6. Cupid, as the Genius of Autumn, carrying a hamper of fruits and a goose.

7. Cupid, as the Genius of Spring, raising out of the bursting pomegranate flower, the earliest of all blossoming trees. Sard. (Demidoff.)

8. Cupid, as Harpocrates, bound to secrecy with ropes of pearls. Cameo. (Coprancesi.)

9. Cupid bestriding a Hippocampus, and ruling the waves like a marine deity. Cameo. (*Praun.*)

10. Cupid playing at schoolmasters, and administering the "taws" to his pupil, Anteros. Sard. (*Dr. Nott.*)

11. Cupid overcome by Psyche, who is binding him to a column; the signet of M. Ausius Priscus. Calcedony. (*Praun.*)

12. Cupid, who has gained the prize at the game of *trochus*. Sard. (*Blacas.*)

Plate XXV.—*Cupid*. 1. Cupid Victor, bearing the wand of Mercury, and the club of Hercules, emblems of his irresistible power. Sard. (*Kestner.*)

2. Cupid seated, and with averted face extinguishing his torch. Cameo. (*Demidoff.*)

3. Psyche opening Prosperine's "pyxis formositas," "box of beauty," from whence issues a narcotic vapour that throws her into a trance. A good specimen of the style of the Poniatowsky gems. Amethyst. (*King.*)

4. Cupid practising the exercises of a pugilist. Sard. (*Berlin.*)

5. Cupid seizing the panther of Bacchus by the hind leg, whilst his brother beats the animal with a *pedun*. Sard. (*Hertz.*)

6. Cupid, endeavouring to erect from the ground a cornucopia as big as himself. The name of the supposed artist, Aulus, has been interpolated in the field. Yellow crystal. (*Marlborough.*)

7. Cupid, seated and playing with the Psyche butterfly, just come into his hands.

8. Psyche, in despair, seated on a rock, and bewailing the flight of Cupid.

9. Cupid, having overcome and bound his rival Anteros to a column, receives from Psyche the palm of victory. Sard. (*Demidoff.*)

10. Cupid, coming to the deliverance of Psyche, caught by the foot in a trap; in the field the signature of Pamphilus. This charming work, of the finest possible execution, has all the marks of the style of Pichler's school. Sard. (*Townley, now in the British Museum.*)

11. Cupid guiding a dolphin by the sound of his pipe; his brother, overhead, converts the tail of a second dolphin into a sail to catch the breeze. Red jasper. (*Praun.*)

12. Psyche lulling to sleep the infant Cupid. A very early picture of this myth, being of pure Greek workmanship. Sard. (*Kestner.*)

Plate XXVI.—*Mars; Victory*. 1. Mars Gradivus, carrying a trophy; early Greek work. Banded agate. (*King.*)

2. Mars Navalis, his title declared by the rudder he holds so conspicuously upon the cippus; a design probably commemorating the battle of Actium. Sard. (*Beverley.*)

3. Mars Stator, by his side a legionary eagle. Sard. (*Berlin.*)

4. Victory, standing on the prow of a galley inscribed DIV. IVLT. F., which shows indubitably that this elegant device refers to the same success as the lately mentioned figure. Sard. (*Hertz.*)

5. Victory, perched on the globe, placed upon a Bacchic altar, to whom two kneeling Parthians are offering legionary standards. This elaborate design alludes to the recovery by Augustus's general, Ventidius, of the standards and prisoners lost by Crassus. Antique paste. (*Gerhard.*)



6. Victory pouring out the triumphal libation. Sard. (*Berlin*.)
  7. The Wingless Victory, in her car. Cameo, said to have been found in the Punjab. (*Bolton*.)
  8. Victory crowning a trophy formed out of the spoils of some barbarian nation, probably of Southern Italy. Calcedony scarabeoid. (*British Museum*.)
  9. Victory, in the character of Hygeia. Sard. (*Blacas*.)
- Plate XXVII.—1. The Greek Dionysos, the Roman Liber Pater (the original type of this divinity), clothed in his long robe, "crocotis," and bearing the cantharus and thyrsus. Banded agate. (*Praun*.)
2. The Youthful Bacchus, carrying a bunch of grapes, and a *poculum*; the torch stuck in the ground refers to his *nocturnal* mysteries. Banded agate. (*King*.)
  3. The Youthful Bacchus viewing the reflection of his face in the liquid contained in the vase set before him. Sard. (*Rhodes*.)
  4. The Youthful Bacchus, in a car drawn by a pair of panthers, for these are the real animals intended by his "tigres."
  5. The Drunken Bacchus, unrobing himself. Sard. (*Berlin*.)
  6. Bacchus, in his frenzy, rushing along, followed by his panther; inscribed with the name of Seymnus, but evidently a modern work. Sard, actual size. (*Cadex*.)
  7. Silenus, inspired with wine, singing lustily to his lyre before a rural shrine, whereon is set up the proper emblem of his god. A sketchy but very spirited performance. Sard. (*Leake*.)
  8. Old Faun, reclining drunken on the ground, grasping his empty goblet; in the field a crater. Archaic Greek work of uncommon merit on a large scarabeus of dark agate. (*Praun*.)
  9. Old Faun nursing the Infant Bacchus. Fine Greek work of somewhat early character. Sard. (*Blacas*.)
  10. Silenus instructing Bacchus in the ceremonial of sacrifice. The contrast between the graceful slender form of the youth, and the grotesque obesity of his tutor, is wonderfully well expressed in this work of a Roman engraver of the period of the Antonines. Sard. (*Muirhead*.)
- Plate XXVIII.—*Bacchic subjects*. 1. Bacchante's Head, ivy-crowned; a gem regarded as the first in this class. Found in Sicily, and bought by Count Wiczay for three hundred gold ducats. Sardoine. (*Pulsky*.)
2. Young Faun acting as Ganymede to his senior. Early Greek work. Sard. (*King*.)
  3. Bacchante's Head, her features full of wild inspiration. Red jasper. (*Berlin*.)
  4. Silenus, ivy-crowned, which is the sole distinction between his head and the portrait of Socrates. Sard. (*Praun*.)
  5. Two old Fauns about to sacrifice a goat over an altar.
  6. Silenus, a bust of wonderful expressiveness; executed in the peculiar manner of incavo-relievo, otherwise termed Egyptian relief. Antique paste. (*Dr. Nott*.)
  7. Bacchante overpowered by the influence of her god, and as she falls backwards, attempting to stay herself by catching at an amphora of very graceful form. Sard. (*Blacas*.)

8. Hermaphroditus reposing, surrounded by Cupids. A purely modern work, though graced with the signature of Dioscorides. Drawn to the actual size. Amethyst. (*Woraley.*)

9. Bacchante drawing water from a spring which gushes from a pile of rocks, one of which is carved into a rustic Priapus, at which the Nymph casts a half-frightened glance. Cameo.

10. Centaur, Pholus himself, going to the festival, bearing a huge bowl, and a pine tree torn up by the roots. Cameo. (*Uzielli.*)

Plate XXIX.—*Silenus; Satyrs; Priapus.* 1. Young Faun, a bust in the attitude of violent exertion, evidently in the favourite action of sustaining the drunken Silenus. Fine Greek work. Sard. (*King.*)

2. Silenus, his head crowned with ivy. Sard. (*Praun.*)

3. Agave, in a fit of Bacchic frenzy. Cameo in plasma; actual size. (*Praun.*)

4. Silenus, about to replace the emptied crater upon its stand, "incitega." Sard. (*Hertz.*)

5. Faun in the act of ascending a rock, bearing on his shoulder a huge amphora; signed with the name of Koinos; probably a work of Natter's. Sard. (*Hertz.*)

6. Satyr surprising a sleeping Bacchante. Emerald. (*Blacas.*)

7. Ariadne, ivy-crowned, her bust clothed in the fawn-skin, usual garb of the Mænads. Sard. (*Berlin.*)

8. Io; the supposed work of Dioscorides, whose name appears upon it. Sard, actual size. (*Poniatowsky.*)

9. Faun, equipped with thyrsus and panther skin, in the act of dancing. Sard. actual size. (*Florence.*)

10. Bacchante drawing water from a well under the protection of Priapus, the god of gardens. (*Townley pastes.*)

11. Gardener, working with his mattock under the auspices of a rural Priapus, roughly fashioned out of a tree. Sard. (*Leake.*)

Plate XXX.—*Silenus; Fauns, &c.* 1. Silenus, seated, thyrsus in hand, eagerly raising to his lips a most capacious bowl. Sard. (*Uzielli.*)

2. Bacchante, thyrsus on shoulder, balancing herself on one leg. Sard. (*Leake.*)

3. Silenus blowing the double flute, the instrument of the Faun, Marsyas. Sard. (*King.*)

4. Faun carrying his brother on his shoulders. Nicolo. (*Formerly in the possession of Caylus.*)

5. Bacchante prying into the Cista Mystica, whence escapes a serpent; a youthful Faun looks on with amazement. Sard. (*Vidoni.*)

6. Comic actor, in a mask, clad in the pallium, and leaning on the *pedum*, badge of Comedy. Sard. (*Praun.*)

7. Two Comedians in masks, one reciting his part to the sound of the other's lyre. Sard. (*Dr. Nott.*)

8. Satyr surprising a sleeping Nymph; signed "Aspasius." A very minute Cinque-cento work in black and white onyx. (*Jarman.*)

9. Ariadne deserted by Theseus in the Isle of Naxos, expressed by the pile of rocks on



which she is seated. Inscribed with the name of Hyllus; modern style. Sard, actual size. (*British Museum*).

10. Satyr dancing against a big he-goat for the prize, as is signified by the palm-branch on the ground. Sard. (*Leake*.)

11. Same subject, but on a very minute scale. Sard. (*Cartellani*.)

12. Andro-sphinx, perhaps Dionysos Leontomorphos, proffering a crater and myrtle branch. An exquisite Greek work of the best period. Sard. (*Marquis De Salines*.)

Plate XXXI.—*Bacchic Masks*.—1. Mask of the Aged Bacchus. (*From a cast*.)

2. Comic mask, full of grotesque fury, well befitting the character of the "Iratus Chremes." Sard. (*Beverley*.)

3. Mask of Pan, in front face. Onyx, carefully hollowed at the back, probably to contain poison (p. 335). (*Praun*.)

4. Two Comic masks, male and female, conjoined: in the field, a Syrinx. The legend is an enigma, according to rule in such cases. Sard. (*Hancock*.)

5. Satyric and Comic masks, conjoined. Sard. (*King*.)

6. Comic mask, wearing a diadem. Black agate. (*Formerly Lord Murray's*.)

7. Mask for the character of the roguish slave, or Davus; signet of C. Clodius Habinna. Sard. (*Praun*.)

8. Mask for a Bacchante, of very beautiful execution. Black agate. (*Maskelyne*.)

9. Mask for the character of the Old Woman. Sardoine. (*Formerly Lord Murray's*.)

10. Mask of Pan, crowned with vine leaves; a work superior to anything known to me in this class. Sard. (*Dr. Nott*.)

11. Three masks in one, probably a mediæval engraving of the cognisance of the Lombard Trivulzi, a rebus on the name read as "Tres Vultus." Set in a massy gold ring, inscribed on the bezel, "Nowel, Nowel." (*Braybrooke*.)

12. Satyr dancing; a Silenus mask laid under a tree. Red jasper. (*Praun*.)

Plate XXXII.—*Ceres; Triptolemus*.—Ceres, veiled and wheat-crowned, the regular type of the goddess. Sard. (*Blacas*.)

2. Ceres, in a car drawn by elephants; a design adopted by the Romans for the emblem of "Æternitas," as the medals of Faustina testify. Sard. (*Praun*.)

3. Livia, as Ceres, surrounded with the attributes of all the other goddesses of the Pantheon, such as the lion of Cybele, the owl of Pallas, the peacock of Juno, &c. The head is in intaglio, the accessories in cameo. Agate onyx. (*Blacas*.)

4. Girl, with a lap full of flowers; perhaps the Nymph Thallo. Sard. (*Dr. Nott*.)

5. Triptolemus, in the car of Ceres, receiving his instructions from the goddess, before setting out on his mission of benevolence. Plasma. (*Count Vitzthum von Eckstadt*.)

6. The goddess Tellus reclining amidst her own productions. Sard. (*Demidoff*.)

7. Ceres, with the signature of Aulus; apparently the gem once in the Marquis de Drée's cabinet. Sard. (*Webb*.)

8. Triptolemus holding the winnowing fan, whence escapes the Eleusinian serpent; in the field a large lettered Phœnician legend. Sard. (*Demidoff*.)

9 Proserpine, her head covered with the Sicilian *mitra*. Sardoine. (*King*.)

Plate XXXIII.—*Hercules*.—1. Head of the young Hercules, covered with the skin of the Citherean lion. The short curls prove this type to belong to the god, not to Omphale, to whom it is usually assigned. Sard. (*Nasmyth*.)

2. Hercules, a head crowned with poplar leaves, a memento of his Scythian expedition. Obsidian. (*Jarman*.)

3. The celebrated Strozzi Hercules; bearing the name of Gnaeus, some former possessor. Beryl. (*Blacas*.)

4. Young Hercules, with the false signature of Aulus; a modern work. Jacinth, actual size. (*Pionbino*.)

5. Hercules, letting fly an arrow at the Stympalian birds. Sard. (*Uzielli*.)

6. Same subject, in the Etruscan style, the birds omitted. Sard, sawn from a large scarabeus. (*Uzielli*.)

7. Same subject, of which innumerable modern copies are current.

8. Nessus, the Centaur, about to offer violence to Dejaniri, whom he has just carried across the river Evenus. Sard scarabeus. (*Castellani*.)

9. Hercules strangling the Libyan giant, Antaeus, lifting him beyond the aid of his mother Earth. An early Cinque-cento work, almost identical with Pollaiuolo's treatment of the same subject. Blood agate. (*King*.)

10. Hercules recognising his infant Telephus, just discovered by a shepherd, when suckled by a doe. Sard. (*Castellani*.)

Plate XXXIV.—*Hercules*. 1. Hercules, armed with club, and bow, his quiver suspended in the field, on one knee, awaiting the attack of his foes. Etruscan scarabeus in crystal. (*Praun*.)

2. Hercules, trimming a wild olive tree, torn up by the roots, into a club, with his sword. To this expedient he was driven on finding the Nemean lion's hide impenetrable to steel. Etruscan scarabeus in sard. (*Praun*.)

3. Hercules contending with the river god, Achelous, for the possession of Dejanira, who stands by imploring his protection. Etruscan scarabeus in plasma. (*Bishop*.)

4. Hercules destroying the Hydra. Sard. (*Blacas*.)

5. Hercules capturing the Erymanthian Boar; a good illustration of the grotesqueness of the Etruscan treatment of such subjects. Sard, sawn from a scarabeus. (*King*.)

6. Hercules borne over the sea in a raft buoyed up with amphoræ, and spreading a wine skin for a sail to catch the breeze, whilst he steers his novel bark with his club. This was a very popular subject with the Etruscan artists. Sard scarabeus. (*Pasquini of Chiusi*.)

7. Head of the Young Hercules. A very bad copy of the Strozzi gem.

8. Hercules, by the twanging of his bowstring, scaring away the Harpies from the table of the blind Phineus. Sard. (*Castellani*.)

9. Hercules, or perhaps the Giant Orion, engaged in the chase of the lion, which last he has seized, but is eluded by the craft of the fox. Sard scarabeus. (*Blacas*.)

10. Hercules carrying to Erytheus the Cretan Bull; in the exergue is the name of Anteros. Sard, actual size. (*Florence*.)



11. Hercules crossing the Styx in Charon's ferry-boat, whereof he has taken forcible possession, and preparing to muffle Cerberus with his lion's skin. The vases in the boat are the customary concomitants of a Grecian burial. Sard. (*Townley.*)

12. Hercules and Iole; signed with the name of Teucer. Sard. (*Florence.*)

Plate XXXV.—*Fortuna, Nemesis.* 1. The Fortuna Fortis of Antium; exactly as she appears on a denarius of Augustus, minted by *Q. Rustius*, to the signification of whose name the Ant in the field probably alludes. Plasma. (*King.*)

2. Fortuna seated, with the *modius* at her feet, holding forth a figure of *Justice*. The intention of this design requires no explanation. Green jasper. (*Dr. Nott.*)

3. Fortuna Primigenia, carrying Neptune's trident and dolphin, to signify her being "Domina Maris," and for the same reason borne on the back of Capricorn, "tyrannus Hesperie undæ." Sardonyx. (*Dr. Nott.*)

4. Nemesis, in the attitude characteristic of the goddess. She displays her fore-arm, *cubitus*, to express self-measurement or moderation, *modus*, and carries in her other hand a branch of ash-tree. Sard. (*Blacas.*)

5. The Province Africa; a very fine engraving, in a much better and earlier style than is usual with this subject; upon which see what has been remarked (p. 231). Sard. (*Blacas.*)

6. Fate, standing against the column of Immobility, holding distaff and spindle. Dark agate. (*King.*)

7. Fortuna, or Nemesis, winged, guiding the four horses of a triumphal car. Drawn to the actual size. Amethyst. (*Florence.*)

Plate XXXVI.—*Sleep, Death.* 1. Somnus, equipped with butterfly wings, and pouring forth his balm from the cornucopia in his hand, the distinctive attribute of this beneficent deity. To this figure Statius alludes ('Thebais,' vi. 27)—

"Et Nox et cornu fugiebat Somnus inani."

Sard. (*Praun.*)

2. Skeleton emerging from a sepulchral urn and plucking a palm-branch. A speaking illustration of posthumous fame, further carried out by the warrior's arms piled at the foot of his monument. Sardoine. (*Beck.*)

3. Philosopher meditating on the immortality of the soul, symbolized by the butterfly perched on the skull lying before him. Sardoine. (*Muskelyne.*)

4. Death, as usually personified by the Romans, leaning upon his inverted torch; the signet of a certain Eugenius. Onyx. Once in the possession of Murat. (*Davidson.*)

5. The same deity, but here figured as the Etruscan Charun, coming to the relief of the fainting Hercules. Sard. (*Townley.*)

6. The same deity, but standing within a tomb: the pig below has reference to the funeral sacrifice. Cameo. (*Praun.*)

7. Skeleton, or *Larva*, leaning against an amphora, and holding out a lecythus, an article regularly forming a part of a Grecian interment. Calcedony. (*Kestner.*)

8. Prometheus modelling the framework of his Man. Sard. (*Blacas.*)

9. Cupid peeping into a vase, out of which a Larva, in the figure of a skeleton, makes a precipitate retreat. Onyx. (*Dr. Nott.*)

10. Etruscan sorcerer raising a ghost, in order to give responses to his consultants,

who bend over it in the act of putting their questions to the summoned-up spirit. Banded agate. (*Hertz.*)

Plate XXXVII.—*Religion.* 1. Two Salii carrying between them the *Aucilia* slung upon a pole. The legend above them gives the word in the Etruscan characters, equivalent to the Greek ΑΙΚΥΑΕ; that below, ΑΑΚΕ, indicates "Alcaeus," the owner's name. Sard. (*Florence.*)

2. Warrior, wrapping a fillet, *infula*, around a sepulchral column; a customary offering to the Manes; probably Orestes at the tomb of Agamemnon. Sard. (*King.*)

3. Boy bearing a goat for sacrifice to the altar of Bacchus. Sard. (*Praun.*)

4. Sacrifice to Jupiter Capitolinus; the *papa* with his pole-axe leading the victim, and the celebrant, head veiled, carrying the bowl for libation. (*From a cast.*)

5. Warrior offering up sacrifice of thanksgiving after a victory. Sard. (*Blacas.*)

6. Insignia of the sacerdotal office: the flagon for libation between the pole-axe and the knife; over it, the patera; below, the victim itself. Amethyst. (*Praun.*)

7. Nymph with pitcher at a fountain; her tympanum, suspended to the rock, declares her to be Rhea Sylvia, priestess of Cybele. Cameo. (*Beverley.*)

8. Emperor clad in the *paludamentum*, and Senator in the *toga*, conjointly offering sacrifice to the goddess of Rome. The letters below are the initials of their names. (*From a cast.*)

9. Rural sacrifice, a female placing incense on an altar before a rustic shrine containing the customary symbol of the god of Increase. Sard. (*Leake.*)

10. Insignia of the Sacerdotal Office. The victim's skull, *bucranium*, decorated with the *infula*, about which is twisted the *vitta*, the axe, knife, *simpvium*, or ladle for libation, the *lituus*, *apex*, or Flamen's cap of office, and *aspergillum*, for sprinkling the lustral water. Antique paste. (*Beverley.*)

11. Augur engaged in taking the Auspices; seated on the ground, and dividing the heavens into *templa* by means of the *lituus* held before his eyes. Jacinth. (*Maskelyne.*)

Plate XXXVIII.—*Arts, Sciences.* 1. Philosopher seated, and studying a papyrus roll before a sun-dial. The introduction of this instrument indicates that Pythagoras is the subject of the gem. Sard. (*Demidoff.*)

2. Diogenes ensconced in his huge oil jar, *dolium*, with his dog, expressive of the *Cynic* title, dictating to a disciple seated before him. The *dolium* is inscribed with the initials of the owner of the gem. Sard. (*Thorwaldsen.*)

3. Æschylus, engaged in his favourite occupation of drinking, whilst an eagle prepares to dash a tortoise on his bald pate, mistaking it for a stone. Sard. (*Berlin.*)

4. Modeller at work upon a waxen *imago* (p. 207), placed upon a revolving block, *turbo*, in front of him. Sardoine. (*King.*)

5. Astronomer, Hipparchus, engaged in calculating the distances upon a celestial globe. Lapis-lazuli. (*Praun.*)

6. Primitive surgery: Shepherd seated, and extracting a thorn from the foot of a Nymph. Plasma. (*Praun.*)

7. Statuary employed in modelling in clay a full-length figure. The subject may be intended for the Creation of Man by Prometheus. Cameo. (*Praun.*)



8. The *Hydraulis*, or water organ. The performer stands behind the row of pipes, at each side stand workmen at the hydraulic pumps which force the water into the great brazen cylinder, and thereby condense the air within, and which answers the purpose of the wind chest in the modern instrument. The description of the *hydraulis*, first invented by Ctesibius of Alexandria, as given by Athenæus (iv. 75), exactly applies to the instrument before us. "The hydraulic organ seems to be something after the nature of a water clock. Perhaps it ought to be termed a *wind instrument*, inasmuch as the organ is filled with *breath* by means of water; for the pipes are bent down into water, and the water being *pounded* by the attendant, whilst tubes pass through the body of the organ itself, the pipes are filled with wind, and give forth an agreeable sound. The instrument resembles in shape a circular altar." The letters in the field seem to form in a *nexus* the word *VIVAM*, "Success to myself!" and as no proper name is added, this interpretation has much to recommend it, supposing it to refer to the owner of the gem. (*Hertz, now British Museum.*)

9. Telegonus, author of divination by means of serpents. The owner of the signet, one *Pius*, seems to have chosen the subject as consonant with the sense of his own name. Sard. (*Beverley.*)

10. Toreutes engaged with hammer and punch in chasing up the decorations upon an immense Corinthian vase. The signet of a professional in this branch of art. Sard. (*Duc de Luynes.*)

11. Philosopher seated, and buried in the study of a papyrus roll, under the auspices of a bust of Socrates, whose peculiar features are easily recognisable in this highly finished, though minute, engraving. Sard. (*Uzielli.*)

Plate XXXIX.—*Arts, Instruments.* 1. Galley under sail, with a crew of armed men, and the stars of the Dioscuri (St. Elmo's Fire) perched at the end of the yard-arm, the pledges of a prosperous voyage. (*From a cast.*)

2. Galley as before, but with a Victory perched upon the *aplustre* over the steersman's head. Antique paste. (*Bartholdy.*)

3. Clepsydra, or water clock, in its primitive form: an egg-shaped vase, from the pointed end of which the water escaped through a small orifice, measuring a space of twenty minutes. The instrument is made ornamental by being supported by a pair of Cupids. Agate, banded. (*Brett.*)

4. Jannus, whose figure being inverted, assumes the shape of a tall pitcher, *profericulum*, probably copied from a vessel actually used in the rites of this ancient Italic god. Sard. (*Gerhard.*)

5. Corinthian crater, embossed with a Bacchic group. Agate-onyx. (*Portalés.*)

6. Vase, the belly of which is modelled into a group of masks; it is flanked by the pipes and pastoral staff, ensigns of the Comic Muse. Red jasper. (*King.*)

7. Corinthian Helmet, elaborately chased with the story of Bellerophon and the Chimæra. One of the chief ornaments of the original (Royal) Poniatowsky Cabinet, where it was known as the "Helmet of Pyrrhus." Although received by Visconti as an undoubted antique, yet the peculiar execution seems rather to belong to some excellent Cinque-cento master. The material is equally extraordinary with the work it carries, being a stratum of red jasper upon a ground of transparent plasma, a true

jasp-onyx in the ancient sense of the word. The intaglio, passing through the opaque into the transparent ground, is rendered very effective. At the Hertz sale this gem fetched £89, and afterwards passed into the collection of Senor Rosanna of Mexico.

8. Large Crater, with two doves perched upon the handles; perhaps an attempt at embodying Homer's famous description of Nestor's capacious Bowl. (*From a cast.*)

9. Persian vizored helmet, in the shape of a mask (p. 68), formerly denominated by collectors the "Head of Darius." The inscription in the field commences with the Tironian *sigla* for "Scriebat," followed by the initials M. AR. The gold beasil carries the superscription of a mediæval possessor, CONRADI DE COMITE, "Conrado del Conte," who has mounted this fine gem, a sard, in an elegant ring. (*Waterton.*)

10. Syro-Macedonian Helmet, shaped like that seen on the coins of Tryphon. Black agate. (*Praun.*)

11. The Comic *Soccus*, crossed with the *pedum*, and the palm of victory. Sard. (*Beverley.*)

12. Persian Helmet, as No. 9. Sard. (*Praun.*)

13. *Plectrum* for the lyre, accompanied by the *scabillum*, instrument for beating time with, being placed on the foot like a slipper. Sard. (*Kestner.*)

Plate XL.—*War, Games, Exercises.* 1. Hunter receiving the charge of a wild boar rushing upon him out of his reedy lair. Sard. (*Blacas.*)

2. Two Roman horsemen in conflict with as many Gauls, one of whom lies slain in the foreground; his companion brought to his knees, is defending himself with his long broad-sword. Sard. (*King.*)

3. Youth carrying a large wine-jar, probably a cup-bearer bringing in a crater of the most primitive make. Sard scarabeus. (*Demidoff.*)

4. Horse's head, emblem of Gallia, *couped* and bridled, flanked by two Gallie shields, bearing different national cognizances, placed *en saltire*. This expressive device commemorates the victory of the Consul, P. Corn. Nasica, over the confederate Insubres and Cœnomanni, and was the signet of his relative, Q. Cornelius Lupus. Sard. (*Waterton.*)

5. Boy, disguised under the mask of a giant, scaring his playfellows. The design of this pretty scene betrays its modern origin. Black jasper. (*Blacas.*)

6. Greek Helmet, and horse's head, *couped* and bridled, the signet of some cavalier of the best times of art. Sard. (*Vidoni.*)

7. Youth, carrying in one hand a *strigil*, with the other trundling the *trochus*. Sard. (*Blacas.*)

8. Racer bearing off the palm of victory: his name, "Tiberis," is inscribed over him—horses frequently receiving the appellation of celebrated rivers. Green jasper. (*King.*)

9. Discobolus brandishing the thong used in propelling the weighty discus, in the same manner as the Tuscans do with the *rozzuola* at the present day. The finest representation of this subject on a gem anywhere known. (*Hertz, now British Museum.*)

10. Greek warrior standing by the side of his horse, which is equipped with the *epphippia*, the ancient substitute for saddle. Antique paste. (*Lord Northampton.*)



11. Charioteer driving three horses abreast in his car, *Triga*. Emerald scarabeus. (*Praun*.)

12. Victorious Discobolus holding his quoit and measuring-wand adorned with ribbons; at his side a table and oil-cruise. Plasma. (*King*.)

Plate XLI.—*Heroes*. 1. Argus, son of Danaus, the first shipwright, busied in shaping the prow of the ship called after him out of the timber of the vocal oak of Dodona. Banded sardonyx. (*Dr. Nott*.)

2. Bellerophon, attired as a Thessalian Horseman, mounted on Pegasus, in combat with the Chimæra. The costume is historically correct, the hero being Prince of Ephyra. Sardonyx found at Vulci. (*Campanari*.)

3. Atalanta stopping short in the midst of the race, in order to pick up the golden apple thrown before her by her competitor. A work preferred by Winckelmann to all others of the kind. Amethyst. (*Berlin*.)

4. Niobe vainly attempting to shield from the shafts of Apollo the youngest of her sons. A very ancient representation of the subject, the work being in the oldest Greek style. Black agate. (*Demidoff*.)

5. Narcissus contemplating his naked charms in the mirror of a fountain. The introduction of the statuette of Diana signifies that the scene is the interior of a forest. When Winckelmann first published this gem, in his '*Monimenti Inediti*,' it had recently been discovered at Rome set in a bracelet. Sard. (*Duc de Luyes*.)

6. One of the Danaïdes engaged in her endless task of pouring water into a leaky cistern. Cameo. (*Beverley*.)

7. Sisyphus grasping at the waves, which recede from his touch. Sard scarabeus. (*Blacas*.)

8. This curious subject, not unfrequent in gems, is explained by some as the triple-bodied giant Geryon; by others as the three brother Horatii. As the middle warrior is clearly leaning for support upon his two companions (whence the old denomination of "*Pietas Militaris*"), the second interpretation seems the more plausible. Sard. (*Blacas*.)

9. Narcissus, as before; but the story is very quaintly told by the Cupid aiming his dart at him from out of the fountain, whilst the little half-figure, emerging from the rocks above, represents the Nymph Echo. Plasma. (*Hertz*.)

10. The archaic version of the punishment of Sisyphus, imagined as the lifting of a weighty block up the steps of a pyramid. Sard scarabeus. (*Blacas*.)

11. The same story; but told after the fashion made popular by Homer, the intaglio being of Roman date. Sard. (*Berlin*.)

12. Prometheus chained to the rocks of Caucasus, with the Eagle preying upon his liver. Sard. (*Berlin*.)

Plate XLII.—*Epic Cycle*. 1. Theseus contemplating the sword of his father Ægeus, which he has just recovered from under the pile of rocks where it had been concealed before his birth. The club laid against the rock is the weapon he had used at the outset of his career. Striped agate. (*Dr. Nott*.)

2. The Man-eater Horses of the Thracian Diomedes devouring Absyrtus, companion of Hercules. Others take it for the horses of Achilles lamenting over the slain Patroclus, which seems the better explanation, as it accounts for the presence of the

female with the vase. Of this subject innumerable modern copies are to be met with. Sard. (*Hertz.*)

3. Orestes, in the regular scenic guise of a wayfarer, making himself known to his sister Electra. Sard. (*Leake.*)

4. The Infant Opheltes destroyed by a Serpent; which event was commemorated by the Isthmian Games. Red jasper. (*Praun.*)

5. Youth using the strigil, copied from the celebrated statue termed the "Apoxomenos." The gem bearing the Etruscan legend *TYRE*, gave occasion to the seeing in this subject Tydeus wounded in the leg with an arrow. The figure is preposterously magnified in this cut. Sard, cut from a scarabeus. (*Berlin.*)

6. Electra carrying the pitcher for the funeral libations to the tomb of her father, Agamemnon. Sard. (*Blacas.*)

7. Jason consulting the Delphic Oracle, typified by Apollo's Serpent twined around, and his Raven perched upon a pillar. Banded agate. (*Dr. Nott.*)

8. The Five Heroes, Tydeus, Polynices, Amphiaraus, Adrastus, and Parthenopeus, holding council before the walls of Thebes. Their names, strangely distorted, are given by the Etruscan legends in the field. This intaglio holds, according to Winckelmann, the same place amongst gems as Homer does amongst the poets. Sard, cut from a scarabeus. (*Berlin.*)

9. Warrior leaning on his spear, and looking upwards in the attitude of attention. The Etruscan letters in the field have been read by Visconti as the equivalents of the Greek *TYPTAE*; and the figure pronounced by him, on their authority, to be meant for the Spartan poet Tyrtæus. The choice of such a subject by an Etruscan artist has a curious analogy with Plutarch's tradition about the Lacedæmonian origin of the Sabines. Sard. (*Vanhorn.*)

10. Warrior, in ambush, awaiting his foe: usually denominated the "Wounded Tydeus." Sard. (*Praun.*)

11. The Three Sons of Hyllus, son of Hercules, Argeus, Cresphontes, and Temenus, casting lots in a water vessel for the partition of their conquest, the Peloponnesus. The sepulchral column in the background indicates the previous death of their sire. Sard. (*Blacas.*)

12. Theseus affixed to his iron throne in the realms of torment. Calcedony. (*Berlin.*)

Plate XLIII.—*Trojan War.* 1. Achilles seated in his tent, singing the deeds of ancient worthies to the notes of the ivory lyre, which he had reserved to himself out of the spoils of Aëtion's palace. This gem is ascribed to an artist, Pamphilus. Sard. (*Blacas and Paris.*)

2. Achilles admiring the armour and weapons, the work of Vulcan, just brought to him by his mother, Thetis. Sardonyx of very minute execution. (*Praun.*)

3. The same, seated on his couch within his tent, brooding over his quarrel with Agamemnon. Almandine garnet. (*Beverley.*)

4. The same, trying on one of the greaves belonging to his new suite of armour. Calcedony. (*Leake.*)

5. The same, examining his new sword: a design preposterously explained by



Agostini, and others after him, as "Gladiator rude donatus." Achilles and the gift of the Vulcanian arms, busied the artists of antiquity in every branch.

6. Priam before Achilles, offering ransom for Hector's corpse: the compassionate Briseis comes forward to raise the fainting suppliant. The caduceus is introduced to express the intervention of Mercury. Sard. (*Hertz.*)

7. Achilles dragging Hector's body at his chariot wheels around the walls of Troy. Sard. (*Blacas.*)

8. Achilles, mortally wounded by the shaft of Paris, attempting to pluck out the arrow from his foot. Calcedony scarabeus. (*Dr. Nott.*)

9. Ajax carrying out of the conflict the body of the dying Achilles. Sard. (*King.*)

Plate XLIV.—*Trojan War.* 1. Penelope, seated in pensive attitude, contemplating the bow of her absent lord. Sard scarabeus. (*Blacas.*)

2. Ulysses borne over the waves by a Tortoise (emblem of his endurance), which he repays for the service with a bunch of grapes. Banded sardonyx. (*Sibillio.*)

3. Ulysses about to possess himself of the Palladium, first propitiating the goddess by the gesture of his hand. Agostini most absurdly discovered here a votary of Bellona offering his own blood to the sanguinary goddess, and his draughtsman has accordingly filled the hero's hand with liquid; the real action on the gem being that of lifting the hand to the lips, "adoratio."

4. Diomedes wounded in the heel by the arrow of Paris, which he plucks out disdainfully, as Homer describes the scene. Antique paste. (*Lord Northampton.*)

5. Ulysses and Diomedes retreating from the temple with the stolen Palladium in their possession, their attitude telling of cautious flight. Onyx. (*Böckke.*)

6. Diomedes, master of the Palladium, seated upon the altar of the shrine. The celebrated work of Dioscorides, according to reputation, but in all probability due to the fraudulent ingenuity of Flavio Sirletti. (*Devonshire.*)

7. The same scene; but the hero here is descending from the altar upon which he had mounted in order to reach the fateful image. A work of infinitely higher merit than the preceding. Onyx. (*Beverley.*)

8. Fragment of a very important scarabeus, which had given us Polyphemus seated on an amphora, and consoling himself for Galatea's disdain by the notes of his lyre, the plectrum whereof is seen in the field. Sard. (*Praun.*)

9. Sailor of Ulysses in the act of opening the bag imprisoning the winds, the gift of Æolus to his lord. Sard scarabeus. (*Praun.*)

10. Ulysses escaping from the cave of Polyphemus, by clinging to the belly of the Ram, whose back the blinded giant is feeling in search of him. Sard. (*Berlin.*)

Plate XLV.—*Trojan War.* 1. Homer reciting his verses before the monument of some hero commemorated by them. Cameo. (*Beverley.*)

2. Head of Priam, covered with the national head-dress, the Phrygian cap, the countenance full of the grave majesty befitting his character. (*Devonshire.*)

3. Group of the Laocoon. A gem of uncommon interest, as being an antique copy of the statues, for it was used for seal by Thomas Colyns, last prior of Tywardreth, Cornwall. (*From the impression upon a document in the muniments of Lord Arundel de Wardour*)

4. Philoctetes abandoned in the isle of Lemnos, and fanning his festering foot with a bird's wing. The name "Boethus" in the field probably implies that this fine cameo is a Roman copy from a chasing by that very celebrated Greek *toreutes*. (*Beverley*.)

5. The shepherd Paris clad in a goat-skin, and holding out the golden apple of Discord. Calcedony. (*Blacas*.)

6. Ajax, son of Oileus, about to drag away Cassandra from the altar of Pallas, where she has taken sanctuary. Striped agate. (*King*.)

7. Æneas escaping from the burning Troy, carrying on his shoulders the old Anchises, who has charge of the sacred *cista*, and leading by the hand the infant Ascanius. The galley ready to receive the fugitives is seen in the distance. Sard. (*Blacas*.)

Plate XLVI.—*Greek Portraits*. 1. Female Head, covered with the *mítira*, perhaps a Sappho; one of the earliest attempts at portraiture to be found on a gem (p. 226). Jacinth. (*Praun*.)

2. Female Head, of the type generally received for that of Sappho; a beautiful example of the perfect Greek style. Paste from an antique original at Naples. (*Praun*.)

3. Warrior's Head, covered with a Corinthian helmet; apparently intended for a portrait, although the style is that of the earliest days of the art. Sard. (*Blacas*.)

4. Socrates, a good specimen of Roman work. Sardonyx. (*King*.)

5. The same head, and of the same period. Onyx. (*Praun*.)

6. Socrates and Plato, confronted portraits. The execution of this fine intaglio indicates a date much closer to the times of the originals than any other of such portraits can boast. Sard. (*Paris*.)

7. Plato, equipped with Psyche's wings upon his temples: an early work, if not a very accurate copy by a modern hand of the Berlin gem. Sardoine. (*Webb*.)

8. The same head, but wanting the wings. The signet of some Roman Platonist named Saufeius. Black agate. (*Praun*.)

9. Head, with much of the character of Socrates, but conventionally assigned to his precursor, Democritus. Sard. (*Lady Grieve*.)

10. Aristippus surrounded by the deities who inspired his philosophy, viz., Bacchus, Apollo, Venus, Minerva. A portrait full of individuality, and evidently copied from some authentic memorial of the great Cyrenian. Antique paste. (*Blacas*.)

11. Epicurus; a portrait of uncommon excellence. (*From a cast*.)

Plate XLVII.—*Greek and Roman Portraits*. 1. Alexander wearing a petasus exactly similar to that on the head of King Perseus in the cameo at Paris. Cameo of admirable Roman work, but evidently cut down from a larger gem: once in the possession of Caylus, who first published it in his 'Recueil d'Antiquités,' vol. i. pl. 52.

2. Portrait, with much of the character of that of Antiochus Epiphanes on the medals. Yellow sard. (*Lace*.)

3. Philip V. of Macedon; a contemporary work of great merit, formerly belonging to Horace Walpole. Sard. (*Maskelyne*.)

4. Alexander, a good work of the Revival. Lapis-lazuli. (*Praun*.)

5. Perseus, with winged cap and the harpé, in the character of the hero his namesake. Lapis-lazuli. (*Blacas*.)



6. Ptolemy, Berenice, and their son Philadelphus. An engraving of this fine gem has been already given at p. ix. The present cut is from a drawing made in another style, for the purpose of comparing the effectiveness of each. Sard. (*Muirhead.*)

7. Head covered with a Phrygian cap, apparently that of a Parthian. Sard. (*Blacas.*)

8. Sextus Pompeius, the work, or (more probably) the signet of Agathangelus. Sard. (*Berlin.*)

9. Pompeius Magnus, a bust in front-face, surrounded by the abbreviation of his title, granted to him by the Lex Manilia, viz., "Præfectus Classis et Oræ Maritimæ." Nicolo. (*Praun.*)

Plate XLVIII.—*Roman Portraits.* 1. Numa having his name inscribed on his diadem; the very portrait put on the mintage of the gens Calpurnia, his descendants; and no doubt a faithful copy from his statue in the Capitol. See p. 209. (*From a cast.*)

2. Sabinus, the colleague of Romulus; a portrait derived from the same source. Sard. (*Capranesi.*)

3. Scipio Africanus the Elder, his head covered with a *cudo* (leathern skull-cap), for the purpose of concealing his baldness. Sard. (*King.*)

4. Marcellus, as upon the denarius of his family: the shield alludes to his *spolia opima*. Sard. (*King.*)

5. Cicero. Cinque-cento paste imitating agate, but taken from an antique original. (*Praun.*)

6. The Triumvirate: Augustus and Antony, side by side, facing Lepidus, whose office of Pontifex is marked by the *lituus* behind him. (*From a cast.*)

7. Mæcenæ. The name of "Solon" was inserted by some antiquary of the Revival (with "Salaminian" added in some cases, for greater certitude), to make the head pass for the Athenian sage; but later amateurs choose to take it for the name of the engraver. Sard. (*Vienna, but numerous other originals are known.*)

8. The same head, as it would appear, but shown in nearly full-face, although long supposed to be a Pompey. The signature of Apollonius is an evident interpolation of the last century. Jacinth. (*Hertz.*)

9. Julia, king of Numidia, whose portraits are not unfrequent. He must have owed his popularity at Rome to his being the last stay of the party of Pompey. Sard. (*Maskelyne.*)

10. M. Agrippa, a good contemporary portrait. Sard. (*From the De la Turbie Cabinet, as appears from its setting, faced with blue enamel.*)

11. M. Antony, contemporary portrait, full of character. Sard. (*Capranesi.*)

12. Brutus the Younger. Sard. (*King.*)

Plate XLIX.—*Roman Portraits.* 1. Julius Cæsar, laureated head in front-face, at the side the *lituus*, and the star of deification. In the field the signature of Dioscorides in microscopic letters. Sard. (*Townley, but there is a fac-simile in jacinth in the Blacas Cabinet.*)

2. Julius in profile, a portrait of much character. Sardoine. (*Maskelyne.*)

3. Augustus in his youth. Sard. (*Beugnot.*)

4. The same; below the bust is placed his horoscope, Capricorn. Cameo. (*Florence.*)

5. The same, as a Jupiter. (*A bad, reduced copy, from the Blacus cameo.*)

6. Tiberius in his youth: a splendid specimen of Roman portraiture. Calcedony. (*Portales.*)

7. Lady with lotus on her brow, in the character of Isis. Apparently a portrait of Julia, daughter of Augustus. Sardine. (*King.*)

8. Julia between her two sons, Caius and Lucius; the precise type put upon the denarius of her father minted by Marius Trogus. An invaluable gem, being beyond all suspicion of modern forgery, for it is set in a mediæval ring, the legend of which shows it to have belonged to a certain "Andreotto di Syracusa." (*Waterton.*)

9. Caius Cæsar, at once to be recognised by his striking likeness to his father, Agrippa; for which very unexpected circumstance his mother, the witty Julia, assigned a curious reason, as Macrobius has recorded. Sardine. (*Lord Cadogan.*)

10. Livia Augusta. A good Cinque-cento copy of the antique. Red jasper. (*Praun.*)

11. Caligula in the character of Mercury. The explanatory legend has been put in by a modern hand. Sard. (*Jarman.*)

12. Caligula and his three sisters; a work of the Cinque-cento, as are the generality of these combined imperial portraits. Sard. (*Praun.*)

Plate L.—*Roman Portraits.* 1. Julia, daughter of Titus: the masterpiece of Roman glyptic art. Slightly enlarged in the drawing. Beryl. (*Paris.*)

2. The same, in the character of Juno, her head crowned with the skin of a peacock, in the same manner as the Egyptian queens with that of the royal vulture. Yellow sard. (*King.*)

3. Antoninus Pius after his death, which is signified by the *veiling* of the head. Very interesting for the material, Oriental Amazon-stone, in which it is cut in low relief. (*Praun.*)

4. Bust of a Young Lady, in the style of Julia Domna. Evidently a love-token, for it carries the motto, "*Amo te ego.*" Sard. (*King.*)

5. A Youthful Cæsar—whose profile resembles Diadumenian, and, again, Romulus Maxentii, wielding the rudder of Fortuna, in compliment to the blessings expected from his rule. Sard. (*King.*)

6. Diocletian and Maximian, conjoined heads in the character of Janus; an ingenious compliment to the new era opened by their union in power. Green jasper mottled with crystal. (*Praun.*)

7. The poet Horace; as may be deduced from the initial letter, and the bay branch in the field. Yellow beryl. (*Blacus.*)

8. Portrait, resembling that assigned to Mæcenaz, inscribed with the name of Dioscorides. Cinque-cento paste, imitating agate. (*Nelthropp.*)

9. Infant's face, given nearly in front view. These heads seem, like the phaleræ of the same character, to have had the virtue of amulets. Inscribed with the name of Tychias. Sard. (*King.*)

Plate LI. 1. The Apotheosis of Augustus. The deified emperor is the principal



figure in the upper compartment, borne up in the heavens by Æneas, fabled author of his line, and welcoming his son Drusus, whom Pegasus carries up to join him. Below, Tiberius and Livia, as Jove and Dea Roma, are despatching Germanicus on his Asiatic campaign. The exergue is filled with the captives of his German victories.

2. The upper part of the composition, drawn to a larger scale. Sardonyx of several strata; actual size 13 x 11 inches. (*Paris*.)

Plate LII. 1. The "Gemma Augustea." Augustus and Livia, attended by all the members of their family, are receiving Drusus and Tiberius, on their return from their Vindelici and Rhetian campaigns. In the exergue, Romans, with their Thessalian and Macedonian allies, are raising a trophy, emblazoned with a scorpion, horseshoe of Tiberius. Sardonyx of two strata; actual size 9 x 8 inches. (*Vienna*.)

2. The "Gonzaga," or "Odescalchi" cameo. The portraits at first were taken for Alexander and Olympias; afterwards given by Visconti to Philadelphus and his sister-wife, Arsinoë. But every experienced numismatist will perceive that the male head (the helmet being removed) is that of Nero on his largest medals; whilst any one understanding portraits, will discover the identity of the lady's profile with that of Agrippina in the "Family of Claudius," figured at p. 182. Sardonyx of three strata; actual size 6 x 5 inches. (*It passed from the Cabinet of Josephine into the Russian Imperial.*)

Plate LIII.—*Animals*. 1. Lion pulling down a Bull. The technique of this intaglio is altogether Assyrian, and the subject justifies the conclusion that it is of Phœnician workmanship. Calcedony. (*King*.)

2. Lion passant, inscribed with the monogram of Paulus. Sard. (*Praun*.)

3. Horse's head, a fine Roman engraving; below is the name of "Evodus," the sense whereof is as applicable to the steed itself as to its master or engraver. Jacinth. (*Jarman*.)

4. Same subject as No. 1, and probably of the same origin. Scarabeus in red sard. (*Rhodes*.)

5. Sow; on the ground before her lies an apple. A wonderfully finished example of Greco-Italian art. Calcedony scarabeus. (*Dr. Nott*.)

6. Lioness seated, playfully lifting her paw; in the field above is a cigala. A beautiful work, of the same period with the last. Sard scarabeus. (*Avolta of Corneto*.)

7. The Dionysiac Bull, or rather the god himself, in the form of his own attribute. The work is commonly assigned to the Hyllus whose name it bears. Sard. (*Paris*.)

8. Lion's head of very ancient workmanship, resembling the type of the Lycian Marbles. The two letters begin the owner's name. Sard. (*Rhodes*.)

9. Bull and a couple of Goats under a tree. Sard. (*Merlin, Athens*.)

10. Bull and Cow standing side by side. Calcedony. (*Leake*.)

11. Group of Cattle, evidently copied from a piece of statuary in bronze, perhaps from the most celebrated of all pieces of the kind, described by Propertius as—

" . . . armenta Myronis  
Quattuor artificis vivida signa boves."

Sard. (*Lady Grieve*.)

12. The didrachm of Sybaris, given to illustrate what has been said in the text upon the identity of Archaic Greco-Italian and Etruscan art (pp. 113, 182).

Plate LIV.—*Animals*. 1. Head, shown in front, of a huge wild boar: doubtless taken for signet device by some mighty Etruscan hunter. Sard scarabeus. (*Millinger*.)

2. Wild boar attacked by hounds: the style announces a Parthian, or even a Sassanian artist. Amethyst scarabeoid. (*Blacas*.)

3. Wild sow, of extremely truculent aspect: a perfect Greco-Italian engraving. Sard scarabeus. (*Dr. Nott*.)

4. Goat, mounted by a Locust: the natures of the two indicate an erotic talisman. Sard. (*King*.)

5. Eagle's Head, below it a *podum*, in allusion to the services of the bird in the affair of Jupiter's Cupbearer. Cameo, of excellent workmanship. (*Praun*.)

6. Head of the Roman Eagle, inscribed with the name of a supposed artist, Scylax. Of this gem numerous modern copies are to be met with in all cabinets. Sard. (*Beverley*.)

7. Ass engaged in turning a mill, of the same construction as those yet standing at Pompeii. Sard. (*Vesconvili*.)

8. Ass returning from a villa, laden with panniers filled with country productions. Antique paste. (*Lord Northampton*.)

9. Wolf and Boar yoked together, in allusion to the feat of Admetus, who was commanded by Pallas to yoke this incongruous pair to his car, as the price of his daughter's hand. The signet of a lady named Rufina. Red jasper. (*Praun*.)

10. Dolphin: the inscription shows it to have been engraved for a wedding ring. The "Fides" on the accompanying gem, with the names of the couple, Proteros and Hygia, betokens the same destination for the gem (p. 430).

11. Parrot carrying a bunch of nuts. Sard. (*King*.)

12. Ibis carrying the caduceus of Thoth, and surmounted by Harpocrates. (*From a cast*.)

13. The Nuptial Altar, on which is laid a wheat-ear, emblem of fecundity, flanked by a pair of Doves perched on quince branches carried in the hands of the wedded pair. Sardoine. (*Praun*.)

Plate LV.—*Symbolical Animals*. 1. Locust driving a plough, to which are yoked a pair of *cigale*. Onyx. (*Kestner*.)

2. Grain of wheat, with two ants for supporters: the signet of one Pius. Sard. (*Vollard*.)

3. Locust acting as poulterer, carrying, slung from his pole, a brace of rabbits and fish, at which a scorpion and caterpillar make a grasp. Sard. (*Leake*.)

4. Locust perched upon a cluster of ears of wheat, *triticum*. Banded agate. (*Maskelyne*.)

5. Four Rabbits dining off the corners of an immense vine leaf, in the centre of which sits a beetle. Antique paste. (*Kestner*.)

6. Frog; giving us, doubtless, an exact idea of the famous signet of Mæcenas: this also being of Etruscan origin. Calcedony scarabeus. (*Praun*.)



7. Two Gryphons devouring a stag, which they have pulled down between them. Sard. (*Dr. Nott.*)

8. Apollo's Gryphon holding his master's lyre; behind him is perched the oracular Raven. Amethyst. (*Florence.*)

9. Pygmy, walking along, and toiling under the weight of the Crane which he has slaughtered. Sard. (*Leake.*)

10. Sphinx couchant: a work apparently of Asiatic Greek origin. Yellow sard. (*Uzielli.*)

11. Sphinx seated: the type of the coinage of Chios. Black jasper. (*King.*)

12. Harpy between two Gryphons, chanting a mystic chorus to their gods. Sard scarabeus. (*Campanari.*)

13. Syren advancing to the sound of her lyre. The legend and the palm attest that such gems (many of which exist) were prizes in the Capitoline Games revived by Domitian. Sard. (*King.*)

Plate LVI.—*Grylli.* 1. Heads of Bacchus and Silenus conjoined, Janus fashion: the whole, viewed a different way, becoming the Indian Parrot, attribute of the god, standing on a branch (p. 273). Calcedony. (*Leake.*)

2. Winged figure grasping the paws of a sphinx and tiger. Relievo in gold, forming the face of an Etruscan ring. (*Avolta.*)

3. Fantastic Bird, composed of the heads of Silenus and a wolf, surmounted by a pigeon with head under her wing: the signet of one Titinius, whose name is whimsically disposed so as to read from the middle. Obsidian. (*Praun.*)

4 and 5. Gryllus, in the figure of a bird with horse's head, combining the Silenus and the Ram's heads: plausibly explained by Böttiger as uniting the influences of all the Elements for the benefit of the wearer. Sard. (*Praun.*)

6. Bird, with the head of Pallas, whose spear and shield it also carries. The idea of the whole is the crane seizing a lizard. This identical figure is a type on the coins of the gens Valeria, and is therefore supposed to have a punning allusion to the family name, in the sense of *strength*. Burnt sard. (*King.*)

7. Elephant emerging from a snail shell: a *surprise*. Sard. (*King.*)

8. Winged Panther, or Lynx, about to make a spring. Banded agate. (*Beverley.*)

9. Amulet against the stroke of the Evil Eye: that organ itself surrounded by the easily recognisable attributes of the deities presiding over the several days of the week. Sard. (*Praun.*)

10. Symbolical Ring, upon which rests the Gryllus, supposed to form its intaglio, surrounded by the emblems of the chief gods, amongst which the most curious are the conical caps (apices) of the three Flamens. Sard. (*Maskelyne.*)

11. Triple Mask; set in a mediæval gold ring, with the legend "Nowel." (*Braybrooke.*)

12. Locust strutting along, carrying a cornucopia, whence emerge Capricorn and a Bee. The whole composition is intended likewise to produce the effect of that popular design, the Cock bearing off the palm of victory. Sardoine. (*Uzielli.*)

13. Bunch of Grapes, made up out of two Satyric and three Comic masks, completed by the addition of a few berries: one of the most ingenious compositions of the sort. Red jasper. (*King.*)



## COPPER-PLATES OF MISCELLANEOUS GEMS.

No. 1. The Pelasgic Hermes: his petasus is formed out of the upper shell of tortoise, as Winckelmann has observed of other archaic figures of this god. Sard. (*King.*)

2. Jupiter Ammon, in three-quarter face; early Greek engraving, probably of Cyrenian workmanship, and retaining its original setting. Sard. (*King.*)

3. Proserpine, or Arethusa: fine modern imitation of the Greek manner. Sard. (*King.*)

4. Diana: highly-finished Greek work. Jacinth. (*Hertz.*)

5. The Dying Medusa; apparently antique work gone over again by a good modern hand. Peridot. (*From the Pullini Cabinet.*)

6. Saturn, with veiled head. Sard. (*King.*)

7. Young Faun. The action of the shoulders shows the whole figure to be in the attitude of dragging along old Father Silenus. Sard. (*King.*)

8. Melpomene apostrophising a Tragic Mask placed on a cippus before her. According to Agostini's mode of interpretation, we behold here the Muse consulting the oracle of her son Orpheus. Sard. (*King.*)

9. Marcellus, to judge from its resemblance to his portrait on a denarius of the gens Claudia. Sard. (*King.*)

10. Sabina; an admirable specimen of Roman portraiture at its best. Yellow sard. (*Webb.*)

11. Sassanian Queen, whose name seems to read in the legend as "Madhodocti." The style of this intaglio is worthy of comparison to that of the portraits of Varahran already eulogized. Nicolo. (*Böckl.*)

12. Minerva, wearing a helmet made up out of numerous scenic masks. This is one of the most elaborate, as well as beautiful, productions of the Cinque-cento that has



ever come to my knowledge. Something in its style and execution inclines me to attribute it to the author of the famous Vienna Minerva with the name of Aspasius. Sard. (*Böckke.*)

13. Antiochus Epiphanes; probably a copy from his fine drachma. Yellow sard. (*Lace.*)

14. Pallas, bust in front face, with very elaborate head decoration. Copied from a late medal of Syracuse. Sardoine. (*King.*)

15. Medusa, in profile: good Roman style. Sard. (*King.*)

16. Portrait of an Egyptian Lady of the Ptolemaic period; the monogram behind seems to contain the letters of "Arsinoë." Sardoine. (*King.*)

17. Child's Head in front face, inscribed with the name of Tychias. Sard. (*King.*)

18. Lepidus, closely agreeing with the portrait on his denarius. Black jasper, originally set in iron. (*King.*)

19. Nero: an intaglio roughly executed in a debased Greek style. Sard. (*King.*)

20. The Province Africa (see remarks on this type, p. 231), very boldly and deeply cut in a late Roman style. Sard. (*Hertz.*)

21. Jupiter Triumphalis, whose features, resembling those of Severus, have suggested to some modern *antiquario* the interpolation *SETTIMI* in the field. Yellow sard. (*King.*)

22. Satyric and Comic Masks, conjoined for the sake of contrast. Yellow sard. (*King.*)

23. Bust of a Roman, whose face much resembles that of Diocletian. Sard. (*King.*)

24. Sassanian portrait, unusually well executed for the class. The Pehlevi legend gives the name "Kartir Shahpuhri." Sard. (*King.*)

25. The Sign Sagittarius, surrounded with his proper stars. In the early Greek style, and consequently one of the most ancient astrological gems anywhere to be found. Banded agate, blanché by fire. (*Dr. Nott.*)

26. Conjoined Heads of Neptune and Bacchus, with their respective attributes, forming a talisman, the virtue of which is self-evident. Sardoine. (*Uzielli.*)

27. Two Cupids engaged in fishing. Perhaps an early Christian work, for the *Cross*, formed by the mast and yard, is made a very conspicuous object in the tableau. Sard. (*King.*)

28. Two Cupids amusing themselves with a match at cock-fighting: the triumph of the victor, and despair of the vanquished one, are very cleverly expressed. Red jasper. (*Uzielli.*)

29. Sphinx, with double body; the cognisance borne on the shield of the Molionidae. Sard. (*Hertz; from the original Poniatowsky Cabinet.*)

30. Old and Young Fauns, engaged in a drinking bout over a crater capacious enough to satisfy that thirsty family. Yellow sard. (*King.*)

31. Etruscan writing down the rules of divination dictated to him by the earth-born Tages, just turned up by the plough in the field of Cære. Others take it for an astrologer calculating the nativity of the newly-born infant; which explanation, indeed, is supported by the introduction of the sun and moon over the nascent head. Striped agate. (*King.*)

32. A Gaul, to be known by his door-like shield, and the "bina gesa manu," falling wounded from his horse. Sard. (*Uzielli*.)

33. Cupid expelling a ghost from the recesses of a vast urn. Nicolo. (*Dr. Nott*.)

34. Gryllus, in the general outline of an Eagle's head, made up of those of Bacchus, a Boar, a Ram, and a Cock; all referring to the deities whose attributes they severally are. Sard. (*King*.)

35. The Sicilian Triquetra. Sard. (*Uzielli*.)

36. Helmet made of a Boar's Head, crested with a Couchant Wolf (sacred to Mars), and for chin-strap having a Lizard, the efficacy of which last has been already noticed (p. 277). Sard. (*King*.)

37. Capaneus struck with lightning, and tumbling backwards, whilst his sword falls half-melted from his grasp. In the whole Etruscan series no gem surpasses this for accuracy of drawing, fineness of execution, and effective mode of telling its story. Everything here is perfectly natural, and yet free from the grotesque naturalism that generally disfigures the works of this school. Banded agate, blanché by fire. (*Vescovoli*.)

38. Serapis, uniting the characters of Phœbus and Ammon, as being the Solar deity. Sapphirine calcedony. (*King*.)

39. Hermes, in the Assyrian style; an early Asiatic-Greek production (p. 61). Octagonal cone of sapphirine calcedony. (*Fould*.)

40. The Sister Nemeses of Smyrna; the one bearing the measuring-wand, the other the bridle, emblems of self-knowledge and self-restraint. The signet of one Dionysius of that city. See my remarks upon "advertisement gems" (p. 409). Sard. (*King*.)

41. Persian Helmet and Shield, emblazoned with the Sun: signet of one Primi-genius. Sard. (*Hertz*.)

42. Esculapius and Hygeia: the signet of one Anthimus, evidently some physician, and used for stamping his medicines. Sard. (*King*.)

43. Death extinguishing the vital torch; the hoop held behind him shows that Time (annus) is run out. Sard. (*King*.)

44. Triton's Head, whose amphibious nature is singularly expressed by the gills that cross his cheeks, and enable him to breathe under water. A Sextus Pedius has chosen for his seal this very curious device. Sard. (*King*.)

45. Bonus Eventus in the character of the Signa Virgo, attended by her faithful dog Meta. The owner's name, "Virilis," seems to have induced him to give this hermaphroditic figure to his tutelary Signa. Sard. (*Dr. Nott*.)

46. Man seated, holding up a Ram's Head as an offering before a blazing altar. Winckelmann explains this frequent type as a sacrifice to Praxidice; but its popularity would rather suggest the worship of Hermes Criophoros, so often figured with a ram's head in his hand. Sard. (*King*.)

47. Warrior fixing in the ground a sheathed sword. As some gems represent the same action being performed in front of a tomb, the subject may be understood as Jason soliciting purification from Circe for the murder of Absyrtus; according to the ceremony detailed by Apollonius Rhodius. Striped agate. (*Eastwood*.)

48. Achilles reposing in his tent, his armour and weapons fastened to a column before



him. This gem, though but mediocre in point of art, possesses very great interest, being one of those set in the shrine of St. Elizabeth of Marburgh, all abstracted during its removal to Cassel in 1804. This identity is evident upon comparison with Creuzer's drawing of the same subject in his plates of the gems belonging to the monument, published in his 'Archæologie,' vol. iii. Nicolo. (*Webb*.)

49. The Sign Aries. This being the horoscope of Antioch (and consequently put on its coinage), it may be inferred that "Primus," whose name is so conspicuously added, was a native of that city. Sard. (*Dr. Nott*.)

50. Youthful Giant defying Jove, and shielding himself with the lion's skin wrapped about his left arm. Burnt sard, found at Cumæ. (*King*.)

51. The Dying Orthryades writing *vici* on the trophy he has raised out of the armour of the vanquished Spartans: the same word is repeated in large characters in the field. Roman work of the Republican times. Sard. (*Lord Murray*.)

52. Hercules and Omphale, conjugated busts; or, perhaps, Commodus and Marcia so complimented. Jacinth. (*Uzielli*.)

53. Little Boy caressing a large Hound: a pretty and carefully finished Greek work. Sard of great beauty. (*Uzielli*.)

54. Silenus, half reclining, making a gesture with his hand; but very preposterously understood by the previous owner as "Socrates declaiming." Early Greek engraving. (*Hertz*.)

55. Potter engaged in turning upon his wheel an immense amphora; the apparent petasus over his head is in reality due to a fracture of the edge. This intaglio is of the date of the Magna-Grecian vases, whose manufacturer it immortalizes. Yellow sard. (*Uzielli*.)

56. Warrior standing by the side of his Horse; probably copied from a group by Lysippus, of Alexander and his famous steed. The *nexus* of letters in the field is read by Visconti as *M. ANT. NVML*, for "Numida," or "Nympheros." Sard. (*From the original Poniatowsky Cabinet*.)

57. Jupiter standing upon the globe, to whom Fortuna, supported by the Genius of the Earth, is presenting a little figure of Abundantia. A composition full of good auguries, and evidently meant to decorate a New Year's gift. Onyx. (*King*.)

58. Cupid Victorious, reposing after his conquest upon a pile of arms. Banded agate. (*King*.)

59. Head of a Sassanian Prince; the legend appears to contain the name of "Mitrirati," followed by other titles. Spinel ruby. (*King*.)

60. Omphale carrying off the spoils of Hercules. A bold engraving of the Cinquecento school, which some more recent possessor has sought to enhance in value by inserting the name of the fictitious artist, Hellen. Sard. (*King*.)

Plate I.—*Scarabei* from the *Mertens-Schaaffhausen Collection*. (*Actual size*.)

1. Female, in long robe, lifting up from the ground a child with distorted legs: Pallas and Erichthonius? Sard.

2. Sphinx seated before a Palm-tree: overhead is the Royal Vulture: indications of a Phœnician origin. Calcedony.

3. Mounted Warrior carrying a trophy. Sard.

4. Gryphon devouring a Stag. Sard.
5. Sphinx *couchant*; in front two Hawks, in the field detached letters. A late Egyptian work. Topaz.
6. Naked Youth, with hand applied to his ankle, as if in the act of using the strigil. Amethyst.
7. Warrior plunging a sword into a Human Head held in his left hand: Tydeus with the severed head of Melanippus. Sard.
8. Silenus reclining, in his hand a cantharus, above him a large crater. Very early Greek work. Sardoine.
9. Hercules voyaging on a Raft buoyed up with Amphoræ, and spreading a wine-skin for sail. Sard.
10. Warrior extracting an arrow from his leg: Diomedes wounded by the archer Paris? Sard.
11. Bacchus, attired in a long robe; the thyrsus in one hand, in the other a myrtle-branch. Sard.
12. Winged Monster, resembling the Winged Boar on the coins of Clazomenæ. Sard.
13. Seated Sphinx, of spirited execution, and probably of Greek work. Sard.
14. Warrior, in complete armour, kneeling: Tydeus awaiting his foes. Sard.
15. Seated Figure adoring an Egyptian King advancing towards him. A work of the Ptolemaic period. Obsidian.
16. Cup-bearer, Ganymede; in one hand a vase, in the other the ladle, cyathus, for baling the wine out of the crater. Dark agate.
17. Warrior, nude figure, armed with large hemispherical shield and broadsword. Sard.
18. Castor at the tomb of Aphanes; a Naked Youth weeping over a column, to which are fixed a discus and a strigil. Onyx.
19. Warrior, with bow in hand, crouching behind a shield; perhaps intended for Pandarus. Calcedony.
20. Aged Man supporting a Youth, whose arm is grasped by a Female: the sick Orestes tended by the Chorus and Electra. Sard.

Plate II.—*Greek Art.*

1. Hercules slaying the Hydra. The subject is treated in the same manner as upon the coins of Phastus in Crete. Sard.
2. Bride unveiling herself; conventionally termed a Penelope, or the emblem of Modesty. Sard.
3. Atreus, armed with the harpé of Perseus (founder of Mycenæ), about to cut up the child of his brother Thyestes. Sard.
4. Apollo's head in the archaic style, but which generally passes for Virgil's. As this identical head figures on the mintage of the gens Calpurnia, it was probably copied from the "Tuscanicus Apollo," so highly lauded by Pliny. Nicolo.
5. Head of a Poet, much resembling that of Alcæus in the terra-cotta relief of him and Sappho, now in the British Museum. Calcedony.
6. Warrior brought to his knees by a wound, but still defending himself with his battle-axe. Antique paste.



7. Neptune; shallow intaglio of extreme finish. Yellow sard.
8. Silenus extending his goblet to the Bacchic panther. Sard.
9. Hero and Leander; the latter is preceded over the waves by a pair of dolphins, in accordance with some legend, now lost, making him to have availed himself of their assistance in his nocturnal trips, as appears from Statius (i. 3. 27):—

"Sestiacos nunc fama sinus pelagusque natatam  
Jactat, et audaci junctos delphinus ephebo."

Burnt sard.

10. Orpheus seated on a rock, resting his lyre on the trunk of a tree. Sard.
11. Priestess of Ceres, carrying sceptre and fillet, her hair gathered into a long tress. Sard.
12. Comic Actor, attired in the pallium, masked, and holding the *pedum* that marks his profession. Sardine.
13. Venus (or Lais) viewing herself in a convex mirror. Banded agate.
14. Indian Bacchus, with thyrsus and cantharus in his hands. Banded agate.
15. Erechtheus about to sacrifice his daughter Chthonia under the sacred Olive-tree. The shade emerging from the earth betokens the consequent suicide of her sisters. Antique paste.
16. Young Faun carrying a Goat on his shoulders to be sacrificed. Yellow sard.
17. Luna visiting Endymion as he sleeps on Mount Latmos, while Cupids carry away the spoils of the chase, to indicate the hero of the scene. Sard.
18. Argus cutting out the stem of his ship. Sard.

Plate III.—*Roman Intagli.*

1. Youth seated, holding a Serpent over a blazing altar; behind is a Butterfly upon a branch of a tree. A similar subject is referred by Winckelmann to Telegonus, inventor of divination by means of serpents. Sard.
2. Old Faun seated, busy in stirring up a cauldron, whence Cupid is running off with a huge horn filled with the brewing; the subject being clearly the concoction of a love-potion. The style is that of the Cinque-cento, with which corresponds the octagonal shape of the gem, a large jacinth.
3. Juno Capitolina, with her sacred Goose. Sard.
4. Cupid steering a Dolphin by the sound of his pipe. Sard.
5. Dog's Head, coupled with a sacrificial knife; allusive to the rites of Hecate. Red jasper.
6. Gallienus and Salonina, confronted busts; between them the nuptial altar supporting the Imperial Eagle (p. 193). Sard.
7. Jupiter enthroned within the Zodiac; and engraved upon his own peculiar gem, the lapis-lazuli (sapphirus). The horoscope of the owner, who had cause to boast thereof, for "Nunquam erit pauper cujus nativitatibus dominus est Jupiter," as Almanson hath it.
8. Ceres, or an empress so complimented, in a car (thensa) drawn by Elephants. Yellow sard.
9. Capricornus, "Lord of the Hesperian Wave," as the trident he bears signifies, guided by his Genius. Sard.

10. Cupid driving, with trident for whip, a marine team of Hippocampi, yoked to a great shell for car: a parody on the usual Victory in her biga. Sardoine.

11. Jupiter in the Sign Cancer, at his feet the Eagle; a very propitious horoscope (p. 245.) Calcedony.

12. Cupid mounted on a great Fish, surrounded by stars; representing the constellation Cetus, the horoscope of fishermen and salt-workers:—

“Now on the left the Whale’s huge form will rise,  
Seeking Andromeda through sea, through skies.  
Led by this star, war shall the native wage  
On ocean’s scaly race with eager rage;  
Shall lay the snare full wide with nets outspread,  
And set with artful traps old Neptune’s bed.”

‘Manilius,’ v. 656.

Sardoine.

13. Gaul—recognizable by his long hair, peculiar shield slung at his back, and great sword—awaiting the attack of the enemy. An interesting memento of some Gallic triumph. Plasma.

14. Hermes Psychopompos, evoking a soul from Hades by the virtue of his caduceus. Banded agate.

15. Lyre formed out of two Dolphins (supposed great lovers of music); the sounding-board is a mask, upon the bridge sits Minerva’s Owl. Onyx, red and white.

16. Mercury, leaning against a cippus, holding forth a Serpent, two others rear themselves towards him: a scene of divination. Onyx.

17. Gorgon’s Head; a work of immense vigour, though in the later Roman style. Almandine.

18. Roman Soldier adoring Mars, who grasps in one hand a trophy, in the other a legionary standard. Early Roman work, retaining much of the Etruscan. Sard.

Plate IV.—*Greek and Roman Gems.*

1. Youth seated, making a gesture of refusal; before him stands a Woman, apparently urging some request: Hippolytus and Phædra’s Nurse. Plasma.

2. Messalina; an exquisite specimen of Roman portraiture, of the highest possible finish. Jacinth.

3. Minerva seated, holding forth a Victory upon her hand; accompanied with the attributes of Jupiter, Hermes, and Esculapius. A design in the Cinque-cento taste. Sard.

4. Jason consulting the Delphic Oracle, expressed by Apollo’s Raven and Serpent. Panofka, however, sees in it the oracular Picus consulted by an Italian warrior. Sard.

5. Toreutes engaged in chasing a vast Corinthian crater. Sard.

6. Bust of Serapis above the globe, to typify his sovereignty, supported on a column; in the field a trifold emblem, probably some sacred plant, and the letters **Τ Σ**, initials of some normal invocation to the god. Red jasper.

7. Bust of a Bacchante, in the attitude of inspiration; very boldly done in the later Roman style. Sard.

8. The Three Heraclidæ casting lots for the partition of the Peloponnesus, in the manner described by Apollodorus (ii. 8.) Or, according to another explanation, the



Argonauts purifying themselves after the death of Cyzicus, slain by chance-medley. Banded agate.

9. Winged Foot (normal symbol of Serapis or Pluto) crushing the Psyche-butterfly. Jacinth.

10. Augustus, placed within an olive-wreath: a very minute work. Sard.

11. Eagle with spread wings, the breast modelled into the head of Ganymede. Sard.

12. Ulysses proffering a bowl of wine to Polyphemus: behind is one of his crew, carrying the wine-skin on his shoulders. A curious example of the Cinque-cento style, engraved on a very large carbuncle.

13. Mounted Hunter, with two Hounds, chasing a Lion. Double-convex disk of black agate, perforated in the centre, and probably intended for a fibula.

14. The Three Sister Syrens, standing in their chorus: a very curious representation. Amethyst.

15. The Infant Opheltes in the folds of a Serpent, as described by Statius:—

“*Præcisum squamis avidus bibit anguis Opheltem.*”

Red jasper.

16. Father Nilus bearing the cornucopia, emblem of his munificence; before him the papyrus. Sard.

17. City of Antioch seated upon the River-god, Orontes. The letters in the field indicate her regular title, *Ἀντιοχεια ἱερὰ Μητρόπολις Ἀσίας*. Plasma.

18. The same, but flanked by Fortuna and her founder, Seleucus. Red jasper.

Plate V.—*Miscellaneous Gems.*

1. Sagittarius: very fine Cinque-cento work. Sard.

2. Bacchic Procession, Silenus half falling off his Ass, supported by Fauns, and preceded by a Maenad. One of the best examples of glyptic art anywhere to be found, for its skilful composition, perfect drawing, and wonderful finish. The very excellence of its pictorial effect, however, is a proof that this work must be assigned to one of the great masters of the early Italian Revival. Sard of uncommon beauty of tint, worthy of the intaglio it carries.

3. Poppæa, probably a contemporary portrait. Yellow sard.

4. Venus instructing her son in the art of archery. Sard.

5. Apollo Delphicus, in front face, of the best Greek epoch. Jacinth.

6. Venus robing herself before a mirror. Sard.

7. Faun emptying an amphora into a crater placed on the ground. Sardoine, once Horace Walpole's.

8. Young Faun and Bacchante keeping festival, under the auspices of Cupid. Sard.

9. Bacchus followed by his Panther. Sard.

10. Venus guiding her shell-car. A work exhibiting all the characteristics of the Cinque-cento style, and its difference from the antique. Sardoine.

11. Priam at the feet of Achilles. The Hertz gem already noticed (p. 184). Sard.

12. Mercury in the Sign Scorpio; a very auspicious horoscope (p. 245). Plasma.

13. Pallas Promachos. Sard.
14. Cupid in the character of a racer. Sard.
15. Discobolus: the very finest intaglio of the subject, and perhaps the most important gem in the Hertz Cabinet. (Now in the British Museum.) Sard.
16. Agrippina Junior; work of her period. Plasma.
17. Pan and Olympus at a fountain, on whose margin crawls a Snail, emblem of voluptuousness. Sard.
18. Faustina, done in the best style of her times. Sard, once Horace Walpole's.







## WOODCUTS IN THE TEXT OF APPENDIX.

*Title Page.*—Mars and Venus caught in Vulcan's net: cameo, of which a full description has been given at p. 428. The drawing of this masterpiece of technical skill (itself a masterpiece for fidelity and exquisite finish) has been made to the scale of one and a half of the measurement of the original. This nominal, not real enlargement, was the only possible method of transferring to paper the effect of the original upon the eye, as may be proved by mathematical demonstration, thus:—In any figure in half-relief the area of its *whole surface* exceeds by one-half the area contained within its own *outline*. Now when a draughtsman attempts to draw an object in relief to what he calls "the actual size," he begins by taking the exact limits of this *outline* to contain all the details of the figure, which details are thereby actually reduced in size, in the same proportion from those in the relief itself. Hence the finished drawing has the appearance of being much smaller than the original. Of this error (into which many connoisseurs fall, through the desire of possessing what they suppose fac-similes of gems) some glaring examples will be found in these plates, where the copies, though made by a clever artist, have turned out equally deficient in details and accuracy, as they are miserably weak, and totally devoid of the true expression; in fact, they produce the impression of being greatly *diminished* from their prototypes.

There is, however, the opposite error, that of preposterously magnifying the copy, into which the draughtsmen of the last century commonly ran, like the talented Picart working for Stosch, and the Roman artists employed on Winckelmann's publication. The rule I have given here has at least the mathematical argument on its side, and, what is better, has received the approval of many actual practitioners of the art of drawing.

The cameo, source of the above digression, is now the property of Mr. J. Brogden.

Page 1.—The carving of the god Cuculcan, described in the next page. The comparison of the material to "green enamel" makes it probable that it is really Amazon-stone, and not nephrite, as stated in the text.

Page 5.—Egyptian Phoenix, from a painting.

Page 6. Etruscan swivel-ring, in which is mounted a scarabeus of the finest sardonyx, as that name was understood by the early Greeks. "*Sardoniches olim intelligebantur candore in sarda . . . utroque translucido*," says Pliny; and *this* gem is formed by the union of a beautiful sard with a transparent white layer. The intaglio, in the earliest style, represents a horseman, who must be Castor, "who delights in horses;" for the twin stars of the Dioscuri appear in the field, to declare the significance of the type.

*Ib.*—Head of Silenus, of excellent Greco-Italian work; one of the very rare specimens of a head of either god or man attempted upon a scarabeus. The features have all the character of those of Socrates, but the date of the work is much too early to allow of its passing for a *portrait*. (*Sard.*)

*Ib.*—Charioteer, mounted in his *triga*, and leaning forward to pat the trace-horse upon the neck. An instructive illustration of the primitive Etruscan *technique*, the entire intaglio being sunk in the sard by the drill alone.

These three examples are all drawn to double the actual size, and are selected from the extensive collection of scarabei belonging to Mr. Brogden.

Page 8.—Medieval *secretum*, or personal seal, set with an antique intaglio of a lion, to which allusion is contained in the motto, "The wrath of a king is as the anger of a lion." Found in the vicinity of Zurich.

Page 9.—The Great Cameo of St. Albans; a fac-simile of Matthew Paris's spirited sketch. (I am indebted to the Society of Antiquaries for the permission to have an electrotype taken from the woodcut in their possession.) I cannot discover the fate of this remarkable monument after the dissolution of the abbey. Its magnitude and workmanship would have rendered it a valued part of the spoils in the estimation of the commissioners, and would now lead to its immediate identification, if still existing in any modern cabinet.

Page 19.—Antique Ring, set with a smaller intaglio upon each shoulder, besides the signet in the middle; and therefore to be designated "*annulus trigemmeus*." (See remarks at p. 345.)

Page 20.—Minerva, or Melpomene, holding up and apostrophising a tragic mask; a seal used for stamping the Opobalsamum of Herophilus. Described on the same page.

Page 23.—The celebrated Medusa of Solon, drawn to the actual size. (*Blacas.*)

Page 24.—Emblem of the Church of Christ; described at p. 26, *note*.

Page 37.—Chrisma, signet of Phœbion; described at p. 28.

*Ib.*—(*Lowest figure.*) The Fish of the Messiah; described at p. 27. (*Capt. White.*)

Such is the extreme rarity (already mentioned at p. 95) of *antique gems*, presenting inscriptions in the square Hebrew (Chaldee) character, that I esteem it a peculiar favour of fortune that has brought to my knowledge, within the last few days, the curious example of which I here give the figure. The obverse bears the Candlestick of the Temple, that special emblem of Judaism, and, as such, commonly placed upon the



sepulchres of the nation. The reverse presents *four* lines of Hebrew letters in their primitive and simplest form, but very roughly cut by an engraver, who evidently did not understand anything about them, but was copying what was written on paper for his pattern. The word "labi," thrice repeated, will do equally well for "Unto my Father," or "a lion." The former interpretation is supported by the normal Gnostic invocation, "Ablanathanalba," the latter by "Ariel," also used for talismanic purposes. The last line is of letters so confused and misshapen, that I can only propose it as a problem for more skilful Hebraists. Calcedony, brought from Ephesus. (*S. Wood.*)

Page 38.—Mercury engaged in constructing the lyre, of which instrument he was the reputed inventor.

Page 43.—Tetradrachm of Athens: given to exemplify the difference between the pure Greek and Greco-Italian borderings upon coins.

Page 73.—Silenus instructing Bacchus in religion. Sard. (*Muirhead.*)

Page 81.—The Piccolomini Ring (p. 373). The material is not mentioned by Montfaucon, but is probably crystal. Its use may have been to fasten the dress, the ends of which were drawn through the opening, or it may have been a *staticulum*.

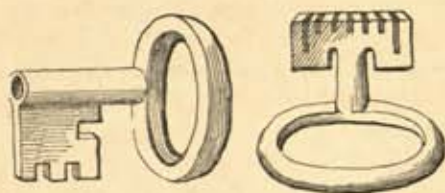
Page 82.—Supposed portrait of Robert Bruce, within a *cordelière*, or Franciscan rope-cincture; engraved in a solid gold ring, found on the Sparrow Muir, Dundee, in 1790. Drawn to double the actual size.

Page 84.—Signet of Q. Cornelius Lupus: drawn to the actual size. Sard. (*Waterton.*)

Page 85.—Roman Keys, intended to be carried on the finger as rings. They were constructed to act by lifting, on the principle of our "French" latch-keys.

Page 86.—The grand Ptolemaic Eagle of the Vienna Cabinet, carved upon a sardonyx, nine inches in diameter.





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*Directions to the Binder.*

The Plates from I. to LVI. are to be placed together at the end of this volume, followed by the Copper-plates from 1 to 60, then I., II., III., IV., V.





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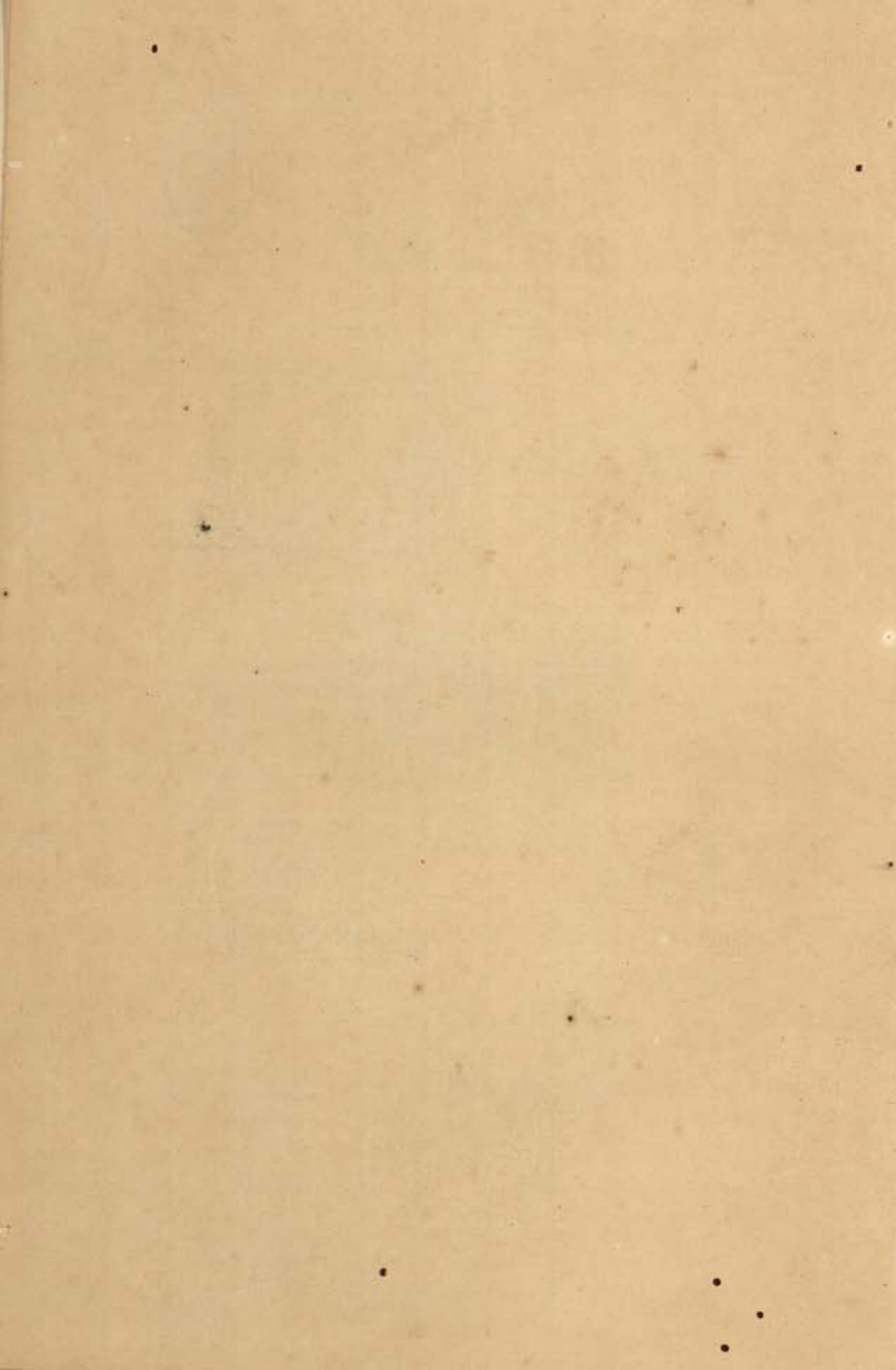


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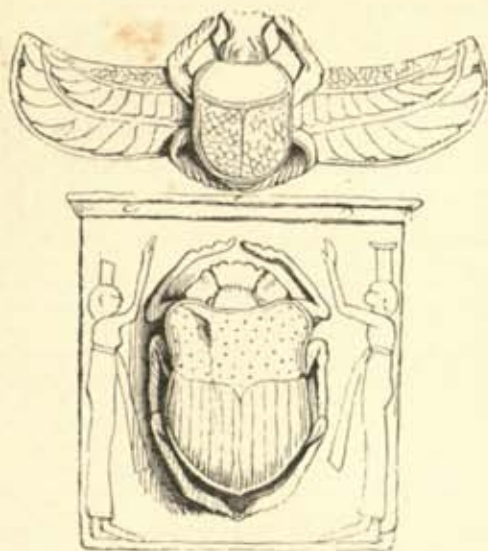


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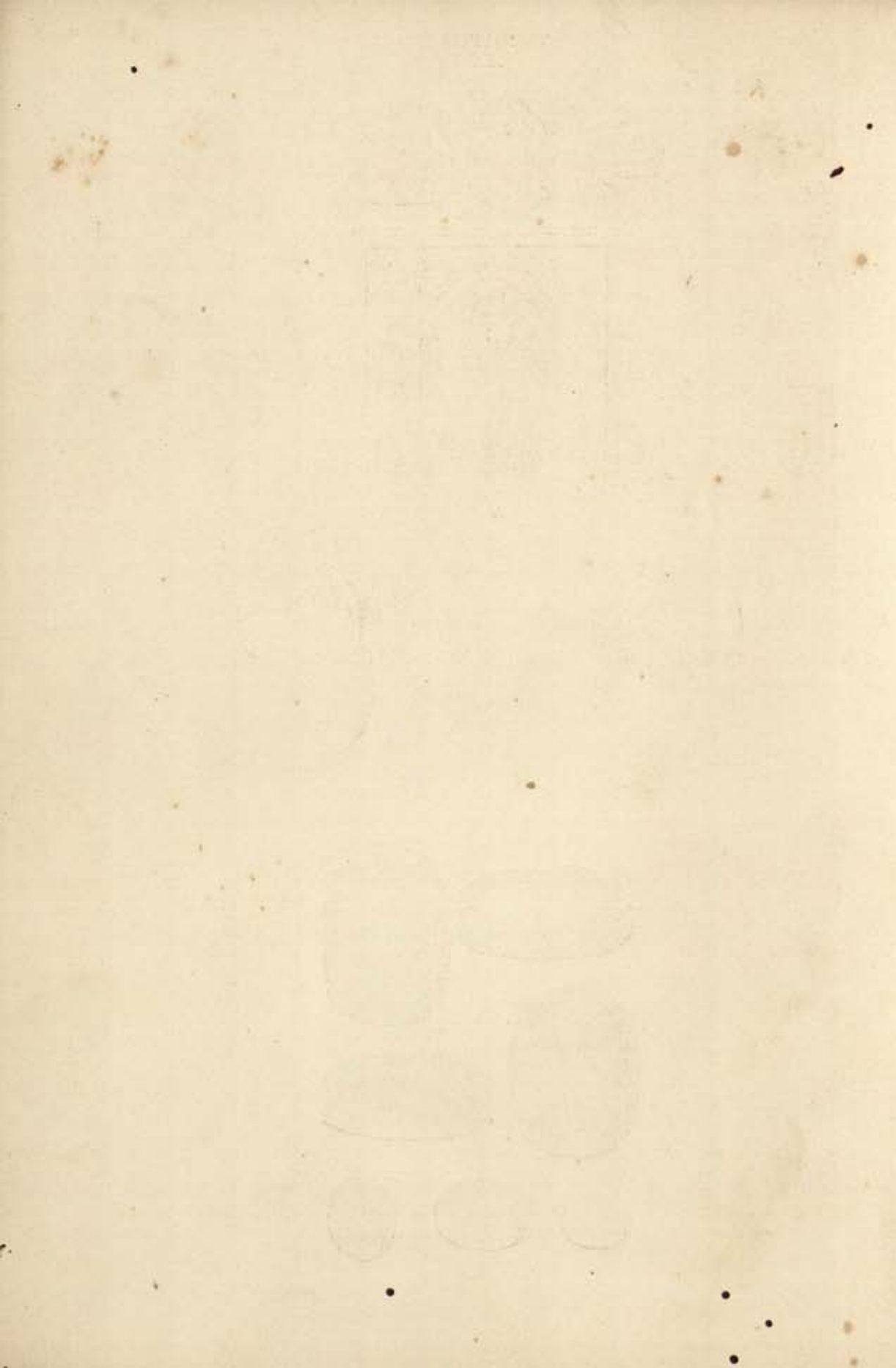


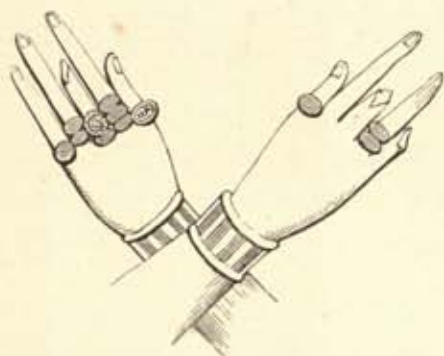
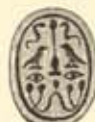


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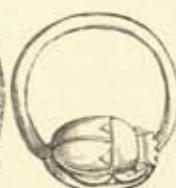
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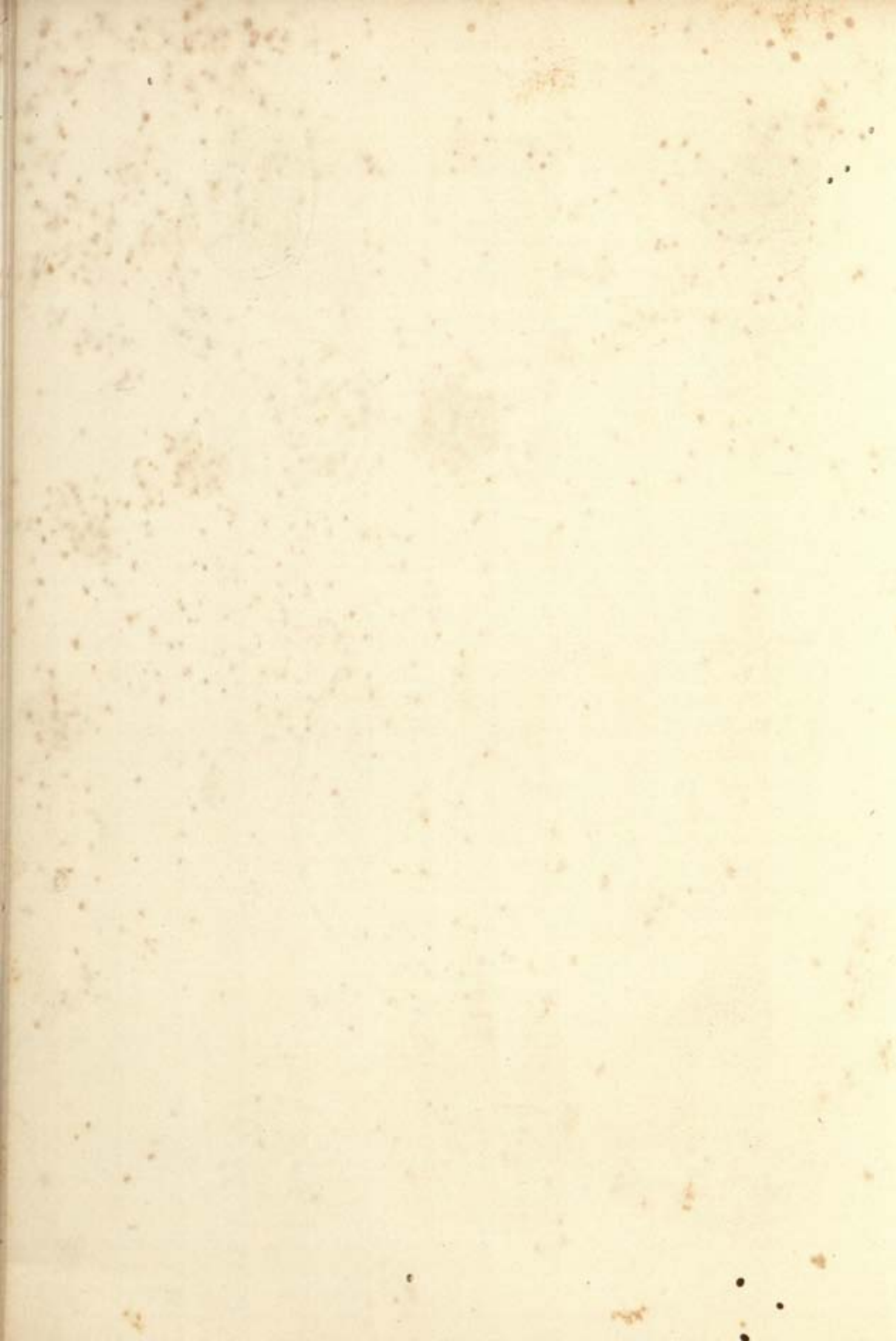


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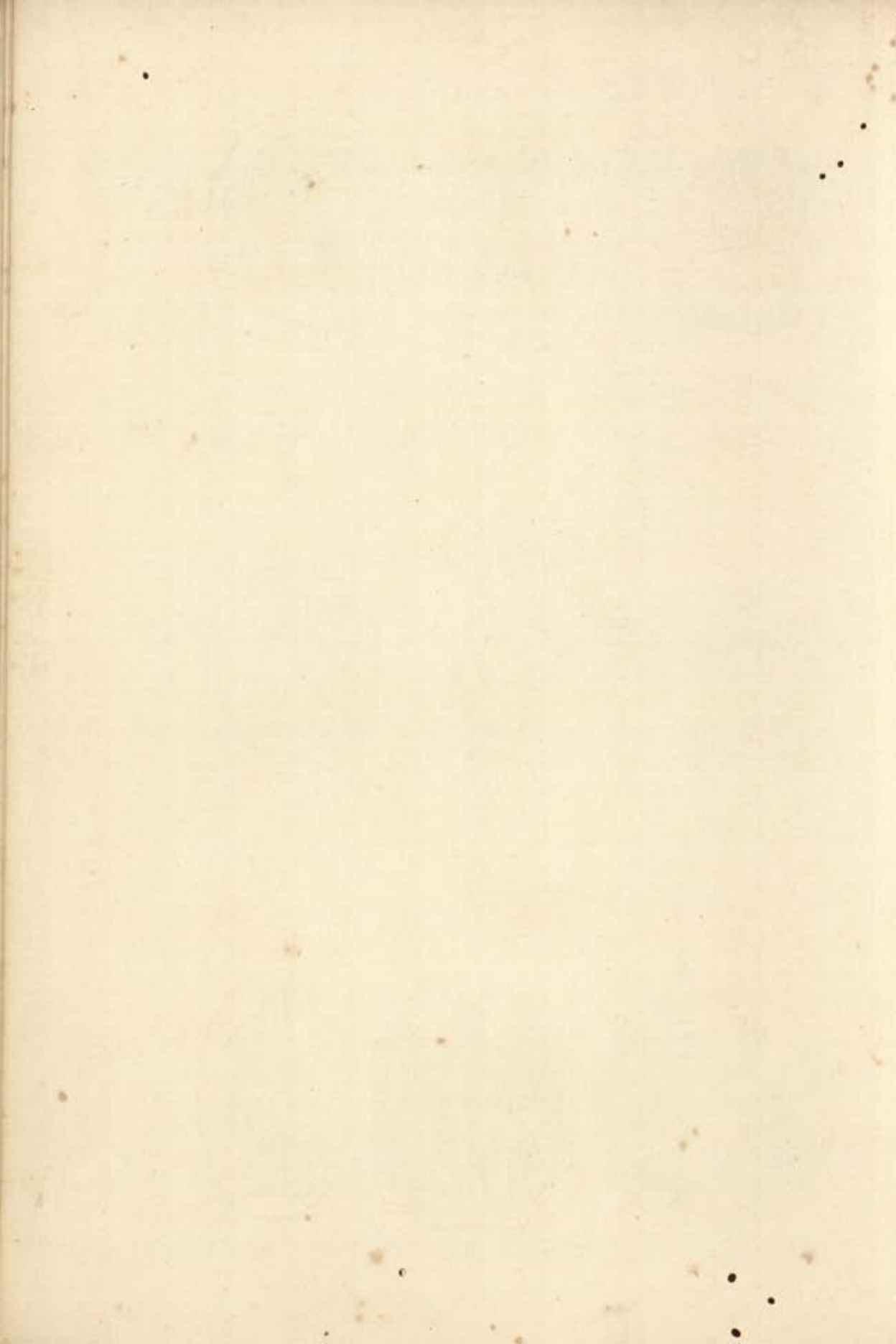


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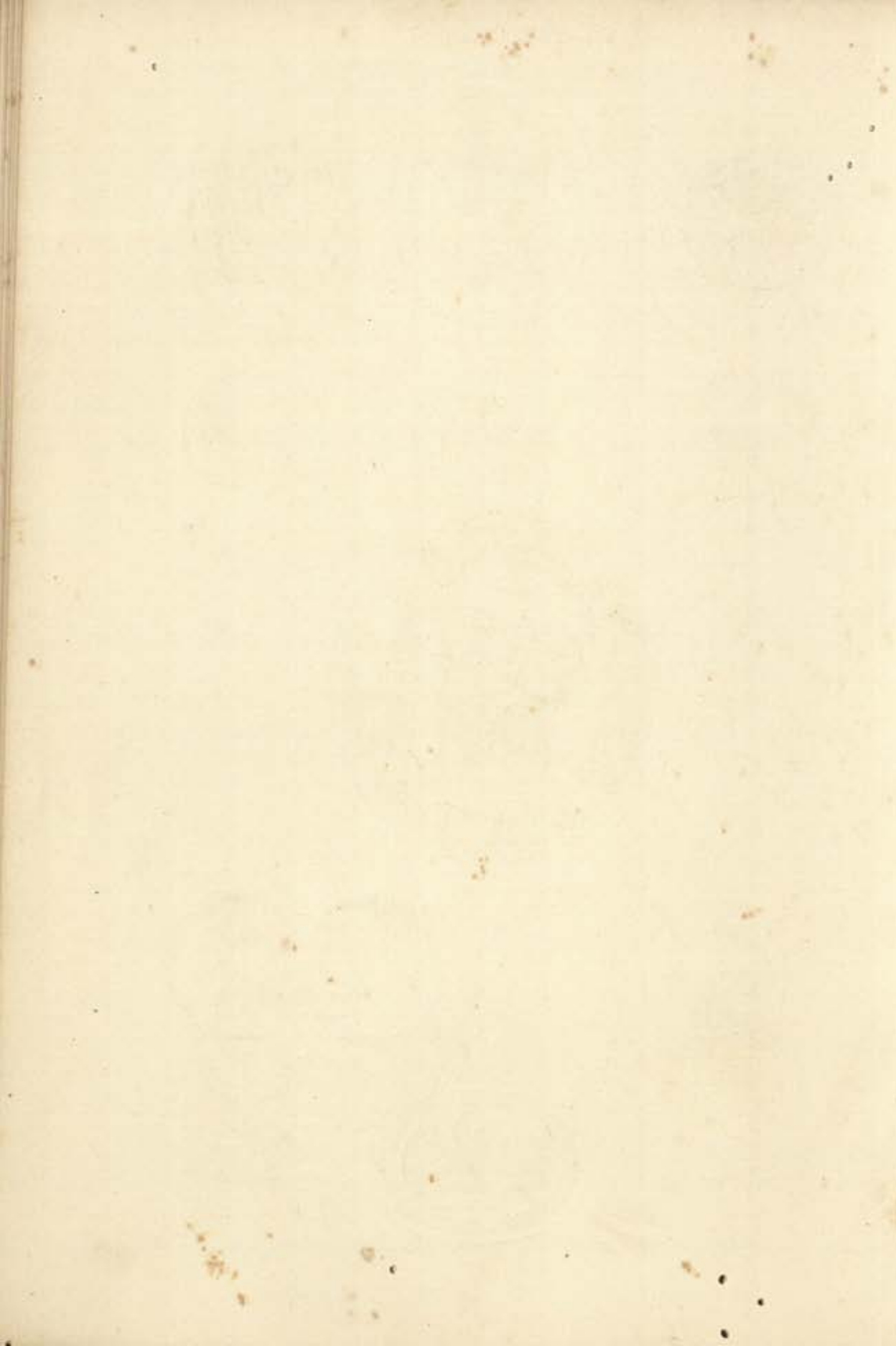


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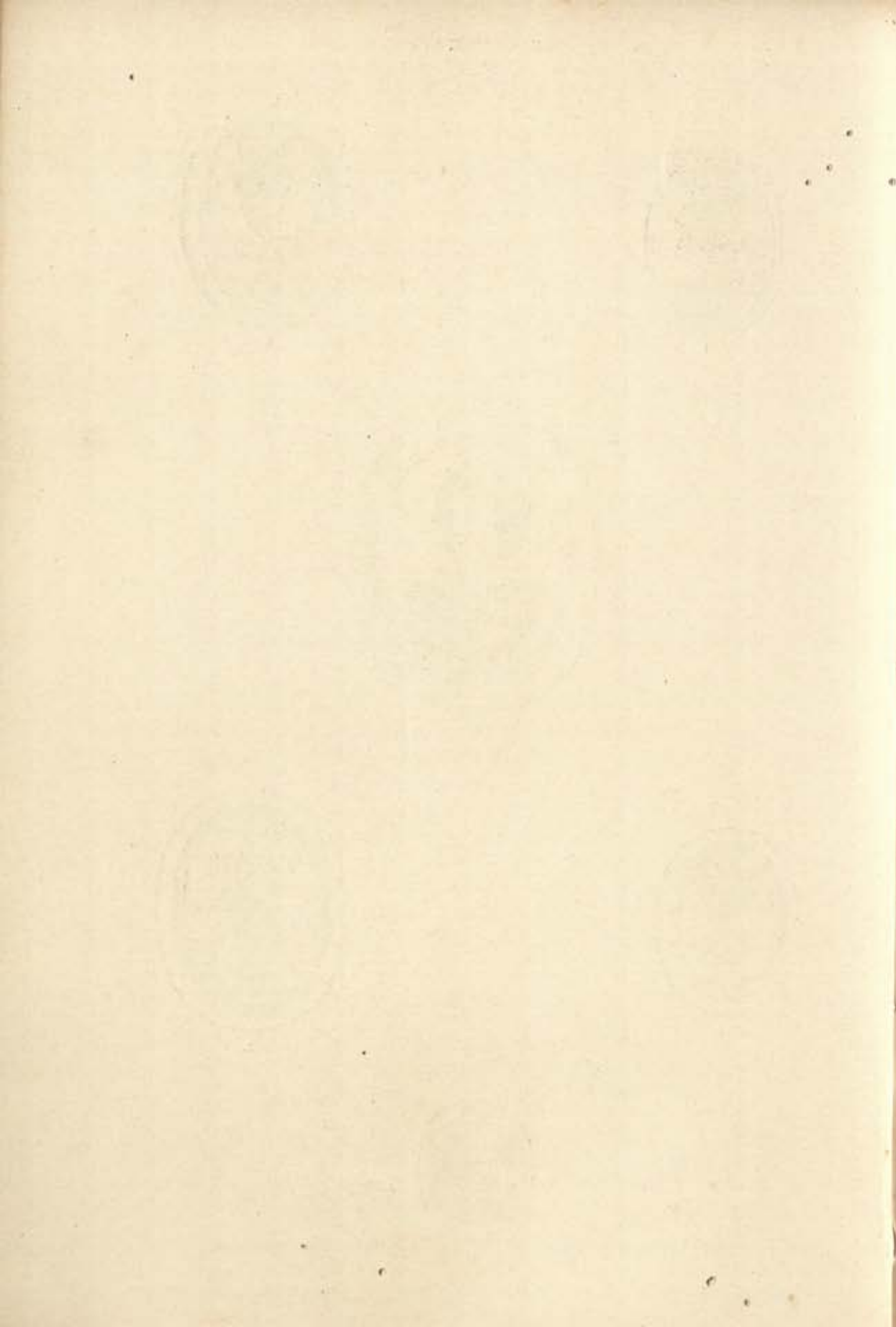


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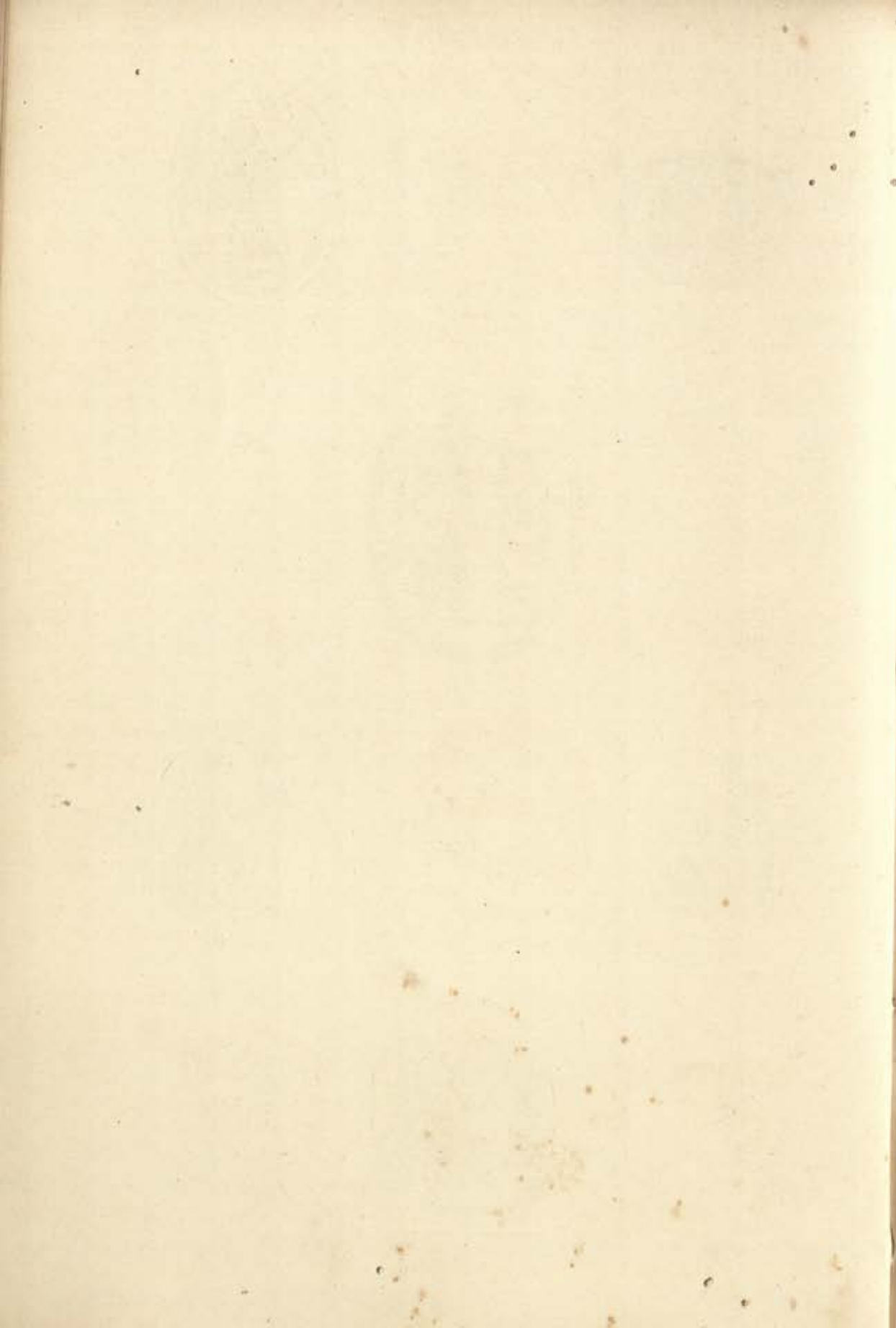


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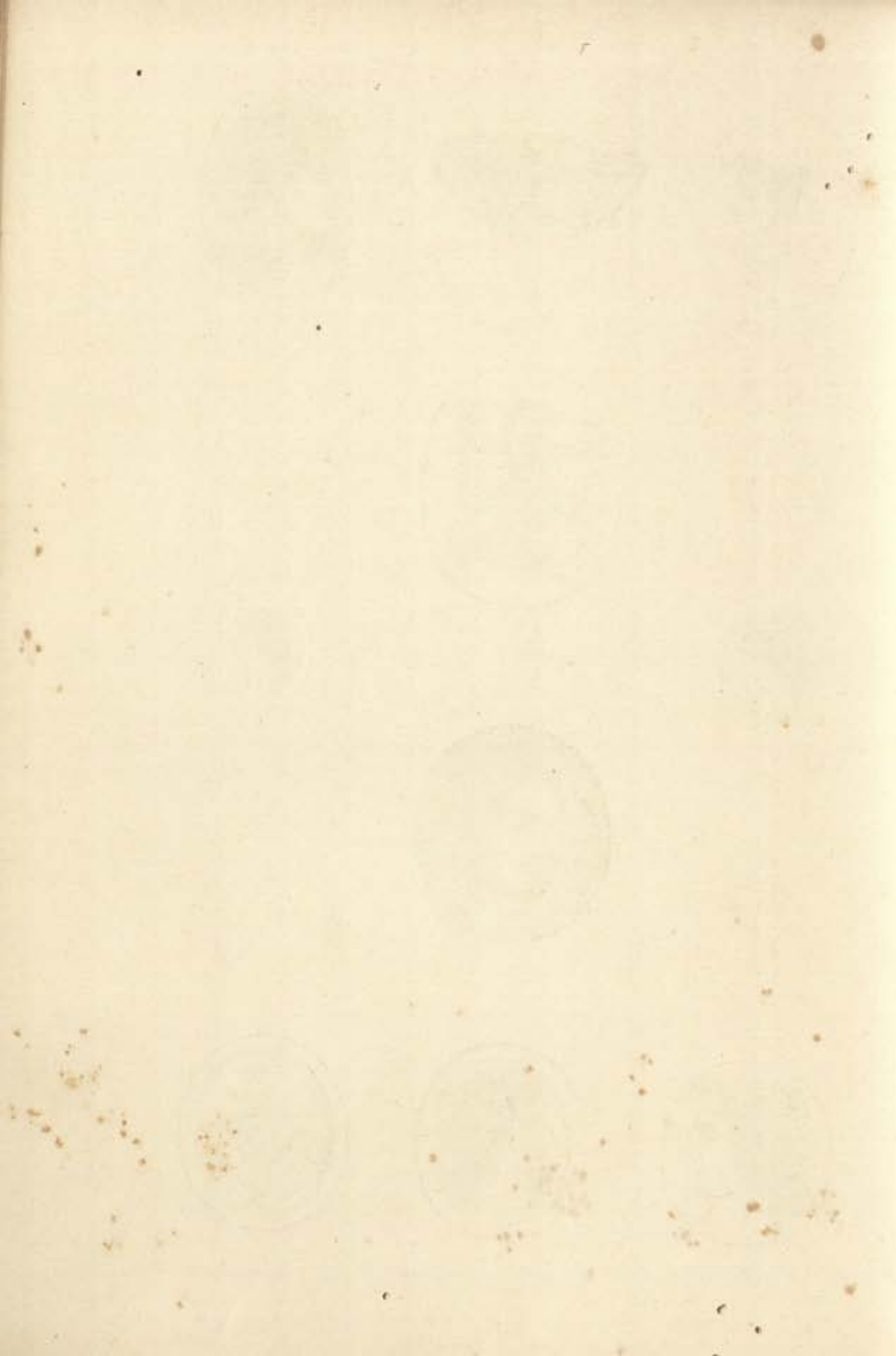
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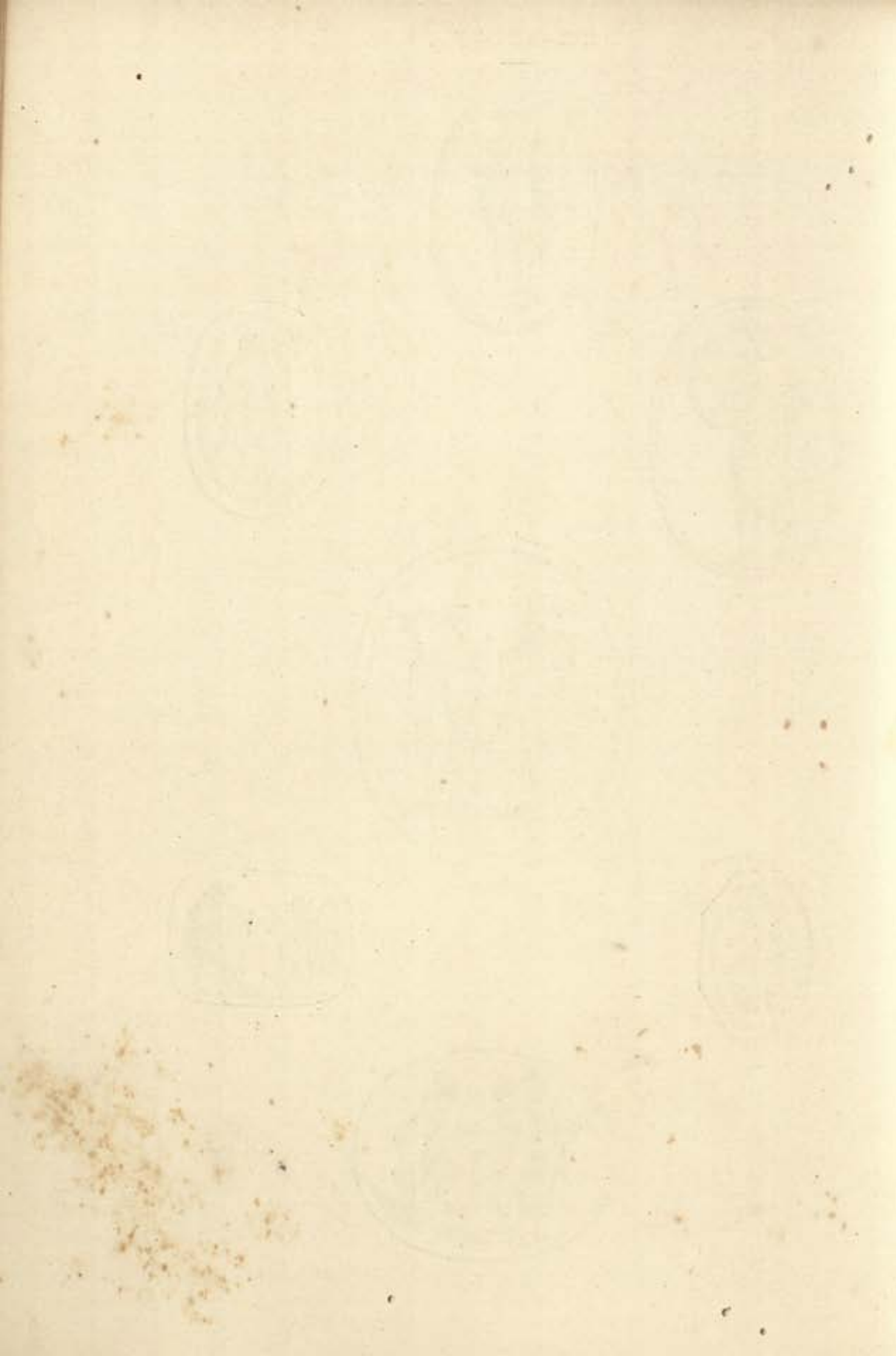


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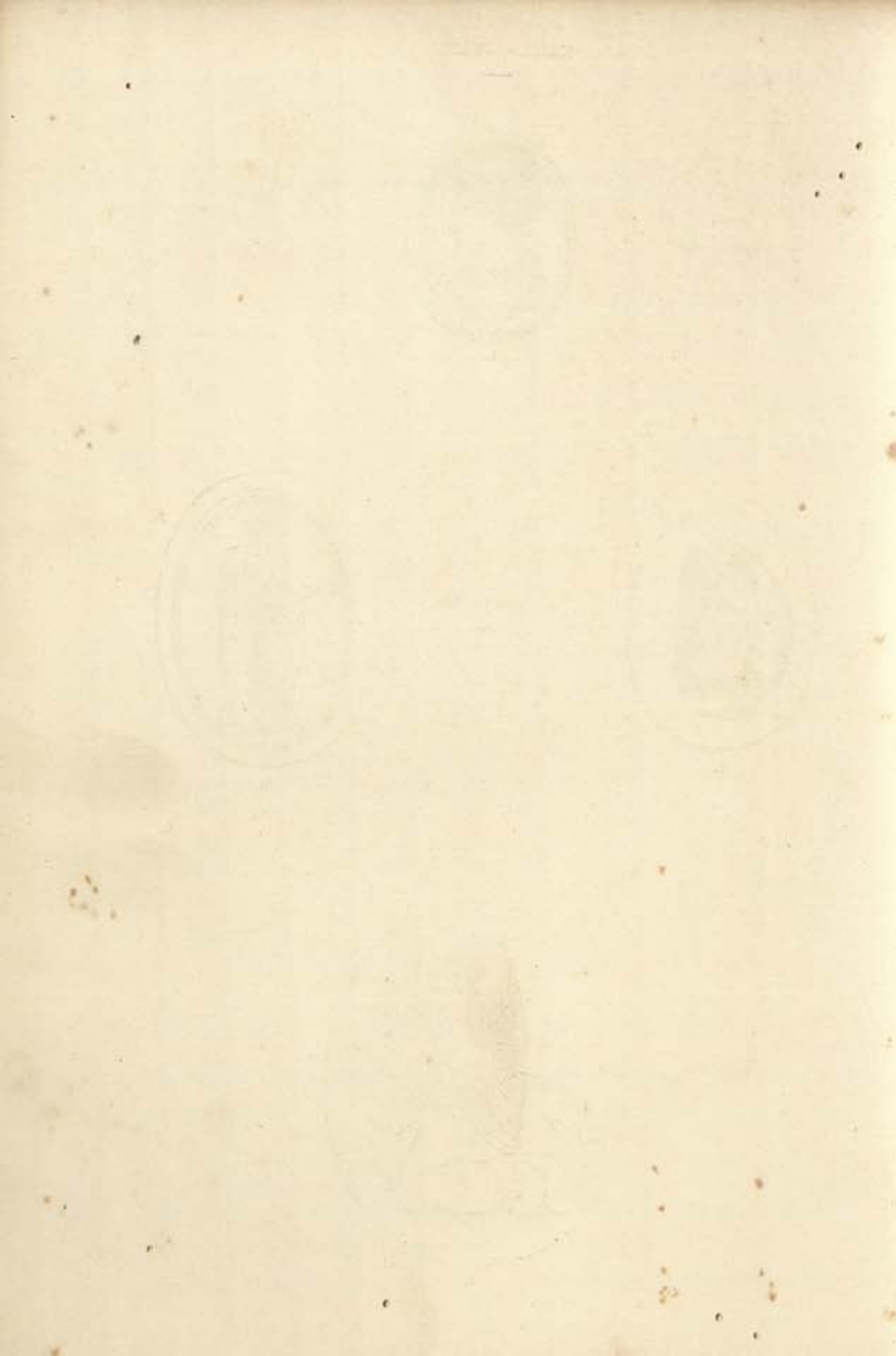


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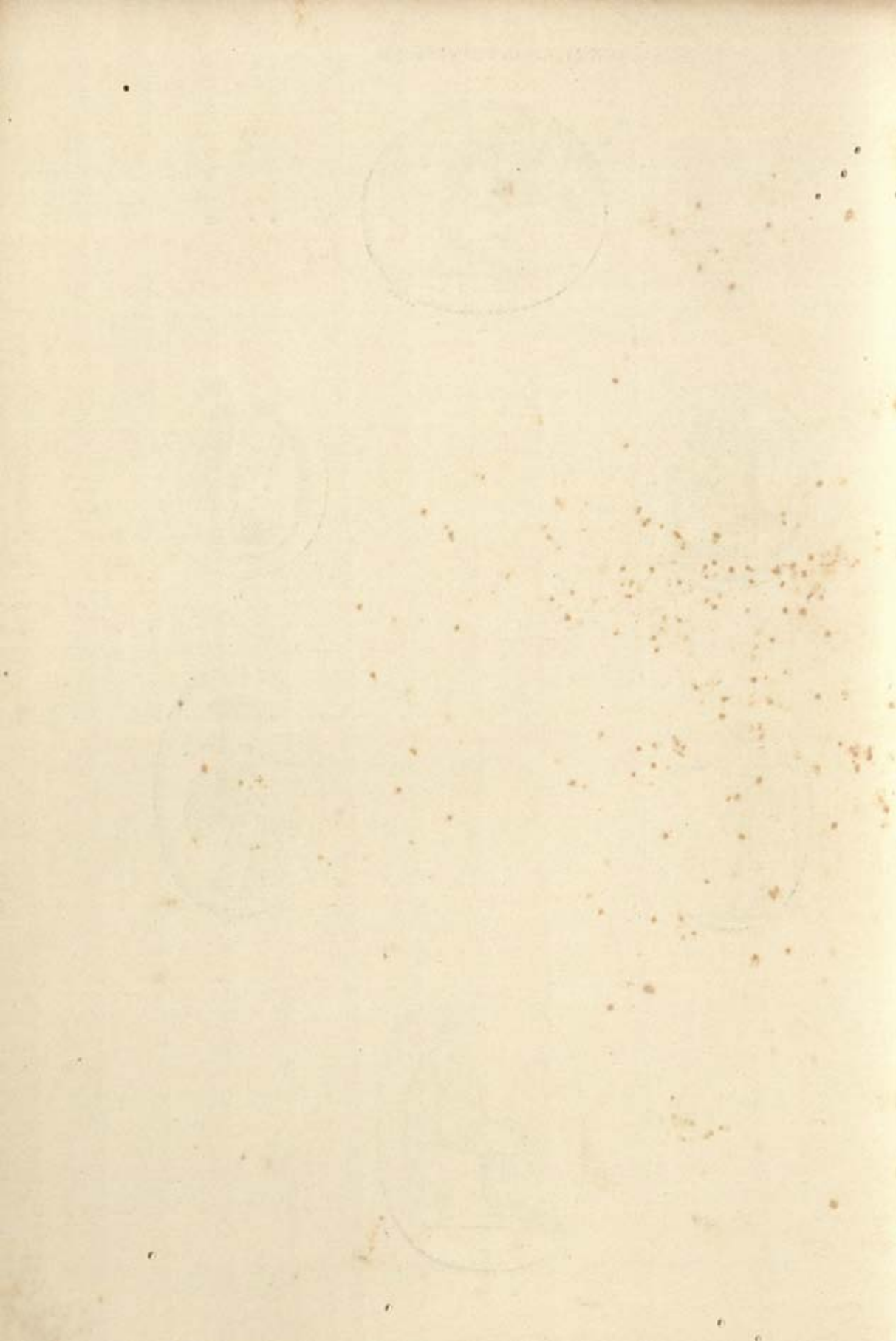


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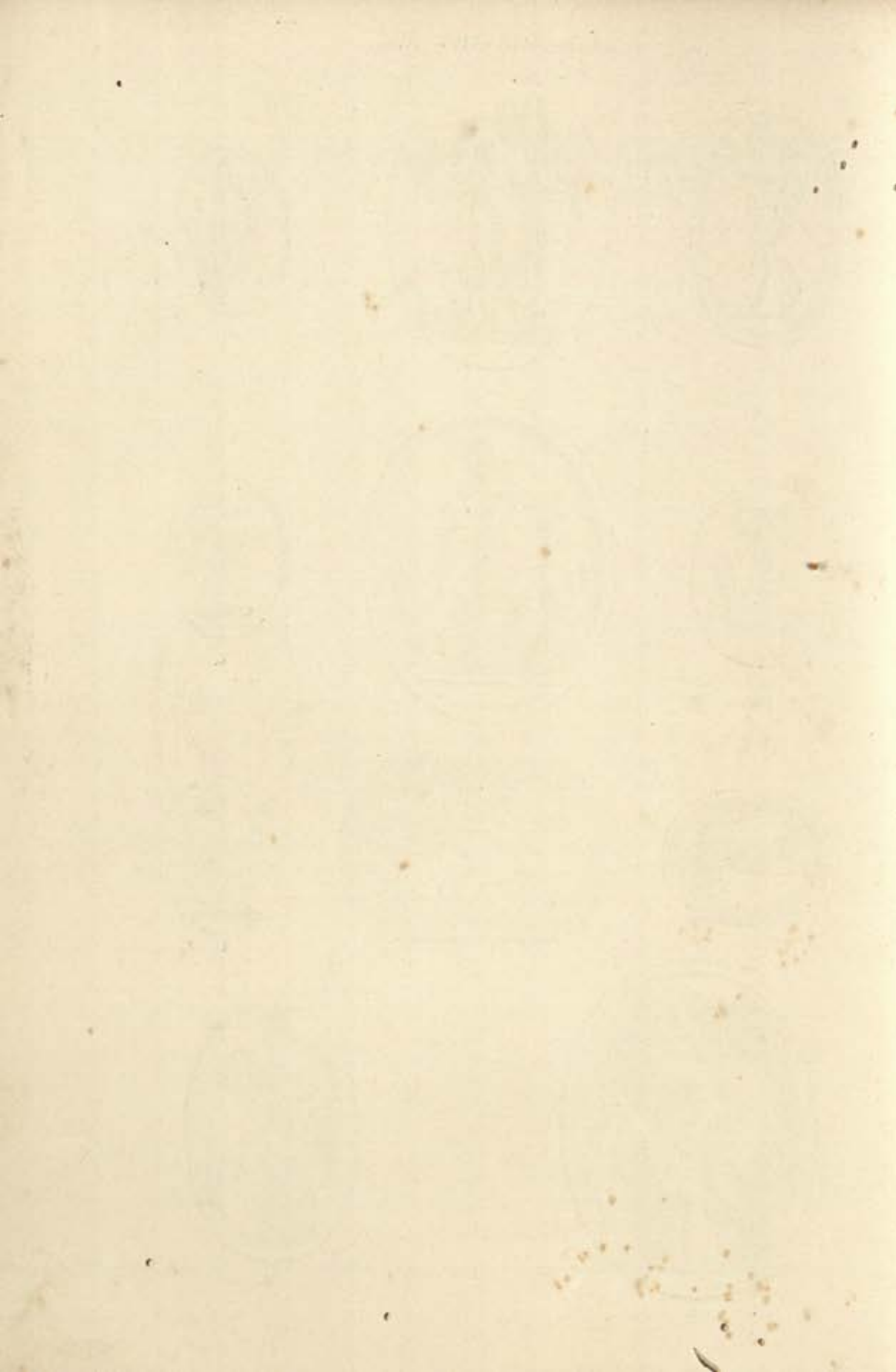


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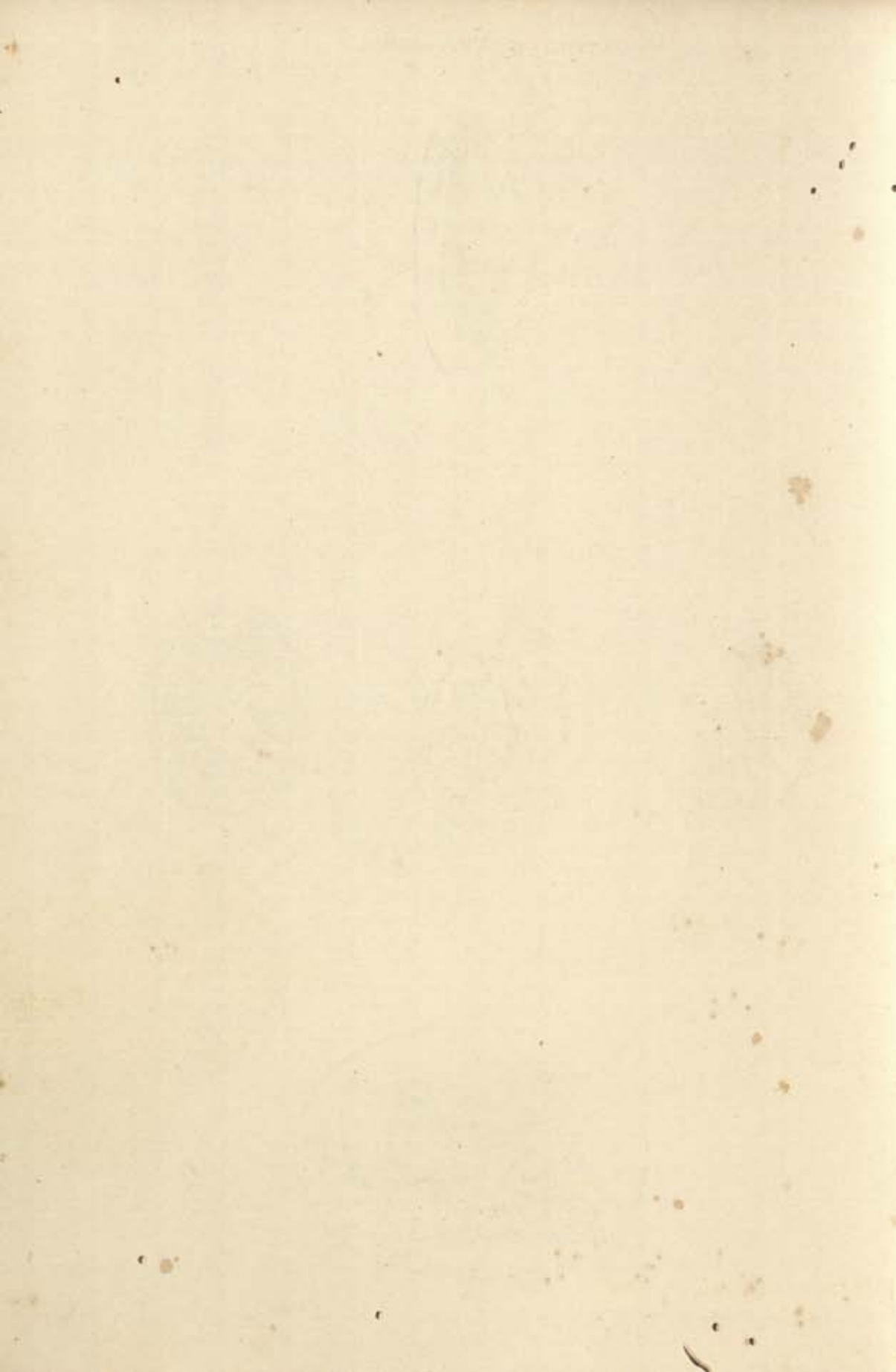
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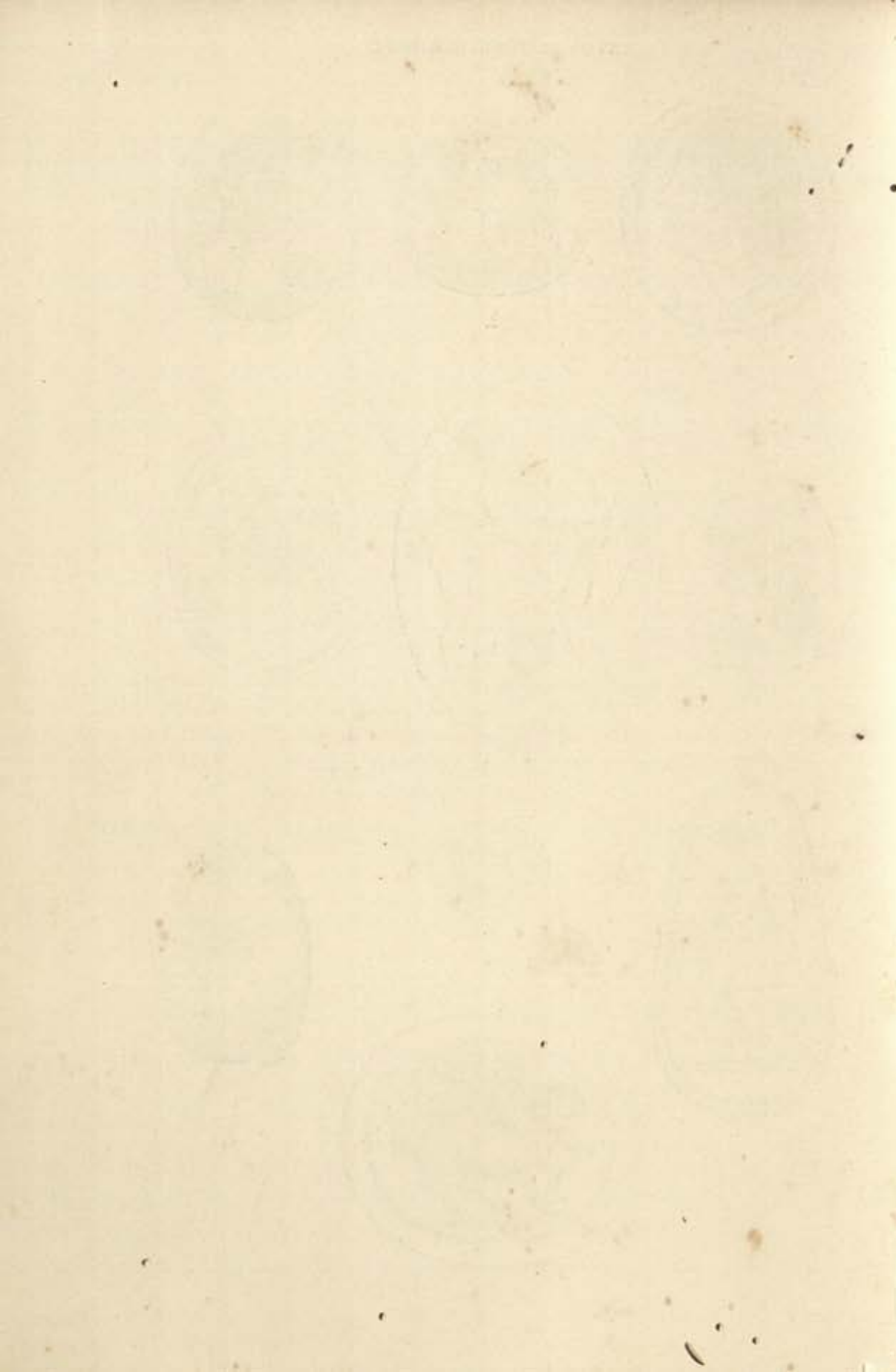


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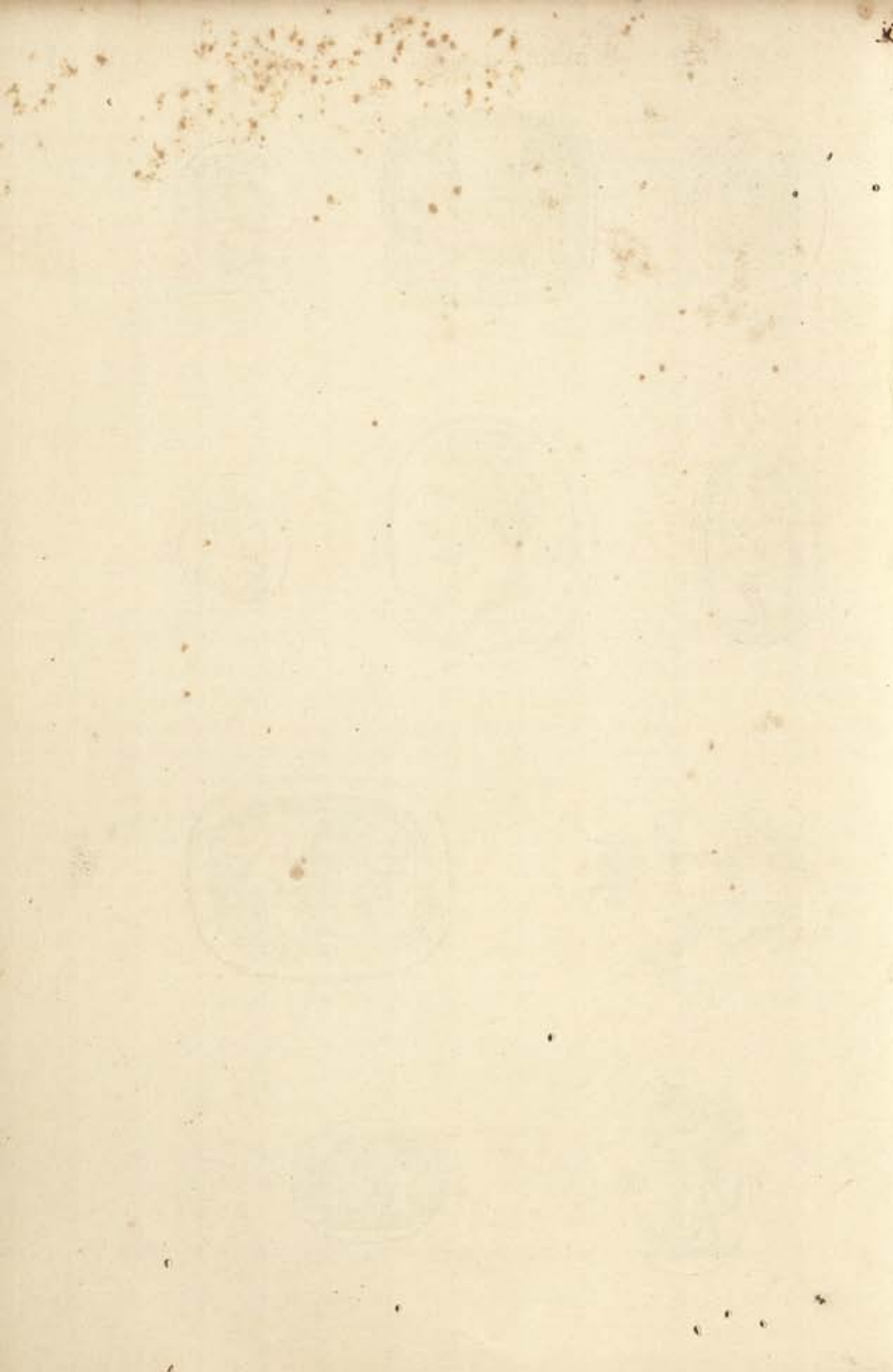
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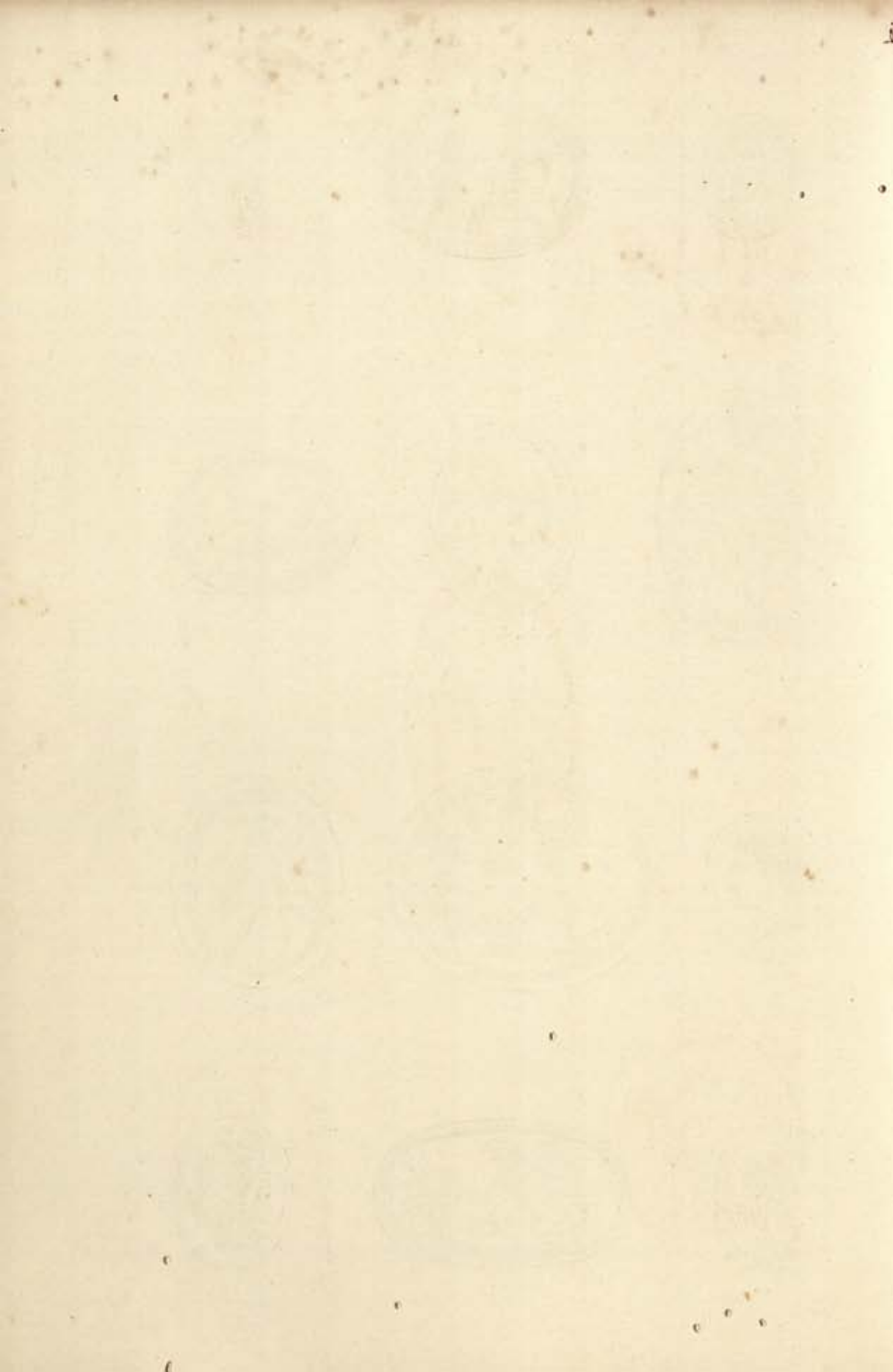


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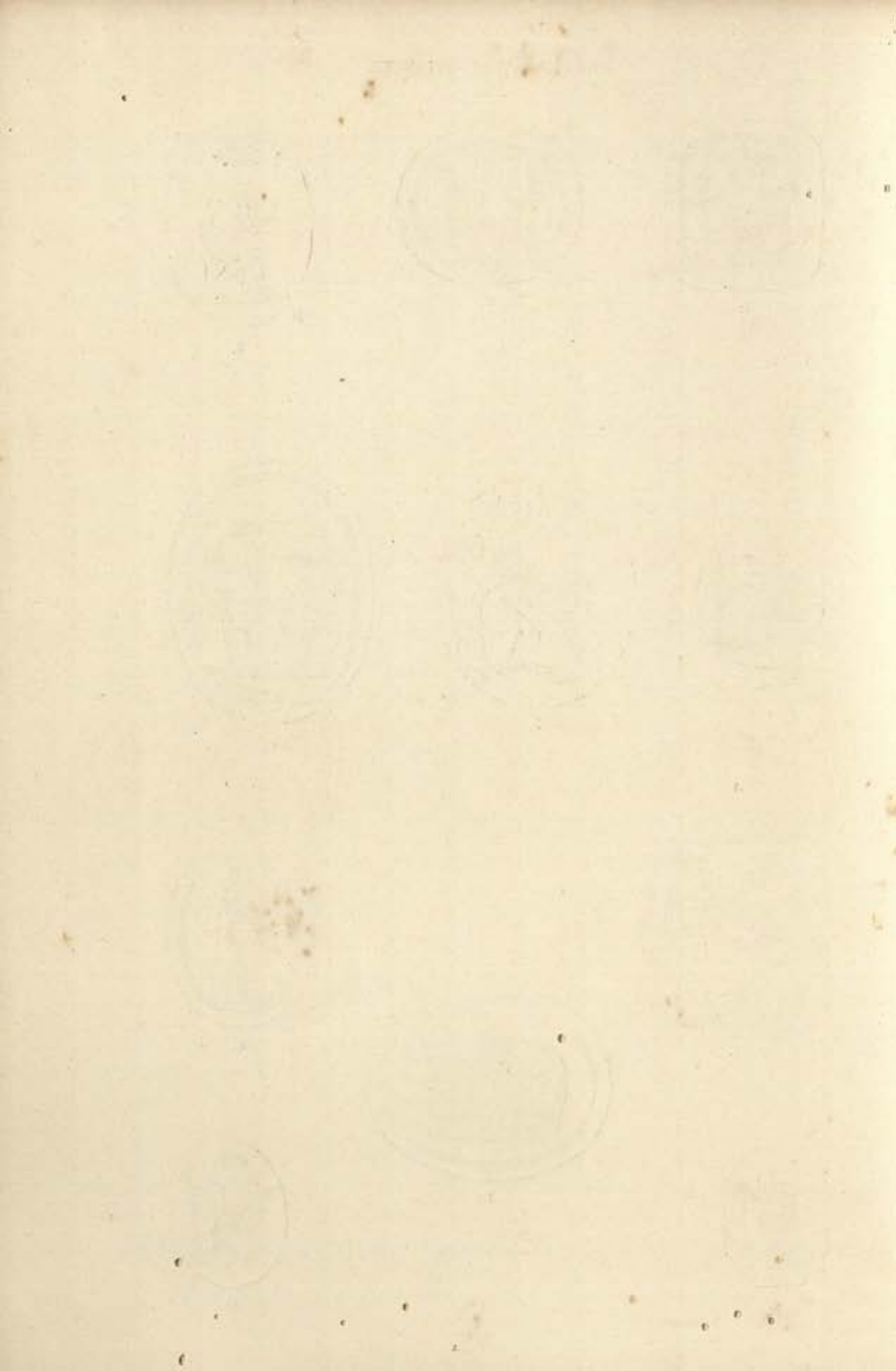
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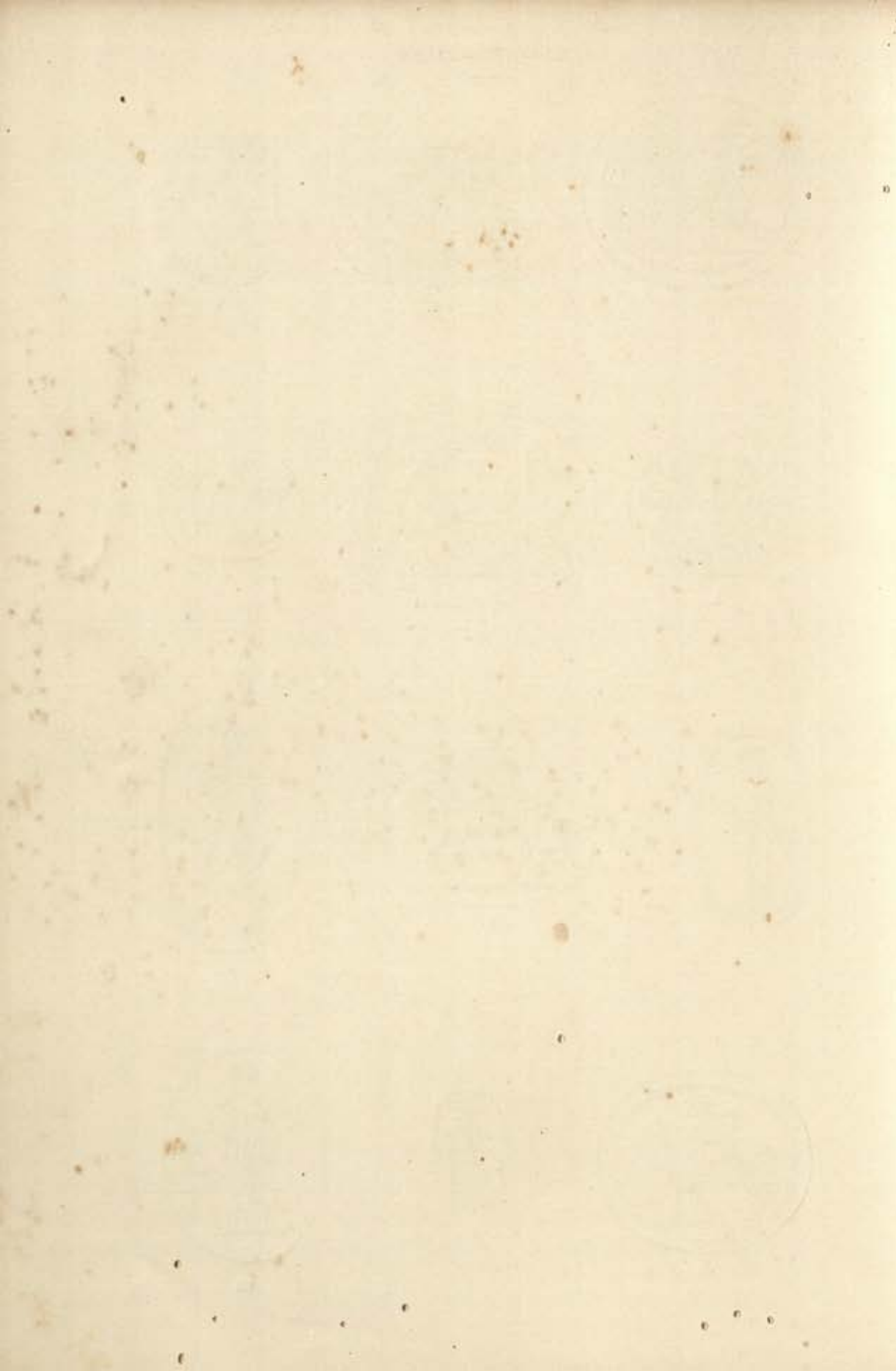
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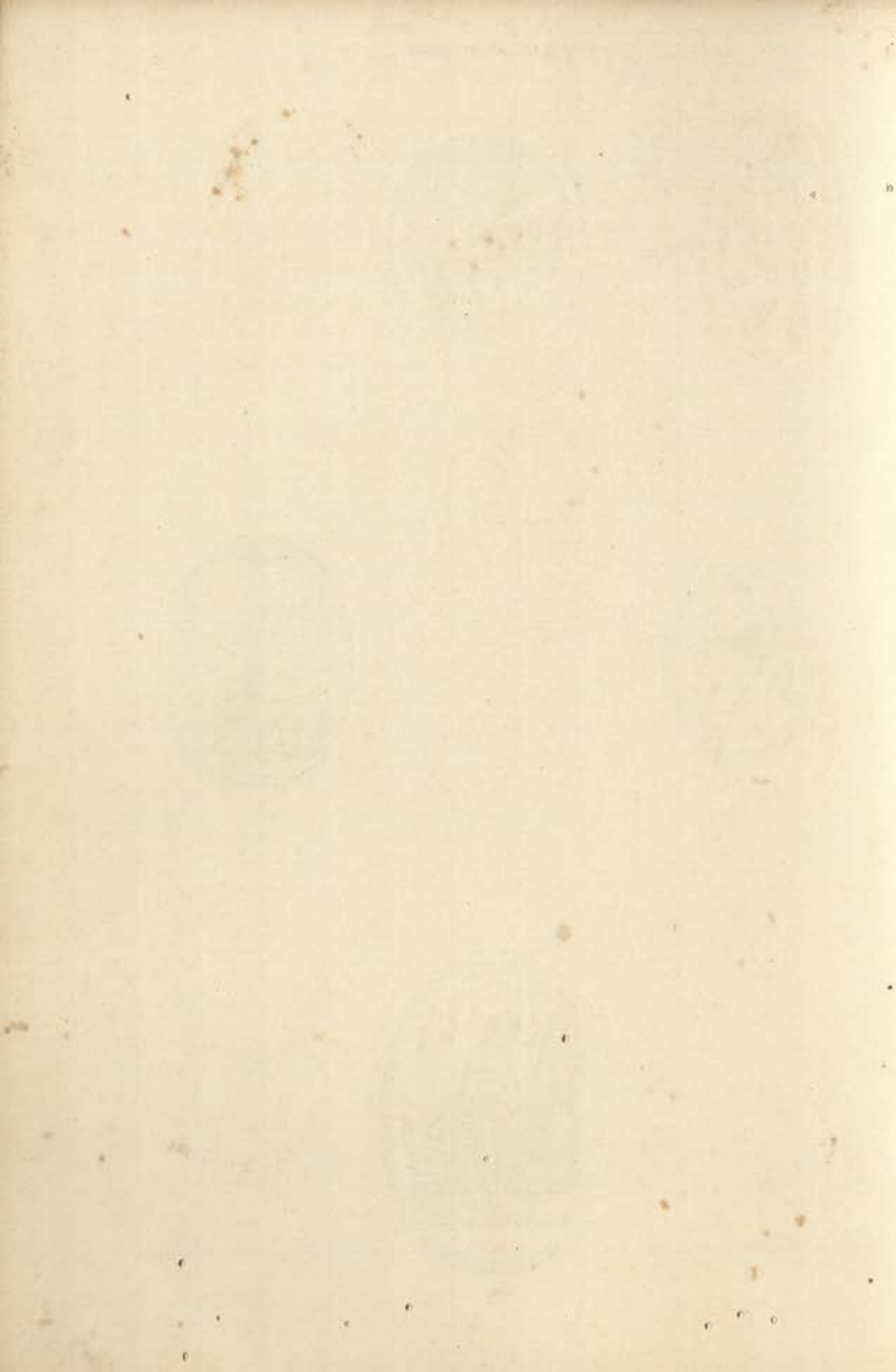
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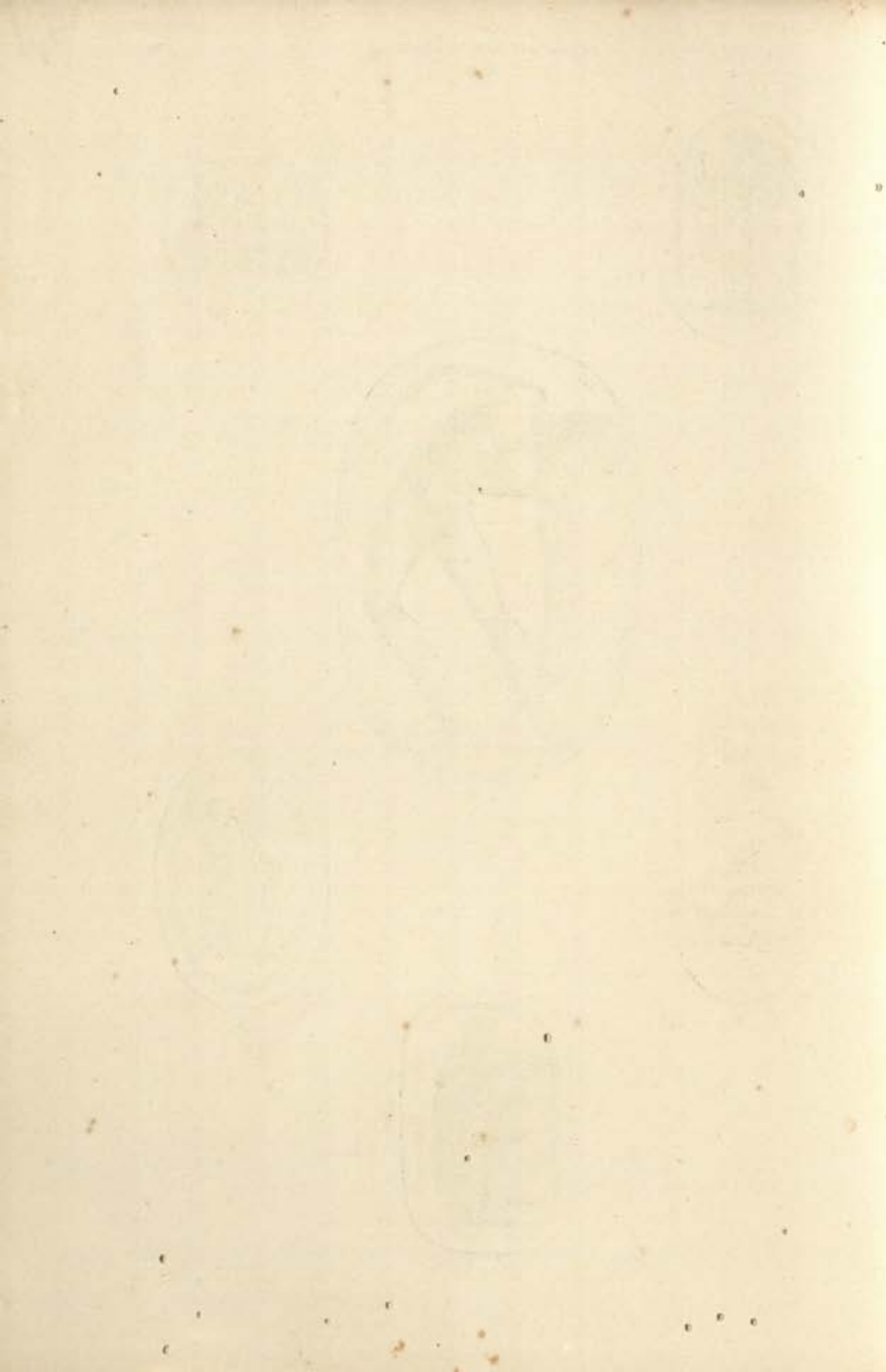
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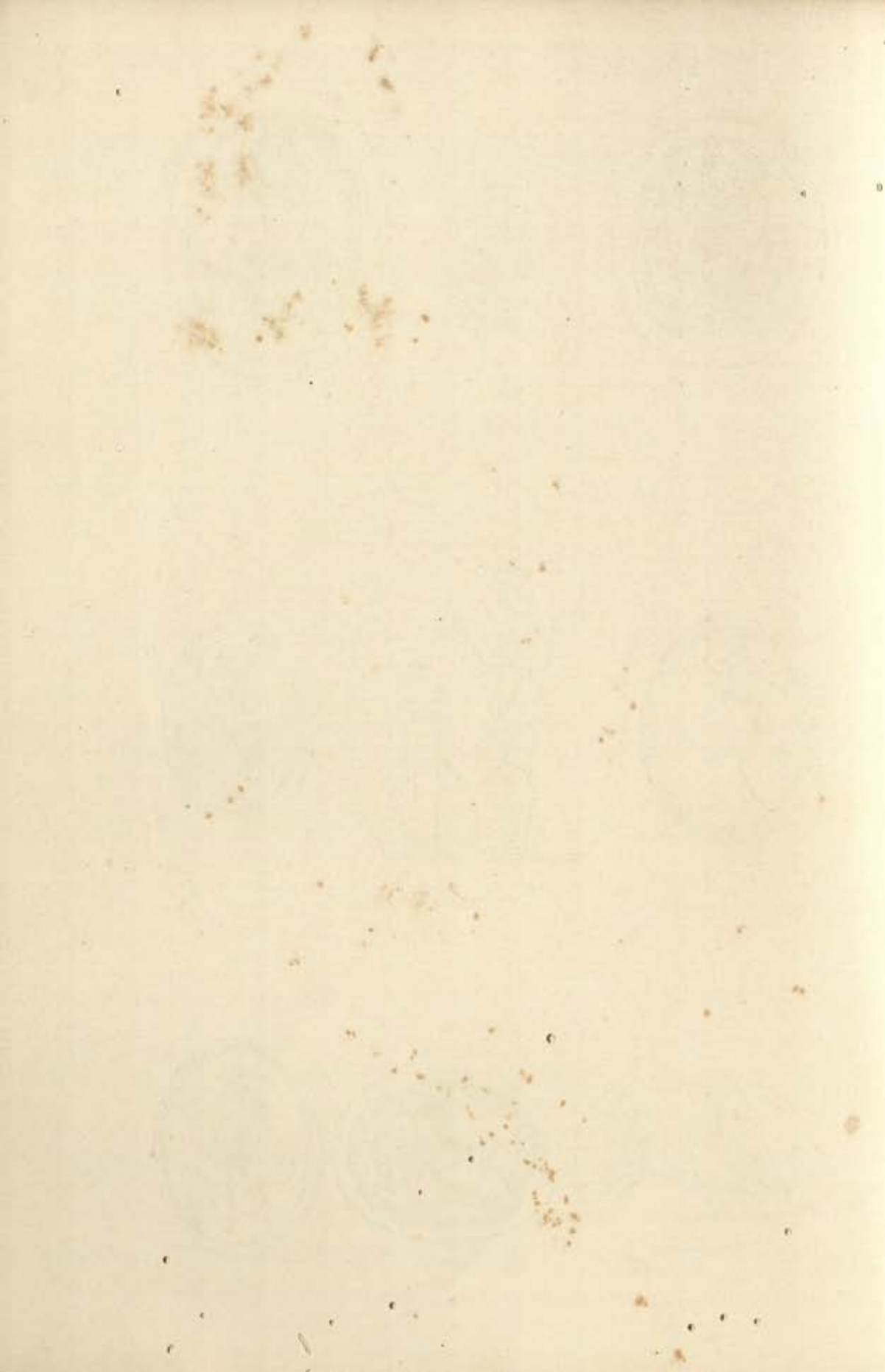


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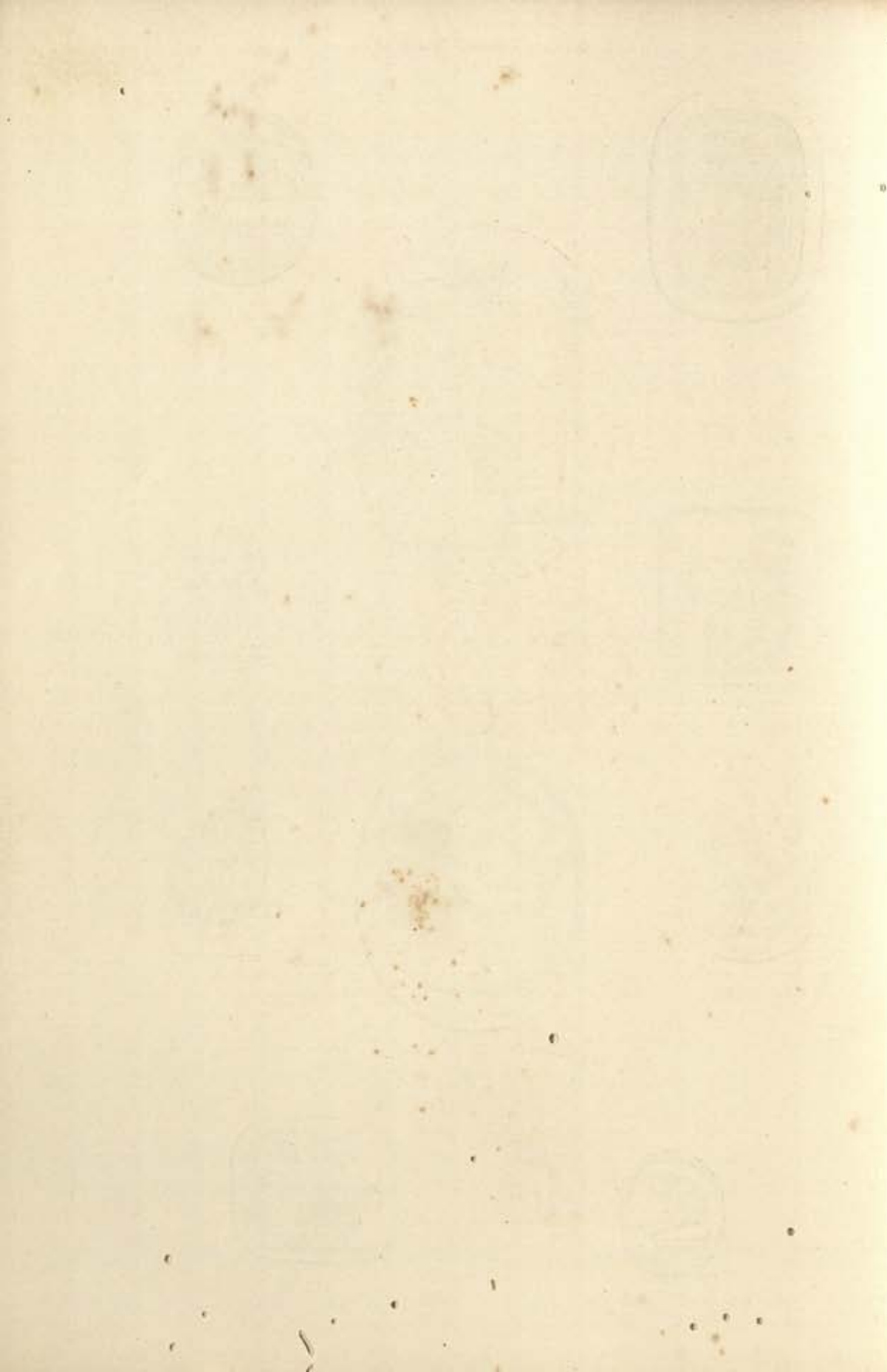
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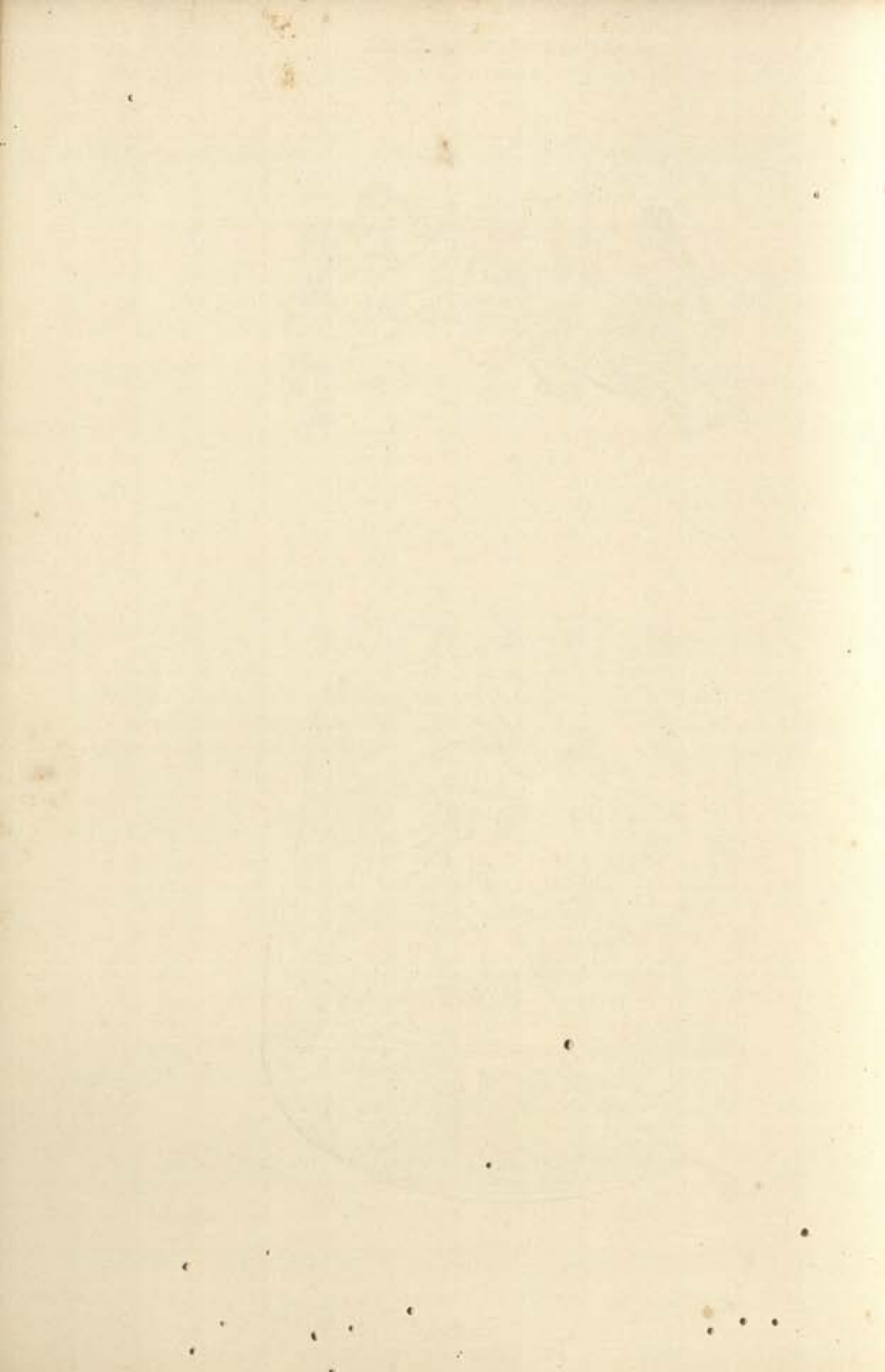




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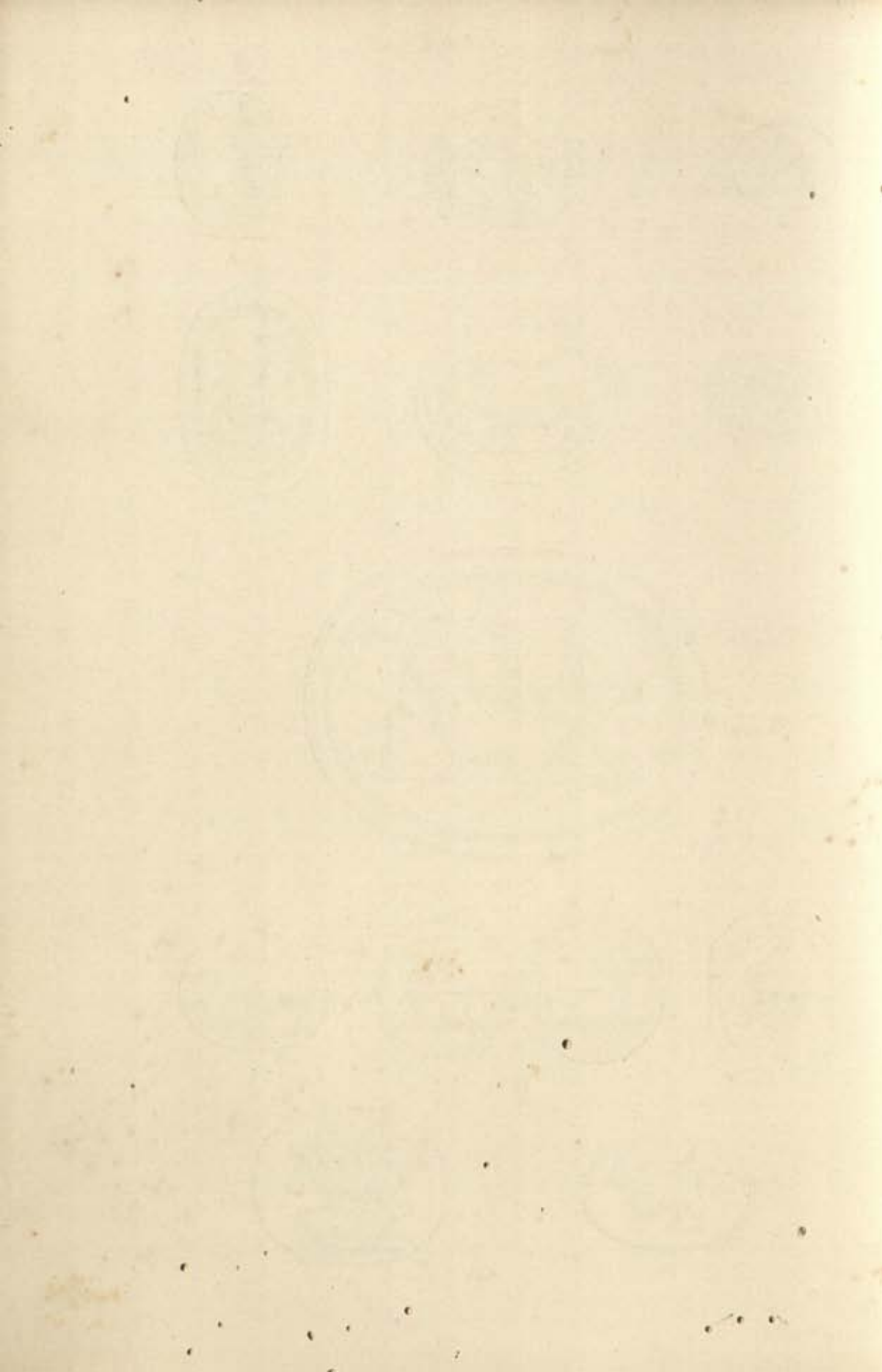
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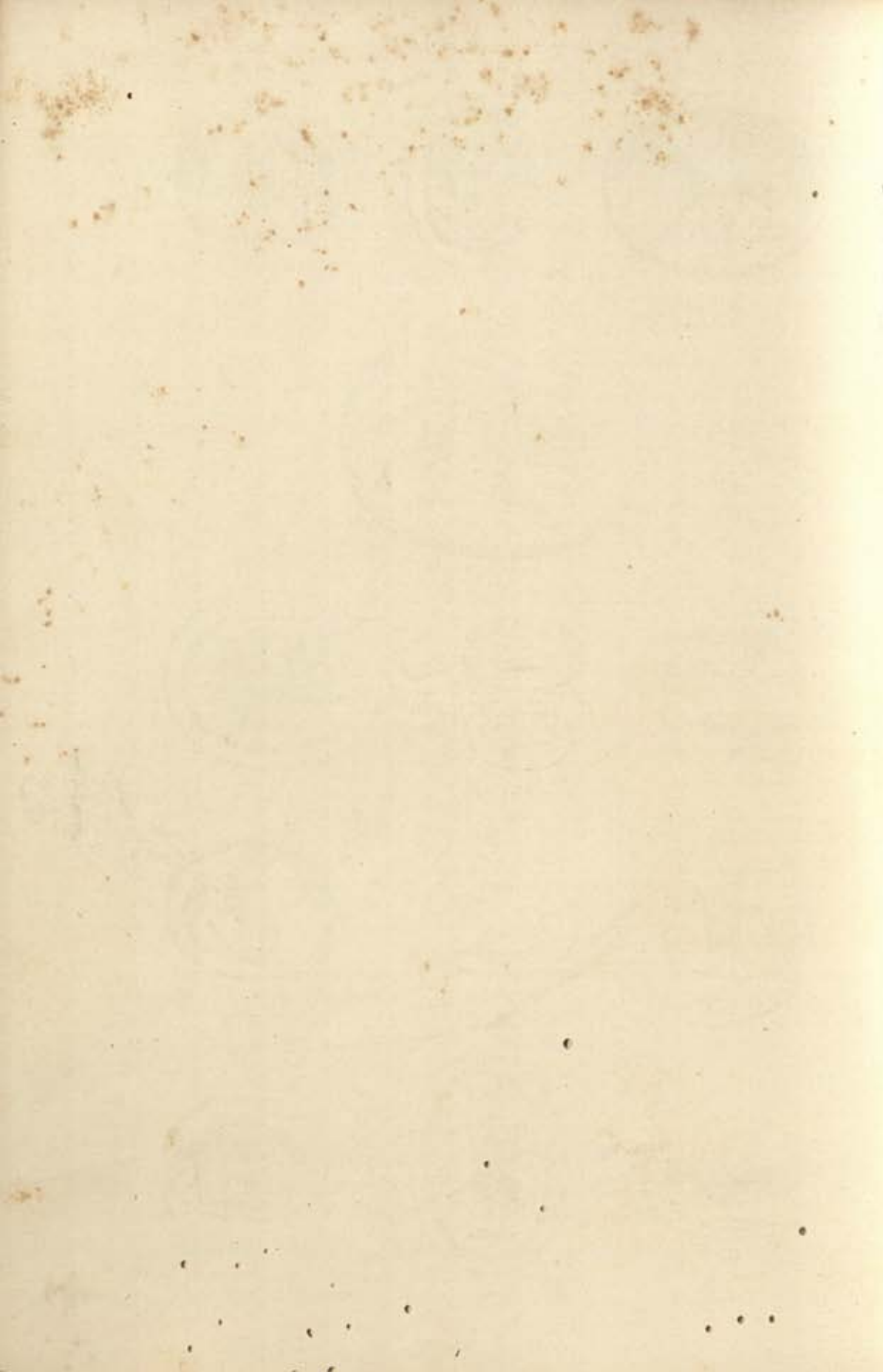
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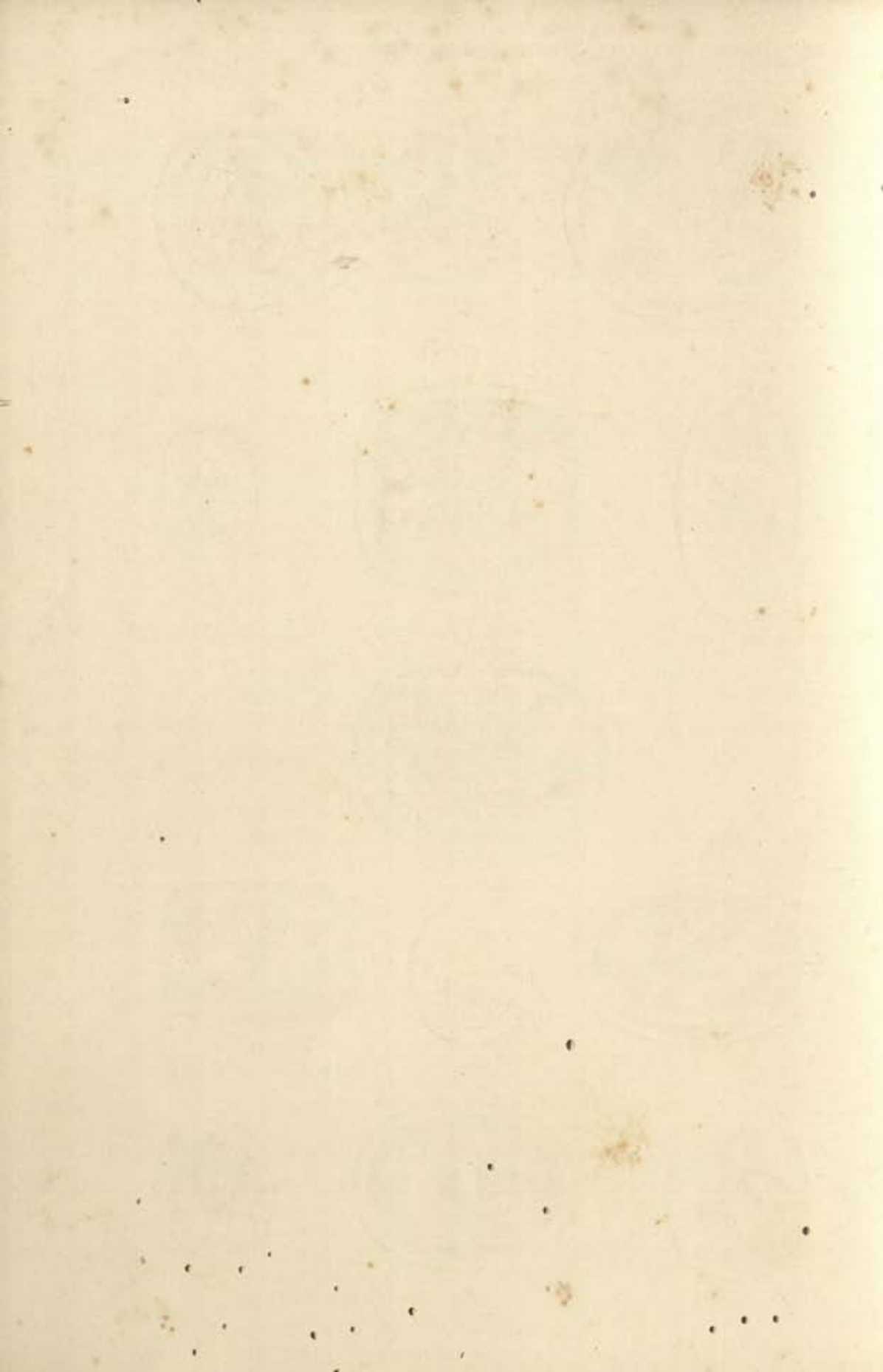


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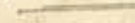
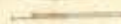
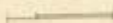
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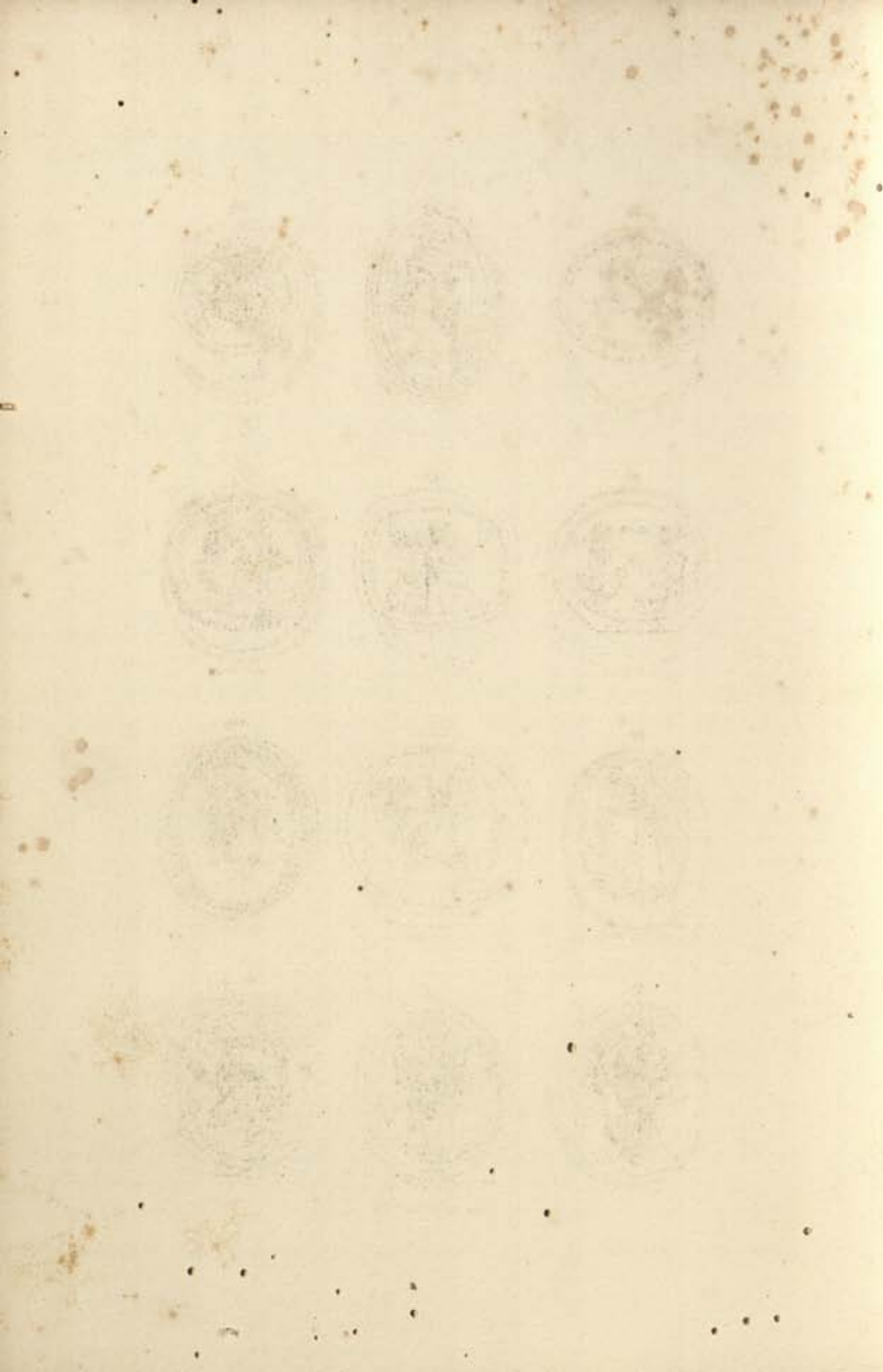












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SCARABEI.

*From the Mertens-Schaffhausen Collection.*



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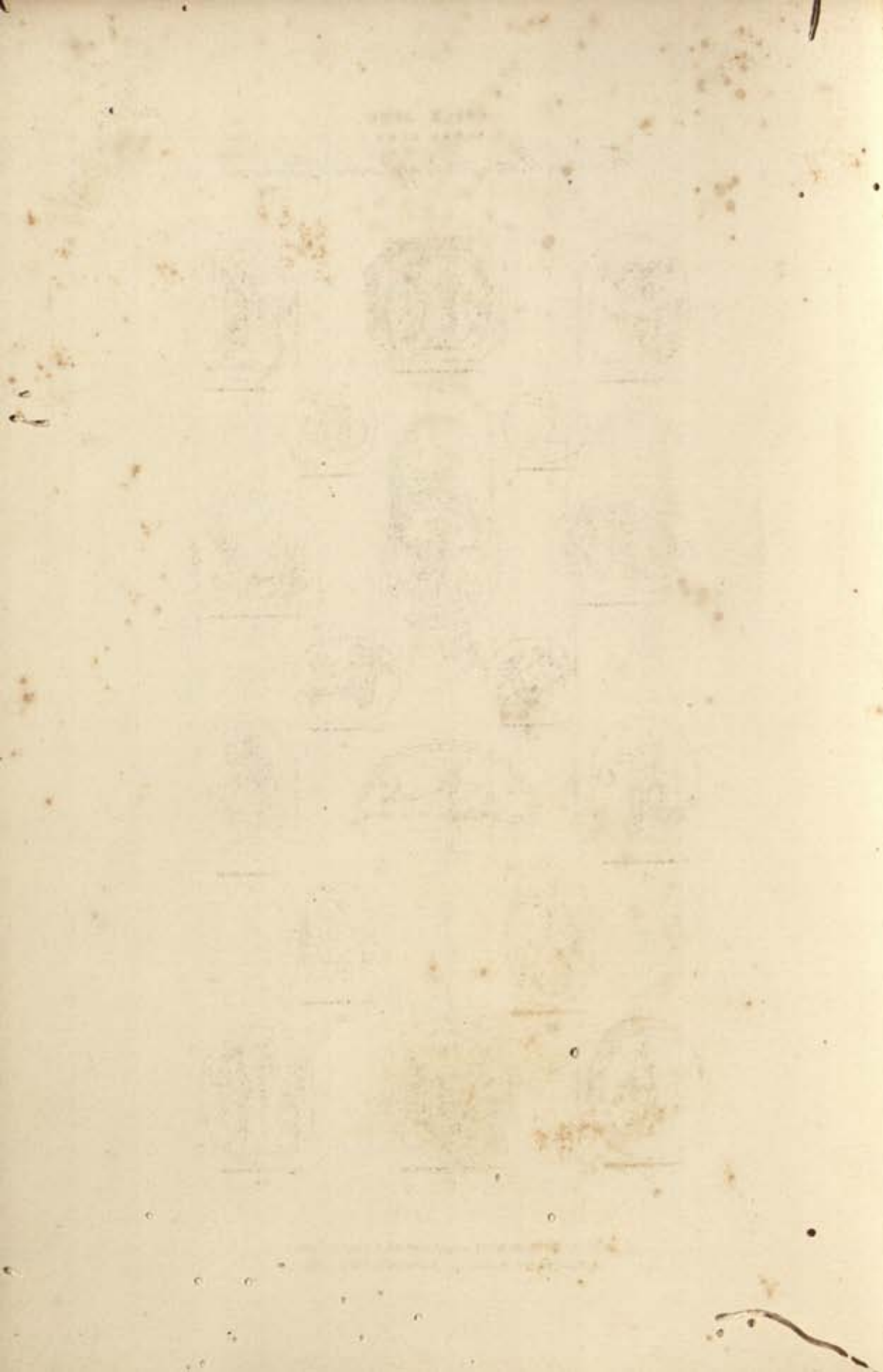




GREEK GEMS.

From the Museum Schrockhausen Collection.





ROMAN GEMS.

*From the Martens-Schaffhausen Collection.*







GREEK AND ROMAN GEMS.

*From the Mortens-Skaaffhausen Collection.*



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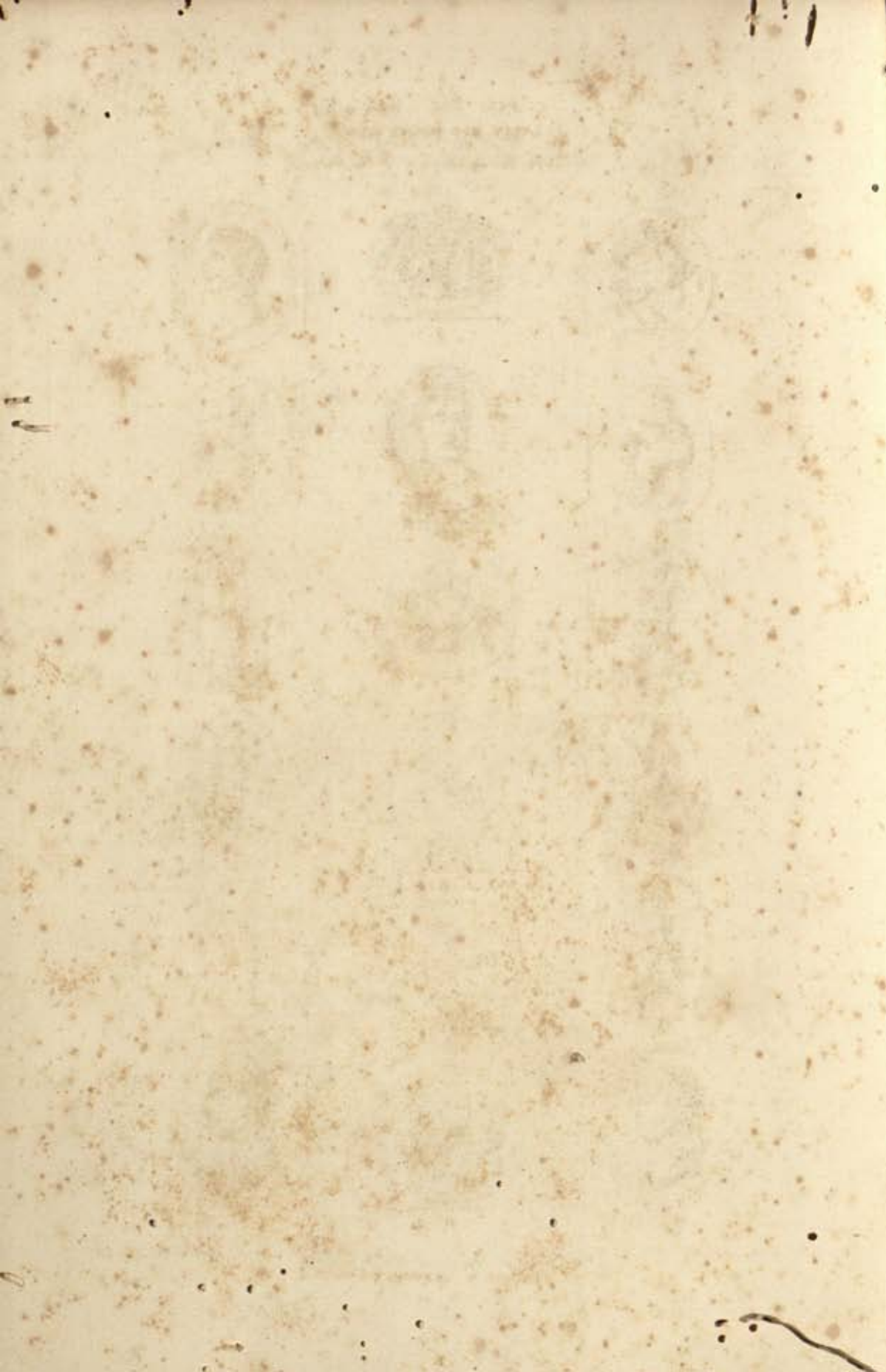
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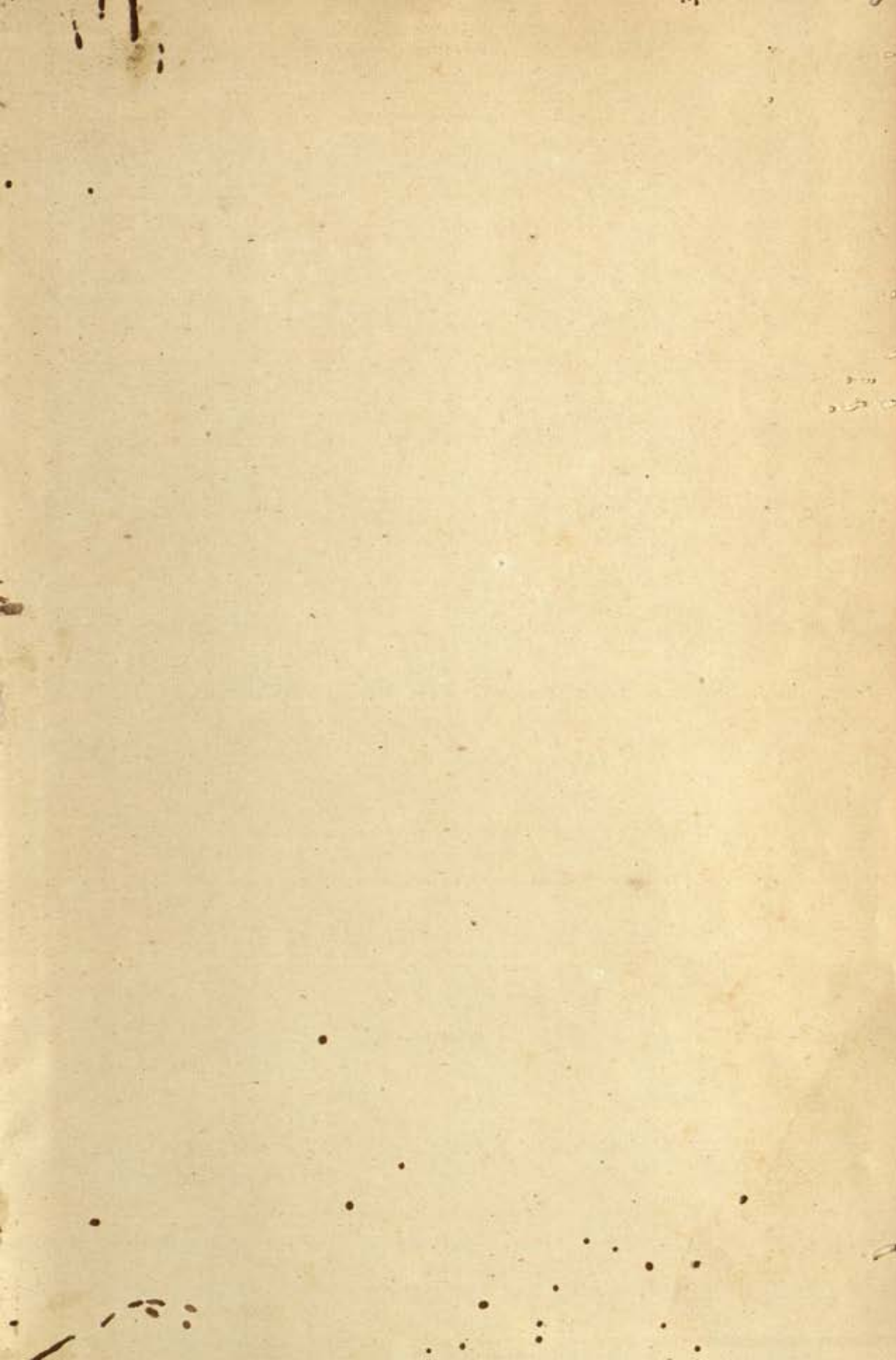


GREEK AND ROMAN GEMS.

*From the Rhodes Collection.*



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