

NOTICES OF COLLECTIONS OF GLYPTIC ART EXHIBITED BY THE
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THE ARUNDEL COLLECTION.

I AM compelled here to describe the most note-worthy gems according to the order in which they stand at present in the cases, without reference (for the most part) to the numbering of the Catalogue, which has been entirely superseded during some later re-arrangement. The original classification appears to have been made according to the subjects, commencing with the Egyptian.

CASE I.—(*Containing seventeen rings in each row*).

1st Row.—Gorgon's Head, a Roman cameo in flat relief, the face in pure white, the hair and attributes transparent: a singular work in this style.

Bust of Venus, recognised by the cestus falling across her breast, and her locks partly twisted about her head, partly flowing down her neck; an intaglio worked out with the diamond-point in a peculiar style (later Greek?), of which I have not observed another instance, on a large jacinth $\frac{3}{8}$ inch high.

A splendid intaglio in the perfect Greek style, Hermes walking as he tunes his lyre, on a most beautiful sard, but unmercifully repolished, even to the effacing of the drapery, which at first sight gives a suspicious look to the surface of the gem. But upon examination the work of the intaglio exhibits every mark of the finest antique hand. Of this there is a modern copy on amethyst in the same collection.

Diana, a head with Egyptian profile, in shallow intaglio, on a large, brown sard. A remarkable work, exceeded in point of antiquity by few amongst our gems.

Most graceful, and in the rarely found early style, is the cameo of the seated Cupid playing the lyre, in opaque white upon black.

2nd Row.—A seated Achilles contemplating a helmet held up in his right hand. A charming old Greek intaglio, within a border, on a bright yellow sard.

Apollo Agyieus standing and holding forth an arrow with his right (in sign of amity), in his left hand a strung bow. His hair is bound by a fillet. A finely finished work in the old Greek style, and interesting as much for its remote antiquity, as for its perfect execution.

The Infant Bacchus riding upon a panther which seems to exult under its divine burden. Greek cameo of first-rate execution, the relief in opaque white upon black. None of the camei in this case exceed the size of ring-stones, as which they are all set. The extreme rarity of camei of such small dimensions (more especially those anterior to the Imperial

epoch) has been already remarked. Certain it is that in recently formed collections no other class of gems is so uncommon.

A Greek group, somewhat more recent in manner, but perhaps superior in point of art to the "Priam before Achilles," described above (Besborough Coll. 160). The subject is Chiron instructing the young Achilles on the lyre; the Centaur reclines, his pupil stands before him, a Cupid behind stands in a listening attitude. A deeply-cut intaglio, grandly treated, and displaying much of the manner of Phidias; one of the choicest gems of the whole cabinet. The sard also magnificent in colour.

3rd Row.—This well-known "Semiramis" is a ridiculous misnomer, being most unmistakably a bust of Clio holding the historic papyrus-roll: a large and noble Greek intaglio in shallow cutting upon sard. The treatment of the hair, upon which the exclusive use of the diamond is plainly discernible, and the entire *mechanique* of the work is identical with that of a head of Melpomene, known to me, indicating the same engraver for both.

Priestess hastening onwards, holding aloft the *cista mystica*, a flambeau in the field, in allusion to the Dionysiac nocturnal rites, is a spirited design upon a good guarnaccino.

This subject, described as "Antilochus announcing the death of Patroclus to Achilles," appears rather, from the unconcerned attitude of the persons, to represent two warriors in amicable conversation, one leaning on his spear, the other seated—more probably Pylades and Orestes. A fine Roman *intaglio*, the figures very well designed. Sard.

Cameo in a fine early style; two Fauns attempting to raise up the drunken Silenus, in white on black; the head of Silenus destroyed.

The famous Hercules Bibax, by "ΑΔΜΩΝ,"¹ of bold drawing and squat, massy limbs, wielding a club, or rather rough-hewn tree-trunk, of most exaggerated proportions. A work equal to its reputation; on a dull sard, somewhat *en cabochon*. This *intaglio* differs much in manner from the numerous copies, even from those apparently of Roman date.

This so-called "Sappho" is merely a portrait of some lady in the 16th century, as the hair-dress and the plaited under-tunic plainly demonstrate. It is cut in high relief upon a ruby-coloured sard, presenting naturally a curious white patch, which has been taken advantage of for the face, or else this part has been artificially blanched to produce the strong contrast.

4th Row.—Sol standing, a full length figure; a fine Roman *intaglio* upon a brilliant Venus-hair stone, a crystal full of long filaments of titanium.²

Apollo walking and tuning his lyre, originally an admirable Greek work in very shallow *intaglio*, but repolished to its ruin. The sard of the finest quality, to exhibit which was the evident motive of this suicidal procedure.

A Nymph, running and blowing the double flute, a hound by her side;

¹ This name, being cut in such large and obtrusive lettering, Dr. Brunn takes away from the artist to whom it has been so long assigned, to restore it to the owner of the signet, and with justice.

² Exactly answering to the description in Orpheus:—

"Two gems, they teach, are sacred to the sun,

Alike divine, and wonderful each one:
In each embodied Sol's bright rays appear,
Ranged in straight lines like his far streaming hair:
Different their hues; one like the crystal bright;
The other verges on the chrysolite.
But for the rays, a chrysolite it were."

chiefly remarkable for the stone itself, a spinel or else an almandine of uncommon brilliancy.

Cameo of the highest merit: an Amazon raising her companion, wounded and fallen from her horse, which stands by as if sympathising; a group of miraculous perfection. The helmet of the first figure is made out in a transparent sard, the bodies in the purest white relieved upon black.

Amulet against the colic, as prescribed by Alexander of Tralles, a red jasper engraved with Hercules strangling the lion: on the reverse π and the legend $\Theta\omega\beta\alpha\pi\pi\alpha\beta\pi\gamma\alpha\pi\gamma\eta\epsilon\varsigma$. $\kappa \chi$

Bacchic scene, where Hercules, reclined on a spread pard-skin, blows the flute, to the sound of which dances a thyrsus-bearing Cupid; a seated nymph behind beats time with her hands. A deeply-cut Greek *intaglio* of vast spirit, within a granulated border. A singular exception to the shallow sinking of *intaglio* work universally obtaining in this style. A most important piece, and in my estimation the chief *intaglio* of the collection, though only the larger portion of a gem of unusual extent, apparently somewhat more than the half of the original, but fortunately preserving the more important portions of the design.

A half-figure of the youthful Bacchus reclining with his arm around the neck of Ariadne, both seen in front face; a Cupid's head appears below, as if supporting the god. A work beyond all praise for its vigour of outline, as well as for the softness of moulding in the bodies, the expression of which in this piece I have rarely seen equalled. The *intaglio* is sunk to an unusual depth. In the field is the name $\gamma\alpha\lambda\lambda\omicron\upsilon$, a genuine antique artist's signature in minute carelessly cut letters. Doubtless a work of the best times of the empire, and on a most beautiful sard.³

Mercury standing, a front figure; upon an altar at his side is a crab—Cancer, the Sign, Mercury in Cancer being a most fortunate horoscope. Roman on fine ruby sard.

Early Greek *intaglio* of unusual size for this class of signet stones: Bacchus seated, and holding forth his cantharus; at his knee appears a front face of the pard; inclosed within a guilloche border. An admirable and rare example of the archaic style. Sard partially blanché by fire.

The "Priapus Etruscus" is rather a drunken Silenus, the thyrsus over his shoulder, balancing himself as best he may, and pulling up his robe in a very natural but somewhat rarely represented attitude. Minute old Greek work within a border, on a small tri-coloured agate. This holds a high place amongst the best gems of the collection.

A most perfect composition, and of the highest finish; the subject, a fallen archer extracting the arrow from his side (Paris shot by Philoctetes?), a warrior armed with spear and sword appears hastening to his defence. The *intaglio* of slight depth on a clear prase.

Hercules wrestling with Antæus, cut on a wonderfully fine *lapis lazuli*; but the engraving itself of ordinary Roman work. Worthy of special notice is the elegant ring which bears two *fleur-de-lys* enameled in white on the inside. The arabesques in black, of entwined vine branches (in the same style as the jewel of Clement VII.), which cover the whole ring, would

³ This gem is not known to Dr. Brunn, who quotes instead of it a Nymph and

Triton (not in the collection).

lead me to attribute this ornament to some one of the Valois kings as the original possessor.

Faun's head in profile, a bunch of ivy leaves behind the ear, a most vigorous work ; the face full of a bold, rude vitality ; executed in the grandest Greek manner, and apparently of Alexander's age. Upon a dark amethyst. This is the best of the numerous repetitions of the same idea in this collection, or, indeed, of any others within my knowledge.

A singular design : Theseus resting on his club contemplates the slain Minotaur, who is seen half falling through an arch of the labyrinth. A modern work of very considerable merit ; a copy of the gem signed Philemon, in the Vienna Collection.

6th Row.—A beautifully finished head of the young Aurelius, as Mercury ; the stone, a curiously mottled sard.

Mercury leaning against a column, holds his caduceus downwards ; in the field is the Sign Scorpio.⁴ Extraordinary fine work, on a brilliant sard. Another astrological device of unusual merit.

A small cameo, most minutely finished (but probably modern), gives a sacrifice to the Bearded Bacchus, a terminal figure. In this group of four Cupids, one holds the goat, another crowns the goblet placed on the ground, a third beats the timbrel, and the fourth sings. The prettiest amongst these minute works.

Cupid riding on a pard-marine ; the god is most graceful in pose, and equally so the fantastic composition of the monster he bestrides. The sardonx, of five layers, has been most skilfully employed in this cameo, the different tints coming in with wonderful appropriateness for the flesh of the Cupid, the spotted hide and fishy termination of the sea monster.

The best *intaglio* in sapphire that I have ever met with, and of the purest Greek style : a Medusa's head, in front face, the treatment of the features and the curling snaky tresses spirited to a degree, and every part most highly finished. The engraving, if on the commonest stone, would have attracted attention by its artistic excellence ; but this, coupled with the extreme rarity of the material on which it appears, renders it one of the most precious *intagli* in existence. This sapphire is of a fine sky-blue shade, and set in one of those enameled Cinque Cento rings before alluded to, the sign of Venus ♀ is repeated twice under the head. The usual arabesques in black, twining vine foliage, cover the shank.

A small Canopus, delicately worked : with the owner's name, ΦΙΛΙΠΠΟΥ. A brown and white onyx, *en cabochon*, much repolished.

A most perfect antique cameo, admirable in design, exquisite in finish, a bearded Greek warrior in a biga, Victory holding the reins, another Victory, but wingless (symbolising her permanence), crowns him. The Catalogue absurdly calls this (though so much too pure in style for the age) "The Triumph of Antoninus Pius."⁵ The figures are in flat relief in white upon the richest sard. The name ΑΛΙΗΟΣ is cut in *intaglio* letters in the exergue, but yet to all appearance is antique though later.

7th Row.—Bust of Pallas, very minute work, in the scratchy style of L. Siries, the probable author, upon yellow sard, let into a moulded frame

⁴ The horoscope of one destined to be handsome, fond of dress, and liberal, says Firmicus.

⁵ Better known as the "Triumph of a Barbarian King." Even Kohler admits

and praises the antique beauty of the work, but maintains the legend to be a modern addition, in which he is doubtless partly right ; the letters being incised are "damning evidence" in themselves.

of white onyx, a customary addition of his, intended to augment the curiosity of the material.

Four Cupids, one with a lyre, another with Pan's pipes, the third with a large conch-shell, the fourth clapping his hands; arranged around the convex face of a cameo, in white on a grey ground: a singular and antique work.

Sol standing; on the reverse **CEMECEIAM**. The only instance I have met with of this epithet applied to the Roman deity, in contradistinction to his Alexandrian equivalent, Chnuphis, or Abraxas. Yellow jasper, late Roman.

Bacchus, seen in front, leaning upon his thyrsus and holding out the cantharus; fine work on blue beryl, or pale sapphire.

Silenus stooping regards intently the earth, on which a young faun, bearing a thyrsus, is pouring out a libation from a pitcher; a matchless example of old Greek work, enclosed in a border, the stone a dark red sard, black on the surface.

Female face of great beauty, wearing a helmet composed of two most spirited Silenus masks. The finest of such caprices that has ever come under my notice. Sard, large and of extraordinary lustre, like a carbuncle.

Nemesis (wrongly called Psyche), in the archaic manner, with the curious inscription **TO ΔΩΠΟΝ ΝΥΝCΗΝ**. Sard slightly burnt.

8th Row.—Cameo, a fragment of a large group, Silenus, three-quarters of his figure preserved, is pushed along by a Faun: both figures full of spirit. A Greek work in very flat relief, in opaque white on rich sard-colour; the surface much worn.

A Seated Faun meditating, a double flute by his side, inscribed in Roman letters with the owner's name, **NICOMAC** "Nicomachus." From a good Roman work, but a modern paste. (There is another paste from the same mold also in dark blue glass in Case VII. I cannot ascertain where the original now exists.⁶)

Serapis enthroned between Isis and Pallas; the group in the centre of the Zodiac, which is supported by Atlas. Curious late Roman or Renaissance. Calcedony.

9th Row.—Head of Libera (Ariadne), ivy-crowned; a noble Greek work, deeply cut on sard. A work of uncommon merit, perhaps the first in the class of female heads.

Apollo Musagetes, an excellent early Greek work in shallow *intaglio*; but much damaged by the repolishing. Sard.

Nymph in flowing robes, advancing with rapid steps (Spring), in front is a smaller female figure; behind, appears a tree in full leaf, evidently introduced as an explanatory symbol. The picture of Lucretius, "It ver et Venus," seems illustrated by this gem, which is most graceful, especially in the treatment of the drapery. Sard.

Pan seated on a rock contemplating a comic mask; a perfect Greek work. Wonderfully well drawn are the head and the mask, and most skilful the treatment of the half-human divinity's shaggy goat's legs. Deep cut on brownish sard.

A Kneeling Warrior, the cognizance of his buckler is a Gorgon's head;

⁶ There is good reason to suspect that this proceeded direct from the fabrique of Baron Stosch, without any antique

parent (an origin assigned by Kohler to many of his *signed* gems) and is the actual one quoted by Clarac.

probably the wounded Achilles. Archaic work, very stiff, but in singularly deep *intaglio*. Sard.

Bust of Abundantia, *intaglio* on *magnet*, unusually good work for this material, and in the style of the Early Empire.

CASE II.

1st Row.—Melpomene holding out a mask, in the field a falchion, which attributes have absurdly induced the catalogue-maker to explain it as Queen Tomyris contemplating the head of Cyrus. Plasma.

Homer, a head in a grand Greek style, especially to be praised in the beard and hair. The earliest portrait of the poet I have seen. Sard.

Mask, a full face of the Bearded Bacchus, most benignant in expression, with ivy-berries in the hair, the beard spread out like a fan; fine Greek in the early style. The head so treated as to fill a circular sard.

Hannibal (called, most erroneously, "Pyrrhus"), a helmeted head in three-quarter face, deeply cut in a grand manner, apparently Sicilian work of his own age, on a beautiful sard.

Augustus, a profile head, a most spirited portrait of him, perhaps the best of all in the collection. Ruby sard.

A large oblong sard ($1\frac{1}{8} \times \frac{3}{4}$ inch), engraved with Alexander and Bucephalus; the hero, a nude helmeted figure, of excellent design and beautiful finish, standing by the side of the horse, which, however, is very incorrect in drawing. Worked in shallow *intaglio*. Later Greek.

M. Agrippa, an excellent, deeply-cut, contemporary portrait. Yellow sard.

Mæcenas, a deeply-cut, vigorous portrait, agreeing exactly with that by Solon; a gem of singular interest for subject and style. Splendid ruby sard, somewhat broken.

Plato, a magnificent Greek head, the counterpart of the one facing Socrates on the Besborough almandine. Brown sard.

Horse of spirited design; on the off-side stands a youth (the groom). Archaic Greek; a very shallow *intaglio* within a border, on a ruby sard traversed across its width by an exact heraldic chevron in opaque white. An unique variety of the stone, and doubtless highly appreciated therefore in antiquity.⁷

2nd Row.—Two Infants rolling along the ground, by means of strings two large balls or disks (*ruzzuoli*, the modern Italian toy?). Pretty Roman style and unique subject. Nicolo.

Three masks of various characters, or else heads of Hercules, Apollo and Bacchus, arranged side by side, a *pedum* beneath. Splendid sard. Perhaps symbolising the tragic, comic, and satyric drama, it may have been the signet of an actor distinguished in all three. Fine Roman.

Hunter, with game slung on a stick over his shoulder, hares behind, cocks and other birds before (Winter?), as in the type of "Quattuor Tempora" on coins. Neat Roman work, deeply cut on nicolo.

⁷ Such a configuration of the layers in a sard seems to have been regarded by the Greeks as bearing upon matters

equestrian; in my own collection is a Sagittarius, in the same early style, on a similar material.

This "Pompey" seems rather the head of his younger son, but is evidently a work of his times, somewhat rude, but bold and full of character. Sard.

Regulus, a helmeted head in three-quarter face, inscribed M. RE. ATI., seems a Renaissance work, and from the same hand as the "Marius," a profile head, with the legend COS. VII., both in a scratchy style on sard.³

A Discobolus, an elongated Roman figure, set in a seal elaborately enameled in blue in the Rococo style, with fleur-de-lys on the sides; a relic of some Bourbon prince.

3rd Row.—Girl's head, her hair dressed in the fashion of Faustina Mater, facing a boy's (infant), with long flowing locks; perhaps Lucilla and Annus Verus. Prettily cut on red jasper.

Galba, calcedony in one of the massy enameled rings of Cinque Cento design before noticed. A good likeness, and very rare.

Henri IV., well executed in flat relief on sapphire; a contemporary bust.

"The dying Epaminondas, supported by two warriors" (as the Catalogue hath it), is certainly not that historical scene, but with better reason may be regarded as the busts of the Three Horatii. They are given in full face and three quarter lengths, in deeply-sunk and careful Roman work. On the shield of the principal figure is the device, a gryphon devouring a stag. The manner of this intaglio resembles that of the Eneas and Anchises in this Collection. Sard.⁴

Two busts, conjugated, certainly an imperial pair of the lower Empire, on a small yellow sard, seem intended for Maximin and Paulina, but have little individuality to guide us to a precise identification. Interesting for the setting, a mediæval ring of a quaint but elegant form.

4th Row. A most rare and interesting intaglio: two busts facing each other; the female one unmistakably that of Annia Faustina; the male, bloated and beardless, probably Elagabalus, though (it must be confessed) somewhat too elderly in aspect. These heads are marked by wonderful individuality, and are very carefully executed in somewhat shallow intaglio on a large brownish sard, nearly square. So singular is the merit of this work, if we take into account the lateness of its date, that it may be justly supposed an express commission given to the best engraver then surviving, on the occasion of the marriage, and designed to be worn by the emperor himself.

Fine bust, intaglio in amethyst, called Crispina, but in an earlier style, and moreover a prettier profile, than owned by the harsh features of that empress.

Augustus or Caligula, fine work in beryl or pale sapphire: set in a massy mediæval ring with an extremely bossy head.

Hadrian, a fine head in garnet.

A curious antique cameo, a seated poodle,⁵ preserving to us the rare breed of the Roman lap-dog.

³ These are apparently due to the taste stimulated by F. Ursinus, late in the Cinque Cento, of collecting "Virorum Illustrium Imagines;" a large supply of such in gems being manufactured to supply the demand of the uncritical learned of the age.

⁴ In the Impronte Gemmarie is a cast from an antique paste of this identical subject, but the figures full length, there numbered amongst the Roman historical, perhaps the famed Triplet, the Horatii.

⁵ The Canis Melitensis.

5th Row. A most singular intaglio, the "Head of a Lombard king," represented in full face and wearing a crown, ornamented apparently with three fleur-de-lys: deeply cut in a fine spinel-ruby nearly square, $\frac{3}{8}$ inch high. This head is without character, very gothic in design, and strongly resembling the usual conventional portraits of William the Conqueror. It possibly may be what it is described, and the work of some Byzantine engraver. Set in a massy gold ring, ribbed and engraved with flowers in the taste that prevailed after the middle of the 15th century, or the latest mediæval period. Around the bizzel is the motto (reversed), *tel * il * nest*. The valuable setting makes it questionable in my mind whether the intaglio itself be not of the same date, one of earliest essays of the Quattro-Cento in the art,⁶ and the likeness of some French prince (Charles VIII. ?) The fleur-de-lys ornamenting the crown mark a mediæval origin, for the Gothic and Lombard kings of Italy retained the plain circlet, imitated from the late Roman diadem.⁷ This ruby, therefore, presents a most difficult problem in the history of gem-engraving.

Socrates, a matchless head in the finest Roman style: by far the best of this philosopher's portraits that I have met with. A broad, somewhat shallow intaglio. Black jasper.

Bull butting, a sard of Roman date, of merely fair execution, but mounted in a massy ring of most elegant design, the shank formed out of two vine-stems tied together, in the taste of the last century.

Proserpine, a head distinguished by the wheat-ears over the brow; a pretty sard. This is set the same style of ring, enameled with black arabesques, as the many others already noted: but this is distinguished by the letters ^s D. I. $\ddot{\text{H}}$. S. under the setting of the stone. These initials may supply a clue to discover the original collection whence came this set of rings which, though much varied in shape, yet have all the same general form and character, and clearly were all made by the same jeweler.

6th Row. Two horses, one drinking from a trough; worked out in precisely the same style and material as the group by Alpheus above described: and equally to be signaled out for its rare perfection.

Claudius, a head in flat relief, a wonderful gem, and far distinguished by its spirit above the general mediocrity of these small imperial portrait-camei: in a massy enameled ring as before.

An aged emperor standing between two females, to the right a trophy, to the left a youth sacrificing upon an altar; a truly ancient cameo of minute work in white upon black, the onyx only $\frac{3}{8}$ inch wide. This also is mounted in the usual style of massy enameled ring.

⁶ Gem engraving is supposed to have been revived in Italy by the fugitive Greek artists from Constantinople, after its fall in 1453, but nothing is known to exist either in cameo or intaglio that can with certainty be referred to an earlier date than the days of Lorenzo di Medici, and those exclusively camei. Gio. delle Carniole is the earliest recorded Italian gem engraver, but Vasari mentions that he learned the art from "masters of different countries," summoned to Florence by Lorenzo and Piero dei Medici. Hence it must have been

cultivated elsewhere for some time previously; in fact Vasari speaks of the first steps towards improvement, such as appearing in the times of Martin V. and Paul II. (1417 and 1464), and hence, it may be inferred, at Rome.

⁷ Our Saxon kings, however (Edgar), appear with this precise crown, for which they must have had a continental precedent.

⁸ The sacred monogram leads me to suspect that the Proserpine of the gem had been interpreted as a Madonna by the piety of the owner.

7th Row. The lower half of a female bust, known as the "Julia Titi," but more probably that of a Ptolemaic queen, to judge from the full chin and form of the neck, with a long necklace⁹ falling over the throat. The fragment is in a very grand manner, and certainly not Roman, above all not that of Domitian's age. In the field is the signature ΝΙΚΑΝΑΡΟC
ΕΠΘΙΕΙ in minute letters, cut in with bold, careless, strokes, and, beyond all suspicion, genuine. The stone, either a jacinth extremely deep in tint, or an uncommonly rich brown sard,¹ somewhat convex, was, before the fracture, 1½ inch in height, an oval; the missing portion has been restored in gold after the portraits of the Julia, to whom it is now assigned, in defiance of the earlier style of the work, and it is difficult to imagine upon what grounds.²

Head, with curly locks, a barbarous piece of work, perhaps early in the Revival, and the portrait of the wearer. It is, however, on the finest sardonyx of blue and brown layers, and set in a more than commonly massive ring of the often-mentioned pattern, a circumstance that supports the suspicion of its being a contemporary work.

8th Row. Caius Cæsar (Augusti nepos), a life-like head in very flat relief upon a ruby-sard; the finest cameo in this set of small portraits, and more singular from the material chosen.

Charles V. (the Emperor), a carefully worked cameo, displaying much taste and skill.

CASE III.—(Of Camei exclusively).

279. Commodus ("Aelius"), a good but stiff bust in flat relief, enclosed in a rim reserved in the upper stratum of a superb sardonyx of black, bluish white, and brown, 2½ inches high. On the reverse the figure of Iao-Abraxas most rudely worked out in shallow intaglio, in order to convert the stone into an amulet at a much later period. Around runs in large letters, **ΑΡΑΟΥ . ΓΕΝΝΑΙ . ΟΔΕΜΕΝΙ . ΒΑCΙΛΙΚΩC.**

280. A magnificent gem: Antonia, a head laureated, executed in flat relief and a broad style, but perfectly finished, and to be reckoned amongst the best imperial portraits. The flesh in opaque white, the ground a rich brown, in which last colour too the wreath is rendered. The stone 1½ inch high.

281. Ariadne, a bust, a splendid modern work, in Marchant's style: the flesh given in white, the garland of vine leaves around the head, and the ground in lake colour: the onyx itself furnishing this remarkable contrast.

282. Ceres seated holding a large cornucopia, Triptolemus (or Bonus Eventus), standing before her, proffers to her a bunch of wheat-ears, and leans upon his two-pronged mattock (*bidens*³). In the midst is a column supporting an urn. Livia and Germanicus being frequently represented

⁹ A single row of large pearls, and differing much from that worn by the Julia of Evodus.

¹ The species has greatly puzzled all describers, some calling it an amethyst, some a hyacinth.

² Dr. Brunn, having had merely the cast to go by, bestows very undeserved

censures upon the work, which apply indeed to the restored portion, but certainly not to the antique, than which we have scarcely anything in a grander manner.

³ Or "rutrum," a symbol, says Festus, that marked the figure of Bonus Eventus.

under these characters, it is possible that this cameo (in the style of their times) may, from the introduction of the sepulchral monument, contain by an elegant flattery an allusion to the deification of the latter lamented prince. The figures are in mezzo rilievo, white on a brown ground and of very good work : the stone $1\frac{1}{2}$ inch high.

283. Livia, her bust as Ceres, veiled and in front face ; a bold design in very high relief ; opaque white upon a sard field, $1\frac{1}{2}$ inch high.

284. Bust with long flowing hair crowned with bay, called an Agrippina Mater, but seems rather an Apollo. The execution is of the highest beauty ; the stone fine, composed of white, and a dark sard, in which latter is given the robe and the garland : but the relief appears to have been entirely re-touched upon an antique original, of which traces may here and there be still detected.

288. This may be pronounced without hesitation the finest cameo of the entire collection, and perhaps the finest in existence. The subject, a Victory in a *biga*, executed in the highest relief : the goddess and the near horse being nearly in full relief, the off horse in half. Incomparable is the spirit of these horses, one of which actually appears bounding forth from the field of the gem. The boldness of the drawing, coupled with the minute execution of the details especially remarkable in the heads of Victory and of her steeds, in the manes, and the folds of the drapery, are beyond all praise. The steeds appear to fly along ; the near one rearing up, turns his head to the spectator, which has, owing to its excessive projection, been destroyed, an irreparable loss in such a masterpiece of Greek art. Singularly enough an irrefragable proof of the genuine antiquity of the work (did its true Greek spirit require any correlative testimony) is to be found in the bronze stud introduced to represent the nave of the wheel. This, though unquestionably the first cameo for beauty, is far from being such in dimensions, which measure but $1\frac{1}{2} \times 1\frac{1}{2}$ inch. The relief in opaque white upon a yellow sard ground. It is worthy of remark that camei anterior to the Augustan age, like this, appear invariably to have been executed in stones of but two layers (the onyx of Theophrastus).

291. This "Livia," or rather a portrait of some lady of the sixteenth century as a Venus, of small size, is only remarkable for the frame, made out of a thick garland of innumerable flowers, tulips, roses, &c., bound up into a massy wreath and enameled in the natural colours. This *chef d'œuvre* of the art is perfectly executed in spite of almost insuperable difficulties presented by the nature of the operation.

294. This "Poppæa," or rather Ceres crowned with poppies and veiled, is a magnificent work in the highest relief, and in a manner far beyond that of the Neronian age. The hair is rendered in an opaque brown layer ; the flesh in pearly white : evidently of the Greek school, and apparently Sicilian.

295. An incomparable example of the best Roman period, a head of Augustus, radiated ; the likeness taken at the close of his life, and executed, as the crown shows, after his deification. This may be judged the first amongst the numerous heads of this emperor. In low relief, opaque white upon rich brown sard on an oval stone $2\frac{1}{4}$ inches high. Mounted in a narrow frame of the most elaborate Cinque Cento chiseling, enriched with enamel of highly finished work, but chiefly thrown away upon the back of the setting, where it most ingeniously represents a chain with different colored links.

297. A wonderful gem, the profile head of Mæcenas, in half-relief in brownish white upon black. The expression of the features, most life-like and of the finest antique work. The mounting, a richly chiseled frame in a pure Renaissance style, set with table rubies, bears in itself testimony to the genuine antiquity of the stone, for its style is totally dissimilar to that of the Cinque Cento cameo: though that of the imitators of the antique in the last century approaches closely to it. This is certainly the most valuable cameo-portrait that any cabinet can boast of, for the drawing agrees exactly with that of the famous intaglio by Solon, and probably this also is one of his works.

301. Bust of Claudius as Jove, oak-crowned, with ægis covering the shoulders; worked out in a flat lifeless manner showing a great falling off from that of the Augustan school. A noble sardonyx, $2\frac{1}{8}$ inches high, of two shades of brown and pearly white. In each of the first are given the wreath and the ground, the bust itself in the latter. The very elaborate Renaissance frame has a back of open work enameled, in which the design appears to be a *fleur-de-lys* within a spreading *M.* (the Florentine *giglio*, and initial of the Medici?).

302. This "Lombard King," a small, rude cameo of the Lower Empire, more probably gives us the bust of some petty Syrian or Armenian prince of those times (Vabalathus?). He has curly hair, a radiated crown and ear-rings: the design utterly barbarous and in very flat relief. The stone, however, is unique in quality, exhibiting layers of black, flesh colour, brown and transparent.

303. Galba, the head only (fragment of a large cameo), done with unusual spirit in white upon brown: for execution as well as rarity of subject, a priceless gem. It far excels any of the portraits, numerous as they are, of his two predecessors.

306. A master-piece of Cinque Cento work, Horatius Cocles defending the bridge against Porsenna; Mars hovering above him in the sky, with numerous figures, assailants, Romans breaking down the arch, the river-god Tiber. Of microscopic accuracy, all within an oval of one inch wide. This piece rivals in exact drawing and surpasses in complexity, the "Sacrifice to Bacchus" above described, in the same miniature style (Besborough Coll. 196).

307. Elagabalus, a young head, rudely cut, but an unmistakeable likeness, on a small calcedony of two shades of blue.

309. A Council of the Gods met upon Mount Olympus, remarkable for the complexity of the grouping (so rare in antique compositions), as well as the excellence of the work. Jove reclining on his eagle converses with Neptune seated upon a rock, Diana standing behind lifts her bow. In the centre stands Apollo striking the lyre. At his right another group, Venus standing with Cupid at her knee, holds sweet converse with the seated Mars, whilst Mercury in the back-ground looks on, thus forming a balance to the group of Jove, Neptune and Diana on the other side. The figures in white on a black ground: a small stone.

311. Antonia the Elder; another master-piece of the Augustan age, in which both work and material claim equal admiration. The face, full of expression, is rendered in the bluish-white, the hair looped up on the neck (as in her medals) in a rich dark brown, the ground black. The relief of the whole has been kept somewhat flat to take advantage of the appropriate colour of the strata. This perfect sardonyx, $1\frac{1}{2}$ inch high, is mounted in a

Renaissance locket, enameled in black with elegant arabesques in a manner worthy of the gem.

313. Another superb sardonyx, 2 inches in diameter (and of the same quality as 311), bears the head of a deified aged princess of the Lower Empire, but with more than usual absurdity designated a "Livia" in the Catalogue. The head is veiled, and she holds a sceptre, the profile mean, nose and long upper lip (Julia Mæsa ?) all worked out in the flattest relief within a reserved rim of the upper stratum.

315. Most unaccountably styled "Dionysius," is a head of Ariadne ivy-crowned, but the individuality of the features bespeaks the personification of some Grecian queen under this disguise. This head is very carefully treated in a somewhat archaic manner, particularly observable in the vast circular convolutions of the hair, whilst the relief is extremely flat. The head is inclosed within a rim reserved in the same pale yellow layer as the wreath, the flesh is white upon a yellow ground. It deserves a careful study on account of its numerous peculiarities; one of which, the enclosing rim, we could not expect to find in a work so early in its manner. The whole surface seems to have been slightly and carefully repolished, but without impairing the original relief.

316. Another bust of Claudius, oak-crowned, but done in a still more spiritless manner than 301; on an oval sardonyx 2 inches high. Here the head has been left in a transparent patch passing through the two brown strata which furnish the wreath and the ground.

317. This magnificent bust of Pallas, in high relief of the deepest brown upon white, is betrayed by its treatment, especially in the grotesque character of the helmet, to be a choice production of the best times of the Revival.

But there is in Case VI. a work that before all others arrests the passing glance, both from its enormous magnitude and the beauty of the material employed, the grand cameo known as the "busts of Didius Julianus and Manlia Scantilla," one of the most important monuments extant of Roman glyptic art. The attribution to the names engraved upon the mounting is evidently wrong; the male head is quite youthful, with but a nascent beard, certainly not that of the ambitious sexagenarian Didius, who appears on his medals with a beard ample and philosophic, but rather that of Commodus at the commencement of his reign, the features bearing a strong resemblance also to his father's, when yet only Cæsar. The lady seems to be the Empress Crispina, in the character of Juno, as her husband similarly is figured as Jove.⁴ The two busts are regarant, sculptured in a bold manner, with little attempt at finish, yet highly effective. The surface of the relief is kept quite flat, because the strata are so. The artist has most skilfully availed himself of their rich colors to

⁴ It is far from certain what deities are intended in these personifications. His head is encircled by the oak wreath of the Dodonean Jove, but he also has the horn of Ammon springing from the temples: whilst the empress's wreath is formed of the same oak leaf intermixed with wheat-ears, poppy heads, and a round fruit, attributes of Pallas and Ceres. Are they supposed to combine respectively the characters of two bene-

ficent, civilising divinities in one person; or does the horn allude to the character of Bacchus as another form of the sun-god? Bacchus, Cybele, Libera, and Ceres are the characters usually assumed in these monuments by imperial personages. In my own Collection is an admirable head of Commodus wearing the rays of Phoebus, the modius of Serapis, and the horn of Ammon.

give effect to the design. The female bust is superior to the other both in drawing and execution, but both are equal to the best of the camei posterior to the Augustan age in these respects. But the artistic value of this work, great though it be, is insignificant compared with that of the substance on which it is sculptured, a sardonix of the finest quality, an oblong somewhat curved above the heads, and of the extraordinary dimensions of eight inches wide by six in height; thus in point of size it ranks next to the "*Gemma Augustea*" at Vienna, and hence in this respect is the fourth of any in Europe; moreover, in beauty of strata it surpasses that famous cameo⁵ (of only two strata). Amongst the shades is a purple which I have never before observed in a sardonix. The slab has been broken across its depth, but carefully restored so as to complete the ægis and bust of⁶ the emperor. Whence obtained for this Collection, or by whom, there is no record preserved in the Catalogue, it seems to have passed from the Fontesian into Lord Arundel's hands.

339. The most charming composition ever embodied upon the onyx is the well-known "*Marriage of Cupid and Psyche*." It is indeed superior to its reputation, such inimitable grace is there in the design, such softness in the treatment of the rounded infantine limbs of the little deities, led in bonds by Hymen and his attendant genii, Anteros and the other who places on their heads the *vannus mystica*. The perfect accuracy of the finish observable in every part, and the unimpaired polish of the field, inspires at first that creature of suspicions, the gem amateur, with some uneasy feelings as to the antiquity of the work, augmented by that evident forgery, so conspicuously thrust before the eye, ΤΡΥΦΩΝ ΕΠΟΙΕΙ, the letters cut in intaglio, in itself a conclusive proof of being supposititious. But our confidence returns on contemplating the truly antique character of the whole, the softness of the modeling in the figures, and the dead opacity of the cacholong forming the relief. No artist of the Renaissance could have conceived such a group, or treated it in that style.⁷ The imitators of the antique in the last century could have come nearer to these points, but fortunately the ascertained history of the stone (traceable much further back) entirely excludes such a theory as to its origin. It was first published, says Dr. Brunn, by Pirro Ligorio, i. e. early in the Cinque Cento. Dr. Brunn, after highly lauding the beauty of the composition, points out sundry anachronisms in it, such as the figures moving in two parallel lines, the veil over the faces of the pair, the bond tying them together, the dove clasped to the bosom, the absence of the indispensable symbol from the *vannus*, and he attributes the design to Raffaello, or some one of his school. The objection raised against its antiquity on the score of the story of Cupid and Psyche has, when looked into, no weight whatever; it certainly was a fatal one when this cameo was regarded as the actual work of Tryphon, the contemporary of the

⁵ Yet Rudolph II. purchased *that* for 12,000 ducats (6000*l.*), more on account of its mineralogical than artistic value.

⁶ It is framed in a massy border and back of silver gilt, the latter occupied by this inscription in large raised letters,

"Iugens anaglyphicum opus olim Sauesiorum Ducum nunc vero pretio acquisitum in Fontesiano cimelio asservatum."

The country of these "*Duces Sannesii*" is a problem to me, but the "*Fontesian*" cabinet suggests "*Fuentes*" as the name of the amateur, who has thus recorded the acquisition of this crowning-piece to his aspirations; probably some Spanish or Neapolitan grandee of two centuries back, to judge from the ornamentation of the frame.

⁷ The mechanical part of the work

Ptolemies, but falls entirely to the ground if we assume it to be the production of the luxurious age of art, that of Hadrian,⁸ when every branch of the art of engraving flourished in its acme, as far as Rome was concerned, and the fable here depicted was the most popular in the spiritualising mythology of the times. Apuleius, in his charming story, did no more than put together and embellish allegories long before existing;⁹ we see a proof of this in the fresco at Pompeii, where Cupids and Psyches are engaged in weaving garlands. The same age produced the innumerable intagli where Cupid and his bride figured in every variety of group, embodying the ideas of separation, torture, penance, reunion, beatification, all alluding to the same constant allegory. The relief is in opaque white (like the head of Mæcenæ, 297), upon a ground of the richest brown sard, which probably, after the never sufficiently to be reprobated practice of the last century, has been repolished. This small cameo is mounted in a very broad *Rococo* frame of open work, set with several large table garnets, which by their obtrusive lustre greatly mar the effect of the relief.

The famous and genuine work of Aulus (of whose signature here no suspicions can arise, so unmistakeable is the antiquity of the lettering) gives us a Cupid most admirably depicted in his efforts to sustain in an upright position a huge cornucopia, much taller than himself, planted upon the earth. An unique idea. Intaglio in a crystal of some magnitude, and of a pale yellow colour.

The Mercury of Dioscorides is also authentic in the same degree. It is a gem of which the history can be traced back to an unusual distance, being first made known by Montjosieu, in 1589, in his "*Gallus Romæ Hospes*," and then belonging to Fulvius Ursinus. It afterwards came into the hands of Stosch, who sold it to Lord Holderness, the father-in-law of the Duke of Leeds, who, as a note in the MS. Catalogue tells us, bequeathed it to the present cabinet, in itself a truly ducal legacy, for in the last century its value may have been estimated at £1000. F. Ursinus is known to have paid 100 zeechins for the Diana of Apollonius, and Lauthier 200 for the signet of Michael Angelo; larger sums than this, taking into account the value of money in their respective centuries. Mercury here appears as a traveller standing with the chlamys hanging down over his arm, the figure in front face; the actual execution very peculiar, especially in the drapery, which is entirely scratched in with the diamond. An intaglio worthy of its reputation, but which has suffered from the improving hand of some "thrice-double ass" (only Shakspeare can supply an epithet of sufficient force for such absurdity), who to display the beauty of the sard has repolished the surface nearly to the obliteration of the signature, cut in somewhat large, slight, characters. This suicidal proceeding has however supplied a convincing proof of the antiquity of the inscription, showing that

differs altogether from the overpolished bossy relief of the Renaissance artists; in the curling terminations of the wings more especially is the true antique touch conspicuous.

⁸ Reiske ridicules the idea of Addæus being the contemporary of King Polemo, and even sets him down among the Byzantine epigrammatists.

⁹ This is, placed beyond all doubt by

a cast in the *Impronte Gemmarie*, taken from a large intaglio in the most perfect Greek style, and long anterior to anything Roman in the Glyptic art, where Psyche, as usually depicted, is seated under a tree with the little Cupid sleeping on her lap. The early date of this gem is evident; besides the wonderful purity of the outlines, it is surrounded by a neatly executed Etruscan border.

it still existed there after the original surface had been destroyed by time and rough usage. Had it been a forgery it would have been placed upon the newly polished surface to enhance its value.

The youthful head of some Greek prince, a cameo in flat relief, and a pure elegant style, is highly interesting both as an example of a very early cameo, and still more so for its material, a fine blue turquois, which displays every mark of antiquity, and is much corroded on the reverse. Perhaps the first authentic instance that has come under my notice of ancient work in the true turquois "de la Vielle Roche."

A singular relic of Greco-Egyptian art, an intaglio in execution only second to the Ptolemy of the Hertz Collection, which however it far surpasses in historical interest, and multiplicity of details, is the profile portrait of Cleopatra, with the head attire, the skin and feathers of the Sacred Vulture, and other ornaments of an ancient Egyptian queen, the profile exactly agreeing with that upon her coins, being of an exaggerated Jewish type. Though Egyptian pure and unmixed, of the ancient monumental character in its design, yet the Greek hand shows itself in the vigour and precision with which it is sunk into the stone, an opaque sap-green jasper,¹ a rare variety on which I have only met with one other engraving, and that the head of a Cyrenaic king, crowned with usual Chinese-looking hat² (in the Bale Collection). On the reverse of the stone is the bust of a female deity full-faced, her hair in two huge folds over the shoulders, within a shrine, perhaps the hieratic representation of her patroness and prototype Isis, a stroke of flattery couched in this juxtaposition, sunk to a still greater depth in the jasper. A work unique of its kind, and figured in Plate I. of Tassie's Catalogue.

But amongst the modern gems in the whole series, nothing can be compared to the Head of Ganymede (with the eagle in front), by Burch, than which ancient or modern times have produced nothing finer, perhaps nothing equal in beauty or in execution. The sardonyx in which this *intaglio* is engraved is, for vividness of colour, and clearness of strata, as much a miracle of nature as the work that ennobles it is of art. It must have been an antique stone from which the engraving has been effaced to make way for the present.

The Rape of the Palladium, the celebrated work of Felix, upon a thin piece of sard (dark coloured), is a most singular gem. Diomedes, with one foot raised upon the plinth, contemplates the Palladium elevated on a column. On the latter is the inscription, ΦΗΛΙΞ ΕΠΟΙΕΙ: in the field above ΚΑΛΠΟΥΡΝΙΟΥ ΣΕΟΥΗΡΟΥ, the owner's name. The *intaglio* is in very shallow cutting, but of most careful execution. Dr. Brunn is probably correct in terming this a copy by Sirletti; he points out that in the original the entire legend is in the exergue.

¹ Only found in India now, and probably in her times also imported from that country.

² Which Arcesilaus is figured wearing

in the "Sulphium Merchants," upon the famous vase from Vulci (Welcker's Alte Denkmäler).

(To be continued.)

NOTICES OF COLLECTIONS OF GLYPTIC ART EXHIBITED BY THE
ARCHAEOLOGICAL INSTITUTE IN JUNE, 1861.

BY THE REV. CHARLES W. KING, M.A., Senior Fellow of Trin. Coll., Cambridge.

THE ARUNDEL COLLECTION (*continued from p. 23*).

CASE IV.—(*Of Camei exclusively*).

320. Bust of an Ecclesiastic, the head tonsured; a life-like portrait in the best manner of the Cinque Cento (greatly in J. da Trezzo's style). The relief somewhat flat, in white upon light brown. Can this be the famous Ippolito dei Medici?

322. An admirable Bacchic scene, perhaps the finest example which the Cinque Cento, in this, its favourite department, ever produced. A group of three figures; the centre a nymph reclining on a panther's skin, another, seated motionless, holds a tambourine; a faun bends forward, supported on his crook, as if conversing with her, thus balancing the composition on the opposite side; on the ground lie scattered various drinking vessels. The grouping is that of a perfect picture; the drawing of the bodies and rounded softness of the limbs have rarely been equalled. The relief somewhat flat, in a beautiful material of porcelain white upon sard, a reserved rim inclosing the whole.

325. Julia Titi, neatly finished flat work, in brown on white; an early Cinque Cento copy. The work done with the diamond point, and within a rim, a finish usually marking the first productions of the Florentine school.

326. Head of Bacchus, a grand antique, most effective in its bold, slightly finished treatment. High relief on an exquisite sardonyx, giving the ivy wreath in dark brown, the flesh in bluish-white, the ground sard, of the same quality as the Antonia (311), showing a large perforation through the axis, Pliny's criterion of the true Indian stone.

330. The escape of Æneas from Diomede, a cameo copy of the *intaglio* (Besborough, 149), same size as the original, signed $\Upsilon\Delta\rho\omicron\Upsilon$: the sole cameo of Natter's that I have seen, the work bossy, exactly that of the middle Cinque Cento. Clever use has been made of the strongly contrasting shades of the sardonyx, to give a picture-like coloring to the actors and the accessories, in red, white, and black.

332. Another of the miniature battle scenes, in which the Cinque Cento engravers delighted to exhibit their microscopic skill, done with much spirit but less delicacy than some in the same line noticed above. Probably the Battle of Pharsalia, as one of the banners bears "S.P.Q.R.," the other an elephant, the cognizance of Julius Cæsar, and the rebus (in Punie) of his name, and therefore the most frequent device upon his denarii.

333. Fragments of a Bacchic scene, a finished antique work, whereof a Faun only is left assisting to carry the reclined and drunken Silenus, whilst a Maned, seen in front, stands clashing the cymbals, and quite absorbed in their melody. The drawing excellent, and the finish of every part to match, especially as regards the expression shewn on the visage of the drunken old demigod, and the rapt attitude of the motionless Bacchante. This

piece, fractured in every direction, must have belonged to one of large extent, probably a panel of a *cista mystica* in gold. As in all these early works the relief is quite flat, and in very opaque white on sard ground.

335. Bust of a veiled negress, admirably finished in the early Cinque Cento manner, entirely diamond-point work, within a rim, on a dark brown layer of a large onyx. I have noticed before the connexion of the sable beauty with the Medici family that brought these negress' heads into vogue.

336. Veiled female bust (Cleopatra), perhaps a Ceres, in almost full relief, in amethyst. A noble work, grand in its treatment, and to be placed first amongst similar relics here; in fact I have never met with a statuette bust in this material or manner, that can be compared to this in its grandiose treatment, which seems far beyond the Roman, even of the Augustan school; but greatly mutilated, the nose struck off, and the cheek splintered. So peculiar is the polish, where unimpaired, that the entire piece feels as if *cast* in purple glass, not *cut* out of a hard stone.

337. Julia Domna, a noble work in flat relief, in white upon a dappled sard ground, an oval onyx, $3\frac{1}{4}$ inches high. A most important cameo this, being beyond all suspicion contemporary with that empress, and though worked out with great care in a laborious manner, stiff and almost mediæval in the outline. Few imperial portraits surpass this in dimensions.

341. Caligula, in flat relief in white upon sard, done in the same stiff, lifeless manner as those of Claudius already noticed. A very important gem for the size of the onyx, an oval, 3 inches high.

342. Fragment, a small relic remaining from the centre of a large and perfect Augustan historic monument. It preserves no more than a portion of a quadriga, whence hangs a trophy of the huge, oblong shields, peculiar to the Germans.³ A trumpeter precedes the car; on the ground is seated a weeping female tearing her hair (Germania personified). The attributes, as well as the excellent style of the relief (which is quite flat), almost prove that this piece commemorated, when entire, the famous triumph of Drusus the Elder (9 B.C.) over the Germans, after having subjugated that region up to the Elbe, whence the surname of his son, whose victories are similarly immortalised in the Paris cameo.

345. Harpocrates seated, holding a cornucopia. A charming antique work in the highest relief, the attitude full of infantine gracefulness, the roundness of the body and limbs fully equal the best ivory carvings in the same style by Fiammingo. The softness of the treatment emulates the finest modelling in white wax, which this upper stratum of the material greatly resembles in surface. Set in an enamel stud of early pattern, a testimony in itself to the genuineness of the relief, the style of which is besides too free for that of the Renaissance; and if not antique, could only have been produced by the school of Pichler.

347. Silenus, a full-faced mask, ivy-crowned, a most vigorous example; perhaps superior to any of the same subject in the collection, in semi-relief and *intaglio* combined, but on a vile material—brown flint, which I have never seen employed for ancient work but in this instance.

352. Jupiter Anxur, or a full length figure of the beardless Jove, as he stands with his ægis wrapped round his loins, resting on his sceptre; the eagle at his feet: worked out very low, in consequence of the extreme

³ A late Roman *intaglio* of my own represents a wounded German cavalier thus equipped.

tenuity of the strata furnished by this sardonyx, and within a rim, in a beautiful sardonyx of brown, bluish-white, and black, 2 inches high. A magnificent early imperial monument, careful in details.⁴

353. Magnificent bust, in nearly full relief (not Cleopatra, but a Juno), in the purest calcedony, of considerable dimensions; a modern performance of unusual merit. A singularity is the decoration of the diadem with real pearls let into the stone.

354. A fine imperial bust, with ægis on the breast—perhaps Trajan, but not very like his usual portraits; the Gorgoneion on the cuirass proves decidedly (according to the usual rule of acceptance) that this represents an imperial personage, otherwise I should have taken it for a portrait of some contemporary general; in light brown, and flat relief.

355. Said to be a *replica* of the famous Phocion of Alessandro Il Greco, signed Pyrgoteles, now in the Florence Cabinet, pronounced by M. Angelo to be the *ne plus ultra* of the art, and certainly a wonderful performance from the life and energy that fill its strongly marked features. Why termed Phocion, is a question beyond my powers. Any antique bust of that Athenian worthy that could have come under Cesatis's eyes, must have been bearded after the universal fashion of his day; this, on the contrary, is closely shaven, and has all the appearance of the likeness of a living person. This is done in a peculiar flat manner, in a light brown opaque layer on a transparent base. The setting demands particular notice as a masterpiece of Italian goldsmiths' work; a kind of open garland of considerable width surmounted by a vase of flowers in enamel; other flowers, amongst which a daisy,⁵ at the bottom, is conspicuous, are placed at intervals upon the frame.

357. Bust, the head laureated, seen in front face; not Nerva, but certainly a Julius Cæsar. A magnificent but probably a Renaissance piece, in nearly full relief, entirely in rich golden sard, somewhat hollowed out behind the relief to give lustre to the stone. As far as the execution is concerned, this noble little sculpture might well belong to the times of Augustus, only the surface does not exhibit the necessary impression of so many centuries upon its polish.

358. Perseus leaning against a column, regards the reflection of the Gorgon's head, held aloft in his right, in a steel buckler lying at his feet. Apparently a production of the age of Lorenzo dei Medici, being executed (mechanically) quite as the antique examples, and kept flat within a reserved rim; a beautiful sardonyx. The subject in itself directs us towards the true date of the work, somewhat rare in antique examples, but an especial favorite with the artists of the Revival in every branch.

CASE V.—(*Larger Intagli and Camei set as Medallions, &c.*)

360. An entire ring with polygonal shank, cut out of one huge pale sapphire, and lined with a massive flat hoop of gold, enameled on the

⁴ This nearly agrees with the famous Orleans intaglio signed Nisus, which represents the young Augustus under the figure of the juvenile divinity.

⁵ If really a daisy, its introduction so

conspicuously would warrant a conjecture that this medallion was destined to be a present to Marguerite de Valois, that flower being her *rebus*.

edge. An extraordinary example of labour in so hard a substance, and in the opinion of an eminent mineralogist, such as could only have been done in India. On the signet part, a modern Italian hand has cut with much elegance a head of Faustina the Elder. There can be little doubt that the original device, a Persian legend, has been ground out to make way for this intaglio, a fraudulent substitution intended to convert the whole into an unique relic of antiquity; a trick of which other examples, in the common oriental calcedony rings, have occurred to me.

361. Large intaglio on sard, $1\frac{1}{2}$ inch long. Very deeply cut and probably Roman, though somewhat late, as the entire work lacks finish, though vigorously sketched out. A faun seated before a Priapus—Herme is pouring wine into a scyphus out of a wine skin, a panther's head and skin spread out on the ground form his couch. Opposite to him stands a vast crater on the other side of the Priapus, as a balance to his figure in the group. The stone, of fine quality, is obscured by the backing; being mounted in a box-setting most delicately enameled with tulips, having two flat loops attached through which a band passing connected it with several others in this collection so as to form a bracelet, which shall be noticed as they occur.

364. Lion passant, a grand antique cameo, in dark tawny upon white, with the surface so treated as to give the effect of the hairy skin. The finest *animal* amongst all the camei in the collection. Set in exactly the same style as 362, the two forming a pair of most massy jewels: fastenings for a sword belt?

366. Philip II. ; his bust in half relief upon a large yellow crystal of remarkable purity and lustre, a perfectly finished and most life-like portrait of the monarch in early manhood; a *chef d'œuvre* amongst the Cinque Cento portrait camei, and worthy of the fame of his own engraver, J. da Trezzo. The youthful appearance may perhaps induce those better acquainted with historical portraits than myself, to assign the likeness with more probability to his son Don Carlos, who also was a patron of this engraver.

368. Julius Cæsar, a large, coarse Cinque Cento intaglio, displaying the usual exaggeration of the period in the rendering of the harsh features of the Dictator, utterly differing from the noble treatment of the same head in 357, which, though perhaps not antique, has all the spirit of some antique original.⁶

369. Another of the subjects in which the painful industry of the Renaissance Italians revelled, the "Triumph of Bacchus," riding victoriously in a car drawn by oxen, a composition of 30 figures, besides various Dionysiac animals and attributes most artistically grouped, upon a small oval shell.

371. The Madonna of the Assumption, surrounded by cherubs, in the bossy manner of the middle of the sixteenth century. The frame alone deserves notice, the setting of the cameo being encircled by two bare branches on which are stuck vine leaves at close intervals, probably the armorial cognizance of the wearer. The ornamentation is certainly not mere fancy-work, from the very conspicuous way in which it is employed. The whole in fine gold, designed for a pendant medallion.

372. The celebrated "Phryne," a lightly draped female figure, a three-quarter length intaglio of slight depth, on a magnificent dark brown sard,

⁶ It is a curious fact that antique gem portraits of the Dictator are extremely

rare, a strange contrast with the frequency of those of his successor.

shaded in waves, 2½ inches high. The face full of individuality, and having strongly marked, by no means regular, features, is indubitably a portrait of some lady in the age of Hadrian, the grand epoch of the Roman art. The spear placed so conspicuously in front, added to the somewhat Amazonian character of the outline, both of profile and bust, proves that she here figures as a Venus Victrix, the spear being the distinctive attribute of the goddess under that title. Had this been remarked in the last century, then coupled with Dio's record as to Cæsar's taking such a figure of his ancestral goddess for his own signet, this gem would surely have been celebrated as the identical seal of the Dictator. It is an inexplicable enigma to me for what reason the name of "Phryne" should have been given to this portrait. If an attribution might be ventured, Marcia suggests herself with infinitely greater plausibility; Spartian recording that her portrait (*en amazone*) was the favourite seal of her lover Commodus, and his age was still capable of executing such a gem. There is wonderful freedom in the treatment of the short unkempt locks of this masculine head, and of the lucidity manifesting the thin texture of the light robe, partly veiling her bust. The surface has been repolished, but without damage to the work, though at first sight giving to the whole a somewhat suspiciously recent appearance; but the antiquity of the intaglio will bear the closest scrutiny.

373. A noble and large antique cameo, the head of an Empress, having the abundant hair arranged in the fashion prevailing about the beginning of the third century, certainly not a "Livia," but perhaps Mammæa or Soemias, though unfortunately the artist has infused but little character into the profile whereby to identify it. His chief care has been given to the rendering naturally the massy folds of the flowing locks (in which he has been most successful) in the upper layer of the onyx, a perfect jet, opaque and lustrous, as is also the ground of the stone.

374. Intaglio in the grandest Sicilian style, in a sard of unusual dimensions for that early date; the bust of a Bacchante with head, ivy crowned, displaying in every part a singular union of boldness of design with the most careful finish. Mounted in a manner worthy of the gem in the enameled backing above described, but with the addition of a border set with numerous perfect turquois, *de la vieille roche*, which mark this gem as selected, with justice, to form the centre of the entire suite when arranged for wearing.

375. A most singular specimen of the inscription cameo (the keepsake) of the fourth century. A hand, with long attenuated fingers in the true Byzantine style, pinches an ear, the seat of memory, as the ancients held, "Cynthia aurem vellit, et admonuit." Over this, in a curve, hangs an inexplicable symbol, somewhat like a double thong, tied at intervals into four knots (*nodus amicitiae*?) "lacs d'amour;" perhaps, indeed, the first and simple form of the true love's knot, for the thong is evidently double. Or can it be the "Herculeus nodus," symbol of safe custody. Around runs the fixed formula that always accompanies this primitive "Forget-me-not," in large letters, very neatly cut, ΜΝΗΜΟΝΕΥΕ ΜΟΥ ΤΗΣ ΚΑΛΗΣ ΨΥΧΗΣ ΕΥΤΥΧΙ ΩΦΡΟΝΙ—"Remember me, your pretty life" (darling); prosperity to you Sophronius! all kept down very flat in the greenish layer of an onyx 1½ inch high.

⁷ ψυχῇ, common term of endearment, "Ζωὴ καὶ ψυχῇ," "modo sub lodice relictis," —Juv.

376. A noble Greek intaglio of the age of Alexander, in a pure and grand style, pale sard, $1\frac{1}{2}$ inch high. The head, not "Pallas," but of a youthful hero, perhaps Mars, covered by an Attic helm of the simplest form. Its unusual dimensions render an intaglio of this early class an almost unique rarity. The setting appears antique, though much more recent than the stone; the intaglio being held in a simple collet, clipped round by a corded edge, formed by twisting a thin wire round another of considerable substance, and so soldered on to the border. It has a ring for suspension. Its rudeness proves it a bit of jewelry of the Lower Empire, and designed for an amulet: perhaps the head then passed for Alexander's, a charm at that period in the highest repute.

378. A square, green jasper amulet, presenting a singular union of the Mithraic and Abraxas worship, the sole instance of such a combination that has ever fallen in my way. The obverse shows Mithras slaughtering the bull, surrounded by various sacred animals: the reverse has the well-known figure of the serpent-legged Abraxas. This intaglio is infinitely superior to the generality of these talismans, and is certainly of the time of Basilides (reign of Hadrian) when the Iao religion began to invade the territories of the before universal Mithraic worship.

380. Helmed head of Alexander, a bold but rude cameo of late Roman work, perhaps of the times of his admirer, Alexander Severus, who is said, by Trebellius Pollio, to have greatly multiplied portraits of his namesake. This sardonyx, of large extent and circular, is remarkable for its beauty; the helmet being in fine brown, the flesh porcelain white, the ground dark sard. A modern hand has enriched the helmet with a most enigmatical composition, where a youth in a car drawn by gryphons, seizes by the hair and is about to decapitate an aged bearded figure (Apollo combating the Giants?). The execution of this embellishment, spirited in design and delicately worked out, singularly contrasts with the bold rudeness of the original relief, proving it to be an addition of the Revival, to which some clever hand was tempted by the beautiful material.

381. A Cupid's head in full relief in the most lustrous calcedony imaginable, a charming work of some Cinque Cento master, in imitation of the ruder antique heads similar (so frequent under the Lower Empire as phalerae-ornaments or buttons). It, however, is not improbable that this head, originally presenting such a design, though in the accustomed barbarous style, has been carefully retouched and corrected by some skilful Italian attracted by the unusual lustre of the girasol, for the original perforation traversing its substance is still apparent. By the addition of a pair of folded wings in gold, and an elegant open-work border, this has been fashioned into the most tasteful pendant, converted into a cherub's head, that ever adorned the neck of a Medicean princess.

382. A singular conversion of a huge cat's-eye, $1\frac{1}{2}$ inch high, into a lion's head in full relief, of magnificent work. The play of colours impart to this grim mask a vivid appearance of life and fury, rendering it, doubtless, a most successful achievement in the age, the Cinque Cento, that produced it, whose taste, ever tinctured by the love of the grotesque, delighted in the rarest monstrosities.

383. Supposed to be the likeness of Alatheia Talbot,^s wife of Lord

^s Recognised from its resemblance to a portrait of that lady; the costume seems much in the style of Charles the First's reign.

Arundel. Her bust, in high relief, much undercut, and well done, especially as to the hair and the drapery, both rendered in different shades of lake. The costume seems half a century earlier, however, than the times of Charles II., so the Lord Arundel, her husband, could not have been the collector of this cabinet; probably the medallion came to him as an heirloom. This onyx is rich in colours; besides the lakes, it affords a white for the flesh, and for the ground an opaque black. In the setting are placed, equidistantly, ten clasped hands (called by the Italians, *fedi*), cut in relief upon garnet, showing that this medallion was designed for a betrothal present, to hang from the neck chain of the accepted suitor. On the back is enameled in azure the *tressure* of the family of Maltravers.

384. A nude male figure of Herculean proportions, advancing with one arm extended, the other raised to his head; called "an Athlete moving to the attack," and no better explanation than this unsatisfactory one occurs to me. This *intaglio*, an excellent Greek work, has been nearly polished out, in the giving a new surface to the sardonyx, and which shows two strata of extraordinary beauty; the top a bright sard, the lower a true girasol calcedony. Set in tulip-enameled back as part of the bracelet above mentioned.

386. A Cinque Cento reproduction of that horoscope, so often repeated even in ancient times. It certainly represents a nativity of the highest destiny, perhaps that of Rome; for cities, like men, had their proper nativities. That of Rome had been cast by Tarrutius, Varro's friend. The original of this is probably the one described by Raspe as in the Paris Cabinet. Admirably cut on a large, circular sard are figures of Jove between Mars and Mercury, the former enthroned upon an arch under which Neptune appears half rising from his waves. The circle of the zodiac forms a frame to the whole. The setting, a splendid piece of Florentine chasing, is enriched with large table diamonds and spinels. On the backing is enameled in azure a pelican, the cognizance of the original owner.

387. A most interesting work of some artist patronised at the Valois court. Obverse, a bust of Diana of Poitiers in cameo, scraped out in flat relief in the antique manner. She appears in the elaborate costume of the age, but a quiver upon her shoulder sufficiently indicates the person intended. The reverse gives an *intaglio* of Venus and Cupid; a pretty group, the cutting finished off with the excess of polish that marks the *intagli* of this school. Stone, a sard of two shades, the more opaque of which furnishes a stratum of sufficient density to make the cameo cut in it contrast as required with the transparent ground.

388. A lovely Greek group of three Cupids disporting with a dolphin bestridden by the centre figure. In white, somewhat raised, upon black. Their perfectly rounded limbs and infantine grace strongly remind one of the style of "Tryphon." But the value of the antique gem is altogether eclipsed by the unique magnificence of its broad border, perhaps the most beautiful, certainly the most elaborate, performance of the kind ever produced in the Florentine *atelier*. Of considerable relative width and composed of intricate festoons in bold carved work, it encloses spirited figurines almost microscopic, of Cupids mounted on sea-horses, all exquisitely enameled, and struggling upwards to the top of the frame, where Neptune and Amphitrite sit enthroned beneath the suspending loop. At intervals are set square table rubies in elevated collets.

397. Antique cameo, unique in subject: an elephant, represented with

much vigour, presses down with one knee and gores with his tusks a monstrous fish, much resembling a shark, upon which he stands. Does this depict the mortal combat between the elephant and the giant-eels of the Indian rivers, described by the voracious Ctesias?—or with the dragon?—the result of which, says Pliny, is dragon's blood, the drug. There is great truth both in the figure and action of the beast, which is cut in yellowish-white upon a transparent ground. This cameo perhaps formed a part of a Bacchic series; the elephant figures conspicuously in the Indian triumphs of Bacchus.

389. *Intaglio*; for merit as well as dimensions the first in this collection, if not in any, certainly surpassing any head that I have met with elsewhere. The bust of Antinous, as Achilles, the personification indicated by the spear across his shoulder, sunk deeply in the stone with indescribable vigour, yet finished with miraculous softness. The portion of the legend **ANTI** remains; for the gem, a dark sard, has been fractured in every direction, yet is still two inches wide. Fortunately the important portions of the design have escaped all damage.

392. A glorious antique cameo, of the best times: the bust of a Bacchante, in high relief, on a perfect sardonyx, much resembling in treatment that noticed above. But here the shades of the gem being yet brighter and more contrasted have permitted a most effective employment of the colours, the ivy leaves of the garland being in black, the flesh in porcelain white, and the ground of the deepest sard.

393. A magnificent Greek *intaglio* on a sard, $1\frac{1}{2}$ inches high. The subject, worked out in the shallow manner peculiar to the best period of Greek engraving, is of doubtful interpretation. A female is seated on a rack, by the side of a stream, in converse with a youth who stands before her with a slight drapery over one shoulder, and holding a pedom; the sole accessory to the scene that can afford any clue to its significance.⁹ From this pastoral emblem we may venture to discover here a scene in the loves of the most famous shepherd of Greek fable, Paris and the nymph C  none, the status of the latter indicated by the rocks and fount,

“Pagasis C  none Phrygiis celeberrima sylvis.”

396. Large *intaglio* on sard: a full-faced mask bald-headed and with huge streaming beard, with an exaggerated expression of grotesque fury in every feature; a cord fastening some bunches of ivy leaves crosses the forehead. The face at first suggests the favourite Silenus, though the violence of the gesture, coupled with the absence of one eye, proves that we have here a genuine likeness of the “pastor Cyclops,” such as Horace used to see him dancing upon the stage, and which his ill-favoured travelling companion, Messius Cicirrus, was qualified by nature to personate without aid of a mask. The brutal vigour and life embodied in this *intaglio* is absolutely miraculous.

398. A cavalier charging at full speed; a glorious large *intaglio* of the best period, and interesting from the exact details it affords of the manage-

⁹ The catalogue designates the copy of this by Natter as “Sappho and Phaon,” but nothing marks the poetess, and Phaon was certainly anything but a shepherd. The female figure here is

nude, though flowing drapery forms her seat; Sappho, on the contrary, is always depicted in ancient monuments in the full robes of a Muse, and never without her Lesbian lyre.

ment of the lance and round buckler. On a circular brown and white onyx. Surface, as usual, repolished.

399. An unique Asiatic-Greek *intaglio* in a very bold style, on a large yellow crystal. Venus winged, and androgynous (probably the deity so represented at Amathus under the masculine appellation of Aphroditus), stands in the centre, on one side flanked by Vulcan, a smaller figure, at his anvil, on the other by Cupid. The work deep cut, vigorous, but without any finish.

401. A splendid and large pyrope, on which an Italian artist of the same period has skilfully depicted the modern embodiment of the oriental idea, the Mithraic Combat of the Two Principles, representing in the most spirited manner "Michaelem in virtute conterentem Zabulum."

403. Vulcan's forge, with numerous figures, in the usual exaggerated Italian manner. The last of the set mounted in tulip-enamel. *Intaglio* on a fine sard. I suspect that the date of this *intaglio* exactly coincides with that of the setting. The enameling of various flowers, but principally tulips, is very peculiar, and the petals are penciled with uncommon delicacy. The style appears to me (though quite ignorant of the history of this art) as being later than the 16th century.

CASE VI.—(*Containing small gems, with the grand cameo of Didius Julianus and Manlia Scantilla placed in the centre.*)

2. Aged Mask, and boar's head conjoined, and facing opposite ways, inscribed ΘΙΕ, perhaps intended for the Greek numerals 9, 10, 5: a legend as enigmatical as the device itself. Red jasper.

8. A good late Egyptian representation of Horus, seated upon the lotus in the sacred boat of the Nile, adored by Anubis. Boldly cut in red jasper.

9. Cameo, legend in two lines ΕΥΤΥΧΙ-ΒΕΡΟΝΙΚΗ, interesting from the spelling of the name, thus Latinised into Veronica.

10. A large rude sard *intaglio* in the exaggerated manner of the Renaissance, a nymph performing her devotions upon the symbol of the horticultural god of fecundity, whilst a Satyr accompanies the ceremony upon his pipes.

11. A subject of most difficult explanation. A man seated on a throne, half draped, holds, slanting downwards from his mouth a slender rod, somewhat wavy (like a vine-shoot), and terminating in small knobs at each end. Had this wand been curved, the figure would pass well for an augur taking the auspices; but the actual form leaves the true significance dubious. Boldly cut in an early Roman manner upon dark sard.

12. Spirited heads of a goat, horse, and boar conjoined; perhaps the united attributes of Bacchus, Neptune, and Hercules. Sard.

13. Leda and the Swan; an exquisite *intaglio*, but treated with all the luxuriance of modern art, widely differing from the modest reticence distinguishing all truly antique representations of this subject.

2nd Row.—2. A Ram; the *intaglio* internally burnt, to represent the fleece. A singular example of such treatment in a genuine antique stone.

4. A microscopic picture, *intaglio*, on yellow sard. A warrior and female joining hands in a landscape: in the exergue L. S. Hence the work of Louis Siries, a Frenchman established at Florence about 1740, and

praised without reason by Mariette for his predilection for similar *difficiles nugæ*, "his endeavours to achieve the impossible in his art," which have no merit whatever, the design being necessarily a mere series of rough scratches. The small circular sard is let into a frame of neatly moulded white agate, like the minute Pallas head noted above, probably due to the same hand. I have met with another example of a minute portrait thus encircled. It would seem that such a border is a necessary adjunct to all the performances of this microscopic artist.

3rd Row.—2. Mercury Criophorus resting against a cippus; a perfect figure, though of extreme minuteness, of the best Roman age. Sard.

4. A singular and early cameo, a lion pulling down a bull; the former worked out on the brown, the latter in the porcelain white, of an Indian sardonyx perforated through the axis, and having a hole also drilled through the field. The bull is admirably designed, and scraped out in the flattest relief, affording a most instructive illustration of the antique process.

5. Antinous; a noble head, though of much smaller dimensions than 389, executed with incredible force, and which would pass for an Apollo but for the legend, **ANTINOOC** cut at the side in letters evidently coeval with the intaglio. On the reverse, in large coarse letters of a later age, in two lines, **ΛΑΙ-ΛΙΑ**, "Lælia," some female worshipper of the divine beauty on the other side. The stone a sard of unique excellence, carbuncle-coloured, shaded with yellow.

4th Row.—2. Young female bust, surrounded by the legend, **ΕΥΦΙΟΡΙΑΙ ΕΙ ΠΩΤΙΑ**, "Ever prosper, Potia;" a new year's gift to a lady.

3. A Bacchante bending down before a Priapus Herme; a figure good in the drawing and with much elegance in the attitude, a work in the early Roman style strongly contrasting in its treatment with the coarse version of the same idea just noticed.

5th Row.—Youth, nude, bearing a cornucopia and holding forth an Ibis, symbol of the Moon, seems an Egyptian work (perhaps the Deus Lunus; Thoth, besides his character of Hermes, sometimes assumes that of the Moon, a male deity with the Egyptians), of the age of Hadrian. Fairly done in the heavy manner of the Alexandrian engravers.

2. Hand grasping a wheat-ear; done with great precision, the fingers long and attenuated. A rare material, the finest bloodstone, the Heliotropium so potent in magic, and which duly prepared conferred the gift of invisibility.

4. Head of Proserpine covered by the mitra; a perfect Greek intaglio of indescribable merit on a bluish beryl; the profile remarkable for its fine outline, and the execution of the whole extremely careful.

6th Row.—2. Hippocampus; a glorious intaglio on a large beryl, pale blue, but more lustrous than any sapphire, the Beryllus Hyacinthizon of the ancients.

3. Spirited head of some young prince of the Augustine family (probably Marcellus), a nascent beard on the cheek. This head much resembles the elegant Marcellus by Marchant, closing this list. Sard.

7th Row.—2. The fore-quarters of a Pegasus; having the wings represented as curling backwards to the head in a dumpy curve, as in the Pegasus upon the most ancient Corinthian medals, and doubtless contemporary with them. Hence a gem that supplies a fixed point for the determination of the period exhibiting this style in its intagli. A singular and archaic Greek intaglio slightly sunk. Jacinth.

4. A remarkable cameo of the very earliest period, a head of Diana, recognisable by the knotted curls on the top of head (the *κρωβυλος*), the hair in black, face in opaque white. The relief kept quite flat, and as much as possible in one plane.

8th Row.—4. Cameo (Italian), representing a marmoset monkey in the natural colours of black, white, and grey, curiously and exactly rendering the colours of the pet's whiskers and bushy tail.

5. Julia Titi, a small head on a most choice plasma, almost an emerald; the work mediocre and perhaps contemporary with her.

9th Row.—2. A Medusa's head in profile; a noble cameo in the purest Greek taste, the relief appearing as if modeled by the fingers in some plastic substance, so softly rounded is it, in the dull opaque white upon sard.

4. Head of a Roman (called C. Antius Restio), somewhat advanced in years; deeply cut in sard, inscribed with the artist's name, **CKYAAKO**,¹ but neither gem nor legend antique; perhaps one of Natter's copies. Or can the Italian name, Del Cane, lie hid under the puppy's-skin of Scylax?

5. Few portraits in the collection equal this in historic interest or rarity: a life-like portrait of M. Antony, cut by some skilful Greek hand of his times, perhaps during his residence in Egypt. The intaglio somewhat deep sunk in a beautiful golden sard; evidently the Triumvir's own signet.

7. A winged genius, or Death, slumbering on a spread out drapery upon clouds: under his head lies a crushed butterfly, or life extinct. An elegant Roman intaglio on sapphirine.

8. Ulysses in his usual costume, skull-cap and mantle, seated upon a round object (the bag of Æolus?), which having been mistaken for a cask by some later possessor, he has cut round the figure in later (but still antique) letters the name of the famed tub-inhabitant **ΔΙΟΓΗΝΕΣ**, curiously misplacing the two last vowels. Good Roman work on nicolo: small.

11. Cigala perched upon the caduceus (union of the attributes of Apollo and Hermes), the appropriate signet of a man of letters. Extremely neat work, probably Greek, on a clear jacinth (or cinnamon-stone).

13. Fortuna, a stiff late Roman intaglio, or a large and exquisite sardonxy, the finest specimen of the stone anywhere to be seen.

14. A singular coincidence both in subject, "Athlete advancing," and in material, with 384, the sole difference being the lesser size of *this*. The sardonxy, though much roughened by wear, exhibits the same fine quality as the former.

Lying loose are two extraordinary treasures, one of antique, the other of Italian art. The first, the principal half of an intaglio on a brown sard, 2 inches wide, and originally 3 high, a head of Augustus in profile, a slightly sunk intaglio in the purest Greek style, and admirably finished in every detail: a caduceus in the field insinuates a flattering comparison between him and Hermes the giver of prosperity to men (*ἐπιουρνιος Ἑρμης*). Certain marks in the stone, probably natural, suggest at first sight the idea of an inscription afterwards erased. This is noted in the catalogue as once the property of Winckelmann. The other, a Medusa full face, a good Roman cameo, is honoured with the most elaborate setting as a ring ever designed,

¹ Quoted as genuine in all catalogues of ancient artists' names.

by the curious ingenuity of the Florentine *orefecce*, for Medicean Duke or Cardinal. It is extremely massy, the sides and shoulders carved out in intricate scrolls and strap-work, from amidst which glare two savage masks upon the shoulders, and two lions' heads upon the sides of the setting. These minute masks are in their way master-pieces of sculpture. The design is relieved by touches of enamel.

CASE VII.—(*Of small gems, and the additions of the last collector.*)

1st. Row. Alexander, a beautiful cameo signed ΠΙΧΛΕΡ, which might be taken for antique; as well as its fine sardonyx, which is of the true ancient quality, and probably had borne some ruder antique cameo transformed by Pichler into the present: by far the best of his camei that I have met with.

2. The same signature claims for this great artist this Minerva Promachos, an owl in brown upon her shield; but here the design betrays the taste of his own age.

5. A singular signet if antique. A medallion, the conjugated heads of Augustus and Livia with the same *incuse* on its reverse, revolves on an axis within a gold bizzel, neatly granulated and moulded, set upon an iron finger-ring, the shoulders also decorated with three-cornered foliage chased in gold. The pattern of the last leads me to pronounce the medallion a cast made in Renaissance times, and with its gold frame superadded to an antique ring of iron, to augment the colour of antiquity. The medallion shows upon the *incuse* part that it was produced by casting: the relief has been neatly tooled up.

10. Isis seated on a throne suckling Horus (the exact Madonna and Child of the Trecentisti), a microscopic intaglio of the second century, cut on the narrow field of a splendid sardonyx, which is beveled off nearly to a point to display its shades of rich brown, blue, and black. Set in a ring of elegant pattern, the bizzel surrounded by an open work scalloped border: a novelty in the style: made in the last century.

11. Silenus-mask, full-face, a bold early cameo of great merit; flat work in opaque white.

2nd Row. A Bacchante dancing to the sound of the cymbals she clashes. Spirited antique on a fine coloured plasma, rivalling an Oriental emerald, and repolished; a testimony to the genuineness of the engraving.

3. A full-faced tragic mask, itself well done, but notable more for the quality of the stone, a hemi-spherical tricoloured agate, the highest division whereof is a true jacinth in lustre. The most splendid example of this stone extant.

5. Gryllus, giving the outline of an Ibis, carrying a myrtle branch in its beak. This is a fine work presenting some peculiarities; the usual Silenus-mask forming the breast being here replaced by a head of Jove, and the stone a beryl instead of the accustomed red jasper. It seems as to execution considerably earlier than the generality of these caprices: perhaps has an astrological import, combining as it does Jupiter and Aries in one body, and exhibiting the symbol of Venus over all.

7. Psyche, a lovely bust, the character defined by the butterfly so perched on her bosom that the wings appear part of herself. The careless skeleton drawing of the raised hand, one of those singular negligences that mark the true antique, and so difficult to account for, is sufficient testimony of the

genuineness of the intaglio : perhaps the most truly graceful, and pleasing of all the idealised heads here treasured.

8. Deities of evil omen, and rarely figured, save on objects connected with the tomb. Pluto seated on his massy throne of iron, holding his ebon sceptre, and conversing with Proserpine (recognised by the wheat-ear in her hair), who stands before him. Bold and early work, the technique of which exhibits much that is peculiar (Sicilian?) deeply sunk in a fine golden sard.

9. The "Bellerophon watering Pegasus," quoted by Clarac: falsely ascribed to Sostratus; but (as far as the legend guides us) the work of some freedman rejoicing in the "comfortable" and Roman name, Otiatius. Altogether of dubious authenticity, both intaglio and material—perhaps early Florentine, and copied from the bas-relief of the Villa Spada.

3rd Row.—3. Jupiter, a head, forcible in expression, cut in hæmatite, all repolished internally as well as on both surfaces, if actually antique; as the work would indicate. The second instance in this collection (and quite a surprise to me) of a good intaglio upon this base material, usually reserved for the amulets of the East.

4. A most extraordinary sard, equal in richness of colour to the pyrope, cut in relief as a bald-headed comic mask, of most irate mien, apt personification of some churlish father of the New Comedy, the very stone looking irascible, the face slightly turned to one side. Perfect in execution.

6. Apollo, a head of the finest old Greek work, surpassed by none here; having all the hair falling in long spiral curls, and confined by a fillet: dark sard. This intaglio is deeper cut than usual in this style, and probably is coeval with Phidias; although the hair retains the archaic arrangement still regarded as essential to the type of the deity, the face is full of expression and truly divine.

7. Still more remarkable for rarity (and of equal perfection) is this most early cameo, a head of Ganymede, covered by the Phrygian bonnet; molded, as it were, in the pure opaque white of an agate-onyx. A work of the best period of Greek sculpture. The relief kept low and entirely in one plane.

4th Row.—Mercury standing, holds forth the Infant Bacchus on his outstretched hand, in the other wields his caduceus. Or the minute figure may represent the disembodied soul, and Hermes here stand in his capacity of Psychopompus. The design of the principal figure, in its slight and elegant proportions, and the attitude full of grace, strikingly resembles those given to this deity in the acknowledged works of Dioscorides: points which, on examination, furnish almost sufficient grounds for assigning to him this masterly intaglio, by no means unworthy of his reputation. The stone is a quite unique material, lucid and jet black, either black quartz or obsidian, the latter we know, from Pliny's remark, first came into fashion at Rome for ring stones in the Augustan age. The sombre colour probably chosen as analogous to the subject (a circumstance in favour of the second interpretation of the intention) as representing a deity whose office lay in the shades.

3. Clasped hands, in relief upon what is either a large occidental turquois, or more likely ivory recently stained to that colour, as the osseous structure is plainly visible. A note informs us that "it was purchased of Mr. L'Avocal shortly before his death very cheap;" doubtless, therefore, for a genuine piece "de la vieille roche;" but actually of no value whatever,

whether a recent or a fossil fragment of ivory saturated with sulphate of copper. A brilliant is set in the centre, evidently a betrothal ring.

5. An admirable head of a youthful Cæsar, (Marcellus?) a speaking face, and in every part worthy of the highest commendation. The exquisite delicacy of the technique, as well as the intact polish, prove it beyond a doubt due to one of the first masters of the last century, perhaps Pichler, for it displays too much boldness of treatment to be given to Natter. The material also greatly enhances its effect; the relief, very high, being in an opaque drab colour, most suitably backed by the slate-coloured ground.

5th Row.—2. Hercules restoring Alcestis to her husband, a large intaglio on sard, the most important of Marchant's signed works. On the reverse is cut PRINCEPS SAXONIAE DONI MEMOR, an inscription explained by a note in the Catalogue that this intaglio was an express commission from the Elector of Saxony to the artist at Rome, in order to be given to the Duke in return for a presentation-copy of his "Gems." A princely acknowledgment of the gift, considering Marchant's reputation then, and the large amount that was deemed the equivalent for his labours. I have seen a work of his of far less importance, a group of only two figures, for which he was paid two hundred guineas.

Fragment of a large cameo, a Medusa's Head, belonging to the very earliest times of Greek anaglyphic art. The profile which, though wretchedly mutilated, still retains much of its original severe beauty, is given in opaque white, the hair in two shades of brown, and with great effect. An important relic of a very rare class. Original diameter nearly two inches.

7. Hebe, a most graceful figure, *intaglio* in jacinth; "a copy by Marchant, from an Etruscan bas-relief in the British Museum."

5. Ganymede borne aloft by the eagle (after the bronze of Leochares), signed KOINOY, an excellent *intaglio* on a singular variety of opaque sard, of fine dark red, slightly translucent. Probably by Natter, who often, according to his own confession, adopted the above signature.

7th Row.—Matidia (not Sabina), an *intaglio* never surpassed in excellence, in a large jacinth-like sard. "Copy by Burch," from an antique.

8. Antinous, signed "Marchant"; a copy from the bas relief of the Villa Albani—the head so often seen on Roman shell camei—on a large brown sard.

9. A head of similar character, deeply cut in a ruby sard; "copy by Marchant, from the Genius of Hadrian's Villa."

11. Marcellus, an exquisite *intaglio* on a jacinth of incomparable beauty. "A copy by Marchant, of the Marcellus," i.e. the large cameo above noticed.

A wretched modern paste,² from an equally vile Cinque Cento gem, representing the Triumph of an Emperor. In the exergue a legend of matchless impudence, ludicrous in its audacity, ΤΡΥΦΩΝΕΠΟΙΕΙ. The admission of this piece amongst such treasures is quite an enigma.

Briefly to record certain observations that have occurred to me in my pleasant pilgrimage through this Aladdin's Garden, whose fruits are precious stones, and of still higher rarity than any of the mere nature's treasures that attracted his admiration. Certain classes of engraved stones, so abundant in collections of our day, have not in this a single

² This is quoted by Clarac, and proves Tryphon's name, on the hint supplied by the Anthology.

representative, there not being amongst the whole number one scarabeus of either Egyptian or Etruscan origin, nor an oriental cylinder, nor a Sassanian seal or ring stone, and only two or three out of the countless host of Mithraic or Gnostic talismans. Beauty alone, either of the art or of the material, was the sole object kept in view by the several contributors to this magnificent monument of the taste of the three last centuries, and hence works of mere erudition do not encounter us here. But, fortunately, as *their* great desideratum and historical interest are so frequently combined in the same relic, we meet here with the numerous incomparable productions of the Greeks in every age of the arts, and of the Romans in the best times, pointed out in the preceding notices. In these particular departments the Collection stands very high on the list of those existing in Europe, as far, at least, as my own knowledge of them extends, not excepting those formed under royal auspices. Thus it surpasses the Farnese of the Neapolitan Bourbons, the Berlin, and that of the Hague, in the importance of the *intagli* it contains, and the two latter in the article of camei also, although necessarily falling short of the extent and value of those at Vienna, Paris, and Florence. But none can compare with it in the variety and rarity of the specimens of Renaissance goldsmiths' work, which form one of its most distinguishing features. I cannot conclude without expressing my gratitude to the noble owner who, with the greatest liberality, in the view of promoting the study of my favorite art, by placing at the command of all similarly interested, the fresh, almost unlimited, resources contained in this collection, had made arrangements whereby the opportunity was afforded to me of carefully examining it under the most favorable conditions, and of making notes, without any limitation as to time, upon the entire extent of the collection. To such opportunities I have been far from able to do justice ; but the above rough sketch will suffice to give the experienced amateur some notion of the value of this famous, hitherto inaccessible treasure, to describe which duly would require volumes, as the mineralogist would find here as wide a field for his labours as the artist or the antiquary.