An Illustrated Reproduction of

A

CATALOGUE

OF

ONE HUNDRED IMPRESSIONS

FROM

GEMS,

Engraved by N. MARCHANT.

An Illustrated Reproduction of

"A

CATALOGUE

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ONE HUNDRED IMPRESSIONS

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G E M S,

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With Impression Images from the
MyI Collection

2023

INTRODUCTION
to the revised, illustrated Catalogue

This booklet is a reproduction of the publication entitled, "***CATALOGUE OF ONE HUNDRED IMPRESSIONS FROM GEMS, Engraved by N. MARCHANT", 1792,*** with the addition of images of each impression.

The original 1792 Catalogue was sold together with a complete set of impressions. (A copy of the original catalogue can be downloaded at https://archive.org/details/catalogueofonehu00edwa/page/n8)

The images presented herein are taken from a complete present-day collection of impressions of the Marchant gems. It is believed that many of these impressions were indeed from original Marchant sets. Some are probably reproductions. Most are very old. Based on comparisons to verified Marchant sets (Soane Museum and Royal Academy, both of London), all of the current impressions compare quite favorably in size and detail. The images herein are not to scale; in general, they are a little (20-30%) larger than the originals.

Most of the impressions from which the images were taken were acquired from *Intagliosuk*, a shop on Etsy.com (https://www.etsy.com/shop/intagliosuk?ref=related&listing_id=1339471817#items). They were obtained by the shop's owner at auction; the provenance prior to that purchase is unknown.

Much of the information about the individual impressions and documented photographs was found in the excellent article about the life of Marchant and his works by Gertrud Seidmann entitled, "Nathaniel Marchant, Gem-engraver 1739-1816", Walpole Society, vol. LIII, 1987, pp. 1-105. It can be found and downloaded at https://www.jstor.org/stable/pdf/41829502.pdf via subscription or academic access.

A subsequent paper, currently in preparation, will include various background material discovered during the development of this illustrated catalogue.



Lauren Creatit Spencer was delt

F Bartolozzi R.A. fculp. 1795

To guard the wailing Captive her fair mate
Love seeks from Sculpture no unpleasing task
And gaily binds her Graces expressive chain
A wreath of Amber ev'n Beauty's fame

London Published as the Act directs May 30. 1795 by N. Marchant No. 57 New Bond Street

A

CATALOGUE

OF

ONE HUNDRED IMPRESSIONS

FROM

GEMS,

ENGRAVED BY

NATHANIEL MARCHANT.

ΜΙΚΡΑ ΜΕΝ ΕΡΓΑ ΤΑΔ' ΕΣΤΙΝ, ΕΧΕΙ Δ' ΗΔΕΙΑΝ ΟΠΩΠΗΝ.

ANTHOLOGIA.

LONDON:

PRINTED FOR J. EDWARDS, PALL-MALL.

1792.

ADVERTISEMENT.
(From the original 1792 Catalogue)

THE Gems, of which this collection contains impressions, were executed chiefly at Rome, whither Mr. Marchant had gone to prepare himself for engaging in the most distinguished province of the art he professed; and he was induced to remain there sixteen years, as well on account of the opportunities it afforded for prosecuting his studies, as of the patronage and encouragement which he there received, both from his countrymen and foreigners.

It was his wish, by a diligent and accurate examination of the antique, to form himself, is possible, upon those principles of art, which enabled the ancients, in every branch of sculpture, to carry their works to a degree of perfection which has not been attained in modern times. By a deep and scientific knowledge of nature, they came to select the beauties of many individual forms, and to combine them into one, arranging them with such symmetry and order, as to exhibit not an assemblage of detached parts, but such a complete and uniform whole, as united their ideas of beauty and grace, and sometimes of sublimity: thus we see presented, in the most perfect of their works, what is neither so remote from ordinary nature as to appear incredible, nor so exactly copying and resembling it, as not to have in it something superior and more noble.

Since the revival of the arts, engraving on hard stones has been cultivated, at different periods, with considerable success, and principally in Italy; where

genius, never wanting examples, has frequently found great and liberal patrons to encourage it: but, in England, it has made less progress than most of the other arts; not indeed, so much from want of encouragement and employment, as from having been principally applied to the purposes of Heraldry, where the devices and forms are generally as contrary to nature and beauty as the manner of treating them is ungraceful, but of which the profits are considerable and certain.

How far the author of the works now offered to the public has succeeded in his endeavours, the judicious and candid encouragers of the present undertaking must decide :—He presumes only to say for himself, that he is the first Englishman who has examined those inestimable remains of ancient art on the spot, where alone they can be studied to advantage, with a view of extending this particular branch of sculpture, and of pursuing it upon those principles before referred to, which run through all the best works of the ancients, and which an accurate observer may discover as much in the smallest of their intaglios, as in their Colossal statues.

One of his works, the portrait of the reigning Pope, from life, he had the honor to place in the Cabinet of Gems belonging to the Vatican ;—that, and the portrait of the Empress of Russia, engraved for the King of Poland, from an original picture sent from Warsaw for the purpose, are, of the many he has executed, the only two which he has ventured to admit into the present collection.—To have introduced them all would have enlarged it too much; and to have selected such as, from accidental circumstances, might appear to be best engraved, or such as are more interesting by representing distinguished characters, might have seemed disrespectful to the rest.

The copies from the antique are rendered with all the fidelity he is capable of bestowing upon them; and a particular attention has been shewn to preserve, as much as possible, the distinguishing character and style of execution which pervade the originals. The very considerable discoveries which were made during his actual residence at Rome, and the taste of the present Pope, as well as his attention to add every thing which is of distinguished merit to the Museum of the Vatican, have enabled the sculptor to enrich his collection with many beautiful subjects, of which there have hitherto appeared scarcely any copies in this country; and to give the portraits of several great and eminent persons of antiquity, whose characters are peculiarly interesting from their connection with the history, learning, or philosophy of ancient times, and whose resemblances were, before, either totally unknown, or mistaken.

I.

SPHINX.

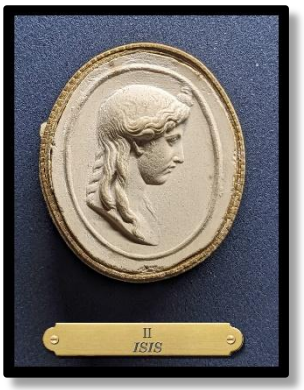


CORNELIAN. *CAMEO.* JOHN SULIVAN, Esq.

Copied from one of the hieroglyphic symbols on the top of the obelisk of the sun, which lay, broken into five pieces, in a Cortile in the Campo Marzio, whence it is removed, to be restored, and erected at Monte Citorio, upon the spot where stood the pedestal, on which the apotheosis of Antoninus is represented in basso-rilievo. This pedestal is now placed in the centre of the Cortile, in the Museum at the Vatican. The above obelisk was found near where it lay, under the foundations of several houses behind the sacristy of St. Lorenzo, in Lucina.

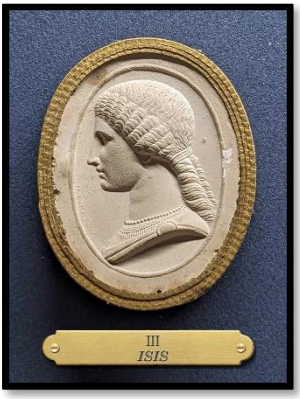
II.

ISIS.



SARDONYX. *INTAGLIO.* THOMAS BROOKE, Esq.

From a head in the Museum Pio-Clementinum. It is believed to represent Isis from the style of the hair, and its being brought into the form of a lotus upon the forehead. This head was found beyond the Porta Maggiore, in the Via Prenestina, in the tenuta or estate of Salone, where a villa of Gordian is supposed to have stood, now called Prato Bagnato.

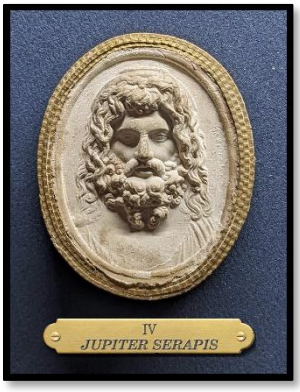


III.

ISIS.

CHALCEDONY. *INTAGLIO.*
PRINCE PONIATOWSKI.

From the head of a statue in the collection of Charles Townley, Esq. The Modius and the ear-ring, in the original, are not copied in the Intaglio. This statue was found near the monument of Cecilia Metella (vulgarly called Capo di Bove), in the Via Appia, in the pontificate of Sixtus V. and placed by that Pontiff in his magnificent villa, situated on the Quirinal Hill, now called the Villa Negroni.

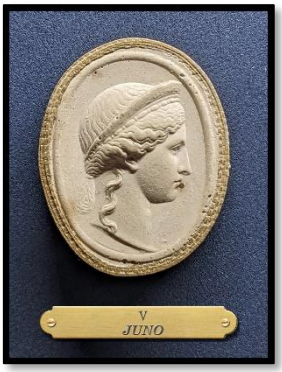


IV.

JUPITER SERAPIS.

SARDONYX. *INTAGLIO.*
ROWLAND BURDON, Esq.

From a colossal bust, in a more sublime style of sculpture than any of that character in Rome, in the Museum Pio-Clementinum. This bust was found at Colombaro, in the Via Appia, about eight miles from Rome, where a villa of Gallienus is supposed to have been situated.



V.

JUNO.

SARDONYX. *INTAGLIO.* WILLIAM BURN, Esq.

From a colossal head in the Villa Ludovisi, esteemed for its dignified beauty and style of sculpture superior to the other representations of Juno at Rome. The height from the crown of the head to the clavicle is about three feet five inches and a half, from the tip of the ear to the end of the nose near seventeen inches.



VI.

JUNO.

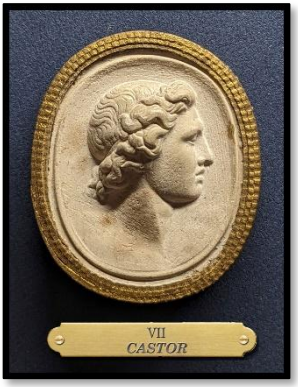
CORNELIAN. *INTAGLIO.*
W. WILBERFORCE, Esq.

From the head of a colossal statue in the Museum Pio-Clementinum. This statue was found in the Muti Gardens on the Viminal Hill, where the baths of *Olympia* are supposed to have stood.

VII

CASTOR.

SARDONYX. *INTAGLIO.* EARL SPENCER.

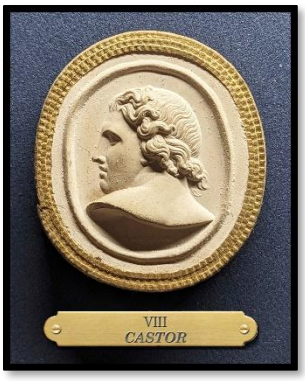


From the head of a colossal statue, about eighteen English feet in height, standing, with its companion, on the Quirinal Hill, which takes its present name of Monte Cavallo from the horses accompanying the two figures : they were found in the baths of Constantine. For a description of these statues, see *Nardini, Lib.* IV. *Capo.*VI. *P.* 188. and *Memorie di Flaminio* .Vacca, No. X.

VIII.

CASTOR.

SARDONYX. *INTAGLIO.* Sir G. BEAUMONT, Bt.



Taken from the head of the preceding statue; the profile from the other side.

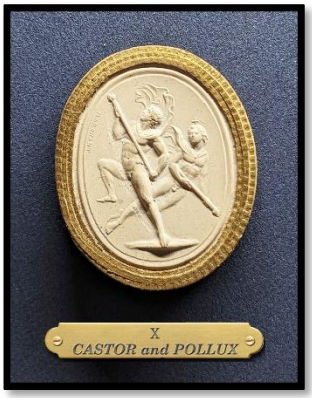


IX.

POLLUX.

CORNELIAN. *INTAGLIO.*
CAV. GIULIANO, Noble Venetian.

From the head of the companion to the last mentioned statue of Castor.

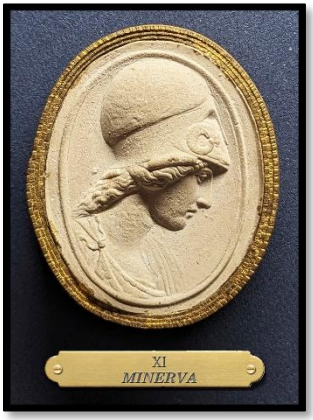


X.

CASTOR AND POLLUX.

SARDONYX. *INTAGLIO.*
N. HEWET WRIGHT, Esq.

From one of the twelve signs of the zodiac, which are represented in basso-rilievo, in the villa Albani.



XI

MINERVA.

SARDONYX. *INTAGLIO.* CHARLES LONG, Esq.

From the head of a statue in the Giustiniani Palace. This statue was found upon the Esquiline Hill, near the Porta Maggiore, in the round Temple, which is supposed to have been that of Minerva Medica.



XII.

MINERVA.

SARDONYX. *INTAGLIO.*
Rev. M. C. CRACHERODE.

From a colossal head in the collection of Charles Townley, Esq. This head was found near the high road leading from Santa Maria Maggiore, to Santa Croce, in Gerusalemme.

XIII.

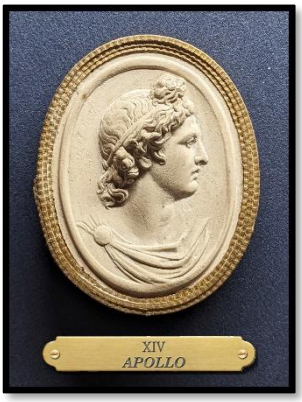


ENDYMION.

SARDONYX. *INTAGLIO.* W. BECKFORD, Esq.

From a basso-rilievo of great simplicity and nature, as large as life, in the Museum Capitolinum. This basso-rilievo was found in a vineyard in the middle of Mount Aventine.

XIV.



APOLLO.

SARDONYX. *INTAGLIO.*
J. COX HIPPISLEY, Esq.

From the head of the well known statue, which takes the name of Belvedere, from its situation in the Cortile of the Museum Pio-Clementinum. This statue was found at Capod' Anzio among the ruins of ancient Antium, when Julius II. was Cardinal; who, after he became Pope, adorned his gardens at the Vatican with this statue, as also the group of the Laocoon, under the direction (as it is said) of M. Angelo, These gardens are now incorporated with the Museum Pio-Clementinum.



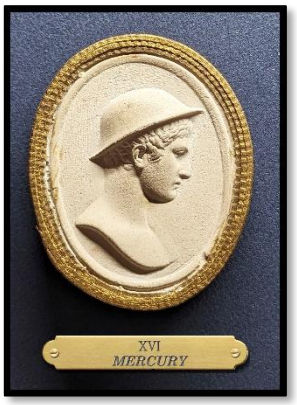
XV.

APOLLO AND THE Muse EUTERPE,

SARDONYX. *INTAGLIO.*

DUKE of GLOUCESTER.

From part of a basso-rilievo that stood in a small house, with the celebrated group of Dirce at the Famese Palace, lately removed to Naples; as is also the group of Dirce.



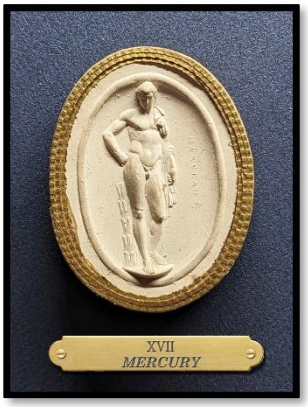
XVI.

MERCURY.

SARDONYX. *INTAGLIO.*

Sir T. BEAUCHAMP PROCTOR, Bt.

From a head in the possession of the Marquis of Lansdown; reputed the finest head of Mercury. This bust was found in the Pantanello, in Adrian's Villa, near Tivoli.

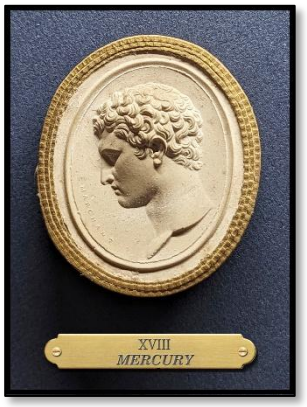


XVII.

MERCURY.

CORNELIAN. *INTAGLIO.* Count REVENTLAW.

From the admired statue vulgarly called Antinous, in the Cortile of the Museum Pio-Clementinum. It was found near the church of S. Martino de' Monti, in the pontificate of Leo X. In a place called Adrianello. See Nardini, p. 116. lib. iii.. Capo. x.



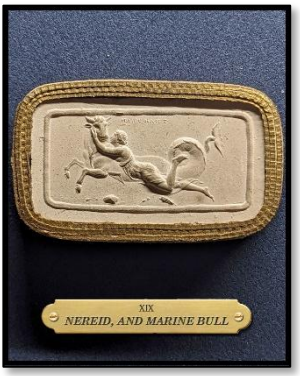
XVIII.

MERCURY.

SARDONYX. *INTAGLIO.*
STUART WELDON, Esq.

From the head of the preceding statue.

XIX.



NEREID, AND MARINE BULL.

ANTIQUE CORNELIAN.
Rev. M. C. CRACHERODE.

From part of a basso-rilievo, on the front of a Sarcophagus in the Cortile of the Lancellotti Palace.

XX.

A MUSE.

YELLOW CORNELIAN. *INTAGLIO.*
Chevalier des TOURS.



From the head of a half statue, in the Museum Capitolinum.

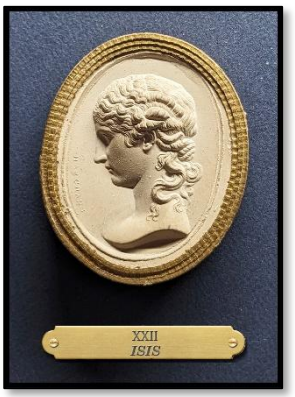


XXI.

MELPOMENE.

SARDONYX. *INTAGLIO.* Countess SPENCER.

From the head of a statue in the Museum Pio-Clementinum. This statue was found in company with seven other Muses, Apollo Citharoedus, and a figure of Sleep, in the Oliveto del Dottor de Matthias, called the Pianella di Cassio near Tivoli. See Museo Pio-Clementino, p. 39. Tavola xx.

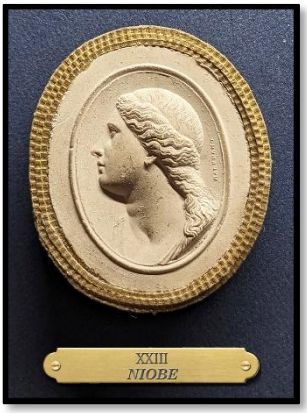


XXII.

ISIS.

SARDONYX. *INTAGLIO.*
JOHN CAMPBELL, Esq,

From a bust, the breast of which terminates in the flower Lotus, omitted in this Intaglio. This bust was formerly in the Laurenzano Palace at Naples, and is now in the possession of Charles Townley, Esq.



XXIII.

NIOBE.

CORNELIAN. *INTAGLIO,*
Sir W. HAMILTON, K.B.

From the head of that celebrated statue in the Grand Duke's Gallery at Florence. This statue was found, with her children, a little way out of the porta di S. Giovanni. *See Memoria di Flaminio Vacca*, No. 74.

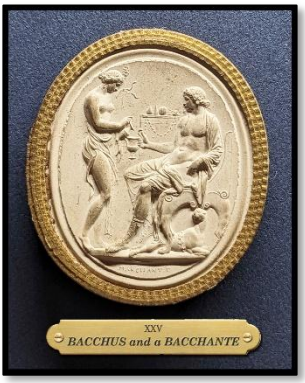


XXIV.

ETHODEA, OR THERA.

SARDONYX. *INTAGLIO.* Vicc. St. ASAPH.

Eldest daughter of Niobe, from the head of a statue belonging to the much esteemed group of Niobe, in the Grand Duke's Gallery at Florence. This statue was found, with those of the preceding article, and appears, by the style of sculpture, to be of the same time.



XXV.

BACCHUS AND A BACCHANTE.

SARDONYX. *INTAGLIO.* G. H. FOOTE, Esq.

From a basso-rilievo, that stood in a small house at the Farnese Palace, with the group of Dirce, lately removed to Naples.



XXVI.

ARIADNE.

SARDONYX. *INTAGLIO.* T. W. COKE, Esq.

From a much admired colossal head in the Museum Capitolinum.



XXVII.

BACCHANTE.

SARDONYX. *INTAGLIO.* J. PUGH PRICE, Esq.

From a colossal Terme in the Museum Pio-Clementinum. This Terme was found in Adrian's Villa, near Tivoli.



XXVIII.

BACCHANTE.

SARDONYX. *INTAGLIO.*
Countess of PEMBROKE.

From a small basso-rilievo in the Palace of the Villa Borghese.



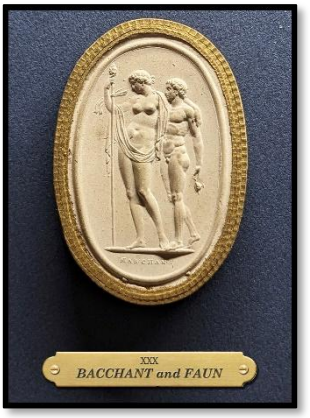
XXIX.

BACCHANTE,

GIVING DRINK TO A YOUNG FAUN.

SARDONYX . *INTAGLIO.*
Sir W. WILLIAM WYNNE, Bt.

From a large basso-rilievo, in the Giustiniani Palace : it commonly passes for Amalthea giving drink to Jupiter. *See the Admiranda*, Plate 26.



XXX.

BACCHANT and FAUN.

CORNELIAN. *INTAGLIO.* J. TREVELYAN, Esq.

The idea taken from part of a group in basso-rilievo upon a marble vase in the Giustiniani Palace. *See the Admiranda*, Plate 45.

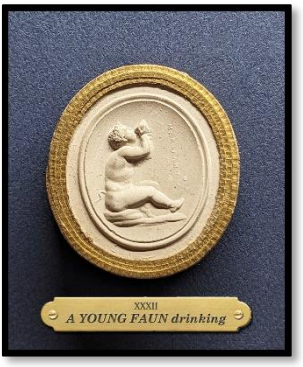


XXXI.

BACCHANT and FAUN.

SARDONYX. *INTAGLIO.*
Rev. M. C. CRACHERODE.

From part of a basso-rilievo in the Rondinini Palace.

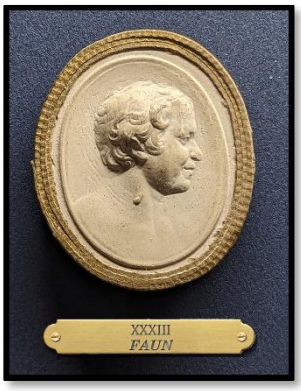


XXXII.

A YOUNG FAUN, DRINKING.

CORNELIAN. *INTAGLIO.* Chevalier des TOURS.

From a basso-rilievo in the Museum Pio-Clementinum.

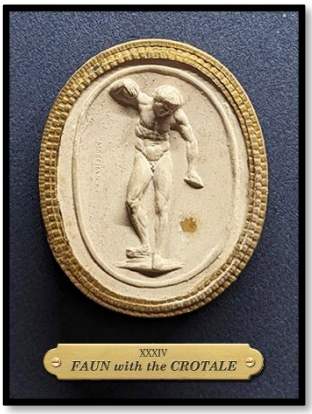


XXXIII.

FAUN.

SARDONYX. *INTAGLIO.* MARK DAVIES, Esq.

From a bust that formerly belonged to the celebrated Count Marsigli, and stood in the Istituto di Bologna, and is now in the Villa Albani; it was discovered near the tomb of Cecilia Metella, *See Winkelmam,* Italian edition, Tom. i. lib, v. p. 292.



XXXIV.

FAUN WITH THE CROTALE.

CORNELIAN. *INTAGLIO.*

C. J. CLAVERING, Esq.

From a statue commonly called the CLAPPING FAUN, in the Grand Duke's Gallery at Florence.



XXXV.

FARNESE HERCULES.

SARDONYX. *INTAGLIO.* ROPER HEAD, Esq.

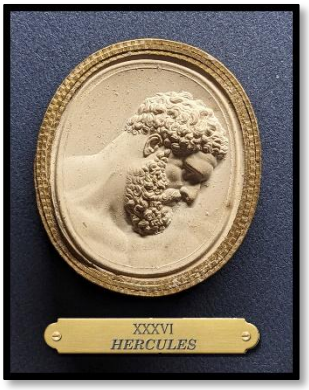
Is so called from its late situation in the Cortile of the Farnese Palace, now at Naples. This celebrated statue, executed by Glycon, the Athenian, was found in the baths of Caracalla (Memoria di Flaminio Vacco, No. 23), and the legs afterwards in the Tyber. Previous to its going to Naples, the modern legs, executed by Fra. Guglielmo della Porta, were taken off, and its own legs replaced. The superior merit of these, and their connection in style of sculpture with the statue, do not appear to justify the opinion of Michael Angelo*.

* Fra Guglielmo (says Baglione) reworked his legs with so much skill that he then exalted the ancient findings, Michel Agnolo judges, not having to change those of F. G. to show with that compensation they are worthy to the world, that the works of modern sculpture could be compared de 'lavpri ancient.

XXXVI.

HERCULES.

SARDONYX. *INTAGLIO*. Viscount St. ASAPH.

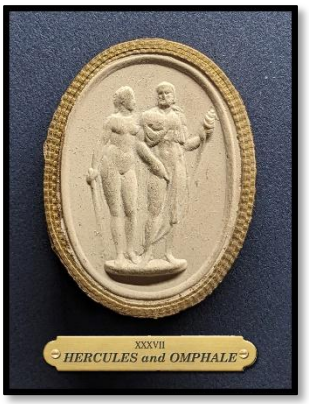


From the head of the preceding figure.

XXXVII.

HERCULES AND OMPHALE.

SARDONYX. *INTAGLIO*.
J. C. MUSGRAVE, Esq.



From a group in the Farnesina lately removed to Naples; Hercules is represented with the tunic and distaff of Omphale, as is Omphale with the Lion's skin and club of Hercules.



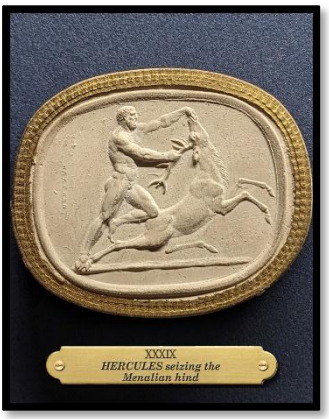
XXXVIII.

HERCULES,

SUPPORTING THE VANQUISHED HIPPOLYTE.

SARDONYX. *INTAGLIO.* Baron VAN HORN.

The idea chiefly copied from an Intaglio



XXXIX.

HERCULES

SEIZING THE MENALIAN HIND.

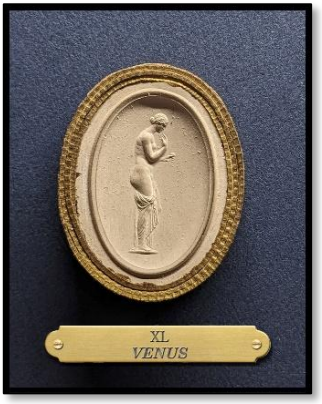
SARDONYX. *INTAGLIO.*
G. J. CHOLMONDLEY, Esq.

From one of the twelve labours of Hercules, which are represented in basso-rilievo round the outside of a marble vase in the villa Albani, the circumference of which is twenty-three English feet, two thirds.

XL.

VENUS.

ANTIQUE CORNELIAN. *INTAGLIO.*
Sir W. HAMILTON, K. B,



From a small statue in the collection of Charles Townley, Esq. found at Ostia.

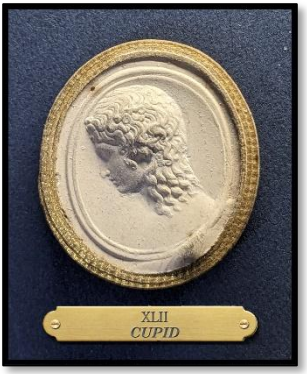
XLI.

ADONIS.

CHALCEDONY. *INTAGLIO.*
JOHN CAMPBELL, Esq.



From a statue of delicate Sculpture in the Museum Pio-Clementinum. This statue was found four miles from the Porta di S. Giovanni, in the Barberini Tenuta, or Estate.

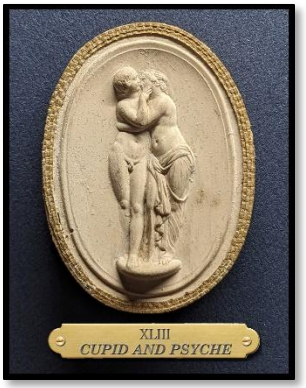


XLII.

CUPID.

CORNELIAN . *INTAGLIO.*
D. of MARLBOROUGH.

From the head of a half statue in the Museum Pio-Clementinum, it was found in the Via Labicana near the Centocelle,



XLIII.

CUPID AND PSYCHE.

CORNELIAN. *INTAGLIO.* J. LATOUCHE, Esq,

From a group in the Museum Capitolinum. This group was found, in the year 1749, on Mount Aventine.



XLIV.

TWO CUPIDS, OR GENII,

HOLDING A BUTTERFLY OVER TWO LIGHTED TORCHES,
WHICH ARE PLACED UPON AN ALTAR.

SARDONYX. *INTAGLIO.*
JOHN CAMPBELL, Esq.

From a basso-rilievo upon a sepulchral altar in the Museum Pio-Clementinum. This marble was found upon the Esquiline Hill, in the Villa Negroni.



XLV.

CUPID,

CARRYING GAME UPON A PEDUM, SAID TO BE THE GENIUS OF THE CHACE.

SARDONYX. *INTAGLIO.*
R. PAYNE KNIGHT, Esq,

From an antique Cameo of the same size in the collection of the Right Honourable Sir Richard Worsley, Bart. This Cameo was found in the month of February 1788, near the Porta Portese, where the gardens of Caesar are supposed to have been situated, as conjectured by *Flaminio Vacca.*

XLVI.

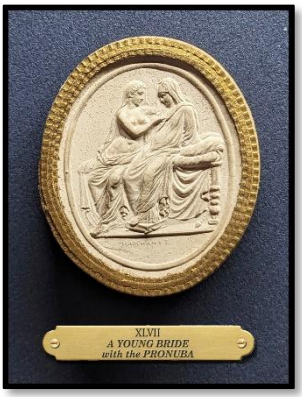


CUPID IN A CAR, DRAWN BY TWO BOARS.

CORNELIAN. *INTAGLIO.* Earl of BEVERLEY.

From a small basso-rilievo in the Museum Pio-Clementinum.

XLVII.



A YOUNG BRIDE WITH THE PRONUBA.

SARDONYX. *INTAGLIO.* Hon. JOHN TREVOR.

From part of an antique painting, which is commonly called the Aldrobrandini marriage, from its being placed in the Villa Aldrobrandini. This painting was found about two hundred years ago on the Esquiline Hill, near the arch of Gallienus. *See the Admiranda*, Plate 60.

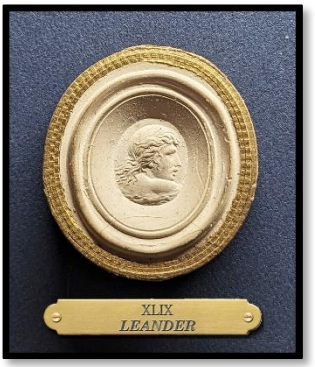


XLVIII.

A WOUNDED AMAZON,

SARDONYX. *INTAGLIO.* H. G. QUIN, Esq.

ORIGINAL.



XLIX.

L E A N D E R,

ANTIQUE NICOLO. *INTAGLIO.*
Viscountess MAYNARD.

ORIGINAL.



L.

ATALANTA.

CORNELIAN. *INTAGLIO.* WILLIAM LOCK, Efq.

From a head formerly in the Verospi Palace at Rome, now in the possession of the Duke of Richmond.

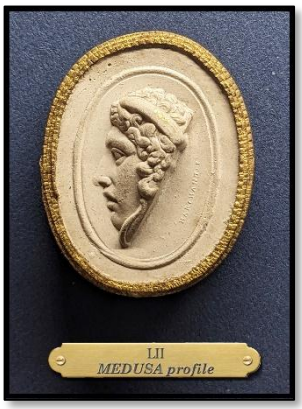


LI.

MEDUSA.

SARDONYX. *INTAGLIO.* W. PALMER, Esq.

From a mask in the Rondinini Palace, esteemed for its fine expresslon and character.



LII.

MEDUSA, PROFILE.

SARDONYX. *INTAGLIO.* OZIAS HUMPHRY, Esq.

From the preceding mask.

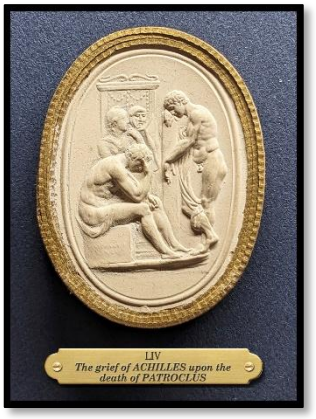


LIII.

ACHILLES.

SARDONYX. *INTAGLIO.* J. TREVELYAN, Esq.

From a head in the possession of General Shouvaloff. This head was found in the estate of Baron del Nero, called *Porcilliano*, near the ancient *Lavinium*, not far from Ostia.



LIV.

THE GRIEF OF ACHILLES UPON THE DEATH OF PATROCLUS.
See HOM. IL. lib. xviii.

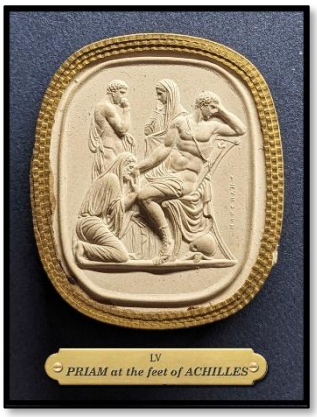
CORNELIAN. *INTAGLIO.*
REV. M. C. CRACHERODE.

From a Cameo of Greek sculpture in the possession of Monsignor Ferretti, which formerly belonged to the Contessa Charofini ; the Cameo has been broken in the middle, and is incomplete: therefore part of the Intaglio has been supplied to correspond with the subject.

LV.

PRIAM AT THE FEET OF ACHILLES SUPPLICATING THE REDEMPTION OF HECTOR'S BODY.

SARDONYX. *INTAGLIO.* Rev. F. H. EGERTON.



Achilles is represented sitting ; he turns away his face from Priam, yet suffers him to kiss his hand, and bathe it with his tears. The two remaining figures are Briseis and Alcimus, or Automedon. *See* Hom. IL. lib. xxiv. From part of a basso-rilievo in the Villa Borghese.

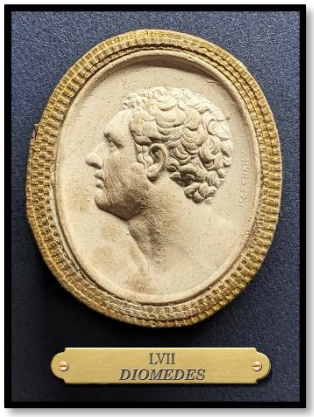
LVI.

A J A X.

SARDONYX. *INTAGLIO.* Rev. W. SANDFORD.



From a bust in the Museum Pio-Clementinum. This bust was found in Adrian's Villa, near Tivoli, with several fragments of the group to which this bust belonged, representing Ajax supporting and defending the dead body of Patroclus. The famous Pasquino in Rome is a mutilated part of a group of the fame subject.

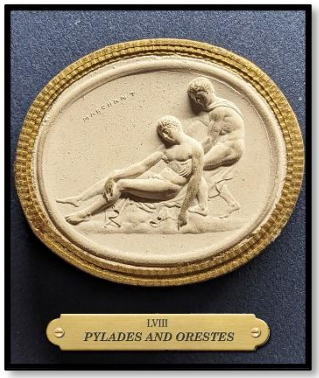


LVII.

DIOMEDES.

CORNELIAN. *INTAGLIO*. Viscount DOWNE.

From a bust in the Museum-Pio Clementinum. This bust was found in Adrian's Villa, near Tivoli.

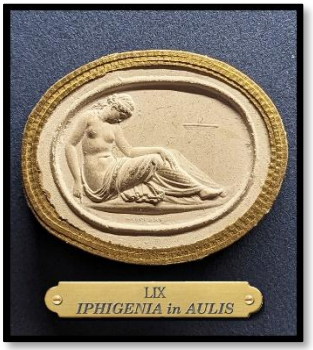


LVIII.

PYLADES AND ORESTES.

SARDONYX. *INTAGLIO*.
Sir R. COLT HOARE, Bart.

From a basso-rilievo in the Rondinini Palace. This basso-rilievowas found at Tivoli.

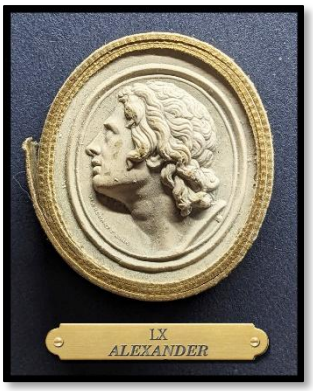


LIX.

IPHIGENIA IN AULIS.

SARDONYX. *INTAGLIO.* T. GRIMSTON, Esq,

From part of a group, on a marble vase, (*See the Admiranda*, plate 18), lately in the Villa Medici, now in the Grand Duke's Gallery at Florence.

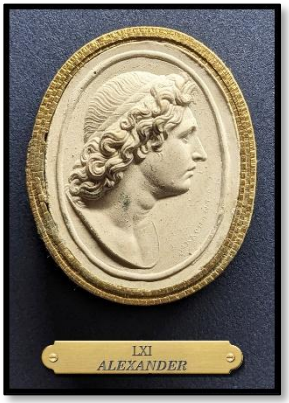


LX.

ALEXANDER.

SARDONYX. *INTAGLIO.* Sir W. W. WYNNE, Bt.

From a colossal head in the Grand Duke's Gallery at Florence.



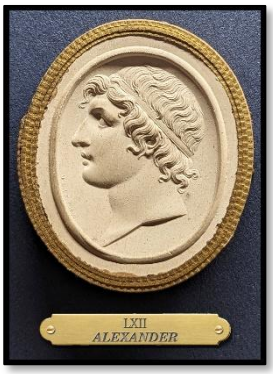
LXI.

ALEXANDER.

SARDONYX. *INTAGLIO.* MAHAGAN, Esq,

From a head rather colossal, in the Museum Capitolinum. *

* Among the Tesle d'Aleslandro still existing, three are the most noteworthy. The largest is in the Florentine museum, the second in the Capitoline, and the third, which was in those of the Queen of Sweden, and now in S. Ildefonso in Spain. Winkelmann History of the Drawing Arts. Italian edition by Carlo Fea. Volume ii. book x. p. 251.- tax 23.



LXII.

ALEXANDER.

SARDONYX. *INTAGLIO.* Earl of BEVERLEY.

From a fragment in Intaglio, on a Cornelian, in the cabinet of the Earl of Beverley, The copy has supplied the deficiency which is in the original.

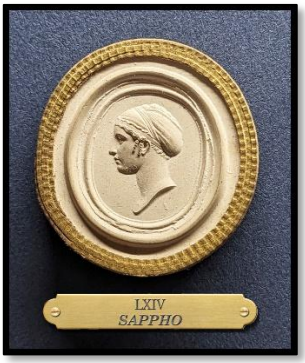


LXIII.

DEMOSTHENES.

SARDONYX. *INTAGLIO.* Rev. Mr. KEARNEY.

From a small basso-rilievo, in the possession of the Earl of Chesterfield. This basso-rilievo is in Greek Marble, and not of Terra Cotta, as mentioned by Winkelmann, *Storia delle Arti del Disegno presso gli Antichi, tomo ii. p. 255, Italian edition by Carlo Fea.* The sculpture appears, by the style, to be much anterior to that of the small bronze head of Demosthenes, found at Herculaneum, now in the Museum at Portici, near Naples, which has the name on the pedestal. It must be remarked, that before this discovery, the heads of Demosthenes had always been mistaken for those of Pythagoras; and the head, before generally called Demosthenes, and now Solon, has the name of Solon inscribed upon its pedestal.

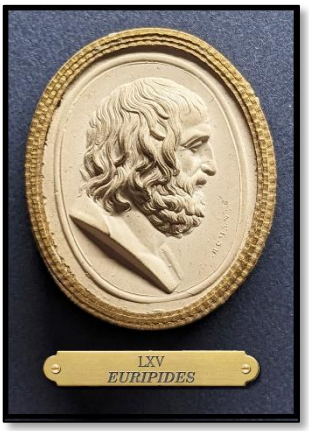


LXIV.

SAPPHO.

CORNELIAN. *INTAGLIO.*
Monsieur St. GERMAIN.

From a head about the size of life, and of Greek simplicity, in the Giustiniani Palace.



LXV.

EURIPIDES.

CORNELIAN. *INTAGLIO.*

Count ROWZZAMOUSKI.

From a Terme, lately in the Farnesina, now at Naples. It has the name of Euripides inscribed on the breast, in Greek characters. This Terme was found near Porta Pontese.



LXVI.

PERICLES.

SARDONYX. *INTAGLIO.*

Rt. Hon. Sir R. WORSLEY, Bt.

From a Terme found in the year 1780, in the Oliveto del Dottor de Matthias, called the Pianella di Cassio: there was also found another head of Pericles, now in the collection of Charles Townley, Esq. and a Terme without a head, with the name of Phidias inscribed upon it. Pericles, from the peculiar form of his head, was called by the Attic Poets *Schinocephahis*,* and his statues, probably for this reason, were almost all *galeated*. *See Plutarch's Life of Pericles*, London edition, by Bryan, p. 339. The sculpture in this Terme appears to correspond with the character given by Plutarch, as it discovers the hair through the eye-hole of the helmet, which carries the head higher than what is generally seen in nature. This has been carefully copied in the Intaglio.

* Schinos is the squilla, fea onion, or leek.

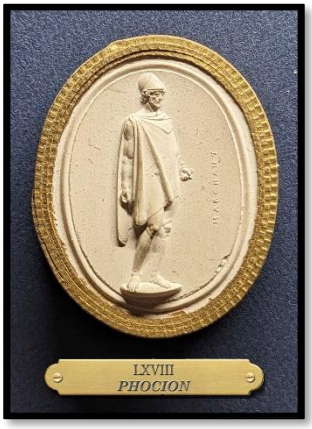


LXVII

PERICLES AND ASPASIA.

SARDONYX. *INTAGLIO.* HENRY BANKES, Esq.

Pericles from the preceding Terme, and Aspasia from a Terme found at Castro-Novo, near Civita Vecchia, in the same year as that of Pericles, the names are on both Termes, which authenticates those portraits, and were unknown till this discovery: they are engraved in the same characters on the exergue of the gem. Both these Termes are in the Museum Pio-Clementinum.



LXVIII.

PHOCION.

SARDONYX. *INTAGLIO.* WILLIAM MILLS, Esq.

From a statue, in the Museum Pio-Clementinum. This statue was found at the foot of the Quirinal Hill, in building the Gentili Palace.

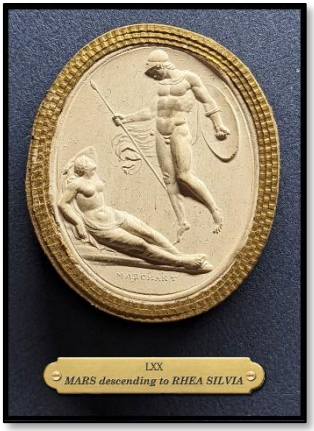


LXIX.

R O M E.

CORNELIAN. *INTAGLIO.* Prince BORGHESE.

From a colossal head, in the Palace of the Villa Borghese.

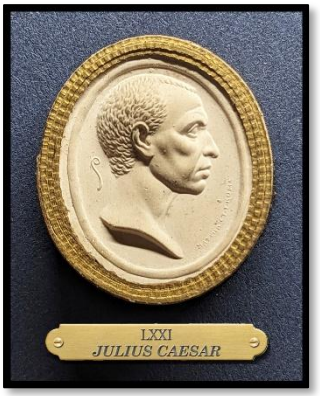


LXX.

MARS DESCENDING TO RHEA SILVIA.

CORNELIAN, *INTAGLIO.* Prince REZZONICO.

ORIGINAL.

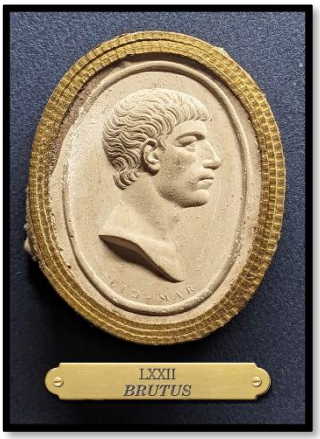


LXXI.

JULIUS CAESAR.

CORNELIAN *INTAGLIO.*
Major General AINSLEY.

From a bust in the Palace of the Marchesa Casali.

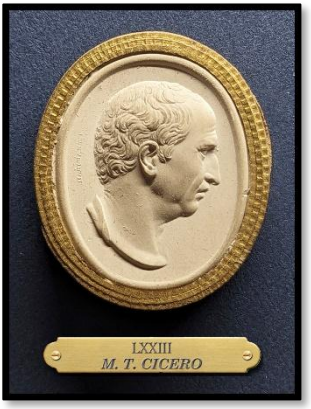


LXXII.

BRUTUS.

SARDONYX. *INTAGLIO.* T. J. FORTESCUE, Efq.

From a small silver coin in the cabinet of the Vatican library.



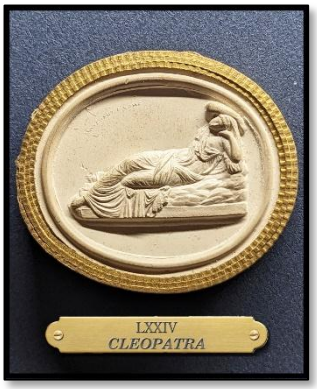
LXXIII.

M. T. CICERO.

SARDONYX. *INTAGLIO*

Viscount DUNCANNON.

From a colossal bust in the Museum Capitolinum.

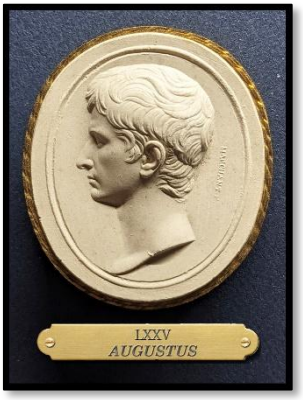


LXXIV.

CLEOPATRA.

SARDONYX. *INTAGLIO.* T. W. COKE, Esq.

From a statue in the Museum Pio Clementinum. This statue was the acquisition of Pope Julius the Second.

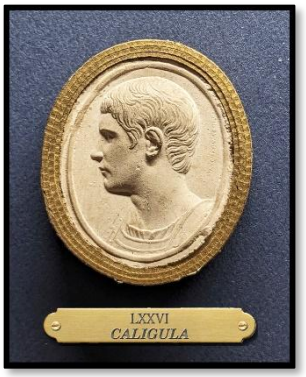


LXXV.

AUGUSTUS.

CHALCEDONY. *INTAGLIO.* Earl of BRISTOL.

From a head in the Museum Capitolinum.

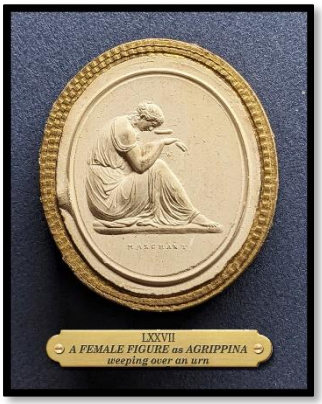


LXXVI.

CALIGULA.

SARDONYX. *INTAGLIO.* Lord JOHN CLINTON.

From a bust in Basaltes, in the Museum Capitolinum.



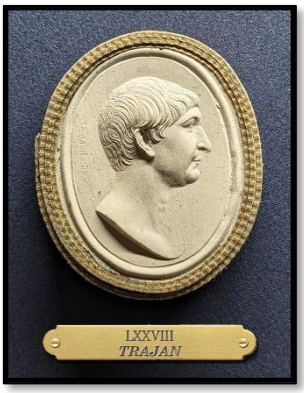
LXXVII.

A FEMALE FIGURE,

IN THE CHARACTER OF AGRIPPINA
WEEPING OVER AN URN.

SARDONYX. *INTAGLIO.*
Hon. Mrs. WELDON.

ORIGINAL.

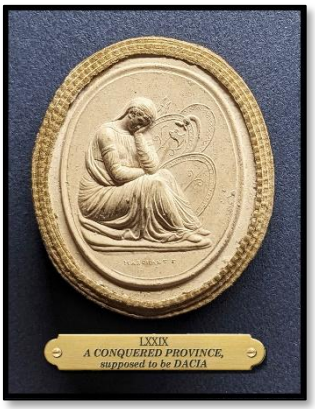


LXXVIII.

TRAJAN.

SARDONYX. *INTAGLIO.* Viscount LANGFORD.

From a head in the Villa Albani. This head was found at the Marmorata, where is supposed was the ancient landing place of the Romans.

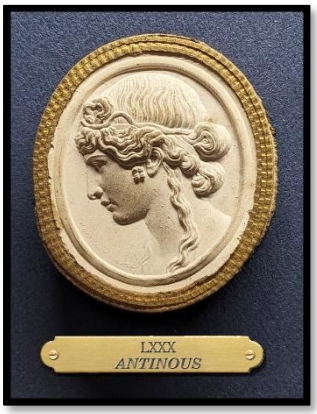


LXXIX.

A CONQUERED PROVINCE, SUPPOSED TO BE DACIA.

SARDONYX. INTAGLIO. J. G. PERRIN, Esq.

From a basso-rilievo, which appears to have been the keystone of an arch, in a cortile of the Museum Capitolinum.

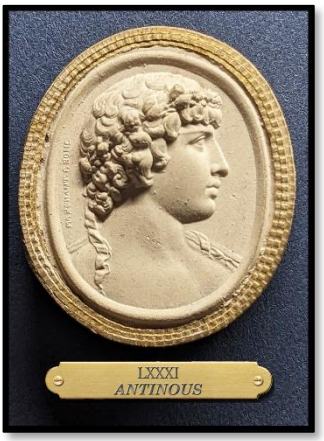


LXXX.

ANTINOUS.

SARDONYX . *INTAGLIO.*
Countess of HOLDERNESS.

From a colossal head in the Villa Mondragone, above Frascati. This head appears to have more effeminacy than the other representations of Antinous. *See Wmkelmann's description of this head, Monumenti Antichi.,* page 235, No. 179.



LXXXI.

ANTINOUS.

SARDONYX. *INTAGLIO.*
Duke of MARLBOROUGH.

From the head of a less than half figure in basso-rilievo in the Villa Albani; the height is three feet nine inches and upwards. This basso-rilievo was found in Adrian's Villa, near Tivoli. *See Winkelmann, Storia delle Arti del Disegtio*, Italian edition, by Carlo Fea. Tomo ii. p. 385. fec. 16, 17.



LXXXII.

MARCUS AURELIUS, WHEN YOUNG.

CORNELIAN. *INTAGLIO.*
Rev. CLAYTON M. CRACHERODE.

From a bust in the Museum Capitolinum.

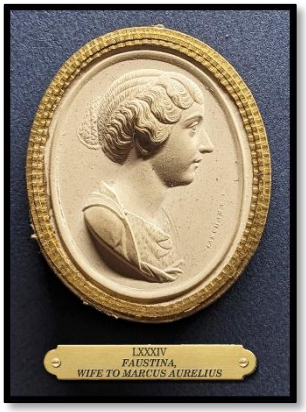


LXXXIII.

MARCUS AURELIUS.

SARDONYX. *INTAGLIO.* Lord LUCAN.

From a bust in the Villa Albani. This bust was found in Adrian's Villa, near Tivoli.

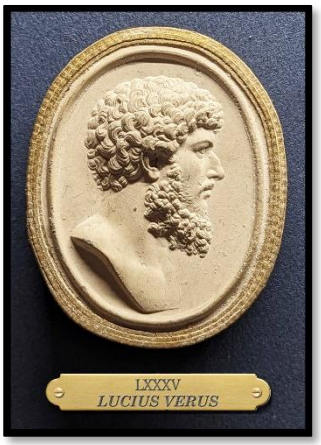


LXXXIV.

FAUSTINA, WIFE TO MARCUS AURELIUS.

SARDONYX. *INTAGLIO.* Earl of HARDWICKE.

From a bust in the Museum Capitolinum. This bust was found in Adrian's Villa, near Tivoli.

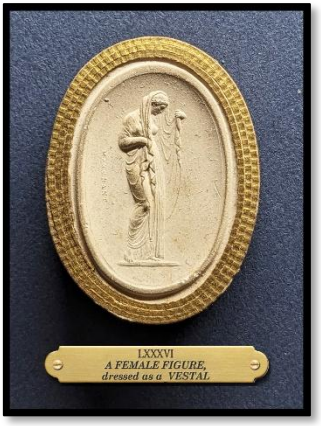


LXXXV.

LUCIUS VERUS.

SARDONYX. *INTAGLIO.* Lord LUCAN.

From a colossal head in the Villa Borghese, the finest portrait of that Emperor, and esteemed for the great execution of the hair and beard. It was found, with its companion head of Marcus Aurelius, near sixty years ago, under large tiles four miles from Rome upon the Florence road, in a place called Acqua traversa. *See Winkelmann, Storia delle Arti del Disegno*, Italian edition, by Carlo Fea. Tomo ii. capo ii. p. 395. See. 5.

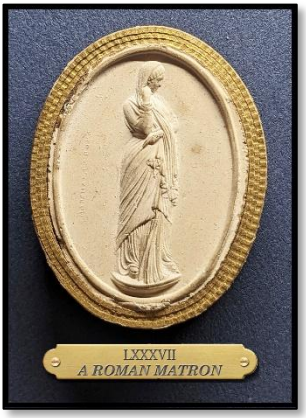


LXXXVI.

A FEMALE FIGURE, DRESSED AS A VESTAL.

SARDONYX. *INTAGLIO.* J. TREVELYAN, Esq.

From part of a basso-rilievo in the Villa Pamphili.



LXXXVII.

A ROMAN MATRON.

SARDONYX. *INTAGLIO.*
Marquis of BUCKINGHAM.

From a statue, supposed to represent that character, in the collection of the Marquis of Buckingham. This statue was found thirteen miles from Rome, in the tenuta di Quadrono, in the Via Flaminia.

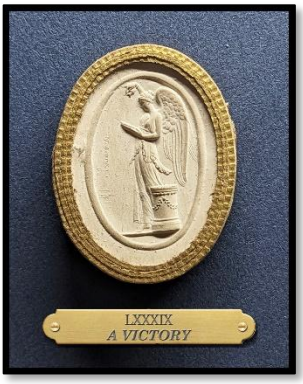


LXXXVIII.

A NAVAL VICTORY.

CORNELIAN. *INTAGLIO.*
Sir W. CUNNINGHAM, Bart.

From a small statue in the Museum Pio-Clementinum. The advanced foot stands on the prow of an ancient galley. This statue was found at Cornazano.



LXXXIX.

A VICTORY.

SARDONYX. *INTAGLIO.*
D. of MARLBOROUGH.

From part of a small Etruscan basso-rilievo, formerly in the possession of the Right Hon. Sir William Hamilton, K.B. now in the British Museum. This basso-rilievo was found at Capua Vecchia, in the kingdom of Naples.



XC.

FORTUNE.

CORNELIAN. *INTAGLIO.* Count WORONZOW.

From a picture painted by Guido Reni, in the Capitoline Gallery of Pictures.

XCI

A HEAD OF A FEMALE FIGURE,

DECORATING A TEMPLE WITH A GARLAND.

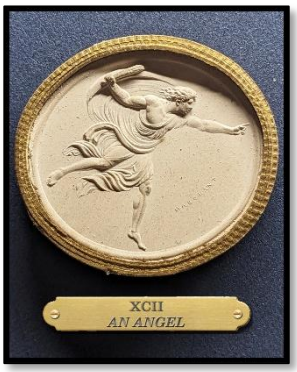


JACINTH. *INTAGLIO.* Lady C. CAMPBELL.

From a small basso-rilievo, lately in the Villa Negroni, now in the possession of John Campbell, Esq. *See Winklemann, Storia delle Arti del Disegno,* Italian edition, by Carlo Fea, Tomo iii. p. 495. Tav. xviii.

XCII.

AN ANGEL.



SARDONYX. *INTAGLIO.* Viscount BULKELEY.

From the painting of Raphael's Heliodorus, in the Vatican. The subject is taken from the second Book of Maccabees, chap. iii. verse 25.



XCIII.

ST. SUSANNA.

CORNELIAN. *INTAGLIO.*
D. of MARLBOROUGH.

From the head of a statue, executed by Francis Quesnoy, commonly called Il Fiammingo, in the church of S. Maria di Loreto.



XCIV.

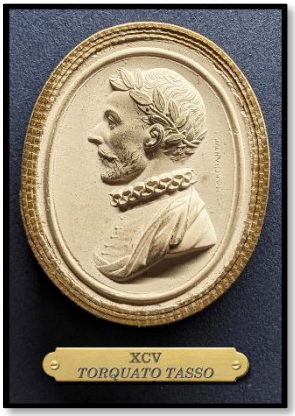
DANTE.

CORNELIAN. *INTAGLIO.* Countess of ALBANY.

Partly taken from a bust, executed by Ghirlandaio, the master of Michael Angelo, in the Farnesina; and from Dante, painted by Raphael, in his picture of the dispute of the sacrament, in the Vatican.

XCV.

TORQUATO TASSO.



CORNELIAN. *INTAGLIO.* Duca di CERRI.

Executed from a cast in wax, preserved in the library of the Convent of S. Onofrio, in Rome. Tasso died in this convent. After his death, a mould was made from his head, from which mould the above cast in wax was taken.

XCVI.

PORTRAIT OF THE REIGNING POPE, PIUS VI.

FROM LIFE.



CORNELIAN. *INTAGLIO.*

CABINET VATICAN LIBRARY.



XCVII.

PORTRAIT OF THE EMPRESS OF RUSSIA.

CORNELIAN. *INTAGLIO.* KING of POLAND.

From an original picture belonging to the King of Poland.



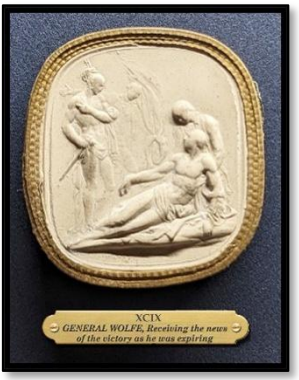
XCVIII.

BRITANNIA SACRIFISING TO ESCULAPIUS.

SARDONYX. *INTAGLIO.*
QUEEN of GREAT BRITAIN.

ORIGINAL.

XCIX.



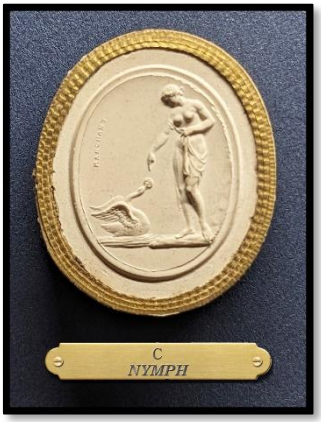
GENERAL WOLFE,

RECEIVING THE NEWS OF THE VICTORY AS HE WAS EXPIRING.

SARDONYX. *INTAGLIO.*
Rt. Hon. Sir R. WORSLEY, Bart.

ORIGINAL.

C.



NYMPH.

SARDONYX. *INTAGLIO.* Countess SPENCER.

From Orlando Furioso, canto xxxv. stanza 12.