

Sales catalogue: Christies

Publication/Creation

11th July 1910

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THE COLLECTION OF

Camei & Intagli

OF THE LATE

BARON SCHRÖDER

On **MONDAY, JULY 11, 1910**



THE UNIVERSITY OF CHICAGO

OF THE STATE

THE UNIVERSITY OF CHICAGO



THE UNIVERSITY OF CHICAGO

CATALOGUE
OF
THE COLLECTION OF
CAMEI & INTAGLI

FORMED BY
BARON SCHRÖDER
Deceased
Late of The Dell, Old Windsor, Berks

WHICH
(by Order of the Executors)
Will be Sold by Auction by
MESSRS. CHRISTIE, MANSON & WOODS
AT THEIR GREAT ROOMS
8 KING STREET, ST. JAMES'S SQUARE
On **MONDAY, JULY 11, 1910**
AT ONE O'CLOCK PRECISELY

May be viewed on the Thursday and Friday preceding, and
Catalogues had, at Messrs. CHRISTIE, MANSON AND WOODS' Offices,
8 *King Street, St. James's Square, S.W.*

CONDITIONS OF SALE.

- I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1s. ; above Five Pounds, 5s. ; and so on in proportion.
- III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.
- IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, or more, in part of payment, or the whole of the Purchase-Money *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
- V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two Days from the Sale; Messrs. CHRISTIE, MANSON AND WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot, and making no warranty whatever.
- VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.
- VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots un-cleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale.

Each 5/16/5

Sale

5.15.6

Jarvis & Porter

11
5.16.5

1st pt^d

CATALOGUE.

On MONDAY, JULY 11, 1910,

AT ONE O'CLOCK PRECISELY.

INTAGLI—*Mounted in Gold.*

1 A FINE ANTIQUE INTAGLIO, on a splendid blood sard. A beautiful caprice, representing a female head conjoined with two Silenus masks. Extremely fine Roman work: one of the Arundel gems (*Cat. Thec. A. 6*)

From the Marlborough Collection (Lot 662)

2 THE CELEBRATED INTAGLIO, with figure of HERCULES BIBAX, and the inscription ΑΔΜΩΝ. This fine gem is cut on a slightly convex sard: the heaviness of the figure shows that it must belong to a later period than that of the original of the Farnese Hercules. The name *Admon*, is doubtless that of the owner; it seems to be ancient, and fills a place evidently left for it in the design: the form of the *omega* limits it to the Roman period. The gem has been much discussed: it probably came from the cabinets of the collectors V. Verospi and of the Nuncio Molinari. A comparison with the similar gem in the British Museum, shows this to be the finer work

From the Marlborough Collection (Lot 296)

Figured by Worlidge and in the "Marlborough Gems," vol. I., 32

- 3 A SPIRITED INTAGLIO, on a circular black jasper, of cabochon form. A Satyr—perhaps Comus or Marsyas—seated in contemplation on the nebris, his chin resting upon his hand, his legs crossed and a double flute placed between them. On the margin of the gem is the name NICOΛAC (?). This gem was purchased by the third Duke of Marlborough from the Chev. Odain, to whom it came from the Nuncio Molinari's cabinet

From the Marlborough Collection (Lot 214)

Figured in "The Marlborough Gems," vol. I., 34

- 4 A FINE ANTIQUE INTAGLIO, of brown sard. A three-quarter bust of the Empress Lucilla, in the character of Diana. A remarkable gem of good contemporary Roman work

From the Marlborough Collection (Lot 479); one of the Arundel Gems (Cat. Thec. A. 90)

- 5 A BEAUTIFULLY WROUGHT INTAGLIO, on a perfect little plasma of the purest translucent green. A Bacchante in frenzy, clashing cymbals and abandoning herself to the dance they incite—a work of Roman art before its decline: not only the drawing but the execution is remarkably fine

From the Marlborough Collection (Lot 230)

- 6 A FINE ANTIQUE INTAGLIO, on an almandine garnet: a spider in its web, cut *en cabochon*—a very fine Roman gem

From the Marlborough Collection (Lot 731); one of the "Medina" gems (Cat. No. 48M)

- 7 A FINE INTAGLIO, on a niccolo; portrait head of an Imperial personage in the character of Mercury; a caduceus behind the head, and a tortoise in the field

*Figured in "The Marlborough Gems," vol. I., 5, and there ascribed as a portrait of M. Junius Brutus
From the Marlborough Collection (Lot 521)*

Purchased of C. Morison, by the third Duke, for 60l.

Robt

14 G

21 G

Spencer
20 G

Langell
25 G

Robt
36 G

8 An intaglio ring; bust of the Emperor Septimus Severus—
green jasper; the mounting of enamelled gold—*Italian*,
 16th Century 1

9 Five intaglio rings: Head of Vespasian, with radiate crown—
onyx; male figure, with arrow—*chalcedony*; two women
 at a rustic shrine—*sard*; Chimaera—*light sard*; Victory
 in biga, C.I.S. in field—*sard*—*all antique* 5

10 Ten intaglio rings, varied stones: Figures of Satyr (2),
 Asklepios, Diomedes, Jupiter, Hercules (2), Betrothal
 scene, and head of Dionysos—*mostly of antique work* 10

11 Three intaglio rings: Bearded head of Dionysos, facing—
sardonyx; Cupid and Psyche consulting a Sphinx—*sard*;
 Leda and Swan—*yellow sard*—*all antique* 3

12 Nine intaglio rings, in sard, amethyst and niccolo: Seated
 Hermes; warrior; Silenus on mule; man felling a vine;
 bull; dog; chariot race; and heads of Artemis and Pallas
 —*mostly antique* 9

13 Eight intaglio rings, with heads of Satyr, Nymph, Faun,
 Athlete, Vespasian, Faustina, &c.—*three antique, and all*
well engraved—(one in silver mount) 8

14 Two intaglio rings, with fine enamelled gold mounts: Head of
 Galba—*sard*; panther—*sardonyx* 2

15 Two similar rings: Female head, with helmet formed by two
 masks; the finding of the head on the Capitoline Hill—
both in sard 2

16 Six intaglio rings: Zeus and Danae, name of Aspasio in field,
 finely engraved in *sardonyx*; Artemis—*sard*; Nemesis—
 (paste); Æquitas—*banded onyx*; Mars and Rhea Sylva—
sardonyx; Hermes Psychopompos—*banded onyx*—*all well*
engraved gems, the last possibly antique 6

17 Twelve intaglio rings, with figures of birds, animals, &c.—*some*
antique 12

Polka

10 1/2 G



14 G

Polka

11 1/10

Dorso

15 1/2 G

Polka

14 G

Dall?

8 G

Donger

10 1/2 G

n

10 G

13 G 18 Eight intaglio rings: Centaur and Nymph; contest of horsemen; sacrifice at a sylvan altar; contest of Achilles and Penthesilea; lion hunt; Bacchanalian scene; group of captives; Cupid and Venus—*two possibly antique engravings; the others of the 18th Century* 8

8 G 19 Twelve intaglio rings: Satyr; Hercules and lion; seated warrior; Hercules, with lion's skin; Psyche sacrificing; warrior stringing bow; head of Medusa; Leda and swan; Cupids (2); &c.—*mostly modern, two in paste* 12

Yengel 4 1/2 G 20 Nine intaglio rings, varied stones, with heads of Homer and Jupiter, and figures of athletes, Aurora, &c.; and a seal ring, fashioned from a single piece of agate, the face engraved with a figure of Saint John—*18th and 19th Centuries* 9

Yolla 18 G 21 Four intaglio rings; one with youthful male bust on an emerald (?); another, on peridot, with laureate head; another, of dark brown sard, finely engraved with a female figure playing a lyre (*a signed work of Pichler*); another, on red sard, with a beautifully cut head of Athena, copied from a Greek coin 4

Wright 5 1/2 G 22 Ten intaglio rings, with designs of Atlas, athlete, Mars (?) with bow, warrior seated, bull, Minerva, and four others with male busts, &c.—*mostly of 18th or 19th Century* 10

Yengel 4 1/2 G 23 Ten intaglio rings: Centaur; Hippocamp; Eros on lion; Poseidon; Demeter; Iole, with spoils of Hercules; Hercules and lion; and three with busts—*varied stones, some finely engraved* 10

5 G 24 Nine intaglio rings: Chiron and Achilles; Perseus; Cupid catching butterfly; Psyche; Apollo; Dionysos; Satyr and Nymph; crouching warrior; and a portrait bust—*mostly fine modern engravings* 9

- 25 Ten intaglio rings, varied stones: Heads of Medusa, Persephone, Plato, Hadrian, Hercules, Roma (*inscribed "HAIL"*), a youth, a Nymph; mask and a veiled bust of the B. Virgin Mary (on amethyst)—*all fine modern works* 10
- 26 Eleven others, with heads of Julius Cæsar, Augustus (2), Antoninus Pius, Flora, a Philosopher, Artemis, Maenad, a King, &c.—*all fine modern cuttings* 11
- 27 Six intaglio rings: Figures of a Nymph dancing; Cupid and Venus, with trophies of Mars; Meleager; Apollo; Cupid and Psyche; Warrior kneeling at an altar—*all very finely engraved* 6
- 28 Eleven intaglio rings: Male citharist with cock's body; Æsculapius; Sacrificial scene; Venus; Hygieia; Mermaid; Thetis; Hercules; Poseidon in car; Betrothal scene—*some well engraved—modern* 11
- 29 Seven "Poniatowski" intaglio rings: Heads and names of Æsop, Aristaios, Strabo, Zenodoros, Demetrios Phaleros, Kallimachos, and Stesichoros—*all finely engraved in sard, and with their original mounts* 7
- 30 Eight "Poniatowski" intaglio rings, with heads of Catullus, Constantine the Great, Crassus, Sallust, Tacitus and Telemachos, and three others, with Classical figure designs—*all in original mounts*; and an intaglio ring, with a finely engraved head of Medusa—*after the antique* 9
- 31 Ten finger-rings, set with polished specimens of various stones, one with a baroque pearl 10
- 32 Eight intaglio rings: with designs of Warrior sacrificing, Aurora, Pan and Silenus, Jupiter, Eros, Head of Vitellius, and Perseus killing the dragon—*two antique, the last an interesting 16th Century engraving* 8
- 33 Six intaglio rings, the bezels encircled by bands of diamonds, garnets, or garnets and turquoise 6
- 34 Three intaglio rings, all with bands of diamonds around the bezels 3

Sources 2
14 1/2 G

Sp. 9th
5 G

?
10 G
9 1/2 G
1500a?
8

Thrasher
12 1/2 G

Finger
4 1/2 G

W. finger
9 G

Finger
11 1/2 G

Pool?
18 G

- 35 A LARGE CRYSTAL PLAQUE, oval, with an intaglio design:
 An Allocution by a Roman General; an important work of
Valerio Belli (*Valerio Vincentino*), signed, in the exergue,
 VA. VI. F—in perfect condition 1
- 36 A large intaglio, of banded agate, with figures of Apollo and
 Marsyas, very deeply engraved—a work of the 16th Cen-
 tury, and probably a copy of a Greek original; and a
 finely engraved intaglio, with head of *Persephone*—an
 unsigned work of *Rega*—both in gold pendant mounts 2
- 37 Two fine "Poniatowski Gems," in their original pendant
 mounts, both of sard: one with *Hermes* fighting a giant
 (*signed Kromos*); the other with *Orpheus* playing (*signed*
Gnaios); and two large unmounted gems, of the same
 class and material, one with warriors fighting (*signed*
Apollonios); the other with *Cupid* and *Psyche* (*signed DIES*). 2

INTAGLI—Unmounted.

- 38 Ten antique intagli, mostly in sard and sardonyx: *Biga*,
Asklepios and *Telesphoros*, *Hebe* and eagle of *Zeus*,
Perseus rescuing *Andromeda*, *Cupid* playing, *Boar* and
Cock, *Satyr*, *Fortuna*, *Man* holding a vase, two *Cupids*—
 mostly of Roman date; and a larger intaglio, of sard, with
 view of a church, and figures of the *B. V. Mary* and *Infant*
Christ, *Saint John* and *Angels*—*Italian, 17th Century* 11
- 39 Eleven intagli, in onyx, lapis-lazuli, &c.: mostly engraved with
 figures of *Cupid*; of varied size, some intended for insertion
 in boxes or caskets; two in gold frames—an interesting
 series of works of the end of the 17th and beginning of the
 18th Centuries 11
- 40 Two large intagli, in sard and plasma: *Silenos* on ass, led by
Cupid; *Perseus* and *Minerva* seated, an altar between;
 and fourteen smaller intagli, of varied size and material—
 all modern engravings 16

Spent
41 Ten intagli, all of sard, with designs of Pluto and Persephone; Cupid in biga; sacrificial scene; contest of two warriors; Aphrodite and Eros; Satyrs and statue of Pan; Satyr and goat; Cacus stealing the oxen of Hercules; warrior about to sacrifice a bull; galley, with rowers and helmsman—*five of large size; mostly fine works of the 18th and early 19th Centuries* 10

Spent 4 1/2
42 Twelve intagli, in sard, sardonyx: Shipwreck and inscription; Mars and Venus; Bacchus; David with the head of Goliath (?); head of Artemis; Pegasus flying; Hebe and eagle of Jove; warrior seizing his foe; Nymph, with floating scarf; seated lion; warrior and captive foe; Hercules assisted in his toilet by Venus and Cupid—*all of the 18th and 19th Centuries; some finely designed and well executed* 12

Polla 4 1/2
43 Six intagli, in brown sard and banded agate: Rape of Helen, a large "Poniatowski" gem, signed *Allion*; Hercules and Lichas; Achilles breaking away from his female companions; Hercules killing Lichas; sacrificial scene; and Eos in biga—*all large modern works* 6

Spent 4 1/2
44 Three large intagli, in sardonyx, chalcedony and sard: Jupiter fighting the giants (2); infant Bacchus attended by Nymphs—*the last a fine Poniatowski gem with the name of Kromos* 3

6 1/2
45 Six large intagli, all of sard: Hercules and infant Bacchus; Dionysos receiving Ariadne; Bacchanalian processions (2); Neptune and Amphitrite; Minerva bringing a sail for the Argo—*the last a Poniatowski gem with name of Apollonios* 6

35.

5 1/2
46 Six large intagli, in sard, chalcedony and jasper: Sacrifice to Asklepios; Apotheosis of Augustus; Eos and Tithonos; Aurora in quadriga; fall of Phaeton; Silenus and attendants—*all fine modern cuttings* 6



*red sard
Spent
5 1/2
in company
with
Cred.*

- 47 Eight intagli, mostly of sard: Dancing Maenad and Satyr; combat between the Horatii and Curiatii; Dionysos and Eros; Hercules and Omphale; Germania Capta; Warrior in biga; Satyr and Nymph; Cupid in biga—*some finely engraved, all modern* 8
- 48 Three large intagli, in red, yellow, and brown sard; Theseus deserting Ariadne (with name of *Apollonios*); Poseidon in a marine car; Eos, or Aurora in biga—the *first a Poniatowski gem* 3
- 49 Eight intagli, of varied stones: Female bust (*in metal frame*); Cupid and man seated before a temple; Herakles seated before a temple; head of Ceres; Herakles with club and lion's skin (signed *Dioskorides*); Amphitrite in marine car; portraits of Philip V. and his family; heads of Aphrodite and Eros—all *good modern engravings* 8
- 50 Six intagli, of sard, amethyst, &c.: Portrait busts of Shakespeare, Milton and Prior; a female portrait bust; and heads of Pan and Athena—all of *18th or 19th Century, the last an unusually fine work* 6
- 51 Fourteen intagli: Venus, Tritons and Nereids; bust of Seneca (*with gold rim*); others, with male and female heads (Jupiter, Diana, Minerva, &c.)—*one cut upon a sapphire* 14

CAMEI—*Mounted in Gold.*

- 52 A SMALL ANTIQUE CAMEO: a bust of Venus (or a Bacchante) to right, carved in a white layer of an onyx, with a grey background—a *finely finished work of Roman date*
From the Marlborough Collection (Lot 120)
- 53 A VERY FINE ANTIQUE CAMEO: a sardonyx, with a spirited and carefully drawn and finished design of Victory in a biga; the figures in a blackish-brown layer on a white ground—*originally in the Bessborough Collection (ex Medina, of Leghorn), and noted in the catalogue (No. 19M)*
From the Marlborough Collection (Lot 263)

- 54 AN EXCELLENT ANTIQUE CAMEO, in onyx, with the design of Hercules strangling the lion: the figures standing to the left; in the lower part, a rocky cave, with the foreparts of two lions—a spirited design, the execution and finish characteristic of ancient Roman work

From the Marlborough Collection (Lot 308), and figured in the "Marlborough Gems," Vol. II. No. 44

- 55 A SMALL ANTIQUE CAMEO, with the head of the tranquil Medusa to left: cut in the white porcelain-like upper layer of an onyx, with a bluish-white background. The beautiful modelling of the features and the fine working of the hair, preclude a date later than that of Hadrian

From the Marlborough Collection (Lot 99), and figured in the "Marlborough Gems," Vol. II. No. 10

- 56 A FINE ANTIQUE CAMEO, with a seated figure of Harpokrates, his right forefinger on his lips, his left hand holding a cornucopia: on a fine sardonyx; the figure in a porcelain white layer, the lower layer a red brown sard; the figure delicately modelled and excellently finished. Mounted in enamelled gold as a slide for a riband necklet or bracelet—English work, and probably contemporary with the earliest known owner of this gem, the celebrated Earl of Arundel (v. Cat. Thec. B. No. 43)

From the Marlborough Collection (Lot 283)

- 57 A FINE ANTIQUE CAMEO, in sardonyx: Lion pulling down a bull. The lion in a rich brown upper layer in rather high relief; the bull rendered in a flat manner, to take advantage of a thin white layer; the base is dark. The stone is pierced lengthwise, and also through the face—the work shows all the characteristics of antique engraving

From the Marlborough Collection (Lot 716), and purchased by the Third Duke for 50l.

- 58 A MOST IMPORTANT CAMEO, with figures of Demeter and Triptolemos; on a fine sardonyx, the figures in a porcelain white layer on a stratum of brown sard. Demeter, seated to right, holds an empty cornucopia; Triptolemos stands before her, a hoe in his left hand, a bundle of corn-ears in his right; at the back, a tall column with an urn on top— $1\frac{3}{4}$ in. high—in gold pendant mount

From the Marlborough Collection (Lot 38)

This important gem was formerly in the collection of the famous Thomas Howard, Earl of Arundel, a minister of Charles I. and the Mæcenas of his age (Cat. Th. D. 15). A still earlier and more celebrated owner appears to have been Pietro Bembo, better known as Pope Paul II. (1464-1471). In the inventory of this Pontiff's collections it is described as "unicus cameus magnus," and as being then set in a "tabula argentea deaurata" (vide E. MUNTZ, "Les Arts à la Cour des Papes," II^e Partie, p. 225)

- 59 A SMALL AND EXTREMELY FINE ANTIQUE CAMEO, of sardonyx: an Amazon supporting the body of her dead comrade, whose horse stands by, looking back towards the distant conflict. The helmet of the standing Amazon is cut in a little boss of transparent sard, the rest of the figures are in an ivory-white layer on a fine brownish sard base; of Hellenistic style, probably from Asia Minor and of early Imperial Roman date

From the Marlborough Collection (Lot 326)

Figured in the "Marlborough Gems," vol. I. 48

- 60 A HEAD OF EROS, in very high relief, cut from a piece of fine sapphirine chalcedony possessing a slight chatoyance, something like that of moonstone. It is a work of Roman times, and probably formed the central ornament of a phaleron. The present Renaissance mount, consisting of "a pair of folded wings in enamelled gold, and an elegant openwork border," with a pearl under the chin, is of very fine design and execution

From the Marlborough Collection (Lot 145)

Fenger
130 G

Hoddy
40 G

Fenger
Com
for American
Museum
160 G

- 61 A SMALL ANTIQUE CAMEO, in sardonyx : Female figure crown-
 ing an aged Warrior (Nestor), whose biga is driven by
 Victory. It was once the property of Cardinal Albani; the
 antiquity of the signature, ΑΛ·Ι·ΗΟC, has been disputed—
*the group is admirably drawn and executed, and the work
 has all the character of a Roman gem of the time of the
 early Cæsars*

From the Marlborough Collection (Lot 262)

Figured in the "Marlborough Gems," vol. II. No. 47

- 62 A MOST IMPORTANT ANTIQUE CAMEO, in sardonyx— $3\frac{1}{2}$ in.
 high, by $2\frac{1}{2}$ in. wide—with a very fine portrait head of the
 Empress Julia Paula, wife of Elagabalus. The face worked
 in a white semi-opaque portion of the upper layer, the
 rest in a transparent stratum; the ground a mottled sard;
 the engraving is of unusually high merit for the period—
*formerly in the Arundel Collection and there ascribed to
 Julia Domna (v. Cat. Thec. D., No. 8)*

From the Marlborough Collection (Lot 495)

- 63 A FRAGMENT OF AN EXCEEDINGLY FINE ANTIQUE CAMEO :
 Silenus supported and assisted along by a youthful Satyr;
 cut in an ivory-white upper layer of an onyx; the under
 layer of black sard—an exquisite work of Hellenistic
 style, and of early Imperial Roman date—an Arundel Gem
 (Cat. Thec. B., No. 48)

From the Marlborough Collection (Lot 206)

- 64 A HEAD OF CHRIST: an oval medallion of bloodstone, set in
 a 16th Century mount of enamelled gold; the head, crowned
 with the wreath of thorns, is shown in low relief to right;
 two sanguine specks only are seen in the stone: these are
 used and shaped as drops of blood—a fine work of the
 16th Century, and in the style of the younger Abondio 1

- 65 An antique cameo ring, sardonyx of three strata: Victory
 driving a fast biga to left—an excellent antique engraving
 of early Imperial Roman date 1

- Spencer 130
- 66 Six cameo rings: Terminal figure of Hercules; Marcus Curtius leaping into the chasm; two figures with hounds; Cupid in biga; Atalanta (?) running; seated huntsman—all antique engravings 6
- 67 Two antique cameo rings, one with female figure, dancing, wearing short tunic and curious head-dress; the other with a head of Medusa—both antique works in sardonyx; the later treated in a very unusual manner 2
- 68 Two antique cameo rings: Bust of Hygieia feeding a serpent; wolf suckling a child—both in sardonyx; the first a fine engraving in low relief 2
- 69 An antique cameo ring, sardonyx: Cupid holding the thyrsos of Bacchus, and driving a biga drawn by a lion and a goat—a fine engraving of early Roman style 1
- 70 Three antique cameo rings: one with two comic masks; another with the head of a monkey; the third with a head facing 3
- 71 Five cameo rings, with head of Hercules; female busts (2, one in an early 17th Century mounting); a large head of Hercules; and a fragmentary bust of M. Aurelius—the last a fragment of a very fine contemporary work 5
- 72 Three antique cameo rings: Venus preparing for the bath; Perseus with the head of Medusa; Minerva and aged man standing before a funereal stele—all well engraved 3
- 73 Two fine cameo rings: Cupid on a ram; Cupid breaking off a dead branch from a tree—both of the early 17th Century, the last extremely well designed and engraved 2
- 74 Four cameo rings: Diana awakening Venus; Saint George killing the Dragon; Venus and Cupid; Two dolphins swimming side by side—all interesting works of the later 16th Century 4
- 75 Three cameo rings: each with female bust, Venus or Ceres, one holding a heart, another a cornucopia—all Italian work, of the early 17th Century 3

600 Robinson 1000
3.

- 76 Two similar cameo rings: the busts with attributes of Venus or Minerva—*Italian, early 17th Century* 2
- 77 Six cameo rings: Heads of Alexander the Great, an Empress, Psyche, a youth, a veiled female head, and a negress—all of the 18th Century 6
- 78 Seven cameo rings: Heads of Emperors (3), a mask, a male head wearing diadem, and two with female busts—18th Century 7
- 79 Four cameo rings: Group of mourning figures; M. Scaevola holding his hand in the flames; Poseidon in a marine car; Dionysos and panther—all fine engravings of the 18th Century 4
- 80 Four cameo rings: Warrior holding sword and shield; figures of a Satyr and child; Satyr dancing; mourning women; youth (Cupid?) with dead butterfly—all good engravings of the 17th and 18th Centuries 4
- 81 Four cameo rings: with female head, Masks, and Cupid in biga—all set with diamonds 4
- 82 Seven cameo rings: Head of Hercules; child Dionysos; Amazon; emperors (2); and one, with designs cut on both sides of a finely coloured sardonyx—18th Century 6
- 83 Ten cameo rings, all with male or female heads, and of the 18th and 19th Centuries 10
- 84 A similar lot of ten cameo rings 10
- 85 Eleven cameo rings, with busts or figure designs; two with small camei set on plaques of polished bloodstone 11
- 86 Four cameo rings, two with portrait busts; a ring, set with nine small camei and intagli; another, with a bust in high relief, cut in garnet; two others, with small Wedgwood plaques 8
- 87 A small relief in chalcedony: The Assumption of the B. V. Mary—a fine 18th Century cutting—in gold frame 1

- 88 A fine 16th Century cameo, in sardonyx: Bust of Herodias, facing, holding a sword and the head of Saint John the Baptist—*of ornate style, in gold frame* 1
- 89 A fine 16th Century cameo: Female bust (Hebe?) facing, holding a cup of fruits—*in high relief, and of ornate style* 1
- 90 A similar cameo, of same style and period: Female bust, possibly representing Fecunditas, facing; a child supported on either arm 1
- 91 Two similar camei, each with female bust in profile, one with pendent veil—*16th Century* 2

CAMEI—*Unmounted.*

- 92 Two antique camei, of sardonyx: Ariadne, Satyr and Pan; Orpheus playing to the animals—*both well engraved* 2
- 93 Four camei: Two male figures filling a wine-press; Thalia, with mask and staff; aged man and three children; Bacchante, with thyrsos and hare—*all probably antique engravings, in sardonyx* 4
- 94 A large relief, in chalcedony, with a boldly worked bust of the Emperor Claudius, facing—*an important work of contemporary date* 1
- 95 Five camei: Virginia pleading before Clodius (?); Dionysos holding a branch of grapes (*a very fine engraving*); two women; Lapith and Centaur; head of a Muse—*all of late Renaissance style* 5
- 96 Four camei: Combat of Trojans and Greeks; Aurora in biga; group of actors (?); Horatius Cocles defending the bridge—*all fine gems, the last possibly an antique engraving* 4

- 97 Three antique camei: Head of Alexander the Great; laureate-head of the Emperor Trajan; and head, with laurel crown—*the first and second of Roman date; the last of Byzantine times* 3
- 98 A head of the Emperor Tiberius, finely carved, in low relief, on a large oval plaque of light green jade—*18th Century* 1
- 99 Three large camei, in chalcedony or sard, with bust of Emperor or female head wearing fillet—*fine modern engravings* 3
- 100 A large onyx cameo, with a very finely cut bust of the Emperor Hadrian—*18th Century* 1
- 101 Two antique camei, in sardonyx: Horatius Cocles holding the bridge; the Centaur Chiron, instructing Achilles to use the bow—*both finely engraved, the last bears the name of Sostratos, and is of the 17th Century* 2
- 102 Five camei: Venus and two attendant Nymphs; the Goddess holding a rod and line, and playing with Cupids swimming in a river; warrior on ram; Zodiacal device (?); Judgment of Paris; Venus and Minerva, seated before a temple—*all good engravings of late Renaissance times* 5
- 103 Two antique camei: Actaeon with two hounds chasing a stag; male figure in biga; and a 17th Century relief, in sard, with well engraved bust of Christ 3
- 104 Six camei: Stork (?) holding a serpent in its beak; two men seated (Indian work); Phoenix; the Coronation of the Blessed Virgin; Gustavus Adolphus (?) seated on trophy; Salamander—*an interesting lot; the first possibly antique, the others of the 16th and 17th Centuries* 6
- 105 Four camei or reliefs in varied stone; two with busts of Christ (one gold-mounted); portrait bust of a lady as Cleopatra—*late 16th Century*; portrait bust of a lady—*17th Century—all interesting works* 4

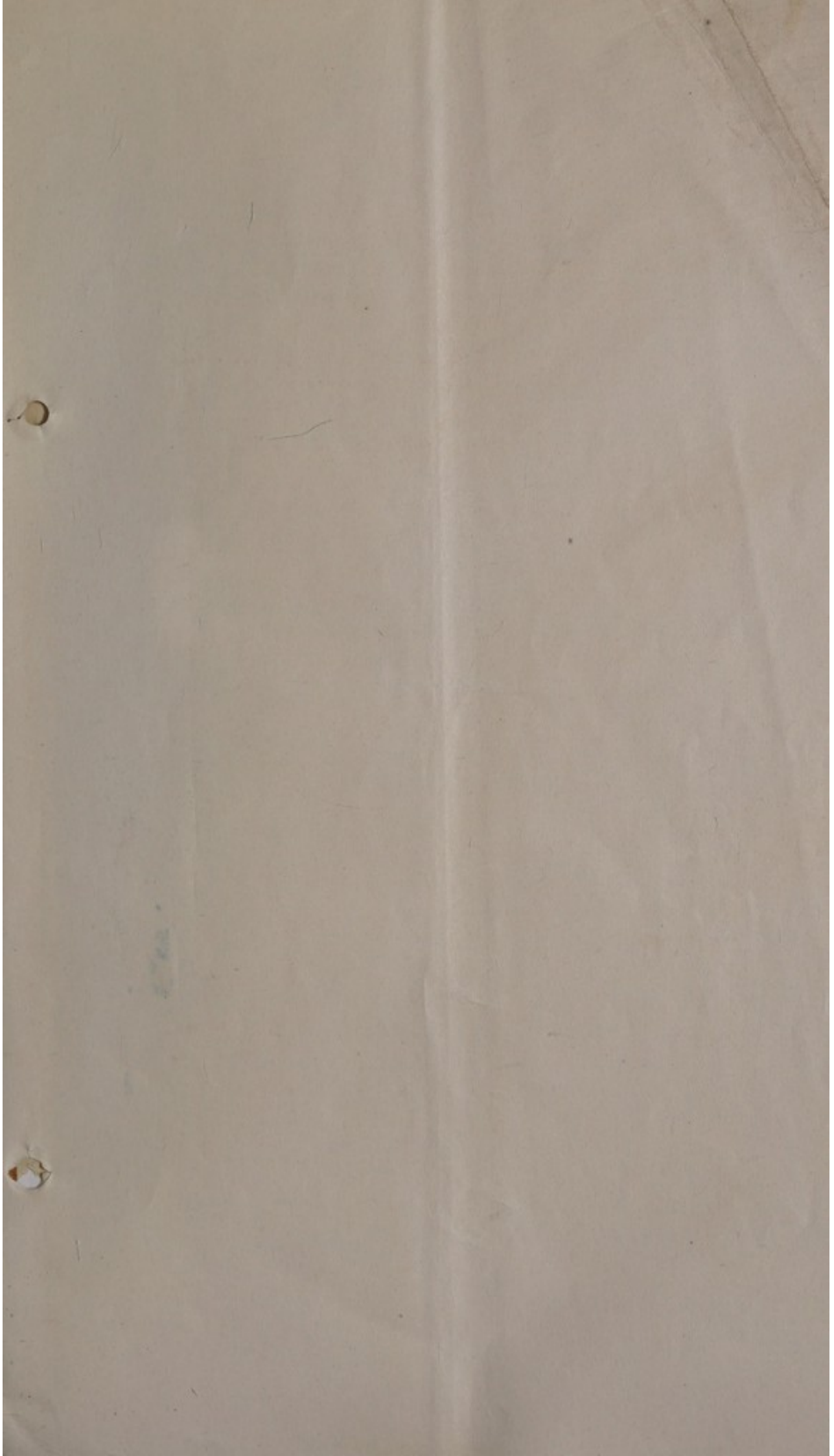
- 106 A large cameo, in chalcedony onyx, with figures of Hercules and Omphale in high relief—*late 17th Century* 1
- 107 Five camei in varied stone, all worked in high relief: Sacrificial scene; bust of Pan; head of Jupiter; Europa on bull; head of Bacchus—*all of late 17th or 18th Century work, two broken to simulate antique fragments* 5
- 108 Seven camei: Head of Jupiter; Cupid on lion—*gold mount*; lion attacking a bull; head of Mercury; female head—*gold mount*; dying gladiator; male head—*all of the 18th or 19th Century* 7
- 109 Six camei: Achilles tempted by the offer of arms; Nyx in biga; head of Pan; bearded head, facing; head of Jupiter; grotesque combination of male head, lion, eagle and dolphins—*all of the 18th and 19th Centuries* 6
- 110 Six camei; Bacchus and Nymph; lion; group, with woman holding the Palladium and three other figures; man with mask; Bacchante and panther; Hercules and the lion—*all well engraved works of the 18th and 19th Centuries* 6
- 111 Six camei, in sardonyx, &c.: Venus and Adonis (*in gold rim*) group of men and sleeping Nymph; Satyr and Nymph; M. Scaevola holding his hand in the flames; Bacchanlian scene; Cupid with butterfly—*all of late Renaissance date and engraved in the antique manner* 6
- 112 Eight camei: Dog (*in metal mount*); poet with scroll; Dionysos and Ariadne; Satyr and Faun; Cupid catching a butterfly; Satyr dancing before a seated man; Hercules and Omphale; Jupiter Olympus—*all well engraved modern gems* 8
- 113 Ten camei: Cupid and Psyche; Eros and Anteros; lion and ram; female figure, with staff and vase; Bacchus and Ariadne; man with wreath; Silenos on an ass; two Maenads before a Bacchic term; Diomedes with Palladion; Paris and Helena (?)—*all fine modern gems* 10

- 114 Nine camei: Shepherd seated: Pan and Syrinx; Mutius Scaevola, before Porsenna; Victory conducting an Imperial quadriga; Meleager sleeping; Bacchante with wine cup; Actaeon and hound; Melpomene seated; Venus and Cupid—*all interesting modern works* 9
- 115 Seven camei, all with male or female heads and busts—*modern* 7
- 116 Seven camei, similar to preceding lot—*one in gold mount—mostly of the 18th or 19th Century* 7
- 117 Nine camei and cuttings in relief, in varied stones—*two in topaz—all with male or female heads—one with gold mount* 9
- 118 Seven others, including a finely cut bust of Augustus—*one in gold mount* 7
- 119 A similar lot of seven camei, with male or female heads 7
- 120 Nine camei and reliefs, in varied stone: male or female busts—*some finely engraved* 9
- 121 Nine others, also with male or female heads 9
- 122 Eleven camei, with varied designs: Dog; Cupid and Venus; boar; Nereid on seahorse; female head wreathed; head of Athena; Aurora in car; panther; two dogs; boy sleeping; lioness—*mostly of the 18th and 19th Centuries* 11
- 123 Eleven camei: Couchant lion; head of Hercules; the Graces; swan; cock; Cupid mourning; female head; Priam pleading to Achilles(?); head of M. Aurelius; two figures sacrificing a lamb; eagle with serpent—*mostly of the 18th and 19th Centuries* 11
- 124 Twelve camei: Cupid and lion; head of Anton. Pius; Cupid and Psyche; female head; dog; eagle with fulmen; panther in cave; mask; hounds seizing a stag; heads of Emperors (2)—*some very well engraved* 12

- 125 Seventeen camei, in varied stone: Masks (8); swan; Imperial busts (2); male or female head; head of a negro; group of Fauns; Amphion building Thebes; Europa on bull—*some of good style, mostly of small size* 17
- 126 Ten camei and reliefs in varied stone, all with male or female busts—*some very well engraved* 10
- 127 Twelve camei, with heads of various gods and goddesses, emperors, &c.; one, a head of a negro, in paste—*some finely cut* 12
- 128 Twelve camei: Heads of Diana, Cicero, Paris and Helena, Ajax, Minerva, &c.—*mostly of 18th or 19th Century* 12
- 129 Twelve camei: Male or female heads, including one with a head of Christ boldly cut in bloodstone 12
- 130 Twelve camei: Heads of Tiberius, Ceres, Nero, the Dioscuri, Socrates, Bacchus, &c.—*18th or 19th Century* 12
- 131 Twelve camei, all with male and female heads or busts—*some of fine execution* 12
- 132 Six camei in varied stone: Heads of a Philosopher, Bacchus, the Emperors Hadrian and Vitellius, Homer, &c. 6

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- 133 A pair of ebonised show-tables, with glazed sloping tops—
48 in. wide
- 134 A pair of ditto
- 135 A pair of ditto

FINIS



$$\begin{array}{r} 3.1 \\ 2.3 \\ \hline \end{array}$$

$$\begin{array}{r} 4. \\ 6 \\ \hline \end{array}$$