

Philipp von Stosch (1691-1757) was one of the most instrumental figures of eighteenth-century antiquarianism. His great connoisseurship in terms of glyptic art, coinage, manuscripts, printed books, drawings, prints and other artistic objects was greatly appreciated by his peers, scientists and art patrons and is reflected in the legacy he left. He is primarily known for his collections, especially the prominent cabinet of engraved gems and glass pastes (now mostly in Antikensammlung, Berlin) and for his outstanding book on gems signed by ancient masters *Gemmæ antiquæ cœlatae* (Amsterdam, 1724). This book is regarded as a pioneering work not only in the discipline of glyptics but archaeology and art history in general.

The project traces and examines collecting and scholarly activities of Philipp von Stosch in terms of engraved gems on the basis of the discovered unknown pictorial (drawings) and archival sources. A huge collection of unknown drawings of Stosch's gems found in the Princes Czartoryski Museum as well as two smaller but not less significant collections of similar objects belonging to the Spencer-Churchill Album and the Vatican Library (more than 3000 specimens in total) give a wonderful opportunity to present Stosch not only as one of the most important representative of eighteenth-century collecting and antiquarianism, but also to advance our understanding of emergence of archaeology as a scientific discipline in the eighteenth century.

The research is original, based on the unpublished material and involves multidisciplinary approach since archaeological studies are combined with art historical and historical research (library and archive queries) as well as optical and physicochemical analyses of the drawings and archives in question. The project consists of two phases addressing two kinds of aims - documentary and contextual. In the first one the authors plan to thoroughly analyse the mentioned collections of drawings and archives, identify original gems they reproduce and evaluate their potential in the studies of ancient glyptic art and history of collecting because the drawings are accompanied with descriptions that supply with invaluable information as to the interpretations of the scenes depicted on gems and their provenance. This research gives opportunity, for instance, to prove that many gems spread now in various museum collections in Europe and the USA were once owned by Stosch or at least went through his hands. It also provides with proofs for their genuine ancient dates and eliminates risk of taking them for eighteenth- or nineteenth-century copies.

In regard to the second phase and aim, the authors intend to contextualise the drawings and archives in their eighteenth-century environment. Stosch's wide-ranging activities as a whole, his collection of original gems, pastes, casts, drawings and prints, his library, his book and other scientific projects were intimately connected, to his patronage over gem engravers and artists reproducing original gems mostly as drawings. As the project shows, Stosch's aim was to employ the best artists available (like Pier Leone Ghezzi (1674-1755), Girolamo Odani (ca. 1681-1741), Bernard Picart (1673-1733), Anton Maria Zanetti (1679-1767), Carl Marcus Tuscher (1705-1751), Theodorus Netscher (1661-1728), Georg Martin Preissler (1700-1754), Johann Justus Preissler (1698-1771) and Johann Adam Schweickart (1722-1787)) who could faithfully reproduce techniques and styles of ancient gem engravers. The recently discovered unknown pictorial and archival materials confirm that despite some criticism received from his contemporaries, Stosch strove to realise his scientific enterprise by consistent documentation and publication of a complete catalogue of his cabinet of cameos and intaglios. Ultimately, his ambitious project was never fully accomplished, because the catalogue of his collection of gems published in 1760 by Johann Joachim Winckelmann (1717-1768) was largely simplified and unillustrated.

Publication of the research results and the collection of images in the form of monumental, two-volume monograph would fulfill Stosch's vision, albeit two and a half centuries later. All hope of recovering his lost pictorial legacy seemed vain, yet now, thanks to the discovery of the drawings and archives in the Princes Czartoryski Museum in Krakow and several other smaller sets it can be brought back to life to the benefit of archaeologists, historians, art historians, curators, collectors and all enthusiasts of ancient engraved gems and eighteenth-century drawings. Moreover, the planned publication will unfold that Stosch's example illustrates beginnings of archaeology as a scientific discipline. For the antiquarianism initially concentrated exclusively on collecting of antiquities, but in the course of the eighteenth century, it started to transform itself into the regular studies of ancient societies by asking questions about their ways of functioning and objects those civilisations created. Thus, in the respect of ancient glyptics, Stosch's role was instrumental and his activities considerably inspired later Winckelmann (his admirer) to write first, still considered as one of the most important in history, synthesis of ancient art (his work *Geschichte der Kunst des Alterthums* published in 1764).