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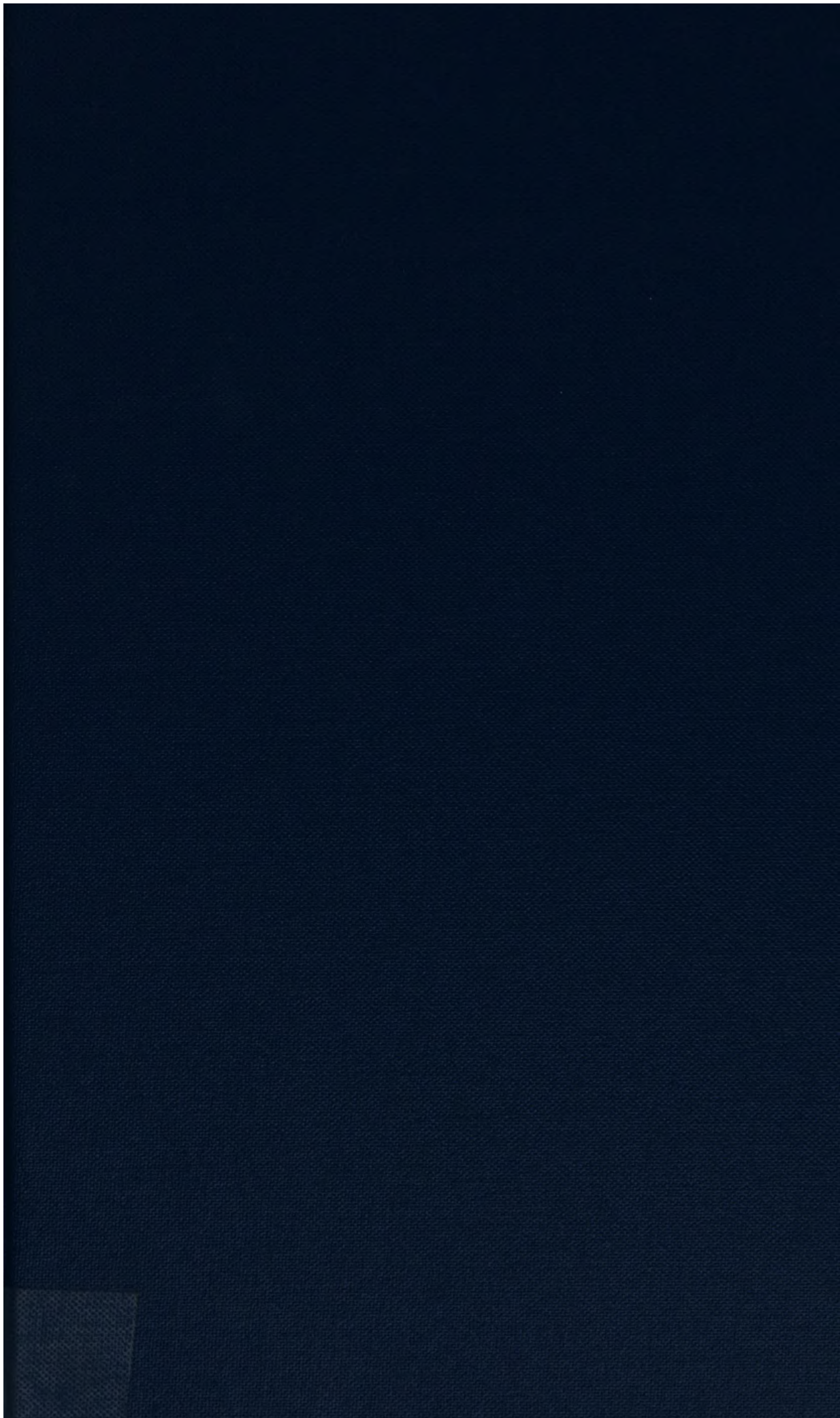
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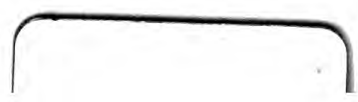
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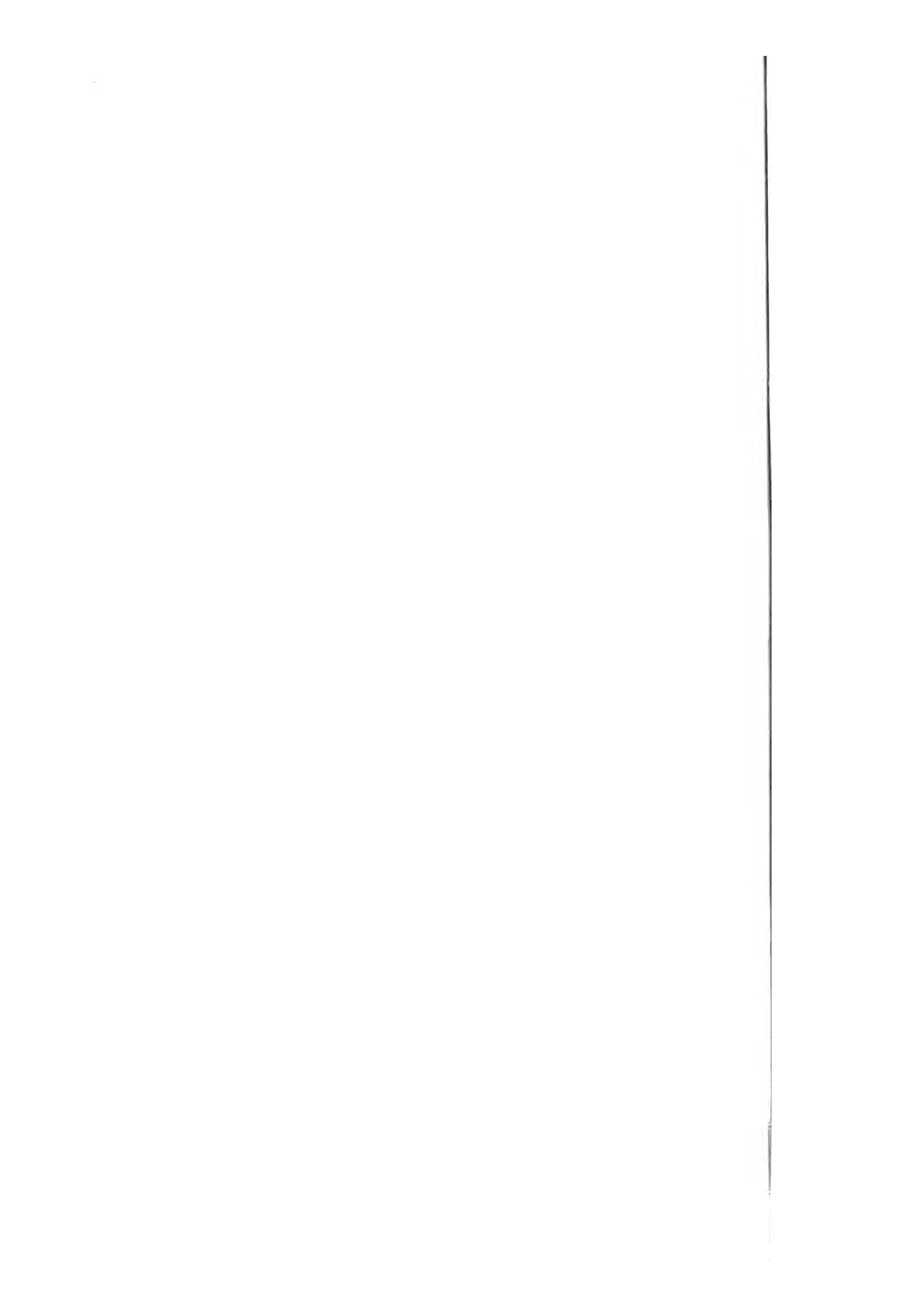


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REPORT

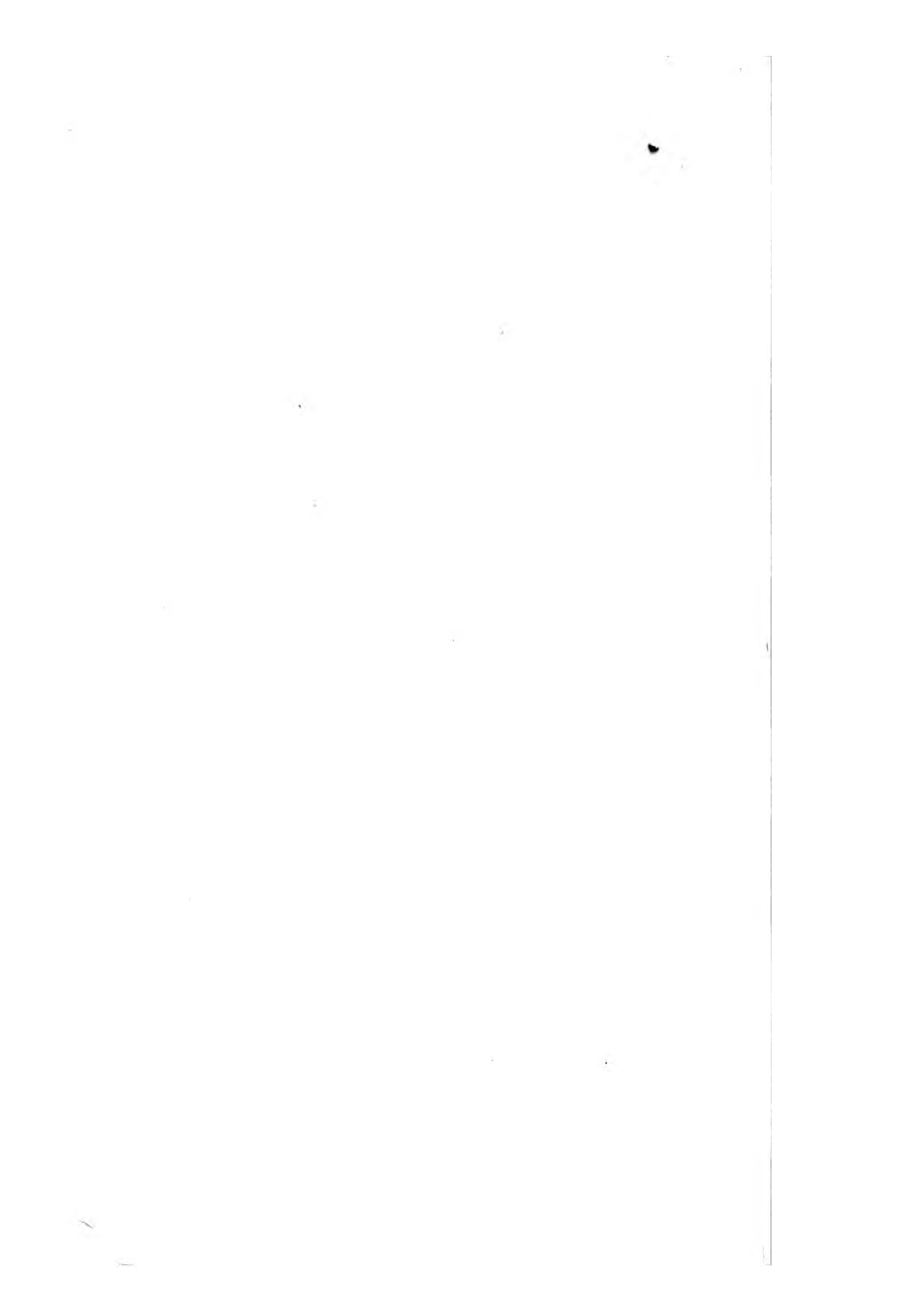
ON

THE CAMPANA COLLECTION.



LONDON:
PRINTED BY GEORGE E. EYRE AND WILLIAM SPOTTISWOODE,
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY.
FOR HER MAJESTY'S STATIONERY OFFICE.

1856.



SIR,

British Museum, Sept. 15, 1856.

HAVING been instructed by you to examine and value the Collection of Antiquities of the Marchese Campana, now offered for purchase to the British Government, we have the honour to submit the following Report on this subject.

This Collection consists of a great variety of objects, not all united in one Museum, but distributed in five houses, and occupying twenty-five rooms. As in the local arrangement adopted by Signor Campana, exact scientific order was not attainable, we have thought it best, first, to make a descriptive Inventory of the contents of each room, and, then, to classify the whole collection under the following Heads, which will be severally noticed in this Report in the order here laid down.

1. Greek and Etruscan vases.
2. Etruscan, Greek, and Roman terracottas.
3. Etruscan, Greek, and Roman ornaments in gold and silver.
4. Etruscan, Greek, and Roman bronzes.
5. Etruscan Cists in marble and tufo.
6. Greek and Roman glass.
7. Roman Mural Paintings.
8. Ivories, chiefly Roman; carvings in amber.
9. Roman gold coins.

CLASS I.—GREEK AND ETRUSCAN VASES.

The Collection of Vases formed by Signor Campana is certainly the finest ever made by a private individual, and will bear comparison with the most celebrated Collections in public Museums, if indeed it does not surpass any of these, both in its extent and in the variety and beauty of individual specimens. It has been formed partly by purchase, but principally from excavations

made in the cemeteries of Etruscan cities by Signor Campana, and at Cuma by the Count of Syracuse.

The Collection may be best described by throwing the vases into groups according to the successive periods of ancient Fictile Art. Painted vases should again be distinguished from those in which the ornaments are stamped or modelled in relief. These latter will be considered in a subsequent place.

Probably the most archaic specimens in the whole collection are a series of very large *pithi* or jars, found principally in tombs at Cære (Cervetri). These vases exhibit the art of painting on clay in its rudest form. They are generally ornamented with friezes of animals, winged lions, and fantastic modifications of the human form, painted in white, red, and crimson, on a black or brown ground; the field is *semé* with flowers, as in the reliefs from Nimrud, and the subjects and general composition seem derived from Oriental sources. The colouring is often purely arbitrary; employed rather for the sake of distinguishing objects than of rendering the truth of nature. The outlines of the figures are represented by a red border studded with white spots; the lines incised in the clay, employed at a later period to express form, never occur in these rude specimens of Ceramography. These vases are probably of extreme antiquity, as may be inferred not only from the character of the art, but from the decayed condition of the pottery of which they are composed. They average in height rather more than three feet.

Signor Campana possesses twenty very fine specimens of these most rare and curious vases. We are not aware that so extensive a series exists in any other Museum. The British Museum contains two or three interesting vases of this class, found at Vulci, in Etruria.*

* These specimens in the British Museum are from the collection of Dr. Emil Braun. They are engraved in Micali, *Monum. Ined. Firen.* 1844. Tav. 4, 5.

Amongst the more remarkable specimens in this style are the following:—

No. 3.* *Pithos*. Round the body a frieze of animals; a horse, grazing; behind him a stag, walking. The field is *semò* with a curious kind of fish, with long fins or feelers, bending back from the face. These animals are painted in white, with a red outline, studded with white spots. The eye of the stag is of exaggerated size, occupying the entire side of the head, and being formed of a number of outlines, one within the other. Below this frieze is a row of similar fish, and round the neck, another. The colours on this vase are much faded, and the pottery equally decayed. It is, however, unbroken, and in a very genuine state.

With these *pithi* are three circular vases, with covers and projecting studs. One of these is 2 ft. 2 in. high, and measures 1 ft. 7 in. in width.

On one side are a lion and a bull confronted; between them is a flower; above the bull is another flower. These animals are painted in white on a black ground. The outline of their bodies is marked by a red stripe, studded with white dots, and drawn just within the contour, so as to leave a narrow margin of white. The mane of the lion is painted, and picked out with white, his eye is painted black; his tongue lolls out of his mouth. The thigh of the advanced hind leg is so delineated as to resemble a skirt hanging between the two legs. The bull is striped red and white on the neck and breast. The flowers in the field are similarly striped. The ground is black. At the side of the flowers, between the lions, is a projecting knob, on the face of which is painted a circular flower.

On the reverse are two lions, face to face, with their tongues lolling out; between them, a knob like that already described. The mane of these lions is painted with some skill, but very little knowledge of anatomy is shown. Between these groups, over each handle, is an aquatic bird, the wings formed of red and white rows of dots.

The cover of the vase is ornamented with a number of concentric rings round a central flower, which is modelled so as to form a double handle, surmounted by a central knob.

* Etruscan terracottas, Monte di Pietà. The numbers attached in the text to the descriptions of vases refer to the MS. Inventory of the Campana Collection, on which the valuation is based.

Another singular variety of early Polychrome painting is to be found in a small *amphora*, No. 503.* On this vase the picture is painted in opaque colours, black touched with green. These colours are unglazed, and the mode of painting appears to have been imitated from Egyptian vases. The drawing is very rude. The subjects are as follows :

1. Horsemen galloping. 2. Death of Troilos at the fountain. Round the body is a wreath with acorns. The style of which this vase is a specimen is of extreme rarity. Height, 9¼ in.

Next, probably, to this class in order of time are a series of vases from Cære, of the highest interest to the archæologist and student of art.

The designs on these vases are painted in black, red, white, and crimson, on an ash-coloured ground; the outline of the figures being marked by incised lines. The drawing is generally remarkable for spirit and freedom.

It is singular that, though these vases are certainly of an earlier period than the great mass of Archaic specimens commonly known as vases with black figures on a red ground, their designs are less conventional, and show a more lively perception of nature. The subjects represented are often of the highest interest; sometimes entirely new Myths occur, sometimes scenes already made familiar to us by the Greek poets are treated in a new and striking manner. It is well known that in the representation of Mythic scenes on some vases, the names of the *dramatis personæ* are inscribed near them for the sake of greater distinctness. Such inscriptions are, however, of comparatively rare occurrence in Archaic vases. In the class now under consideration many interesting names occur, and two specimens may be particularly quoted.

No. 20† represents as the principal picture a procession of Trojan warriors. We find in this scene the following names :

* MS. Invent. Miscellaneous Painted Vases, Rhyton Rooms, House in Via Babuino.

† For this and the following No., see MS. Inv., House in the Corso, Room 1.

ΚΒΜΑΜΔΡΑ "Cassandra," ΠΟΛΥΞΕΝΑ "Polyxena,"
 (Τ)ΒΞΕΦΟΜΟΜ "Teisiphonos (?)," ΞΑΝΘΟΜ "Xanthos,"
 the name of a horse, ΚΒΛΡΞΟΜΑΜ "Kebriones,"
 ΒΞΡΡΟΜΑΤΟ(Μ) "Hippomachos," ΦΟΡΑΞΕΜ "Corax,"
 ΚΞΑΜΞΜ "Kyaneos," ΑΞΜΟΜ "Aineas," ΒΦΤΟΡ "Hec-
 tor," ΕΒΚΑΥΑ "Hecuba," ΠΡΞΑΜΟΜ "Priamos."

On No. 21, is represented the banquet of Eurystheus, at which are present Herakles, Eurystheus, Iphitos, Iola. Here the names are ΕΒΡΑΚΙΒΜ "Herakles," ΙΞΟΛΑ "Iole," ΙΞΦΞΤΟΜ "Iphitos," ΕΥΡΥΤΞΟΜ "Eurystheus," ΚΛΥΤΞΟΜ "Klytios." On the reverse Ajax falling on his sword, in the presence of Odysseus, ΟΔΞΜΒΥΜ. There are four other subordinate scenes, representing battles, horse-races, and a sacrifice.

These two vases are of the form called *Krater*. They are of large size, measuring about 1 ft. 4 in. in height, by 1 ft. 3 in. in width. The pictures upon them are remarkable for their distinct and vivid colouring. When we consider their remote antiquity, their state of preservation is quite extraordinary. In interest and variety of subject, in style, and in condition, these vases may be compared with any known specimens of the Archaic period, and rank probably next in value to the celebrated François vase in the Florence Collection.

It will be seen from the specimens given above, that the inscriptions present a most curious study of palæography. Of the letters which occur in these names some forms are of extreme rarity, but one is, it is believed, altogether new, the Ω for Β. The very archaic character of these inscriptions justifies us in assigning a very remote date to the class of vases on which they are found. They appear to be of an earlier period than even the celebrated Panathenaic *amphora* found by Mr. Burgon at Athens, and now in the British Museum. The chronological evidence afforded by the inscriptions on these vases may ultimately serve to determine the age of a large number of uninscribed specimens of the same class; they must therefore be

regarded as most valuable documents for the history of Fictile Art.

Among the vases of this class may be mentioned the following:*—

1. *Hydria*. Nereids mourning over the body of Achilles, inscribed "Kynata." Height, 1 ft. 6 in.

2. *Krater*. Two warriors fighting over a fallen figure, inscribed, "Hippolytos." Height, 1 ft. 2 in. by 1 ft.

4. *Hydria*. Combat of warriors and Centaurs; the Centaurs have horses' feet and fetlocks, but human legs and thighs. Reverse: two eagles stooping to attack a deer. A very fine design. Height, 1 ft. 5 in.

8. *Krater*. A grotesque scene of Satyrs drinking. The names inscribed are, "Ophelandros," "Omricos," "Echnos." Reverse; comic scene (?) on the right, a male figure prostrate, his head placed in a kind of square yoke, on his legs fetters; another male figure wearing a similar yoke stoops over him; behind is a female figure bringing a dish of fruits; behind, on the left, six large *kraters*, piled two and two. Height, 12½ in. by 11½ in.

16. *Amphora*. Tydeus attacking Ismene; a scene not previously known in ancient art. Names, "Tydeus," "Ismene," "Periklymenos," "Klytos." Height, 1 ft. 1 in.

23. *Lebes*. Combat of Greeks and Amazons, with a great number of names. "Lykos," "Alake," "Thorax," "Kebes," "Olyxos," "Mnesarchos," "Kleptoleme," "Deiptos," "Telamon," "Elesos," "Toxoule," "Medosas," "Antereas," "Euphorbos," "Pisto," "Leon," "Herakles," "Promachos." Reverse: horse-race; in front, a judge holding up his hand at the *meta*, behind him the prizes, eight tripods, four *lebetes*. An interesting vase, the drawing very elaborate, and in the style of the François vase at Florence. Height, 1 ft. 2 in. by 1 ft.

25. *Hydria*. Theseus and the Minotaur. Names, Θ F ξ E Y ξ "Theseus," AR[IA]DE "Ariadne," MINOξ "Minos," [TA]VPOξ MINOIO "the Bull of Minos." Height, 1 ft. 4 in.

26. ———. Apollo demanding the stolen oxen from Hermes. Height, 1 ft. 5 in.

* For this and the following Nos., see MS. Inv., House in the Corso, Room 1.

28. ———. Herakles bringing Cerberus to Eurystheus. The representation of Cerberus is very peculiar; snakes issue from his face. On the reverse, two eagles devouring a hare. Height, 1 ft. 5 in.

6.* *Amphora*. Birth of Athene. Names, $\text{I}\Delta\text{E}\text{V}\xi$ "Zeus," $\Theta\text{R}\text{O}\text{N}\text{O}\xi$ his throne, "Dionysos," "Aphrodite," "Leto," "Poseidon," "Hephaistos." On the reverse, Herakles killing Nessos. Names, $\text{N}\text{E}\xi\text{O}\xi\ \Delta\text{E}\ \text{I}\text{A}\text{M}[\text{E}\text{N}\text{O}\xi]$, $\text{A}\Theta\text{E}\text{N}\text{A}\text{I}\text{A}$, the double name by which the Centaur is known in this myth. Height, $16\frac{3}{4}$ in.

53. *Hydria*. Achilles receiving his arms from Thetis; behind him, Odysseus. Names, "Achilleus," "Olyteus," "Thetis," "Pontia," a Nereid. On the reverse, two Sirens between two lions, inscribed $\xi\text{I}\text{P}\text{E}\text{N}\ \text{E}\text{I}\text{M}\text{I}$ "I am a Siren." Over one of the lions is written $\Lambda\text{E}\text{O}\text{N}\text{O}$. Height, $14\frac{1}{2}$ in.

These two last vases are somewhat later in style than those previously described.

With these more remarkable vases, Signor Campana has combined in one series a number of more ordinary vases in the same style, all found at Cære, and exhibiting the same general peculiarities of subject and treatment. The picture generally represents friezes of animals in a field *semé* with flowers; in the later specimens of the style these more archaic designs are gradually encroached upon, and finally replaced by Mythical scenes, in which human figures and dramatic interest are introduced. This transition constitutes one of the great epochs in ancient vase painting. In no Museum, perhaps, has it ever been so clearly demonstrated as in the collection of archaic vases found at Cære, which we are at present describing. The greater part of these vases were the fruit of Signor Campana's own excavations, and are in a very genuine state.

After the two classes of Most Archaic vases now described, the next in order of time is the class with black figures on a red ground, which immediately pre-

* For this and the following No., see MS., Inv. House in Corso, Room 2.

cedes the Perfect style, when the figures were drawn in red on a black ground.

This Secondary Archaic style differs from the preceding styles by many peculiarities, which it would be out of place to describe here. One distinction, however, may be noted. The style, though not absolutely Monochrome, is less Polychrome. In the Most Archaic style several colours are employed in strong contrast; in the later period, one colour, *black*, predominates in the figures almost to the exclusion of all others. Perhaps there is no collection in the world which can show such a fine series of *hydriæ* and *amphoræ* in this Later Archaic style as the British Museum. Some very interesting vases, however, occur in the Campana Collection, as, for example,—

No. 172.* *Hydria*, inscribed with the name of the potter "Timagoras." On one side two figures, male and female, in a chariot; on the reverse, Theseus killing the Minotaur. This vase is a most beautiful specimen of the Later Archaic. Height, $16\frac{3}{4}$ in.

Among the vases from Cære are a set of *amphoræ*, Nos. 80, 81, 82, 84, 85, 97,† all of which are characterized by a peculiar mannered style of drawing, known by the name of "Affected Tyrrhenian." It is interesting to see so many specimens of a style which is of exceedingly rare occurrence, and was probably peculiar to Etruria.

We must not omit here a most curious series of vases, bearing the name of the celebrated artist Nicosthenes. These vases are fourteen in number. Public Museums can seldom show more than two or three specimens known from the inscription to be from the hand of any particular artist or potter. The vases of Nicosthenes are characterized by an extreme delicacy and neatness of finish. They were probably executed at the moment of transition, just before red figures on a black ground were substituted for black figures on a red ground.

* House in Corso, Room 2.

† Ibid.

Before passing onward to this later class of vases, this would seem to be the place to notice a singular variety of vase painting. It is an *amphora*, No. 423.* The vase picture, instead of being painted in black on a red ground, is painted in white on a black ground; the drawing, though somewhat hard, is refined and elaborate. The addition of incised outlines and the style of the drawing are reasons for placing this vase rather among the Later Archaic than in the period immediately subsequent, which we are about to describe. The subjects are:—1. An Amazon on horseback, with an Amazon standing by on foot. 2. The palace of the Nereids, four of whom are represented. On the foot of this vase the inscription **ΑΝΔΟΚΙΔΕΞ ΕΓΟΕΞΕΝ** is incised. Height, 16½ in.

The next group of vases which have to be noticed are those executed in the finest period of Ceramography, with red figures on a black ground. The figures on these vases are often masterly specimens of drawing; the treatment has, probably, great analogy with that of the frescoes of Polygnotus and other celebrated painters of the age of Pericles. The outlines stand out with great distinctness, detached on the black ground; the details of the anatomy are faintly indicated by very fine lines, hardly to be discerned without close inspection. By these delicate inner markings form is rather suggested than delineated, and as much roundness and relief is imparted to the figures as the convex or concave surfaces on which the vase picture is painted admit without violating optical laws.

The earlier specimens in this style still retain something of the harshness of outline which characterizes the vase pictures of the preceding period. In the later vases we have extreme refinement of drawing and most graceful composition.

The transitions through which Greek art passed from the severity of the Æginetan and other early schools to the style of Phidias, and from Phidias to Praxiteles, are but imperfectly known to us, and can be best traced out by comparing Sculpture with Vase pictures and Coins.

* Rhyton Rooms, House in Via Babuino.

In this third or Perfect style of vase painting the Campana Collection is probably unrivalled. In the Vatican, the British Museum, and the Berlin Museum, are to be seen the finest specimens of this class found at Vulci, and the discovery of most of which is due to the researches of the late Prince of Canino. It was reserved for Signor Campana to prove by excavations at Cære, that the Necropolis of that ancient Etruscan city contained specimens of Fictile Art not less remarkable for beauty, or as materials for the history of Greek painting, than the more celebrated cemetery of Vulci.

The Campana Museum also contains a collection of Nolan Vases, which will be noticed separately after the most remarkable specimens from Cære and other Etruscan cities have been described.

For the sake of greater distinctness the vases from Etruria may be sub-arranged according to their forms in three groups: KRATERS: AMPHORÆ and OINOCHOÆ: CUPS.

Kraters.—This class of vases, employed by the ancients to contain wine mixed with water, are known among Italian collectors by the name of “Vasi a Campana,” from their resemblance in form to a bell. They are usually of very large size, with designs elaborately executed. No class of vases is more rare; their great size, the beauty of their form, and the interest of their pictures, cause them to be most highly prized by collectors.

Of this class the Campana Museum possesses no less a number than fifteen. It is believed that so fine a collection has never been formed elsewhere. Neither in the Vatican, the Louvre, or the British Museum are to be found more than isolated specimens of a class of vases of which the enterprise and intelligence of an individual has succeeded in acquiring so rich a series. Nearly all these vases were found in the Necropolis at Cære. They are of very large size, averaging 1 ft. 8 in. high by 1 ft. 8 in. diameter.

The most remarkable among the vase pictures on these *Kraters* is one, No. 719,* representing Herakles wrestling with the giant Antæos. The drawing is in what may be called the Æginetan style, very careful and learned, with rather an excess of elaboration in the details, and a certain harshness in the outlines which repels at first sight. These characteristics mark the transition period which connects the Archaic style with Phidias, and of which the Æginetan sculptures at Munich are the best example. From the size of the figures, and the extraordinary distinctness and preservation of the drawing, this vase picture has almost the force of an ancient mural painting, and must be regarded as one of the most interesting examples of ancient Ceramography which have been preserved to us. It bears the names of the combatants, ΗΡΑΚΛΕΞ, Α[Ν]ΤΑΙΟΣ, and of the artist, Euphronios, by whom it was drawn, ΕΥΦΡΟΝΙΟΣ ΕΓΡΑΦΞΕΝ.† On the reverse of the vase is a scene representing a musical contest. A flute player is about to play before three seated judges. The names on this picture are ΠΟΛΥΚΛΕΞ “Polykles,” [Κ]ΕΦΙΣΙΔΟΡΟΣ “Kephisodoros,” ΒΕΑΓΡΟΣ “Leagros.”

No. 734, rather later in style, and probably of the time of Phidias. The subject is Apollo attacking the giant Tityos with his sword, after having transfixed him with an arrow. The name of Apollo is inscribed.

On the right is a female figure, who appears to be warding off the attack, and has received three arrows on a kind of boss placed on her breast. The faces in this picture are full of expression. This vase was found at Vulci.

No. 737 is remarkable for the interest of the subject, as well as for its fine condition. On one side is represented

* This and the following numbers refer to *Kraters*, House in Via Babuino, Rooms 1, 2.

† The name of this artist occurs elsewhere on vases, and it would appear, from the inscription on a vase, that he was celebrated among his contemporaries: Gerhard, *Auserles. Vasenbilder. Taf. clxxxviii.*

Danaë, ΔΑΝΑΕ, receiving in her lap the golden shower ; on the other she is about to be placed in the chest with her infant Perseus. Very few representations of the first of these scenes are known. The second scene is repeated on a fine *amphora* with red figures, No. 750.

No. 743 represents on one side Odysseus, ΟΥΥΤΕΥΞ, conversing with Achilles, who is seated opposite to him in deep dejection ; above, hangs his bow. The interview was probably on the occasion of the loss of Briseis. On the reverse, Hypnos and Thanatos, the personifications of Sleep and Death, are carrying off the dead body of Sarpedon. Over the head of Hypnos his name, ΗΥΠΝΟΞ. This side of the vase has been a good deal repaired and painted over, but the composition is remarkable for its beauty.

Other subjects of interest which occur in this series of *Kraters* are No. 735, Triptolemos setting out on his expedition ; Demeter, Persephone, and another female figure accompany him ; No. 736, Athene in a chariot with a warrior ; in front of the chariot stands Nike. The head of Nike is remarkable for the beauty of the drawing ; the hair is most carefully painted, and the whole type and treatment resembles that of the female heads on the contemporary silver coins of Syracuse.

732. Departure of a warrior for battle, with two other figures ; remarkable for beauty of drawing.

733. Return of Hephaistos, ΑΦ[ΑΙΣΤΟΣ], to heaven, in the presence of Zeus and other deities.

733*a*. Theseus and Phorbas attacking the Amazon Melosa ; their names are inscribed.

733*b*. Hercules sacrificing during the Argonautic expedition. The details of the sacrifice are curiously given.

739. This *Krater* is latest in style of all, and belongs to the period when more expression was attempted in the vase picture, and a dramatic effect sought by a more artificial and studied composition. In this picture the simplicity of the Monochrome treatment is infringed upon by the introduction of white colour, though in small quantities.

It represents Orestes seated at the altar of Apollo, who holds over him the pig used in Lustral or purifying Rites ; behind stands Artemis. The three Furies, the pursuers of Orestes, are

present; two of them are being put to sleep by Night. This is a highly dramatic and interesting composition. The vase was found in Magna Græcia, and has been engraved, *Monum. dell' Inst. Archeol. Rom.*, iv., Tav. 48.

Amphoræ: Of this class the Campana Collection possesses a fine series, found at Cære and elsewhere in Etruria, but inferior to that of similar vases in the British Museum. The following may be noticed:—

No. 46.* Philoctetes wounded at the altar of Chryse, in the presence of Diomedes and Agamemnon. The scene represents an event of the Trojan war. The names of Philoctetes and Diomedes are inscribed. It is believed that this subject is unedited. Height, 1 ft. 4 in.

51. Neoptolemos at the Court of Lycomedes. The names of Neoptolemos, Lycomedes, and his daughter Deidamia are inscribed. Height, 1 ft. 2½ in.

61. Apollo slaying Tityos; behind Tityos, a female, inscribed, "Malosa." Height, 1 ft. 6 in.

64. Dionysos and two Mænads, inscribed, "Dionysos," "Rhodanthe." Height, 1 ft. 3¼ in.

70. Terminal figure of Dionysos Dendrites; on either side a nymph. Height, 1 ft. 3½ in.

235. Hermes carrying off the infant Dionysos. Height, 14½ in.

427. Europa riding on the bull; remarkable for fine condition. Height, 1 ft. 5 in.

Among the smaller vases in this style an *Oinochoe* from Cære deserves especial notice.

It is of a most elegant form, with twisted handles, and is in height about 9 in. The vase picture represents three of the Muses, Calliope, Melpomene, Urania. Calliope is seated, holding a pair of flutes; before her stands Melpomene playing on the double flute; behind, Urania holds open diptychs or tablets. Over these figures are their names, **ΚΑΛΛΙΟΡΑ, ΜΕΛΠΟΜΕΝΗ, ΟΡΑΝΙΑ**. The faces of the Muses are drawn with exquisite fineness; it is difficult to conceive how greater delicacy of execution could be attained by such simple means. As the celebrated medallions of Syracuse are justly

* For this and the following Nos., see MS. Inv., House in Via Babuino, Gallery.

regarded as the *ne plus ultra* of ancient numismatic art, so this vase may be regarded as the masterpiece of Ceramography or the art of drawing on clay.

Cups: This class of vases is remarkable for the grace of their form, of which the diameter ranges from 8 to 13 inches; the average height is about 4 inches. They are often ornamented with two or more subjects drawn with great delicacy and finish. The subjects are generally connected with the *palæstra*; many mythic scenes, however, occur. The collection of Cups in the Campana Museum is most remarkable for extent, as well as for the beauty of individual specimens.

The whole number of cups of this form with red figures is 155; it is rare to meet with so large a collection. The British Museum contains 75. The most remarkable Cups in the Campana Collection are the following:

67.* Three subjects; 1, scene in a *palæstra*: the figures are inscribed with the names "Lycophron," "Epharmostos;" 2, a similar scene, with the names "Alkimachos," "Asteios;" 3, the poet Linos represented as a bearded figure, seated, opening a roll; before him stands the poet Musæos represented as a youth. Over them their names, ΛΙΝΟΣ, ΜΟΣΑΙΟΣ; on the roll are inscribed the letters, ^{MNEN} ΡΟΞΝΑΙ. This cup is remarkable for the singularity of the subject and for beauty of drawing.

32. Three subjects; 1. Satyrs and Mænads. 2. A similar scene. 3. A Satyr and Mænad. This is one of the most exquisite groups which have been preserved in vase pictures.

In these designs some of the heads are represented in a front view; generally the profile only was attempted.

28. Obverse: Combat of Memnon and Achilles, with Thetis and Aurora. Reverse: Hermes weighing the two warriors. They are represented as diminutive figures placed in scales. This picture is an interesting illustration of a well-known passage in Homer.

* The numbers in the following description of *Cups* refer to the two Rooms of *Cups*, House in Via Babuino.

65. Both inside and outside this cup, is represented a procession of youths and elders. The following names are inscribed over these figures, "Dionysios," "Chrysothemis," "Kleokritos," "Antimachos," "Euphiletos," "Philon," "Chiliarchos," "Aristoteles," (written "Anristoteles,") "Thytmiaades;" in the centre Dionysos with a youth.

98. The carrying off of the Palladium from Troy by Ulysses and Diomedes. The names of "Diomedes," "Demophon," "Agamemnon," "Ulysses." Inside the cup the recognition of Theseus by his mother Æthra, inscribed with their names. This is a most interesting cup.

97. On this cup is the scene of Dolon surprised by Ulysses and Diomedes, twice repeated.

91. Inside this cup, the Rape of Cassandra by Ajax Oileus at the statue of Athene.

70. Obverse Æneas, succouring Troilos; names, "Aineas," "Troilos." Reverse: youthful figure in a chariot; above, "Antobouros;" below the horses, Kineas.

76. Three subjects; 1. Youth dressed like an Amazon, playing with a horse; behind, three other youths. This scene takes place in a palace, represented by a column. 2. Groups of youths and bearded figure. 3. Mænad flying from a Satyr. This vase is remarkable for the beauty of the drawing. The Satyr's head is a masterpiece of expression.

Several of these cups bear the name of the artist by whom they were painted; we have Doris, Nos. 6, 27, 127; Brylos, No. 25.; or of the potter by whom they were manufactured, as Panthaios, Nos. 52, 111; Hieron, No. 28; Nicosthenes, No. 109; Tleson, 115; Xenocles, 13.

All the cups here noticed are drawn in red on a black ground; occasionally specimens are met with in which the figures are represented by black outlines drawn on a white ground. This style of drawing was much practised at Athens. The British Museum has several beautiful specimens.

The Campana Museum contains a most remarkable cup in this style. It is of very large size, measuring 12 in. in diameter. The picture is inside the cup, and

represents Theseus stretching Procrustes on his own bed.

The drawing in this group is most masterly; the style such as we can imagine to have been employed in the Mural paintings of the ancients.

This vase was obtained by Signor Campana from the François Collection, formed by excavations in Etruria.

We have now noticed the most remarkable vases with red figures from Etruscan cemeteries under the several heads of Kraters, Amphoræ, Cups; it remains that we should give a notice of the Nolan vases in the same style, which are not so numerous as to require sub-arrangement according to shapes, and which are chiefly *Amphoræ* or *Oinochoæ*.

The Nolan vases with red figures may be distinguished from those of Vulci or Cære by certain differences of fabric and style of painting too slight to be dwelt on here. It will be sufficient to point out that Nolan vases are celebrated for the extraordinary lustre and depth of colour of the black glaze which forms the ground of the picture, and for the grace and refinement of the drawing, which shows very clearly the influence of the Athenian school. Many of the most beautiful of the Nolan vases probably belong to the time of Praxiteles; the subjects of their pictures are characteristic of an epoch when luxury and refinement began to impair the stern simplicity of ancient Hellenic manners. It is in the vases of this period that Eros first appears in ancient Mythography. Many of the scenes represent the toilet of Venus or other kindred subjects. Our National Collection is exceedingly rich in Nolan vases, and it would be difficult to find finer specimens than some of those purchased by the British Museum at the Durand sale. But the Nolan collection formed by Signor Campana, though perhaps inferior in general condition, contains a number of exceedingly interesting vases, which, combined with those now in the British Museum, would form a series unrivalled in the world.

Among the most remarkable of these may be mentioned the following.

1. *Amphora*.* Orpheus seated on a rock, playing on the lyre, in the presence of four females. 2. Apollo Musegetes receiving a libation from a female; on the left, Hermes. Height, 17 in.

4. *Hydria*. Amphiaraios taking leave of his wife; above the head of Amphiaraios, his name. Height, 14 in.

5. *Amphora*. 1. Amazon holding arrow, inscribed, "Rhodia." 2. Amazon holding battle-axe, inscribed, "Antoxsenos." Height, 1 ft. 5½ in.

9. ————. 1. Two youthful athletes with spears; they are beautiful examples of form; the drawing is of the Phidiac period. Height, 1 ft. 5 in.

10. ————. 1. The Mænads killing Orpheus, who is kneeling, transfixed by a spear. 2. On reverse three Mænads hastening to the scene, one with a spear, another with a reaping-hook, the third with a battle-axe. Height, 12½ in.

15. ————. The reception of Herakles in Olympus, in the presence of Zeus, Athene, Hera, Poseidon, Nike, and other figures. Height, 13½ in.

16. ————. A naked athlete standing by a *stelè*; beautifully drawn in the Phidiac style.

21. ————. Theseus having slain the Minotaur, is crowned in the presence of Athene. The dead body of the Minotaur is lying prostrate at his feet. Height, 1 ft.

30. ————. Thetis on a dolphin, carrying the armour of Achilles; in very fine style and condition. Height, 13½ in.

31. ————. Dionysos, a Mænad, a group of a Satyr and Mænad, a panther; a very fine composition in a late style; it appears borrowed from the picture of some great master. Height, 15½ in.

37. ————. Aphrodite tying her sandal, Eros flying towards her, bringing her garments; a most graceful design. Height, 7 in.

38. ————. Aurora pursuing Kephalos; on the other side, Tithonos. Names, "Heos," "Tithonus"; in a very fine style. Height, 15½ in.

48. ————. Comos with a female flute player and seven revellers, inscribed with the name of an artist, Hermonax.

* The Nos. in the following account of Nolan vases refer to Nolan Vases, Room 3, House in the Corso.

57. *Oinochoe*. A female flute player ; before her is a young girl dancing with the castanets. Height, $6\frac{1}{2}$ in.

58. *Amphora*. Bellerophon attacking the Chimæra. Height, $10\frac{1}{2}$ in.

73. ———. Menelaos rushing forward to attack Helen ; he is met by Eros flying towards him, the sword drops from his hand ; on the left is Aphrodite ; a very beautiful composition. Height, 11 in.

77. *Cup*. Athene pointing to the right ; a giant, inscribed "Gigas," appears to be following in the direction in which she is pointing ; this scene appears to refer to some incident in the Gigantomachia not recorded in the popular myth. Height, 8 in., by 9 in. in diam.

83. *Krater*. A female seated, playing on the double flute, before whom an armed youth is practising the Pyrrhic dance. $9\frac{1}{4}$ in by $10\frac{1}{4}$ in.

91. *Deep cup*. Ulysses demanding Briseis from Achilles in the presence of Ajax and Phœnix. The names inscribed are "Olytteus," "Aias," "Achilleus," "Phoinix." On the reverse, Agamemnon leading off Briseis, and followed by Talthybios and Diomedes, inscribed, "Agamemnon," "Talthybios," "Diomedes." On the handle the name of the painter, "Hieron." This highly interesting vase has been anciently repaired with rivets all round, and shows marks of having been in use in antiquity. 8 in. by $11\frac{1}{4}$ in.

93. ———. Hermes, Poseidon, Perseus, holding in one hand the *harpe*, in the other the *kibisis* or wallet. 2. Perseus standing between two seated, bearded figures. He holds in his right hand the head of Medusa. 3. Herakles reclining on a rock. On the left, a Satyr, pursuing with drawn sword two others ; on the right, a Satyr armed with a sword flying to a house. 8 in. by 9 in.

96. *Vase*. On both sides female figures dancing. On one side the names, "Kalliope," "[Ma]inas." This vase is a good deal mended, but the drawing and composition are in the most refined style. Height, $11\frac{3}{4}$ in.

127. ———. Contest of Apollo and Marsyas who is seated, playing on the flute ; a Muse with a lyre, and another Muse with a tablet are present. A fine composition, rather late. Height, $12\frac{3}{4}$ in.

139. *Krater*. Two Lapithæ attacking two Centaurs. The body of one of the Centaurs presents an example of fore-

shortening, an expedient rarely adopted in vase pictures, because requiring the accompaniment of light and shade. 17 in. by 14 in.

140. *Oinochoe*. Aphrodite at her toilet. In front, Eros bringing a *pyxis* or ointment box. A female figure brings another *pyxis*. The drawing of this picture is very refined, and resembles that of the Meidias vase in the British Museum. Height, 11 in.

143. ———. A Bacchante, with *thyrsus* and snake. This is a most elegant vase, both on account of its form and the manner in which the vase picture is adjusted to the form. Height, 12 in.

154. Vase. A number of naked youths dancing. Names, "Eukleides," "Diome . . tos," "Mosokle," "Antiph[o]ne," "Diodoros." Height, 12½ in.

158. ———. Courtezans reclining, naked, on couches, carousing. Names, "Alaisto," "Sekline," "Pala," "Larga," "Naela," "Tasso," "Euphronios drew[me]." This vase picture is interesting as an example of the style of art called *Genre*, in which scenes from common life are represented. The name of the vase painter, Euphronios, occurs, as has been already noticed, on one of the finest of the Kraters. Height, 13¾ in.

The whole number of Nolan vases with subjects in this collection is 126.

We have now passed in review all those vases with red figures which belong to the most perfect period of vase painting. This period, as we have before stated, probably coincides in date with the æras of Phidias and Praxiteles, and the Vase painter of that day doubtless imbibed much of the spirit of the great masters who were his contemporaries. In the Vase picture we have a reflection, and, as it were, an echo of the great art of the period, but there is no servile imitation.

The Vase painter seems always to bear in mind the narrow limits within which Ceramographic Art ought to be confined. In his designs he never loses sight of the fact that his composition must necessarily be adapted to the form of the vase itself, which form again has been fixed by another law, that of practical

utility in reference to the household purposes for which the vase is destined; that this same law of practical utility determines the degree of convexity or concavity of the surface on which he has to paint; that, again, his material is but clay, which must undergo, first, the ordeal of the furnace, and secondly, the rough handling of daily use.

These several considerations make up the problem which the Greek artist had to solve. In the Vase pictures of the best period we see how the rigorous observance of these conditions has not prevented the artist from producing compositions which, after being immured for more than 2,000 years in the sepulchres of Italy, still charm the eye by their grace and originality, and excite the wonder of the modern manufacturer by the perfection of their preservation.

The characteristics of the best period of vase painting may be thus briefly stated. The picture is Monochrome, the white which is sometimes introduced in accessories is too sparingly used to disturb the unity of impression.

The figures are drawn in outline, little or no attempt is made to relieve surfaces by shading. The unity of colouring and the absence of light and shade lead the artist to avoid complicated groups and difficult attitudes, in which it would be necessary to detach figures from a background of other figures, rather than from the black background of the vase. Foreshortening is almost always avoided. There is no attempt at perspective; the figures, as in the frieze of the Parthenon, are all in the same plane. The composition is always so arranged as to suit the form of the vase; simple compositions with few figures are preferred, and the margin of black background is in general sufficiently ample to give due effect to the outlines of the figures. This careful adjustment of the composition to the scanty surface on which it was painted makes us forget the vase in our admiration of the picture, which appears to us

with the same advantage as a drawing, when well mounted and set off by an adequate margin.

Such are the characteristics of vase painting in its most perfect time. In the period which succeeded, dating probably from the accession of Alexander the Great to about B.C. 100, and which may be called the Macedonian period, we find a great change in the Art. The painter became more ambitious; attempting more than the conditions of the Art admitted, he fell short of the perfection which was really attainable. The picture gradually became Polychrome, by the introduction of white, purple, and red, in large quantities, and sometimes in combination with gilding, blue and other colours. Natural colour was partially attempted, but was associated in the same picture with the arbitrary or symbolical colouring of earlier times. Foreshortened and difficult attitudes disturbed the unity of the composition, which was further complicated by the combination of groups in different planes, in such a manner as to be hardly intelligible without aërial perspective. Dramatic effect was sought for by concentrating expression rather in the features than in the form generally, but, as it was found impossible to render the many changes of the countenance in designs on so small a scale and so destitute of light and shade, a false and exaggerated style of drawing was adopted in representing the features, while, on the other hand, the anatomy of the figure was less carefully studied. Some of the vases of this period, as, for instance, the celebrated Meidias vase in the British Museum, and others which we shall have to notice, present compositions which seem to be copied from the pictures of the great masters of the period, and to have been originally designed for a plane surface.

The old forms of the vases no longer afforded free space for the ambition of the artist. New shapes were invented, less elegant, but more capacious of large and crowded compositions. To meet the requirements of

this new taste, vases of extraordinary size were made, which were no longer regarded, like the earlier vases, as articles of household use, but rather as magnificent pieces of furniture, like some of the modern Sèvres ware. We know from the evidence of the vase pictures themselves that single vases of this kind were placed on columns as the ornaments of rooms.

These observations may serve to give an idea of the new style of vase painting introduced in the Macedonian period, and of the tendencies which led to the decline and ultimate decay of the art.

The style was certainly an impure one, but, subject to this reservation, it must be acknowledged that some of its productions are magnificent, and, when regarded as copies from works of the great painters of the period, become doubly interesting.

It is in the Campana Collection that this style can be best studied. No other Museum, as far as we know, possesses so instructive a series of specimens.

The vases of this period in the Campana Collection may be considered under four principal groups.

Vases from the Basilicata: Cuman Vases: Rhytons: Very Late Vases from Cære.

I. *Vases from the Basilicata*.—The vases found at Ruvo and other places in the south of Italy are, it is well known, the largest and, in some respects, the most magnificent specimens of ancient Fictile Art which exist. From the circumstance that the sepulchres of Southern Italy were large, and solidly built, these vases have been preserved to us in very fine condition, and generally unbroken, notwithstanding their great size. The finest specimens, which average and sometimes exceed the height of three feet, are of extreme rarity, and from their splendid appearance and great size are esteemed by collectors more than any class of vases. The British Museum possesses only one remarkable specimen of this class, and that not of the finest form;

the Museum of the Louvre and the Vatican are equally deficient.

Signor Campana possesses no less than twelve magnificent vases of this class, any one of which, placed in a public Museum, would at once become one of the chief objects of attraction.

Some of the finest specimens were acquired by purchase from the Baron Lötzen. These large vases are admirably exhibited, each on a separate column, as they were placed in antiquity. The effect of the series as a whole is most striking; the vase pictures tell upon the eye at a great distance, and the spectator standing in this room sees on every side compositions which are at once most attractive to the uneducated eye, while they present to the artist and the archæologist matter for long and careful study.

We will now proceed to give an account of some of the more remarkable of the vase pictures.

21.* A magnificent *Krater*; the handles are ornamented with terracotta reliefs, representing Athene destroying a giant. 1. Priam ransoming the dead body of Hector; in the upper part of the scene Achilles seated in an attitude of mourning between Athene and Hermes; at a distance, on either side, Amphilochos and Nestor. Over these figures are inscribed their names "Achilles," "Hermes," "Nestor," "Amphilochos;" below the centre of the scene is an altar, over which Priam is seated mourning; on the right is Thetis with a youthful male figure; a winged boy brings her offerings; on the left, two youths carrying the body of Hector, and a figure weighing the gold offered as a ransom. Names, "Priamos," "Hector," "Thetis." 2. On the neck of the vase, combat of Amazons, six figures. 3. The Argonauts attacking the Dragon of the Golden Fleece, the heroes present are Jason, Kalais, Herakles, accompanied by Medea and a winged Genius. The names "Jason," "Kalais,"

* This and the following numbers refer to Ruvo Vases, House in Via Babuino.

“Herakles,” and “Medea” are inscribed on the vase.
4. Youths racing.*

In the principal picture on this vase the composition, as is often the case in the designs of Ruvo vases, appears divided into an upper and lower scene, with distinct action. The upper scene always represents the background, the lower, the foreground; but, as without perspective distance cannot be expressed, the same confused effect is produced as in the Assyrian friezes, in which distant figures appear to be falling on the heads of those below. The school of Phidias avoided this contradiction by keeping the whole composition in the same plane; on the later vases this rule was infringed, and the consequence was a retrograde movement in art similar to that which took place in the sculpture of the 17th century through the influence of Bernini.

19. Companion vase to the last. 1. Gigantomachia. In the centre, Zeus with Nike in a *quadriga*, hurling thunder; which has struck a giant below; the rays of lightning are represented by wavy streaks of colour near his body; on the left of Zeus, Pallas attacking two giants; on the right, Artemis shooting; below or beyond, Herakles killing a giant. This composition is unusually large, and drawn with much force and dramatic feeling; it appears to be a copy from an ancient painting. 2. The death of Archemorus. 3. Orestes taking refuge from the Furies in the shrine of Apollo at Delphi.†

This vase and the preceding one, when we consider their great size, variety and interest of subject, magnificent effect, and perfect condition, are among the finest extant specimens of Fictile Art.

17. Similar shape. 1. The infernal regions; above, Hades seated; at his side, Persephone; on the left, Aphrodite; on the right, Hekate with a torch, and a winged figure, Nemesis?

* Engraved in *Monum. dell' Inst. Archeol. Rom.*, v, Tav. 11, 12.

† Engraved, *Bullet. Archeol. Napolit.* II., Tav. 5-7, pp. 90-5, 105-12, where this vase is fully described by Minervini.

with a sword. On the extreme left below this group stands a youthful male figure. Below are the Danaids filling a large vat, *pithos*, with water; a river is represented by swans and aquatic plants. In such rude and symbolical indications we see the first attempts to introduce the landscape as an element in the composition in vase pictures. 2. A winged figure of Night driving a *quadriga*; above, stars. 3. An *Heroon*, or tomb, in the form of a small temple, containing the statue of a youth seated, receiving a libation from a boy; a male and female figures bring offerings. Engraved in the *Bullet. Archeol. Napolit.* III, Tav. 6.

18. Three subjects. 1. Tetrastyle temple, within which Zeus or Hades seated; on the right, Hermes; on the left, a female figure, Hera or Persephone. Outside the temple, on the right, the hunter Pan with a *syrinx* and *pedum*; on the left, Artemis and Apollo holding a laurel branch. Below, *i.e.* in the foreground, a female figure bringing offerings to the steps of the temple. Below the temple, the Danaids with water-pitchers. 2. On the neck of the vase Ixion tied to the wheel; on the left, Hades seated; a Fury, represented as a black, winged figure, turns the wheel; on the right, Hephaistos, with a hammer at his side, a female figure with a *caduceus*, Iris, and a tree. 3. On the reverse, a statue in a sepulchral *heroon*, to which male and female figures bring offerings. Engraved, Gerhard, *Mysterienbilder*, Tav. 1-3,

15. Two subjects. 1. A temple, in which is a statue of Artemis-Hekate, standing on a pedestal: she holds in the right hand a torch, in the left a spear. Inside the temple stands a priestess, holding in her right hand a curved arrow; above, on the left, is Athene seated, without her helmet; at her side stands Iris; in the same plane, Hermes seated by the side of Artemis. Below, on the left, a youth attired like a hunter, standing by the side of a tomb; Iris standing by a *lavacrum*; below, Amazons, one of whom plays with a stag; two female figures, one with a garland, and one seated. This scene probably represents Orestes at the altar of the Tauric Artemis. 2. A statue of a warrior with a horse in a *heroon*; on either side, youths and female figures bringing offerings.

20. Three subjects. 1. Two female figures seated on an altar as suppliants, with laurel branches in their hands; on either side a warrior rushing onward with a sword to slay them; on the left an aged priestess interposes to stay the hand of the warrior on

the left, who is bearded. 2. Twelve male and female figures bringing offerings; in the centre of the composition is a *lavacrum*, at which stands a youthful winged Genius holding a bird. 3. Four male and female figures with offerings.

12. Four subjects. 1. Orpheus playing on the lyre before Hades, who is seated on his throne with Persephone at his side. 2, 3, 4. Scenes representing female figures seated, receiving offerings, and a visit to a sepulchral *stelè*.

1. Three subjects. 1. Zeus, in his chariot, with Hermes, attacking a giant, who is in a chariot drawn by panthers; between them Eris, or Discord, brandishing a torch. 2. A small temple, in which are five ears of corn; outside the temple are many figures bringing offerings. 3. A warrior standing by his horse, crowned by Nike. Engraved, Minervini, Monum. Ined. da Barone, Napoli 1852. Tav. xxi, ii.

2. Four subjects. 1. Zeus seated; on the left, Hera, and a winged figure with two spears, perhaps Hekate; on the right, Hermes, Aphrodite, Athene. 2. Two youths receiving offerings from maidens. 3. Theseus and another warrior fighting with Amazons. 4. A figure in a *heroon*; outside, figures bringing offerings.

30. Three subjects. 1. Scene in Olympus: in the centre Apollo playing with a swan; on the right, Athene, Hermes; on the left, Hekate holding a torch and sword; halfway up the scene an aged figure looking up towards the gods; below, a warrior in a chariot, taking leave of two youths. 2, 3. Ordinary subjects.

9. Three subjects. 1. A sepulchral temple or *heroon*, in which a bearded male figure is taking leave of a youthful warrior; several youths and female figures stand near. 2. On the neck an Amazon riding on a Gryphon in the centre of a floral arabesque issuing from a single stem as in antefixal ornaments. 3. A temple, within which is a flower; on either side are figures bringing offerings.

24. *Hydria*: smaller than the preceding vases. 1. A sepulchral temple, *heroon*, in which is the statue of a female; her drapery is painted white, with a purple *peplos*; her face is painted white: on either side are female figures bringing offerings. This vase picture is one of the finest examples in the Polychrome style which has been discovered. The face of the statue is very delicately finished. 2. Figures bringing offerings to a sepulchral *stelè*. Height, 2 ft.

The subjects of the vases from the Basilicata, as may be seen from the above descriptions, differ from those which occur in the vase pictures of an earlier period. The representation which most often recurs is a scene at the tomb of some hero or female, *heroon*, to which mourners are represented bringing funeral offerings. These pictures give us an idea of the architecture of the *heroa*, and of the statuary with which they were decorated. Pausanias, in his visit to Greece in the time of Hadrian, saw many *heroa* of this kind, and describes them in language which would almost equally apply to some of the representations on vases.

One of the favourite forms adopted in the Basilicata style was that of large concave dishes, on the rims of which are handles and ornamental studs or knobs. Of these dishes there are five very fine specimens in the Campana Collection, measuring from 1 ft. 5 in. to 2 ft. in diameter.

Among the smaller vases in this style Comic scenes are not uncommon. The figures in these scenes are most grotesque in their proportions and costume, and doubtless such as appeared on the stage in the later Greek Comedy. On one, No. 746,* is represented a parody of the arrival of Apollo at Delphi. Apollo is seated on a high wooden stand, or *pulpitum*; below, are two figures bringing offerings.

748.* *Krater*. Three actors, and two male and one female figures standing on a wooden *pulpitum*. Their action is very spirited. Height, 13¼ in.

738. Similar subject.

II. *Vases from Cuma*. The Cuman vases in the Campana Collection, 73 in number, were obtained from excavations conducted by the Count of Syracuse at Cuma. They are in very fine condition, and form a most remarkable series, exhibiting the slight local differences

* This and the two following Nos. refer to Kraters, House in Via Babuino.

which distinguish the style of Cuma from that of the Basilicata. In this class of vases there is a preference for tall and slender shapes; the drawing is spirited, but rather careless: white is very freely used, so as sometimes to predominate in the picture.

In the designs, Aphrodite and Eros, and toilet scenes, are the predominant subjects. In this style the names of the figures are never added; it is, therefore, difficult to explain the subject. The following myths may be recognized:—

96. *Amphora*.* Medea killing Absyrtus; in front, the figure of a youth with a *phiale* and branch. Height, 19 in.

120. *Lekythos*. The arming of Achilles. Thetis offers him his helmet. Height, 13 in.

141. *Vase*. Dionysos and Ariadne seated on a couch, back to back; a Satyr; the goat-legged Pan; a type of unusual occurrence. Height, $16\frac{3}{4}$ in. by $16\frac{3}{4}$ in.

In the description of the Basilicata vases we have pointed out how largely white was employed in the picture in combination with the usual red, but always in subordination to it.

There are, however, in the Campana Museum a few examples in which white is employed, either as the predominant colour in Polychrome painting, or to the exclusion of all other colours. The first two of the following series of specimens are certainly from Cuma, and the rest probably either from the same locality, or the Basilicata.

No. 173. *Pyxis*. This vase is interesting from its Polychrome character; white, blue, and red are all employed with gilding on a red ground. Aphrodite is represented seated; Eros, other winged figures and female attendants, bring her offerings. Height, 8 in. by 13 in. diam.

172. *Oinochoe*. Bellerophon mounted on Pegasus, and killing the Chimæra; on the right a Gryphon and a bird. This

* This and the following Nos. of Cuman vases refer to Room 2, House in the Corso.

vase is painted entirely in white on a black ground. Height, 12 in.

1.* *Oinochoe*. On the shoulder an arabesque of Cupids and wreaths, white with gilding on a black ground. The handle, at either insertion, terminates in a head in relief. This is a remarkably elegant vase. Height, 13 in.

2. *Amphora*. On the shoulder a winged figure catching a stag; on the body, a head rising from antefixal scrolls; white on a black ground. Height, 19 in.

19. *Krater*. Within a frame of flowers, a Centaur carrying a large vase and a torch, painted in white, yellow, and crimson. Height, 9 in.

586.† *Deep cup*, on which is painted a female head in white on a black ground; in front is a flower. The earrings, necklace, and head dress are gilt; above is a billet moulding painted in crimson and yellow. This vase is remarkable for the exquisite delicacy of the execution. Height, 5 in.

161. *Pinax*, or plate, on which Dionysos is represented pouring a libation on an altar; behind is a bucket filled from a fountain, the whole within an ivy wreath arranged in festoons.

This design is painted in white, touched with gold. Diam. 12 in.

163. *Pinax*. An Apulian dog within a laurel wreath. Diam. 11 in.

165. *Saucer*. Within a wreath, a Mænad sacrificing at an altar; in her left hand a *situla* or bucket, painted in white on black, and gilt. Diam. 5½ in.

160. *Pinax*. A female head to the front, with frontlet, necklace, and earrings, within concentric wreaths and circles of waves and dolphins. A little retouched, but remarkable for the great size of the plate and beauty of the design. Diam. 20 in.

The date of this particular class of vases is fixed in an interesting manner by three examples in the series.

9. A deep saucer, inside which is a head of Bellona to the front, with snakes in her hair, encircled by an ivy wreath, and painted in white and yellow on a black ground. Diam. 5½ in.

* This and the two following numbers refer to the Nicosthenes Room, Via Babuino.

† For this and the following numbers, see Miscellaneous Painted Vases, Rhyton Rooms, Via Babuino.

This saucer is inscribed, **BEVOVAI ΠΟΚΟΛΟΜ.**

166. A single-handled cup, inscribed **ΞΑΙΙΤΥΡΝ [I]**
ΠΟΚΟΛΟΜ. Height, 4 in.

167. A saucer, inscribed **HRAKVEIDA** in white letters.
Diam. 6 in.

The intermixture of Greek and Latin letters in these inscriptions, and the use of the word Pocolom, proves that, at the period of their fabrication, Roman influence was predominant in Southern Italy. The later silver coins of Campanian and Samnite cities present in their inscriptions and general motive precisely the same mixture of Greek and Roman influences. These coins range probably from B.C. 300 to B.C. 260.

III. *Rhytons*, under which head are included a number of small vases of the Macedonian period, which, were known to the ancients by the name *Rhyton*, are drinking cups fashioned into all manner of fantastic forms.

They frequently terminate in the head of a fox, stag, or some other animal, of which the throat represents the mouth of the vase, and the nose the foot. In another variety of this class of cup, the mouth of the vase rises from the crown of a human head, or from a double head, generally male and female. These heads are, most commonly, somewhat grotesque, and painted with black, red, and white, the accessories being sometimes gilt. The heads are often finely modelled. On the part which forms the mouth of the cup figures are sometimes painted. These bold and singular productions of Greek fancy are of great rarity, and much esteemed.

The Campana Collection possesses a very fine and interesting series, 47 in number. It would be difficult to point out another collection of equal extent.

The most remarkable are the following:—

2.* *Double head*, representing a Satyr and Mænad; her earrings gilt. Modelled in a very fine style. The hair of the Satyr is executed in a very elaborate manner. Height, 7 in.

* This and the following references are to the Rhyton Rooms, House in Via Babuino.

20. *Rhyton*, in the form of a crocodile devouring a man. Height, 7 in.

1. Head of Silenus ; at the side, grapes. Painted in several colours ; finely modelled, but a little restored ; remarkable for size. Height, $14\frac{1}{2}$ in.

2. *Owl with double head*, surmounted by the mouth of the cup, on which owls are painted. In a late style, inscribed **HO ΠΑΙΣ ΚΑΒΟΣ** ; in fine condition. Height, $11\frac{3}{4}$ in.

3. *Kantharos*, modelled on each side so as to represent a Satyr's head bearded. In fine condition. Height, $11\frac{3}{4}$ in. by $8\frac{1}{2}$ in. diam.

11. *Dog's head* ; on the cup the battle of the Pygmies and the Cranes, painted in red on a black ground. Very fine. Height, 5 in.

15. *Ram's head* ; on the cup, a Gryphon seizing a horse, and an Arimaspos ; red on black. Height, $6\frac{1}{2}$ in.

28. *Mule's head* ; on the cup, in red on black, a boy piping **HO ΠΑΙΣ ΚΑΒΟΣ** ; a bearded figure vomiting wine into a *podaniptron*, or footpan ; a youth balancing a cup on his foot. Height, $9\frac{1}{2}$ in.

66. *Mule's head*, terminating in a deep cup, on which are painted Dionysos and Ariadne. Painted red on a black ground ; very fine, and of an unusual shape. Height, $9\frac{3}{4}$ in.

67. *Female head* ; on the cup, Dionysos and a Satyr. Red on a black ground. Height, 7 in.

73. *Head of Silenus* ; the eyes painted. Very fine, but restored. Height, 9 in.

At the period when the *rhytons* became a fashion in ancient Fictile Art, the plastic genius of the Greeks luxuriated in the invention of various similar forms, into which small vases were moulded. Thus we find *pyxides* modelled into the form of ducks, on the wings of which subjects were painted. These vases are of extreme rarity. In the Campana Collection are two very fine specimens:—No. 42., in which the figure of a Hermaphrodite reclining is painted on one wing, and on the other, Aphrodite. Length, 10 inches. No. 16. On the wings, Victory carrying armour ; on the neck, a necklace. Length, $7\frac{1}{2}$ in.

Stags, pigs, apes, and a variety of other animals,

human heads, legs, and feet, fruit of various kinds, were adopted as forms in this class of vases.

Of these the Campana Museum contains a most interesting and varied series. They are arranged in combination with a number of small miscellaneous vases, the greater part of which have been found in the South of Italy. This Miscellaneous series consists chiefly of *pinakes* or platters, or of small vases, which, from their variety of shape, are somewhat difficult to classify. The greater part of these were used for unguents and oil, and are known by the names of *lekythi*, *aryballi*, *alabastra*, *amphorisci*. They are remarkable for the elegance of their forms and the taste of the ornaments with which they are painted. Among the later specimens several curious instances occur of the employment of opaque red as the colour of the figures.

IV. *Late Vases from Cære.* After the Basilicata and Cuman vases, and the *rhytons*, it remains for us to notice those vases which belong to the latter part of the Macedonian period, and exhibit the decay of Ceramography. Of these later vases the Campana Museum contains a most interesting series found at Cære. The style resembles that of the Basilicata and Cuman vases, but the drawing is more careless and the forms much less refined. White is much used; sometimes the figures are painted in opaque red. The black glaze, which forms the ground, is of a far less durable character; the form and fabric of the vase itself are coarse and clumsy, and the decline of Fictile Art is visible in every detail. This series of vases precedes but a little the final extinction of vase painting, which took place probably about B.C. 100. The circumstance that the whole of these specimens were found at Cære greatly heightens the interest of the series. They are 139 in number. The subjects are generally Dionysiac. Winged and Hermaphroditic figures are of frequent occurrence.

The following are among the most interesting Vase pictures:—

- 5.* *Oinochoe*. Scylla seizing a mariner.
 7. ————. 1. Aurora rising from a *polos*, which is represented by a radiated semicircle. 2. Satyr riding on a bull.
 11. ————. Artemis driving a *quadriga* of stags.
 32. Zeus seated naked, holding a thunderbolt; a naked female figure, Semele, embraces him.
 34. Herakles between Athene and Aphrodite. 2. A female undressing Aphrodite.

Among these vases occur two or three specimens in which a return is made to the ancient Archaic style, in which the figures are painted in black, on a red ground, with incised lines. The drawing in these imitations is, however, careless, and very unlike that in the true Archaic. Two celebrated *amphoræ* in this style were found in the Cyrenaica, and are now in the Louvre. They bear the name of Athenian archons, of the time of Alexander the Great; we know, therefore, the period at which this Revived Archaic was introduced.

Before concluding our notice of the Painted Vases, two specimens may be noted which appear to belong to a very late period, and are painted in a peculiar manner. The ground of the picture is black, the figures are painted nearly in their natural colours, the flesh of the male figures red, that of the female figures white, the drapery of different colours; the outlines and inner markings are incised, as in the Archaic vases. This style seems to be a kind of compromise between the Later Polychrome style and the Revived Archaic. The drawing of the figures is rather hard and mannered. The effect of the picture, in bright and varied colours, on a black background, is brilliant and not unpleasing. The tone of colouring is not unlike that of those Mural paintings at Pompeii, in which

* For this and the following numbers, see Late Vases from Cære, House in Via Babuino.

the ground is black, and which are probably not more than a century later than these two vase pictures.

Both the vases are *kraters*. On one, No. 33,* the subjects are :—

1. Orestes at the altar of Apollo; at his side a female figure; below, five Furies lie asleep. They are represented like negresses. Orestes is painted red; the temple, the female figure on the right, and the drapery of the Furies, white. This picture is an interesting specimen of Polychrome art. 2. A Mænad with a torch, and a Satyr; between them a *krater*. Height, 1 ft. 8½ in. by 1 ft. 7½ in.

34. 1. Bellerophon crossing the sea on Pegasus; a female figure, Sthenobœa, is dropping perpendicularly into the waves, which appear to have been repainted. 2. Herakles following Athene, who is without a helmet; on her left hand the *ægis*. This very curious vase appears to be retouched in places. It was found in Magna Græcia, and has been engraved by Inghirami, Vasi Fittili, I, Tav. 2. Height, 1 ft. 5 in. by 1 ft. 6 in.

In the foregoing remarks on painted vases we have had to notice a succession of styles, ranging from a period of very remote antiquity to that of the decay and extinction of the art of vase painting. The wonderful richness of the Campana Collection supplies so many instructive examples that a critical notice of this collection is, in itself, a sketch of the whole history of Greek Ceramography. We learn thus how it began in rude Polychrome designs, how, as drawing improved and the conditions of the art were better understood, a noble Monochrome simplicity was attained; how this success led to over refinement, till Art overstepping its true limits became Polychrome again, seeking to atone for inferior drawing by splendour and gilding; how, lastly, a gaudy and meretricious taste induced careless and mechanical execution, till the art of vase painting finally sank to rise no more. The whole number of

* This and the following number refer to Ruvo Vases, Via Babuino.

Vases with subjects painted on them in the Campana Museum amounts to 1640.*

We have now to consider that division of Fictile Art in which the vases are not ornamented with paintings, but with figures either modelled in relief or impressed in the surface of the vase. Such reliefs are either moulded separately, and then attached to the vase, or they are produced by pressing the sides of the vase upon a mould in relief. This process is called in metallurgy embossing; and the detached reliefs were known to the ancients by the name *emblemata*.

In some cases, again, the ornaments are stamped from a die like coins. Generally the motive of vases of this class may be best appreciated by regarding them as imitations of works in metal.

The great mass of specimens are painted with a black glaze, often rivalling in its lustre the most polished bronze. In some of the earlier specimens the clay of the reliefs is left unpainted; in the later style gilding and Polychrome colouring are sometimes employed.

The vases of this class may be naturally sub-arranged in two principal groups, the Archaic, the greater part of which are probably of Etruscan rather than of Hellenic fabric—and those of the Macedonian period, which are found principally in the South of Italy.

The Archaic specimens of this class in the Campana Museum were chiefly discovered at Cære. The Cemeteries of Clusium (Chiusi), Veii, Perugia, and Volterra have contributed a few others.

The specimens found at Cære consist of a most interesting series of *ollæ* or jars, and of *hypokrateria* or saucers, of coarse red ware. These are of unusual size. The *ollæ* average in height about three feet; the diameter of the largest *hypokraterion* is 2 ft.

This ware is not glazed or coloured; the reliefs are

* The Rhytons and small modelled vases are not included in this sum, unless subjects are painted on them.

impressed from dies, in form, probably, like the well-known Assyrian cylinders. The subjects are very analogous to those of the Most Archaic Painted Vases. They consist of hunting and battle scenes, chariot races, friezes of animals intermixed with human figures and monsters, such as Gryphons, Centaurs, Sphinxes, winged figures, Tritons. In the general composition and treatment there is much that reminds us of the early Assyrian art.

The friezes are impressed round the shoulders of the *ollæ*, and round the rims of the *hypokrateria*. There is much mechanical repetition of the same groups.

The *ollæ* are about 70 in number, the *hypokrateria* about 55, but these numbers include many duplicates. Of this class of vases the British Museum does not possess above four specimens.

The collection of black ware in the Campana Museum is most varied and instructive, and its value is much enhanced from the circumstance that the place of discovery of each specimen has been carefully noted.

Nearly all these vases come from either Cære, or Clusium, a few from Veii or Alba.

In the earliest specimens the ware is black throughout, having externally a dull and partial polish. In some of the oldest and coarsest vases the colour of the clay is rather brown than black, the fabric very clumsy, and the shape inelegant. The most usual forms are the jar, as in the case of the red ware, the *kantharos* or double cup, the *krater* supported by Caryatid figures, of which there are a number of interesting specimens, the *oinochoe* or jug, sometimes with triple handles, the Canopic jug, a form borrowed from Egypt, the *kyathos* or cup with one long handle, the *lebes*, sometimes placed on a stand. The most common ornaments are friezes, impressed from a stamp like those on the red ware, figures embossed in relief, and floral ornaments formed by punctured lines. The mouths of some of the vases are

encircled with projecting heads of animals, and the covers of some of the jugs are surmounted by birds placed on the apex, as a kind of finial. The handles are sometimes fashioned in the form of a dog. The subjects of the reliefs are animals, monsters, and figures resembling those on the red ware, but less varied. Among the most remarkable of these vases are the following:—

33.* *Lebes*: round the neck project rams' heads alternately with lions' heads. This vase has been painted green and red, the colours still remain under the mouth. The stand does not appear to belong to the *lebes*. Height, $10\frac{1}{2}$ in.; of stand, 3 ft. 7 in.

41. *Lebes on a stand*. The ware is of a reddish brown; round the body project four tigers' heads, serving as spouts; painted; in very fine condition. Height of the whole, 4 ft. 6 in. *Cære*.

This class of *lebes* is very rare, no specimen occurs in the British Museum. There are in the Campana Collection several of the same height, but not in so genuine a state as this one.

127. *Escharion*, or Chafing-dish, of oblong form, open in front; it stands on animals' feet, ornamented on the front with horned heads, antefixal flowers, and lions in relief; at each corner on the edge, a female head in the round, and, between each pair of heads, an antefixal flower. Length 19 in. by $10\frac{1}{2}$ in. *Clusium*.

144. Another similar Chafing-dish, still containing the charcoal found in it. Length, $19\frac{1}{2}$ in. by 8 in.

149. *Vase* in the form of a female to the waist, and a grotesque variety of the Canopic jug. The head separates so as to form the cover; it has arms attached by bronze pins; the pupils of the eyes are made of bronze. The modelling is very rude, like the work of savage nations; hardly any space is left for the forehead. The clay is red. Height, 1 ft. 7 in.

This collection, both in extent and in variety of forms of vases, much surpasses that of similar ware in the

* This and the following numbers refer to Etruscan Black ware, *Via Babuino*.

British Museum. In this class of ware the whole motive and character of the art seems to point to an Etruscan rather than an Hellenic origin, and these vases are, it is believed, only found in Etruscan cities. It is probable that the archaic moulds were renewed as they wore out, as little change of style is perceptible in the reliefs.

We have now to notice a set of vases of an entirely different class, the Black Ware of Magna Græcia.

In these the colour is not in the clay itself, but laid on as a lustrous black glaze. The vases are inlaid with *emblemata* or embossed in relief, or the ornaments are stamped on the vase in intaglio.

The forms most usually prevalent in this class of ware, are deep or shallow saucers and jugs, the handles of which are ornamented with masks. The shapes are mostly very good, and the glaze remarkable for lustre and depth of colour. The saucers generally have a head, full face, in high relief in the centre inside. Most of the stamped ornaments are floral, but the Campana Collection contains an unique specimen in which an entire Mythical composition is represented in intaglio, the several figures being impressed from separate stamps. This is a small two-handled cup. No. 1.,* 5 in. high. Round the body is a frieze in intaglio, representing Perseus flying from the two surviving Gorgons, after the death of Medusa. Her decapitated body lies on the ground near a column surmounted by a Sphinx. Chrysaor is represented at the side of the body as a little boy. Pegasus is flying in the air. Perseus is running, preceded by Hermes, towards Athene, who stands on the extreme left, balancing the body of Medusa on the extreme right. The wings, as well as the figures, are impressed from separate stamps. This composition is in a late but good style, and in very fine condition. As far as we know this is the only example of so continuous a composition in Fictile Intaglio. This kind of stamping was probably suggested by the engraved compositions

* Stamped and embossed ware, Rhyton Rooms, Via Babuino.

on metallic mirrors and *cistæ*. Another remarkable specimen of this class of ware is the following: No. 35.* *Krater*, of a late form, richly ornamented with a group in relief of a Satyr and Mænad, four times repeated. At the insertion of the handles is a head in relief. This vase is evidently copied from one of the period in metal, to which material its form is more adapted than to clay. Height, $13\frac{1}{2}$ in. by $9\frac{1}{2}$ in.

The Stamped and Embossed Black Ware belongs, as we have already stated, for the most part, to the South of Italy, and to the Macedonian period.

The excavations at Cuma have made known to us a far more splendid class of vases, in which the reliefs are sometimes set off by the richest Polychrome painting and gilding, and detached on a lustrous black ground.

The magnificent series of vases of this class in the Campana Museum are almost the only extant examples which enable us to appreciate this style of decoration; the stray specimens which occur in other Museums are so few and insignificant that the very existence of such a style has hitherto been rather inferred than asserted.

These vases are seven in number; five of them are *hydriæ* of the most elegant form.

Of these one specimen is, perhaps, the most beautiful vase that has been preserved to us from antiquity.

It measures in height 2 ft. 2 in., the body is fluted; the ground, the finest black glaze. The shoulder is encircled with a frieze modelled in very fine red clay, painted and gilt. It represents the departure of Triptolemos. The scene is bounded on the extreme right by a seated goddess, Hera, whose sceptre terminates in a flower; she is drawing a veil forward over her head. In front of her stands Hekate with a short *chiton*, buskins, and in each hand a torch. On the extreme

* Nicosthenes Room, Via Babuino.

left, and balancing this group, is another seated goddess, Leto, holding a sceptre; she wears a cross-belt. In front of her, Artemis, in attire similar to that of Hekate, and holding a single torch. Next to Artemis is Triptolemos in his car drawn by snakes; he is looking up at Ariadne, who stands behind him holding a *thyrsus*. She leans on a column on which is placed a tripod. Next on the right is Demeter seated; she wears the *polos*.

Behind her stands Persephone holding a torch, to whom Demeter extends her hand, as if to draw her nearer in an affectionate manner. Between these figures is a lighted, sacrificial brazier, over which are placed two lustral branches crossed.

Behind this group is a male figure, perhaps the Attic king, Celeus, holding up in one hand the Eleusinian pig, in the other, two ears of corn. He looks back at Athene, who is seated on a rock looking up at him; next, on the extreme right, the group of Hera and Hekate already described.

Round the body of the vase is a frieze of Chimæras, lions and hounds playing with each other; between each pair is a flower.

These compositions are very beautifully arranged, the heads of the figures are modelled with extreme delicacy, the style is, perhaps, a little mannered from over refinement.

The colours and gilding are partially decayed, but still very fresh in places.

The *pepli* and *chitons* of the several figures are painted white or red, and ornamented with broad stripes and borders of gold. The faces, bodies, and some of the accessories have been gilt. The harmony of the colours is very perfect, more so, perhaps, than in any Polychrome work that has come down to us. The animals are modelled with great spirit, and every detail is finished with a delicacy surpassed only in ancient coins and engraved stones. The relief is made to die into the

ground of the vase, the thinner layers of clay seem to have been laid on liquid with the brush.*

The other four *hydriæ* are equally remarkable for the elegance of the form, and the rich lustre of the black glaze, but are not decorated with any figures in relief. They are ornamented in the simplest manner with a wreath modelled in clay in the lowest possible relief, and gilt. This wreath encircles the neck of the vase, hanging like a necklace. The two other vases of this class are an *Amphora*, 2 ft. 3 in. high, and a *Krater*, 1 ft. 9 in., both of which are encircled round the body with a gilt wreath.

In the same series are several jugs of smaller size, decorated with similar wreaths. In one of these the heads at the insertions of the handles are gilt.

It is impossible to conceive anything more refined than the taste shown in the forms and ornaments of these vases. They afford a most instructive example to the modern artisan, showing out of what simple and homely materials beauty may be produced by the hand of the potter, when guided by a true artistic feeling.

The last class of Fictile Vases which we shall have to notice here, is the Red Glazed Ware of the Roman period, with which will be considered a few specimens of Green Glazed Ware. Of this class there are some very interesting examples.

In the Red Ware the vases are of Samian clay, celebrated in antiquity for its fineness and toughness. This ware is commonly ornamented with reliefs let into the surface of the vase, as in the black ware already described.

This class of vases is very rare. The Campana Museum contains some unusually fine specimens. Among the most remarkable are the following:—

26, 27.† A pair of *Oinochoæ*, 9½ in. high. On the body

* Engraved, *Bullet. Archeol. Napolit.* III., Tav. 6. pp. 73–9.

† For this and the following numbers, see *Red Roman Ware*, Rhyton Rooms, Via Babuino.

are leaves in relief. At either insertion of the handle is a mask in relief. These jugs are most exquisite specimens of this ware; nothing can exceed the grace of the form.

43. *Bowl*, encircled with a chariot race of Cupids in relief; in a label, GNATI. Height, $5\frac{1}{2}$ in.

44. *Oinochoe*. Three *emblemata*, two dancing figures, one with lyre. Height, 9 in.

45. ———. Four *emblemata*, a female on a rock, one playing on the tambourine, one carrying a basket. Height, $8\frac{1}{2}$ in.

13. *Pinax*. GAN, repeated in a stamp four times. Remarkable for size. Height, 18 in. diam.

21. *Cup with foot*. The body ornamented with flowers in relief; in a label, PANTAG. Height, $7\frac{1}{2}$ in.

The Green Glazed Ware is of far greater rarity than the Red Ware. The Campana Museum is particularly rich in specimens of this ware. There are 27 in all. The most remarkable are:—

84. *Two-handled cup*. Round the body are four *emblemata*, Dionysos; draped goddess in a *naos* holding a mirror; and two other figures. Height, $11\frac{1}{2}$ in.

60-1. *Two jugs*. Round the body in relief are several figures, some with shields.

62. *Similar jug*, with Satyrs and Mænads in relief. These vases are from 7 in. to 8 in. in height.

Krater. A male figure standing, listening to a seated figure playing on the lyre. Height, 9 in. by $3\frac{3}{4}$ in.

These last specimens bring down the history of ancient Fictile vases to the time of the Roman empire.

CLASS II.—TERRACOTTAS.

The Terracottas in the Campana Museum are, as far as we have the means of knowing, the finest collection in the world. They have been obtained chiefly from excavations in Cære and other Etruscan cities; in Rome and the Campagna, and in the South of Italy. In noticing this collection we shall adopt the same historical arrangement as with the vases; and

the Terracottas may be thus classified in the following manner :

1. Archaic Etruscan.
2. Archaic Greek.
3. Later Greek, chiefly from the South of Italy.
4. Later Etruscan.
5. Roman.

1. *Archaic Etruscan Terracottas.*

The terracottas belonging to this class which we have now to describe, are, perhaps, the most valuable and instructive objects in the whole Museum. They have all been discovered in tombs at Cære. They consist, in the first place, of sepulchral Cists.

From the earliest times the Etruscans appear to have buried their dead in oblong terracotta chests, covered with a lid, on which was modelled, in the round, or in high relief, the figure of the deceased, attired as in life, and painted with the natural colours. Such figures are always represented reclining on a couch, as in the subsequent Roman sarcophagi, which were imitated from Etruscan models. These chests, or, as they may be termed, Cists, were the coffins in which the body was placed, unless burning was practised, in which case the bones were placed in a Cist of similar form, but of much smaller dimensions. In either mode of interment the terracotta Cist was subsequently placed in a sepulchral chamber, generally subterraneous and cut out of the solid rock.

The most Archaic specimens of these Cists in the Campana Collection, and, as far as we know, in any Etruscan Museum, are the following :

1. Cist* in the form of a couch on which recline two figures, male and female, modelled the size of life, in the round, and painted in natural colours. As no other extant monument exhibits the peculiarities of early

* This and the following Nos. refer to the Archaic Cervetri Room, Monte di Pietà.

Etruscan art in so striking a manner as this, we have inserted here a very full description of it. The male figure reclines behind the female figure, who leans against him. His right hand rests on her shoulder; his left on cushions. The fashion of his hair and beard is very peculiar. The hair has the appearance of a wig; the front hair parted over the forehead and drawn back over the ears so as to fall in long parallel tresses down the back. The beard covers the chin and is continued along the jaw to the point where the jaw bone is set in the head. The lips are shaven quite smooth, the beard is trimmed very close, and cut with formal precision; its upper outline is very sharply defined and traverses the cheek in a wavy line.

This line opposed to the angular profile produces a very singular effect, suggesting the idea of a false beard. The eyes are shallow, long, and narrow.

The eyelids seem like a mere slit in the skin of the face; the real form of the muscles is not at all rendered. The eye is quite out of drawing, as in early Egyptian and Greek art; the inner corner is placed much lower than the outer. The *sclerotica* is painted white as in nature, the *iris* is represented by a hollow circle, in which, probably, was a coloured paste. The lips have a rigid smile; the edges are cut with a sharpness almost metallic. The whole expression resembles that of the faces in Archaic Greek art, but the type of the skull differs essentially. The ear is set very high, the top of the lobe being nearly half an inch higher than the lower edge of the nostril.

The forehead recedes; the lower part of the face advances. The skull rises behind, sloping down to the forehead; viewed from the front, the head is exceedingly narrow.

In the representation of the body an amount of anatomical knowledge is shown, such as could hardly have been acquired except in a school long trained in the exercise of art.

The figure is broad-shouldered, the limbs small, neither athletic nor meagre. The muscular development is such as may be seen to this day in a Southern climate, in forms which have not been strengthened and improved by gymnastic training.

The sinews are not hard and stringy, as in the Assyrian and early Greek art. No attempt is made to mark out the bony structure, but the swell of the muscles, half indicated under a plump skin, is rendered with some power.

This is especially the case with the treatment of the deltoid in both arms. The left hand of this figure is broken away, the right is very perfect. The first and second fingers are partially extended, as if to hold something.

The general movement of this hand is indicated with great care.

A *peplos* is cast round this figure, reaching to the waist and passing round the arms.

The feet lie parallel; the nails, both of the hands and feet, are cut square. The body is painted red; the drapery has been striped. The beard and eyebrows are black, the hair brown.

The type of the female figure has the same general characteristics. The face is sharp and angular, the lower part projecting considerably. The head is covered with a skull-cap, shaped like the caps of the Dioscuri; over this is a broad thick diadem, over which is a border of spiral ornaments. The hair does not appear on the forehead, but falls from beneath the cap in long formal tresses over the back; two detached tresses fall perpendicularly over the bosom, one over each nipple. The body is clad in a talaric *chiton*, with sleeves reaching to the elbows, and fastened on the arms with studs. This garment reaches nearly to the chin, fitting closely. Over it is thrown a *peplos*. On the feet are high laced buskins, with pointed toes turning up. The body is painted white; the *peplos* red, with a broad white border;

the shoes red, with a white border round the lacing. The thumb of the right hand is pierced with a hole through the ball, doubtless, for the insertion of a metallic ornament, as in like manner the thumb of the right hand of the male figure is pierced through the nail. The fore and middle fingers of the left hand are broken away. The ears are pierced for earrings.

The fingers and left hand of the male figure may have been broken away when the tomb was originally plundered.

Both figures probably wore gold crowns; their heads, and especially that of the male figure, have a bald look, as if stripped of their ornaments.

No attempt is made to represent the true form of the hair by indicating the separate lines which compose the whole mass; this was probably done by colour. The female figure is youthful, the breasts small and firm; the shoulders are broad, the form generally plump; the hands and wrists very small. The drapery is very flat, and deficient in folds.

On the whole, this figure is treated with less artistic skill than the other.

The couch is an exact imitation of the inlaid bedsteads of the Homeric age. It consists of a long horizontal beam supported by four feet. At the head of the couch the foot is surmounted by an Ionic capital, with its *abacus*, below which is a Mæander. The beam is ornamented with a rich border of honeysuckle pattern.

The joint at each end, formed by the insertion of the foot into the beam, is ornamented with a circular flower, with radiating petals. The foot is wrought with great elegance, and ornamented with two antefixal flowers, placed opposite to each other.

Above the bedstead is a mattress, covered with a striped sheet. Each of the figures leans upon a cushion formed out of a stuffed or inflated skin, *askos*, which has the appearance of an air-cushion.

This terra cotta is in the finest possible condition.

The figures have been rejoined across the middle, but have suffered no other injury, except the loss of the hand and fingers already noticed.

The bedstead is 6 ft. 4 in. long. The height of the whole monument to the head of the male figure is 6 ft. 3 in.

This very remarkable specimen of Archaic Art was found in a sepulchral chamber cut out of the solid rock at Cære. The room in which the terracotta is exhibited has been painted so as to represent the original chamber. The roof was a truncated gable, the sloping sides cut in imitation of parallel rafters. Near this tomb were others of equal antiquity, in which several smaller specimens of the same kind of terracotta Cists were discovered. These were, doubtless, designed to receive the ashes of the dead.

2. One of these measures in length 1 ft. 11 in. by 2 ft. 3 in. in height. Upon it are two figures, male and female, half reclined, in the same style and almost of the same type as the larger figures. The male figure places his right hand on the shoulder of the female figure; the left hand is advanced, the elbow resting on a cushion of skin. The hair is long; the lower half of the body draped.

The female figure has long hair, and wears a pointed cap and turned up shoes. In her right hand is an *alabastron*; in her left, a pomegranate. There are traces of colour. The features of both figures wear a rigid smile. The legs of the couch are ornamented with Ionic volutes and antefixal flowers.

3. Another Cist stands on four lion's feet, 16 in. by 16 in. On each side is represented in relief a male figure, reclining on a couch supported by pillows; at each end are Sphinxes; on the sides of the Cist are antefixal ornaments. The roof has a low pitched gable, like that of a Greek temple; along the sides of it are two kneeling male figures, in the round; between, is a male winged figure.

4. A small Cist, differing from those already described in the representation of the deceased person. Instead of the figure of a living person in a reclining posture, a corpse is represented laid out on a very high couch, probably such as

would be placed on a funeral pile. The bedstead is formed like those previously described. On its horizontal beam is a low Relief representing a lion and panther devouring an animal; on the extreme right and left is a male figure reclining. In style, this relief resembles Archaic Greek art.

On the bedstead is placed a mattress of great thickness, falling over the two ends.

The figure of the deceased lies on a thinner mattress on the cover of the Cist. The head is bound with a fillet and diadem, from under which a row of symmetrical curls appears on the forehead. From behind the ears the hair falls over the shoulders and breast, in long tresses symmetrically arranged, and reaching to the hips. His beard is long, and pointed. In the treatment of the hair and beard, and the general type of the face, we recognize the same style as in the larger terracotta figures already described.

The body is covered with a *peplos*; the feet are placed side by side, the shoes turn up at the toes. The face and drapery have been coloured red. This Cist has been slightly restored in places, but is, on the whole, in good condition.

5. Nearly similar to the last. The figure on the cover represents the corpse of a female laid out in the same manner. She wears a pointed cap, over which is a diadem; under the cap appears on the forehead a row of regular curls; in the ears are circular earrings, disproportionately large.

The hair falls in long tresses over the body; the features are modelled with some skill, the falling of the jaw after death is well expressed. This and the preceding Cist are in length about 1 ft. 10 in. by 1 ft. 8 in. in height.

6. On this Cist the figure represented is a young girl. Her eyes are not closed, as is the case with the two preceding figures; her hair is arranged in parallel rows on the forehead, and falls in long tresses behind. She is covered with a blanket, through which the forms of the body are finely indicated. The condition of this and the preceding one are very fine. Length, 18 in.

The three Cists last described were found at Cære, near the tomb with the great Cist, No. 1.

In connection with these may be mentioned a small terracotta coffer, $13\frac{1}{4}$ in. long by $7\frac{1}{2}$ in. wide; the cover in the form of a pedimental roof. The height to the apex of the pediment

is $11\frac{1}{2}$ in. This coffer stands on four lion's claws, between which, along the sides, are rows of pendent knobs.

At each end of the lid is a pediment with a projecting cornice, notched at the edge, and terminating at the *acroteria* in volutes. In the sides of the Cist are sunk panels. This coffer is evidently sepulchral, and of the same early period as the Cists already described.

We have already stated that the tomb which contained the great Cist, No. 1, was a sepulchral chamber cut out of the solid rock. On one side of this chamber were found six large terracotta tiles with figures painted on them, forming part of one continuous composition. These tiles measure in height 4 ft. 1 in. Five of them are, severally, in width 1 ft. 11 in. They were found resting against the wall on a ledge, and appeared to have formed a kind of wainscot.

The pictures on five of these slabs form one subject. On the tile forming the centre of the composition is a youthful male figure standing at an altar, on which he places his left hand. He wears a tight-fitting jerkin reaching to the hips, and pointed boots reaching half way up the calf. He is beardless, and has long hair. This figure is coloured red; his boots crimson. The altar is built in three stages, composed of oblong blocks arranged so as to form checquers of white, black, red, and orange. Flame issues from the altar. Behind is a slender column supporting a caldron, *lebes*.

Behind him, on the left, are three figures coming up in procession, one behind the other. The first is a male figure; he wears a beard, long hair falling down his back, a tight-fitting *chiton* reaching to the hips, pointed laced up boots, and greaves. In his left hand he holds a bow and two arrows. His right hand is raised.

The body of this figure is coloured red, his greaves crimson, his *chiton* orange, with a black border spotted with white; his bow, the heads and the feathers of his arrows are coloured black, the shaft red.

Next to him is a female figure, with long hair falling down her back.

She wears a talaric *chiton*, over which is a shorter garment with sleeves reaching to the knees, and a *peplos* cast over the left shoulder. In both hands she holds up a wreath. The *chiton* is white, the shorter garment brown, with a border of black dotted with white.

Her *peplos* is crimson, bordered with a lozenge pattern; her shoes pointed. The next is a male figure. He holds a spear; his hair falls down his neck, his beard is pointed; he wears a white *chiton* reaching to the hips, with a black border spotted with white. His spear has a central thong, or *amentum*.

Slab 3. Two figures advancing in file. The first is a female, attired like those previously described. The second is a male figure, with long hair and beard. He wears a white *chiton* reaching to the hips, and bordered like the last; a *peplos* over the arm, and boots. His left arm is raised behind the female figure.

Slab 4. On the right side of the altar is a figure with bow and arrows, advancing; behind him is a winged male figure, carrying a girl in his arms. The male figure has long hair and a beard. He wears a white *chiton*, reaching to the hips, and bordered with black, and boots. In his left hand is a bow and two arrows. The winged figure is beardless, and wears a similar *chiton* and boots. The girl in his arms wears a white talaric *chiton*, over which is a crimson *peplos*.

In the representation of wings in these pictures, the feathers are in white, red, and black, counterchanged.

Slab 5. On the extreme right are two aged male figures seated on folding stools, opposite each other.

The one on the left holds with both hands a sceptre, and appears as if speaking; the other rests his chin on his right hand, and seems to be listening. Both are bald on the forehead, with white hair behind, and white beards. They wear white talaric *chitons*, red

pepli and boots. Behind the one on the right, a bird with a human female head flies towards him.

The face and hands of this figure are white. She has long hair, her body is enveloped in a crimson *chiton* with sleeves. The feathers of her wings are alternately red and white.

The slabs which we have here described, form a continuous frieze; above the figures runs a cornice, coloured in white, black, red and blue counterchanged; below the picture is painted a kind of frame formed of horizontal bars placed on vertical ones. These bars are painted red; the space between, white.

Slab 6. This seems to belong to another series. There is no cornice above, but instead there is a red and black Mæander, below is a checquer of black, red, and white colours.

The subject represents a male figure seated on a folding stool, *okladias*, in front of the statue of a goddess placed on an altar; in his left hand he holds a sceptre, his right rests on his hip. He has long hair and a beard, and wears a short white *chiton*, bordered with black, over which is a *peplos* fringed with an arched pattern.

He has boots like the other figure, a serpent crawls towards his feet, the altar is composed of stones forming a checquer of black, white and red. The statue of the goddess is clad in a white talaric *chiton*, and a crimson *peplos*, ornamented with a rich lozenge border; there is a stripe of the same pattern down the centre of the body. Her hair falls in long tresses from under a conical cap, over which is a broad band. This head-dress is precisely similar to that of the female figure in the great Cære Terracotta. The ornament on the band is a wave pattern. The hands of the goddess project on each side, as is the case in other Archaic representations of Deities.

In these pictures the hair and beard are treated in the same manner, as in the great Cære Terracotta already described.

Their boots reach halfway up the calf; they are laced at the instep, and bound above the ancles. At the tops the front part of the boots appears to be bound to the hind part by a single thong passing through a hole; the tongue or front leather is of a different colour from the rest of the boot. The colours used are crimson and yellow, or black and yellow. These figures seem to belong to the same period and school of art, as the great Cist.

The eyes and hair are treated in exactly the same manner. There is the same want of precise anatomical statement; in the paintings, bony structure is indicated only in the slightest and most conventional manner at the knees, elbows, and wrists. The painted profiles, when compared with those of the Terracotta figures, appear less sharp, the foreheads recede less, the chins more; the forms are more plump and clumsy. The hands are long, stiff, and destitute of action; the fingers are closed.

In the drawing there is no attempt to represent light and shade; form is expressed only by outlines as in Greek vase pictures.

These slabs are in very fine condition, all but the one forming the centre of the five, which has rather a tendency to scale off. The material is the same kind of clay as that of the Cære figures, and contains a gold coloured *mica*.

We have now completed the description of the contents of one of the most remarkable tombs that has ever been discovered in Etruria. The two reclining figures on the great Cist, and the series of figures on the small Cists, are, it is conceived, the most important and probably the earliest specimens of Etruscan works, in the round, which have been preserved to us. Their interest is much enhanced when we remember that Etruria was celebrated for its works in terracotta; and that such fictile statuary originally ornamented the temples of Rome; some of these *Tuscanica signa*, if we are to believe the statements of Roman authors,

dated from the time of the Tarquins.* The painted terracotta tiles are scarcely less interesting than these Cists. No similar paintings, it is believed, exist elsewhere in the Museums of Europe. In many of the Etruscan tombs paintings on the walls have been discovered, but, from the impossibility of removing them, they have mostly perished from exposure to the weather, and our only record of them is from fac-similes made at the time of their discovery. It is well known that the ancients had, besides their mural paintings, which were fixtures, moveable pictures, *pinakes*, made of wood and other materials. The temples of Greece were, as we know from Pausanias, full of such *pinakes*; from the perishable nature of the materials on which they were painted, they have almost all disappeared. In the Museo Borbonico, at Naples, are four most interesting designs drawn on small slabs of marble, which were found at Stabiæ; and a few portraits painted on wood have been found in Græco-Egyptian mummy cases; but these specimens are certainly of the Macedonian, if not of a later period. The painted tiles found at Cervetri are, it is believed, the only examples of the Archaic school of Painting, except so far as we may form an idea of it from Vase pictures. They are a most singular and unlooked for illustration of a statement in Pliny,† that in his time paintings were still extant at Cære reputed to be of a date anterior to the foundation of Rome. These were probably painted on stucco.‡

In connexion with these tiles may be mentioned two pieces of painted cornice exhibited in the same room, and probably from the same locality. One of these pieces measures 21 in. by 14 in.; the other is 18 in.

* See the authorities quoted, Dennis, *Cities of Etruria*, I. p. lxix.

† Nat. Hist. xxv, 3, § 6.

‡ Pliny mentions in the same passage some equally early pictures in temples at Lanuvium and Ardea. Speaking of those at Lanuvium, he says that Caligula would have removed them, “*si tectorii natura permisisset.*”

by 14 in. The cornice is formed by a projecting row of tongue pattern, below which is a chain pattern painted only, and below that a row of honeysuckle flowers. These ornaments are very interesting as specimens of Archaic Polychrome Painting. The colours are a little retouched. The tiles are pierced with holes for attachment to a wall.

In the immediate neighbourhood of the great Cervetri tomb were found a number of ornamental faces of joint tiles, *imbrices*. These tiles are semi-cylindrical in form, and were used to cover the lines of juncture between the rows of flanged tiles, *tegulae*. They were placed at right angles to the cornice of the roof, and the edge of the *imbrex*, nearest to the eaves, was masked by a head or floral ornament in relief. These ornamental fronts formed a row surmounting the cornice, and greatly enhanced the effect of the building which they crowned. As the term Antefixal is commonly applied to these ornaments by modern architects, we have adopted it here, though the *Antefixa* of the ancients seem rather to have been terracotta reliefs attached, as friezes, below the cornice.

The specimens of these Archaic tiles in the Campana Collection are remarkable both for number and preservation; we are not aware that any similar series exists in any other Museum.* These Archaic tiles are all painted, and most of them have been more or less restored and retouched. The following specimens are in the finest condition:—

7. Head of Juno Sospita† wearing a helmet covered with the skin of a goat, with long straight horns. The hair falls in

* In the work of Panofka on the terracottas of the Berlin Museum, *Terracotten des Königl. Museums zu Berlin*, 1842, 4to. two specimens of similar tiles are engraved. Taff. x, xlv.

† See the passage from Cic. de Nat. Deor. 1, 21, quoted by Panofka, *Terracotten des K. M. &c. zu Berlin*, p. 33, in the description of a head identical with No. 7.

regular tresses behind the ears. The whole is painted in white, red, black, and orange colours, which are still very fresh. Below is a Mæander ornament, red, white, and black. The type of the face is not Hellenic; the nose wide and depressed. This antefix is in the finest condition. The clay is very coarse and heavy. Height, 10 in.

20. Head of Juno Sospita wearing a helmet covered with the skin and horns from a goat's head. The face is long, the chin taper. The general expression of it is different from that of most of this series of heads. The colours are very fresh.

The whole head is set in a frame composed of three concentric borders. The border next the head is embattled, the next indented, the outermost radiated.

The head stands on a base, on which are three lion's heads in relief. This head is restored and retouched in places, but is, on the whole, in good condition, and very interesting. Height 14 in. by 10 in.

21. Female head, surmounted by a mitre, on which are rays, white on a red ground; the hair crimped. In the ears are circular concave earrings of a very large size. In the hollow of each earring is painted a circular flower. The face is long and narrow, the chin rather pinched; the circles of the eyes painted red, with a black spot to mark the pupil, the rest of the eye being left white. The hair is red, with black wavy lines.

This head is in very fine condition, and a most interesting specimen of early pottery. Height, 14¼ in.

18. Negro's head, a very curious Archaic type. The head is set in a deep concave frame, ornamented with the wave pattern, and painted with black, red, and yellow. The colours are in a very genuine state, and the general condition good. It is slightly restored in places. 11 in. by 10½ in.

22. Female head in a much later style than the rest of the series. The face is rather square and short, the cheek bones high, the eyelids sharply cut, the eyebrows well modelled, the lips painted red, the hair waved, painted red and crowned with a diadem richly ornamented. The whole within a concave frame of floral patterns, which appears restored. On the base are sphinxes which also appear restored. Height, 15 in. by 14½ in. width.

In the same series is a singular fragment in very high relief, representing a draped figure in a chariot, the body of which is modelled into the figure of a Sphinx. The head of the Sphinx

is in the centre of the *antyx* in front. The wings form the sides of the car, the foreleg is attached to the lower end of the pole in order to strengthen it. This fragment is a most interesting specimen of Archaic modelling. The face of the sphinx presents the same type as many of the antefixal heads already described. The base of the nose is broad, otherwise the face does not differ from an Archaic Greek face.

The hair on the brow is arranged in two rows of regular curls, and falls on the shoulders in tresses. The breast is not modelled, being left square so as to give the form of a car. The face is painted white, the hair and necklace black, the wings alternately black and white. The figure standing in the car is probably that of a male, nothing remains but the legs to half-way up the thigh, clad in a *peplos* painted white with a black embattled border and broad red stripes. The drapery is composed with some taste. This terracotta is rather a figure in the round applied to a plane background than a true High Relief. In this respect it resembles the Assyrian high Reliefs. Restored in places. Height, 12½ in.

287.* Female head issuing from between floral volutes, with long tresses looped up. In a fine style, painted. Height, 13⅔ in.

288. Gorgon's head in an architectural frame, very grandly modelled. Height, 1 ft.

281. Antefixal tile on the face of which the head of Medusa is painted within an architectural border; this design is drawn with great force. Diam. 11½ in.

305. Female head with long tresses looped up, issuing from the centre of a lotus flower; above, an architectural frame; the whole painted. Height, 1 ft. 6½ in.

We have pointed out that in Etruscan buildings terracotta friezes in relief were attached below the cornice, and that these slabs, and not the fronts of the *imbrices*, were probably called by the ancients *Antefixa*. The Campana Museum contains two specimens of such reliefs.

No. 38.† Under an Egyptian recurved cornice, a frieze of six horsemen moving to the left; they wear bucklers. Coarse red clay. Length, 2 ft. 1½ in. by 7 in.

* For the three following references, see *Archaic Terracottas, House in Corso*.

† For this and the following Nos., see *Select Terracottas, Via Babuino*.

39. Under a similar cornice, a warrior stepping into a *biga* driven by a charioteer; in front, two warriors and one male figure in a short *chiton* with a stick. Length, 1 ft. 10 in. by 10 in.

We have now described the more remarkable specimens of Archaic Etruscan Terracottas. No Museum in Europe can show so instructive a series as that which we have here described; it is of peculiar interest to those who make the early history of Italy their study, and in reference to the question whether there was an indigenous Etruscan art derived from Asiatic rather than from Hellenic sources, and presenting originally the characteristics of an independent school, though subsequently absorbed by foreign influences.*

We have arranged the Etruscan Terracottas under two heads, Archaic Etruscan and Later Etruscan. The Later Etruscan Terracottas appear to be separated from the Archaic by a wide interval of time, during which period Etruria was probably conquered by Rome, and many of her monuments destroyed. The Later Etruscan Terracottas present so much analogy with the Roman Art of the Macedonian and Augustan periods, that it will be more convenient to range them immediately before Roman Terracottas.

Greek Terracottas.—The great majority of Greek Terracottas are small figures in the round, varying in height from 4 in. to 12 in. Occasionally they exceed these dimensions. These figures exhibit a variety of male and female types; some of these may be at once recognized as Mythical Personages, but to the majority no name can be assigned, and many are probably mere

* Among many other points in which a resemblance between Assyrian and early Etruscan art may be traced, we may mention, the turned up shoes of the figures on the great Cist, and on the painted tiles. The shoes of the Juno Sospita, originally an Etruscan deity, were of this form, Cic. de Nat. Deor. 1, 29. It occurs on early Etruscan bronzes and Mural paintings, and also on the Nimrud friezes; it has probably been retained in the East till the present day from the period of the Assyrian empire.

studies taken from the artist's recollections of common life. They were generally cast from moulds, and afterwards retouched by the hand. Occasionally specimens occur which appear to have been modelled. Originally these figures were all painted in *tempera*, and many still preserve their original colours.

Many of these terracottas were doubtless votive offerings, and must be considered as separate figures; others formed part of larger compositions; in some cases these figures were attached to the surface of vases, in which case they were called *emblemata*.

They have been found for the most part in Hellenic tombs, especially in Southern Italy.

They are also to be met with in excavations in ancient cities, and especially within the precincts of temples. Terracottas in relief also occur, but are less abundant than figures in the round.

Archaic Greek Terracottas.—This class of objects is very rarely to be met with. The following specimens may be noted in the Campana Collection.

No. 58.* Actæon devoured by his hounds; in low relief, in a hard mannered style. It has been painted; the surface is rather injured. Engraved, Campana, *Opere in Plastica*, Tav. lviii. 6 in. by 6 in.

No. 158.† A female figure seated, veiled; at each side of the chair, a mask. Height, 11½ in.

No. 159. Similar figure. Height, 7¼ in.

No. 160. A female figure, wearing on her head the *polos*, and a double necklace. Her drapery is very square, after the fashion of the *quadrata signa*. Height, 13 in.

No. 162. Similar female figure; from her neck hang three *bullæ*. On the shoulders are large round *fibulæ*. Height, 10½ in.

No. 164. Similar figure, wearing a necklace of four rows; her arms and hands adhere closely to her sides. Height, 13 in.

* Greek terracottas, Monte di Pietà.

† The following Nos. refer to the Greek Terracottas, House in the Corso.

These singular figures, with several others, were found at Pæstum, and are, doubtless, of the same period as the early coins of Posidonia.

No. 73. *Tettix* or *Cicada* with human face. Length, $4\frac{1}{2}$ in. This very curious type seems to have reference to the same idea which led the Athenians to wear golden *tettiges* in their hair as a symbol that they were sprung from the earth.

No. 37. A male bearded figure reclining on a couch, in his right hand a drinking cup, at his side a table with *phialæ* and a dog; traces of colour. Length, 7 in. by 5 in.

Later Greek Terracottas.—The transition from the Archaic to the Later periods of art is not so clearly marked out in Terracottas as in Coins and Vases. It would be difficult to find a series of works in terracotta parallel in date to that series of vases of the finest period which we have described as an offshoot from the successive schools of Phidias and Praxiteles. It is probable that the majority of Greek Terracottas, which are not positively Archaic, belong to the Macedonian period.

These later Greek Terracottas are found in every part of the Hellenic world, but especially in the tombs of Magna Græcia, which have yielded an immense variety of small figures.

These figures are not to be regarded as elaborate works of art. They are modelled with great freedom, and sometimes a little carelessly, but in the attitudes and in the composition of the drapery they show a felicity and boldness of invention which is well worthy of the attention of the modern artist. Many of them seem like sketches in clay taken from the life, or studies and recollections of the works of great sculptors.

When we consider that they were probably in most cases the cheap and common product of the mere artisan, *koroplathos*, we see how generally a knowledge of art must have been diffused among the Hellenic people.

The Campana Museum contains a very fine collection of figures of this class amounting to more than 500.

Many of these are in very fine condition, and some

still retain their original colours. Most of these figures were probably found in Magna Græcia, and are evidently the product of the same rich and voluptuous school of art as the vases of the Basilicata already described, and the later silver coins of Tarentum and other cities of Southern Italy. The subjects represented are generally draped female figures, many of whom are probably Muses. Female dancers, Comic actors, puppets, *neurospasta*, boys riding on animals, rattles, *krotala*, in the form of pigs and other animals are frequent types.

This class of terracottas is very well represented at the British Museum; we may notice, however, in the Campana Collection the following new or remarkable types.

543.* Calabrian dog with a bell, seated on a vase; on the back of which, ΔΙΟΓΑ. This terracotta is in very fine condition, and is further remarkable for the inscription, which is of the Macedonian period. Length, 5 in.

594. Comic figure seated. The mask on the face is exceedingly grotesque. The nose turns straight back at an acute angle; the tongue protudes downwards in an opposite direction. The eyes are Satyric; the head bald, with a single tuft on the forehead. The figure is enveloped in a cloak with a hood, like those worn by the peasantry of Turkey to this day, and is seated in a kind of wicker chair. A very curious type, in fine condition. Height, 5 in.

583. A female figure in a *chiton* and *peplos*, which she is arranging with both hands. In her left hand is a jug; on the right side, at her feet, a diminutive Satyr, crouched; on her left shoulder, Eros reclining. A curious type. Height, 5 in.

613. A winged Victory, the lower half of the body draped, leaning on a pillar. The hair is coloured brown, the *chiton* blue, the *peplos* red, the wings blue; in the ears are earrings. This figure is a good example of ancient colouring. Height, 10½ in.

612. A companion figure; the colours not so fresh.

The style of these figures is rather late and coarse.

* For the following Nos., see Greek Terracottas, Monte di Pietà.

630. Harpy or Siren ; the arms extended in front, the hair gathered into a topknot. The surface of this terracotta is in very fine condition ; the wings, head, and arms have been rejoined ; the lower part of the body is very finely treated ; the legs are wanting. The figure stands on a convex surface scored with concentric lines, perhaps representing a rock or the seashore. Height, 8 in. This, and a companion figure, No. 666, are very interesting terracottas.

637. Female figure in a talaric *chiton*, over which is a *diploidion*. Her hair is bound with a floral coronet ; the hands are extended in front, as if playing on some instrument. In the finest condition, and a most beautiful composition. Height, 10½ in.

637 *a*. A terracotta of unusually large size, measuring in height 2 ft. 3½ in. It represents a youthful female figure, probably Aphrodite, holding a dove. She wears a talaric *chiton*, with a *diploidion* falling to the hips, and sandals. Her hair falls on the shoulders, the head slightly inclined, with a charming expression. The features are sufficiently large to admit of the indication of the pupils of the eyes. The execution is somewhat sketchy, but the composition very graceful. A good deal restored about the neck and arms.

Another companion figure, slightly varied in the composition ; rather more restored.

642. The youthful Dionysos standing in an easy attitude ; his left arm leans on a tall *diota* ; he drinks from a *cantharos*. Behind one leg is a snake coiled. A very interesting type. Height, 6 in.

640. Indian bull crouching, the knees, hocks, and mouth are pierced as if to admit harness. Probably this bull was one of a pair, represented lying down, harnessed to a car. On one side the red colour is quite fresh. In very fine condition. Height, 6½ in.

655. A most curious puppet or *neurospaston*. The figure wears a *chiton* to the knees, with a *diploidion* and a Phrygian cap, encircled with a crown of ivy. The head is pierced for a wire, the legs are moveable. The condition is very fine ; the colours still remain in places. Height, 7 in.

641. Female bust, the hair in parallel ridges. On the *chiton* are narrow raised stripes, the *angustus clavus*. This bust is probably of the Roman period ; it is in very fine condition. Height 5½ in.

648. Five female figures arranged in procession on a base. The first bears on her head a circular *calathos* or dish containing round objects. The other four follow in two rows. They have all held objects either on the head or in the hands. They wear talaric *chitons*, and *diploidia* bordered with crimson. The hair is painted brown. This is a very curious terracotta, and in the finest condition. Length of Vase, $6\frac{1}{2}$ in. Height of figure, 5 in.

649. Vase in the form of an ape seated, the mouth of the vase rising from the top of his head; the attitude most expressive. Height, 10 in.

654. War galley full of armed men, whose heads and weapons rise above the surface of the clay which represents the inside. A row of shields, alternately round and oblong, is ranged along the gunwale on each side. The details of the beak and *aphlaston* of the galley are very perfect. This terracotta is coloured and in the finest condition. It is one of the most interesting representations of an ancient galley which has been preserved. Length, 1 ft. 3 in. Height, $8\frac{1}{2}$ in.

656. Female figure in a talaric *chiton*, and *peplos* edged with red, holding a child; interesting, from the freshness of the colour. Height, $4\frac{1}{2}$ in.

659. A disk, on which, in high relief, is a head of Aphrodite; on one side of her head is a small figure of Eros, on the other a dove. The hair of Aphrodite is drawn back in a topknot behind. A beautiful specimen of the late art of Magna Græcia, and in the finest condition. The disk is pierced with holes for suspension. Diam. $6\frac{1}{2}$ in.

662. Female figure in a *peplos* and *chiton*, on which are vertical stripes of colour. The head-dress is very high and of singular form. An exquisite composition and in perfect condition. Height, $9\frac{1}{2}$ in.

665. Group in the round. Aphrodite seated on a swan, which she holds by the neck. A very fine composition, but a good deal injured by restoration. The group rests on a rock. A similar figure on a swan occurs on a beautiful silver coin of Camarina in Sicily, and on a high relief in the Museum at Florence. Height, 1 ft. 9 in. Length, 1 ft.

657, 658. Two winged androgynous figures, with a hole at the back for suspension. The hair of one of them is coloured. Height of the tallest, 1 ft. For similar figures see Panofka, *Terracotten zu Berlin*, Taff. xxvi.-viii.

670. Female figure wearing a *chiton* and *peplos*; her right hand extended as if declaiming; in the finest condition and a very beautiful composition. Height, 7 in.

671. Female bust, the head surmounted by a *modius*; the lips, hair and necklace painted, the colours perfectly fresh. Height, 6½ in.

716. Amazon in talaric *chiton* and *diploidion*, one breast naked, her hair drawn into a conical topknot, her left hand on a *pelta*; an interesting type well preserved. Height, 7 in.

747. Female figure in a very tall mitre, over which passes her *peplos*; she wears a talaric *chiton*, over which is another shorter garment; in her left hand she holds a cymbal. In fine condition, and an interesting type. Height, 10 in.

749. A male figure, Dionysos, seated on a tiger; in his left hand a *cornucopia*. He wears a pointed cap, a short tunic and buskins. A fine specimen of the Late Grotesque Style of Southern Italy. Height, 6 in.

661. Female figure in a talaric *chiton*, over which falls a *diploidion* like a chasuble; both hands are raised as if in an attitude of prayer; a very beautiful figure, and in fine preservation. Height, 11½ in.

No. 681. A similar figure in finer condition, with traces of colour.

683. Female figure in a talaric *chiton*, over which is a panther's skin and cross belt; she wears a high head dress; an interesting type and fine composition. Height, 10 in.

698. A horse prancing. The anatomy treated with great refinement, as in the representation of horses on the silver coins of Tarentum. His side is pierced for harness. This has probably been attached to a vase. Height, 9 in.

695. Bacchus and Ariadne, an exquisite group, rather sketchily treated. Height, 7 in.

727. Aphrodite, her head bound with the *sphendone*; she wears a *peplos* over her head and back. The whole of the front of the body is naked, and the *peplos* forms a kind of frame or background to it. A most exquisite composition; it is seldom that nude forms are so successfully treated in terracotta. Height, 5½ in.

728. Aphrodite, a veil falling from her head over her back; her right hand rests on a palmbranch, her left on a helmet, placed on a *concha Veneris* which occupies the place where a shield usually occurs; an interesting type. Height, 6½ in.

776. Ariadne or a Mænad wearing a *peplos* and *chiton*, the hair bound with ivy. A most masterly composition showing the forms of the body through the drapery; the *peplos* is coloured. Height, 10 in.

682. Female figure seated, holding a dove to her bosom; she wears a talaric *chiton* fastened on the sleeve with studs and a *peplos*, her hair is gathered into a topknot. Her earrings are shaped like inverted cones; in her left hand is a cymbal. A most interesting type and in the finest condition. Height, 10 in.

37.* Eros drawing a smaller Eros in a cart; traces of colour. A beautiful composition. Height, 4 in.

193. Ariadne suckling the infant Iacchos; an exquisite group, in good condition, but incrustated. Height, 5 in.

93. Comic actor seated, colours very fresh, fine condition. Height, $5\frac{1}{8}$ in.

147. A youth embracing a female figure; in moderate condition, but an exquisite group. Height, 6 in.

We have stated that among the Later Greek Terracottas are some in which the figures are used as *emblemata* in imitation of the ornaments of works in metal. In the South of Italy the same luxuriant fancy which, as we have seen, developed a more ambitious style of vase painting, and invented the manifold forms of the *rhytons*, has left compositions in terracotta which surprise by their novelty and boldness, and in some cases so closely border on the extravagant, as hardly to be reconciled with our pre-conceived notions of the character of Greek art.

Of this class of Terracottas the Campana Museum supplies some most interesting examples. The following are in the form of the *askos* or wine skin, which is decorated with figures, and with reliefs, *emblemata*.

277. *Askos*, surmounted by a number of figures. On the handle is a winged Hermaphrodite figure seated; below is a horse's head, below which is a female head in relief; on either side is a winged female figure seated. Behind, on the left side of the handle is a winged female figure seated, holding

* For this and the following Nos., see Greek Terracottas, House in the Corso.

a dove ; on the right side a winged male figure, holding a dish of fruit, and an apple. Behind is a medallion of a female figure supported on each side by a Triton, above which stands a winged female figure. The whole is very finely modelled and presents a great variety of composition. With the exception of a little restoration the condition is very good. This terracotta has been coloured. Height, 2 ft.

275. *Askos*.—On the handle and on each side of the handle is a female figure varied in attitude, as if turned to the spectator on each side. In front of the spout is another female figure resting on a base, which is supported by a Medusa's head in relief between two snakes coiled ; on either side of this base is a marine centaur with wings projecting in front of his body, and his right hand advanced. Very finely modelled and in good condition. Height, 2 ft. 5 in. Engraved, Minervini, Monumenti Inediti da R. Barone, Napoli, 1852. I, Tav. 13.

273. *Askos*, with two handles. Each handle is surmounted by a dove and supported by a female head at each insertion ; below is a lion's head. Between each handle is a winged female figure with earrings, over which stands Eros (?) holding a mirror. On either side is a winged boy holding a torch. In fine condition, and well modelled. This vase presents a new and interesting type. Height, 1 ft. 7 in.

274. *Askos*.—On the handle and on each side of it, a female figure holding up her hands in an attitude of prayer, and wearing a kind of chasuble. All these figures are painted ; the centre one has a crimson chasuble, and a blue *chiton*. In front of the mouth of the vase, a head of Medusa in relief. In fine condition ; each of the figures about 1 ft. high, entire height, 2 ft. 6 in.

272. *Askos*.—The handle formed by a figure of Scylla, her head leaning over the spout ; on the body on each side, three winged female figures dancing, below a Gryphon painted ; in front, a Medusa's head painted ; behind, an antefixal flower painted. A most elegant design ; the colours are very fresh, and the whole in beautiful condition. Height, 9½ in.

276. *Askos*, in the form of a swan. Two wings rise on each side of the mouth of the vase, behind the mouth is a female figure with a *phiale*, behind whom is a swan's head ; below the mouth of the vase is a head of Medusa in relief. The whole vase is painted, and on each side is an antefixal flower, painted

red on white. In very fine condition; the figure slightly restored. Height $14\frac{3}{4}$ in.

278. *Askos*, with four mouths; two of the mouths are placed severally over a Medusa's head; under the third mouth, a horse's head, and a winged female's head; under the fourth mouth, a horse's head and a Medusa's head in relief. To the sides of this base female figures have been attached, of which one remains seated. The whole in very fine condition, and well modelled. 1 ft. 6 in.

279. *Askos*, of the same shape and size as No. 272. The handle formed by a figure in a pointed cap, whose body terminates in a fish's tail; from the waist issue two swans' heads and two wings. On the body of the vase are sea monsters, dolphins, and waves, painted; in fine condition.

The series of *aski* here described, from their unusual size, the boldness and singularity of their ornaments, and their fine preservation, form a remarkable feature in the Campana Collection. There is no specimen of this class of terracottas in the British Museum.

The following terracottas, executed at the same period and in the same taste, may be noted.

298. *Jug*, of a form imitated from a work in metal. The handle represents the body of a youth resting on a head in relief. On the sides of the vase two Gryphons, and between them an antefixal flower, are painted. Very elegant for design, and in fine condition; a little repainted. Height, 11 in.

300. *Similar vase*.

315. *Vase*, composed of four cups united on the abacus of a fantastic capital, composed of leaves and volutes, and ornamented with little figures and birds; in fine condition. The whole stands on an ornamental base. Very elegant in design. This vase seems to be the model for a work in metal. Height, $15\frac{1}{2}$ in.

28.* *Vase*, in the form of four circular cups united and placed on a stand, above them a handle; on two sides of the vase a female head in relief, set between the pair of cups; on the

* For this and the following Nos., see Select Terracottas, Via Babuino.

other two sides a Mænad bearing a kid. Style coarse and late. 18 in. by 9 in.

30. *Similar Vase*, composed of two vases united, placed on an oblong base, and surmounted by a handle. The base is painted with a checquer of black and white, on which is a crimson waved pattern. Under the handle, on each side, between the two vases, a winged, youthful figure in relief; in his right hand he holds a *thyrsus*, his left rests on a shield supported by a column; at his feet is a dog looking up to him. Height, 14½ in. by 10½ in.

31. *Similar Vase*, composed of two vases united; on each side, under the pair of vases, a figure of Eros, his head advanced; he wears a festoon, and draws forward his drapery with both hands. A fine composition, with traces of colour. Height, 10½ in. by 8 in.

572.* *Jug*, in the form of a female head, surmounted by a female figure, behind which is the handle of the vase. The lower female head is ornamented with a radiated band; the female on the handle is draped, and very graceful. On either side of her is a female head issuing from a flower. In very fine condition, with traces of colour. Height, 1 ft. 10 in.

527. *Similar Jug*.

529. *Similar jug*, with more colour and in finer condition. The figure forming the handle is different. The forehead of the head which forms the vase is decorated with an antefixal ornament, painted white.

The *peplos* and *chiton* of the figure are red. In very fine condition. Height, 2 ft.

These three vases much resemble two in the British Museum purchased from the late Mr. J. R. Steuart, of Naples, which are, however, finer specimens than those in the Campana Collection. The form is one of extreme rarity.

54. *Krater*. All round the outside are small gilt figures and rosettes, laid on as *emblemata*. In the centre, inside, a Gorgon's head, very finely modelled. This *Krater* is a most beautiful object, and especially interesting, as it is evidently imitated from one of the magnificent works in the precious metals for which the goldsmiths of the Macedonian period were celebrated, all which have probably been melted down for the

* For the following Nos., see the Greek Terracottas, Monte di Pietà.

sake of the metal. Diameter, 1 ft. 2 in. Height, 8 in. Engraved, Campana, *Opere in Plastica*, Tav. liv.

* Model of a cradle, painted; inside, an owl, and a laurel branch; white, on a red ground, in the late Basilicata style. Length, $9\frac{1}{2}$ in.

Besides the ornamented vases here described, Signor Campana possesses a large collection of detached figures which have served as *emblemata*, of which the following are the most remarkable:—

I. Nine figures in very high relief. Among them are two armed male figures on horseback; two warriors on foot, one of whom wears a *chlamys*; an Amazon; two female figures in rapid motion; another kneeling by a basket; a male figure kneeling, with snakes round his body, perhaps, a son of Laocoon.

These figures are all in a late and coarse style, and appear to have formed part of two distinct compositions. They were found at Fazano, in the kingdom of Naples. Some of them have been engraved in the *Bullet. Archeol. Napolit.* v, Tav. 3. These terracottas were evidently placed on large vases; the holes for attachment still remain. General height, $9\frac{1}{2}$ in.

II. Twelve horses galloping, very finely modelled, cut off at the hind quarters so as to be attached to vases as projecting ornaments. These figures are prepared for gilding. Length, about $3\frac{1}{2}$ in.

Fragments from a composition of figures in the round, the *emblemata* of a large vase.

III. 1. A male figure kneeling on the right knee and aiming a blow with his right hand which has held a sword; the hand and wrist finely modelled. 2. Another figure, in a similar attitude, has on the left arm a buckler. On the left is a female figure seated; the ground is painted red. 3. A female figure seated on a rock, the arms extended, the lower half of the body clothed. 4. A similar female figure seated, very finely modelled; both these two last figures want heads. 5. Part of another female figure seated. 6. Torso of youthful female figure, naked to the hips, probably, a Mænad; very fine, the head and arms wanting.

The height of these figures is about $5\frac{1}{2}$ in.; with them are several detached limbs, fragments of drapery, and gilt rosettes.

Among the smaller terracottas of this class may be mentioned a number of gilt rosettes,—studs,—pendants,—beads,—medallions, with the head of Athene, full face,—and ornaments in the form of the *tettix* in its chrysalis state. All these minute objects have been gilt, and are evidently imitations of ancient gold ornaments. We know that such gilt terracotta counterfeits were often placed in ancient tombs; it is probable that more costly offerings to the dead were only made by the richer families.

One of the most beautiful of these ornaments is a set of small crescents: the two horns are formed by two Cupids, their wings forming the ends of the crescent, between them is a head in a Phrygian cap.

These terracotta counterfeits sometimes present types of ornament not otherwise known to us, and furnish in many cases an independent test of the genuineness of similar objects in gold or silver.

Signor Campana has set apart from the rest of his collection of terracottas a number of select figures, heads and fragments, many of which are remarkable for their beauty and delicacy of execution. Among these are a few specimens from Athens, which are interesting from the contrast which their style presents to that of the terracottas of Southern Italy. The Athenian terracottas are of finer clay, and the modelling is more studied. The Campana Collection of terracottas from Athens is by no means equal in interest and extent to that of the British Museum; the following remarkable objects, however, may be mentioned.

41.* A crouching female figure, in her left hand a purse; the right breast exposed; round the back of the head, a crown; very finely modelled. Height, $4\frac{3}{4}$ in.

20. An altar, on each of the four faces a group in relief. 1. A female figure approaching a trophy, to which she offers a wreath;—2. Herakles embraced by two figures, one male, the other female;—3. A seated figure, by whose side stands a female figure;—4. A male figure laying hands on a female figure. On several of the figures colour remains. From the Acropolis at Athens. Height, 4 in. by $3\frac{1}{2}$ in.

* Select terracottas, House in Via Babuino.

Angle of an altar ; on one face a figure, probably Herè or a priestess ; she holds a sceptre, and wears a talaric *chiton* and a *peplos* which falls down from under a diadem. On the other side is a youthful female figure wearing a talaric *chiton*, and holding in her right hand an *oinochoe*. Very fine and delicate modelling, with traces of colour ; also from the Acropolis at Athens.

Later Etruscan Terracottas. These consist of sepulchral Cists, some of which, as has been already stated, are large enough to contain the body of the deceased ; others, and the great majority, were used as Cinerary urns. On the lids of nearly all is a figure of the deceased person reclining in the same manner as in the Archaic specimens already described. The style of modelling is generally very coarse and conventional, and does not present those strongly marked characteristics which distinguish the Archaic Etruscan terracottas, and which suggest the idea that they were the productions of an indigenous school of art, contemporary with the Archaic Greek school, but perhaps independent of it.

In the Later Etruscan terracottas the composition and style of the Later Hellenic school is imitated ; but the execution is careless and ignorant.

In most cases, the figures on the larger Cists are only partially modelled, no attempt being made to represent anatomical structure.

It is probable that many of these sepulchral Cists are as late as the accession of Augustus, and belong to the same period as the well-known Roman sarcophagi.

Notwithstanding the coarse and tasteless execution of these Terracottas, they are interesting to us for several reasons. They have preserved many curious details of costume ; many of them retain their original colours in perfect preservation ; the smaller or Cinerary Cists generally bear Etruscan inscriptions, giving the name, titles, and lineage of the deceased person.

The Campana Collection is remarkably rich in this class of terracottas. Of the larger Cists it possesses

9, of the smaller 88, many of which are in very fine condition.

Of the larger Cists the most remarkable are the following:—

394.* Male figure, half reclined, wearing an ivy wreath, a large garland on the breast, a ring on the left hand, and a *peplos* thrown over the lower half of the body. In the right hand is a *phiale*; the foot rests on a ledge raised like a pediment. A little restored, but otherwise in very fine condition. The features are very expressive; and some anatomical knowledge is shown in the treatment of the right arm, though modelling is not attempted in the body. On the face of the Cist is a floral arabesque.

395. Youthful male figure, half reclined, beardless; he wears an ivy wreath, round which is wound a diadem; on the lower limbs is a *peplos*; on the breast hangs a large garland; his feet rest on a ledge, his left hand on two cushions. The face and body coloured red. A very interesting figure, in the finest condition. Both this and the last figure are the size of life; the backs of the heads are perfectly formed, instead of being left flat, as in most of these sepulchral figures. On the face of the Cist are two Gryphons in relief, between them a *phiale* with an *omphalos*.

In some of these figures the eyes seem to have been filled with a vitreous paste, which has fallen out. At each angle of the Cist is a lion couched, the head looking outwards, in very rude relief.

In the smaller or Cinerary Cists the figure reclining on the lid is generally of less interest than the relief on the face of the Cist, which is, in most cases, a composition of several figures. There is not much variety of subject in these reliefs; most usually the scene represents the combat of Eteokles and Polyneikes. These

* For this and the following references, see *Etruscan Terracottas*, Monte di Pietà.

Cists average in length 1 ft. 6 in. by 11 in. The usual height of the figure reclining on the lid is about 10 in. This class of terracottas has been found in great abundance in Etruscan tombs, and specimens are very common both in public and private collections. It is rare, however, to see so fine a series as that in the Campana Museum. Many of them are very interesting as examples of gilt and coloured terracottas, and the greater part have Etruscan inscriptions relating to the deceased. The most remarkable are the following:—

458. Relief: Eteokles and Polyneikes stabbing each other; on either side two winged Etruscan Fates, *Lasæ*, attired like Artemis, holding torches. Each extends an arm over the combatants. There are traces of colour. On the lid is a reclining female figure, in her right hand a *phiale*, in her left, a ring. The face has been coloured red; in very fine condition.

478. Same subject; the relief is painted, and the colours are remarkable for their brilliancy; above the relief, an Etruscan inscription.

486, 414, 416, are also remarkable for the freshness of the colours.

417. Same subject. In this Cist both the relief and the figure on the lid are painted. The deceased person represented is a female, half reclined, in her right hand a fan. The colours are hardly faded, and very perfect. This is a most interesting example of coloured terracotta.

429. On this Cist the relief represents a bed: below is a long bench. Between the legs is an Etruscan inscription, partly effaced.

445. Combat of Eteokles and Polyneikes; above, an Etruscan inscription between pilasters. The colours are beautifully fresh. On the lid is a male figure half reclined, his face red, his *peplos* white, the *chiton* has crimson stripes; in very fine condition.

In nearly all the Cists the modelling of the figure, and of the relief is late and careless; the following, however, exhibit more knowledge of anatomy. The Cists are rather larger than the others.

504. Combat as before: four warriors are engaged, one of whom, probably Echetlos, is armed with a ploughshare. On

the left a winged Fate, or Lasa, with a torch, stretching out her hand ; on the shield of one of the warriors a star in relief ; on that of another, a radiated circle.

The figure on the lid is female and half reclined ; she wears a mitre, *torques*, armlet, bracelets, ring, talaric *chiton* and *peplos*. The composition is bold and free, the features finely modelled. Length of Cist, 2 ft. 1 in. Height of figure, 13 in.

505. Sepulchral banquet. A male figure reclines on a couch, at his side a female figure whom he embraces ; she is holding the garland round his neck. Behind them, a crown and festoon hanging from the wall ; behind the female figure a draped figure, stooping forward over her ; at the foot of the couch, a youthful male figure, his arm round the neck of a draped female figure ; on the extreme left, another female figure half indicated. At the head of the couch, a draped female figure leaning forward. In front, a table with fruits under which are *oinochœ*. There are two attendant figures, and, at the head of the couch, a third, sketchily treated.

On the lid is a male figure half reclined ; he is beardless, in his right hand is a *phiale* ; the lower half of his body is finely modelled, and in beautiful preservation ; there are traces of colour. This is the most artistically treated figure in the whole series. Length of Cist, 2 ft. Height of figure, 15½ in.

566. Within two fluted pilasters, a combat of five warriors. On the lid is a male figure, beardless, half reclined. He wears a *chiton* and *peplos*, in his left hand is a *phiale* ; in his right hand he holds up a garland ; his hair is bound with a fillet ; his features are very expressive. This is evidently a portrait. The modelling of the arm is good ; the body is painted red, the drapery white. Very interesting for the style of art. Height of figure, nearly 13 in.

463. Relief : Five Ionic columns in a row. In each of the intercolumniations, a figure ; between the pair of columns on the extreme left a winged male figure, bearded, the Etruscan Charun or Death ; he wears a *chiton* reaching to the knees, and buskins ; he holds in both hands either a hammer or a double edged axe. He is moving rapidly to the right and looking to the front ; next to him, a female figure wearing a talaric *chiton* and a *peplos* wound round her head. She is turned towards Charun, and appears to be dancing ; next to her is a female figure, wearing a mitre from which hang a *peplos* and talaric *chiton* ; in her right hand she holds up a flower.

On the extreme right is another Charun, standing with an axe or hammer. This figure is a good deal restored, but probably correctly; the others are well preserved. The subject is interesting, but the style rather dry and mannered.

On the lid is a female figure, half reclined; she wears a diadem, *torques*, earrings, armlets, bracelets, a *chiton* and *peplos*. In her right hand is a fan, in her left a dove; restored in places, but on the whole in fine condition. Length of Cist, 3 ft. 9 in. by 1 ft. 2 in. Height of figure, 1 ft. 8 in.

Roman Terracottas.—This class of objects forms one of the most interesting features in the Campana Museum. They may be sub-arranged under three heads:—

1. Reliefs.
2. Figures and heads, in the round.
3. Lamps and small miscellaneous objects.

Reliefs may be again divided into Mural and Antefixal.

Mural Reliefs.—The Mural bas-reliefs in the Campana Collection are terracotta slabs, the larger of which average 1 ft. 6 in. by 2 ft. in height; the smaller, 1 ft. 6 in. by 10 in. in height.

These have been found in excavations at Rome, at Tusculum and in various cities and villas in the Campagna. They appear to have been employed as friezes, having been attached by leaden clamps to the walls of temples, tombs, and other buildings.

The reliefs on these slabs have been impressed from a mould and afterwards retouched. They generally represent a composition with two or three figures in the same plane. The subjects are, for the most part, taken from Greek mythology, but the art is evidently of the Roman period, and the greater part of these terracottas were probably executed by Greek artists of the Augustan age, working under Roman dictation.

It is well known that the Greek Myth, while it furnished the chief subject matter of the poet in the

Augustan age, was modified and embellished so as to please the taste of the Roman public, and thus lost something of the freshness and simplicity of the original legend.

If we examine the treatment of the same Hellenic Myths in Augustan art, Roman influence may be traced in the whole motive as well as in the mode of execution.

The compositions of the Roman period, though often exceedingly beautiful, are deficient in that originality of conception and vigour of execution, which characterize the works of a self-developed school. They appear, for the most part, to be copies or compilations, more or less embellished, from the works of the earlier Greek artists. The execution is often careless and conventional, and sometimes feeble.

The Mural Reliefs of the Campana Museum furnish a most instructive series of scenes in Roman Mythography. Like the Mural Paintings of Pompeii, and the large Marble Reliefs in the Spada Palace and Capitoline Museum at Rome, they form a kind of marginal illustration of the poetry of the Augustan age, as the earlier vase pictures may be studied in connexion with the text of Homer, Pindar, and the Tragedians.

The slabs are in number about 300, of which many are duplicates. Nearly all these reliefs have been engraved in a splendid work published by Signor Campana.* Among them will be found duplicates of nearly all the terracottas in the British Museum, accurate engravings of which have been published in the well-known work of Taylor Combe.†

Some of them have been further made known to the public by the engravings in the work of Signor Canina on excavations at Tusculum.‡

* *Antiche Opere in Plastica*, fol. Roma. 1842.

† *Ancient Terracottas in the British Museum*, London. 1810.

‡ *Descrizione dell' Antico Tuscolo*. Roma. 1841.

As these illustrations render with accuracy the general character of these reliefs, we shall not give here a detailed description of them. The following terracottas may be mentioned as remarkable, either for subject or style :—

- 24.* Dionysiac triumph of Hercules. Tav. 26.
 25. Hercules and Telephus. Tav. 25.
 26. Three comic actors. Tav. 98.
 85. The Corybantes dancing and holding their bucklers over the infant Jupiter ; a fine composition. Tav. 1. Canina, Tav. liii.
 101. Bacchus embracing Ampelus, in presence of Ariadne ; a fine composition. Tav. 34.
 The following are each 2 ft. 6 in. in depth.
 107. Theseus and the bull of Marathon ; in a very grand style. Tav. 64.
 108. Helen and Menelaos in a chariot, *biga*. A fine composition, but much restored ; remarkable for the large size of the slab. Tav. 67.
 109. Contest of Hercules and the bull ; in a late style but in fine condition. Tav. 24.
 110. Contest of Hercules and the lion ; very fine. Tav. 22
 143. Scene of Bacchic initiation ; coarsely executed, but in a very genuine state. Tav. 45.
 149. Cupids riding on dolphins, between them, a head of Medusa ; in fine condition, with traces of colour. Tav. 102.
 159. Orestes kneeling at the sacred *Omphalos* of Apollo at Delphi ; fine. Tav. 73.
 205. Figure of Scylla, holding a stone in each hand ; coarse but in good condition. Tav. 83 B.
 228. Group of Ceres seated with Proserpine and another figure ; probably part of a composition representing the myth of Triptolemus ; a very interesting subject and in fine condition. Tav. 17.
 263. Contest of Theseus and Sinis. Tav. 118.
 265. Æthra discovering to Theseus his father's sword. Tav. 117.

* This and the following Nos. refer to the MS. Invent. Roman terracottas, Monte di Pietà. The plates referred to are those in the work of Signor Campana, already cited in the text.

266. Contest of Theseus and Sciron ; the body of Sciron coloured red. This relief is remarkable for fine modelling.

267. Nuptials of Peleus and Thetis ; very fine.

A few of these terracottas appear to be of a much later period than the Augustan age. Among these may be noted the following :—

216. A hexastyle temple ; below, an arcade ; between the two middle columns, a statue representing, probably, an athlete : in the two next intercolumniations, on one side, a *lavacrum*, on the other, a prize vase : in each of the two intercolumniations at the ends, the statue of a youth ; between each pair of columns, a festoon. In the pediment, a figure of Minerva, surrounded by arabesques. Compare Tav. 96.

240. Ulysses bound to the mast of his vessel, passing the Sirens. Tav. 69.

241. Three Sirens standing on a rock, continuation of the last scene.

250. Hercules and Telamon destroying a sea monster in the presence of Hesione. Tav. 21.

251. Two figures in a *quadriga* passing an edifice ; restored in the building and in other places. Tav. 91.

All the above terracottas are in a late coarse style, but in a very genuine state.

260. Frieze in six pieces, representing a Bacchic *thiasus* ; in the centre piece, Ariadne in a car ; Tav. 36. In the two side pieces, Satyrs and Mænads ; Tav. 37. Along the bottom of these slabs are rows of grotesque heads ; Tav. 38. In very fine condition, with traces of colour.

291. Two figures carrying a platform, on which is represented a *quadriga* driven by a figure holding a palm branch. This very curious subject probably formed part of a triumphal procession. Restored in places. 14 in. by 14 in.

300. Two panthers running, one on each side of a *krater* ; across their bodies is a *thyrsus*. Inscribed, M A A.

264. Female head, life size, with earrings, a necklace, and a diadem ; injured by restoration, but finely modelled. $11\frac{3}{4}$ in.

296. A winged Victory ; a good deal mutilated, but in the finest style of modelling. The surface is very sharp and well preserved. The wings still retain their original colour, and the whole has been painted.

With the Antefixal Reliefs may be mentioned an in-

teresting collection of architectural spouts in the form of animals' heads.

The whole of these Mural and Antefixal Reliefs are well worthy of the attention of those who make architecture their study. The general elevation and plan of many ancient buildings is known to us from those monuments in which the cornices, columns, and other chief members of the architecture remain in position, but we cannot form a true idea of the general effect of an edifice without knowing how much was due to such less durable accessories as Painting, Fictile and Stucco decoration, and the like.

The Campana Terracottas acquaint us with many varieties of architectural ornament which have not been preserved in more costly materials, such as marble.

The Collection of Roman Mural Terracottas here described is probably the most extensive that has ever been formed. In the Vatican, only a very few specimens of this class of terracottas are exhibited, the Louvre is equally deficient.

From the great variety of the subjects, and the distinctness of the reliefs, this branch of the Campana Collection presents a most striking appearance; and, perhaps, no part of the whole Museum is more calculated to attract and interest the general public. It must be observed, however, that these terracottas have been very much restored, and that their general condition is not equal to that of most other branches of the Collection. This arises in a great measure from the circumstance that the slabs, having been found buried in the ruins of the buildings which they decorated, have seldom been preserved unbroken, and, in many cases, a composition has been made by putting together fragments belonging to different slabs, but all struck from the same mould. It is much to be regretted that the artists employed at Rome to repair works of ancient art, endeavour to assimilate so completely the renewed portions

with the original fragments, that the fact of restoration can hardly be detected, except by the most practised eye. Such a process of assimilation can only be carried out by a sacrifice of some portion of true surface, if not, by systematic deception, and an object thus tampered with, and deprived of part of the evidence by which alone its genuineness can be established, will always continue to awaken doubts, and can never be appealed to as a perfect standard of criticism.

In the case of the Mural Terracottas here described, the number of duplicates is often of great service in judging of those reliefs in which, through excess of restoration, the original surface has been smeared over and obliterated.

By a careful comparison of several duplicate specimens, we perceive that the authority for the restored figures is derived in almost every instance from original fragments, and that what is wanting in one slab is supplied by another.

Antefixal Reliefs. In this class of objects the Campana Museum is singularly rich. We have already noticed the Antefixal Reliefs of the early Etruscan period. The Roman Antefixal Tiles form a most interesting sequence to them. These terracottas have been found in the same localities as the Mural Reliefs. They are 87 in number, including some duplicates.

The usual subject of the relief is a floral arabesque issuing from a male or female head or masque, and filling up with its tendrils the fanshaped front of the tile, *imbrex*. Sometimes one or more figures are introduced instead of a head.

These general motives are repeated in a variety of types, most of them beautiful examples of fantastic ornament. The greater part of these terracottas were probably modelled by Greek Artists in Rome and its vicinity during the first two centuries of the Christian era, but the taste in some of them is so pure that they may

be, perhaps, referred to the Greek schools of Southern Italy at a period antecedent to the Augustan age.

Among the more interesting specimens the following may be noted :—

100.* Satyric mask ; from the crown of the head issues an antefixal flower ; very expressive and in fine condition. Height, 13 in. Tav. 99.

113. Youthful male head, from the crown of which issues an antefixal flower. The features are modelled in a most masterly manner, the type of countenance is what may be called the Naturalistic. In the finest condition. Height, 1 ft. Tav. 112 A.

247. Gorgon's head, from which issues an antefixal flower. This head is modelled with great force. With the exception of part of the flower, the whole is in the finest condition. Height, 11 in.

232. A head of an elephant, in very fine condition. Height, $9\frac{3}{4}$ in.

231. Head of Medusa ; over the forehead is a veil edged with wave pattern, surmounted by a conical object. The ends of the snakes are knotted under the chin, the hair is scattered. From the head radiate acanthus leaves in rich luxuriance. A very singular and interesting type, well composed, and in fine condition. Height 13 in. by 13 in.

21. Entire antefixal tile ; on the face, a female head between two lions' heads. Tav. 6. With this tile was found a spout in the form of a dog's head ; from Ostia. Tav. 6.

22. A seated Goddess in a galley ; this, probably, represents the arrival of a statue of Cybele or some foreign Goddess at Rome.

259.† Bust of Silenus, surmounted by a *polos* ; very finely modelled ; the nose broken, but the general condition good.

Figures, Busts, and Heads in the Round.—Terracotta figures, and busts of large size are of great rarity. The Campana Museum is remarkable for the number of fine specimens of this class which it contains.

* This and the following Nos. refer to the MS. Inventory, Roman terracottas, Monte di Pietà ; the plates cited are those of Signor Campana's work, "Opere in Plastica."

† This and the following Nos. refer to Terracottas, House in Corso.

Among the most remarkable may be mentioned the following:—

282.* Female figure wearing a *chiton* and *peplos*, standing ; her right hand on an Archaic terminal statue, with a beard, and wearing a *peplos*. The left arm of the female and the back of the head are wanting. A good deal restored. Height, 2 ft. 9 in.

285. Female figure seated on a seat with a cushion, her feet on a foot-stool ; she wears a *chiton* and *peplos*. The arms are wanting. Height, 2 ft. 7 in.

286. Female figure wearing a *chiton* and *peplos*, seated in a chair, which is formed out of the body of a seated Sphinx, the wings united so as to form the back. A good deal injured and restored.

289. Two female figures seated on seats, side by side, their arms round each other's neck. They wear talaric *chitons* and *pepli* ; the heads are wanting ; the lower part of the figures is in fine condition. Height 2 ft. 4 in.

294. Female figure seated in a chair in the form of a Sphinx. She wears a *peplos* and *chiton* ; in either hand is an *alabastron* ; her feet rest on a footstool ; on either side is a Sphinx seated. An interesting type ; a good deal restored. Height, 2 ft. 9 in.

302. Female figure seated in a chair, her hands raised towards her head ; she wears a *chiton* and *peplos*. It may be doubted whether the head belongs to the figure. Height, 1 ft. 8 in.

The above figures were all found in excavations at Ardea. The style is peculiar and somewhat mannered, the drapery hard and angular ; they are probably of the Augustan epoch. The general condition is not very good.

312. Group of a male figure in a *peplos* and *chiton* ; a female figure bends over him ; perhaps this is Victory crowning a warrior. Finely modelled in a good style. Height, 14 in.

290. Female figure seated in a chair ; she wears a *chiton* with a *peplos* thrown over her lap. In her left hand, which is perhaps restored, an apple. The right arm and head wanting, the body is finely modelled, and shown through the *chiton*. The folds of the *peplos* are rather monotonous and mannered ; in fine condition. Height, 1 ft. 7 in.

* This and the following Nos. refer to Terracottas, House in Corso,

2.* Female figure wearing a talaric *chiton* and *peplos*, which falls over the back of her head; in her right hand a *phiale*. From the form of the breasts and the crescent arrangement of the hair on the forehead it may be supposed that this figure represents Artemis; the arms, feet, and much of the lower drapery are restored, the rest is in fine condition. The style is rather meagre; found in the Campagna. Height, 5 ft. 9 in.

4. A female figure holding up her arms in an attitude of prayer; she wears a talaric *chiton*, and a garment like a chasuble over a *diploidion*. This terracotta is coloured. It is repainted in places, but is on the whole in good condition. Height, 3 ft. 1 in.

1. Bust of Ariadne modelled; the hair bound with grapes; she wears an Etruscan necklace of acorns, and earrings of three pendants hanging from a circular disk; on the upper arm, an armband. In a bold free style; appears to have been broken away from a statue. The nose, and edge of the drapery, restored. Found at Falerii in Etruria. Height, 2 ft.

13. Head of Ariadne, bound with ivy. Height, 17 in.

14. Head of Juno. This and the preceding head are painted with a coat of white, *leucoma*, as a ground for other colours; they are in a good style. They were obtained by Signor Campana from a convent in Sicily. Height, 17 in.

15. Bust resembling Cicero; in a very genuine state. Height, 14 in.

19. Head resembling Mæcenas modelled with great force, but in a sketchy style. Height, 6½ in.

There are also more than 80 heads, the portraits of individuals, which were placed in tombs; most of them very coarsely and rudely modelled, and of no particular interest

Lamps and small Miscellaneous Objects.—The Campana Museum contains a large collection of Roman lamps, which exhibit most of the known varieties of forms. These lamps are commonly ornamented with a figure or other subject in relief, coarsely executed. Specimens of every century during the Roman empire are to be met with.

* For this and the following Nos., see Roman terracottas, Monte di Pietà.

We have stated that terracottas, reliefs, and works in the round, were usually made in moulds. Signor Campana has made a very curious collection of such moulds which are extremely rare. The specimens are 49 in number. Some belong to the Greek, and others, to the Roman, period.

The most remarkable among them is No. 16,* a disk, on which, within a circle of egg-moulding, are a number of symbols of divinities. A thunderbolt, club, *caduceus*, and trident are arranged so as to form a cross; between the bars of each are the following objects, a *cantharos*, distaff, lyre, *caduceus*, ladder, *caduceus* repeated. A very curious subject. Diameter, $6\frac{1}{4}$ in.

CLASS III.—ORNAMENTS IN GOLD AND SILVER.

The collection of gold and silver ornaments in the Campana Museum, is, probably, one of the largest ever formed. The great majority of these objects consist of Personal Ornaments, which have been found in tombs in Etruria and Southern Italy.

These ornaments are of all periods. The objects which belong to the Roman era are the least important part of the collection. To the great mass of personal ornaments a date may be assigned anterior to the time of Augustus.

Some specimens are certainly of the Archaic period; in a few we recognize the great style of the schools contemporary with Phidias, but the majority of these objects are, probably, of the Macedonian period.

In describing this collection, we shall distribute the whole of the objects under certain heads, to which they may be assigned, when regarded as productions of the goldsmith.

The date of the objects classified under each head will be noted, when it can be approximately fixed; but no systematic chronological arrangement will be

* Moulds in Rhyton Rooms, Via Babuino.

attempted, as in our notice of vases and terracottas; both on account of the difficulties which such a classification would present, and also from the feeling that the general impression produced by the sight of this magnificent collection will be better conveyed by treating each class of ornament separately, than by merging them in historical divisions. The Personal Ornaments of the period antecedent to the Roman empire are, as we have stated, principally derived from Etruscan or Greek cemeteries. Such ornaments are generally styled Etruscan, but there is no certain proof that they were exclusively made in Etruria, and thence exported; while, on the other hand, we have the fact that ornaments precisely similar in form and fashion, are found in cemeteries all over the Greek world from the Crimea to the Cyrenaica.

In the following notices the place where each object was discovered will always be stated when it has been ascertained, but no attempt will be made to discriminate Etruscan from Greek work by laying down distinctions of style, which, it is believed, have not yet been generally established.

The whole collection of gold ornaments will be noticed under the following heads:—

- | | | |
|------------------------|---|--|
| Personal
Ornaments. | { | 1. Wreaths, crowns or <i>Stephanæ</i> , frontlets. |
| | | 2. Necklaces. |
| | | 3. Earrings. |
| | | 4. <i>Bullæ</i> . |
| | | 5. <i>Fibulæ</i> , clasps, buckles. |
| | | 6. Armlets and bracelets. |
| | | 7. Rings, stones engraved (<i>intaglios</i>), or cut
in relief (<i>cameos</i>). |
| | | 8. Miscellaneous gold ornaments. |

The silver ornaments will be subsequently considered.

Before proceeding to note individual specimens in these several classes, it might be as well to point out

certain general characteristics of Etruscan and Greek goldsmith's work.

The greater part of the personal ornaments, which we have here to notice, have been found in tombs, in which they were deposited at the moment of interment. It is well known that, in the funeral rites of antiquity, the dead, when burning was not practised, were buried in the attire which they had worn when living.

In the case of rich persons, gold ornaments of great beauty formed part of the adornment of the dead; in the graves of the poorer classes, we find the same ornaments executed in less costly materials, such as silver, and mixed metals, or counterfeited, as we have already pointed out under Terracottas, in gilt clay.

The gold ornaments found in Greek and Etruscan tombs are remarkable for their extreme slighthness and tenuity of fabric. It is difficult to conceive that such fragile and delicate objects as some of the wreaths, *fibulæ*, and bracelets could have been designed for ordinary wear. It has been supposed, therefore, that the ornaments of the living were of a more solid character, and that, in the fashion of those deposited with the dead, the artist sought to combine the greatest economy of the precious material employed with the utmost refinement of design and execution.

This economical motive may thus have been one principal cause of the extreme perfection to which the ancient goldsmiths attained. When we examine their works we see that they turned to the fullest account certain qualities in which gold excels other metals. These qualities are Malleability, Ductility, Lustre, and Indestructibility. The smallest fragment of gold leaf or wire can neither tarnish nor decay.

Gold ornaments were, therefore, the most durable objects which could be placed in sepulchres, absolutely resisting corrosion, and retaining their original finish and lustre through the lapse of ages.

In analyzing the work of Etruscan and Greek gold-

smiths, we find a constant intermixture of Animal and Vegetable Types, always happily and harmoniously combined. On the whole, perhaps, the Vegetable motive predominates, as being most capable of adaptation in the fashioning of personal ornament.

In the representation both of Animal and Vegetable forms, much was accomplished by the extreme malleability of gold. It was hammered out into very thin plates, which were afterwards placed upon a mould, beat up in relief, and finally finished with the graver. By this process, called Embossing and Chasing, the animal forms in ancient metallurgy are usually produced.

The leaves of plants and flowers and many patterns were made in a similar manner, being cut out of a plate by a punch. The plate of gold was often wrought to an extreme thinness, especially for flowers and foliage.

For these very thin plates we have adopted the term Bracteate.

The ductility of gold was not less appreciated than its malleability. The stems and branches out of which leaves and flowers issued, and their more slender parts, were formed of wire of various thickness, soldered on to the hammered work. The embossed surfaces of animal forms were covered with the work called Filigree, which is composed of wire threads, plaited and interwoven with a delicacy and subtlety of which the modern goldsmith can hardly unravel the mystery.

The ancient artist delighted in covering surfaces with intricate Filigrees which produce a beautiful effect.

To express minute and delicate surfaces in vegetation, such as the down of fruit or the pollen of flowers, very fine grains of gold, were soldered on separately, a work requiring infinite patience and delicacy of hand. This kind of ornament may be called Powdered work. It would seem to be expressed by the Greek word *χρυσόπαστος*.

Nothing can be better adapted for displaying the

quality of lustre than this kind of powdered work and filigree. The intersection of a gold surface with fine lines and raised points multiplies the reflecting power of the metal, as in the case of a diamond cut into facets.

Variety of colour is unattainable in pure gold, but an equivalent of the effect of colour was produced by stippling with the graver certain parts of the surface. Stippled work was extensively used in animal forms as Powdered work was in floral patterns.

Polychrome effect was, however, sometimes attained by vitreous pastes of different colours inlaid with great delicacy in the gold work. This combination was probably employed extensively. It has been but little noticed, because the vitreous inlays have, in many cases, decayed and fallen out.

Such is an outline of the principal processes which we know to have been employed by the ancient goldsmiths. It may be here observed that one of the most marked differences between ancient and modern metallurgy consists in this, that the ancient artist, as far as it was possible, wrought with the hammer, and avoided solid or hollow casting. Whenever greater delicacy and beauty could be attained by elaborating the several parts of an ornament separately, and soldering them together afterwards, this was done; thus we find that a single flower or figure is generally the result of several distinct metallurgical operations. The modern goldsmith, on the other hand, too often seeks to abridge labour by casting from one mould what ought to have been composed from many separately wrought parts, and seems to content himself with the fact that gold is fusible and admits of very fine casting, losing sight of its two higher qualities, malleability and ductility. The consequence of this difference is, that all modern goldsmiths' work appears coarse and clumsy when compared with that of the Etruscans and Greeks.

We will now proceed to notice the more remarkable objects under each of the heads under which personal ornaments have been arranged.

I. *Wreaths, Crowns or Stephanæ, Frontlets*: Of these the Campana Museum possesses the following beautiful specimens :—

1. *Stephane*, or wreath, composed of flowers of bracteate gold, combined with berries of blue and other vitreous pastes. Round the base a set of larger flowers, surrounded by smaller flowers and buds. Above, a frieze of leaves, ornamented with vitreous berries. This *stephane* is in very fine condition: it is in a very late style. $1\frac{1}{2}$ in. deep by $7\frac{1}{2}$ in. diameter. *Tomb near Palo, Etruria.*

2. ———. On the base a variety of *emblemata*, enclosed in a very beautiful composition of corded lines. In the centre is a winged figure, Aurora, running to the right; below are winged horses' heads; on either side is a female figure, twice repeated; it represents Ariadne reclining; she is taking hold of the skirt of her drapery. Beyond this, on either side, is a lion's head, full face; above which, a pair of wings detached. There are, on each side, two more *emblemata* of Ariadne in a line; then antefixal flowers; at either end are lions looking inwards.

The whole of these *emblemata* may be considered to belong to the wreath, except the large detached wings above the lion's head. Above are the following ornaments:—In the centre a Gorgon's head; on each side another Gorgon's head, in embossed work. These ornaments do not appear suitable for their place. They are ranged alternately with antefixal flowers. At either end is a Gorgon's head with snakes and wings, in a coarser and different style. Between each pair of wings is a smaller Gorgon's head. These ornaments appear to be genuine, but transferred from other compositions. *Clusium.*

3. ———. Composed of clusters of parsley and ivy leaves combined. There is one larger cluster in the centre, and, on each side, four smaller ones. In the centre of all is a flower with four petals, encircled by an oval filigree cording of the most delicate kind. At either end is a filigree fastening. The leaves in this wreath are all made from one punch. They are attached

to wire stalks and tremble at the slightest movement. The wreath is in very good condition. Found with No. 5, *infra*, at *Perugia*, in a bronze Cist, which will be described under Bronzes.

4. *Sphendone*.—The base of the whole is formed of a solid plate in the form of a sling, *sphendone*, whence the name of this kind of *stephane*. It is *semé* with larger and smaller rosettes, among which is a row of Satyrs' heads to the front. Below is a row of antefixal flowers, separated from the Satyrs' heads by a row of small rosettes.

The whole of these ornaments are embossed separately and attached as *emblemata*. In the centre, an Archaic female figure, draped; she wears a radiated crown, inlaid with vitreous pastes, and is raising a corner of her *peplos*. At either shoulder and at either foot, a duck; on each side of her waist, a winged lion. Above the solid part is a row of antefixal flowers placed like rays. Very fine in style, composition, and condition.

5. *Stephane*.—Composed of a row of laurel leaves between two parallel rows of ivy leaves with berries. The laurel leaves, twenty-six in number, are arranged in groups of three.

At either end is a group of Herakles and the Acheloos, and a medallion of a Gorgon running, in embossed work. The whole is fixed on a gold plate. In very fine condition. Found in a bronze Cist at *Perugia*, with No. 3, *supra*. Engraved, Miceli, Monum. Ined. Firenze, 1844. Tav. xxi.

6. Composed of ivy and vine leaves, punched in bracteate. In the centre is a figure stabbing with his sword a kneeling figure, embossed in an Archaic style. *Perugia*.

The entire number of wreaths and *stephanæ* is 19.

II. Necklaces.

1. *Necklace*.—The main chain composed of alternate beads and bugles. The beads, eleven in number, are covered with an intricate pattern in filigree. The bugles are also wrought in filigree. From each bead hangs a pendant. To the centre bead is attached a rude arrowhead, made of flint. On either side is a pendant in the form of a Harpy, the lower half terminating in an antefixal flower. These Harpies are in embossed work. Next, on each side, is a pendant formed of four lions wrought in filigree, grouped in pairs, back to back; next, a pair of rams' heads, embossed; then, another pair of lions; and lastly, another pair of rams' heads.

From all these hang small pendants like berries. The whole of the filigree work is of the most delicate kind.

2. *Necklace*, formed of beads and bugles, with festoons and pendants, all of gold, arranged alternately with *scarabæi*, mounted in gold; a most magnificent specimen of ancient goldsmith's work.

In the centre is a beautiful ornament in the form of a crescent, on which is a border of corded lines twisted round studs. Within this larger crescent, and raised from its surface by an open-work band, is a smaller crescent inlaid with flowers in vitreous paste.

The main chain of the necklace is composed of sixteen large beads, and the same number of small ones; some wholly, others partially, powdered. These are separated by nine bugles of twisted wire and thirteen open-work beads. From each of the bugles hangs, by a double chain, a pendant composed of a circular flower, suspended from which again is an open-work bead. In the main chain, from each of the four open-work beads at each end, hangs a *scarabæus*.

On either side of the central crescent are two festoons of open-work, from each of which hang three *scarabæi*; from the central crescent hang three *scarabæi*, alternately with the pendants. The subjects engraved on the *scarabæi* are as follows:—1. Animal. 2. Deer. 3. Silenus with *askos*. 4. Orion. 5. Deer. 6. Marsyas. 7. Horse, drinking. 8. Lion and Ox. 9. Harpy and warrior. 10. Hermes. 11. *Biga*. 12. Pegasus and two male Sphinxes. 13. Herakles. 14. Tydeus. 15. Horseman. 16. Herakles and stag. 17. Hephaistos. 18. Dying warrior. 19. Stag. 20. Tydeus killed. 21. Gorgon. 22. Lion. 23. Subject unknown. *Vulci*.

3. ————. Composed of a quadruple chain, from which hang the following pendants, arranged alternately.

Gorgons' heads,—antefixal flowers,—pine cones,—Harpies. In the centre is a lotos flower. There are four Gorgons' heads, four Sirens, seven pine cones, five antefixal flowers, two ram's horns, and two acorns. A human tooth and mass of jawbone still adhere to one end of this necklace. It is one of the most interesting and genuine objects in the collection.

4. ————, composed of gold beads, some of which are powdered, from which hang *bullæ*. In the centre is a horned head of Dionysos, or the Acheloos, full face. On each side, a male head, beardless, one on the left, the other on the right.

These heads are embossed and chased. They are interesting as examples of the style intermediate between the Archaic and that of Phidias, of which many fine specimens may be seen on the silver coins of Syracuse. The eyelashes, eyebrows, and beards are incised by the graver, the edge of the neck, where it is cut off, is marked by dotted lines.

On each side of these three central *bullæ* are three other *bullæ*, with heads of Victory looking to the right, embossed on them. These are in a later style than the other heads, and it may be doubted whether they belong to the necklace. There are twenty-nine large and twenty small beads. At one end is a lion's head. *Pyrgi, in Etruria.*

5. *Necklace*, composed of larger and smaller medallions of Bracteate embossed work, linked together by fine chains. The medallions consist of the following subjects:—1. Head of Pallas in a Corinthian helmet; repeated five times. $1\frac{1}{2}$ in. diameter. 2. Male figure wearing a *chlamys*, kneeling to the right; behind him, a bow; repeated six times. 1 in. diameter. 3. Female head to the front; repeated eight times. $1\frac{1}{2}$ in. diameter. 5. Helmeted head to the left; at the back, a lion's head, placed at either extremity of the chain.

The larger medallions are inserted in the main chain of the necklace; the smaller ones are suspended in the intervals from festoons, in a line with a row of frosted disks, $\frac{1}{2}$ in. in diameter.

The medallions in this necklace do not agree in style so perfectly as might be expected on the supposition that they formed originally parts of the same necklace. No. 1 is in the style of Southern Italy; No. 2 seems rather of Etruscan character.

6. ————. In the form of a broad chain of six plaits, to which is attached a fringe of 74 pendant drops hanging from small rosettes. The chain terminates at each end in a very elegant clasp, in which is a rosette. A very fine piece of work.

The whole number of necklaces in the Campana collection is 51. They are of various kinds. The majority are composed of beads, rosettes, pendants, and other small bracteate ornaments strung together; among the pendants are acorns and other fruits, shells, beads, and figures. These are sometimes combined with *scarabæi*, prisms of root of emerald, garnets, amethysts, and other stones.

Sometimes circular gold *bullæ* or medallions are suspended from festoons or loops. Chains wrought in gold are rare; only five specimens occur in the series. Twelve of the necklaces are mere strings of *scarabæi*, stones, or pearls, and eight are principally composed of prisms of root of emerald combined with gold beads. These latter are probably Roman.

III. *Earrings*:—This class of objects forms a most interesting and numerous series. As they are of various forms, and could not be very clearly classified without explanatory woodcuts, we shall content ourselves with dividing them into two principal groups;—Earlier earrings, which are generally considered to be of Etruscan fabric, and Later specimens, most of which were probably made by Greek artists.

Among the Earlier earrings two patterns principally occur,—the Penannular, with a large hollow ring of burnished gold; from this ring hang clusters of globules and pendants formed of bracteate plates, covered over with clusters of studs;—and the Horseshoe earring, which is formed by a broad plate of beaten gold bent round in the form of a horseshoe, the ends united by a wire by which the earring is attached. The outer surface of these horseshoe plates is covered with a most delicate floral pattern wrought in bracteate gold, and set in oblong frames.

The most remarkable specimens of the Penannular kind which we have to notice are the following:—

1. Pair of earrings, in which the surface of the ring is ornamented with a border of wave pattern, an antefixal flower, and two lions pursuing a bird, all in stippled work. These earrings are in very fine condition.

2. A large penannular ring, from which hang a vase, ornamented with the wave pattern and egg moulding, and a small ring of twisted wire. On the lower part of the large ring a winged thunderbolt, embossed on a stippled ground. The whole of gold. Length, $2\frac{1}{2}$ in.

3. Pendant of an Etruscan earring? An Egyptian *scarabæus* set in an exquisite filigree frame, to which is attached a pen-

annular ring, with a fine chain hanging from each end. Height, $3\frac{3}{4}$ in.

Of the Horseshoe pattern are several fine specimens.

1. Pair; in one half of the horseshoe are bulls' heads and powdered flowers, placed round a central flower; in the other a star-shaped flower. This pair of earrings still retains its original incrustation, deposited on the surface of the gold. Length, $\frac{3}{4}$ in. *Clusium*.

2. Pair; in one half are Archaic heads, full face, in relief; in the other half, a star-shaped flower, within a frame of egg moulding, inlaid with vitreous pastes. Length, $\frac{1}{2}$ in.

3. Single earring; on one side the surface is subdivided into nine very small squares; in each is a flower, alternately powdered or plain. Length, 1 in.

In the Later Earrings one of the most frequent patterns is the following:—To the earring is attached a circular disk, the outer surface of which is ornamented with a rosette in filigree, a garnet or other stone in a filigree pattern. From this disk hang pendants of various forms, such as small figures, birds, vases, little chains terminating in birds, or flowers. When the pendants were three in number, the earring was called, in antiquity, *triglenon*.

Among the most remarkable of those are the following:—

1. Single earring. Circular rosette, from which is suspended, by five chains, a peacock, of which the wings, tail, and breast are inlaid with vitreous pastes, imitating the natural colours of the plumage. A most exquisite specimen of inlaying. Height, $1\frac{1}{2}$ in.

2. Pair. Circular disk, which has contained a flower formed by vitreous inlays; below, hangs a swan formed of the same material. In the wings, the vitreous paste is set in casemates. From the disk hang, on either side of the swan, two chains. Height, $1\frac{3}{8}$ in.

3. Pair. Circular rosette, the outer leaves wrought in network. From the rosette hangs a cock, the body in white vitreous paste; the crest, tail, and claws of gold; the eyes formed of garnets. Very elegant. Height, $1\frac{1}{4}$ in.

4. Pair. Circular disk, within which a jacinth, set in an indented frame of filigree; from it hang, a jacinth bead, capped with gold, and three chains, each terminating in a bell-shaped flower. Height, $1\frac{3}{4}$ in.

5. Pair. Circular disk, within which a jacinth set in an indented frame; from it hang two chains with pearls, a chain terminating in a bell-flower, and a bead capped, so as to represent a vase. Height, $1\frac{3}{4}$ in.

6. Single. Circular flower formed of a central rosette, round which are concentric plaits and beaded circles; from this hangs a triangular capital with volutes; the three corners of the *abacus* are sustained by an Eros or Cupid. Between each pair of Cupids, an antefixal flower; below, the column tapers off to a floral pendant; on either side hangs a small chain. Very elegant in design. Height, $1\frac{1}{2}$ in.

7. Pair. Circular rosette, surrounded by beaded lines of filigree; below, hangs a vase of late form, with a beaded pendant and three chains, terminating in bell-flowers. Height, $1\frac{1}{2}$ in.

8. Single. Instead of a circular disk, an oval frame containing a jasper within a plait; below, hangs a late vase formed out of a jasper. Height, 2 in.

9. Pair. The pendant is a jacinth cut into the form of an ivy leaf, with clusters of berries in gold. Height, $\frac{3}{4}$ in.

Sometimes an ornament in the form of a *pelta*, or Amazonian shield, is attached to the earring. This form is characteristic of a late period in Italian art. The *pelta* and pendants are generally ornamented with garnets and other stones.

7. Pair. Circular disk, on which, within a filigree border, a lion's head in relief; below, a *pelta*, in which is a flower surrounded by corded bands. From this shield hang pendants, each of which is an open flower inlaid with vitreous pastes.

8. Single. A *pelta* surmounted by two dolphins, between which is a lotos flower inlaid with vitreous pastes; below is set a jacinth. From the *pelta* hangs a vase of late form in gold, studded on the body and handles. On each side of the vase hang two small chains. Very beautiful. Height, $1\frac{3}{4}$ in.

9. Another single earring, very similar. The *pelta* in the form of a segment of a circle. Height, $1\frac{1}{4}$ in.

10. Single *pelta*, in which are set a garnet and five green pastes; below, three pearls pendant. $\frac{3}{4}$ in. by $3\frac{1}{8}$ in.

The pendants of this class of earrings frequently represent a small figure of Eros, or a naked boy. These figures are made of hammered gold; at the back is generally a hook for attachment. The following varieties may be noticed:—

1. Single. Pendant in form of Eros, his hair bound with a long fillet, in his left hand a *phiale*; round his body a belt. Height, $1\frac{1}{4}$ in.

2. Pair. Pendant in the form of Eros standing on a duck, from which hang two pearl pendants. In his right hand he holds a *phiale*, in his left a *rhyton*. Height, $1\frac{1}{2}$ in. *Cære*.

3. Single. Eros bestriding a dove, which is made of sardonyx. $\frac{3}{4}$ in. *Vulci*.

4. Single. Eros playing on a Pan's pipe, or *syrinx*. $\frac{3}{4}$ in. *Vulci*.

5. Single. Eros pouring a libation from an *oinochoe* into a *phiale*; round the body, a wreath; the feathers of his wings stippled. $1\frac{1}{2}$ in. *Vulci*.

6. Eros with a goose. Very elegant. $\frac{1}{2}$ in.

7. Eros, or a youth, holding up with both hands a flute or a roll; he wears drapery opening in front. $\frac{3}{4}$ in.

The figures of Eros and the vases which occur as pendants in this class of vases assist us in determining their date.

The forms of the vases are always those most adopted in the Macedonian period, and in Southern Italy, and the type and treatment of the figures of Eros is of the same late period.

The last class of Earrings which we have to notice here is that in which one end of a pennannular ring is fashioned into the form of a human or animal head. This is the thickest part of the ring, which tapers off gradually to the other end, and is generally formed of twisted wire. Of this kind the following may be noted:—

1. Pair, terminating in gazelles' heads; the horns and ears bent back. They are covered with filigree, which gives the

effect of a bridle. The front of the mouth and part over the ears are inlaid with vitreous paste. Length, $1\frac{5}{8}$ in.

2. Single earring, terminating in a Sphinx; round the breasts, filigree bands. $1\frac{1}{4}$ in.

3. Pair, terminating in a negro's head; the face and neck of amber; the hair granulated. Height, $\frac{3}{4}$ in. *Volaterra*.

4. Single, terminating in a bull's head; on the forehead is a garnet or paste; the face covered with coarse filigree; the nape of the neck chased; in a late style. Height, $1\frac{1}{4}$ in. *Vulci*.

5. Single, terminating in a similar negro's head, partly of amber. The hair is wrought in regular rows in wire; the ring is composed of twisted wire, fashioned in imitation of a *rhyton*. Height, 1 in. *Pyrgi*.

The total number of pairs of earrings mounted in gold is 30; of single earrings, 72.

IV. *Bullæ*.—These favourite ornaments of the Etruscans are frequently found suspended to necklaces, as may be seen by the foregoing notices.

They are in the form of a circular purse made of hollow gold; the obverse of the *bullæ*, generally, has some subject embossed in relief.

The following are detached from necklaces:—

1. *Bullæ* suspended from a plain gold plaited chain; on the obverse, group of Telephos and a deer, and Herakles. Embossed in relief. Height, 3 in. Length of chain, 15 in.

2. ——. Obverse, group of a Mænad kissing a Satyr; reverse, two Satyrs, seated.

3. ——. Obverse, group of a female figure and a youth who embraces her knees. On the right hand, a seated figure; on the left, a figure turning away. All these ornaments are embossed in relief. Diam. 3 in.

With this class of ornaments may be mentioned a head of Dionysos, which has evidently been worn in like manner as the *bullæ*, as a fine chain passes through a loop on the head. This head is one of the most beautiful specimens of Etruscan goldsmith's work that has been discovered. It represents Dionysos, horned and bearded. The features are embossed. The hair on the crown is formed of wire spirals, and in front, by embossed and powdered work. The beard is chiefly of

powdered work; the long ends of the moustache are chased. This head is executed in a somewhat severe style, resembling that of the Æginetan school. Height, $1\frac{1}{2}$ in. Length of chain, 14 in. *Chiusi*.

V. *Fibulæ, buckles, clasps*.—The series of this class of objects is exceedingly fine. The Campana Museum is particularly rich in *fibulæ* of the Etruscan period.

Etruscan and Greek *fibulæ* are most usually shaped something like a bow, the pin or broach of the *fibula* forming the chord of the arc.

The following are the most remarkable of this form:—

1. A pair of *fibulæ*. At one end, above the hinge of the pin, a lion in the round, seated; under the forepaws, a pair of Gorgon's masks. The sheath of the pin is ornamented with a wire wreath and another pair of Gorgon's masks; the head of the bow is crowned by a pomegranate flower. The whole is executed in embossed work; the animals are in a grand, severe style, and belong probably to the Phidias period; they are the finest examples of embossing in this style in the whole collection of gold ornaments. Length, 5 in. *Volsinium*.

2. *Fibula*, covered with most delicate filigree work. On the sheath of the pin, the following Etruscan inscription, beautifully wrought in filigree:

**MI APATHIA FEVAFEMNA IAMATHIMNA
F.PKEME FETVPZIKINA**

The head of the *fibula* is richly ornamented. This unique and most interesting object was published by the late Padre Secchi, with an explanation of the inscription. *Bullet. dell'Inst. Archeol. Rom.* 1846. p. 8. et seqq., cf. *ibid.* 1851. p. 16. Length, $4\frac{3}{4}$ in.

3. *Fibula*. The bow covered with a Mæander executed in filigree, very delicately wrought. This *fibula* is made of electrum. Length, $2\frac{1}{2}$ in.

4. ———. Thirty-nine small *fibulæ*, in pale gold, ornamented with punctured lines. Length, $\frac{7}{8}$ in.

5. ———. Twenty small *fibulæ*, delicately ornamented with filigree on the sheath, at the end of which are two raised flowers; of a very beautiful pattern. Length, $1\frac{1}{4}$ in.

6. Three *fibulae*. On the bow, flowers; on the sheath, a mouse, a duck, and a globule. Very finely executed. Length, 2 in.

7. *Fibula*. The bow covered with a raised circular flower on the sheath, a bird. Length, $1\frac{1}{2}$ in.

8. ———. The bow and sheath covered with flowers; on the end of the sheath, two lions bending back to bite a flower. Length, 2 in.

9. ———. On the bow, flowers and globules; on the sheath, flowers and a Sphinx. Length, $2\frac{1}{8}$ in.

10. Pair of *fibulae*. The head terminates in an ornament resembling the vase called *aryballos*; the bow covered with rosettes and tendrils; the whole delicately wrought in filigree. Length, $3\frac{1}{8}$ in.

11. *Fibula*. On the sheath, antefixal ornaments; on the bow, open loops. Length, 2 in.

12. ———. At the head, a dove; the bow covered with flowers and buds; very elegant. Length, $1\frac{1}{2}$ in.

The entire number of bow-shaped *fibulae* is 85.

Another and later form of *fibula* is that in which the broach or pin is attached by a hinge to a circular plate.

Of this form there are few specimens in gold in the Campana Museum. The following deserve notice:—

1. A pair of *fibulae*; the circular disk formed by a youthful head in relief encircled by rays; very delicately wrought. Diameter, $1\frac{1}{2}$ in.

2. *Fibula*.—The circular disk ornamented with tendrils and leaves of ivy round a central flower. The whole of very fine filigree. Diameter, $1\frac{3}{8}$ in.

Other varieties of clasps or buckles are the following:—

1. A large clasp in electrum, composed of a plate of gold in form something like a *pelta*, covered with ornaments in filigree. On the upper part is a human head, on either side of which are two horses' heads issuing from the same stem; above are rosettes; below are an antefixal flower and two rosettes; suspended from the rosettes by a chain is a *bulla*, on which is embossed a winged figure, terminating in an antefixal flower. Length of the whole, $2\frac{1}{2}$ in.

The two following are of electrum plated on a base metal, which has burst through the electrum, leaving a deposit.

2. Hook for a buckle; on a base, between two round studs,

a Sphinx in the round seated ; the whole covered with most delicate lines of filigree. A most beautiful object. Length, $1\frac{1}{4}$ in.

3. Double hook and eye, terminating at each end in two glands ornamented with two rosettes.

4. Three oblong plates of embossed bracteate gold encrusted with iron, probably from buckles ; two have a group like that on the silver coins of Leta in Macedonia, representing a Satyr seizing a Nymph. On the third is a figure with four wings. Length, $1\frac{1}{2}$ in.

VI. *Armlets and bracelets*.—The specimens of these in gold are not numerous. The following may be noticed:—

1. Armlet composed of three pieces ; the centre piece is formed of four ribs separated at regular intervals ; in each of the intervals between these ribs, two frogs and two birds flying, counterchanged. The two side pieces are ornamented with four rows of detached bracteate flowers and leaves separated by ribs ; on each border is a row of heads ; the side work is inferior to the rest. *Santa Severa (Pyrgi)*.

2. Pair of armlets, composed of solid ribs alternate with waved open work, wrought very thin and frail. Diameter, 3 in. Breadth, $1\frac{1}{4}$ in.

3. Pair similar in fashion, composed of filigree ribs strengthened at intervals by horizontal ribs ; each end of the armlet is formed by six animals' heads, or *Canopus* heads. Diameter, $1\frac{7}{8}$ in. Breadth, $\frac{3}{4}$ in.

4. Pair of snake armlets, the head finely wrought in filigree.

5. Armlet of the kind called *ophis*, fashioned in the form of a snake, the scales wrought by the graver. Length, nearly 6 in.

VII. *Rings, Seals, Stones engraved (Intaglios) and cut in relief (Cameos)*.

The collection of Rings is numerous and interesting. The specimens are principally Early Etruscan or Roman Signet Rings.

We will begin by noticing those in which the subject of the seal is engraved on the metal of the ring itself. Of this class the following interesting specimens may be noticed.

1. A figure resembling those on Assyrian friezes, in a chariot drawn by a lion and a boar ; in front two figures.
2. Similar subject ; the chariot is drawn by a Sphinx and a deer ; in front, a winged figure running.
3. Chariot drawn by two horses ; behind, a branch ; in front, a Sphinx.
4. Two figures drawn by a winged lion and a stag ; in front, a deer grazing ; one figure appears like a king, and has a quiver. The ring is ornamented with fine beading.
5. Chimæra and winged lion ; between, a flower ; below, a bird.
6. Two winged lions confronted ; between, a flower.
7. A lion, Gryphon, aquatic bird ; in three rows, one over the other.
8. *Chaton* in the form of a Bœotian buckler ; in one half, a stag ; in the other, a dog.
9. Stag, lion confronted.
10. Winged Gorgon running.
11. Winged lion crouched ; below, a bird ; above, flowers. The material is electrum.
12. Hippocamp between two birds, separated by lines.

In another class of Archaic rings the subject is embossed in relief. Of this kind the following may be noticed :—

1. Apollo in a chariot, shooting an arrow at Tityos, who is accompanied by a female figure ; on either side of the *chaton* is a Chimæra ; fine beading.
 2. Chimæra and Gryphon confronted ; fine beading.
 3. Two winged animals, confronted.
 4. Two lions confronted, led on by two male figures ; beaded.
 5. Winged figure running to the right, between a Sphinx on the left and a lion on the right.
 6. Combat of Herakles and the lion ; embossed and tooled. A very fine specimen of Archaic Greek work ; the ring is solid.
- A number of similar subjects ; some of the rings are hollow, others plated on iron.

These early rings are interesting examples of the Archaic style. It may be seen by the foregoing list that the subjects engraved or embossed on them are of

the same kind as those chosen for the earliest Vase pictures.

The type and general treatment of animals and figures is also very similar, and in their arrangement and grouping we may trace the same system of composition. On the Rings the animals are arranged in rows, one over the other, and where two animals are placed on the same line, they are confronted precisely in the same manner as on the Early Vases.

The Engraved and Embossed Rings of a later period are not so remarkable. Among the engraved subjects we may mention the following :—

1. Mænad with *thyrsus* and sword ; from the scene of the death of Pentheus.

2. Winged figure holding a wreath in her right hand. Fine.

The entire number of gold rings with subjects engraved on the metal is 46 ; of rings with embossed subjects, 24. There are 70 gold signet rings with subjects engraved or cut in relief on stones, none of which are very remarkable specimens of art ; 25 rings with engraved *scarabæi*, most of which are set in a swivel-frame ; and 14 rings without seals. The total number of gold rings is therefore 179.

The silver rings will be noticed hereafter, in our account of Silver Ornaments.

There is a large collection of stones cut in intaglio and cameo, detached from rings. The Intaglios are 67, the Cameos, 21 in number.

The Intaglios are not remarkable either for subject or workmanship.

Among the Cameos may be mentioned the following :—

1. Fragment of a large onyx, on which was probably represented a composition of the same size and class as the celebrated Cameos of Paris and Vienna. On one side has been seated a figure of Jupiter, of which the foot and rail of the chair alone remain. Behind is an eagle, and the feet of a draped female figure, Athene. In the exergue below, two cows, a Hippocamp, a trident, and two dolphins. In rather a coarse style, but very genuine in appearance. Diam. 5 in.

2. An oval onyx set in an iron frame ; head of Jupiter Serapis, with a laurel wreath and *modius*. This cameo is remarkable

for the great size and beauty of the onyx, which measures $3\frac{1}{2}$ in. by $2\frac{1}{2}$ in. The art is somewhat coarse.

3. Fragment of an onyx vase. Female bust in high relief, a veil arched over her head; perhaps, Artemis visiting Endymion; in a very fine, bold style.

Scarabæi. Of these there is a very large collection, nearly all, probably, Etruscan.

We have already noticed those set in rings and in necklaces, which are sometimes entirely composed of strings of *scarabæi*. The subjects engraved on these stones are generally single figures or animals, rudely cut, and of little interest.

The most remarkable are the following:—

1. Lion crouching. This *scarabæus* is entirely of gold, and is very finely engraved. *Cære.*

2. Herakles at the tree in the garden of the Hesperides; fine. Magnet stone.

VIII. *Miscellaneous gold ornaments.*—In this class the following may be noticed:—

1. An Archaic female figure, embossed in bracteate gold. She wears a talaric *chiton*, and *peplos*, a diadem of erect leaves, inlaid with blue paste, and an inlaid necklace. The eyes are inlaid. The hair falls in long tresses. The feet are placed on a circular stand, inlaid with the egg pattern, and supported on clusters of globules. This is a very curious figure; the type resembles that of the figures on the great Cist from Cære, at which place this object was discovered. Height, 2 in. A similar figure occurs as the central ornament of a *Sphendone*, described *supra*, *Stephanæ*, No. 4.

2. Fragment in embossed bracteate work, ornamented with filigree. In the centre, part of a winged figure; on either side, a female figure, holding her hands over her breast. Height, $1\frac{3}{4}$ in. Archaic, and very curious.

3. Two lions in the round, united back to back; between, a cone. Plated gold on iron. An interesting specimen of Archaic work.

4. Egyptian winged figure, representing the soul; cast in solid gold and tooled. The back is inlaid with white pastes in casemates. Diam. 2 in. *Vulci.*

5. Fragment of a group of two Scythians kneeling in contrary directions, and drawing their bows. They wear a jerkin and

tight trowsers, *anaxyrides*. One has long hair, tied up like a woman's, and is bearded. Embossed and chased. This very curious ornament is pierced, and may have been attached as an *emblema* to a vase. Length, $1\frac{1}{4}$ in. Engraved, Bullet. Archeol. Napolit. vi., Tav. 4.

6. Two lions' heads mounted, one at each end of a cylinder of rock crystal; embossed and finely chased. On one the prickles on the tongue are expressed by stippling. Length, $1\frac{1}{2}$ in.

7. Winged Gryphon, inlaid in vitreous pastes on a gold ground. On either side, a spear-head inlaid. This is a specimen of early Italian or Lombard inlaying, and resembles the celebrated Alfred jewel in the Ashmolean Museum at Oxford. $1\frac{3}{4}$ in.

8. Two bees, embossed in electrum, belonging probably to earrings. In very fine style and condition. Length $1\frac{1}{4}$ in.

Silver ornaments.—Of these there is a remarkably fine collection, which may be considered under the following heads:—

- I. Vases.
- II. Personal ornaments.
- III. Miscellaneous.

I. *Vases.*—Very few specimens of ancient vases in gold or silver are to be found in Museums, the greater part of such objects having been melted down.

The Campana collection is particularly rich in silver vases, most of them, probably, of the Macedonian period and from Southern Italy. The forms of these vases are nearly identical with those of certain contemporary Fictile Vases, which, as has been already pointed out, are imitations of metallic works. They consist of the following:—

1. *Pyxis*, in the form of a goose, divided in the middle so as to form a box. The wings are chased and gilt. Round the neck is a necklace. A small chain has been attached to this vase. In very fine condition; the style is that of the *Basili-cata*. Height, $4\frac{1}{2}$ in. by $3\frac{1}{2}$ in. diameter.

2. *Lekythos*. On the neck, a wreath and ivy leaves engraved;

the ivy leaves are gilt. On the shoulder a festoon, the foot flowered. In a very fine state; wants the handle. Height, 6 in.

3. *Lekythos*. Round the body is engraved a frieze, representing the toilet of Venus; six female figures are present, one of whom is draped. On a pillar is a *lebes*, over which Eros is flying. On the shoulder are rows of overlapping leaves. The engraved portions are gilt. The style is coarse and late. Height, $4\frac{1}{2}$ in.

4. *Phiale omphalotos*, embossed, chased, and gilt. Round the mouth, inside, is a circle of punctured triangles, with cones at intervals. In the centre is a raised flower gilt, round which is a circle of overlapping feathers or leaves, chased and gilt; next, an egg and tongue circle, and, round the body, a deeper egg and tongue pattern. Diameter, $5\frac{1}{2}$ in.

5. ———. In the centre, a fruit embossed; round the sides are six disks, raised out of an ingrailed surface. In the Late Basilicata style. Diameter, $5\frac{1}{2}$ in.

6. *Two deep cups*, gilt round the mouth. They fit one within another; in very fine condition. Height, 5 in. by 4 in. diameter.

7. *A pair of vases*, one with a handle at the side. Height, 3 in.

8. *Situla*, with a cover and handle. Plain, in good condition. The metal is either base silver, or has been corroded by contact with copper. Height, 4 in. by $4\frac{1}{2}$ in. diameter.

9. *Pyxis*, with twisted wire attached. $2\frac{3}{4}$ in. by $2\frac{1}{2}$ in. diameter.

10. *Simpulum* or ladle. On the handle, an antefixal flower engraved and gilt; round the mouth, an Etruscan inscription. Very coarse. Length, $2\frac{1}{8}$ in. by $1\frac{1}{4}$ in.

The following are of the Roman period:—

1. *Situla*, with handles. On one side a spout in the form of a boar's head, with a strainer inside; on the other side, a head of Pallas in relief; both are gilt. In very fine condition. Height, 6 in.

2. *Cover of a pyxis*. Head of Medusa to the front, embossed and chased: the wings, garment, and *torques* round the neck gilt. Very coarse and late, perhaps Etruscan. Diam. 4 in.

Saucer, plated on copper. Round the sides, in relief, fish of various kinds,—a landing net,—a trident,—and a fishing basket; late, and in bad condition. Diam. $3\frac{1}{2}$ by $1\frac{1}{2}$ in.

II. *Personal ornaments*.—These are few in number, and do not exhibit the same delicacy of execution as the gold ornaments. Filigree is but little used. The most remarkable are the following:—

1. *Hair-pin*. The head terminates in a figure of Venus standing on a Corinthian column, dressing her hair. The pin twisted, the head gilt. Late Roman. In fine condition. Length, $5\frac{3}{4}$ in.

2. ———. The head formed by a Corinthian column, on which the figure of Venus tying her sandal. She leans on a Priapic term. Height, $5\frac{1}{2}$ in.

3. ———. Similar figure; at her side Cupid; same height.

4. ———. The head formed by a figure of Harpocrates standing on a Corinthian helmet. Very fine; same height.

There are 23 bow-shaped *fibulæ* of the same form as the gold ones already described. Nine of them are silver-gilt. The bows of most of them are ornamented. They average from 1 to 2 inches in length.

The rings are 41 in number; among them are the following, with subjects engraved on the *chaton*, in the same Archaic style as the Engraved gold Rings already noticed.

1. Two lions seated, heads conjoined.
2. Horsemen and two horses,—dolphin,—flowers.
3. Chimæra.
4. Dolphin.
5. Boar's head incuse; three Greek letters; in the style of the early incuse coins of Magna Græcia.
6. Hippocamp.

III. *Miscellaneous*.—Under this head the following may be noticed:—

1. Mask of Medusa, embossed and stippled; in a very fine style and in excellent condition. This has probably been the ornament at the insertion of the handle of a vase. Diam. $3\frac{3}{8}$ in.

2. Inscription in cursive Greek, on a silver bracteate plate, found in a Roman tomb, rolled up in a small gold *bullæ*.

It contains an exorcism in favour of the female who possessed the plate, which must have been worn as an amulet. Length, $2\frac{1}{2}$ in. by $1\frac{3}{8}$ in. Diam. of *bullæ*, $\frac{5}{8}$ in.

3. *Bronze plate*, on which is an inscription on a raised silver band. The letters are incised and filled with a black metallic paste.

On one side	{	LEONEETLIBIO. SEBEROPPAVGG.
On the reverse	{	CAELIVSACONI. PROBIANVSMA. PRAETFEKIT.

4. *Strigil*. On the handle is engraved a figure of Venus dressing her hair. She stands on a shell; below are two dolphins. She wears a double cross belt, formed by dotted lines. Above, Cupid flying brings her a wreath. In fine condition. Length, 8 in.

5. *Another strigil*. The handle terminates in a duck's beak. Length, 9 in.

6. *Small group*, in the round: Venus standing with Cupid. She holds a *peplos* arched over her head; her left elbow rests on a column. Cupid holds in his right hand a *phiale*, in his left a *concha veneris*. It has probably formed the head of a pin. Height, $1\frac{1}{2}$ in.

7. *Part of a mirror case*, pierced with an open-work pattern, which forms a cross. Between the bars are circular flowers. This pattern is very elegant, and resembles that of Roman mosaic pavement. It is chased and gilt in places. Probably late Roman. Diam. 3 in.

8. *Circular inkstand* with lid, ornamented on the cover with a flower. Round the body lozenges. Not in good condition. Height, 2 in.

In our description of the ornaments in gold and silver we have selected such objects as appear to us to be in the most genuine and perfect condition.

In a Collection so extensive as that of Signor Campana, it cannot be expected that all the objects should present in an equal degree clear evidence of their genuineness. This is especially the case with objects in gold, of which the surface, not undergoing oxydi-

zation or corrosion, is deficient in that most useful criterion called by archæologists *patina*.

Again, the slight and frail nature of many of the personal ornaments, such as wreaths and necklaces, renders them very liable to injury in tombs. In many cases the solder by which they were fastened together has decayed, and many of the Bracteate ornaments were, in the first instance, sewn on sepulchral garments which, of course, have long since mouldered away. It is obvious that, if a number of fragments of gold ornaments found in the same tomb are afterwards put together by a modern goldsmith, great errors may be committed in their recomposition. Parts may be dislocated or incongruously combined, and the whole object may have the appearance of being made up.

Such restorations and recompositions must always cause depreciation of the worth of an object when subjected to a critical examination; and, accordingly, in all such cases we have made proportionate deduction in our valuation.

There are other objects in the Collection of which the unsatisfactory appearance cannot be accounted for on the supposition that they have been recomposed out of ancient fragments. The genuineness of these will, therefore, it is conceived, always remain an open question.

After, however, all due deductions and reservations in the case of made-up and suspicious objects have been made, it must be acknowledged that the collection of objects in gold and silver is one of the highest interest; worthy to be compared with those of the Public Museums of the richest countries, in extent and variety, and containing individual specimens, matchless in their kind.

CLASS IV.—BRONZES.

The Collection of Bronzes in the Campana Museum, though a very interesting and extensive one, is inferior

to that of the British Museum in works of art of the finest character. It contains, however, a good series of helmets and pieces of armour, and is rich in vases and other articles of household use. No part of the Campana Museum brings the daily circumstances of ancient life more vividly before our eyes than the Bronzes; they acquaint us with the real form and fashion of many objects of which the names are already familiar to the student of classical literature. They show, too, how the ancient artizan delighted in the adaptation of animal forms when designing the commonest household implement, and how skilfully he availed himself of every opportunity to introduce a mythical composition, figure or emblem, whenever the character of his work admitted of the finer sort of ornament.

The greater part of these bronzes have been found in tombs, and are probably votive offerings, *anathemata*. Such votive objects are also found in the precincts of ancient temples. The greater part of the Campana Bronzes are Etruscan, the remainder Greek from the South of Italy, or Roman.

In describing this Collection, the same system of arrangement has been adopted as in the case of gold ornaments, and for the same reasons. We shall, therefore, classify the whole under the following heads:—

- I. Figures.
- II. Mirrors.
- III. Engraved cists.
- IV. Armour, offensive and defensive.
- V. Vases.
- VI. Candelabra and tripods.
- VII. Miscellaneous.

I. *Figures*.—Of this class there are not many specimens. The most remarkable are the following:—

1. Oblong Cist, in form like the small terracotta ones already described; on the lid reclines a male figure; he wears a *torques* and an armlet, and advances his left hand. This figure is in

the best possible condition ; it is a very fine specimen of the Later Etruscan style. The anatomy of the figure is very correct, though perhaps a little mannered. This Cist was found at Perugia, and contained two gold wreaths, described above in the notice of gold ornaments, pp. 65-66. It is engraved, Micali, Monum. Ined. Tav. xxi. We are not aware that any other specimen of a cinerary cist in bronze has ever been found. Length, 2 ft. $3\frac{1}{4}$ in. by 2 ft. $4\frac{3}{4}$ in.

2. Ares and Aphrodite, standing side by side. These two figures are from the top of a *candelabrum* ; they are in a very fine Archaic style, and in good condition. Height, $4\frac{3}{4}$ in.

3. Draped female figure with a boy, Semele and Dionysos ; also from the top of a *candelabrum*. In the same style and condition as the last. Height, $4\frac{3}{4}$ in.

5. Youthful *Camillus* holding a branch ; a very fine specimen of Roman art, probably of the time of Hadrian. Height, 6 in.

4. Anterior part of the body of a lion, including one fore-leg ; the remainder broken away ; in a good Archaic style. The treatment resembles that of the bronze Chimæra in the Museum at Florence. Height, 10 in.

6. Atys holding a cornucopia ; rather coarse Roman work ; condition moderate. Height, 25 in.

7. Figure wearing the *toga*, holding a *phiale* and cornucopia ; in very fine condition. Height, 4 in.

8. Artemis about to shoot an arrow ; she stands on a globe which forms the apex of a pyramid pierced with open arcades. A very curious type ; it seems copied from some larger monument. Height, $5\frac{1}{2}$ in.

9. Aphrodite crouching ; fine condition. Height, $2\frac{1}{2}$ in.

10. Aphrodite ; well modelled. Height, $6\frac{1}{2}$ in.

11. Cupid wearing a lion's skin ; he raises his hands, as if surprised. Height, $2\frac{1}{2}$ in.

12. Head of Lucius Verus on a circular stand ; round the head is a detached wreath of bronze gilt. Coarse, and in bad condition. Height, $6\frac{1}{2}$ in.

13. Female figure with four wings ; the hair falls in regular parallel tresses behind, and is bound with a diadem ; the two hands are advanced in front, and have held something ; the wings and garments are chased. The figure stands on a square socket ; Archaic ; and very interesting. Height, 7 in.

14. Figure of Aphrodite Pandemos, which has formed the

handle of a *patera*. Her hair hangs down the neck, and is bound with a broad diadem ; she wears an armlet, and a *chiton*, fastened on the waist and open in front, and sandals. Coarse Roman art. Height, 8½ in.

15. Rabbit eating a bunch of grapes ; the eyes silver. Forms the termination of a handle set with silver studs.

16. Votive mouse, on which,

SECVND IX
SACRVM

The entire number of bronze figures is 64, of which the greater part are probably Roman.

II. *Mirrors*.—Of this class of objects there is a large collection. The ancient bronze mirrors are, as is well known, constantly found in Etruscan tombs. They have often a mythical composition engraved on the back, and the handle formed by a figure. The designs are generally rather feebly drawn, as if the work of Etruscan artists, imitating the compositions of the later Greek schools. The Myth which forms the basis of the composition is generally Hellenic, but the figures represented, when inscribed, have usually Etruscan names ; and, as they may be recognized by their type and attributes which are adopted from Hellenic art, we are thus enabled to trace many points of identity in Greek and Etruscan mythology. The figures are drawn in outline, as in vase pictures ; in the mirrors of the best period the inner markings of the anatomy are rendered by hatched lines. Bronze mirror cases, with subjects embossed in relief on the lid, sometimes occur.

The following are the most remarkable subjects on the mirrors in the Campana Collection :—

1. Aphrodite, **TVPAN**, 'Turan,' embracing Adonis, **ATVNIS**, 'Atunis,' who wears three *bullæ* ; behind, a swan ; in the background is Peitho, **ÆIDNA**, 'irna,' holding an *alabastron* and *stylus*. Round this central composition are the winged figures called *Lasæ*, and a male figure holding an *alabastron* and sashes. Names, **AVPAN**, 'Alpan', **[A]NVFISED** ; 'Anquizer', retrograde ; **VVN**, 'Chun' ;

MVNOV, 'Munthuch'; **MEAN**, 'Mean'; **EAONA**, 'Hathna.' Diam. $11\frac{1}{2}$ in.

2. Judgment of Paris. On the right, a bald headed man seated—a male figure with a spear between two naked female figures—behind, a female figure veiled. Very finely drawn, the inner markings hatched; as in the design on the celebrated Ficoroni Cist in the Jesuits' College at Rome. Length $6\frac{3}{4}$ in.

3. Three warriors, in the grand style of the school of Phidias. An interesting design. Length, $8\frac{1}{2}$ in.

4. Apollo and a naked female figure, seated side by side; Apollo holds a lyre; at his feet a swan. Length, $11\frac{1}{2}$ in.

5. A winged Pallas holding up a wounded warrior, Tydeus. Length 8 in.

6. Dionysos, a Mænad, a figure with a torch, finely drawn in a late style. Length, 12 in.

7. Rape of Cassandra; under the altar, a figure crouched; at each side, the figure of a youth; well drawn. Length, $12\frac{1}{2}$ in.

8. Victory crowning Theseus; a very graceful composition, in a late style. Length, 12 in.

Judgment of Paris; two Goddesses,—two male figures; in the centre of the composition, an altar. The mirror has been gilt at the back. Length, $11\frac{1}{2}$ in.

There are in all 77 mirrors with designs engraved on them. The most frequent subjects are the Dioscuri and Helen, and the Judgment of Paris.

With these mirrors are several very interesting reliefs on the lids of mirror-cases.

1. Mirror-case. On the lid two warriors, one with a drawn sword, the other with a palm branch; both are kneeling on an altar; on the right is a female figure with dishevelled hair, brandishing a *pelekys*. Perhaps this scene represents Neoptolemus killed by Orestes and the Pythonnes at the altar at Delphi. In fine condition, but the art is late and bad. Diam. $5\frac{1}{2}$ in.

2. Lid of mirror-case. Female head to the left, on the neck a *torques*. The sockets of the eyes have been filled with vitreous pastes. A good specimen of the late style, in very fine condition. Diam. $5\frac{1}{2}$ in.

3. ———. Eros in the spoils of Herakles. A good design, probably of the Roman period; in good condition. Diam. $4\frac{1}{2}$ in.

4. A mirror, of which the handle is formed by a winged Nike. This was found at Cære, with a bronze relief re-

presenting a group of three figures ; on the right, a helmeted male figure ; on the left, a female figure examining the hair of a child. Coarsely executed, but a curious subject. Diam. of mirror, 1 ft. ; of relief, $7\frac{1}{2}$ in.

III. *Engraved Cists*.—The most interesting examples of ancient engraving on bronze are to be found in the small circular bronze Cists or caskets which are occasionally met with. They are of extreme rarity.

In the Campana Museum is the following fine specimen :—

Cist with cover, standing on Gryphons' claws surmounted by lions. Round the sides is engraved a scene with eleven figures ; Herakles carrying off a quadruped,—Iolaos,—Athene,—three naked figures at a fountain,—Persephone,—an Etruscan Lasa,—another male figure,—Hermes,—a Lasa. On the cover is an engraved figure, too indistinct to be made out. The whole is surmounted by a group of a Satyr and a female figure. The style of this Cist is late ; it is in fine condition. Height, $15\frac{3}{4}$ in. by $8\frac{3}{4}$ in.

IV. *Armour*.—This class of Bronzes may be sub-arranged under the following heads :—

Helmets,
Shields,
Cuirasses, greaves, belts, &c.
Swords.
Spears.

Helmets.—The series of helmets is a very numerous and interesting one, exhibiting a great variety of shapes and ornaments. The following may be specially noticed :—

1. A Corinthian helmet with cheek pieces, on each of which a boar is represented in relief, in a very fine Archaic style. On the front of the helmet are three wreaths made of bracteate gold, fastened at the ends with bosses. These are composed, severally, of laurel, ivy, and wild olive leaves. Over the ears and the edge of the cheek pieces the bronze has been inlaid with silver.

This is one of the finest ancient helmets that has been preserved.

2. Helmet of a conical form, such as was worn in the Macedo-

nian period ; it is surmounted by a central pin, on either side of which is a plume. The crown is encircled by a wreath of bracteate gold, in the centre of which is a Medusa's head. The whole in very fine condition. Height, $15\frac{1}{2}$ in.

3. Similar shape, and surmounted by an acorn silvered. Between the cheek pieces is the head of Medusa, surmounted by very elegant antefixal ornaments. The whole has been gilt. In very fine condition.

There are in all 30 helmets, not all of them in the best condition. Among them are some interesting examples of the later forms worn in the Macedonian period.

Shields.—These are all circular, composed of a bronze plate, embossed. In the centre is generally a figure or group in relief attached as an *emblemata*.

Among the most remarkable are the following :—

1. In the centre, an Archaic male figure, winged ; perhaps, Helios. In very fine condition. Round the rim of the shield a plait. Diam. $20\frac{1}{2}$ in.

2. ———. Grotesque quadruped ; within several concentric circles of knobs. Diam. 35 in. *Cære*.

3. ———. Grotesque monster, composed of a bird and quadruped. A very curious type, and in very fine condition. Round the rim is an early plait. Diam. 19 in. *Cære*.

4. Shield covered with bosses ; inside is an *ochanon*, or strap for carrying the shield. In fair condition. Diam. $24\frac{3}{4}$ in.

There are in all 13 shields, many of these, however, are in bad condition, and their *emblemata* seem not to have originally belonged to them.

Cuirasses, greaves, belts, &c.—The body armour of the Greeks was finely modelled so as to fit the form and give ample space for the play of the muscles. The cuirass was usually composed of a breastplate and a backplate, connected by a hinge. There are in the Campana Collection three cuirasses, each composed of two plates. One of these is remarkable for preservation and for the skill with which the bronze is modelled so as to represent the muscular developement of the breast and back.

The greaves of the ancients were, in like manner, fitted to the calf of the leg ; they were made to open

at the back, the bronze being rendered elastic by the admixture of tin.

There is a remarkably fine specimen of a greave in the Campana Museum ; it is in the best condition, and still retains sufficient elasticity to admit of its being put on.

In this collection of armour may be mentioned two knee-caps, apparently for a horse, horse-belts and trappings, several swords, spear-heads, and the bronze handle, *sauroter*, of the spear by which it was fixed upright in the ground.

V. *Vases*.—Of this class of bronzes there is a large and interesting collection. The vases are of various forms, most of which are of more general occurrence in Fictile Art.

Some of the vases are ornamented with figures in the round, embossed reliefs, *emblemata*, inlaid patterns and chasing, *cælatura*. The handles are often designed in the form of human figures or animals.

The following are the forms of vases which occur in bronze. The *Krater*, or large vase, for mixing wine and water ; the *Amphora* ; the *Hydria*, or water pitcher ; the *Situla*, or bucket ; the *Oinochoe*, or jug ; the *Askos*, in the shape of a wine skin ; the *Phiale*, or bowl with a handle ; the Jar, *Olla*, *Pithos* ; the *Podaniptron*, or foot-pan. The numbers of specimens in each class are as follows :—

Kraters	-	-	-	5
Amphoræ	-	-	-	1
Hydriæ	-	-	-	2
Situlæ	-	-	-	15
Oinochoæ	-	-	-	66
Askos -	-	-	-	1
Phialæ	-	-	-	26
Jars -	-	-	-	3
Podaniptron	-	-	-	1
Miscellaneous	-	-	-	10
Total	-	-	-	<u>130</u>

Of these, the most remarkable are the following:—

1. *Hydria*. The larger of the three handles is formed by a naked male figure holding up two lions, the feet rest on two Sphinxes, placed on a floral ornament—back to back.

The figures are in the Æginetan style, and in fine condition. Each of the small handles terminates at its insertion in a Satyric mask. Round the inside of the mouth is an Etruscan inscription. Height, $16\frac{1}{2}$ in.

2. *Amphora*. The greater part of the body is restored in wood, the handles are ornamented with Archaic reliefs; above is a group of a Triton carrying a youth, repeated on both sides of the handle; below, are the Dioscuri on winged horses, which rear and are turned in opposite directions. They stand on antefixal flowers. Very interesting for style and composition. Height of *Amphora*, $25\frac{1}{2}$ in.

3. *Hydria*; has only one handle, which is formed by an Archaic figure standing on two horses, placed back to back; his hands are in an attitude of prayer. In the Æginetan style. Height, $14\frac{1}{2}$ in.

4. *Vase*, of very thin bronze plate, encircled with concentric rows of winged animals, ithyphallic human figures, and masks. These friezes are rudely embossed, the types are very Assyrian in character. This vase much resembles one found at Vulci, together with very early painted vases which have been already referred to. See Micali, Monum. ined. Firen. 1844, Tav. 4, 5 as cited at p. 2 of this report. Height, 2 ft. *Cære*.

5. *Krater*. Under the handles two grotesque heads, Acheloos, or a Satyr, in relief. In good condition. Height, 18 in.

6. *Oinochoe*. Under the handle the figure of a Harpy in relief; the mouth ornamented. In very fine condition. Height, 8 in.

7. *Cup*. On the body a relief, representing the youthful Dionysos on a panther; in front, a figure with a torch. In a late style, and in fine condition. The foot of this cup has been rejoined. $17\frac{1}{4}$ in. by $15\frac{3}{4}$ in.

8. *Situla*. Under each handle a head of Eros in high relief, in front, a mask of Silenus. In the late style of Southern Italy, and in very fine condition. Height, 9 in.

9. *Oinochoe*. Richly ornamented with an antefixal border and egg pattern, round the base and shoulder, inside the mouth, and

on the handle. This ornament is partly engraved and partly in relief. On the body, "Suth," in Etruscan characters, retrograde. Height, 7 in.

10. *Oinochoe* of the form called *Olpe*; the surface has been gilt. This vase is remarkable for beauty of form and fine condition. Height, $10\frac{1}{2}$ in.

11. *Head of Medusa*, in the form of a vase. Height, $3\frac{3}{4}$ in.

12. *Double head of Dionysos and Ariadne*, in the form of a vase. Fine condition. Height, $4\frac{1}{2}$ in.

13. *Podaniptron*, or footpan, with two handles. A *podaniptron* of exactly the same form occurs in Vase Pictures of the finest period, in which the contest between Theseus and the robber Sciron is represented. In fine condition. 17 in. diam. by 6 in.

14. *Vase*, in the form of a wide basket, the handle terminates in snakes' heads. 11 in. by 15 in.

15. *Oinochoe* of the Roman period. Round the body, C. POMPONIVS ZOTICVS COLLEGIO APPOLLINARIO DD. in late punctured letters.

16. Small *rhyton*, terminating in a stag with silver eyes, and encircled with silver rings; very fine.

17. *Phiale omphalotos*, bronze gilt; has probably been held in the hand of a statue. Diam. 7 in.

18. *Vase in the form of a duck*, the back lifts up so as to form a lid; the legs are attached to wheels. From the body issue two necks, each terminating in a beak pierced with a row of holes. These two necks may have been sewn together, and the backs pierced to receive stitches. On the back is a wave pattern, punctured; very curious, and probably late Roman.

VII. *Candelabra and Tripods*.—The Etruscans were, as is well known, celebrated for their fabric of *Candelabra* and *Tripods*, which formed an article of export trade.

The *Candelabra* were formed of a tall slender stem of bronze, supported on three feet. From the top of the stem issued four short branches to support a lamp, and the whole was crowned by a group of two or more figures, or by a vase, a fruit, or other ornament, generally of a conical form.

The stem of the *Candelabrum* was sometimes decorated with figures crawling up it, and otherwise so

designed as to suggest the idea of the stem of a tree. The feet were generally fashioned out of animal forms.

The *candelabra* in the Campana Collection are 24 in number, of which the greater part are Etruscan.

The following may be noted :—

1. *Candelabrum*. The feet terminate in claws on which are ducks ; above, on the stem, is an Atlantid figure, from whose head issues a floral column. Archaic. Height, 13½ in.

2. ———. The feet terminate in deer's feet ; up the stem runs a hare pursued by hounds ; on one foot, "Suthina," in Etruscan characters. In good condition. Height, 11½ in.

3. ———. The feet terminate in deer's feet, surmounted by birds ; the stem is twisted so as to represent the apple tree of the Garden of the Hesperides ; Jason is represented climbing up it ; on the *apex* is a *lebes*. Height, 14 in.

4. ———. The feet terminate in deer's feet ; along the stem, which is twisted, is a cat pursuing a cock. Height, 15 in.

5. ———. The feet formed by three panthers, rushing forward towards the base, on which their forepaws rest. They are in a very fine, bold style. The stem is in the form of a polygonal column surmounted by a capital and vase ; it may be doubted whether it belongs to the vase. Height, 3 ft. 4 in.

6. ———. The feet terminate in claws ; the stem is surmounted by a *phiale*, round which is a border of vine leaves engraved ; *phiale*, so ornamented, were called by the Romans *pampinatae*. In a late style. Height, 1 ft. 6½ in.

7. ———. The feet terminate in claws ; the stem is surmounted by a figure of Meleager, holding in one hand a sword, in the other, the boar's head ; in the Late Etruscan style. Height, 4 ft.

8. ———. The feet formed of three claws ; the stem has foliage like that of a reed, and terminates in a floral capital crowned by a conical fruit, on which stands an eagle ; above the eagle, a vase. In good condition. Height, 3 ft. 9 in.

Tripods.—Of these there are four specimens ; of which the two following are very interesting.

1. *Tripod supporting a lebes*.—Round the *lebes* are the following detached groups in the round :—1. Combat of Herakles with the Nemean lion ; 2. With the river Acheloos ; 3. With the boar ; 4. A panther and a hind ;

5. Eurystheus taking refuge in the *pithos*; a female figure; 6. A lion and a bull. These figures are in a fine Archaic style, they wear shoes with turned up toes; below, are birds perched on a ring in the centre of the tripod. An exceedingly interesting example of early art; the style is very like that of the figures on the great Cære Cist. Height, $21\frac{1}{2}$ in.

2. ———. Round the *lebes* twelve lions, their heads projecting outwards. To figures so arranged the Greeks applied the epithet, *prokrossos*.

The legs of the tripod are formed of Sphinxes with wings spread; coarse, but Archaic. Diameter of *lebes*, $13\frac{1}{2}$ in.

VIII. *Miscellaneous Bronzes*.—Under this head the following may be noted:—

1. *Escharion*, or chafing dish made of bronze and iron. It rests on four wheels and is lined inside with terracotta; at each corner a lion in the Archaic style; in fine condition. With this *escharion* are a bronze gridiron, a grater, and two fire rakes.

2. Three *kreaagræ* or flesh forks, four spits, and a grater.

3. Saucepan; on handle, N. TREBEL. CRES. Length, $10\frac{1}{2}$ in. by $4\frac{3}{4}$ in. high.

4. Lamp suspended by a chain; round the edge are seated lions and Satyrs. There are three *emblemata*, representing groups of Satyrs and Sirens; the whole very Archaic. Diam. $13\frac{1}{2}$ in.

5. Six *simpula* or ladles, and ten strainers; the handles ornamented with figures and ornaments, engraved, or in relief. Of these the most remarkable is a strainer, encircled by a double plait, and inscribed "Suthina" retrograde; on the handle, a figure of Scylla engraved. Length, 12 in. by $5\frac{1}{2}$ in. diam.

6. *Polos*. On the outside is a Latin inscription, giving a list of the months with the corresponding signs of the zodiac; inside the margin are marked the twelve hours. Diam. $6\frac{1}{2}$ in.

7. A handle of an axe in the form of a bull; perhaps from a lictor's axe.

8. An inscription on a bronze plate, in which the name FL. Stilicho occurs. It is probable that this inscription relates to Flavius Stilicho, the celebrated general of the emperor Theodosius. Length of the inscription, $3\frac{1}{8}$ in.

9. Circular bronze plate in the form of a *phiale*, encircled by

concentric circles ; in the centre, a hole. From a *lacunar* of a Roman ceiling. Diam. $9\frac{3}{4}$ in.

10. Bronze stop-cock in three pieces ; one measures $9\frac{1}{2}$ in. by 6 in. ; another, $5\frac{1}{2}$ in. diam. ; the third is a plate, $5\frac{1}{2}$ in. diam.

11. Votive greave, ornamented with an antefixal flower in silver. Length, 8 in.

12. Ring, from which hang twelve diminutive models of *Hydræ*, Diameter of ring, 4 in.

13. Lion's head, which has ornamented the end of the pole of a chariot. Etruscan. Length, $3\frac{1}{2}$ in.

CLASS V.—ETRUSCAN CISTS IN MARBLE AND TUFO.

We have already noticed the Terracotta Cists so extensively used by the Etruscans for sepulchral purposes. Sometimes these Cists occur in marble or tufo. When executed in this material, they must be regarded as the prototype of the Roman Sarcophagus, which would be more properly designated a marble or stone Cist.

In this class the following may be noticed :—

1. Cist of tufo, sculptured in the form of a male figure reclining on a couch, the lower half of his body is clad in a *peplos*. He wears a wreath ; in his left hand is a *phiale* ; at his feet a female figure is seated on the couch ; she is winged and wears a talaric *chiton*, and *diploidion* ; over her lower limbs is a *peplos*. At her side is a tall circular cover, covering a circular hole, perhaps for the reception of offerings. At the foot of the couch stands a youthful male figure to the front ; in his right hand, an *oinochoe* ; and behind him, half turned to the front, is a female figure holding in her left hand an *alabastron* ; she wears a talaric *chiton* and *diploidion*. At the head of the couch two similar winged figures, standing side by side ; one facing the front, the other half turned round from the side.

These four figures and the seated female are of smaller stature than the Protagonist, or principal figure. The heads of all the figures are fitted into sockets at the base of the necks, so as to be removeable at pleasure.

On the base in front are two sea monsters in relief ; behind,

at the corners, a snake and a dog ; in the centre, an antefixal flower. In very fine condition, with traces of colour. The art is rather conventional, and not of a very early time. 5 ft. by 6 ft. 4 in.

This very singular group of figures may either have been designed for a Sepulchral monument, in which case the aperture would be for the reception of offerings ; or, it may be regarded as a Cinerary Cist surrounded by figures, the place of deposit for the ashes being by the circular hole.

The same kind of motive may be traced in some of the grotesque figures which we have noticed under Etruscan Black Ware, in which the heads are inserted in sockets, and the body of the figure is hollowed to contain the ashes.

2. Cist of marble. On the lid a male figure reclines ; round his neck is a fillet ; on his lower limbs drapery, in his right hand a *phiale*. On the base is an Etruscan inscription.

Below is the following relief :—Two armed figures are kneeling on an altar, each on the right knee ; between them stands a male figure, the lower half of whose body is clothed ; he holds on the altar a fawn, raising the right hand to slay it : below the altar is a horse bridled, lying on his back, apparently slain on the spot. On the right is a third armed figure with a large shield, on which is the device of a thunderbolt. This relief is gilt and coloured, but the colours seem restored. In fine condition. Length, 2 ft. 1 in. by 2 ft. 10 in. in height.

3. ———. The cover is wanting ; on the front a relief representing Orestes killing Ægisthus, who kneels on one knee ; on the left is Pylades with a drawn sword ; on the right, a Fury winged, and with buskins, brandishing a torch. This relief is very finely treated, and in composition and modelling of the figures is very superior to the sculpture usually to be met with on Etruscan Cists. Length, 1 ft. 5 in. by 1 ft. 1 in. in height.

4. We may mention here a frieze in the Archaic Etruscan style, which has been inserted in the base of the large Cist, No. 1. It represents a Dionysiac banquet with four groups of figures on couches. On the right is Dionysos, and a bearded

figure reclining on the same couch; an *auletes*, a figure bearing a *phiale*, and another figure wait on them. On the next couch recline two youthful figures, at the foot of the couch stands an *auletes*. Next, are a number of tables on which are a *krater* and smaller vases, and a blazing altar on which is placed the stand of a *lebes*. On the third couch recline two Satyrs. At the head of the couch a Satyr is taking something out of the fire with a pair of tongs; at the foot of the couch is another Satyr. On the fourth couch are two Satyrs, one plays on the double flute. At the foot of this couch are three female figures dancing. This frieze is probably taken from a tomb. In a coarse, Archaic style. Length, 5 ft. 9 in. by 12 in.

On a detached piece of the same, or a similar frieze, is represented a sacrifice on an altar which is placed in the centre; on the right are three figures bringing a bull; on the left, three figures with knives. Length, 19 $\frac{3}{4}$ in.

CLASS VI.—GREEK AND ROMAN GLASS.

The manufacture of glass, of which the invention is attributed to the Phœnicians, was certainly practised in Egypt at a very early period.

The operation of making glass is represented in the sculptures of Egyptian sepulchres executed during the 12th dynasty.

As far as we know, the earliest specimens of glass actually extant, are, the small variegated bottles for perfumes and unguents, of which the most usual forms are, *alabastra*, *amphorisci*, *oinochoæ*.

They are generally of blue opaque glass, inlaid with white, yellow or crimson bands on chevrons. Yellow on a blue ground is the most usual colour. These vases average from three to seven inches in height. They are found not only in the sepulchres of Etruria, Southern Italy, and the Greek islands, but also at Memphis, and it is probable that they are either of Egyptian or of Phœnician manufacture, and that they were imported into Greece and Italy at a very early period.

Of this class of vases, which is much esteemed by collectors, the Campana Museum contains a fine series.

The numbers of specimens in each of the three most usual shapes, are as follows:—

Alabastra,	-	-	24
Amphorisci	-	-	21
Oinochoæ	-	-	7

There are, besides, a few vases of the same class of which the form is slightly different.

The following remarkable specimens may be noticed:—

36.* *Aryballos*. Amber, inlaid with white and blue chevrons. Height, $2\frac{1}{2}$ in.

160. *Alabastron*. White, with crimson chevrons. Height, $3\frac{1}{4}$ in.

161. *Bottle*, amber and white, variegated; fine. Height, $3\frac{1}{2}$ in.

169. ———. Blue, streaked with green, white, and gold.

189. ———. Inlaid brown and white. Height, 2 in. *Cære*.

204. *Bottle*, green and white, inlaid with brown. Height, $3\frac{1}{2}$ in.

With these vases may be mentioned a bowl of white opaque glass, found in an Etruscan tomb at Cære; height, 3 in. by $3\frac{1}{2}$ in. diam.; and a very elegant gold stand for an *amphoriscos*, encircled round the socket with concentric waved circles and a plait; height, $\frac{3}{4}$ in. by $1\frac{3}{4}$ in. diam.

Next in order of time, probably, to the opaque glass which we have been describing, is a series of very small bottles of the form called *aryballi*, which must have been used, like the *alabastra* and the *amphorisci*, for the toilet, and small saucers, *phialæ*. These vases are of transparent glass, generally of an amber, blue, or purple colour. They are found, like the preceding glass, in the tombs of Greece and Italy, and generally in those of a late period. This kind of glass was probably manufactured at Tyre and Sidon, and at Alex-

* For this and the following references, see MS. Invent. Glass.

andria. The greater part of the extant specimens appear to be of the Macedonian period, though the art of manufacturing transparent glass must have been known at a much earlier epoch, for an *amphoriscos* of transparent glass, inscribed with Cuneiform characters, was found in the excavations at Koyunjik, near Musul, in Assyria.*

Of these small coloured *aryballi* the Campana Museum possesses a numerous collection, especially of the blue glass, of which there are 24 specimens.

Among these the most remarkable is an *oinochoe*, No. 300, of a very rich blue colour. Height, $6\frac{1}{2}$ in.

Transparent glass was sometimes fashioned, like terracotta, into animal forms. Thus we find No. 33, a swan, length $4\frac{1}{2}$ in., and several other small birds.

Roman Glass.—This is of two kinds, the Opaque and the Transparent. In the Opaque glass the art of inlaying patterns of several colours was brought to great perfection in the Roman period. The precious stones, such as jasper, root of emerald, serpentine, were imitated by a peculiar process, which has been revived in modern times. Threads or stalks of glass of different colours were united by fusion in the form of cylindrical rods. These rods were then cut transversely into thin slices, each of which formed a small polychrome disc.

These slices or discs were laid on a glass background and fused together at a low temperature. In this manner were made very beautiful saucers, or *phialæ*, which are of great rarity and much esteemed. Of this kind of inlaid glass Signor Campana possesses the following very fine specimens:—

9. Saucer, or *phiale*, formed of separate slices from four stalks of reddish brown glass, fused together so as to produce

* In this inscription the name of the Assyrian king Sargon has been read, and, if this reading be admitted, this *Amphoriscos* would be of a date as early as B.C. 700.

an imitation of madreporé. It is stained with green in places from the decomposition of the red colour. Diam. 7 in.

20. Saucer, or *phiale*, similar, unbroken. Diam. 7 in. Height, $1\frac{1}{2}$ in.

11. ——— Imitation of jasper. Diam. 6 in. by $2\frac{1}{2}$ in.

47. ——— Green, with raised ribs. Diam. $6\frac{1}{4}$ in.

These vases are supposed by some to be the celebrated *myrrhea pocula* of the ancients.

Strips of opaque red or blue glass in imitation of jasper or lapis lazuli were used at the Roman period for inlaying furniture. Glass beads, inlaid with many colours, were also extensively manufactured at the same period, and were probably employed for barter in intercourse with savage nations.

Another kind of inlaid glass is an evident imitation of the precious stones cut in relief, commonly called Cameos. It is probable that the general increase of luxury in the Macedonian period led to a great demand for large pieces of onyx and agate, which were carved by the gem engraver into vases and magnificent ornaments in relief, some few specimens of which remain to us. While the taste for these large Cameos increased, the supply of the precious stones required for their production must necessarily have been limited, on account of their extreme rarity, and thus, probably, artists were induced to have recourse to another material, in which the same polychrome effects were produced by artificial means. The process was as follows:—

Two layers of different coloured glass were fused together; the upper layer was then partially cut down till the surface of the lower layer was exposed. The portion of the upper layer which remained formed the material out of which the relief was cut, the treatment being the same as that of the cameo, and the outline being detached on the coloured ground of the lower layer. Great distinctness and a most agreeable harmony of colours were thus produced, as may be seen in the celebrated Portland Vase in the British Museum, a work

unrivalled both for beauty of composition and technical excellence.

These Vitreous Cameos are of extreme rarity in a perfect state; small fragments are not uncommon in Museums.

In the Campana Collection is one vase of this class; a cup, No. 1., enriched by a vine wreath, blue on a green ground, and some fragments, of which the most remarkable are,—

145. Head of Ulysses, white on a blue ground. $1\frac{1}{2}$ in.

144. Part of two Cupids, a locust and a lizard. Opaque blue on transparent blue. 3 in. by 2 in.

The remaining specimens of the Roman period in the Campana Collection consist chiefly of Cinerary urns, bottles, jugs, and other vases. These are of green or white glass, and present, for the most part, nothing very new or remarkable in their shapes and fabric. The British Museum has a very fine collection of such vases, many of which are from Roman tombs, discovered in this country. Some of them have inscriptions, or ornaments in relief, stamped from a mould, and occasionally engraved.

The following remarkable specimens may be mentioned:—

15. *Square Bottle*, on each face a tree in relief; on the bottom,

FIRM.

HILARI.

ETYLAE.

retrograde. Height, $7\frac{1}{4}$ in.

347. ——— On the sides in relief, N., a trident; W., a trident; a crescent; a trident. On the bottom, a wheel in relief. Height, 8 in.

264. *Bowl*, with a pointed foot, of very elegant form, mounted on a modern silver stand. Diam. $3\frac{1}{2}$ in.

295. *Vase* in the form of a bunch of grapes. Such vases were intended to receive wine, which, when poured in, gave the grapes their natural colour. Height, $5\frac{3}{4}$ in.

376. *Vase*. In the form of a *rhyton*; fine. Height, 7 in.

48. *Bowl*, round the inside, four festoons inlaid in various colours; the inlays do not penetrate through the glass. Diam $4\frac{1}{2}$ in. by $2\frac{1}{2}$ in. in height.

49. *Similar Bowl*. These two last specimens may be mediæval.

Occasionally glass vases occur painted in several colours. These are of extreme rarity, and are probably of the second or third century after the Christian era. The colours are generally much blurred, and the subject very indistinct. The following specimens of this kind of glass occur in the Campana Collection:—

16. *Pinax* or saucer, has been painted and gilt inside. Diam. 9 in. by $\frac{1}{2}$ in.

58. ————Inside, a building, perhaps a temple, is painted. Diam. $8\frac{1}{2}$ in. by $1\frac{1}{2}$ in. in height.

54. ————Painted and gilt inside. The object represented appears to be a cross. This specimen may be of Christian times. Diam. $4\frac{1}{2}$ in. by $1\frac{1}{4}$ in.

50. *Similar saucer*.

The Campana Museum contains a few specimens of pastes or impressions in vitreous compositions from engraved stones, but none of these are very remarkable. The collection of pastes in the British Museum is so very large and choice that it would be difficult to add to it many new types.

We may also mention here two window panes, one rectangular, 10 in. by 8 in.; the other oval, $8\frac{1}{2}$ in. diam. These window panes were called by the Romans, *specularia*.

On the whole the Campana Collection of glass must be considered very inferior to that in the British Museum

CLASS VII.—ROMAN MURAL PAINTINGS.

One of the most interesting parts of the Campana Museum is a small collection of Mural Paintings of the Roman period, which have been detached from the walls of tombs, *columbaria*, baths, and other buildings.

They are chiefly the result of excavations carried on at Rome and its environs by Signor Campana; a small portion were discovered at Tusculum.

These Mural Paintings form a most instructive sequel to the long series of Vase Pictures which we have already noticed in their chronological succession.

We may thus, out of the resources of the Campana Museum alone, trace out the history of Graphic Art, from a period long antecedent to the Persian war to the first century of the Roman Empire. This long historical sequence may be considered to commence with the painted tiles, slabs, and rude *pithi* of Cære; it closes with the Mural Paintings which we are now about to describe, as the sequence of ancient Terracottas closes with the contemporary Mural and Antefixal Reliefs of the Imperial period.

The abundant discoveries at Pompeii and Herculaneum have supplied us with so many examples of Roman mural painting, and these specimens are so well exhibited in the Museo Borbonico at Naples, and have been so fully illustrated and commented on in recent archæological works, that it is not necessary to indicate here, except in the most general manner, the character of the art in these works.

The subjects of these pictures are usually Greek myths; in the composition and style we see the same Greek conception, modified by Roman influence, which is the characteristic of the Mural Reliefs already described under Terracottas.

The style of drawing is rather dexterous than masterly; rapidity of execution seems to be more prized than faithful, conscientious representation of the truth of nature. The drawing is generally careless, and effects are sometimes produced by tricks and expedients which belong rather to scene painting than to the higher branches of art. It must not, however, be forgotten, that the majority of these pictures were architectural decorations, not meant to be regarded as independent

compositions, but as parts of larger compositions, in which they were inserted as in a frame.

As examples of ancient colouring they are of the highest interest, and much may be learnt from them in reference to the technical materials and processes employed by the ancient artists.

Many mural paintings of the same character as those at Pompeii have been discovered at Rome, in the Baths of Titus, the Palace of the Cæsars, the tombs and *columbaria*, and other ancient edifices. Most of these have perished, and our only record of them is to be found in the engravings of Bartoli and others. Some interesting specimens, however, still exist in the Museum of the Vatican, of which the finest is the celebrated nuptial scene, usually called the Aldobrandini marriage.

As compositions the mural paintings discovered at Rome are superior to those of Pompeii and Herculaneum; and they are further interesting to us, because it was by the study of these remains that Raffaele and his successors in the Roman school formed that beautiful style of decorative fresco which we see in its perfection in the Loggie of the Vatican.

Too much praise, therefore, cannot be bestowed on Signor Campana for having discovered and rescued from oblivion so many precious fragments of Mural Painting. The following may be especially noticed:—

I. Mural painting from the tomb of Patron, a physician, and a native of Lycia. The picture consists of three compartments: in the upper one is a frieze representing the family of Patron walking in a garden, in which are cypresses and other trees. There are in all twelve figures, the following inscribed with names in Greek characters of the Imperial period: “Atheno, the wife of Patron;” “Appoleia, the daughter of Patron;” “Lamedon;” “Malchion;” “Antigona;” “Apollonios.” Below this frieze is a garden with large trees, on which are perched various birds and a *cicada*; and, below this again, a representation of an inlaid pavement. This picture is rather coarse and late in style, but it is one of great interest, from the circumstance that the subject of the composition is so clearly

explained by the accompanying inscriptions, and that its date may be approximately fixed by the same evidence. It is, probably, of the time of Septimius Severus. Engravings, and a full description of this tomb are to be found in a paper read before the *Accademia Pontificia Romana d'Archeologia*, and privately printed. Length, 5 ft. 6 in. by 12 in.

II. *Fragments from the same tomb.*

(1.) A stork standing in sedgy ground; a good deal retouched. See Pl. 2. Height, $8\frac{1}{2}$ in. by 6 in.

(2.) Branches from trees in the garden; on one, a thrush; on the other, a small yellow bird; genuine, but faded. From the garden scene in the middle compartment. 14 in. by 12 in.

III. Pannel, within an ornamented border. Cupid flying, in his right hand he holds a flower and a violet coloured garment; in his left, some object painted green; the ground is blue; retouched about the face and frame, but very fine. 16 in. by 13 in.

IV. *Fragments from a Columbarium, Porta Latina.*

(1.) Female figure standing, and wearing a purple talaric *chiton*, on which are Victories in white and blue; over this is a white *peplos* wound round the body; on the left hand she wears an armlet; her hair is brown; in front is a radiated crown; her shoes are green. Restored, but in fine condition. 15 in. by $7\frac{1}{2}$ in.

(2.) Bacchus and Ariadne reclining on a couch and embracing. Bacchus wears a white *peplos* round the lower half of his body: both wear green ivy-wreaths, and have brown hair. They recline on two cushions, one purple, the other green; at the edge of the couch are two cups full of wine. The scene is by the side of a river full of sedgy plants. The composition is injured by over-restoration. 17 in. by $13\frac{1}{2}$ in.

(3.) Mask of a Satyr suspended on a wall. Very dark and blurred, and perhaps repainted. $7\frac{3}{4}$ in. by $7\frac{1}{4}$ in.

(4.) A large strip of fresco, with vine branches; on which stand Cupids. In very fine condition. 8 ft. 4 in. by 2 ft. 5 in.

(5.) Two goats, each standing on an inverted antefixal flower, surrounded by arabesque branches. This picture has been covered with gum. 22 in. by 13 in.

(6.) Foliage issuing from a stem which rests on a base, like that of a *candelabrum*; on the face of the vase a Sphinx

seated, white on porphyry; from the stem issue arabesque tendrils, on which are seated three pair of birds. In bad condition, but genuine; the art is coarse, and of the Imperial period. 5 ft. 11 in. by 1 ft. 8 in.

(7.) A pair of tame partridges confronted; that on the left is retouched; well painted and in fair condition; on a white ground, within a blue ground. Length, 22 in. by 12½ in.

(8.) Two green finches confronted; before them two cherries. The birds have been repainted. 16¾ in. by 8½ in.

V. *Fragments from Tusculum*.—These are in a much finer style than those from the Columbaria, and seem to be of the Augustan period. They are in bad condition, and much restored.

(1.) Base of an Ionic column, resting on a basement of porphyry and giallo antico. In fine condition. 19 in. by 14½ in.

(2.) Female priestess in a talaric *chiton* and small *peplos*. In her right hand, a *phiale*, in her left, a *kane* or basket; her *peplos* is violet. In a border of yellow and red; retouched. 18½ in. by 11 in.

(3.) Basement of porphyry on which is a bearded head, surmounted by a stand, supporting a vase. From the vase issue arabesque flowers. One of the tendrils terminates in a dolphin; at the side a red pannel. In a very genuine state. 3 ft. 3½ in. by 14½ in.

(4.) Arabesque ornament on basement of porphyry, similar to No. 3. A lion's claw supporting a winged body, from which issues a bearded head, the Egyptian Typhon, or the Phœnician Baal; from the head rises a plant. Much repainted. 3 ft. 3½ in. by 14 in.

(5.) Naked youthful figure representing a gladiator, advancing to the right, drawing his sword; his left foot rests on a rock. In front, a frame like a leaping-bar, with transverse sticks set upright, and pierced with regular holes. A very curious subject, and in a very genuine state. 20 in. by 18½ in.

(6.) Female figure, encircled by a green wreath, holding a cup. The head, hands, and feet only remain. In a very fine style. 27 in. by 14 in.

(7.) Two archways, through which appear trelliced vines; below, is a female figure in a talaric *chiton*, standing on an inverted cup, which rests on the *calyx* of a flower. She holds

a *phiale*; her drapery is in a severe, architectonic style. Much repainted and tampered with. 20½ in. by 13½ in.

VI. Three male figures standing in a row, each with a spear. The middle figure wears a red *chiton* reaching to the knees, over which is a yellow *peplos*. The one on the left wears a green *chiton* with sleeves, and reaching to the knees, over which is a violet *peplos*.

This figure has been much repainted. The figure on the right has a violet *chiton* with sleeves reaching to the knees, over which is a green *peplos*.

Over the figure on the left, the word **INCC** is inscribed in Roman characters. In good condition; the art is coarse, and probably of the time of Caracalla. Height, 35 in. by 28 in.

The entire number of specimens of mural painting is 38.

CLASS VIII.—IVORIES, AND CARVINGS IN AMBER.

Ivory was a substance much employed in the glyptic art of antiquity. It was used at a very early period for the inlaying of caskets and larger pieces of furniture, such as couches, coffers, thrones, and seats. Small friezes in relief, which must have been thus applied, were found in Mr. Layard's excavations at Nimrud.

At a later period it was used in combination with gold as the material of statues of Deities. Such figures in the round were, as is well known, called Chryselephantine. They were sometimes of colossal size, made of many separate pieces of ivory fitted together. The two most celebrated Chryselephantine works of antiquity were the Jupiter Olympius and Pallas Athene, executed by Phidias, and both on a colossal scale.

According to the testimony of antiquity, these works in ivory by Phidias surpassed in merit, not only his sculptures in marble and other materials, but the works of all preceding and subsequent artists.

The great estimation in which ivory carvings were held by the ancients makes it matter of great regret that so few examples of sculpture in this material have been preserved. The few fragments of ivory carvings which

remain are seldom sufficiently perfect to enable us to form an idea of the style and treatment.

There are some very interesting specimens in the Campana Museum, of which the following may be noted:—

I. Casket or *Pyxis*, such as formed part of a lady's toilet; on one side, two female figures in a Caryatid position supporting the cornice of the *pyxis*, and let into pannels; they wear talaric *chitons*. The box is supported on four feet, formed by seated Harpies with recurved wings. In a very genuine state and in fine condition. $6\frac{1}{4}$ in. by $3\frac{1}{2}$ in. width, and $5\frac{1}{4}$ in. depth.

II. Ten fragments from another similar casket. They are much decayed. 1. Pannel, on which is represented the Muse Calliope seated, reading from a roll. 2. Part of a bas relief, representing Ulysses passing the Sirens; Ulysses and another warrior are in a galley, looking up at three Sirens on the rocks above; one of these is seated, her hand thrown back over her head; another throws herself headlong over the rock; the third stands to the front. There are traces of gilding on the surface. 3. Athene seated, her left elbow resting on a concave buckler. 4. Pannel, in which is represented Melpomene seated, with a mask. 5. A female seated on an *okladias* or folding stool; she draws a veil over her head; by her side, a column and a sword; in front, a buckler. Some traces of gilding remain. 6—10. Five feet belonging to the same casket, formed of seated winged Harpies. The largest of these fragments measures $3\frac{1}{8}$ in.

The *Pyxis*, No. I, and the fragments, No. II, were found in the course of the excavations made at Cuma by direction of the Count of Syracuse. During the Roman period ivory was much employed in the manufacture of flutes and other wind instruments, and small cylindrical objects; such as hair pins, bodkins, tickets for the theatres, and the shows in the Circus, rings, studs, knife handles, spoons, counters, dice, and other small objects. Of these, the Campana Museum has a number of specimens, of which the most remarkable is the following series of flutes:—

III. 1. A large flute, 14 in. long by $1\frac{3}{4}$ in diam. At the larger end are five holes; the end has been fitted on to a bronze tube. The small end is pierced. This flute was probably

held in the hand of a statue. It is in very fine condition. 2. Part of a *fistula* or pipe, $14\frac{1}{4}$ in. long, by $1\frac{1}{8}$ in diam. It is pierced with six holes. Restored in the centre. 3. Part of two others. Two smaller ones, not in very good condition.

Carvings in Amber.—This substance was greatly prized in antiquity, and was probably obtained by the Phœnicians from the Baltic at a very early period, and by them imported as a rare and costly article to the coast of Greece and Italy. We find in Homer mention of amber necklaces in more than one passage, and small figures carved in this material in a very Archaic style have been found in Etruria. Such specimens are interesting as evidence of the early commercial intercourse between the different nations who inhabited the seaboard of the Mediterranean.

Amber continued to be used for figures and personal ornaments, till the time of the Romans. It was still of great rarity in the time of Pliny.

Carvings in amber are of extreme rarity. The British Museum possesses but a few small specimens.

1. A figure of a boy in a pointed cap, holding up a hare by the tail. Archaic. $1\frac{7}{8}$ in.

2. A hare feeding. $2\frac{1}{4}$ in.

3. A dog crouching; round his neck a gold band; the spots on his skin are indicated by incised circles. Archaic, 1 in.

4. Panther or dog crouched, the spots indicated in the same manner. $1\frac{3}{4}$ in.

5. Dog crouched. 1 in.

6. A group representing a lion on the back of a quadruped. In fine condition. $3\frac{1}{8}$ in.

7. Ram's head, the horn bent like a volute. $1\frac{5}{8}$ in.

8. Head of a bearded Pan with goat's horns. $2\frac{1}{2}$ in.

9. A lamp. $3\frac{3}{4}$ in.

10. An object resembling a fly surmounted by a glass bead. $1\frac{7}{8}$ in.

There are, besides, four smaller figures, and a quantity of beads, cylinders, pendants, and other objects. Among these are five objects which may be described as transverse sections of a rod tapering to one end. Each section is in form the segment of

an ellipse, and is pierced with seven holes. The several pieces fit one to another and taper off till they terminate in a bead. They are, probably, portions of an armlet.

CLASS IX.—ROMAN GOLD COINS.

The total quantity of coins of this class amount to 454 specimens. The range of the collection extends from the Roman families anterior to Julius Cæsar, to the end of the series of Byzantine Emperors at Constantinople.

The coins of the Augustan period are not in the best condition, those of the Antonine period are more choice, but the types of these are much more common.

Among the coins of the Byzantine period there is nothing very remarkable.

About three-fourths of this collection consists of duplicates of coins already in the British Museum. We do not consider it a desirable acquisition for the British Government.

We have now completed our notice of the whole Campana Museum, reviewing the several classes of objects in the order laid down at the outset of this Report.

We have endeavoured throughout to draw attention to the salient points of the Collection; describing more fully those objects which, in our judgment, were of especial interest, either from their beauty, their value as historical evidence, or as examples of technical excellence for the modern artisan.

It has been, moreover, our object to state, so far as our knowledge enabled us, the relative merits of the Campana Collection in reference to the public museums of Europe generally, and especially to the British Museum; in what branches the Campana Museum particularly excels, and to what extent its acquisition would complete and enhance the interest of our National Collection.

After a most careful comparison, and, as it were, *collation* of the Museum of Signor Campana with that of this country, we are of opinion that its acquisition is an object of the highest importance; that such an opportunity of expanding and enriching our National Museum, probably will not recur within the present generation; and that this Collection, if purchased, should be purchased *as a whole*.

We have recommended the purchase of the Campana Antiquities as a whole, from a conviction that such a mode of purchase would be at once the most satisfactory to both the parties concerned, and the most economical to the British Government.

It may be doubted whether Signor Campana would permit a selection from his Museum to be made; and, even supposing such a proposal to be agreed on by him, the work of selection would consume much time and labour, and be attended with many difficulties; while the sum demanded for the objects thus selected would probably be so far beyond the ordinary standard of prices in the market of Europe as to render negotiation impossible.

It remains that we should state our valuation of the several classes of objects noticed in this Report.

It is as follows:—

	£	s.	d.
I. Vases	-	-	-
II. Terracottas	-	-	-
III. Gold Ornaments	-	-	-
IV. Bronzes	-	-	-
V. Etruscan Cists in Marble, &c.			
VI. Glass	-	-	-
VII. Mural Paintings	-	-	-
VIII. Ivories, &c.	-	-	-
IX. Roman Coins	-	-	-
	<hr/>		
Total	-	-	-
	<hr/>		

This estimate is the result of a most careful examination of the whole Collection. Every article has been separately valued, except in cases where a numerous series of inferior specimens might be conveniently reckoned at a general average; and the several items of the valuation have been recorded in the MS. Inventory which has been cited throughout this Report, and which we have the honour to transmit herewith.

In cases where objects appeared to us of doubtful genuineness, or had been tampered with, or injured by restoration, we have made such deduction in our appreciation of them as appeared to us to be demanded in the particular case.

We have endeavoured to regulate our scale of prices by the general standard of the market of Europe, as recorded in the catalogues of public sales during a series of years in England and on the Continent. We have adopted such a recognized standard, from a conviction that no other safe valuation could have been established in this particular case. At the same time we think it right to add that such a mode of valuing a collection will not always furnish a fair criterion of the expenses which may have been incurred in its formation.

Where excavations in search of antiquities have been carried on systematically and for a series of years, it does not at all follow that the discoveries which result should be commercially profitable, however great their scientific interest. The contrary is, perhaps, more probable; indeed, such operations as these are seldom undertaken with a purely commercial motive, and can hardly be conducted with the same amount of certainty as a commercial enterprize.

In the case of the Campana Museum, we think it probable that a considerable outlay has been incurred in excavations, and in a very extended agency for the purchase of antiquities in various parts of Italy.

Whether such outlay ought, *in the interests of science*, to be taken into account in the transaction now pending

between Signor Campana and the British Government,
is a question which does not appear to us to fall within
the scope of this Report.

We have the honour to be,

With great respect,

Your most obedient

Humble Servants,

C. T. NEWTON.

S. BIRCH.

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