

**REPORT ON THE
CAMPANA
COLLECTION, 1856**

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Report on the Campana Collection, 1856 by S. Birch & C. T. Newton Newton

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S. BIRCH & C. T. NEWTON NEWTON

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Private.

REPORT

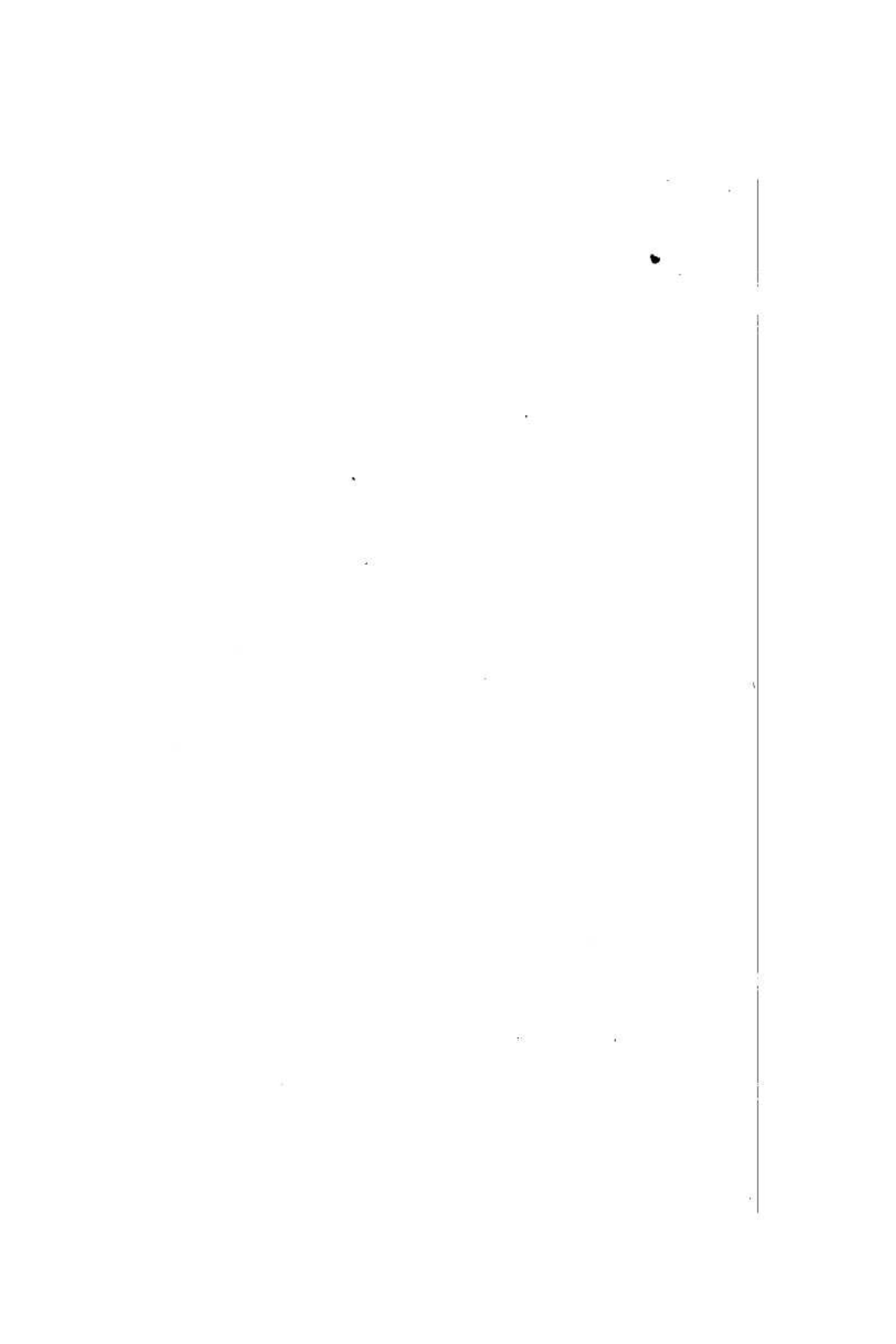
ON

THE CAMPANA COLLECTION.



LONDON:
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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 *semé* 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 Troilus 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, 9½ 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.

ΚΒΜΑΝΔΡΑ "Cassandra," ΠΟΛΥΞΕΝΑ "Polyxena,"
 (Τ)ΒΣΣΦΟΝΟΜ "Teisiphonos (?)," ΞΑΝΘΟΜ "Xanthos,"
 the name of a horse, ΚΒΛΗΡΙΩΝΑΜ "Kebriones,"
 ΗΞΙΠΟΜΑΤΟ(Μ) "Hippomachos," ΦΟΡΑΞΗΜ "Corax,"
 ΚΥΑΝΕΜ "Cyaneos," ΑΙΝΟΜ "Aineas," ΒΟΤΟΡ "Hec-
 tor," ΕΒΚΑΥΣΑ "Hecuba," ΠΡΕΑΜΟΜ "Priamos."

On No. 21, is represented the banquet of Eurystheus, at which are present Herakles, Eurystheus, Iphitos, Iola. Here the names are ΗΕΡΑΚΛΕΗΜ "Herakles," ΗΙΟΛΑ "Iole," ΗΞΙΠΟΤΟΜ "Iphitos," ΕΥΡΥΤΕΙΟΜ "Eurystheus," ΚΛΥΤΕΙΟΜ "Klytios." On the reverse Ajax falling on his sword, in the presence of Odysseus, ΟΔΙΣΣΕΥΗΜ. 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