CATALOGUE OF THE ARCHÆOLOGICAL COLLECTION, PART I

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Catalogue of the archæological collection, Part I by F. Edward Hulme

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Trieste

CATALOGUE

OF THE

ARCHÆOLOGICAL COLLECTION.

MARLBOROUGH COLLEGE

Natural History Society.

COMPILED BY

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PART I.

"The people of the next age shall know many things unknown to us; many are reserved for ages then to come, when we shall be quite forgotten, no memory of us remaining. Much work still remains, and much will remain: neither to him that shall be born after a thousand years will matter be wanting for new additions to what hath already been known."

SENECA.

MARLBOROUGH:
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CATALOGUE.

Archæology, the study of the past, is a subject not unworthy of the attention which it has more especially in modern times received, for though at first sight a collection of broken pottery and apparently worthless fragments of stone or metal may seem but of little interest, and the accumulation of them a matter too trivial for any expenditure of time or labour, it has nevertheless a deeper interest attached to it than appears on a cursory glance, for as the zoologist or botanist while studying the varied forms of nature, so beautiful in themselves, so admirable in their manifest design feel impelled to look "from nature up to nature's God" and to join the glad pæan, "The Lord is good to all: and His tender mercies are over all His works. All Thy works shall praise Thee O God: and Thy saints shall bless Thee. They shall speak of the glory of Thy kingdom, and talk of Thy power. To make known to the sons of men His mighty acts, and the glorious majesty of His kingdom. Thy kingdom is an everlasting kingdom, and Thy dominion endureth throughout all generations"—so the archæologist musing over his fragmentary remains may see no less the wonderful workings of an over-ruling influence in all the mighty changes that have taken place in the history of man's dominion on the earth; indeed if it be true that "the proper study of mankind is man," little more need be said in justification of such a pursuit, since archæology in contradistinction to botany, astronomy, geology, and other natural sciences, dwells exclusively upon the footprints yet remaining of the bygone generations of humanity, recalling from the dust of centuries the pursuits of men of like passions with ourselves, awakening within our minds an essentially human sympathy, a recognition of the great brotherhood of man.

In small collections like our own, the specimens have little or no intrinsic or material value, but this is a matter that need trouble us but little, for the real value lies in the associations suggested, and if in our collection we are able by the aid of these associations to recall the mighty empire of Rome; Greece, so famous in art, literature and history, the wave of Moslem dominion that swept over Sicily and Spain, or the overwhelming of Pompeii, the historic interest awakened by our fragments will far outweigh any lower consideration. In the hope that we may thus be able to throw a new interest on our collection and evolve a living story from these dead relics of the past, we have drawn up the following critical catalogue of its contents. Two secondary motives have also influenced us in this, first to gather together our scattered riches, and to enumerate them with the system which is so desirable and

indeed indispensable in any collection worthy of the name, and secondly to detect by this means our deficiencies, and in so doing to point them out, in the hope that the many kind donors of the past, or others as generous, may on seeing the interesting nucleus we have collected, supply some of the many blanks which yet exist. We may perhaps be pardoned if we here mention a few *desiderata*. Any objects from Nineveh, Babylon or Persepolis, such as fragments of pavements, vessels of glass or metal, or portions of cuneiform inscriptions would be especially valuable, as we possess no memorials of the great Assyrian or Persian monarchies, nor have we with one or two small exceptions any mementos as *papyri*, *scarabei*, &c., of ancient Egypt. Our present collection comprises many examples of Roman manufacture, (though mostly of a fragmentary nature) but is very inadequately supplied with Anglo-Saxon or Danish remains. Of the interesting historic period of the Moorish occupation of Southern Europe we possess but two relics, portions of the Alhambra palace. We are also destitute of any of the finer specimens of Greek pottery, and the many modifications of fine or industrial art, decorative or otherwise, as illuminated M.S.S., enamels, glass mosaic, stone carving, stained glass, memorial brasses, &c., which arose during the mediæval period.

A chronological table of the leading events of archæological, artistic, and historic interest will be found as an appendix, at the end of the catalogue. In drawing our few introductory remarks to a close we would desire on one or two points to disarm adverse criticism. Having hitherto spoken and pleaded in the cause of the Society, I may here in conclusion be permitted to drop the editorial "we," and to speak in my own proper person. Many shortcomings will doubtless be met with, but two very possible objections strike my own mind more especially, and on these I would desire to make a few remarks. I can easily for instance imagine that if my historical observations fall into the hands of a devoted antiquary, he may denounce them as the merest elements of the subject, a twice-told tale: in defence therefore I would plead that this catalogue has been primarily compiled for the boys who compose the working members of a school society, and that matters familar enough to the practised archæologist are frequently, when they chance to lie at all out of his ordinary course of reading, new and strange to the boy. A further objection may be raised as to the want of system shewn in arranging the specimens for cataloguing. "Why not have kept all the things from Pompeii together, and numbered the fragments of mosaic pavements *seriatim*?" In answer to this apparently very valid objection I would point out that our collection is fortunately a growing one, and fresh specimens having been from time to time presented while the catalogue was in course of compilation, they could only be inserted as received, since to put them under all circumstances in what strictly

speaking would be held to be their proper place might entail the renumbering of some fifty specimens, a process to be again and again repeated with each fresh acquisition; or the adoption of the somewhat clumsy expedient of using letters in aid of the figures as for instance No. 57, then 57 A, 57 B, &c. This latter plan has also this disadvantage, that one cannot, without counting right through the catalogue, tell the number of specimens in the collection. I now, in conclusion, feeling how valuable such school associations are, present this catalogue to the Marlborough College Natural History Society; few in number as these pages seem, they represent the pleasant toil of many hours, and they will I trust be accepted as a further proof of my desire to do all that lies in my power to advance the interests of our Society.

The whole of the objects herein mentioned are marked with Arabic numerals in blue; the dimensions given are inches and twelfths.

1.—Fragment of Samian ware, deep red colour, ornamented by radiating waved lines in relief. Found at Smithfield, presented by Mr. E. L. Hesketh.

Samos, one of the larger islands of the Grecian archipelago, is at present a part of the Turkish dominion. Its early history is lost, mythological fables supplying the place of more reliable information, though according to some writers it was founded by an Ionian colony B.C. 986. In 776 B.C. we find the Samians possessed of a large navy, and distinguished by their mercantile enterprise, carring on large trading operations with Egypt, and planting several colonies. The Samians were greatly famed for their proficiency in the arts, their coinage being especially deserving of attention, while the Samian pottery was, from its excellence, in general demand, and formed one of the principal objects of export. The Persians, Athenians, Egyptians, Syrians, Macedonians, Romans, Arabs, Venetians, Genoese, and Turks have all in turn contested the possession of the island. Herodotus, in narrating the life of Homer, mentions that during his wanderings he chanced to pass near the famous pottery. The potters begged him to compose a poem on their art, offering him the choice of any of their productions; the offer was accepted and the poem has descended to us. It dwells with great exactitude upon the method of manufacture and details the excellence of the results of the potter's skill. This interesting addition to our knowledge of the art-processes of antiquity is entitled "The Furnace." It is also valuable as showing that even in Homer's time, some nine or ten centuries before the Christian era the potteries of Samos were in full operation.

The term Samian must not however be understood to refer exclusively to the productions of Samos, on the contrary by far the greater number of examples of the so-called Samian ware are of Roman workmanship. Cuma, Capua, and Aretium were the chief seats of manufacture. Vases of this character had originally been manufactured at Samos, and were imported to Rome, hence when the Romans began the manufacture of similar ware, the name Samian became applied to it; in the same way that at the present day shawls similar in design to those imported from the east, though made in England are called Indian, or the still more striking anomaly in the name of the ink used by engineers, which largely made in London is nevertheless called Indian, and by a curious *non sequitur* is stamped with Chinese characters. The leading characteristics of the Romano-Samian pottery, are its clear bright red colour,

accompanied by a slight polish or thin glaze, and the smallness as a general rule of the objects, such as paterae, cups, and bowls. The ornament upon them is either of the simple nature seen in Nos. 1, 2, 3, 4 of our collection, or of the richer character of which we have examples in Nos. 8, 9, 10, where figures, animals, &c., are introduced in relief. This ware is by some writers termed Aretine, from Aretium; Samian is the more ordinary designation, though it unfortunately conveys a false idea. The whole of the examples in our museum are Romano-Samian.

2.—Samian ware, portion of patera, almost entirely plain; one narrow band of incised and radiating lines. A small portion of the foot remaining. Height seven-twelvths of an inch from bottom of foot to the flat and expanded portion of the patera. The foot judging from the fragment preserved must have been about six inches in diameter; found at Smithfield, presented by Mr. E. L. Hesketh.

Patera, (Latin *pateo*, to lie open), an open vessel resembling a broad flat dish or saucer, used by the Greeks and Romans in their sacrifices, the blood of the victim being collected in it for the necessary libations. The term patera hence becomes applied to any such open vessel, even if only for household use, and in no way identified with the service of the altar. The paterae used in making libations at the funeral rites were ordinarily buried with the deceased, hence they are more frequently found in a good state of preservation than would otherwise be the case. Paterae are met with of gold, silver, bronze, glass, and earthenware. The term patera is also applied to any circular, flat, or concave flower-like ornament, whether painted or in relief. The patera form is most commonly met with in classic, Renaissance, and Gothic architecture; see fig 1, a Norman example, fig 3 from the abbey church of Vézelay, France.

3.—Samian ware a fragment of a flat circular dish or patera having a raised rim ten-twelfths of an inch in height. No ornament on it with the exception of two concentric incised lines. Diameter of patera when entire, 7 inches. Found at Smithfield, presented by Mr. E. L. Hesketh.

4.—Samian ware, a fragment, ten twelfths of an inch high, of the rim of a patera or similar vessel, of which judging by the present piece, the diameter was about five inches. Ornamented externally with two narrow bands, and a third much broader. Found at Smithfield, presented by Mr. E. L. Hesketh.

5.—Samian ware, similar in all respects to No. 3.

In all early pottery we find the ornament of a very simple character, and such as could easily be produced while the vessel was still under the potter's hands; thus the concentric lines we have referred to in several of these specimens were produced by the momentary touch of some sharp object, while the vase or patera was revolving with great rapidity in a plastic state upon the potter's wheel. It is very interesting to observe in modern manufacture the