

Etruscan Collections in the Royal Scottish Museum, Edinburgh, and the National Museum of Antiquities of Scotland, Edinburgh

(Tavv. XLVIII-LIV)

The objects described in this paper form the Etruscan collection in the Royal Scottish Museum, Edinburgh, together with a few pieces of gold jewellery in the National Museum of Antiquities of Scotland, Edinburgh. A large proportion of the material belongs to a collection of classical antiquities presented to the Museum in 1887 by Sir Hugh Hume-Campbell of Marchmont.

Except for a museum catalogue of 1887, there exists no published description of these Etruscan objects. The notes on the Campanian antefixes were kindly supplied to me by Mr. W. Cyril Wallis, Assistant Keeper of the Royal Scottish Museum.

I wish to express my gratitude to the authorities of the Museums for according permission to examine their collections, and in especial to Mr. Wallis and to Mr. Arthur J. H. Edwards for the personal interest they showed in the work, and the great amount of trouble which they took to make it possible for me to accomplish it in a very limited time.

For the photographic illustrations I desire also to express my warm thanks.

ROYAL SCOTTISH MUSEUM

BUCCHERO NERO

CUP WITHOUT HANDLES - 1887, no. 204

H. = 17.7 cms., Dia. = 17.7 cms - VII cent. B.C. (Fig. 1)

A fine example of *bucchero sottile*; very thin walls, extremely good glaze. It is an elegantly proportioned cup, provided with a base and stem from which it is detachable. The ornamentation is punctate and incised linear. The zone round the lip carries semi-circular designs of concentric dotted lines (*a ventaglio*). The zone below consists of two narrow bands bounded by incised lines and crossed by paired, parallel, oblique lines of stippled dots. The next line of ornament is formed by a row of small rosettes, eight-rayed, depressions which seem to have been stamped on. The under-surface of the cup is ribbed.

GINOCHOE - 1887, no. 206

H. = 27.3 cms. - VII cent. B.C. (Tav. XLVIII, 1)

This jug with trefoil lip, is of the early *bucchero sottile* type — its walls thin, its glaze good black, its decoration formed of dots and incised lines. The ornament is wonderfully elaborate considering the simple means employed.

There are three zones of decoration. On the shoulder is a series of triangles, punctate; below that, a band of narrow vertical grooves.

The principal area of ornamentation, about 5 cms. wide, is filled with a procession of animals moving towards the left — two horses, two goats, two sphinxes, three lions. The outlines are expressed by lightly incised lines; some of the details, e. g. manes and hind quarters of lions, are worked in stippled dots. The bodies are rather elongated, but the creatures are life-like and their movements vigorous. The theme is indicative of the Oriental influence pervading Etruscan art in the VII century B.C. It shows a curious similarity to the procession of animals on a silver *skyphos* found in the VII century tomb of the Duce at Vetulonia (v. Ducati, *A.E.*, Tav. 45). The sphinxes on the silver



Fig. 1 — Bucchero cup

bowl are winged; on this bucchero vessel they are without wings, their tails curving over to touch their backs.

LID OF VASE - 1887, No. 207

Diam. = 11.4 cms. - Prob. VII-VI cent. B.C.

The surface is ribbed; walls are thin, glaze is good; the workmanship is of good quality. The handle is in the form of a crown.

CUP - 1887, No. 200

H. = 14 cms., Dia. = 14.6 cms. - End of VII cent. B.C.

This cup is of *bucchero sottile*, the decoration impressed by a mobile cylinder. The wall is thin, the glaze fairly good.

The decoration is situated on a broad band on the body of the cup. The scene is in two parts, and represents adorations (a). A bearded man is seated on a throne, his right arm raised, his left holding a staff; approaching him are two women carrying wreaths, and a man with a bow; a bird fills the space

beneath the throne. (b), to the right of (a). A draped woman is seated on an *okladias* placed back to back with the throne; she holds a garland, as also does the woman who stands in front of her; behind this woman stand two men carrying staves.

KYATHIS - 1887, No. 205

H. = 13.3 cm. - Probably early VI century

The graceful body of this simple cup is thin-walled; its only decoration is a wavy line engraved round the rim.

The tall ribbon-like handle is traversed by a moulded rib which is continued down to the rim where it terminates in a moulded human mask; the features of the mask are harsh and archaic, but effective.



Fig. 2 — Bucchero cup

HYDRIA - 1887, No. 198

H. = 38 cms., Diam. = 29.9 cms. - Early VI cent. B.C. (Tav. XLVIII, 4)

This is a noble specimen of *bucchero pesante*, excellent in glaze and colour. It carries four bands of ornament. Two of these, round the neck, are impressed by cylinders — one, egg and tongue, the other, lotus flowers. On the shoulder is a circle of tongue pattern. The chief element of decoration is a procession of eleven sphinxes, moulded and applied separately to a sunk area on the body of the jar. The sphinxes are winged.

On the upper handle is a human figure, roughly moulded; it seems to grasp some animal with each hand. Imitation rivet-holes appear in the side-handles.

OINOCHOE - 1887, No. 197

H. = 52 cms., Diam. = 26.7 cms. - VI cent. B.C. (Tav. XLVIII, 2)

This is fine *bucchero pesante*, its walls thick, its glaze a rich black; the body is nearly a perfect oval, the base, neck and rim well-proportioned; the flat handle is in harmony.

The ornament is distributed in three bands. (a) A tongue pattern in relief

encircles the shoulder. (b) The main frieze, about 11.4 cms high, is composed of nude dancing figures. They move in a line from left to right, their heads turned to the left. The figures are similar but not identical; they are moulded and applied. The general style of the spirited dance, as well as the angular positions of the upper limbs, including the projecting thumb, are strongly reminiscent of the dancers in the tomb frescoes. As in these the movements are represented in faulty rhythm (*non-chiastic*) — left foot planted in advance, and, simultaneously, left arm raised towards the front; right leg, heel raised, behind, and right arm lowered and behind also. The figures are muscular; the hair descends in ringlets to the shoulders. (c) The lowest zone contains nine heads of Gorgons, in line, moulded and applied. They exhibit snake-like curling hair, tongue and tusks protruding.

The handle is flat, wide, and ribbon-like; it ends in a head which looks into the jug. It is a refined, rather archaic little head, features delicate, nose straight, eyes narrow and slightly oblique, small mouth, eyebrows moulded as accentuated continuations of the nose, hair indicated by punctate lines.

This jug seems to be identical with that in Giglioli, *L'Arte Etrusca*. Tavola 52, 1.

OINOCHOE - 1837, No. 199

H. = 32.8 cms. - VI cent. B.C.

This piece of *bucchero pesante*, with trefoil lip, is of brownish hue, and of heavy, rather coarse execution, not perfectly preserved.

The ornament on the body is in stamped relief, and consists of three groups of figures, each including a lion and a helmeted horse-soldier; it is bold and expressive, but lacks fine detail.

Above this zone runs a relief pattern of tongue alternating with inverted put in italic. Higher up, on the neck, are five incised rosettes.

The handle is decorated with relief work; on the back a crouching hound; on the knobs at its upper insertion, two Gorgon's heads.

The lip is furnished with a strainer, and the neatest bit of work on the jug is a small, moulded head above the strainer.

OINOCHOE - 1872, 23.5

H. = 36.9 cms., Diam. = 10.8 cms. - VI cent. B. C.

This jug closely resembles No. 199. Found at Caere.

Round the body runs a continuous frieze of five horsemen, who bear a likeness to those on No. 199; they are moulded and applied separately. In the upper part is a band of tongue ornament. The handle must have borne a hound and Gorgons as did the other jug, but they are now very indistinct.

OINOCHOE - 1921, loan 224, No. 372

Lent by the Soc. of Antiq. of Scotland

H. = 31.1 cms. - VI cent. B.C.

The glaze has nearly disappeared from this piece of *bucchero pesante*, exposing a brownish surface.

In the upper part is a band of tongue pattern. The body of the vase is covered almost entirely by a broad zone of panels containing sphinxes. These winged creatures are in sitting postures; they are moulded and applied.

There are imitation metal rivets on the handle; the crouching hound on the flat face of it is very distinct.

CUP - 1887, No. 201

H. = 19 cms., W. = 14.6 cms. - VI cent. B.C. (Tav. XLVIII, 3)

This square cup of thick-walled *bucchero* is without handles but possesses a stem.

Ornate mouldings are applied to each corner of the body, top and bottom. The upper ornament consists of a ram's head facing outwards, and, above it, two horses' heads, opposed neck to neck (*bi-cavallino*). The lowest part of the angle is finished with a human mask. The heads are good.

The base bears a line of incised, irregularly wavy pattern enclosed between parallel lines.

LID OF VASE - 1887, No. 208

Diam. = 22.2 cms. - VI cent. B.C.

This specimen is of heavy *bucchero*, and shows good workmanship. The design is of tongue pattern; a figure is evidently missing from the top.

KYATHIS - 1887, No. 202

H. = 29.2 cms. - VI-V cent. B.C.

The glaze and colour of this stemmed cup of heavy *bucchero* are moderately good. The decoration is slight, consisting merely of a pear-shaped moulding on the body, and a small, rudely moulded human figure on the flattened surface of the handle. The details of this figure are incised; the hair lies on the shoulders.

KYATHIS - 1887, No. 203

H. = 28.6 cms. - VI-V cent. B.C.

This cup is very like no. 202, but of better shape, with better glaze. The decoration is similar; though the figure on the handle is lost, its place of attachment is apparent.

OINOCHOE - 1885, No. 160

H. = 19 cms. - VI-V cent. B.C.

Jug of *bucchero pesante*, with trefoil lip and bulbous body. Undecorated.

OINOCHOE - 1874, No. 1.27

H. = 20.3 cms. - VI-V cent. B.C.

Undecorated jug of *bucchero pesante*.

OINOCHOE - 1921, loan 224, No. 428
 Lent by the Soc. of Antiq. of Scotland
 H. = 21.5 cms. - Prob. V cent. B.C.

This jug has trefoil lip and bulbous body; the shape is faulty. It is undecorated heavy bucchero.

BRONZES AND SILVER

BRONZE MIRROR (or patera) - 1887, No. 252
 Diam. = 23.5 cms., L. = 41.9 cms. - VI cent. B.C.
 Found at Volterra in 1843. (Tav. XLIX, 1)

Bronze objects of this type were formerly regarded as paterae; recent opinion inclines to identify them as mirrors which were suspended from a wall or fixed on a base, the moveable mirror being for hand use.

This example resembles a deep plate or saucer (1.9 cms deep), with nearly vertical sides and a nearly flat bottom. The whole is massive. The surfaces show no designs, but these may have been destroyed by corrosion. Round the rim runs a band of tongue pattern and a line of beading.

The handsome handle has been given the form of a winged Lasa, slender-bodied, acting as a caryatid. The figure is exquisite in its delicate modelling and its graceful pose. The body is nude but for a bracelet on the left wrist, a necklace with a double pendant, and typical boots fitting closely round the ankle with a lappet falling over in front. The left leg is straight; the right bent at the knee, the heel raised and off the base. The hair is parted in the centre, and drawn back and upwards in three coils on either side. The right hand holds an alabastron, and the left some cylindrical object.

The head is prolonged schematically upwards at the back in the form of a palmette; the latter serves as the attachment of the handle to the disc.

The feet rest on a curiously shaped thin metal base, slightly curved inwards in front, and prolonged at the back into a triangular peak. On the under surface of the base, below the left foot, is a ring, vertical, and standing at right angles to the mirror-faces. What purposes did the projection and the ring serve? The former looks as if it could have been driven into some surface such as a wall. The latter, if for suspension, should have been placed parallel with the mirror-faces; perhaps it was connected with another ring at right angles, or with a bolting pin.

The basin-like shape of this object is less appropriate to a mirror than to a vessel used for liquid. It bears no resemblance to a patera as seen in the hands of pictured or sculptured individuals. May it not have been a vessel employed for laving water over the body when bathing?

BRONZE MIRROR - 1887, No. 274
 H. = 26.7 cms. - IV cent. B.C. (Tav. XLIX, 2)

Plate and handle have been made separately; the latter is in the form of a woman reaching up to gather grapes. The metal of the plate is badly corroded, and no trace of design is evident.

Artistically, the handle is charming — a slim, well-proportioned, dainty figure, almost nude. The feet are clad in very high boots, the ornamented tops of which are folded over. The only drapery worn is a long scarf, one end of which is held high by the hand touching the grape-cluster; the folds sweep down the whole length of the back to lie loosely round the feet; the back view is delightful.

The head is raised to look at the grapes. The hair is massed high above the brow, whilst long tresses fall on the shoulders.

At the back a stylized leaf is carried up from the vine-plant to act as a clasp on the mirror; a similar leaf adorns the front. The whole conception is very harmonious.

BRONZE MIRROR - 1921, No. 1136

Given by D. C. Robertson, Edinburgh

D. = 14.6 cms. - Early IV cent. (Tav. XLIX, 1)

Only the disc of the mirror remains; its prolongation at one point shows that it had been inserted into a holder.

The back is covered with an incised design which fills the space very satisfactorily. The composition represents the moment when a pursuing man seizes a fleeing, terrified, winged female.

The woman's whole attitude speaks of flight. The wings, outspread, very large, fill the entire upper space in the mirror. The loose, transparent tunic, caught on the shoulders by round brooches, leaves bare the breasts, arms, and lower legs; the skirt worked up in folds above the knee speaks of violent haste. The feet are protected by sandal-soles fastened on by thongs; the hair is streaming wide backwards from under a flat cap or folded veil. The agitated lift of the legs shows that the woman is fleeing towards the left; her right arm, fingers outspread, is outflung in the same direction. The face, turned towards the man, is convulsed with fear. It is in three-quarter view, the eyes correctly drawn.

The man also has been running fast; he has just overtaken the woman and seized her by the left arm; his left hand grips her wrist, and his right her upper arm. His only garment is a chlamys, caught at the root of the neck by a brooch, and flying back from the shoulders. He wears a cap with a wide border and a peak at the back (or a simple helmet); his hair streams backward from under it. His feet are bare, details of toe-nails visible. The face is in profile, the eyes correct; the mouth expresses determination; the gaze is fixed intently on the woman.

The work is extremely good, and is well preserved. The faces are full of expression; bodies and raiment are eloquent of the agitation of pursuer and pursued.

BRONZE MIRROR - 1907, No. 694

Diam. = 13.3 cms., handle = 12.5 cms. - IV cent. B.C. (Tav. L, 2)

This is a massive piece, in excellent preservation; the engraving is sharp and strong.

Handle and plate are in one, the slightly grooved face of the former being

a continuation of the sunken, engraved face of the disc. The handle bears a simple design of leaf and punctate lines; it terminates in an elongated horse's head and mane.

A leafy olive branch is used for the incised border of the mirror; this originates in a cluster of flower, bud, and leaves, at the junction with the handle.

The engraving on the disc consists of a group of four figures, the central theme being a man threatening a woman with a dagger. The man wears a loose tunic reaching half-way down the thigh, and sleeved over half the upper arm. His strapped buskins are almost knee-high; he wears a species of Phrygian cap. His broad-bladed dagger is almost touching the woman.

The woman's attitude, with drooping arms, indicates helplessness, as she looks up at her attacker. Her under garment is fastened on the shoulders with brooches; an upper robe has slipped down to lie in folds below the hips. The arms are bare, the feet clad in sandals.

In the left foreground is a seated female figure looking up to the main personages. She wears a tunic; like the other women she has dressed her hair in coils surrounding the face, a close-fitting cap covering the rest of the head.

The third woman is standing in the background, only the upper part of her being visible. Her short-sleeved tunic is caught in folds at the throat by a brooch.

A structure crossed by horizontal lines and rows of small circles is indicated in the background (? an altar).

BRONZE MIRROR - 1886, No. 212

Found at Terontola

L. = 27.3 cms., W. = 13.3 cms. - IV cent. B.C. (Tav. L, 3)

There is a general similarity between this and no. 694, including the plant border, and the style of the handle.

Of the group of four figures, two are seated in the foreground. The one on the right is a fully draped woman, in very easy pose. Her hair is dressed high at the back or is covered with a peaked cap; in curls round the face.

The man to whom she is talking seems equally at his ease, his hand negligently touching his chair. His bust is nude, his garment draped from the waist. Bushy hair hangs free on the neck; the peak of his cap points forward.

In the left background stands a completely nude male figure; long hair covers his neck. He and a woman standing on his left are conversing eagerly. The woman's hair is arranged in coils and tresses, and surmounted by some kind of coronet.

Behind the figures there are seen the capitals, and part of the shafts of two Ionic columns, and traces of an architrave.

BRONZE MIRROR - 1887, No. 273

H. = 26.7 cms. - IV cent. B.C. (Tav. L, 4)

Handle and disc are moulded in one; the handle is simply decorated with linear and punctate work and some relief moulding.

The inner part of the disc is slightly sunken, and surrounded by a border of wavy lines. It is covered with a four-figure group, two people in front, seated, two behind, standing.

The two seated men are engaged in animated conversation, gesticulating with their right hands. The upper part of their bodies is bare; the lower, draped. Both wear sandals, and in both the hair forms a row of curls round the face. One man wears a slightly pointed cap; the other, none. Faces are in profile.

The two figures at the back are females; they appear to be listening to the conversation of the others. One of them wears a cut-away jacket meeting in points on the chest; at her neck there appears either a necklace or the border of an under-garment. Her hair lies in curls. The second woman's robe is v-shaped at the neck; her hair is covered by a folded drapery.

The unity of the whole scene is marked.

BRONZE MIRROR - 1837, No. 271

H. = 24.4 cms. - III cent. B.C.

The handle, with simple linear decoration, is made in one with the disc. The design is incised fairly deeply, and most of it is preserved.

A solitary female figure, presumably an Amazon, is speeding along swiftly. Her profile stands out distinctly. The lines suggest a cuirass ending at the waist; a Phrygian (?) cap is worn. The right hand grasps a dagger tapering to a long-drawn-out point, and the left a club-like object.

The ground spaces are crossed by wavy lines.

BRONZE MIRROR - 1837, No. 270

H. = 22.8 cms. - III cent. B.C.

The design is engraved in mere outline; it is heavy work, but impressive.

There is only one figure, a winged nude female, a Lasa, who is running swiftly. It is noteworthy that « opposition » in the movement is correctly represented, i. e., the right arm and the left leg are in the forward position simultaneously.

BRONZE MIRROR - 1837, No. 272

H. = 25.4 cms. - Late III cent. B.C.

The surface of this mirror is too imperfect to make sure of the design. The figure present may be that of a man wearing a helmet. There is a suggestion of wings, but the points of attachment are not seen, and the wavy lines involved may be merely space-filling.

SILVER MIRROR - 1837, No. 24

H. = 19.7 cms., Dia. = 11.1 cms.

This mirror is circular, both surfaces quite plain. The handle is moulded in the form of the club and lion-skin of Hercules. Silver mirrors are very rare.

BRONZE CISTA AND COVER - 1922, Nos. 74, 74 a

Diam. = 22.8 cms.

Height from ground to edge of lid = 26.7 cms. - ? IV cent. B.C.

Given by the Rt. Hon. the Earl of Moray (Tav. LI, 1-3)

This an extremely fine specimen of the cylindrical type of cista; it is in almost perfect condition. The engraving is strong and clear.

Supports. The casket stands on three lion-clawed feet of a common type, each resting on a small plinth, and each attached to the body of the cista by a stylized sphinx. The wings of the sphinx are extended on either side; it rests on its haunches, all four feet being brought into line in front; it is placed within an inverted volute.

The whole surface of the coffer, including the lid, is covered with elaborate engraved ornament. Round the body, this is distributed in three zones, of which the middle one is the most important.

The *lowest frieze* (3.8 cms.) is damaged. A conventional plant and two animals, one of which is recognizable as a dog with open mouth and incurved tail, constitute all the details which remain.

The *central frieze*. A close-set row of single figures extends round this wide belt. Several themes having no apparent relationship are included. A starting-point in the circle is rather crudely provided by an irregular vertical line — the junction of the two edges of the sheet of bronze, (1) in the diagram). Working from this towards the right, we have —

	—————	1
Goat		2
man		3
man		4
man and horse	 	5
crouching woman		6
man		7
man		8
bird		9
amazon		10
man (? Apollo)		11
Athens		12
pedestal and owl		13
youth		14

Sequence of figures on cista

(2) The forequarters and horned head of a goat, cut off at the dividing line; a good upstanding animal. Perhaps a strip was cut off the sheet after the design was engraved, leaving this fragment of the animal.

(3) A man of smoothly muscular body, placidly leaning on a rod. His robe, falling to the ankles, covers his left shoulder, leaves bare the breast and right shoulder. He looks towards the next figure.

(4) A man of bulging muscles is moving, as shown by the feet, in the wake of group (5). His animated face has a good profile. The garment he wears is rolled round the waist and reaches the ankles. At the level of his head, his left hand grasps the top of a rod which is upright on the ground. In his right hand is a helmet with a very long crest, having a feather-like ornament fixed in one side.

(5) Next comes a very spirited horse, the bridle held by a youth who walks on its near side. Both are looking and moving towards the right. The horse's left fore limb is lifted very high; the left hind leg is also raised. The man holds his cloak high over his right shoulder; the cloak, perhaps in order to secure a free view of the figures, is shown as falling on the far side of the horse; his left hand grasps the reins.

(6) and (7) constitute a definite group. First, we see a woman crouching in an attitude of supplication, both arms outstretched with open palms towards (7); she is poised on the toes of her curved feet on the ground. She is fully draped. The pleading look on the face, the feeling of the whole body, are wonderfully conveyed by a minimum of lines, hardly more than a bare outline. (7) is a strongly built man moving towards the woman and looking down on her fixedly, his hands widespread, palms upwards, above the woman. He is entirely nude.

(8) and (10), with (9) as an accessory, are evidently connected. (8) is a man who has just been moving towards the right, his right knee still bent and the heel lifted. His face is fine-featured, his head bent in a pensive (or submissive) attitude. Drapery from his left shoulder is brought round in front below the waist, swathing the left arm, leaving bare the bust and the right arm. The right hand rests at the waist, the left grasps the middle of a rather short spear.

(9) On a level with the faces of the last two persons, between them, is flying a bird with a hooked beak.

(10) is an Amazon equipped with cuirass, greaves, and helmet. A short skirt reaches half-way to the knee. The Corinthian helmet rests well back on the head, leaving the brow bare; it resembles that in (4) except that it is furnished with two horn-like (not feathered) projections, one on each side. Short, loose locks of hair escape from the helmet. The woman's eyes are fixed on the man, whom she is threatening with a short, broad-bladed dagger. Her left hand holds what is probably a short spear (head is hidden). Her left foot is lifted to rest on a rock.

(11) Possibly this male figure belongs to the last group; he is looking back towards it. His mantle is thrown loosely round the left arm and around the waist. With his right hand he grasps a standing laurel plant, branched and leafy at the top. There is a strong resemblance to the Apollo and a laurel as seen on the well-known mirror from Vulci (Berlin Museum). The left hand

encircles a curious object — an outline of a human face, from which rang down two parallel lines.

(12) (13) and (14) constitute a group. (12) is Athena, in easy pose, her right hand placed high on a spear resting on the ground, her left on a shield also touching the ground. She wears the Doric chiton, and the aegis with Gorgon's head; her head is bare. Near her left shoulder flies an owl. (13) Between Athena and the next figure stands a pedestal, or altar. (14) The lower part of this figure is lost. It is that of a young man, facing Athena, his head bent as if in humility or intent listening. His right hand holds a stick resting on the ground, his left is placed behind his waist. He wears only a chlamys fastened at the throat with a brooch.

Rudimentary, conventionalized plants etc. are used to fill in spaces between the figures.

The composition of this frieze is thoroughly Etruscan in style, faulty as is most of the sepulchral art in its lack of unity, of focal concentration, in the (at least apparent) discontinuity of the elements of the pictured story. It is difficult to identify most of the characters, or to connect one with the others.

The execution, however, is admirable; the forms and attributes are graceful and natural, the proportions correct, the touch decisive, a fine economy of line employed in obtaining effects.

The *upper frieze* (3.5 cms.). This is crowded with a very varied assortment of animals. Above Athena's head is a group with a bull's head as centre, a beak-headed-lion (?) attacking it on the left and a winged griffin on the right. Passing towards the right, we find — a chimera, half-crouching; a bird, running, tail and wings outspread; a ram's head; a winged griffin attacking a ram, running with tail flying; a group having a man's head and bust as centre, the limbs stretched sideways; he is being attacked (or fawned upon) by two dogs, each of which rests on one fore-paw and raises the other, one with open mouth; a pair of dove-like birds, nearly beak to beak, a conventional plant between them. The spaces are filled in as in the main frieze. This frieze displays fertility of idea and spirited delineation, but no senso of coherence between the items.

The *lid*. The surface of this also is completely covered with engraving. (a) Most of the space is occupied with two hippocampi, excellent in execution, full of life. (b) Opposite one end of the handle is placed a male figure, head and bust distinct, lower limbs rather indistinct, spread out. The left hand is at the waist; the right is clenched and raised as if in the act of throwing something (? Nereus). (c) At the opposite end of the handle is placed a very graceful form, half-reclining. She has turned to look over her left shoulder, her right arm stretched out to rest the hand on the ground. Her left fore-arm lies along her knee. Her hair has the appearance of being blown, or washed, back from her face. She is fully dressed in a simple robe from which a foot protrudes. (? Nereid).

Geometrical designs are used to fill spaces on the lid.

Handle of cover. This is one of the common types of mechanical production — two nude figures; they stand with adjacent arms interlaced at the level of the shoulders, their other hands resting at their waists.

BRONZE AMPHORA - 1887, No. 251

H. = 35.7 cms. Dia. = 20.3 cms. - 575-475 B.C.

Found at Volterra in 1843 (Tav. LII, 1-2)

This is a jar of pleasing proportions, provided with pretty handles. It is practically identical with one figured and described by Ducati, *A.E.*, p. 291, fig. 314, belonging to the period when both Ionic and Attic styles were influencing Etruscan art.

The base of the vase is decorated with narrow tongue and dart pattern, and is joined to the body by three mouldings. A wider tongue pattern appears on the neck, and also a narrow band of modified egg and dart type.

Each handle consists of a nude athlete whose supple body is bent backwards till his head lies on the rim, whilst his feet are supported on a small slab placed on the buttocks of two couching rams lying tail to tail, their heads turned from the vase surface to face outwards. The rams are fixed on an inverted palmette. On the rim, on each side of the man's head, is a lion, couching; the man grasps a tail with each hand.

BRONZE SITULA - 1886, No. 210

H. = 22.8 cms. - III cent. B.C. Found at Chiusi (Tav. LIII, 2)

In general structure this situla closely resembles that described and illustrated by Ducati, *A.E.* text, p. 509, figs. 606, 607; the details of the handle fixtures are different.

The shape is graceful, the widest part in the upper region. The handle is double, one part lying on each side of the rim; they are flat strips of metal inserted in looped projections at the sides.

A few shallow grooves run round the rim of the vessel.

The origin of one of the handle loops is prolonged downwards, and fashioned into the head of a heavily bearded man — a Silenus.

The attachment at the other side functions also as a short spout, and is provided internally with a strainer. The spout is formed by a curious distortion giving to a man's head a lower animal's mouth. The mouth is wide and slit-like, running backwards as in a dog's muzzle; a tube is inserted in it. Straight, short, mane-like hair forms a fringe extending right round the neck region.

BRONZE VASE - 1887, No. 241

H. = 12 cms. - III cent. B.C. (Tav. LIII, 3)

This small globular perfume flask, very thin and fragile, is ornamented with some dozen narrow bands of repoussé work. It stands on three cleft feet. The lid, surmounted by a ring, has become fixed. A break on the surface, at the lower part of the neck, may be a sign that a suspensory handle was originally present.

The ornament is of simple character — grooves, tongue, loop, leaves. The widest belt covers the strongest bulge of the vase, and consists of a running, leafy spray of ivy; this region has been thinly coated with silver.

A very similar flask, one of two obtained from a grave in Montefortino, is given in *Storia dell'Arte Etrusca*, fig. 608, text p. 510. It differs in retaining an arrangement fixed to the neck for suspending it, and in the absence of a lid with its loop. The ornamental motifs are almost identical. The type is also illustrated in two other vases, one from Vulci, one from Bomarzo.

BRONZE JAR - 1886, No. 211

H. = 15.2 cms. - Found at Chiusi

This is a squat, wide-bellied jar, without a neck, the brim flat, with slight beading round the edge.

A slender, ribbon-like handle, grooved, rises above the brim.

BRONZE PLAQUE - 1887, No. 242

L. = 45.4 cms., Depth = 10.2 cms. - VII-VI cent. B.C. (Tav. LIII. 1)

This panel of bronze covered with repoussé work may have been fixed on a chair or other piece of furniture. The throne from the VII century Regolini-Galassi tomb had such coatings. The Oriental influence of the period is evident in the composite creatures represented. Two sphinx-like creations which are more truly dogs fitted with wings at the shoulders are marching briskly towards the left; their necks are collared; their tails curl over their backs.

Behind them trots an animal with an elongated horse's body, a tail which touches the ground, and hoofs; but having a malformed bull's head.

The background is covered with large embossed dots.

BRONZE PLAQUE - 1887, No. 243

L. = 43.1 cms., D. = 11.4 cms. - VII-VI cent. B.C.

This is similar to no. 242. (Tav. LIII, 1)

It is divided into two panels, bordered by a pattern of interlaced waves. Each panel is filled with an animal which is pitching forward as if in death. One is a long-maned lion; the other looks like a mythical antelope — back-curving horns, slender body and legs, a stumpy tail, and wings.

The plate has been fastened to some substance by nails, parts of which remain.

PHIALE OMPHALOTOS (Bronze) - 1887, No. 253

D. = 15.2 cms. - ? III cent. B.C.

This is a thin-walled vessel, deeply fluted. It is nearly perfect.

BRONZE STRIGIL - 1887, No. 309

L. = 19.7 cms. - Found at Volterra in 1843

The handle and a small portion of the scraper are preserved.

BRONZE RAZOR - 1887, No. 250

L. = 9.2 cms., B. = 3.3 cms. - ? VI cent. B.C.

A crescent-shaped plate of this type, thin, with cutting edge, is generally considered to be a razor.

At one end is a handle which terminates in a ring.



Fig. 3 — Phiale Omphalotos

BRONZE HANDLE - 1887, No. 261

L. = 20.3 cms. - ? III cent. B.C.

This is probably the handle of the patera-form of mirror (v. no. 252). The top bears two reversed volutes. On the flat reverse, in bas-relief, is represented a running warrior, carrying dagger and round shield.

BRONZE HANDLE - 1887, No. 268

H. = 6.3 cms. - VI-V cent. B.C.

Miniature figure of an athlete bending backwards. May be handle of jar, or for lid of cista. Compare with those on bronze amphora.

BRONZE FIBULA - 1926, No. 540

L. = 12.6 cms. - VI cent. B.C.

This fibula has a boat-shaped bow and an elongated receiving-plate (*a sanguisorba*). The decoration is a simple, engraved linear pattern.

TERRACOTTA

PHIALE OMPHALOTOS - 1887, No. 2209

Dia. = 22.8 cms., H. = 3.8 cms. - V cent. B.C. (Fig. 3)

This is a typical example of an Etruscan artist's imitation of Greek painted terracotta ware. It is thin-walled, of inferior texture and glaze. The interior is decorated in black, with incised lines, on a red ground.

The subject is a race of two bigae in front of a seated spectator, applauding. The spectator is nude, the charioteers wear short cloaks.

In parts, the proportion is faulty, e. g. in arms, and in the horses' legs; some of the drawing is inaccurate, e. g. the stool, the wheels; the usual « wooden » hags of the Etruscan tomb artist, with projecting thumb, are here; but we are also impressed by the Etruscan's ability to express swift movement, and to infuse abounding spirit into ill-drawn bodies.

GOLD JEWELLERY

PAIR OF GOLD EAR-RINGS (*a baule*) - Loan 366, 1, 1 a

Width of front panel = 14 mms. - 575-475 B.C.

Lent by Mrs Macdonell, Bridge of Don, 1934

These cylindrical box ear-rings (*a baule*), in perfect condition, are entirely covered with extremely refined work in granulation (*a granulazione*) and in gold wire (*a filigrana*). The hinged triangular flaps for concealing the thin gold wire (*filo incurvo*) which was the actual suspension element, are in position; the wire also is present.

Front Panel. The centre is a rounded prominence covered with dust-like gold (*a pulviscolo*), and topped with a large globule. A pattern of alternating pear-shapes and wheels is outlined in gold cable, large globules interspersed. The border for the whole is of wire-cable and granulation.

The *back panel* is treated in the same fashion, but more simply.

The band connecting the two panels is formed of cable-work, circles, and minute gold spheres.

The *flap* is decorated with wire volutes, globules and granulation.

The graceful ornament of the *ends* is mainly of gold wire, pleated or in cable-strands.

PAIR OF GOLD EAR-RINGS (*ad anello*) - 1884, No. 52.4

D. = 22 mms. - V cent. B.C. - Found in Crete

These are of the « ring » type, successor to the « box » type. They are large, heavy specimens, the craft-work not quite as fine as in some examples.

Most of the ring consists of closely coiled gold wire. At one end is a lion's head in embossed sheet gold (*a stampa*); the other tapers to a point which nearly reaches the lion's mouth, with which it would have been connected originally by a gold thread.

The details of the head are good; the mane is represented by volutes of wire; a patterned collar unites the head with the coil of wire.

PAIR OF GOLD EAR-RINGS (*ad anello*) - 1884, No. 52.1

D. = 18 mms. - V cent. B.C. - Found in Crete

These are of the same type as 52.4. The work is neither as elaborate nor as fine.

ONE GOLD EAR-RING (*ad anello*) - 1905, No. 914.4

D. = 18 mms. - V cent. B.C.

From Lord Cadogan and Noel Paton collection

A dolphin's head in embossed sheet gold forms the ornament of the ring, the wire of which rises from under the dolphin's mouth.

ONE GOLD EAR-RING (*ad anello*) - 1905, No. 914.3

D. = 18 mms. - V cent. B.C.

From Lord Cadogan and Noel Paton collection

This is similar to 914.4, except that in place of a single strand of wire there is a coil. It is finer than the other.

PAIR OF GOLD EAR-RINGS (*ad anello*) - 1878, Nos. 30, 3. 3 a

Height of head and neck = 20 mms. - V cent. B.C.

The circle is formed of two twisted strands of gold wire. One end of this is attached to a miniature woman's head, in the round, of sheet gold; the other end fits into a catch at the back of the head. The head is a charming bit of work, features delicate and regular, hair dressed high.

ONE GOLD EAR-RING - 1905, No. 914.2

D. = 18 mms. - ? IV cent. B.C.

From Lord Cadogan and Noel Paton collection

This is a very simple ornament, made from interwoven gold strands, graduated in thickness.

GOLD PENDANT - 1924, No. 176

D. = 23 mms. - V cent. B.C.

Probably one of several strung on a necklace. The ornament is in bands of gold wire, and clusters of globules.

FIVE GOLD BEADS - 1905, No. 914.1

VI cent. B.C.

One is globular; four are discoidal. The former carries a little pattern of four leaves, with granular application; the latter have applied gold wire.

ANTEFIXES

ANTEFIXES - 1877 - 21.1 - 10

VI cent. B.C.

Found at Capua. From the collection of Sign. A. Castellani



Fig. 4 — Antefixes from Capua

(1) W. 20.3 cms., H. 17.1 cms.

Terracotta relief; pentagonal, with vertical sides; asymmetrical floral and scroll design within a plain border.

(2) W. 28 cms., H. 26.7 cms.

Terra cotta relief, with traces of white slip and painted decoration in red. Equestrian figure, to left; rounded top with moulded tongue pattern.

(3) W. 36.9 cms., H. 36.9 cms.

Terra cotta relief painted in red and black. Bearded Gorgoneion, with fringe of curls on forehead and two plaits (rendered like strings of beads) hanging down at side of face and terminating in three separate strands. The tongue protrudes and the teeth are visible. The face is set in an arched frame of tongue pattern, the inner moulding of the frame terminating in a volute on either side below. On the plinth below are traces of a band of ornament painted in red.

(4) W. 39.4 cms., H. 34.2 cms.

Terra cotta relief, with decoration in white slip and red and black paint. Female head with « archaic smile », and wearing head-dress; two plaits of hair (rendered like strings of beads) hang down on either side of the face. The head is flanked on either side by a lotus motif. The plinth below is moulded with a border of tongue ornament.

(5) W. 15.2 cms., H. 22.8 cms.

Terra cotta relief; female head with head-dress; palmette motif above and scroll ornament below.

(6) W. 22.8 cms., H. 24.1 cms.

Terra cotta relief. Female head with Phrygian cap and with two long plaits of hair hanging down on either side of the face. The head is surrounded by a border of scrollwork.

(7) W. 26 cms., H. 25.4 cms.

Terra cotta relief, painted in purplish red and black. A palmette resting on a flat band ending on scrolls is set within an arched frame of tongue pattern. On the plinth below is a band of lotus ornament painted in purplish red.

(8) W. 34.2 cms., H. 38.7 cms.

Terra cotta relief, with faint traces of white slip and painted decoration in red and black. Female head with « archaic smile » and with two long plaits of hair (rendered like a string of beads) falling down on either side of the face. The head is set in an arched frame of tongue pattern. On the plinth below is a painted border of meander or key-fret pattern.

(9) W. 26 cms., H. 25.4 cms.

Terra cotta relief, painted in dark red; an inverted palmette set in an arched frame of tongue pattern. On the plinth below is a band of linear ornament painted in red:

(10) W. 18.4 cms., H. 24.1 cms.

Terra cotta relief. Female head with head-dress; scroll ornament at sides and below.

Several of these Campanian antefixes are described by Mr. David M. Robinson in an article dealing with Gorgonion antefixes in American museums; published in the *American Journal of Archaeology*, 2nd. series, Vol. XXVII (1923) no. 1.

NATIONAL MUSEUM OF ANTIQUITIES OF SCOTLAND

PAIR OF GOLD EAR-RINGS (*a baule*) - FF 30-33

575-475 B. C. - Found in Pompeii. From the collection of General Ramsay
(Tav. LIV, 3-10)

This pair of cylindrical ear-rings is rather larger than most of this style, and is characterized by the boldness of the designs and the accuracy of the execution.

The front panel (21 mms. × 20 mms.) is divided into nine compartments, which are enclosed in edgings of double-looped gold strip, the tops of the folds forming the surface. Each one of the central and corner compartments contains a large boss resting in a cup, the rim of which is just visible. The boss is covered by infinitely minute gold globules. In each of the other rectangles is a floral rosette, its leaves fitting into the angles; bounded by the leaves is a dainty cup, fluted, sometimes indented at the top, a sphere at its centre, covered with the finest granulation.

The back panel is plain by contrast, being merely crossed by several bands of cable-work, with a border of tongue design in wire.

Both ends are heavily ornamented with striking designs in ribbon gold, forming rows of fine cables, leaves and volutes, combined with globules. There is no granulation.

The hinged flaps (detached, the pins missing) are semi-circular in form. Edged by a plain band, the border is of the looped ribbon-work used in the front panel. Within this is a circle of beautiful fluted cups having central bosses coated with dust-like granules-like miniature paterae. A smaller semi-circle of the pleated strip-work separates the row of cups from a fan-shaped cluster of grooved ornament. The whole scheme is very handsome.

PENDANT · No. FF 34

From front to back = 21 mms. · V cent. B.C.

Found in Pompeii. From the collection of General Ramsay
(Tav. LIV, 1-2)

This pendant, of embossed sheet gold, is in the style of the lion's head often found as part of circular ear-rings of the fifth century. At the top is fixed a double loop for suspension. It may have belonged to an ear-ring or to a necklace.

The microscopic detail of the work is extraordinarily delicate — not only the main features such as mane, eyes, nostrils, mouth with protruding tongue, but such fine points as eye-lids and eyelashes, characters of teeth, spots above the eyes, even the papillae on the tongue.

M. A. Johnstone



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2



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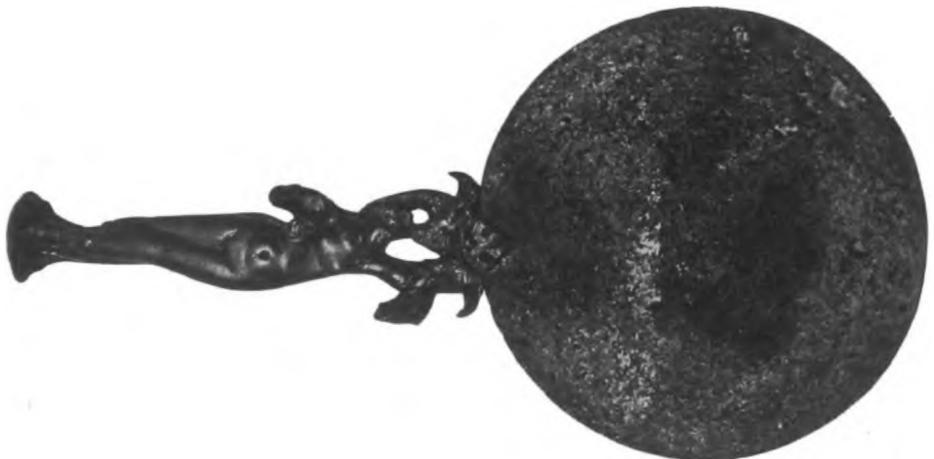


4

EDINBURGH - ROYAL SCOTTISH MUSEUM — *Bucchero nero* - 1. Oinochoe, with animale decoration. - 2. Oinochoe, with line of dancers. - 3. Square sup. 4. Hydria, with wingee sphiaxes.



1



2

EDINBURGH - ROYAL SCOTTISH MUSEUM — *Bronze Mirrors* - 1. Mirror (?), or shallow dish. - 2. Mirror, female figure as handle.



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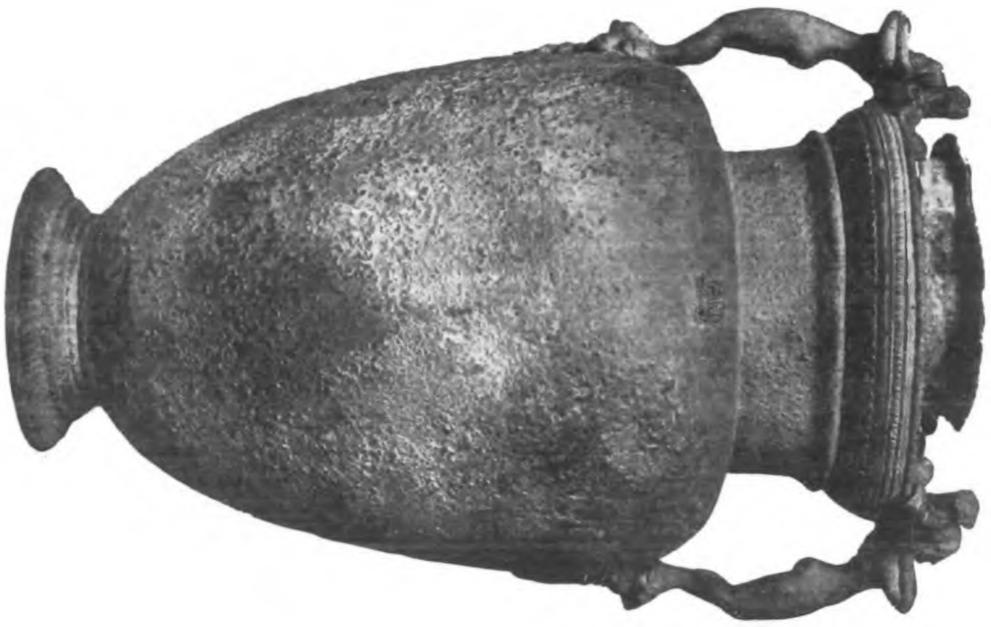


4

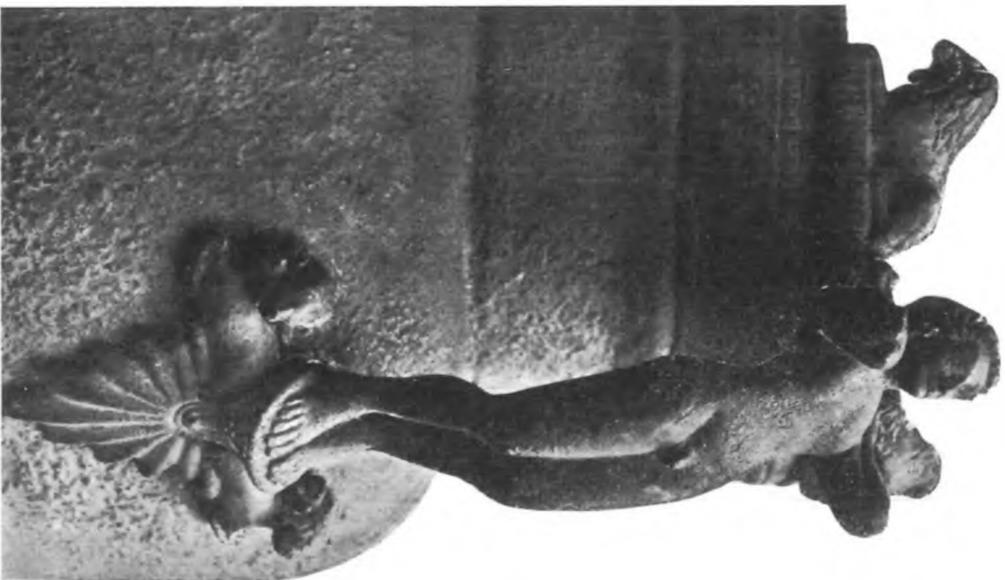
EDINBURGH - ROYAL SCOTTISH MUSEUM — *Bronze Mirrors* - 1. Man pursuing woman
2. Man thrusting at woman with dagger - 3. Groups in conversation - 4. Conversation scene.



EDINBURGH - ROYAL SCOTTISH MUSEUM — *Bronze Cista* - 1. Horseman. Crouching woman in supplication to a man - 2. Apollo (?). Athena - 3. Amazon and man. Apollo with laurel.

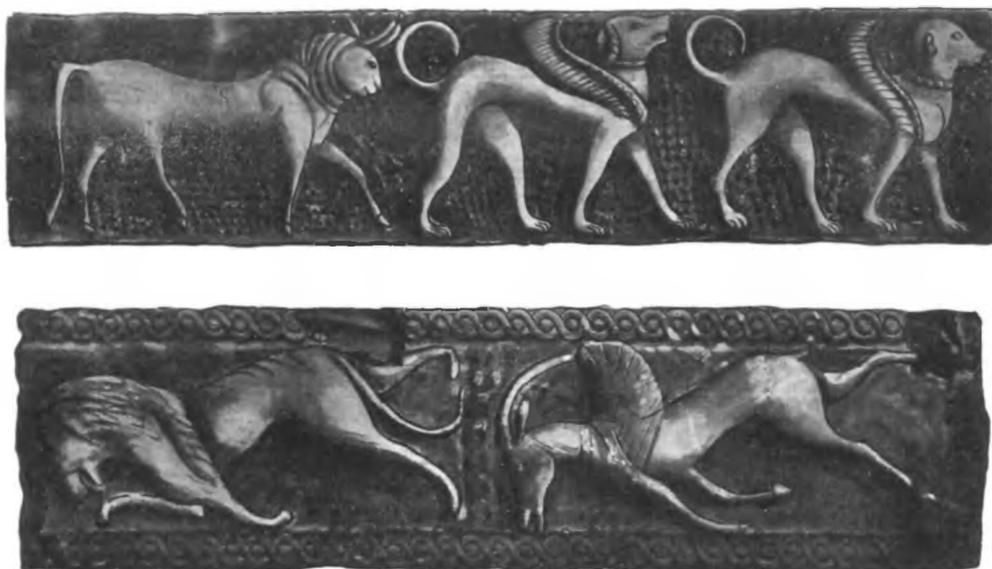


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2

EDINBURGH · ROYAL SCOTTISH MUSEUM — *Bronze amphora* - 1. Amphora, from
Volterra - 2. Detail of handle: athlete supported on rams.



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2

3

EDINBURGH - ROYAL SCOTTISH MUSEUM — *Bronzes* - 1. Bronze plaques - 2. Situla: Spout of onodified human head - 3. Vase: Perfumeflask, partly silver-coated.



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7



8

EDINBURGH - NATIONAL MUSEUM OF ANTIQUITIES OF SCOTLAND — *Gold jewellery* - 1. Front panel of ear-ring - 2. Back panel of ear-ring - 3, 4. Ends of ear-ring - 5, 6. Hinged flaps of ear-ring - 7. Side view of lions head pendant - 8. Front view of pendants.