

THE BIGGER BRONZE KORE FROM RIMINI

Among the bronzes excavated on the Ruffi estate near Rimini in 1890 and published by Professor G. Q. Giglioli in his interesting account of the find in the « *Studi Etruschi* » XXIII 1954 p. 13-24 there was a fine statuette of a kore which the Villa Giulia Museum in Rome did not acquire with the others. However, the description given as no. 3 on p. 14 of the publication and the reproduction on p. 15, fig. 1, left, leave no doubt about the identification of the bronze. It is now in the Danish National Museum in Copenhagen, having been bought in the market (pl. I, fig. 1A-D) (1), and in 1896 it served the Danish painter I. F. Willumsen as a model for the central figure on his lithographed poster for the « *Free Exhibition* » in Copenhagen (2). The statuette is said to have been found in Romagna together with a figure of a warrior and to have once belonged to a Count Ruffi of Rimini. That it is no cast, but the very piece mentioned as lost (« *dispersa* ») in the publication, is to be gathered from the traces of corrosion, which are still perceptible in spite of a thorough cleaning, after the purchase, in the laboratory of the museum: in Professor Giglioli's reproduction of the old photograph we find whitish spots just in the same places.

The statuette has a height of 25.0 cm including the broken and bent 1.2 cm long tenon under the feet. It represents a standing woman in a frontal position with the left leg foremost; both feet must have touched the base with the full length of their soles. The woman wears a chiton with kolpos and an oblique himation, but also an undergarment appearing at the elbows and the ankles; on her feet she has pointed shoes or boots with the details of the vamp

(1) Inv. no. 4203. *Führer durch die Antikensammlung* 1908 p. 166 no. 40; *Guide to the Department of Oriental and Classical Antiquities* 1950 p. 96 no. 9 J; P. J. Riis, *Tyrrhenika* p. 129 pl. 22.3; *Göttingische Gelehrte Anzeigen* CCIV 1942 p. 100 (Messerschmidt). I thank Mr. N. Breitenstein for the photographs fig. 1A-D.

(2) Willumsen *Udstillingen* 1947 p. 42 no. 264.

incised (fig. 2A) (3). The left arm hangs down the side, but the hand grasps part of the chiton so as to produce large arched folds on front and back as well as a vertical bundle of side folds with a zigzag edge over the left foot. The folds of the himation are vertical, with the shortest one in the middle and with zigzag edges; it is fastened on the right shoulder and upper arm by means of buttons which are rendered by incision only, as are the short wavy folds emanating from them. The edges of the himation have incised border ornaments, on the front of the material a composite one (fig. 2B) (4), on its back a simple hatching (fig. 2C). Similar ornaments are to be seen on the chiton, at the neck (fig. 2D) (5) and at the lower border, but in the latter place without the row of points; the backs of the edges have the hatched interior ornament of the himation. Otherwise, the chiton is embellished with incised « rosettes » of five or six points. On the undergarment there is a border of a different kind (fig. 2E). An incised ornament round the neck plays the rôle of a necklace (fig. 2F) (6), whereas the statuette has a real loose and plain bronze ring on its left wrist, and in a drilled hole behind the right lower arm, which clings to the breast, a fragment of its counterpart on the other wrist. Originally, the right hand held an attribute, perhaps a flower, made separately and fitted into a hole pierced through the closed hand.

The head has a short and round skull and a U-shaped, nearly triangular face with a low forehead, slanting almond-shaped protruding eyes, a broad nose, a small mouth with very thick lips and

(3) Evidently a kind of footwear related to the Attic boots of the Geometric period and much earlier Oriental ones, cf. particularly *Hesperia* XVIII 1949 p. 297, no. 23 pl. 71, p. 287 seq. *Iraq* IX 1947 p. 44, 99 seq., 212 pl. 8.6, 52, 19. The same type, betrayed by the multiple parallel lines of the vamp, seems to be rendered on the bronze relief from Castel S. Mariano near Perugia, *Antike Denkmäler* II, 2 1895 pl. 14.

(4) Cf. the probably Vulcian bronze youth from Pizzirimonte, British Museum, *Catalogue of Bronzes* no. 509 pl. 16, *Tyrrhenika* p. 91 note 1, p. 167.

(5) Cf. Metropolitan Museum, *Catalogue of Bronzes* no. 56, *Handbook of the Etruscan Collection* p. 28 fig. 71, *Tyrrhenika* p. 123 note 1: perhaps Clusine.

(6) Related to a motif in Thetis' drapery border on one of the Loeb tripods, *American Journal of Archaeology* XII 1908 p. 308 fig. 4, M. Pallottino a. o., *L'art des Etrusques* p. 14 seq. fig. 53: North-East Etruscan, cf. *Tyrrhenika* p. 132 note 2.

a prominent chin. The iris and the pupil of the eye are rendered by means of two concentric incised circles with a pointed centre, the eye-brows are marked by incised short oblique lines along a longer one. The hair is arranged in scallops over the forehead and at the temples. It leaves the ears free and covers the neck and upper part of the back as a compact horizontally delimited mass, from each side of which two locks separate and wind in front of the shoulder

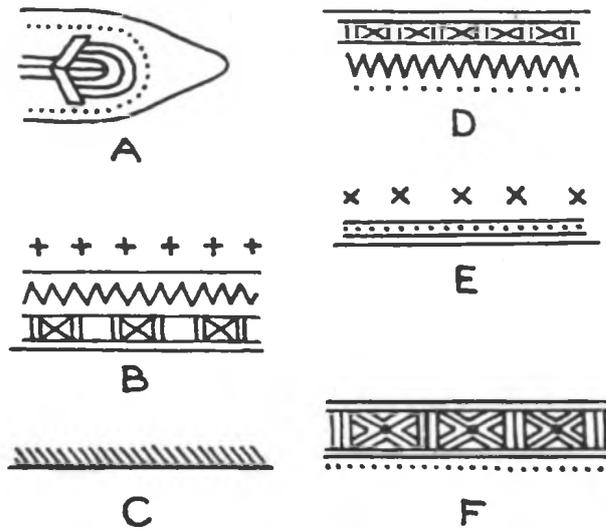


Fig. 2A-F: Incised details on the bronze fig. 1A-D.

and down the upper arm. The details of the hair are incised: arcs on the scalloped forehead hair, wavy lines departing from a longitudinal line on the crown of the head and on the back of the neck, close short vertical strokes at the lower edge of the back hair, and cork-screw lines on the shoulder locks so as to characterize them as twisted. The head wears a stephane with a V-shaped longitudinal furrow and in front, on its upper part, an incised zigzag line under a range of points. The patina of the statuette is uniformly dark green; only the ring on the left arm is corroded to a greater degree.

This fine little work evidently belongs to the Late Archaic period during which Attic kore types dominated the plastic arts in Italy, but it has kept several Ionisms as an inheritance from the Ripe Archaic style. The zigzag folds are not of the very regular kind forming equilateral triangles. In several places they describe a line like the contour of a harpoon with the individual parts of the line more or less curved, a rendering which recurs on

black-figured vases of the Micali Painter (7). The irregular drapery curves on the front of the chiton as well as the folds on the back making a sort of indentation from both sides would indicate a date in the early 5th century B. C. rather than in the late 6th (8).

Although the incised ornaments may have been copied from those of Vulcian or Clusine bronzes there is no very close resemblance to such pieces as far as the plastic elements are concerned, and the right lower arm is not, as is usual in bronze work, extended (9), but clings to the breast as in some of the bronzes from Castel S. Mariano near Perugia (fig. 3) (10). This is a feature which may be explained as taken over from the coroplastic art and, to be more exact, presumably from Rhodian terracottas or their imitations elsewhere in Greece or, most likely, Magna Graecia (11).

Years ago I have expressed the opinion that the statuette in Copenhagen is related to the two korai from Perugia (Celle, formerly Berlin, Fr. 2155 (fig. 4) and British Museum 497) as well as to the series of korai from Castel S. Mariano (Munich (fig. 3) and Perugia), but hardly a product of the workshop that made them (1). Comparisons may also be made with the head of the sphinx on the Loeb dinos from Marsciano to the south of Perugia and a kore from Marzabotto (12). Messerschmidt, however, doubted the authenticity of the Copenhagen bronze (1), and though Professor Giglioli's publication has annihilated this suspicion I quite understand what struck Messerschmidt as unusual: the statuette is at one and the same time rather barbaric and rather refined, nearly too refined

(7) E. g. J. D. Beazley, *Etruscan Vase Painting* p. 2 pl. 2-2A.

(8) Cf. the mirror British Museum, *Catalogue of Bronzes* no. 542 pl. 18, *Journal of Hellenic Studies* LXX 1950 p. 3 pl. 2A; in the latter publication it is dated by Sir John Beazley to about 480 B. C.

(9) Cf. *Tyrrhenika* p. 89 pl. 18.1, probably Vulcian; *ibid.* p. 123 note 3 pl. 21.4, from Chiusi; *ibid.* p. 129 note 2 pl. 22.5, M. Pallottino a. o. *L'art des Etrusques* p. 20 fig. 78, from Perugia (our fig. 4).

(10) *Tyrrhenika* p. 128 note 7 pl. 22.2, M. Pallottino a. o., *L'art des Etrusques* p. 18 fig. 66 (our fig. 3).

(11) See e. g. *British Museum, Catalogue of Terracottas I* p. 44 no. 49 pl. 10, Rhodian, ca. 540-530 B. C.; *ibid.* p. 142 seq. no. 524 pl. 70, Samian, early 5th century B. C.; *ibid.* p. 298 seq. no. 1089 pl. 149, Sicilian, early 5th century B. C.

(12) M. Pallottino, a. o., *L'art des Etrusques* p. 13 seq. pl. 49, cf. *Tyrrhenika* p. 127 note 1, 132 notes 2-3; O. Montelius, *Civilisation primitive I* p. 520 pl. 110.4.



1A.



1B.



1C.



1D.

Fig. 1A-D: Copenhagen, Danish National Museum 4203.

to fit well into the North-East Etruscan workshop which issued the korai found in the district of Perugia, and too barbaric to have been an export from Central or Southern Etruria. The finding place, the



Fig. 3: Munich, State Collection of Antiquities, Wittelsbach Foundation 7.
After Pallottino a. o., *L'art des Étrusques* (Édition Braun, Paris) fig. 66.

neighbourhood of Rimini, does not by itself give us any clue to the problem, for, as is well known, Vulcian and North-East Etruscan bronzes have also been found in the Marche, Romagna and Emilia, and the find is not so homogeneous as to make a local origin plau-



Fig. 4.: Celle, Castle, Fr. 2155 (formerly Berlin, State Museums).
After Pallottino a. o., *L'art des Étrusques* (Édition Braun, Paris) fig. 78.

sible for all the pieces. Neither the other kore nor the warrior (13)

(13) *Studi Etruschi* XXIII 1954 p. 22 seq. fig. 4-5; a better illustration of the warrior's head: S. Cles-Reden, *Les Etrusques* p. 154 fig. 49.

have much in common with the Copenhagen bronze and are definitely of inferior quality.

Apparently, Professor Giglioli regards all the Rimini figures as belonging to the art of « Etruria padana » (14), but I would rather suggest to range at least the smaller kore and the warrior with North-East Etruscan works (15). The Etruscan affinities of the Copenhagen statuette will, of course, be best accounted for if we suppose its manufacture to have taken place in an Etruscan or semi-Etruscan milieu, and if we consider where it was found and accept Giglioli's hypothesis, Felsina, Spina and Adria present themselves as possibilities; late 6th century Rhodian terracottas which could serve for models are likely to have reached even to these places, to judge from the actual Rhodian imports in Spina (16). But, unfortunately, there is not enough evidence to prove that it was made in the towns of the Po plain. Nothing really comparable exists among the Felsinian sculptures nor among the finds from Adria and Spina, nor does it quite resemble Etruscanized bronzes of North or East Italian make (17).

Rimini itself, the ancient Ariminum, was at that time an Umbrian town (18), where we cannot expect an Etruscan colonial art to have flourished, and the amber carvings, which may perhaps be ascribed to some workshop in the neighbouring parts of Italy, do not afford any striking parallel (19). Ducati placed this workshop in Apulia and took its artists to be immigrant Ionians, also respon-

(14) *Studi Etruschi* XXIII 1954 p. 24.

(15) E. g. G. Q. Giglioli, *L'arte etrusca* pl. 121.2, from Falterona; *ibid.* pl. 125.1, from Perugia.

(16) *Journal of Hellenic Studies* LVI 1936 p. 161, 90. 179, 193.

(17) E. g. L. Morricone, *Bronzetti etruschi del Museo Civico di Bologna* p. 9 pl. 1.5, *Journal of the Society of Antiquaries of Ireland* 1938 p. 53 seq. pl. 2.2, and a figure from the neighbourhood of Ancona, Danish National Museum 9831, *Tyrrhenika* p. 203 seq. note 5.

(18) *Journal of Hellenic Studies* LVI 1936 p. 161 note 19.

(19) E. g. *Monumenti Antichi* XXXV 1933 p. 413 seq. fig. 46, centre. cf. p. 430, Metropolitan Museum, *Handbook of the Etruscan Collection* p. 31 seq. fig. 97, 101 and 104.

sible for the bronze disks from Rapagnano Piceno (20). I would plead for a more northern location, perhaps in Numana near Ancona; the population of this town was Picene, it is true, but with strong Greek elements (21). Somewhat differing in style from the amber carvings, some of which adorned fibulae, is a set of ivory figures from Numana, also belonging to a fibula (22). Payne held that they were Etruscan, and as a matter of fact quite a number of Etruscan objects were found at Numana: bucchero, for instance, occurred more frequently than Attic pottery (23). There *are* counterparts from the other side of the Apennines (24), but it is a question whether such modest and crude figures may not have been made independently at more than one place, although ultimately derived from the same Ionian prototypes. After all, there is no serious reason why the Numana figures should not be local works related to the amber carvings; they have no more connection with the Copenhagen bronze than with any other Ionized Italian kore or kouros.

Thus, in spite of all uncertainty, I would call the Copenhagen kore North-East Etruscan, and I still find the Atticized Perusine korai to be its nearest relatives.

University of Copenhagen, Denmark.

P. J. RIIS

(20) Storia dell'arte etrusca I p. 240. On the Rapagnano disks, see P. Marconi & L. Serra, Museo Nazionale delle Marche in Ancona p. 24, 67, D. R. MacIver, Italy before the Romans p. 109 pl. 13, and *Journal of Hellenic Studies* LVI 1936 p. 190 note 221.

(21) *Journal of Hellenic Studies* LVI 1936 p. 162, 177.

(22) *Monumenti Antichi* XXXV 1933 pl. 26.1.

(23) *Journal of Hellenic Studies* LVI 1936 p. 191 seg., note 234.

(24) E. g. *Notizie degli Scavi* (VII) 1899 p. 160 fig. 9, from Rome.