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animals in the Iron Age Western Mediterranean” (Chapter 7). Focusing on osteological and archaeological evidence for social responses to the untimely death of newborns and stillborn fetuses, she interprets the pairing of animals and children in two sets of evidence: child cremations in Phoenician and Punic tophets (8th-2nd centuries BCE) and burials of children in Iberia (5th-3rd centuries BCE). For example, at Tharros, in Sardinia, newborn and stillborn human remains in urns are combined with the remains of ewes or newborn lambs. López-Bertran argues that the mixing of these remains suggests “a specific way of understanding and defining one type of human corporality” (96), with newborn infants and stillborns considered more similar to animals than to humans.

The volume concludes with two essays by Silvia Medina Quintana (Chapter 20) and Antonia Garcia Luque (Chapter 21) that move into modern-day curricular concerns especially in pre-college education. Medina Quintana asserts the need for history textbooks in primary and secondary schools to present a narrative that makes clear to young students that women’s lives consisted of more than simply their domestic activities; Garcia Luque offers specific strategies for changes to teacher training that would make this possible. These essays highlight that even as researchers seek new directions in the study of women in the ancient Mediterranean, they should be alert to current debates in educational studies and to pedagogical strategies for conveying information to a variety of audiences.

In sum, the authors of the essays in *Motherhood and Infancies* offer numerous individual insights into cultural responses to motherhood, mother-child relations, and childhood in the ancient Mediterranean. Photographs, tables, and maps are useful supplements to the text, and each essay ends with a list of bibliographical references. It might have been desirable for authors to cross-reference their discussions, to make it easier for the reader to draw connections between the themes and evidence treated in the essays. However, the volume certainly succeeds in providing a combination of thought-provoking case studies and surveys of the available evidence, following lines of inquiry from previous scholarship and paving the way for more research in these areas.

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Sheramy Bundrick, *Athens, Etruria, and the Many Lives of Greek Figured Pottery*. Madison, WI: University of Wisconsin Press, 2019. Pp. 352. Cloth (ISBN 978-0-299-32100-0) \$119.95.

When landowners in central Italy began unearthing black- and red-figure ceramics in the eighteenth century, they famously judged these pots “Etruscan”; however, within a few decades, the case of mistaken identity had been cleared up. Since then, discussions of these

Athenian pots, now dispersed in collections worldwide, have remained hellenocentric; attribution studies populated the Kerameikos with a lively guild of potters and painters, and vase images have been mined for information about Greek myth and society. Meanwhile, the Etruscan chapter in these pots' life stories—and, in turn, the Etruscan consumers—have been largely forgotten. Bundrick's complex and thought-provoking new book offers an important corrective with valuable insights into the sixth- and fifth-century BCE Athenian pottery industry, which simultaneously targeted the Etruscan market and was shaped by Etruscan consumers. Using meager published reports and archival data from early campaigns as well as more recent, scientifically documented excavations, Bundrick reconstructs archaeological assemblages (mainly from tombs) in order to evaluate the role of imported Athenian pots in different Etruscan communities. Her readings of vase images within the context of Etruscan myth, ritual, and iconography suggest that these foreign motifs assumed local significance particularly in the liminal space of the tomb, where pots may have served as visual expressions of Etruscan beliefs regarding the afterlife.

The book is structured as a series of vignettes based on individual pots, the histories of which Bundrick describes in painstaking detail while analyzing their form and iconography with an art historian's eye. Her narrative strategy reflects one of the investigation's guiding principles—object biography, a “method and metaphor” (to use Susan Langdon's memorable phrase [“Beyond the Grave: Biographies from Early Greece” *AJA* 105 (2001) 581]), which recognizes that objects, like people, have complex lives that we can access by looking at archaeological contexts, inscriptions, and signs of use or repair, among other variables. *Contra* Bundrick (10), object biography has been employed extensively by classical archaeologists in scattered articles, paragraphs in excavation reports, and conference papers that explore the past lives of artifacts as well as objects described in ancient texts. A second theoretical basis for this investigation is a new wave of consumption studies that focus not only on the acquisition of commodities but on their use and appropriation. Through this paradigm, Bundrick seeks to rehabilitate the agency of Etruscan consumers, who have been portrayed historically as undiscerning, ravenous consumers of Athenian pots.

Chapter 2 offers a lucid, up-to-date summary of our current understanding of the Athenian vase trade which would make an excellent stand-alone reading for archaeology and art history classes. Bundrick musters diverse lines of evidence (vase inscriptions in which potters playfully refer to their peers, price and batch inscriptions, merchant trademarks, data from the excavation of workshop debris in the Kerameikos, and shipwreck finds) to paint a portrait of a competitive sixth- and fifth-century BCE Kerameikos, where potters vied with one another and collaborated with traders to produce wares that would give them an edge in foreign markets like Etruria.

The following chapters examine the reception of Athenian pots in Etruria and in the process undermine traditional, Athenocentric interpretations of many canonical vase types and images. Drawing upon Etruscan iconography in diverse media (tomb paintings, architectural sculpture, bronze mirrors, local figured ceramics), Bunker proposes that themes of journeys, struggles, and apotheosis in different scenes (*e.g.*, warrior departures, Peleus and Thetis wrestling, erotic pursuits, Odysseus and the ram, Herakles and Nereus) gained new relevance in the Etruscan tomb, where the deceased underwent transformations as he or she passed into the afterworld. She makes a strong case that eye-cups, the majority of which can be traced to Italy, functioned as apotropaic devices for the protection of the dead rather than as masks for drinkers (an interpretation rooted in the assumption that eye-cups were produced for the Greek symposium). *Hydriai* with fountainhouse scenes, so often accepted as snapshots of the Athenian city center, are found frequently within the graves of Vulci, where they may have been selected for the popularity of the cults surrounding water. Athenian pottery was further naturalized through its use as cineraria at some Etruscan settlements. Although the practice of interring the ashes of the deceased in vessels had Iron Age roots on the Italic peninsula, the images on Athenian pots may have been seen as auspicious for the deceased's journey or reflective of his or her identity, which sometimes can be discerned through osteological data or grave goods. These intriguing, though unprovable, hypotheses are well illustrated with ample black-and-white photographs of vases and a few reconstructions of tomb groups. Readers familiar with Bunker's scholarship will recognize several case studies from her articles and chapters which make many of the same arguments though sometimes in a more direct way.

While this ambitious project points out moments where we see Etruscan agency at play, the Etruscans themselves remain rather shadowy figures, in part because the evidence derives primarily from tombs, and in part because the author focuses her analyses somewhat narrowly on the symbolism of vase images in the mortuary sphere. The role of these pots and their images in the realm of the living receives less consideration, and ancient repairs and possible heirloom status are mentioned only briefly, although these factors provide important clues about the pots' biographies. Were the vessels personal possessions of the deceased or the family? Were repairs indicative of a particular affection for a pot? These are questions for another volume. Bunker herself acknowledges that *Athens, Etruria, and the Many Lives of Greek Figured Pottery* is not the last word on Athenian pots in Etruria, but it is an important contribution that paves the way for scholars to tell a fuller story of Athenian pots among the *living* in Etruria as well as in other Mediterranean communities.

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