

## Museo Nazionale Etrusco Di Villa Giulia

Il progetto “Luce dalle Terre dell’Ambra” organizzato dalle Repubbliche baltiche di Lituania, Lettonia ed Estonia, in collaborazione con la Soprintendenza per i Beni Archeologici dell’Etruria Meridionale, nella sede del Museo Etrusco di Villa Giulia rappresenta un evento di particolare rilievo per questa Direzione Regionale e per il Ministero per i Beni e le Attività culturali nel suo complesso. Attraverso un fil rouge rappresentato dalla via dell’ambra, che fin dall’antichità collegava le rive del Baltico, territorio principale di estrazione, con il Mediterraneo e, in particolare, con l’Etruria sarà possibile per il pubblico romano entrare in contatto con l’importante storia e le tradizioni delle repubbliche baltiche. [Federica Galloni, Direttore Regionale per i Beni Culturali e Paesaggistici del Lazio]

Over the past two hundred years, thousands of ancient Greek vases have been unearthed. Yet these artifacts remain a challenge: what did the images depicted on these vases actually mean to ancient Greek viewers? In this long-awaited book, Gloria Ferrari uses Athenian vases, literary evidence, and other works of art from the Archaic and Classical periods (520-400 B.C.) to investigate what these items can tell us about the ancient Greeks—specifically, their notions of gender. Ferrari begins by developing a theoretical perspective on visual representation, arguing that artistic images give us access to how their subjects were imagined rather than to the way they really were. For instance, Ferrari’s examinations of the many representations of women working wool reveal that these images constitute powerful metaphors—metaphors, she argues, which both reflect and construct Greek conceptions of the ideal woman and her ideal behavior. From this perspective, Ferrari studies a number of icons representing blameless femininity and ideal masculinity to reevaluate the rites of passage by which girls are made ready for marriage and boys become men. Representations of the nude male body in Archaic statues known as kouroi, for example, symbolize manhood itself and shed new light on the much-discussed institution of pederastia. And, in Ferrari’s hands, imagery equating maidens with arable land and buried treasure provides a fresh view of Greek ideas of matrimony. Innovative, thought-provoking, and insightful throughout, *Figures of Speech* is a powerful demonstration of how the study of visual images as well as texts can reshape our understanding of ancient Greek culture. At head of title: Soprintendenza archeologica per l’Etruria meridionale. Museo etrusco di Villa Giulia.

The So-called Nonsense Inscriptions on Ancient Greek Vases by Sara Chiarini is the first systematic study of the phenomenon of nonsense writing on Greek pottery of the late archaic and early classical age. This comprehensive survey of Etruscan civilization, from its origin in the Villanovan Iron Age in the ninth century B.C. to its absorption by Rome in the first century B.C., combines well-known aspects of the Etruscan world with new discoveries and fresh insights into the role of women in Etruscan society. In addition, the Etruscans are contrasted to the Greeks, whom they often emulated, and to the Romans, who at once admired and disdained them. The result is a compelling and complete picture of a people and a culture. This in-depth examination of Etruria examines how differing access to mineral wealth, trade routes, and agricultural land led to distinct regional variations. Heavily illustrated with ancient Etruscan art and cultural objects, the text is organized both chronologically and thematically, interweaving archaeological evidence, analysis of social structure, descriptions of trade and burial customs, and an examination of pottery and works of art.

This groundbreaking study traces the development of Roman architecture and its sculpture from the earliest days to the middle of the 5th century BCE. Existing narratives cast the Greeks as the progenitors of classical art and architecture or rely on historical sources dating centuries after the fact to establish the Roman context. Author John North Hopkins, however, allows the material and visual record to play the primary role in telling the story of Rome’s origins, synthesizing important new evidence from recent excavations. Hopkins’s detailed account of urban growth and artistic, political, and social exchange establishes strong parallels with communities across the Mediterranean. From the late 7th century, Romans looked to increasingly distant lands for shifts in artistic production. By the end of the archaic period they were building temples that would outstrip the monumentality of even those on the Greek mainland. The book’s extensive illustrations feature new reconstructions, allowing readers a rare visual exploration of this fragmentary evidence.

Based on the archaeological context of the vessels, this book offers an overview of the production and distribution of early Attic black-figured pottery until the end of the first quarter of the sixth century B.C., aiming at an afresh approach to early Archaic Attika.

Catalogo della mostra presso il Museo Nazionale Etrusco di Villa Giulia a Roma dal 29 aprile al 29 giugno. Una scoperta eccezionale avvenuta a Vulci nel 2013, la Tomba delle Mani d’argento, è l’occasione per presentare al pubblico gli straordinari materiali che testimoniano la ricchezza dei principes etruschi del VII secolo a.C. e le loro relazioni con le genti del Mediterraneo orientale. Oggetti esotici, gioielli, abiti cerimoniali e idoli accompagnano nel lungo viaggio verso l’Aldilà gli esponenti di spicco dell’opulenta aristocrazia vulcente come simbolo di status e anelito all’immortalità.

Il Museo nazionale etrusco di Villa Giulia guida breve L’ERMA di BRETSCHEIDER II Museo nazionale etrusco di Villa Giulia Quasar di Tognon Museo nazionale etrusco di villa Giulia e le avventure del cagnolino Joyll Museo nazionale etrusco di Villa Giulia origine e metamorfosi di un’istituzione museale del XIX secolo Oldenbourg Industrieverlag MUSEO NAZIONALE ETRUSCO DI VILLA GIULIA. Villa Giulia Museum The Antiquities of the Faliscans L’ERMA di BRETSCHEIDER

A lucrative trade in Athenian pottery flourished from the early sixth until the late fifth century B.C.E., finding an eager market in Etruria. Most studies of these painted vases focus on the artistry and worldview of the Greeks who made them, but Sheramy D. Bundrick shifts attention to their Etruscan customers, ancient trade networks, and archaeological contexts. Thousands of Greek painted vases have emerged from excavations of tombs, sanctuaries, and settlements throughout Etruria, from southern coastal centers to northern communities in the Po Valley. Using documented archaeological assemblages, especially from tombs in southern Etruria, Bundrick challenges the widely held assumption that Etruscans were hellenized through Greek imports. She marshals evidence to show that Etruscan consumers purposefully selected figured pottery that harmonized with their own local needs and customs, so much so that the vases are better described as etruscanized. Athenian ceramic workers, she contends, learned from traders which shapes and imagery sold best to the Etruscans and employed a variety of strategies to maximize artistry, output, and profit.

[Copyright: 91fcc66591403ecb724f6ec56d4e459a](https://www.museoetrusco.org/)