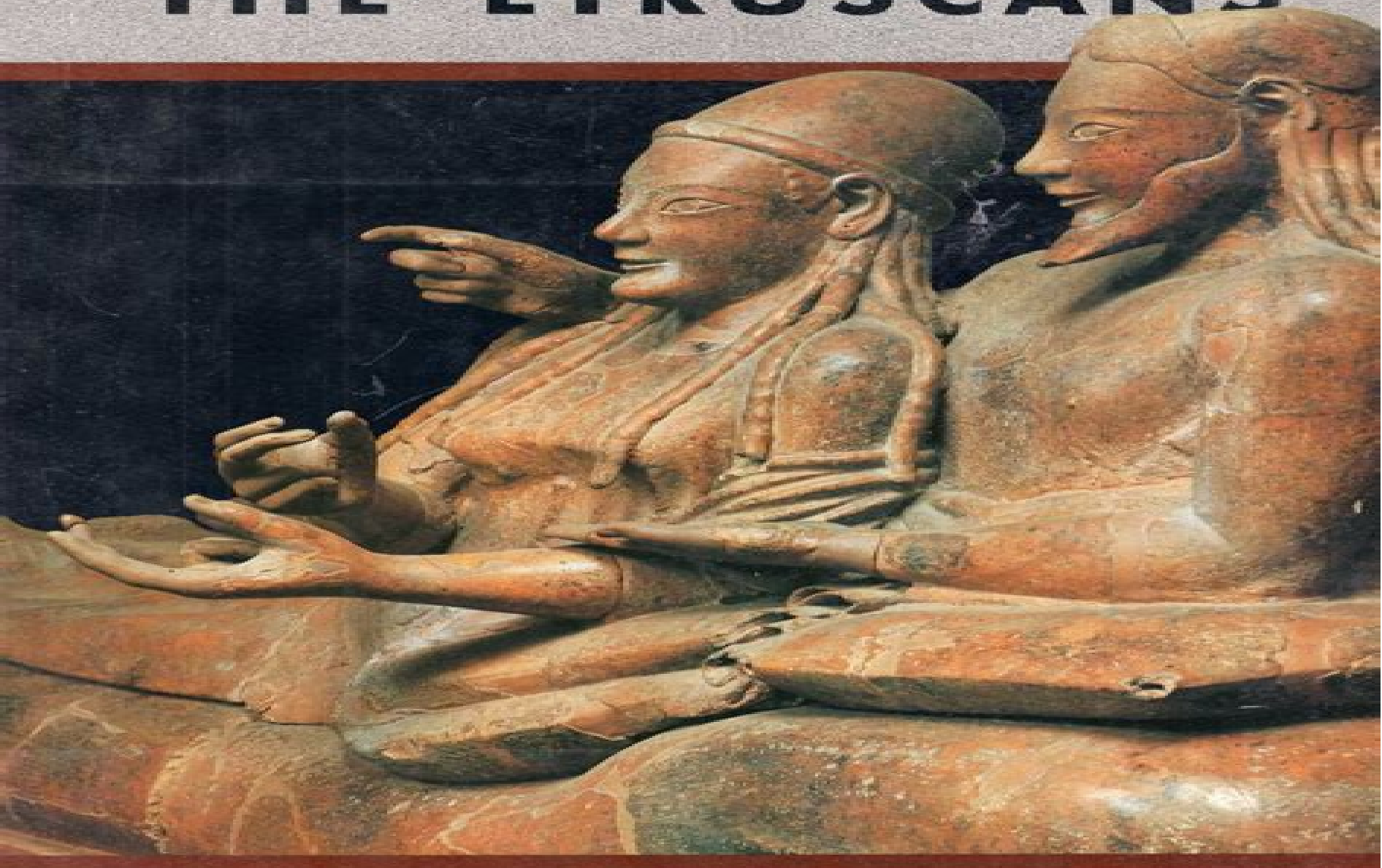


THE ETRUSCANS



THEIR HISTORY, ART, AND ARCHITECTURE

MAJA SPRENGER • GILDA BARTOLONI • MAX AND ALBERT HIRMER

Art Of The Etruscans

**Otto Brendel, Otto J. Brendel, Francesca
R. Serra Ridgway**

Art Of The Etruscans:

The Etruscans Federica Borrelli, Maria Cristina Targia, 2004 Beginning in the eighth century B C an expanse of central Italy extending from the edges of the Po River plain to the shores of the Tyrrhenian Sea became the setting for the civilization of the Etruscans Although this people's geographic and linguistic origins remain controversial the Etruscans were deeply rooted in the region and wove a tightly knit fabric of commercial and artistic trade throughout the Mediterranean This well organized and richly illustrated book examines the discoveries and masterpieces of the Etruscan world Unforgettable paintings works in gold and sculpture in terracotta and bronze were created by the Etruscans while extraordinary painted vases were imported from Greece Scattered throughout central Italy and marked by a variety of architectural forms ancient cemeteries can be found at the seashore carved into tufa clinging to cliff walls or buried beneath the fields From these necropolises dazzling evidence continues to emerge of a culture that was rich multifaceted open and peaceful a culture destined to merge with Rome after centuries of independence The Etruscans tells the story of this culture in a clear narrative that will appeal equally to both scholarly and popular audiences

Murlo and the Etruscans Richard Daniel De Puma, Jocelyn Penny Small, 1994 Murlo and the Etruscans explores this and other mysteries in a collection of twenty essays by leading specialists of Etruscan and classical art all of whom have been associated with the Murlo site Numerous photographs and drawings accompany the essays The first eleven chapters survey specific groups of Etruscan objects and challenge the view of Etruscan art as provincial or derivative Interpretations of the magnificent series of decorated terracotta frieze plaques and other architectural elements contribute to an understanding of Murlo and related Etruscan centers Plaques depicting a lively Etruscan banquet offer a way to detect differences between Etruscan and ancient Greek society The remaining nine chapters treat various aspects of Etruscan art often moving beyond ancient Murlo both geographically and temporally They examine funerary symbolism sculpted amber and amber trade contacts along the ancient Adriatic Coast depictions of domesticated cats votive terracottas of human anatomical parts and how they help in understanding Etruscan medicine and the adaptation of Greek style myth and iconography in Etruscan art These essays will have a broad impact on the study of the ancient Mediterranean They will certainly be required reading not only for Etruscologists but for anyone with an interest in the world of classical antiquity The range of subjects moving in wide arcs around the archaeological site at Murlo brings the site into focus in a way that a series of standard archaeological site reports could not Kenneth Hamma J Paul Getty Museum There is a fine and commendable interweaving and intertwining of thoughts and scholarly research throughout Murlo and the Etruscans It will be a useful reference source for the art of Etruscan coroplast wherein lies the forte of the Etruscan sculptor Mario A Del Chiaro University of California

Art of the Etruscans Massimo Pallottino, Walter Dräyer, 1955

Etruscan Art in the Metropolitan Museum of Art Richard Daniel De Puma, Metropolitan Museum of Art (New York, N.Y.), 2013

Etruscan Art Otto Brendel, Otto J. Brendel, Francesca R. Serra

Ridgway,1995-10-25 This volume the first serious book in English on Etruscan art was hailed for its broad scope thorough knowledge and clear exposition when it was published almost twenty years ago Now brought back into print with an updated bibliography and bibliographical essay by Francesca R Serra Ridgway it remains an essential introduction for anyone interested in ancient art history and civilization Otto Brendel s exploration of the art culture and society of Etruria takes us through its four main periods of creativity the Villanovan and Orientalizing era the Archaic era the Classical era and the Hellenistic era when Etruscan art became extinct According to Brendel the Etruscans were deeply influenced by Greek styles but used Greek forms and concepts to further their own purposes Etruscan art is a private art aristocratic and luxurious but centered in the life of the family and a continuing life in the tomb Many of the art forms and objects discussed ceramics metalware jewelry sculpture and wall painting are known to us through the discovery of tombs Most of these objects had a clearly defined function but were also designed with a high degree of quality and craftsmanship to be decorative The beautiful art of the Etruscans illustrated and explained in this book sheds much light on a people about whom we know little

The Art of the Etruscans Leonard von Matt,Mario Moretti,Guglielmo Maetzke,1970 Shows the art of the different city states of Etruria and how each region had its own style *The Art of the Etruscans* Shirley Glubok,1967 Surveys the art of the ancient Etruscans discussing it in terms of history and culture *Art of the Etruscans* Massimo Pallottino,2003-01-01

Etruscan Art Nigel Jonathan Spivey,1997 The Etruscans were the most powerful force in central Italy until Roman unification of the peninsula Vestiges of their art architecture and unique language have long intrigued scholars and the search for this mysterious civilization continues to fire the imagination Despite a history of pillage rich archaeological evidence survives thousands of tombs many of them frescoed and filled with vases sculpture jewelry and metalwork and the mysterious Etruscan sites that are places of tourist pilgrimage such as Cerveteri Vulci and Tarquinia In this new book the first survey of its kind in more than twenty years Nigel Spivey brings the Etruscan world to life illuminating the social political and cultural context of the art objects and artifacts that remain the singular achievement of the Etruscans **A**

Companion to the Etruscans Sinclair Bell,Alexandra A. Carpino,2015-12-10 This new collection presents a rich selection of innovative scholarship on the Etruscans a vibrant independent people whose distinct civilization flourished in central Italy for most of the first millennium BCE and whose artistic social and cultural traditions helped shape the ancient Mediterranean European and Classical worlds Includes contributions from an international cast of both established and emerging scholars Offers fresh perspectives on Etruscan art and culture including analysis of the most up to date research and archaeological discoveries Reassesses and evaluates traditional topics like architecture wall painting ceramics and sculpture as well as new ones such as textile archaeology while also addressing themes that have yet to be thoroughly investigated in the scholarship such as the obesus etruscus the function and use of jewelry at different life stages Greek and Roman topoi about the Etruscans the Etruscans reception of ponderation and more Counters the claim that the Etruscans were culturally inferior to

the Greeks and Romans by emphasizing fields where the Etruscans were either technological or artistic pioneers and by reframing similarities in style and iconography as examples of Etruscan agency and reception rather than as a deficit of local creativity

The Etruscans Maja Sprenger, Gilda Bartoloni, 1983 **Etruscan Painting** Massimo Pallottino, 1952 *Art of Rome, Etruria, and Magna Graecia* German Hafner, 1969 **On the Fascination of Objects** Sally Waite, 2016-02-29

The Shefton Collection in Newcastle upon Tyne contains a fine array of Greek and Etruscan objects and takes its name from its founder Professor Brian Shefton 1919-2012 In spite of the importance of this collection it has not been widely published and remains something of a hidden gem Brian Shefton was an insightful collector as well as a distinguished scholar of Greek and Etruscan archaeology and the 14 papers presented here reflect the broad scope of the collection ranging across pottery jewelry terracottas and metalwork The contributions written by leading experts in the field focus on specific objects or groups of objects in the Collection providing new interpretations and bringing previously unpublished items to light The history of the Shefton Collection is explored Together these contributions provide a tribute to a remarkable individual who made a substantial and notable contribution to his discipline

The Art of Etruria and Early Rome Guido Achille Mansuelli, 1967 **Etruscan Art** Otto Brendel, 1978 *A Companion to the Etruscans* Sinclair Bell, Alexandra A. Carpino, 2016-02-23

This new collection presents a rich selection of innovative scholarship on the Etruscans a vibrant independent people whose distinct civilization flourished in central Italy for most of the first millennium BCE and whose artistic social and cultural traditions helped shape the ancient Mediterranean European and Classical worlds Includes contributions from an international cast of both established and emerging scholars Offers fresh perspectives on Etruscan art and culture including analysis of the most up to date research and archaeological discoveries Reassesses and evaluates traditional topics like architecture wall painting ceramics and sculpture as well as new ones such as textile archaeology while also addressing themes that have yet to be thoroughly investigated in the scholarship such as the obesus etruscus the function and use of jewelry at different life stages Greek and Roman topoi about the Etruscans the Etruscans reception of ponderation and more Counters the claim that the Etruscans were culturally inferior to the Greeks and Romans by emphasizing fields where the Etruscans were either technological or artistic pioneers and by reframing similarities in style and iconography as examples of Etruscan agency and reception rather than as a deficit of local creativity

The Etruscans, 1964 *Italian Sculpture from Prehistory to the Etruscans* Massimo Carrà, 1970 *Etruscans in Berlin* Staatliche Museen zu Berlin--Preussischer Kulturbesitz. Antikensammlung, Altes Museum, 2013

Richly illustrated this overview underscores the legendary Etruscan people of Central Italy The study highlights the Berlin Collection of Classical Antiquities now being exhibited at the German capital's Altes Museum depicting its remarkable properties and capturing the world famous array in detail The Etruscans history architecture minor arts writing and more are also outlined in a variety of well researched articles With full grave findings and excellent examples of Etruscan art production this volume lends insight into a

fascinating culture of the early Italia

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