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Judy K. Deuling

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The state of Etruscan Studies in Australasia in 2002 is viable, but such studies exist on a small scale. Although no Australasians have ever done archaeological fieldwork in Etruria, there are long-term plans for such work. Several centres report that Villanovan and Etruscan art, history, and archaeology are included within existing courses on Roman and Early Italian art, archaeology, and history at their universities. As a result, great interest is expressed frequently in the Etruscans. A number of libraries in Australia contain key reports and resources crucial for work in this field. Finally, during the past decade an increasing number of research projects have been undertaken at Honours level and above, both incorporating Etruscan sites and material within larger projects, which focus on central Italy and use Etruscan material located within collections in Australia and New Zealand.

At the undergraduate level, Villanovan and Etruscan material constitutes a small part of existing courses in introductory archaeology and history courses, usually three or four lectures of around thirty. Introductory archaeology is currently taught at the University of Sydney, while at both University of Sydney and Macquarie University (Sydney) new courses in the Archaeology of Early Italy and Villanovans and Etruscans are to be introduced in the near future. Similarly, Etruscan art has been and is included in courses on Roman Art and Architecture at the University of Melbourne, while Etruscan and Roman Art has recently been offered at the University of Newcastle (NSW). Frequently, three or four lectures on the Etruscans themselves and their international relations with Greeks and Carthaginians in the Tyrrhenian region are included in Roman and Early Italian History courses offered at Macquarie, University of Melbourne, and the University of Queensland (Queensland).
Graduate and postgraduate work, which includes an Etruscan component, is undertaken currently at the University of Sydney. At the Ph.D. level, one student is examining material imported into Italy during the Iron Age until 600 BC, using GIS methods to analyse the remains. Material imported into Central Italy forms a large portion of the project. Another student includes Etruscan iconography along with Attic and South Italian in the study of the iconography of the swan. At the Master’s level (M.Phil.) a third student will begin a study of the Etruscan ceramic material until 400 BC, in the Nicholson Museum at the University of Sydney. That collection includes a sizable amount of impasto wares, bucchero, and painted wares. Bronzes may be incorporated into the project as well.

Other research includes a paper read by Ron Ridley (U. Melbourne) at the 2002 Conference of the Australian Society for Classical Studies entitled, “Livy and the Etruscans.” Similarly, Chris Mackie (U. Melbourne) has explored influences of Etruscan iconography on Vergil. His interest and work in that area continues. As noted above, there is currently no active fieldwork in Etruria, but long-term plans are underway at the University of Sydney for an Etruscan project.

Library collections with useful and important resources include particularly the Fisher at the University of Sydney, libraries at the University of Queensland and the University of Melbourne, the Reid Library at the University of Western Australia (Perth), and the library of the Australian National University in Canberra. Other libraries have small holdings of general Etruscan materials.

A number of university museums around Australia contain small groups of Etruscan material or individual items, such as those at Macquarie, U. Queensland, U. Melbourne, the Australian National University, as well as the National Gallery of Victoria (Melbourne). Additionally, a few private collections in Melbourne incorporate Etruscan items including a Villanovan biconical urn. Two university museums contain substantial collections of Etruscan material. The Nicholson Museum at U. Sydney holds several types of pottery, assorted bronzes, as well as votive terracottas and sarcophagi. Pottery types include impasto wares, bucchero, Etrusco-Geometric, Etrusco-Corinthian, and Etrusco-Ionian wares along with Etruscan Black figure and Red figure vessels, patterned and super-imposed or overpainted wares. Bronze items include fibulae, mirrors, vessels, handles, and figurines. The Archaeology Museum at the University of Adelaide likewise has a strong Etruscan collection, which includes among other things, a Villanovan biconical urn and a belt, a variety of Etruscan pottery styles and a full-sized terracotta sarcophagus with a reclining figure on the lid, acquired by Frank Sear during his tenure there.

NEW ZEALAND At the undergraduate level, Villanovan and Etruscan material traditionally constitutes three or four lectures of existing courses in Roman art at several centres, such as the University of Auckland and the University of Canterbury. At Victoria University of Wellington the Etruscan and Roman art course begins with five or six lectures on Etruscan art and architecture and a tutorial on Etruscan tomb painting. Similarly, there
are about six lectures on Etruscan buildings and sites in the topography of Rome course at the University of Canterbury. Additionally, at Victoria during the past three years, several lectures treating Etruscans and Etruscan art have been delivered to Continuing Education and University of the Third Age groups in Wellington.

At the Honours level (year four), Etruscan Art and Architecture was offered at Victoria University during 1992, 1994, 1996, and 1997. Essay topics included Etruscan tomb painting, Etruscan religion, and Etruscan portraiture, as well as discussions of architecture and town planning, representations of women, bronze mirrors, bronze statuettes, jewellery, in addition to Art and the Etruscan aristocracy. From 1998 to 2000, Etruscan art formed a strong component of the Women in Classical Art course offered. Likewise during the past two years, Etruscan art has formed a part of the Mythology in Classical Art course. At U. Canterbury from 1998-2001, the course on the Etruscans, Latins and early Rome covered the archaeological evidence for that region. Etruscan remains constituted a major portion of the course, and several essays treated Etruscan topics, including: Etruscan bucchero in the Canterbury Museum, Etruscan women, Greek mythology on Etruscan mirrors, Etruscan contributions to early deity worship in Rome, the existence of an Etruscan thalamocracy, and a study of Charun and Tuchulcha. In the near future, a new course focussing on Roman religion will be introduced at Honours level, which will have a major Etruscan component.

Graduate and postgraduate work at Victoria University includes an Honours level research essay in 1999, in which the student considered the significance of nudity and the phallus in Etruscan tomb painting and placed the use of nudity in tomb painting within the wider Mediterranean context. Currently at the Ph.D. level, one student examines Etruscan mirrors within the social context. She considers scenes of daily life or genre, rather than those focussing solely on mythological scenes with a view towards placing both the mirrors themselves and their engraved scenes within the wider social context. At the Master’s level, a third student will begin a study of Etruscan jewellery and its depiction in tomb painting and other media.

Further research includes a catalogue of the Etruscan pottery located in collections throughout the country, which is being compiled by Judy Deuling (Victoria). The catalogue incorporates a range of impasto and monochrome wares, and bucchero along with black figure and red figure wares, much of which is currently unpublished. Additionally, in 2000 she read a paper entitled, ‘Etruscan Games—Competitive Sports in a Funerary Context’ at a conference held in Sydney on Olympia and the Olympics: Festival and Identity in the Ancient World. Finally at the University of Auckland, senior photographer Brian Donovan has included a short virtual reality tour sequence of several tombs at Cerveteri on his recently released prototype CD-Rom (Proxima Veritati: Classical Studies QuickTime VR, vol.1). Including Tomba dei Capitelli and Tumulo della Cornice. Initially the tumuli are seen outside and approached along the pathway from the entrance of the necropolis before the viewer ‘enters’ each tomb.

The libraries at the University of Auckland, University of Canterbury, and Victoria University contain basic, generally useful recent texts on the Etruscans and Etruscan Art, along with some archaeological work published in a few journals, which
support our undergraduate courses and honours courses.

Additionally, a number of museum collections around the country contain a range of Etruscan material, particularly pottery. The Auckland Museum contains a two-handled cup in addition to a set of sherds donated by Alitalia Airlines, which represents an assemblage of Etruscan, Greek, and Italian pottery fragments from a tomb at Cerveteri. The Classics Museum at Victoria University currently holds two pieces of pottery, an impasto ware skyphos (on loan) and a bucchero kyathos as part of its more general teaching collection. Two collections in Christchurch contain a range of Etruscan material. The Logie Collection in the Classics department at U. Canterbury contains several examples of bucchero, black glaze ware, Etrusco-Corinthian, Etruscan Black figure and Red figure wares, as well as a superimposed or applied red owl cup, which are on loan from the Canterbury Museum (Christchurch). A number of these pieces have been published. The Canterbury Museum holds a range of Etruscan materials including small bronze jugs, a plain mirror, and fibulae and other fragments. Additionally there are about sixty pieces of pottery ranging from a variety of bucchero, black glaze, and monochrome wares to Italo-geometric and Etruscan Red figure wares. Finally, the Otago Museum located in Dunedin also contains approximately forty examples of Villanovan and Etruscan pottery including bucchero and monochrome wares, as well as Etruscan Black figure and Red figure wares. Some have been published.

In 2002, Etruscan studies have a presence in Australasia partly because of strong interest in the western European traditions and their origins in both Australia and New Zealand. Fortunately that interest has continued and surged into the twenty-first century. Goals include full publication of Etruscan materials in Australasia to make those pieces available again to the rest of the world for study and analysis. More importantly, perhaps, will be further exploration and exploitation of new initiatives such as GIS analysis of remains and Virtual Reality representations of Etruscan sites to increase general awareness and visualisation of Etruscan remains within their physical context for those who are unable to travel to Etruscan sites.

NOTES

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5. Anderson 1955a, b; Hemelrijk 1984.

BIBLIOGRAPHY