

Etruria and Anatolia

Striking similarities in Etruscan and Anatolian material culture reveal various forms of contact and exchange between these regions on opposite sides of the Mediterranean. This is the first comprehensive investigation of these connections, approaching both cultures as agents of artistic exchange rather than as side characters in a Greek-focused narrative. It synthesizes a wide range of material evidence from c. 800 to 300 BCE, from tomb architecture and furniture to painted vases, terracotta reliefs, and magic amulets. By identifying shared practices, common visual language, and movements of objects and artisans (from both east to west and west to east), it illuminates many varied threads of the interconnected ancient Mediterranean fabric. Rather than trying to account for the similarities with any one overarching theory, this volume presents multiple, simultaneous modes and implications of connectivity while also recognizing the distinct local identities expressed through shared artistic and cultural traditions.

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by ELIZABETH P. BAUGHAN and LISA C. PIERACCINI

Etruria and Anatolia

Material Connections and Artistic Exchange

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The ancient Mediterranean was a multicultural world par excellence. A remarkable number of people, nations, tribes, groups, and cities clustered about that pond. Interchange took place at various levels and took on various forms. Military, commercial, social, and cultural contact blurred boundaries, promoted linguistic fluidity, and jumbled ethnic categories. In that polyglot and shifting universe a sense of corporate identity by groups and peoples was an ongoing process, a series of constructs that fluctuated and modulated with time and circumstances and that gained expression in a wide variety of ways. The delineation of common characteristics, traits, qualities, values, and even origins that identified or gave cohesion to a community was forever in the course of formation or re-formation.

Erich S. Gruen, *Cultural Identity in the Ancient Mediterranean*. Los Angeles: Getty Research Institute, 2011: 1.

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Preface

The idea for this book came from the international workshop conceived when the coeditors met in person for the first time in 2012 at UC Berkeley's memorial service for Professor Crawford H. Greenewalt, Jr. (referred to by many simply as Greenie). Greenie had been interested in exploring material connections between cultures of the Mediterranean world well before the concept of "material connectivity" became *en vogue*. Greenie had talked with each of us about our respective fields in Etruscan and Anatolian archaeology, noting striking artistic similarities in such media as architectural terracottas and wall paintings. He had also discussed such matters over the years with his longtime friend Mario Del Chiaro. The two met in 1958 during Greenie's first season at the Sardis excavations, when Mario was a trench supervisor there. It is particularly fitting, then, that Berkeley's Del Chiaro Center sponsored this workshop in honor of both Greenewalt, specialist in Anatolian archaeology, and Del Chiaro, Etruscologist. The workshop brought together an international group of scholars of Anatolian and Etruscan archaeology, with disciplinary boundaries removed so that they could fully explore the similarities as well as differences in the art and culture of these two regions. The keynote lecture by Alessandro Naso, "From East to West and Beyond," set the stage for the workshop by opening up tantalizing discussions on various aspects of material connections that traveled not only from east to west but vice versa from west to east, with new evidence from recent excavations. The workshop provided a venue for frank, open discussion which has led to new insights and a broader understanding of the ancient Mediterranean at large. The papers included here build upon fruitful discussions to offer a series of chapters on various and intriguing topics that span a wide range of subjects dedicated to Etruscan and Anatolian contact.

Readers will notice that most of the papers in this volume deal primarily with the sixth century BCE, and this is no accident. The sixth century was evidently the period of most intense connection between Etruscan and Anatolian cultures. For decades Etruscologists have referred to a so-called Ionian phase of Etruscan art; this term, however, does not adequately describe the larger and more complex relationships between these two

regions. This volume attempts to flesh out these complex and subtle relationships within a larger framework of archaic Mediterranean studies. The preceding and following centuries, naturally, reflect the precursors and fallout, respectively, of this intense exchange. Thus, the chapters in this volume deal with material ranging from the eighth century BCE through the Hellenistic period, revealing a persistence of material similarities even when contexts and functions – and the nature of cultural interactions – were quite different.

Readers will also notice that the papers collected here do not cover every class of material culture where connections between Etruria and Anatolia may be found. In many cases we have only begun to catalog these diverse similarities (and differences) and their diverse implications. Further investigations deserve to be carried out in the areas of architecture and wall painting, for instance, and there is also much fertile ground for examining the technologies of communication that must underlie many of these connections. These subjects will be addressed in a future international conference on this topic. Our hope is that this volume, like the workshop from which it was born, marks the beginning of sustained and vigorous conversation on the material connections and artistic exchange between these remarkable cultures on opposite sides of the Mediterranean – cultures that have traditionally been underrepresented in Classical Studies. Our goal is not to prove or disprove any theories of origins or migrations but to look carefully and without bias at various aspects of the material evidence from these different sides of the Mediterranean to see where exactly the similarities and differences lie and to explore various possibilities for how these may be explained. In short, we aim not to prove what was done first and where but rather to discover what *was* done and what we can learn about different types of connectivity across the Mediterranean.

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Notes on Abbreviations and Spelling

In the following chapters, abbreviations for ancient authors and texts follow those of the *Oxford Classical Dictionary*. Standard reference works in the field of Mediterranean archaeology are abbreviated according to the model of the *American Journal of Archaeology*.

We have used Latinized rather than transliterated Greek spellings for most ancient author and place names and mythological characters because they are more closely aligned with Italic/Etruscan names, except when the Greek spelling is much more widely used (for instance, Gordion, Herakles, and Samos). We have also retained Greek spellings for Greek architectural elements or artifact types that became common in the Mediterranean world, such as akroteria and *klinai*. We acknowledge that the use of both Latin and Greek spellings for Anatolian and Etruscan peoples and places reflects the traditional dominance and privileging of Graeco-Roman perspectives and material in Mediterranean studies, but we also strive to make this work easily understandable to the widest possible range of students and scholars.