**POMPEII AND THE ETRUSCANS**  
**Excavations of Pompeii, Large Palaestra**   
**12th December 2018 – 2nd May 2019**

***The exhibition is curated by Director General Massimo Osanna and Stéphan Verger, Directeur d'études à l'École Pratique des Hautes Etudes***

***and is promoted by the Archaeological Park of Pompeii***

*with the support of the National Archaeological Museum of Naples, the Polo Museale of Campania, the Polo Museale of Basilicata and which is organised by Electa****.***

**'Pompeii and the Etruscans**' is the major exhibition at the Large Palaestra of the Pompeii Excavations, which will follow the exhibitions on Egypt in 2016 and Greece in 2017, and which will address the controversial and complex question **of 'Campanian Etruria', and of the relationships and cultural exchanges between elite Campanian Etruscans, Greeks and indigenous peoples, at the heart of which was Pompeii.** The Pompeian exhibition complements the events promoted by the Archaeological Museum of Naples dedicated to the rediscovery of the Etruscan Civilisation through the tastes of antique dealers and collectors, which is scheduled for the 31st May 2019.

Around **800 finds** coming from **Italian and European museums**, displayed in **13 rooms** which have been arranged in the northern portico of the Large Palaestra, allow a broad look at the **Etruscan culture, from the earliest Etruscan influences in Campania before Pompeii, until Pompeii itself - a new Etruscan city in a multi-ethnic Campania, until its sunset, and the memory of certain Etruscan customs which were preserved for some time, in the settlements around Vesuvius.**

**Materials in bronze, silver, terracotta and ceramic from tombs, sanctuaries and dwellings allow us to analyse and compare diverse elements in order to address the controversial dynamics of the Etruscan presence in Campania.**

The core of the exhibition is formed by the **finds which were brought to light by the recent excavations in the *extra-urban* sanctuary of Fondo Iozzino** - which was one of the main sanctuaries (in addition to those of Apollo and Athena) founded at Pompeii at the end of the 7th century BC - which themselves have yielded a large quantity of material from the Archaic Age, including **weapons and vessels for ritual libations** with **inscriptions in the Etruscan language.** In the exhibition, these materials are flanked by those coming from other Etruscan cities in Campania - primarily Pontecagnano and Capua - where there were important sites of worship, with characteristics similar to that of Fondo Iozzino.

**As evidence of sumptuous princely tombs, in which members of the most important of the grand aristocratic families,** we have the grave goods from **Artiaco Tomb 104 of Cumae,** of a cosmopolitan prince (the remains of the cremated deceased were deposited in a silver cauldron, in the manner of the heroes described in Homer's *Iliad*: “He ate and drank like a Greek, yet wore clothes and bore arms of Etruria, and acted as an Oriental king”.); as well as those of a princess of **Montevetrano** (**Tomb 74**), near Pontecagnano; and those of a sumptuous tomb of a prince of the Orientalizing Period from Lazio (**The Barberini Tomb of Palestrina**).

**The dynamics of the meetings of cultures, the integration of social groups and the role of the Mediterranean as a place and theatre of fluid cultures and isolated identities have constituted the leitmotif of the exhibitions at the Large Palaestra of Pompeii,** which began with the exhibition regarding Egypt, then Greece and now Etruria.

Since the end of the nineteenth century, **Campania has appeared to be a melting pot of presences, to historical and antiquarian sciences.** The arduous task of unraveling the bundle of overlapping groups and ethnicities thus fell to archaeology, with its array of philological instruments and objects.

**In this sense the exhibition, like its predecessors, is a research path coming from a program which has been active for some years, is divided into excavation, study and documentation projects.** What emerges from this operation is the concept of an ancient and multi-ethnic Campanian territory - one that is therefore open to influences and change, which forms the primary basis for the progress of a civilisation. **Pompeii**, which in the first centuries of its life was undoubtedly one of the structural foci of the region, **has now become a model for investigating the form of the archaic cities of Campania.**

**The exhibition is curated by Director General Massimo Osanna and Stéphan Verger, Directeur d'études à l'École Pratique des Hautes Etudes, and is promoted by the Archaeological Park of Pompeii, with the support of the National Archaeological Museum of Naples, the Polo Museale of Campania and the Polo Museale of Basilicata and is organised by Electa.**

**Access to the exhibition is included in the admission fee for the excavations.**

**POMPEII AND THE ETRUSCAN SECTIONS OF THE EXHIBITION AND THE EXHIBITION ROOMS**

**INTRODUCTORY ROOM**

**c. 600 BC. The first Pompeii, a new Etruscan city in a multi-ethnic Campania**

The earliest centuries in the history of Pompeii are little known because the oldest layers of the city were covered over and largely destroyed by the Samnite city of the 3rd and 2nd centuries BC, and by the Roman city which was buried in AD 79. It is unanimously believed today that the first city, whose name is unknown, was founded around 600 BC by certain Etruscans coming from 'internal' Etruria (the region located to the north of Rome, between the Tyrrhenian coast and the Tiber and Arno rivers). Other Etruscans had previously settled in Campania. Even 300 years earlier, during the Villanovan Period, some groups from Southern Etruria had founded two important cities in the richest agricultural areas of the region: **Capua** on the Campanian plain and **Pontecagnano** on the Sele plain. In those days Campania was occupied by local Italic peoples, who co-existed with the new arrivals. They did not form an ethnically homogenous entity, but were divided into small communities which cultivated the plains around Vesuvius and the first high ground to be found inland.

The region was ideally situated along the maritime routes along the Tyrrhenian coast. As a result, Greeks arrived in the late 8th century from the the island of Euboea, north of Athens, and founded the colony of Pithecusae on the island of Ischia, and the powerful city of Cumae in the Phlegraean Fields.

**Alphabet from Cumae and inscriptions from Pontecagnano and Sorrento**

**At the end of the 8th century, Campania was thus occupied by a collection of communities who were differentiated by culture and ethnicity.** A multitude of languages were spoken, which were subdivided into three great groups: a local italic language - Oscan - and two foreign languages - Etruscan and Greek. The relations which these communities maintained with each other rapidly spurred on the formation of hybrid cultures and diversified languages, but were also the root of incessant armed conflict caused by a fierce rivalry for possession of land and control of the sea.

**THE ETRUSCANS IN CAMPANIA BEFORE POMPEII**

**ROOM 1**

**c. 900 - c. 750 BC. A wealthy and attractive region** During the Iron Age (9th-8th centuries BC.), Campania was a rich and productive region. The indigenous settlement of Longola, in the Sarno Valley, which prospered due to abundant agricultural resources (including those linked to winemaking) and animal husbandry, also developed a diversified artisan industry, which included: wood and bone work, bronze metallurgy and the carving of amber which was imported from Northern Europe. The village was in contact with the Etruscan and Greek communities which had settled on the Campanian plain, and maintained relations with further-flung regions, such as Southern Italy and the Adriatic Coast. **Religious rites were practiced in the home, as evidenced by numerous miniature vases and figurines in terracotta and bronze.**

Villanovan Tombs Around 900 BC, the first Etruscans settled in the Campanian and Sele plains, while other Villanovian groups founded Felsina (Bologna). In both cases, there was clear colonisation for the appropriation of lands in particularly fertile areas. The first Villanovan **cinerary urns** represent the deceased as armed warriors with helmets.

**ROOM 2**

**c. 750 - c. 700 BC. Campania opens up to the Mediterranean** In the late 8th century, Campania opened up to the Mediterranean. **The most important burials included Italic, Etruscan and Greek objects, but also others which had been made north of the Alps, as well as Sardinian, indigenous South Italian, Phoenician and Near Eastern artefacts.** The greatest number of important artefacts was concentrated in the **precious parures and banquet sets.** As in Etruria, aristocratic ladies carried out an important role in the management of the economic resources of the household, in textile production and in the adoption of foreign ideological models. **Tomb 74 of Montevetrano**, near **Pontecagnano**, is one of the finest examples of the various historical transformations which were taking place.

**ROOM 3**

**c. 700 - c. 630 BC. The age of the cosmopolitan Tyrrhenian princes**

Around 700 BC, at the dawn of the so-called Orientalizing Period, the main centres of the Tyrrhenian Coast were controlled by grand aristocratic families, whose members were buried in **magnificent princely tombs**, according to a fashion which had established itself deeply in Etruria (from Vetulonia to the north, as far as Cerveteri in the south), Lazio (at Praeneste) and in Campania (from the Greek settlement of Cumae to the Etruscan city of Pontecagnano). In this orientalise Tyrrhenian princely context, the deceased of **Tomb Artiaco 104 of Cumae** occupies a particular place. His cremated remains were deported in a silver cauldron, in the manner of the heroes of Homer’s *Iliad*: He ate and drank like a Greek, yet wore clothes and bore arms of Etruria, and acted as an Oriental king.

**ROOM 4**

**7th-6th century BC Campania, a stop on the archaic trade routes**

In the 7th century BC the growing demand for wine, oil and luxury products from western elites led to the development of maritime trade, which thus expanded across the entire Mediterranean. Wrecks also increased, such as that of the trade ship of the island of Giglio off the coast of Tuscany which, perhaps having come from the western coast of Asia Minor, kept close to the coast of Campania, and had perhaps sought to reach Massalia (Marseille), were it not for the fate it suffered before leaving the coasts of Etruria. In those days, the Campanian coast was full of settlements scattered along the new maritime trade routes, and which took part in the wine trade. On the island of Ischia, in the village of Punta Chiarito, vines were cultivated. Products arrived here from Greece, Campania and Etruria (in the strict sense).

**ROOM 5**

**c. 630 - c. 550 BC From the old princely families to the new urban and rural elites**

Towards the end of the 7th century BC, **the few great aristocratic families continued to be buried according the heroic Greek and princely Etruscan rituals.** But this era also saw the prospering of an above all more median elite, which developed as much in the grand Etruscan urban centres such as Capua and Pontecagnano as in secondary Etruscan and Italic centres, such as Cales in the north of Campania or Stabiae in the Sarno Valley. The social and political transformation favoured the development of **workshops which produced ceramics of ordinary quality in series: the Etruscan black *bucchero* and Etrusco-Corinthian ceramic**, which was created via imitating Greek productions, by Etruscan artisans from Vulci and Cerveteri who settled in the cities of Campania. Even metal banquet vases were serial productions imported from Orvieto, in internal Etruria.

**IN THE AGE OF ETRUSCAN POMPEII**

**ROOM 6**

**c. 600 BC. Founding a city at the time of the first Pompeii** This is the context in which Pompeii was founded. **This time saw the birth of other new cities in Etruria and in the Greek world: the foundation of Poseidionia (Paestum) by the Achaeans in the Sele Plain was roughly contemporary with the foundation of Pompeii.** For the Etruscans, as was the case at Rome, founding a city presupposed following a rigorous religious procedure which had the aim of establishing a new inhabited space in the order of the cosmos. The city thus became a projection on Earth of the various areas of the Heavens, which were seats of the great divinities of the Etruscan pantheon. The boundaries of the city were determined, and eventually the walls were erected, just as at Pompeii. The road network and division of the city into quarters and residential blocks was thus realised. At Pompeii, the urban fabric at the time of the AD 79 eruption preserves the outline of the structure of the archaic city, which resembled that of other Greek and Etruscan cities which were founded at similar times.

**ROOM 7**

**6th century BC The Etruscan sanctuaries of Pompeii** In the first half of the 6th century BC, the main sanctuaries (of Apollo and Athena) were founded. The recent excavations in the *extra-urban* sanctuary of Fondo Iozzino, in the port quarter, have unearthed a large quantity of material from the Archaic Age, including: **weapons and vessels for ritual libations offered by Etruscans** who inscribed their names in the Etruscan language and script. In other Etruscan cities located in Campania, other important places of worship have been noted, which have characteristics similar to that of Fondo Iozzino. The inscribed tile of Capua shows one of the most important religious texts of the Etruscan world, in which a ritual calendar can be identified.

**ROOM 8**

**6th century BC Last fragments of great Campania Archaic Temples** Certain small fragments of **terracotta architectural decoration from the 6th century BC, discovered in the sanctuaries of Pompeii, can be combined with much better preserved examples found at Cumae, Capua and other centres of northern Campania**, and **demonstrate the existence of large Etruscan places of worship** built by the same workers. The comparison with the great archaic temples of southern Etruria and Lazio demonstrate that **Archaic Etruscan Campania developed its own architectural style** which, through Cumae, was deeply influenced by the sacred architecture of Magna Graecia.

**THE SUNSET OF ETRUSCAN POMPEII**

**ROOM 9**

**c. 510-450 BC Etruscans, Italics and Greeks at the Symposium**

At the end of the Archaic Age, to the north of the Sorrentine Peninsula, new centres development along the road between the Sarno Valley and the Sele plain: Nocera on one side and Fratte on the other. **The necropolises have yielded important banquet sets consisting of figured Greek vases of exceptional quality, and Etruscan bronze vases imported from Vulci.** The inscriptions attest to a mixed population of Italics, Etruscans and Greeks who met at the symposium, like the guests depicted on the walls of the lauded **Tomb of the Diver at Poseidonia (**Paestum). The Achaean settlement had by now become an important node of cultural diffusion.

**ROOM 10**

**c. 510-450 BC. From the foundation of Neapolis to the Battle of Cumae** At the same time, the military and political equilibrium between the great powers which divided the Tyrrhenian between them changed. The Etruscans suffered various defeats at the hands of Cumae. The latter would found a new city - Neapolis (Naples), which quickly forged its commercial networks that would favour the prosperity of Pompeii. **The naval battle of Cumae, in 474 BC, heralded the end of Etruscan control over trade in the Tyrrhenian Sea. It was the beginning of a profound crisis which would shake the entire Etruscan world.** The great conflicts of the end of the Archaic Age would favour the emergence of a new type of cosmopolitan soldier, with mixed arms (Greek, Etruscan, Italic and also Iberian), who would put himself at the service of the great powers of the day, foreshadowing the arrival of the Classical and Hellenistic mercenary.

**ROOM 11**

**c. 450-300 BC Campanians, Samnites and Lucani: the end of Etruscan Campania** From the beginning of the 5th century, a new ethnic component made its entrance on the Campanian scene. These were tribal groups originating in Samnium, the present-day Abruzzo, who settled in the Sele plain (in Pontecagnano and in Paestum) and perhaps on the edges of the Campanian plain, contributing to the emergence of a new mixed cultural, political and military component, composed of Italics of differing origins: **Campanians and Samnites, but also Lucani** coming from Apulia and Basilicata. From the end of the 5th century BC, the new arrivals established themselves in the cities of Campania, be they Greek or Etruscan, and developed an original culture, one strongly impregnated with a Hellenism adapted to the tribal realities of the Italic world. **The Oscan language tended to substitute itself for Greek and Etruscan.**

**ROOM 12**

**Maintaining the Etruscan memory of the Vesuvian settlements Etruscan heritage rapidly disappeared, although for some time certain specifically Etruscan customs were preserved, such as the consumption of win during the symposium.** At Pompeii and the Vesuvian cities, the old aristocratic families preserved the memory of a distant Etruscan past, as evidenced by a **bronze vase** coming from the earliest collections of the Museum of Naples. It is a **situla** which was created in Orvieto in the 6th or 5th century BC, to which feet were added in the 1st century that reproduced winged lions, along with handle attachments adorned with faun heads. The object must still have been visible in some large dwelling of Pompeii or Herculaneum at the moment of the eruption in AD 79.

**NATIONAL ARCHAEOLOGICAL MUSEUM OF NAPLES**

**The Etruscans in Storage**

**Dal 31 maggio 2019 al 31 gennaio 2020.**

The presence in Naples of one of the largest archaeological museums in the world is due to the will of the Bourbon Royal Family to gather together, in the same place, all of the material discovered in the excavations which were affected by the Vesuvian eruption of AD 79, alongside the collection of antiquities and artworks inherited from the Farnese family.

The nucleus of the Royal Bourbon Museum was enriched over time, by the introduction of the Murat and Borgia collections, by the results of the excavations carried out throughout the Kingdom of the Two Sicilies and by confiscations and acquisitions - both on the antiquities market and from private individuals - which, between 1818 and 1865, contributed toward enriching the assets of the museum with objects of considerable value.

If, therefore, the fame that National Archaeological Museum of Naples is largely owed to the presence within of the Instrumentum, Pompeian painting and what is universally recognised as the archetypes of classical sculpture, one can not forget that the Museum’s vaults host - less well known to the general public - objects which have contributed towards sketching out the history of archaeology and ancient art, as well as of Campania itself.

**The strengthened collaboration with the Archaeological Park of Pompeii - which in this case has led to the creation of the ‘Pompeii and the Etruscans’ exhibition in the Large Palaestra at the Excavations of Pompeii - was therefore an opportunity for intense research that has allowed us not only to restore - and in some cases reconstruct - contexts which contribute to defining the Etruscan presence in Campania between the 8th and 5th centuries BC, but also - and above all - to identifying and reconstructing the various acquisitions that have introduced materials which clearly refer to the Etruscan world into the Museum’s collections.**

This project of recomposition (which has allowed us to identify bronzes, coroplastic art, architectural terracottas, epigraphs, ceramics, weapons, everyday objects and ornaments), will be presented to visitors to the Museum from **31st May 2019,** to coincide with the reopening of the Magna Graecia and Prehistory Collections (which have been refurbished), and to all but construct a new section of the Museum, whose aim is not to exclusively research the unity and consequentiality of archaeological excavations.

Material coming from Vulci - alongside numerous other contexts - has thus been selected, which entered the collection followed two sales conducted in 1831 and 1836 by Francesco Falconet, along with Etruscan bronze vases coming from certain tombs of Nocera, which entered the collection following an 1865 sale by Luigi Primicerio.

**The finds displayed in the exhibition - around 200 - therefore aid us, not only in reconstructing the development of Etruscan art, as witnessed by the material which entered the Bourbon collections, but above all provide a starting point and opportunity for understanding that ‘taste for the antique’ which defined the entire culture of the 19th century.**

**POMPEII AND THE ETRUSCANS**

**Presentation by**

**Massimo Osanna - Director General of the Archaeological Park of Pompeii**

The Large Palaestra of Pompeii welcomes a new exhibition. The linear spaces of the porticoed arms return to involving the visitor in a dialogue, constructed for objects entrusted with the difficult task of telling a story of many focal points.

At the centre of the new exhibition is the contact that Pompeii had with the Etruscans, which is an opportunity to look again at the results of studies of an ancient tradition. Since the end of the nineteenth century, Campania has appeared to be a melting pot of presences to historical and antiquarian science: the arduous task of unraveling the bundle of overlapping groups and ethnicities, and of clarifying artisan and artistic productions, of cities and settlements, fell to archaeology, with its silent apparatus of objects and philological instruments, in the effort to classify and give a name to the differing traditions and presences.

Thus, while Greek Cumae, to Gabrici, was lost in the identities of Etruscan trade, the Italic peoples and the identities of Capua in the Campanian plain were searched for, and at Pompeii there was a bitter argument over the origins of the city, divided into two parties - the Grecophiles and Etruscophiles - with strong or moderate positions. In order to spark the discussions, there were few quotations from historical and literary sources, and the memory of a famous battle recorded in the texts, whose date constituted a reference for reconstructing the scaffolding of the history of the region. The naval battle fought in the waters before Cumae resulted, as is known, in the defeat of the Etruscans at sea, and the ‘recreation’ of a gulf which from then on would be of Neapolis.

On the scarce narration of the sources, and on the apparent richness of uniform archaeological documentation, one can superimpose a new awareness which seeks to understand the complex contacts between human groups which, despite their differences, met assimilation in the Campanian context.

The dynamics of cultural encounters, the integration of social groups and the role of the Mediterranean as a place and theatre of fluid cultures and isolated identities form the leitmotif of the exhibitions at the Pompeian Large Palaestra. With the scientific deconstruction of Egypt, Greece and now of Etruria, Pompeii seeks to engage with the modern world, and the difficult yet exciting co-existence of its many souls.

However the exhibition is also, like the others, part of a research path. It began with a project which had been active for many years, which was organised for excavation, study and documentation projects. The interventions necessary for maintenance or restoration - those necessary for a complex and open use of the site - as well as the research planned by the Archaeological Park and universities have, in these frenzied recent years, rapidly yielded new data and elements which have at times confirmed old interpretations, and also undermined prior certainties or inserted new elements into the debate. By now, Pompeii has become a model for investigating the form of the archaic cities of Campania, and a centre which in the early centuries of its life was undoubtedly one of the structural foci of the region. From the sanctuaries and the network of streets and houses, to the walls, one can reconstruct - incompletely but with all the complexity of history - a city which chose its cultural guise, along with its artisans, pursuing an entirely original road in the Etruscan chessboard of Ancient Italy.

The exhibition route inserts these new results into a wider context, in order to trace a possible pattern or redefine contacts and correspondences. The presence of the Etruscans is sought in the larger context of Southern Italy, and in more detail in the Campanian context, recalling the models of Etruria proper, in a chronological span which embraces the centuries prior to the foundation of Pompeii, and which represent its early life and testify to the slow transition to different forms of population.

The Pompeian exhibition coincides with the events promoted by the National Archaeological Museum of Naples, which are more broadly dedicated to the rediscovery of the Etruscans and their civilisation. In this synergy, the historical archaeological collections, the excavation fragments and the mark of streets traced in a moment far from an ancient foundation, become material to recompose and organise - for our knowledge and understanding of the history - in order to rediscover and communicate the heritage which is submerged, hidden or lived in the unconscious continuity of the present.

**Presentation**

**by Paolo Giulierini- Director of the National Archaeological Museum of Naples**

‘Pompeii and the Etruscans’ is the cultural project which marks, for the third year, the able partnership between the National Archaeological Museum of Naples and the Archaeological Park of Pompeii, and which is organised by Electa around a grand theme, after Egypt in 2016 and Greece in 2017.

In this context, the controversial and complex question of ‘Campanian Etruria’ is addressed through two complementary approaches, which will allow the public to understand the full historical and cultural significance of the phenomenon.

On the one hand, at the Large Palaestra of Pompeii, the complex world of relations and cultural exchanges between elite Campanian Etruscans, Greeks and indigenous peoples will be explored.

On the other, at the MANN, we will offer a glimpse into the antiquarian and collector’s taste for the world of the Rasenna, evidenced by the many finds in the famous Borgia and Santangelo collections, and many more, which gradually merged into the heritage of a Museum which - particularly in the nineteenth century - aspired to become ‘universal’, like many other institutes. The acquisitions or exchanges of casts of well known Egyptian and Assyrian works are also evidence of this.

Naturally, a great deal of other material from the MANN, related to Etruscan culture, comes from various archaeological investigations which were carried out by excavation offices whose jurisdiction lay in the territory, and which were merged into the deposits. Over time they were partly redistributed in important museums, such as that of Santa Maria Capua Vetere.

Many of these finds have been loaned to the Pompeii exhibition, and others will be displayed in the non-Greek peoples section, which will form part of the refurbished Magna Graecia wing and be presented to the public, along with the exhibition on the Etruscan collections of the MANN, on the 30th May 2019.

An extraordinary group of material from the Villa Giulia will come to enrich the Neapolitan exhibition.

The general operation thus contributes on the one hand to giving an account of the state of research on this key argument, both in archaeological and antiquarian terms; on the other it encourages the distinct emergence of the idea of an ancient multi-ethnic Campanian territory which, precisely because of this, was open to cultural exchange - which forms the primary basis for the progress of a civilisation.

Finally, the collaboration with all of the international, national and particularly local museums determines a virtual and real trail of the Etruscans in Campania, forming the basis of a new and original cultural offer.

**COLOPHON (awaiting the correct version)**