

# MALNA TURAN

CONTEMPORARY ARCHETYPES

Valerio Giovannini

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## FOREWORD

Cortona is perhaps the only Etruscan town which, like Tarquinia, can boast a great wealth of ancient myths that give full justice to the increasingly striking archaeological discoveries of recent years.

One cannot help but connect the grandiose building of the altar-terrace of the Tumulus of Sodo II, inspired by architectural and sculptural canons derived from towns on the coast of Ionia, with the figure of the mythical Dardanus who left Cortona and went on to found the city of Troy.

Even more, one of the variants of the myth of Ulysses-Nanas is well-known. They say he arrived in Valdichiana and was buried on the summit of Mount Perghe, the etymology of which is connected to the gens Perkna, who owned lands there and suggests links to Pergamon, the Trojan city which was conquered from the Greek hero by deception.

Finally, the myth of Pythagoras is still alive under the omonymous tanella, sanctuary of the Etruscan gens Cusu, where the philosopher-magician, a figure also very dear to the Etruscans, found his last home, perhaps the invention of the family who played on the similarity of the words Crotonia/Kroton.

Thanks to these myths which portrayed Cortona as one of the oldest towns of the Mediterranean during the end of the Hellenistic period, the town was fully incorporated in the Virgilian Aeneid, the political-cultural manifesto of the regime of Augustus, with a small group of other Etruscan towns of Pelasgic origins (to the detriment of other centres like Arezzo, Roselle, Vetulonia, Volterra, Vulci, Volsinii), perhaps with the direct intervention of Maecenas and the cultural contribution by Verrius Flaccus.

We are deeply convinced that the strength of antiquity and myth surrounding the Etruscan Cortun have been fully incorporated in the works of Valerio Giovannini, demonstrating an original interpretation of the millennial events of our town, finding unusual connections with the events of our time and making the happenings of the people of Rasenna much more current than what we would think.

*Andrea Vignini*  
Mayor of Cortona

I am delighted to present to Cortona, on the day of the opening of the Nights of Archaeology 2009 and as President of AMAT (the Association of Archaeological Museums in Tuscany), the Malna Turan exhibition of Valerio Giovannini. I am not saying this for effect, but because I know and have appreciated the work of Valerio for many years and I was able to take over the continued growth, particularly as President of the Fifth Commission on Culture and Tourism of the Regional Council of Tuscany, at a time of many initiatives related to the archaeological world. The major conferences at Prato and Impruneta dedicated to the Archaeological Parks, the experimental projects called "Larthia: the life of a woman at the time of the Etruscans", "Etruscan rural world", "the Sea of the Etruscans", "The Etruscans and the Sacred" realised or on course to realisation by the Commission, carry a graphical sign and image coordinated by Valerio. Moreover, the exhibition at Cortona is the second act after the major exhibition entitled Tular held in 2008 in Castellina in Chianti. The quality of the offering of the Nights of Archaeology, nine years after its birth, consists of initiatives like this which demonstrate the full potential of the archaeological world and specially of Etruscology outside the conventional dusty academic locations, as long as a true artist notices that and moves for a moment the point of view.

*Ambra Giorgi*  
President AMAT

I am deeply indebted to Valerio for having shared an extraordinary experience: a way to read, through his art, centuries of Etruscan history, culture and experiences of past generations. Only now I realize how current and "human" are the arguments which until now I had only treated from a scientific perspective.

Behind the word 'humanity' - of course - all the imperfections of man hide: from the oppression by the Etruscan leaders, to wars, to forced migrations, to class struggles, to the creation of myths and tools, such as writing or Etrusca Disciplina to firmly hold the reins of the ancient society.

Yet alongside these themes we find, almost arrogantly, issues such as the joy of life, serenity, passion for the arts, music in particular, that these people had and writers like Lawrence successfully guessed.

It is always said in archaeology that we must not read the behaviour of ancient societies according to our own conceptual schemes: I am convinced of the contrary, considering that we are their direct heirs. This is why I do not see any bold parallelism, but rather a normal combination, between the figure in Aule Metelis (better known as

the Haranguer) who had to go to the electorate of his administrative pagus and a Lenin "pleading" with the crowd. I am not embarrassed at the representation of the prothesis of the body of a Lucumon on the altar of Sodo, in front of a crowd made up of participants in the funeral of Ayatollah Khomeini or Mao Tse Tung. These are always stories of the powerful, changing clothes, but keeping the same patterns. At the bottom of the social pyramid instead, we find the farmer who struggles with the plough against the soldiers, forerunner of the social claims for a farmer's pact at the start of the twentieth century, or the current refugees shown on a ship, that of Ulysses, refugee par excellence, like many Etruscans from Cortona who emigrated to the valleys of the Uadi Milian, or to Tunisia, following the bloody wars between Mario and Silla. All these people were united by desperation and the hidden hope of "newfound" power at a new home in a land far away.

A final mention of the myths, represented on canvas and mirrors: the myths of today, such as President Obama, myths collapsing, like the Twin Towers, myths of communication, such as the current social network.

In the same way we find myths concerning Etruscan gods, myths of defeat, like the Chimera killed by Bellerophon, fetish items today on the edge of myth, like the Tabula Cortonensis, which definitively decreed a social agriculture pact between a "network" of individuals, in the forms of public communication available at that time, that is the written exposure in a temple.

Many other suggestions arise from the various works, but it would not be fair to give each a personal vision.

Valerio's merit is allowing us to grasp for a moment, through his art, the spark of Etruscan humanity, which no pedantic study will be ever able to portray successfully: think that, basically, it is enough to look within ourselves.

*Paolo Giulierini*  
Curator MAEC



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## THE IDEA OF THE EXHIBITION

*'They were civilized' he was saying, 'they knew how to live harmoniously and completely, with their whole being'... Christianity made us barbarians of the soul, and now science is making us barbarians of the intellect.*

ALDOUS HUXLEY, Point Counter Point

This tribute to Cortona, the Etruscan Cur-tun, is part of a research path that I started a few years ago with the aim of investigating the living force of the signs of the Etruscans.

This civilization, which has deeply marked the environment tissue and culture of Tuscany, has exerted and continues to exert a great deal of interest and a profound suggestion: a real fascination, which has also caught the attention of many artists and intellectuals as Aldous Huxley and, before him, David Herbert Lawrence.

When we speak of the Etruscans, we must not lose sight of the European and global dimension of their influence: they were the ones to introduce the ritual of the banquet to the Celts and wine to southern France. Traces of Etruscan influence were discovered in Germany, Yugoslavia, Spain, England, Scandinavia and Russia. Then, through the mediation of the Romans, their cultural tra-

ditions have profoundly affected the construction of the world as we know it today.

Governed by a powerful aristocracy, the Etruscans were one of the most advanced populations of their time: they had developed a middle class and women played a more prominent social role than in Athens or Rome. In addition, their religious, political and close contact with the forces of Nature reflected a society open to external influences and capable of integrating cultural elements of diverse populations into theirs.

What we propose in this work is not regret for the "lost paradise" of the Etruscans, but the rediscovery of some aesthetic, symbolic and cultural assets which can help us answer some of the major problems that affect the present and future of the planet and our civilization. I am convinced that our time registers a deep need to rethink the common horizon of thought, and that is possible only by recovering from our more remote past a

few elements that have been deleted superficially but are actually still present, alive and "ready to be activated" on a deeper level. As Novalis said: "Only the eyes looking backwards can go ahead."

Through works that weave through time and space I will try to show the nature and thought of people (a word from the Etruscan Phersu) and Etruscan characters who are the mirror images of ourselves.

If at the beginning of my research I focused primarily on identifying stylistic similarities and traits of contact between the achievements of the Etruscans and my contemporary artistic productions, going on I realized that in addition to a formal element of great aesthetic modernity in Etruscan art, it was also possible to identify interesting aspects of content, how to interpret the present and prefigure the future.

The first phase of my investigation crystallised last year with an exhibition in Castellina

in Chianti entitled Tular (border in Etruscan). The theme of the border between time and space, art and archaeology was the key to interpreting the works on display: works in terracotta, gold, copper and plexiglass, which posed as a description in a language of today of aesthetic and religious elements of an ideology and an archaic culture which is still alive and present. Tular was essentially a tribute to the Etruscans of Chianti and was based solely on the findings kept in the local Archaeological Museum. For this reason the exhibition had a distinctly "archaeological" character and concept.

Following that exhibition, my friend the archaeologist Paolo Giulierini, Curator of MAEC, proposed to me developing the "Etruscan argument" in Cortona and the project was implemented in early 2009.

The works of Malna Turan then develop some of the insights of Tular but enlarging the idea to look at the whole Etruscan civilization (of which Cortona was one of the most important towns). These new works, while deepening the reflection on religion and myths of ancient Etruria, are characterized by a lighter language, a popular and ironic cut which was less evident in the Castellina exhibition.

With this writing I do not want to jeopardize the polysemic nature of the artworks (and thus the possibility for everyone to

read the works in a personal manner), but only to explain the meaning of what I have tried to build and provide some keys to understanding.

## THE ROUTE OF THE EXHIBITION

*Could great men thunder  
As Jove himself does, Jove would ne'er be quiet,  
For every pelting, petty officer  
Would use his heaven for thunder;  
Nothing but thunder! Merciful Heaven,  
Thou rather with thy sharp and sulphurous bolt  
Split'st the unwedgeable and gnarled oak  
Than the soft myrtle: but man, proud man,  
Drest in a little brief authority,  
Most ignorant of what he's most assured,  
His glassy essence, like an angry ape,  
Plays such fantastic tricks before high heaven  
As make the angels weep; who, with our spleens,  
Would all themselves laugh mortal.*

WILLIAM SHAKESPEARE, Measure for Measure Act II, sc.2, 112-124

The idea of the route of the exhibition was born, as in the legend of Tages (the founder of the Etruscan religion, which according to myth leaked from the furrow of a plough) from under the Girifalco Fortress of Cortona. In the first survey I imagined a complete reversal of the structure of the building, allowing the emergence of the dimension of the Sacred. The site on which the fortress stands in fact coincided with the arx (cittadel) of Cortona, the sacred area which housed the temples dedicated to the gods and

where the Etruscan haruspex interpreted the signs of the gods.

To realize the project I needed a visual and conceptual mechanism that could make a revolution, a "somersault" of vision capable of uniting horizons over two thousand years distant.

I then thought of the metaphor of the mirror. An optical instrument which, in our eyes is able to create another dimension and a reversal of reality. Also, the face we see in the mirror shows the right as if it were the

left and vice versa, while a reflective surface can also reverse the top and bottom (like a lake reflecting the mountains). So by what is above and below in this metaphor it is possible to imagine an archaeological excavation that proceeds from the base to the upper floors of the Fortress: climbing the steps of the route of the exhibition is like descending in the foundations of the building to the discovery of the Etruscan Sacred, in the antique arx.

The theme of the mirror thus returns in

five paintings dedicated to the distorting mirror of the media and finally in the discussion of the archetypes that make up what Shakespeare called the 'glassy essence' of the human being.

## MALNA TURAN

*The symbolic link of woman-mirror-(soul) is confirmed in many human cultures. See, for its significant distance from the Mediterranean and Western Europe, the reference to the symbolism of the Japanese goddess Amaterasu and the Chinese practise of engraving this ideogram indicating both soul and woman on the back of mirrors.*

Andrea Tagliapietra, The Metaphor of the Mirror

The exhibition opens with a triptych which gives its name to the exhibition: Malna Turan. Three large linen canvases with a title written in gold on terracotta and plexiglass introduce the theme of the exhibition.

On a computer with an Etruscan lettered keyboard, a hand has just typed the words "Malna Turan" and immediately the image of three contemporary women are reflected on the screen of three laptops (Venuses in the mirror).

The technical implementation and size of the work refer, like all the works of the exhibition, to the proportions of the Tabula Cortonensis and to the typical traditional materials of Etruscan art and culture: gold, copper, linen, terracotta and pigments.

The triptych suggests a metaphor and a route to the works on display: an "archaeological computer", a search engine for images that responds to the insertion of words written in Etruscan characters (which are present in each painting). This "electronic

brain" is a virtual computer which evokes images and visions which become a metaphor for the overthrow of the fortress which is transformed into an archaeological excavation towards the sky and towards the Sacred of the Etruscans through the successive views of myths, archetypes, natural forces and divinities.

All the operations point to present the time of today in the light of the past, providing an interpretive key to the processes, to the crises and to the demands for an individual and collective identity which characterizes the contemporary world.

Like in the François tomb, in which the antique and contemporary episodes (to the Etruscans) were displayed as happening simultaneously, the visitor is called upon to act as a type of prophet who has the possibility to see the history repeating itself. When you look, you see the flow of history and the time in which everything is present and contemporary.

The Etruscan conception of time was very different from the Judeo-Christian and it is possible to accost some discoveries which relate to the Big Bang. For the Etruscans in fact time was not linear but divided into periods or saecula repeating the past and announcing the future.

To trigger this mechanism, similar to a time machine, I needed a "spark" that creates a temporal short-circuit by opening a door in the abyss of the centuries and emphasizing the link between past, present and future. A dimension Cortona warns about in a particular way. The town, very old, is surrounded by megalithic walls and, as Dennis wrote based on its antique mythographic history: "Before Troy was born, before Hector and Achilles fought below its walls, Cortona already existed." I therefore chose to name the exhibition for the deity to whom the period of the exhibition is consecrated (July). During the preparation for the project I discovered that it was Turan, the goddess of

love (equivalent to Aphrodite for the Greeks and Venus for the Romans) who was often depicted by a mirror (in Etruscan Malna). This coincidence prompted me to enter into the dimension of the myth.

Thus, in addition to research and increasing the appearance of aesthetic issues and archaeological figures I also wanted to propose a reflection on the meaning and importance of myths, archetypes and the Etruscan divinities.

As Heinrich Heine wrote: " The Christian clerics did not refuse as empty fantasies the ancient national gods but effectively confirmed their existence, even if considering them diabolic. [...] The gloomy fanaticism of the monks alighted with special severity on poor Venus : she was considered a daughter of Beelzebub".

## THE LANGUAGE BEYOND THE MIRROR

*Charming language" he said, "charming! Ever since I learned  
that the Etruscans used to call the god of wine Fu uns,  
I've taken the keenest interest in their language.  
Fu uns - how incomparably more appropriate that is than Bacchus,  
or Liber, or Dionysos! Fu uns, Fu uns - he repeated  
with delighted emphasis - it couldn't be better.  
They had a real linguistic genius, those creatures.*

ALDOUS HUXLEY, *Those Barren Leaves*

The Etruscans, like many other ancient peoples, first used boustrophedon writing (at the end of each row they returned in the opposite direction of reading by reversing the direction of the letters), then they chose the leftward direction (from right to left) and finally the clockwise.

Knowledge of Etruscan, a language not spoken for more than two thousand years, is limited and its interpretation difficult. One reason for this lack of information is that the Etruscans wrote books on linen, a highly perishable material. The majority of inscriptions which reached us was due to the discovery of terracotta artefacts, gold and bronze. Among these, there are numerous inscriptions on the back of mirrors which illustrate mythological scenes and images.

The Etruscans used the Greek alphabet, but not all the letters correspond to sounds

that we know (see the glossary at the end of book). In the Etruscan language we know the meaning of around eight thousand words (mostly proper names).

In the displayed work I used some of these words and phrases in Etruscan. Where this was not possible I had to "Etruscanise" Italian, English and German words taking poetic licence several times.

In this section sixteen prints on paper and sixteen copper dies (the metal of Venus) make up a total of 32 mirroring works to create a kind of Wunderkammer gathering some "transformations" from the world of art.

The lines (engraved on copper, inked, printed and then oxidized, and sealed under a transparent varnish) draw eight Etruscan myths reinterpreted in a contemporary way through changes, deletions and additions. They are joined by eight other contemporary myths that I

have chosen from the semantic fields of Cinema, Science, Politics and Mass Media.

The structure of this section and the number of works are based on the numerology behind the Etrusca Disciplina, the Etruscan religion that divided the heavens and the earth with the cardinal axes identifying four quadrants, in turn divided into four, for a total of sixteen "houses" for as many gods. This division of space among other things was at the base of the system subsequently adopted by the Romans in the founding of the towns with the *Cardo* and the *Decumanus*.

Thanks to the technique of engraving and printing, which works on the same principle of reflection as the mirror (with the right becoming left and vice versa) the myths and the words engraved on copper are reflected in the prints on paper by changing direction and becoming more easily legible to our gaze.

The complete set of the sixteen prints was made by me in the "Il Bisonte" Foundation and five numbered copies plus some evidence were done on a manual press by the printer Vincenzo Burlizzi.

The sense of the whole operation was to seize the opportunity of a difference and a change to communicate the possibility of a revolution of symbolic systems.

By becoming "readable", the Etruscan language came back to life (as the Etruscans are still alive in the genetic heritage of the Tuscans) but remained different, distant and irreducible (the Etruscan language is not an Indo-European language) urging us to "force" the limits of our own language to new horizons of meaning and significance. As Roland Barthes wrote "It is illusory to challenge our society without ever thinking of the limits of language with which (the instrument) we want to challenge it: it is like wanting to destroy the wolf by jumping comfortably into its mouth."

In this way, I propose the hypothesis of a "reflection" (once again the mirror) on the importance of words (and ideas) in the analysis and critique of reality: to quote Wittgenstein: "The limits of my language mean the limits of my world". The goal then becomes to create a semiotic short-circuit and the possibility of looking for "other" that is based on a forgotten language, but that is at the basis of some of the fundamental

structures of our symbolic system.

Finally, reflecting the observer (especially in the work "frame" which highlights the myth of individualism transforming the visitor into a "living legend") and introducing him/her into the dimension of the work, the matrices of shining and reflecting copper invite us to "cross the mirror."



## MYTHS IN THE MIRROR

*The Pope raised his hands to the heavens,  
raising his voice in a moan: "Tannhauser, unfortunate man,  
the spell cannot be broken. The devil called Venus is the worst of all  
from her beautiful claws you will never be saved.*

HEINRICH HEINE, *The Gods in Exile*

Thanks to the interaction between Etruscan and contemporary myths, the works of the section of the mirrors (as well as introducing visitors to the world of mythology) bring to light the depth and actuality of mythical-religious thought. An ancient pattern of reasoning that is still capable of influencing the beliefs, ideas and ideals of all of us.

At the base of the myths of the Etruscans, like those of other civilizations, we know the archetypes: "symbolic expressions" - Jung writes - "of the intimate drama of the psyche which become accessible to the conscience of man through the projection, that is when they reflect in the events of nature."

The more the individual is unaware of these forces, the more they will dominate him/her. Conversely, as our understanding of the universe and of ourselves encompasses all things in ever greater detail, we integrate the initially alien and unknown symbols, concepts and identity based on ideas that we discover gradually into our conscience.

Jung called this development "the constellation of hidden archetypal images."

The issue at stake therefore does not deal with whether or not we believe in the myths but rather in which myths we do believe and when is it necessary to confront these ancestral forms of thought to meet the challenges of present and future.

I also inserted the image of Einstein between contemporary myths. I wanted to, for example, stimulate reflection on the need to rethink the relationship between scientific thought and mythical thought.

At a time when religious fundamentalism and the secularism of scientific thought clash in the chronicles of the daily newspapers and in the minds of the public I believe that the experience of the Etruscan civilization could establish itself as an important reference point with which we can orientate ourselves.

The American psychologist Joseph Campbell wrote: "But what could be, now, the meaning of the word 'truth' to a modern

scientist? Certainly not the same as for a mystic! The really crucial scientific revelation, the most amazing and exciting, is that science is not and cannot claim to be 'true' in any absolute sense. It does not claim and cannot claim to be definitive, but only an experimental organization of simple 'assumptions in place'. [...] But there also exists a completely different kind of image, from an inner world that we experience especially at night, during sleep, but it can also arrive during the day, interrupting our life and even destroying it with madness"

According to the psychologist William James "If you were to characterize religious life in the broadest and most general terms, one could say that it is believing that there is an unseen order and that our supreme good is the harmonious adaptation to it. In this belief and this adjustment lies the religious attitude of the soul".

Titus Livy wrote about the Etruscans "a people more dedicated than any other to religious customs". They believed in a substan-

tial identity between the reality of the senses and the after-life dimension: peace on earth was a reflection of harmony in the heavens and could only be achieved thanks to the scrupulous fulfillment of the will of the gods which communicated to people through the signs of Nature. In the Etruscan religion, the *Disciplina etrusca* was a set of rules that were used to correctly interpret the will of the gods which manifested through natural signs, which then had to be put into practice in order to live in harmony with nature, humans and gods.

During the Middle Ages, Christianity sought to root out these millennial beliefs. It was not easy and they were often forced to adopt Etruscan symbols and practices in Christian ceremony (just think of the "crozier" of the bishops, which has the same shape as the *lituus*, the curved stick used by the augurs).

It is precisely the search for harmony which characterized the religion and civilization of the Etruscans, a matter which could and should usefully come into play when faced with close topical issues and relevant for sustainable development, new lifestyles and the consumption, integration of the migratory fluxes and the relationship between science and technology.

To build a complex, coherent and effective new thought horizon, capable of harmonizing the scientific and technological

achievements with the deep needs of human beings and which can respond to his thirst for Truth and his right to happiness, you need to build a harmonic reflection between the format of myth and reality.

This would overcome the wounds caused by exasperated economic and productive development which swept over the Tuscan countryside in the twentieth century for example, where the ancestral country culture that was the heir and living presence of Etruscan culture and thought still existed.

Tracing the proportions of the golden section, the copper matrices attempt this reflection and show this proportion of a new aesthetic and a new relationship between energy, humanity, future and environment.

The point of this speculation is to act as an invitation to resume the threads of time to create a synthesis that combines advanced features of the past (and even more particularly of the more remote past) with the present so as to enable a possible future.

## THROUGH THE MIRROR OF THE MEDIA

*"When I use a word," Humpty Dumpty said, in rather a scornful tone,  
"it means just what I choose it to mean - neither more nor less."  
"The question is," said Alice, "whether you can make words mean so many different things."  
"The question is," said Humpty Dumpty, "which is to be master - that's all".*

LEWIS CARROLL, *Through the Looking Glass*

The enormous power and social influence of modern mass media (often defined as deforming mirrors of reality) work through the use of beliefs, myths and archetypes.

This topic is addressed by five paintings on display.

An RGB (Red, Green, Blue, which I "Etruscianised" in RCP) viewer reveals the silhouette of the Sarcophagus of the Married Couple.

In the other three works (NOISE, COLOR and LCD) we have already passed through the mirror of the media and we are next to them watching television.

In NOISE the screen is not tuned and is transmitting the background noise to emphasize what the psychoanalyst James Hillman calls the 'inimitability' of archetypes or myths that "require the bizarre, the peculiar, the extreme: the Abnormal Psychology of the Gods" and "Without this fantasy of the archetypal disease, without the return to the gods of any illness, including that 'disease' called normality, we could never find the

appropriate context to morbid phenomena which will necessarily reduce to clinical and contingent phenomena, or sinfully moral and punitive phenomena".

In COLOUR we address the subject of colour: television broadcasts a coloured monoscope and even the "spouses" wear bright colours (as per the Etruscan statuary) thereby alluding to the need for "coloured" mythical thought, which is complex enough to reflect the complexity of displaying the world in relation to myths, beliefs and scientific achievements according to the harmony that governs the balance of colours on a canvas.

LCD is a prelude to the fifth painting and the theme of continuous innovation of the media. The spouses are dipped in a black environment and receive light from a flat panel (like LCD).

The last painting (FACEBOOK) addresses the issue of new media types and of the construction of identity, and refers to two myths

related to the town of Cortona: Ulysses and Dardanus. We have the front page of a popular social network site. It is the birthday of Ulysses (in Etruscan Utuste), right under the Internet address of his blog (<http://www.utuste.rasna>) we find the inscription in Etruscan "Utuste svalce avil 32" meaning Ulysses lived 32 years. Instead of "friends" I used the word "Tanasar" which Pallottino translates with actors or characters of the rite. Among the "friends/tanasar" we see Dardanus (the mythical founder of Cortona of whom we have no iconographical testimony), Lasa (nymph in Etruscan), Tages (the mythical founder of the Etruscan religion), Larthia (an Etruscan female name), Phersu (probably a "mask" in the Etruscan culture), and lastly Velia (another female Etruscan name).

In the "Noticeboard", Tinia (the Etruscan god corresponding to Zeus or Jupiter) has "shared" (a word which I translated from the Etruscan verb sath = put, establish) the image of a lightning strike and has written

(zic = write ) frontac (which means brilliant).  
Lasa instead has written: avil Eniaca pulu-  
mkva (The years be for you as the stars of  
heaven).

On the left of the page is an advertisement  
for a gift (akvil) and a site for love meetings  
(aminth).

## CONTEMPORARY ARCHETYPES

After passing through the threshold of the mirror of the media, we meet a series of paintings displaying the "contemporary archetypes" on the top floor of the Girifalco Fortress.

Following the metaphor at the base of the trail of the exhibition, these works are proposed as the "Mirrors of the Sacred" of the Etruscans: surfaces that - ideally - reflect the present in the light of the past.

As Andrea Tagliapietra wrote, "The metaphor of the mirror [...] can go beyond the analysis of the symbolism of the reflecting object, making the mirror the background of the fight between truth and mistake".

According to a good definition by Guy Michaud, the mirror, object of almost unlimited symbolic values, can be seen as an appropriate symbol of symbolism itself, that is of the functioning of the symbol: the mirror becomes symbol of the symbol ... metaphor of the duplication of the world [...] of conscience [...] of mind [...] of thought and of language".

"The unconscious - Jung wrote - considered as the historical field of the psyche,

contains in a concentrated form the entire range of engrams that, over immeasurable time, have influenced the current structure of our psyche". The engrams are functional traces indicating the maximum frequency and intensity with which the human psyche has generally worked.

These functional engrams work as motifs and mythological figures which are found - sometimes identical, sometimes very similar - in all people and which you can easily see in the subconscious of "modern man".

In this section we propose a dialogue between this mythological imagery which represents the inner forces of our mind, with the themes and images of reality. Myths cannot be substituted by scientific discoveries because they talk in a figurative language of symbolic forms elaborated by the unconscious in continuous interaction with conscience.

The manifestation of myth in modern society is always alive both in the experience of the single and in collective opinions. "Gods - Hillman explains - have not disappeared, though we think we have got rid

of them. For example, Hermes-Mercury is everywhere. He lies in the air, travels, makes calls, is in the markets, plays the stock exchange, goes to the bank, trades, sells, purchases, and surfs the Net. Sitting in front of the computer, you can be naked, eat pizza all day long, never wash yourself, never sweep the floor, never meet anyone, and all this being logged on. This is Hermetic poisoning".

These works are intended as types of mirror-neurons in the 'fortress-brain' forming synapses and configurations that reflect the aesthetic and meaning persistence of Etruscan archetypes, symbols and images to demonstrate how the changes which occur over time have only superficial character: from art to religious symbols, from hopes of peace to self-celebration of power, from the construction of identity (personal and collective) to the class struggle.

Each painting has a title, written in gold in Etruscan characters.

The dimensions of meaning that I have taken into account are power, politics, war, migration, the relationship with natural

*The gods have become diseases.*

CARL GUSTAV JUNG

phenomena, body language and art. These themes are interwoven within each canvas following references and suggestions which, for convenience of the exhibition I have divided according to major themes: art and design, politics and power, war and natural disasters, society and culture, and women.

In these works, some archetypal figures that I have selected from artefacts from the Etruscan period (frescoes, bas-reliefs, statues and artefacts in bronze) are welded to images of our present or recent past. These photo-paintings are intended to emphasize the persistence of archetypes in our culture and allow us to read this in the light of an ancient time.

We find a dual correspondence between us and the Etruscans: style and content. Regarding the first aspect I have noticed that the freshness and vitality of Etruscan art images do not disappear when confronted by modern images, but rather tend to take on a new meaning, often a modern and almost "futurist" view. Other than the content and meaning which archetypal images carry, they also tend to lend a greater depth of meaning to the images, a new key to the interpretation.

## ART AND DESIGN

As in an archaeological excavation, which first exposes the most recent stratigraphic evidence, I have included a tribute to the artistic productions of Cortona of the twentieth century, then deeper to the Middle Ages until we reach the Etruscan age.

In the painting *SEVERINI* I propose a reflection on the language of art by using the abstract language of decorations on the Biconical cinerary urns of the Villanovan Age, conserved inside MAEC with the surfaces of the painting "The Dance, 1909 - 1916", by the futurist painter Gino Severini, Cortonese by birth..

In *CURTUN FONTS* a character of each type is highlighted in gold on the Tabula Cortonensis in order to emphasize the modernity of the design of the Etruscans. Both the size and type of the characters used in the Tabula Cortonensis were indeed a sort of "standard format", comparable to our A4 sheet and to modern fonts (the typographic characters which share the same graphic style).

The third picture, *VANTH*, was inspired by "The Annunciation, 1433 - 1434" by Beato Angelico, preserved in the Diocesan Museum in Cortona. Instead of the Madonna there is the image of Vanth (an Etruscan god of the underworld) and another column. Besides the visible formal analogies between the image of the angel and that of Vanth, I

wanted to emphasize the persistence and changes that affect religious symbols. Christianity has assimilated almost all the features of the figure of Vanth and other winged Etruscan nymphs, which were condensed into the positive portrayals of angels, while the symbol of the serpent was associated with the devil.

## POLITICS AND POWER

In *AULE LENIN METELIS* the image of Lenin is inserted between two reproductions of the statue of the Haranguer. The title of the painting combines the names of the two subjects, "Aule Metelis" and "Lenin" (the pseudonym of Vladimir Il'ic Ul'janov) to show the strong formal and content assonance of the two characters. The position of their bodies and hands betray the same meaning of their gestures: the act of pleading to the crowd, which has remained unchanged for two thousand years. To further highlight the "political" character of the painting, the three figures are camping on the red and black of the anarchist flag.

Still on the theme of politics and power, the picture *LAUKME* refers to the figure of the sacred King of the Etruscans (Lucumon), showing the similarities between the representation of power (especially at the death of a political leader) between us and

the Etruscans. Four State funerals (Mao Tse Tung, Khomeini, Churchill and Lincoln) are combined and interact with the image of the altar/terrace of the Melone del Sodo in Cortona. The display of the body of the leader before the people during the funeral ceremony is the same as it was in Cortona when a Lucumon died, and this action still characterizes the funerals of political leaders of nations and cultures very distant from each other.

#### WAR AND NATURAL DISASTERS

In the painting *TINCSVIL* (an Etruscan word engraved in the leg of the statue of Chimerara of Arezzo meaning "given to the god Tina") the image of the Chimera takes on the apotropaic function of moving the conflicts away from the world of today and tomorrow. In the painting, the unmistakable shape the Chimera becomes a symbol of the horror and foolishness of wars.

In the background three pictures (a tank, the shelling of a city and a nuclear explosion) bind together the three animals that make up the mythical beast (the lion, the snake and the goat).

In the foreground, on the body of the Chimera we can read the graphic of the gold stock, to emphasize the link between armed conflicts and economy.

*MANTUS* is inspired by the recent earthquake in Abruzzo. In the background is the image of the Government Palace of L'Aquila destroyed by the earthquake and in the foreground is a Carabiniere on the cellphone. This image combines with the fresco of the Tomb of the Augurs of Tarquinia, where the two Etruscan aruspices are found beside the door of the afterlife, holding their hands to their foreheads as a sign of mourning.

The painting is intended to denounce the human faults of this tragedy. Already at the time of the Etruscans a deity - Mantus - was considered responsible for earthquakes. After more than two thousand years, in an area that we know is a highly seismic area, this natural event (statistically likely) was transformed into an immense tragedy as a result of ignorance, thirst for profit and missing prevention. Also, the reaction of the media has had an almost religious character, blaming the dead on the earthquake (almost like a malicious deity) instead of investigating the responsibility of those who (badly) built the buildings which collapsed.

#### SOCIETY AND CULTURE

The issue of immigration is at the centre in the painting *TULAR DARDANIUM*. This work addresses the issue of immigration, taking its cue from analogies between the *Tabu-*

*la Cortonensis* and the *Liber Linteus*. On a canvas of untreated linen we see a boat of migrants that forms the outline of the Mediterranean and the Anatolian peninsula. Two golden spirals link the proportions of the *Tabula* (made from oxidized copper leaf) with the pages of the *Liber Linteus* (ink on linen), showing the story of the Cortonese exiles (who in the first century BC, following the war between Mario and Silla were forced to emigrate as political exiles to Africa).

The title (*Tular Dardanius* = boundary of Dardani) refers to an exhibit (a border stone found in Tunisia confirming the presence of an Etruscan community) and an ephemeral concept, like that of a border crossed daily by individuals fleeing war, famine and persecution.

The reference to the *Tabula* and the *Liber Linteus* finally wants to invite us to reflect on the cultural value of migratory phenomena in cultural hybridisation.

The central idea of the painting *SPAM* is the theme of work and ownership of the means of production where you are invited to reflect on peace and the class struggle. Around the second century BC, this image was found in the bas-reliefs of Etruscan cinerary urns. It was clearly a political phenomenon. The image of the demon with the plough (often identified with the Greek hero Echelus who killed many Persians at the Battle of Marathon), tells of a primordial

hero linked to the forces of earth, who killed soldiers armed with swords by using a plough, but also of a social class (the owners of small pieces of land) in the fight against the aristocracy of the sword. This figure, seen in a contemporary perspective assumes the value of a political manifesto which measures agriculture and peace victorious against the military-industrial complex. To further emphasize the modernity of this mythical image I wanted to display the bas-relief unchanged but only simplifying the lines and colours. With this graphic operation the modernity of the figure is shown throughout, creating an image that closely recalls the murals and political posters of the 1930s, or the essential lines of a comic book (hence the onomatopoeic title "*SPAM*" made by the sound of the plough hitting the head of the warrior).

#### THE WOMAN

In this homage to the Etruscan people and culture we could not miss a reference to the theme of the image and role of Women. This is an issue which is at the base of the very idea of this exhibition (*Malna Turan* = Mirror Venus) and features a special section of the culture of the Etruscans. In fact, in the Etruscan world the role of women was very different from the one of Greek or Roman

women. In Etruria the woman participated in public life, was free to drink wine and sit down to banquets and was recognized as a person with much power, so much so as to convey their surname to their children.

The theme of gender identity is addressed here by two paintings.

In *TANZ* (from German *Tanz* = Dance) eight women (four Etruscan and four girls of today) are dancing around a fire. The figures refer to eight female deities of the Etruscan Pantheon and represent the continuation of the rites and pagan traditions during the Middle Ages and up to modern times. The painting also proposes a reflection on the "witch hunt", a fierce persecution mainly of women with ancient beliefs related to pagan fertility cults.

*FASHION VICTIM*, inspired by a fresco of the Bruschi Tomb of Tarquinia, displays a new word (coined by the stylist Oscar de la Renta) which identifies people who passively and uncritically follow any dictates of fashion. It ironically shows the passion, sometimes unrestrained, of women of any time and place for fashion novelties. A modern image of an aristocratic Etruscan, trying a dress in front of a mirror held by a servant, is reproduced virtually unchanged.



## CLOSER EXAMINATION

### HARANGUER

The Haranguer is a large bronze statue made by the *cera perdata* technique (a fusion cast in seven parts and then welded), and in the case of the legs, filled at the bottom for more strength, for the most part fixed with nails to the toga. The eyes, in different materials (ivory, bone and/or vitreous paste) were added separately and are now lost. Locks of hair, the borders of the toga, inscriptions and other details are engraved. The right hand was broken at the time of first discovery, in 1566. The statue, life size, is of a mature man, with hair adhering to the head, combed locks, wearing a short toga and, on the skin, a tunic bordered by a narrow band. He is wearing shoes and his rank is indicated by a ring which he wears on his left hand. The character is portrayed at the moment when he is preparing to speak in public, asking for attention. He is an Etruscan but dressed in the Roman manner. On the edge of the gown an inscription is engraved in three lines interpreted thus: "For Aule Meteli, son of Vel and a Vesi this (sacred object) to the god Father Tece placed by the pagus of *Chisvlics*" We are certain of the interpretation of the first line, while uncertain

about the others; it is enough to understand that we are dealing with a commemorative statue of a public man, a political man, Aule Meteli, offered in his honour by some community in a sanctuary in the Perugia area, or most likely Trasimeno after the politician had taken guardianship. Aule Meteli was an Etruscan (according to the inscription) who dressed and acted like a Roman. An Etruscan fully Romanised, as Etruria was legally Romanised in these years. We can take the statue as a monument to a lost civilization, the Etruscan, slowly and inexorably absorbed by Rome.

### HARUSPICY

Divination practice based on the weather, animal behaviour and in particular on the bowels (especially the liver) to derive signs and rules of conduct. Those who performed haruspicy were called *haruspices*.

### ARX

Promontory from which the augur (Etruscan priest), as part of the ceremony of foundation of the city, drew the auspices (from *aves aspicio*, watch the flight) by observing the flight of birds, to designate the future seat of the city.

### BEATO ANGELICO

Giovanni da Fiesole, whose real name was Guido di Pietro (Vicchio, circa 1395 - Rome, 18 February 1455), known as Beato Angelico

or Fra Angelico, was an Italian painter. He was actually beatified by Pope John Paul II in 1984, even though he was called Beato Angelico after his death, both for the moving religiosity of all his works and for his personal qualities of humanity and humility.

The Dominican friar attempted to join the new Renaissance principles, like the construction of perspective and attention to the human figure, with old medieval values, such as the didactic function of art and the mystical value of light.

### BUSTROFEDIC WRITING

A type of writing that takes its name from the path followed by a pair of oxen yoked to the plough (etymologically "turn the oxen") when, after the straight stretch, the plough must be turned in the opposite direction to start a new groove.

### CACU

Name of a mythical Etruscan character with prophetic and prophesying power.

### CARDO

The term was used to indicate a north-south boundary in the Roman centuriation, the division of the territory of a colony into lots that were assigned to individual settlers. The orientation on the cardinal points could be modified in order to certify the centuriation on a great way of communication or on an

existing or important geographical feature, such as the course of a river. On the same orientation of the centuriation, the subdivision of the city blocks was certified. The main axis of centuriation and city planning was the *cardo maximus*, which crossed at right angles to the *decumanus maximus*, the main east-west axis. The forum, which is the main square of the city, was almost always situated at the hinge of the *cardo* and the *decumanus maximus*.

#### CHIMERA

The chimera (from the Greek *chimaira*, literally goat) is a mythological animal with body parts of different animals. According to the Greek myth it is part of the offspring of Typhon and Echidna, together with Lernaean Hydra, Cerberus and Orthrus. The Chimera dwelt at Patara and the king of Lycia Lobates ordered Bellerophon to kill it because it raided his territory. With the help of Pegasus, Bellerophon succeeded in this task. It is said that he had a piece of lead in the tip of his spear. The heat of the flames launched by Chimera, melted the lead and killed the beast. The statue of the Chimera in Arezzo is one of the best known examples of Etruscan art. It is preserved in the National Archaeological Museum of Florence, and is 65 cm high. It has been dated to a period between the last quarter of the fifth and the first decades of the fourth century BC.

It was part of a group of bronzes buried in antiquity for preservation. They were found by accident (15 November 1553) during the construction of Medici fortifications outside Porta San Lorentino on the outskirts of the city. The sculpture was immediately claimed by the Grand Duke of Tuscany, Cosimo I de' Medici for his collection, which he publicly exhibited in the Palazzo Vecchio.

#### CURTUN

Etruscan name of Cortona attested by epigraphic. The recent discovery in Via Vagnotti, in the historic centre of town of a Villanovan hut datable to the eighth century BC seems to confirm that the protohistoric settlement had developed in exactly the same place as the Hellenistic and Roman settlement, where people continued to live in the medieval and later modern towns. The oldest following date from the archaeological record is in the first twenty-five years of the sixth century BC, when the three large tumuli of the plain emerged: Camucia on the road to Chiusi, and the First and Second Tumulus of Sodo, located on the way to Arezzo. These appearances attest to the emergence of a small aristocratic class in Cortona, self-conscious of its role and its hegemony on the remainder of the social structure. By the fifth century BC the town and the territory of Cortona appear fully formed, but only after the fourth century BC the town

map reaches full legibility through the construction of the walls, with mighty square foundations along a perimeter of over 3 km, which today are still a tangible sign of an extraordinary continuity of urban form between the classical and the present. The best known town gate is the Porta Bifora, double arched, investigated between 1986 and 1990 in the course of work which enabled the restoration and reopening of this gate. The gate then acquires the character of real "triumphal gate" for Cortona, from which two major roads branch out: one to Chiusi, the other to Arezzo. The greatest period of development of the town coincides with the years that separate the Hannibal war, which took place in the immediate vicinity of Cortona (the Battle of Lake Trasimene in 217 BC), and acquisition of citizenship of Rome, in 89 BC.

The vicissitudes of war, which resulted in the "liberation" of the ancient servitude in Etruria, left large aristocratic families in a dominant position in Cortona, who became protagonists in a new period of splendour for the town. The late-Hellenistic aristocracy intervened in the urbanisation, in public buildings and the private sphere, especially by realising strong ideological impacts, such as tombs. The members of this class went to reoccupy the large archaic Tumuli or imitate them in new Hellenistic forms as attested to by the surviving structures "Tanella of

Pythagoras", "Tanella Angori" and "Tomb of Mezzavia". At the time of acquiring Roman citizenship, the territory of Cortona had reached a completed physiognomy.

Archaeological and literary sources show Cortona as a tranquil Roman municipium. The most relevant buildings were made up of large houses, of which the best known is Ossaia, which at the end of the Republic came into possession of the noble family Vibii Pansae of Perugia and at the death of the gens was annexed by the imperial *scus*, presumably a legacy for the children of Agrippa Caius and Lucius Caesari. The villa, abandoned after the mid-4th century AC., is rich with mosaic floors, which cover a period from the 1st century BC to the fourth century AC.

#### DARDANUS

A mythical character born in Cortona and founder of Troy, likely the result of a mythical reworking of an Italic city in the Augustean age, strongly suggested by Virgil (Aen. III, 170-171, VII, 205-206). When the Greek myths were used to ennoble Italian urban realities on the basis of a mere onomastic assonance and, above all, with the idea to tie the town's history to that of Rome and the mythological Trojan progenitrix (the Etruscans and Romans "returned" to the land of their ancestors).

#### DECUMANUS

See *cardo*.

#### ENGRAM

From the Greek *engrāpho*, "inscribe". Recording, track, mark which an event stores in our memory, as a *tabula rasa*. This concept, which Richard Semon had restricted to the nervous system in psychoanalysis in 1908, was extended by the German art historian Aby Warburg to social memory. Engrams are configured as high-impact expressive images surviving in inheritances of cultural memory in Western Europe and re-emerging in a fragmented and discontinuous mode.

#### ETRUSCA DISCIPLINA

All the rules of the Etruscan religion which regulate the relations between gods and men. Its starting point is the scrupulous research of the divine will by all means, from reading the entrails of animals and particularly of the liver to the observation of celestial signs, especially lightning.

#### HERMES

In Greek mythology he is the god of boundaries and of travellers, shepherds and herdsmen, speakers and poets, literature, athletics, of weights and measures, of trade and the cunning characteristics of thieves and liars. In Roman mythology, the equivalent

of Hermes was Mercury, although he was a god of Etruscan origin, but had many features similar to Hermes, like being the god of commerce. In Etruria he was assimilated by the divinity *Turms*.

#### HUXLEY, ALDOUS

(Godalming, July 26 1894 - Los Angeles, 22 November 1963) English writer famous for his science fiction novels. He has also published essays, short stories, poetry and travel stories. Huxley was a humanist and pacifist, but was also interested in spiritual subjects such as parapsychology and philosophical mysticism.

#### LARTHIA

Proper name of an Etruscan woman.

#### LASA

Female deity of Etruscan mythology. Sometimes they are represented with wings and their symbols are mirrors and crowns. They were guardians of the tombs and often accompanied *Turan*, the goddess of love: in other cases they were used to sponsor the arts or to personify the immortality of the soul.

#### LAWRENCE, DAVID HERBERT

(Eastwood, 11 September 1885 - Venice, 2 March 1930) He was a British writer, a vigorous and original novelist, who reflected the

revolt of his generation against the Victorian era. He was considered a prophet and sexual mystic, almost half a century ahead of the younger children. He was the author of among other books, *Lady Chatterley's Lover* and the travel book *Etruscan Places*.

#### LIBER LINTEUS

The *Liber Linteus (Zagrabiensis)*, *Linen book of Zagreb*, more commonly known as the Zagreb Mummy, is the longest Etruscan text we have (about 1200 words) and the only existing book on linen. This is a drape of linen divided into twelve rectangular panels, which had been used during the Ptolemaic period as mummy bandages for a woman discovered in Egypt in the mid-nineteenth century. It is called "of Zagreb" (in the archaeological museum of which it is still preserved) because it was reported from Egypt as a relic from the Croatian Mihail de Brariæ. The text, which bears a ritual calendar, was recognized and studied only at the end of the century. The mummy and the book are now kept in a refrigerated hall of the Archaeological Museum in Zagreb, Croatia.

#### LUCUMON

The name attributed to Etruscan kings, according to ancient literary tradition.

#### MANTUS

Etruscan deity linked to the underground,

to thermal waters, to seismic and eruptive phenomena.

#### MERCURY

See Hermes.

#### PHERSU

In the paintings of some Etruscan tombs of Tarquinia, and perhaps even Chiusi, a strange masked figure called *phersu* (the name can be seen from the clear inscription attached to two cases next to the character) can be seen among various sports scenes and funeral games. The fresco represents a group consisting of an individual with red bearded mask, short spotted jacket, a red band around his loins and a high pointed cap, who has a dog tied with a thong assaulting a person sentenced to death. According to the traditional interpretation by Massimo Pallottino this is an actor, a mask. The fact is that the *phersu*, other than in the mortal race described above, is also represented in a totally non-violent way and particularly in scenes of racing and dancing which would suggest a more generic characterization. Linguists still believe that the Etruscan word *phersu*, meaning "mask", is derived the Latin word "persona" in its original theatrical form. There are strong doubts that the Etruscan word in turn was an adaptation of the Greek *prosopon* (face or mask).

#### SARCOPHAGUS OF THE MARRIED COUPLE

The Sarcophagus of the Married Couple was found in a tomb in the necropolis of Banditaccia of Cerveteri and is attributed to circa 520 BC. The sarcophagus is a sculpture in terracotta, while the cover shows the figures of the couple, set on a triclinium, the bed that was used during a banquet. He rests his arm affectionately on the shoulders of his wife, and the features of the two figures follow the typical characteristics of Etruscan sculpture made up of simple and straight lines but also elegant. The form is very neat and accurate in some details, as can be seen by observing the pointy shoes called *calcei repandi* worn by the bride.

#### GOLDEN SECTION

In art and in mathematics, the golden section is the relationship between two unequal magnitudes, of which the higher is the average proportional between the lower and their sum. This ratio is a number of approximately 1,618. This is an irrational number, that is represented with infinite decimal figures and can be approximated with increasing accuracy, to the ratio between two successive terms of the Fibonacci series, to which it is closely linked. The golden spiral is the graphic representation of that relationship.

Both the geometric and mathematical properties, which are often seen in a variety of

natural and cultural contexts have impressed the human mind over the centuries. It is taken as an ideal of beauty and harmony, it is searched for and recreated as a canon of beauty. For this reason, the proportion has assumed the title of golden or divine proportion.

Recently the proportion of the golden section was found to also be true for the Etruscan temple architecture and the standard format of the *Tabula Cortonensis*, a rule likely dictated by the Etrusca disciplina as suggested by the archaeologist Armando Cherici

#### SEVERINI, GINO

Gino Severini (1883-1966) was a central figure of Italian Futurism, a movement that celebrated the life-giving expression of movement, speed, dynamism to modern paintings and sculptures and particularly to contemporary philosophical theories on the sensory perception in the new urban and industrial ambient at the beginning of the twentieth century. Residing in Paris since 1906, he acted as intermediary between the Futurists in Italy and avant garde colleagues and friends in Paris, who dedicated themselves to Cubism in this period. We can admire Severini's work in Cortona, like the Via Crucis and, inside the Museo dell'Accademia Etrusca, a selection of important works, including Motherhood, dated 1916.

#### TABULA CORTONENSIS

A slab of rectangular shape (28,5 x 45,8 cm, equivalent to a foot by a foot and a half) it consists of seven fragments of bronze on which an inscription is carved by a sharp gouge. On top the *tabula* has a handle grip with two spherical knobs. It is made of a very soft bronze with a high percentage of lead to make it easier to incise. The inscription is a whole face, with 32 lines of text (*recto*), and continues on the other face (*verso*) with 8 rows. It reveals very detailed engraving of the letters, while the alphabet used dates from between the end of the third and second century BC in the area of Cortona, where the sign for a retrograde 'e' is in initial or final syllable to replace an old diphthong. Overall, the document sets out 40 lines of text and 206 words (among which 55 units of actual vocabulary and 10 forms of clitics, that is, pronouns, conjunctions and postponements). Two different hands are easily recognized: one main scribe recorded the first 26 rows of the *recto* and the whole of *verso*, the secondary scribe recorded the last 6 lines of the *recto*. Third Etruscan text for length, after the "Zagreb Mummy" and the "Table of Capua," it mentions a transaction that provides for the acquisition by the gens Cusu of land owned by the oil trader *petrusceva* and wife *arntlei*. The events of the discovery have not yet been fully clarified. In 1992 seven fragments of bronze were

delivered to the Command of the Carabinieri of Camucia, which had undergone a pretty dramatic "cleaning", along with other bronze fragments (candelabrum element, palmette, vase fragment, two cylindrical bases), given as found in the area the Piagge at Camucia. Despite the entire area being subsequently subjected to careful study, no other archaeological evidence has come to light, making the place of discovery highly doubtful. It was exhibited for some time in a public place (probably a sanctuary) and perhaps hanging from the handlebars to a track that allowed the reading front and rear. Later, after being removed from their place of origin, was broken into eight parts and was intended for concealment. The fragments were stored in a humid environment, together with other objects of iron, traces of which are visible in several points of the fragments (spots and scaling). The missing eighth fragment does not affect the understanding of the text as it contained some names of the long list transcribed on lines 24-32 of the A side, extended on the first line of B side.

#### TAGES

Mythological character, with the appearance of a child with hoary hair, mythical founder of the Etrusca disciplina, who supposedly leaped from a ploughed furrow of Tarchon, founding hero of Tarquinia.

#### TINIA OR TIN

The biggest Etruscan deity, corresponding to the Greek Zeus or Roman Jupiter.

#### TITUS LIVY

Roman historian (*Patavium*, 59 BC - 17 AD), author of a monumental history of Rome, the *Ab Urbe condita libri Functions CLVII* since its founding (traditionally dated 21 April 753 BC) until the reign of Augustus.

#### BRUSCHI TOMB, TARQUINIA

The Bruschi tomb was discovered in 1864 on the property of the Countess Bruschi Falgari at the necropolis of Calvario. At the time of discovery the hypogean was in very poor condition. The roof had collapsed in ancient times and seriously damaged the paintings. However, the discovery allowed the deciphering of many inscriptions and allowed the reproduction of drawings through all that remained of the painting cycle. The tomb was then re-closed and forgotten until its accidental rediscovery in 1963. It was then decided to remove and restore what remained of the frescoes. The upper wall of the tomb is painted with a procession of judges (*processus magistratualis*) which accompany the deceased Vel Apnas into the afterworld and meet with another parade, most likely the ancestors of the dead (end of the fourth century BC to the third century AC).

#### FRANÇOIS TOMB, VULCI

The François tomb of Vulci is one of the most famous Etruscan monuments, discovered in the town of ancient Etruria in 1857 by Alessandro François, for whom it was named. This magnificent underground tomb was dug into the rock, and was the resting place of the Saties family, distinguished members of the Vulci aristocracy. The complex is divided into seven funerary rooms arranged around the entrance hall and tablinum, which form a large single central room in the shape of an upside-down 'T'. It was richly decorated with frescos, which were removed in 1863, a few years after the discovery, on the initiative of Prince Torlonia, the owner of the land where the tomb was found. On the right wall of the entrance hall Vel Saties, the founder of the tomb, is depicted dressed in a richly painted tunic, about to take the auspices from the flight of a bird on a rope held by the small Arnza. The wise sage Nestor, who lived during the Trojan War, and Phenix, the teacher of Achilles, are painted on the opposite wall. Painted on the sides of the tablinum are the brothers Eteocles and Polinices who killed each other and the capture of *Cneve Tarchunies Rumach* (perhaps this refers to Tarquinius Priscus, fifth king of Rome). On the long wall on the right the exploits of the Etruscan heroes are displayed, while on the opposite wall the killing by Achilles of the Trojan prisoners in honour of

the memory of Patroclus are displayed. The two Etruscan demons, Charun, blue-skinned, are represented with a long hammer and Vanth is shown with multi-coloured wings. It is believed that the gesture of the Greeks who killed the Trojans was ideally to assimilate the Etruscans who defeated the Romans, who were considered descendants of the Trojans. The tomb serves to remind the Etruscan population that they needed unity against the common enemy, Rome.

#### TULAR

Etruscan word meaning "boundary", normally inscribed on stones, which determined the limits of private property or territories of towns.

#### TURAN

Etruscan deity of Love, comparable to the Greek Aphrodite and the Latin Venus.

#### ULYSSES

According to what was reported by Hellenic of Lesbos there was no shortage of ancient traditions regarding Ulysses going to Etruria, where he was known by the Etruscan name of Nanos (the wanderer) and buried on the outskirts of Cortona, near Mount Perghe (commonly identified as Pergus), (Lycophr., *Alex.*, ll. 805-808, l. 1244 and subsequent commentators and scholiasts).

#### VANTH

In Etruscan mythology, Vanth is an underworld deity, the messenger of death for men. Winged, she is represented with snakes, torches and keys, and often accompanied by the god Charun.

#### VELIA

Proper name of Etruscan woman.

#### VILLANOVAN AGE

First phase of Etruscan civilization, Iron Age (ninth-tenth century BC), it takes its name from the discovery of a series of cinerary urns dated to this time at Villanova, Bologna.