Historical Dictionary of the Etruscans

Simon K. F. Stoddart

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Contents

Editor's Foreword *Jon Woronoff*	vii
List of Illustrations	ix
Preface	xi
Maps	xiii
Chronology	xvii
Introduction	xix
THE DICTIONARY	1
Appendix: Museums and Research Institutions	221
Bibliography	263
About the Author	320

Editor's Foreword

The Etruscans are among the most fascinating peoples of the ancient world, sufficiently so that they have aroused interest in their contemporaries and successors and encouraged active and dedicated research by amateurs and specialists in Italy and other parts of Europe over the past several centuries. Alas, what we currently know about the Etruscans, as compared to the Greeks, Romans, or Egyptians, is still quite limited—partly because the civilization's physical remains are relatively few and many have been obscured by their successors. But information is being accumulated, and more is known about specific groups and areas, which contributes to a varied and subtle insight into the community as a whole. This applies to many sectors: architecture, economy, lifestyle, culture, and gender relations. Thus, a volume on the Etruscans is certainly merited and most welcome.

Like the other volumes in this particular series, the first main section is the chronology, which reviews the civilization's long evolution and "disappearance." The introduction further locates the Etruscans geographically and describes the workings of their society. The dictionary section contains numerous entries on specific settlements and cities (and their related archeological work), pioneering Etruscologists and their techniques, and Etruscan achievements. The appendix provides a list of museums and exhibits, and the bibliography provides sources for further reading.

With Etruscology being such a diversified and rapidly evolving field—with many specialists working in different places, on different aspects, and not always agreeing with one another—it is certainly important to have an author with a broad view. This has been provided by Simon K. F. Stoddart, whose interest in the Etruscans reaches back more than two decades, when he obtained a doctorate from Cambridge University. Since then, he has been both fellow and lecturer at Cambridge,

Oxford, York, and Bristol universities. He has taught and lectured, engaged in or directed a number of fieldwork projects in central Italy, and written or edited several books and numerous articles on Etruscan Italy and related subjects. He was until recently editor of the journal *Antiquity*. This background explains the unusually broad coverage and exceptional variety of material in this latest addition to the series, the long awaited *Historical Dictionary of the Etruscans.*

Jon Woronoff
Series Editor

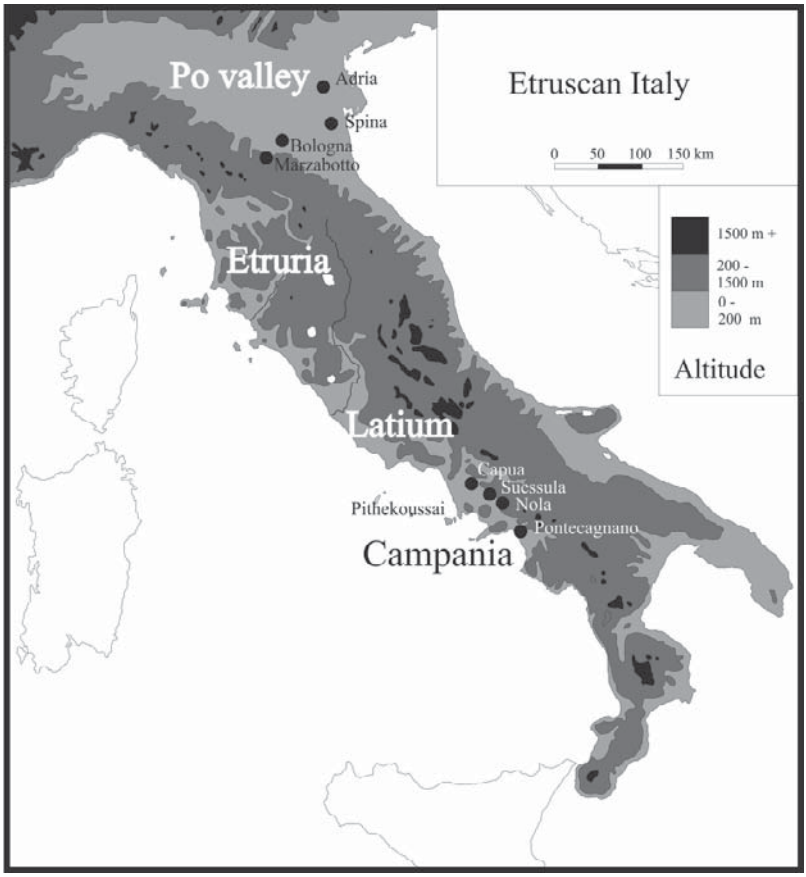
Illustrations

Map of the relationship of Etruria to Peninsular Italy. xiii
Map of major geographical features of Etruscan Italy. xiv
Map of major Etruscan cities and settlements. xv

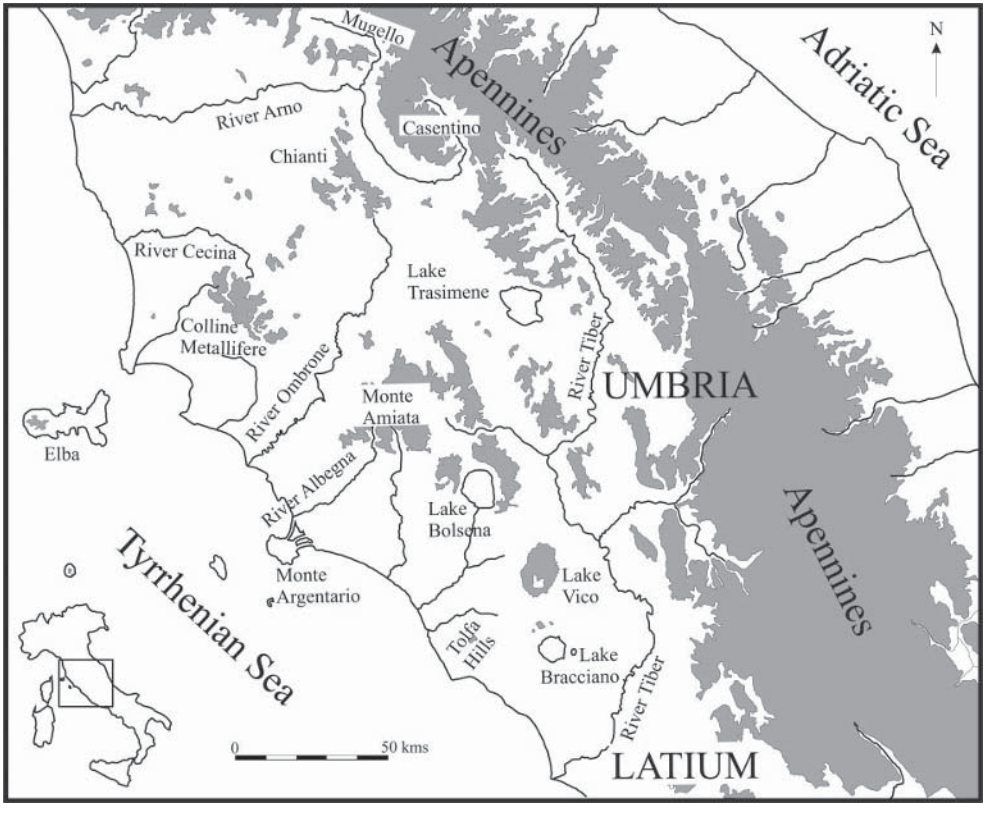
The Regolini Galassi tomb at Caere. xxv
Hybrid creature from a funerary context (Tomb of the Bulls, Tarquinia). xxix
Domestic structures at Accesa Lake. 2
Plan of courtyard structure at Acquarossa. 4
Type 3 Etruscan storage amphora. 12
Diagram of Villanovan hut urn. 25
Later tombs at the Banditaccia cemetery of Caere. 35
Section showing cremation burials at Veii. 60
Plan of the settlement at La Doganella. 69
Plans of domestic architecture at Acquarossa. 70
A vase by the Micali painter. 75
The acropolis of Marzabotto. 118
The courtyard structure at Murlo. 131
Tomb at Nepi. 135
View of Orvieto from the west. 142
Tomb at Quinto Fiorentino. 161
An Etruscan ship from a vase of the Pittore delle Palme, seventh century BC. 178
The Etruscan symposium from a terracotta at Murlo. 185
One of the northern gateways of Tarquinia from inside the city. 188
The Banditaccia cemetery at Caere. 196
Cross section through the volcanic tuffs in the South Etruria area. 201
The deserted plateau of Veii today. 206
The difference in style between women, left, and men, right (Tomb of the Leopards, Tarquinia). 218

Preface

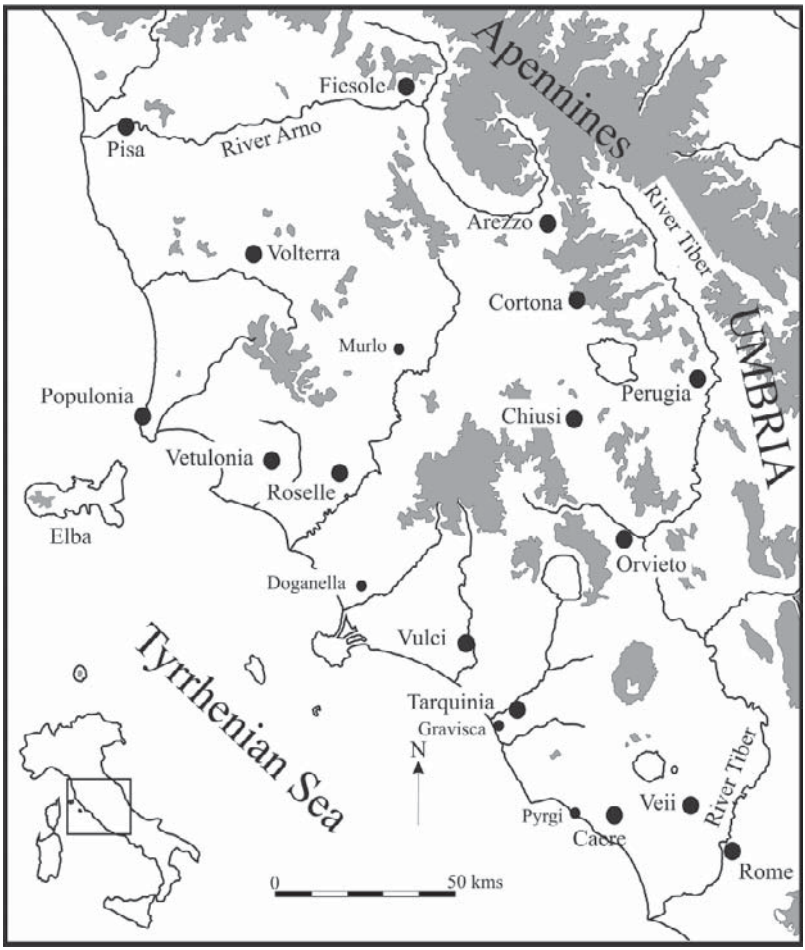
This volume deals with a historical people whose preeminent evidence is prehistoric. The dictionary covers Etruria proper between the Arno River and the Tiber River and extensions into the Po Valley and Campania, as well as some of the imported materials of the Etruscans elsewhere outside Etruria. It does not seek to cover Umbria, Latium, or other nearby areas. The dictionary covers places, individuals, and some themes. Only deceased scholars have been given their own personal entries, although some of the key living scholars are mentioned in appropriate parts of the text and in the bibliographic sections at the end of the volume. The principal themes (e.g., geography, identity, and the body) are put into context in the introduction, and these and other themes are covered in the dictionary. **Bold** items in the introduction and dictionary section indicates a link to specific entries in the dictionary section. Dates are problematic since the recent readjustment of dates in the range 1200–700 BC in response to dendrochronological dating has not been universally accepted. An intermediate position is adopted here. In the spelling of Etruscan names, the closest alphabetic version and some of the variations are given. New World spelling is employed where it cannot be avoided by the use of a synonym. Some Italian terms are included and cross-referenced to their English equivalent. The art history and material culture of the Etruscans are voluminous, and the dictionary seeks through the bibliographic section to direct readers to more detailed treatment rather than cover every aspect—which would be impossible in a book of this length. In some places you might find the terseness of Samuel Johnson, but I hope the dictionary serves its purpose, which is to cover the essentials in a more archaeological and contextual framework than many Etruscan offerings.



The relationship of Etruria to Peninsular Italy.



Major geographical features of Etruscan Italy.



Major Etruscan cities and settlements.

Chronology

2300 Early Bronze Age. Low density populations.

1600/1550 Middle Bronze Age. Development of upland/lowland settlement systems.

1325/1300 Recent Bronze Age.

1175/1150 Final Bronze Age. Small permanent villages and small cemeteries. Hoards. Foundation of villages on location of most Etruscan cities. Possible social ranking.

950/925 Villanovan 1. Nucleation on the site of later Etruscan cities.

850/825 Villanovan 2. Development of clear ranking in cemeteries.

775 Foundation of Pithekoussai.

750 Foundation of Cumae.

734 Foundation of Naxos.

733 Foundation of Siracuse.

738 Foundation of Catania.

727 Foundation of Megara Hyblaea.

720 Early Orientalizing. Accumulation of wealth by leading descent groups of Etruria.

709 Foundation of Sibari.

708 Foundation of Crotone.

706 Foundation of Taranto.

680 Middle Orientalizing.

630 Recent Orientalizing.

580 Archaic. Mature urban status of Etruria.

540 Battle of Aleria.

474 Battle of Cumae.

400 Classical Period.

396 Destruction of Veii by Rome.

300 Hellenistic Period.

278 Foundation of Roman colony of Cosa.

248 Destruction of Falerii Veteres by Rome.

Introduction

The Etruscans were a named historical people with a distinctive range of material culture, who principally occupied the area of central Italy between the **Arno River** to the north and the **Tiber River** to the south and east over most of the first millennium BC. A simple geographical definition of their territory covers only their core area. To the north, Etruscans also occupied parts of the **Po Valley** and, to the south, parts of **Campania**. Additionally, part of the bend of the Tiber River Valley just north of Rome contained the **Faliscan** and **Capena** territories occupied by communities of distinct cultural and linguistic tradition. Increasingly, evidence is being found for their presence overseas, most notably in **Corsica** and the South of France.

The Etruscans lie at the boundary of prehistory and history. However, unlike the nearby state-organized societies of the **Latins** and **Greeks**, they have not left a major, firsthand, literary tradition. The Etruscans were incorporated within the Roman Empire, and consequently their writing has only survived in limited, circumscribed circumstances. Historical accounts of the Etruscans only really surface when they are written about as political rivals of Rome. A naval victory in 540 BC off **Sardinia** opened up their political control of **Aleria** in Corsica. The naval defeat of the Etruscans by Syracuse at Cumae in 474 BC calibrates a process of decline in Etruscan control of the sea, and was conceivably linked to dedications by Syracuse in the Temple of Zeus of **Olympia**. A good instance of a more detailed set of historical events is the relatively detailed descriptions by Livy of the relations between **Rome** and Veii, culminating in the fall of Veii in 396. As the Roman orbit extended, these events in **South Etruria** are replaced by descriptions of the relations between Rome and other more northern Etruscan **cities** such as **Perugia** in the third century BC.

We are, therefore, left with predominantly prehistoric evidence for the Etruscans, enriched by an elaborate and developed material culture. Ancient historians have been frustrated by the extensive range of largely funerary, and almost entirely ritualistic, **inscriptions**, since these do not directly convey the historical understanding that ancient historians have customarily studied in the Greek and Roman world. The study of the Etruscans, therefore, has to be primarily an archaeological exercise, aided by some, largely late, written sources by authors from other cultures, and by some sociologically and culturally interpreted philological evidence derived from the inscriptions that survive.

CHRONOLOGY

The effective study of the development of the Etruscans should cover a period from circa 1700 BC through to their absorption by the Romans in the last centuries BC. Absolute chronology is in a state of slight flux since the traditional chronology achieved by cross-dating is now being adjusted to accommodate dendrochronological dates from the eastern Mediterranean and central Europe. The dates adopted here take this adjustment into account so they may differ from dates found as little as a decade ago, and may change again particularly in the final phases of the **Bronze Age** and the early phases of the **Iron Age**.

The term *Etruscan* should only strictly be applied to the period that commences with the foundation of the state, which all scholars accept to be in place in South Etruria by the seventh century BC (although many place this date earlier in the Iron Age), since this is the period when they had certainly developed a self-conscious **identity**, or more properly identities. However, the study of the Etruscans has generally been examined through at least two different scholastic traditions that subdivide this development. The earlier period (circa 1700–780 BC) has been investigated by the protohistorians. These scholars have tended to date the development of the **state** to an earlier time than the seventh century BC, placing emphasis on cultural continuity and the organization of settlement. The later period (circa 950 BC–200 BC) has been studied by Etruscologists. These scholars have tended to promote a later date for urbanization and state formation, placing stress on clear evidence of the material forms of urbanization and on the necessary

impact of the Greek world as a creative force. In fact, the whole sequence should be seen as an indivisible historical process. It is a matter of defining when the city and/or state were founded, depending on the criteria employed.

We are therefore at the boundary of the use of different methodologies to investigate archaeological evidence. One relevant issue is that of chronology. The classical world of Etruscology (the study of the Etruscans) is dated (post-780 BC) by reference to the foundation dates of Greek colonies and imports of pottery from the eastern Mediterranean (particularly Greece). The protohistoric world has generally been dated on more tenuous, albeit elaborate, grounds by cross-dating with materials from central Europe and the eastern Mediterranean. Radiocarbon dating has had little effect, in no small measure due to the difficulties of calibration (that is, conversion of radiocarbon years into calendar years) during the first millennium BC. Dendrochronology (tree ring dating) is, however, having a major impact in subtly, but importantly, changing the traditionally accepted dates. Some understanding of the imminent changes in chronology are given here, but below is a simplified broad-brush, chronological scheme that, I emphasize once again, will be subject to further changes in the near future.

A broad chronological outline of the development of the Etruscans is as follows. In the **Middle Bronze Age** (1600–1300 BC), permanent settlements were placed in lowland locations that were part of a regional system that included more seasonal upland locations. Many of these sites provided foci of continuity for the subsequent communities. In the **Recent Bronze Age** (1325–1150 BC), this process intensified, although problems with ceramic dating create some problems with the analysis, particularly when dating settlements from surface remains without excavation. In the **Final Bronze Age** (1175–925 BC), almost every Etruscan city was occupied for the first time, providing the point of growth of the major nucleations of population in the succeeding Iron Age. By the Iron Age (950–750 BC), five large volcanic plateaus—**Veii**, **Caere**, **Tarquinia**, **Vulci**, **Orvieto**—of South Etruria were occupied by relatively large populations and ringed by relatively numerous **cremation** graves grouped in cemeteries. Later, in the tenth century BC, the graves appear to be somewhat undifferentiated in terms of wealth. By the late ninth century, some graves were accorded a greater share of the grave goods and individual graves had great displays of wealth. During the

seventh and sixth centuries BC, the full materialization of urbanization took place. City walls were constructed, prominent ritual locales were organized, and cemeteries frequently included displays of monumentality. The fifth century was perhaps the period of greatest expansion of the Etruscans. There is evidence of occupation of the **Po Valley** and **Campania**, as well as colonies in **Corsica** and the South of France. The fourth to second centuries BC were periods of decline, in part under the pressure of Rome, interrupted by evidence for periods of prosperity, particularly in some of the smaller communities of southern Etruria. Tomb architecture and grave goods have a mass-produced quality that reflects a wider distribution of wealth in the Etruscan communities.

In the remainder of this introductory section, we present a short geographical introduction and an interpretation of the identity of the Etruscans. This section is an attempt to conceptualize the different cross-cutting scales of Etruscan identity, in other words, the different ways in which individuals would have considered themselves, according to the context in which they found themselves. In much the same way as an individual today will present his identity in terms of self, family, workplace, city, nation, or region, the individual Etruscan would also have the ability to move between identities, according to a particular situation or state of mind. A modern guide to individual identity can be gathered from the study of the body and some of these approaches will be incorporated here. This last section simplifies the trends of historical development that were briefly set out above. The same last section also cuts across the rich cultural categories normally covered in any standard analysis of the Etruscans: burial, settlement, **painting**, **sculpture**, **bronzes**, **pottery**, **coinage**, the role of **women**, **language**, and **literacy**.

GEOGRAPHY

The geography of Etruria can be broadly divided into three core zones of cross-cutting physical and cultural geography: South Etruria, Northwestern Etruria, and the tectonic valleys to the north and east.

South Etruria was a predominantly volcanic area, packed with five outstandingly large principal cities (Veii, Caere, Tarquinia, Vulci, and Orvieto) and bounded by the sea to the southwest and the major river

systems of the Tiber and **Albegna** to the southeast, east, northeast, and northwest. The volcanic landscape had considerable potential for **agricultural** intensification, especially when combined with water control (the so-called **cunicoli** or water tunnels in the territory of Veii). The zone has important **salt** resources at the mouth of the Tiber that formed one element of the political dispute between Rome and Veii. There are also significant metallurgical mineral resources in the **Tolfa** hills between Caere and Tarquinia in an upland area that must also have served to define the boundary of their respective political territories, as indicated also by the placing of **sanctuaries** such as **Foce del Marangone** and **Punta della Vipera**.

The boundary between **North Etruria** and South Etruria was formed by the Albegna Valley and **Monte Amiata**. This intermediary zone was relatively unstable politically, containing shorter-lived smaller political settlements and no large city until the foundation of **La Doganella** in the sixth century BC. Monte Amiata, part of a zone of high volcanic relief, formed a natural political boundary, which was enhanced by its ritual significance. Northwestern Etruria is a zone of more varied Plio-Pleistocene deposits, today in many cases subject to intense erosion, as well as sandstones and limestones, and is bounded by the major river valleys of the Albegna, Arno, and **Chiana**. This area contained the major cities of **Populonia**, **Volterra**, **Vetulonia**, and **Roselle**, which all gravitated toward the coast and the important mineral deposits on **Elba** and the **Colline Metallifere**.

To the north and east lie the important tectonic valleys of the Arno and the Chiana, which contained the four smaller Etruscan cities of **Fiesole**, **Arezzo**, **Cortona**, and **Chiusi**. The most easterly city is Perugia, set within an enclave south, west, and north of a further set of tectonic basins that form the greater part of **Umbria**. All these valley systems formed natural territories and communication routes through central Italy and, in some cases, such as the **Mugello**, almost penetrating the **Apennines**.

ETRUSCAN IDENTITY

The process of the formation of the city and the state involves the construction of new identities, new and alternative ways of conceiving

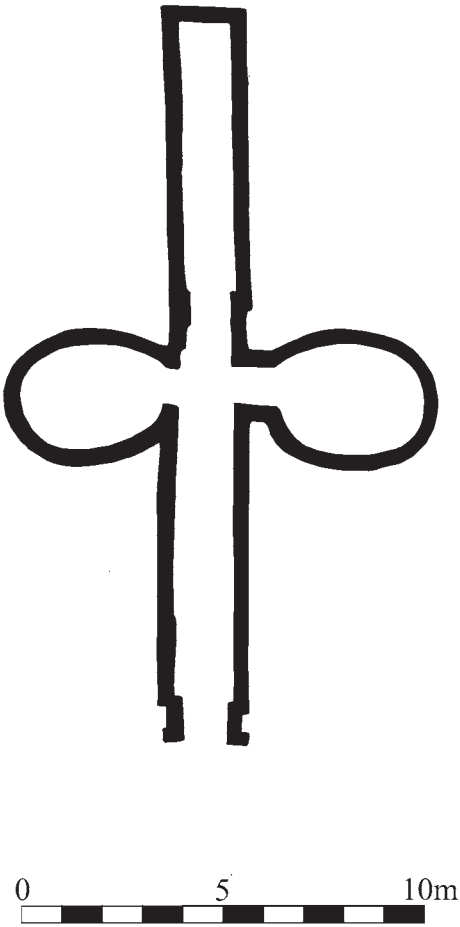
the individual, and his or her relationship to the wider community. For this analysis, in the general absence of written documents, we have to employ material culture, that is, archaeological artifacts, which for the Etruscans are extremely rich. Preceding communities in the Bronze Age had much less of their discrete identities revealed in material culture. Styles of material culture, with some variations, covered the whole peninsula in spite of the best efforts of scholars to detect boundaries. Communities contemporary with the Etruscans in Italy (e.g., Umbrians, Samnites, and Picenes) probably had much more fluid senses of identity, in spite of the exact status accorded them by ancient authors and attempts by archaeologists to give them corresponding clear-cut styles in material culture. By contrast, fully state-organized communities, such as the Etruscans, tended to present much more marked elaborations and definitions of identity, expressed in material culture at all scales.

It is, therefore, no accident that a very prominent facet of the Etruscans is the formation of differentiated scales of identity that can be seen through portable material culture and the built environment. At least four interlinked identities can be identified in the Etruscan culture at increasing scales of extension: the individual (often focused on the body), the family/**descent group**/fictive kin, the city (or other community), and the Etruscan (by contradistinction from other contemporary communities). Etruscans probably held different identities and slipped between these identities according to the context in which they found themselves. Thus, within the urban culture of the Etruscans, material culture does not have a simple and straightforward relationship to identity. The most difficult test of the identification of identity is to detect the presence of Etruscans "abroad," outside their prime geographical zone, where the presence of an assemblage of Etruscan material culture is not an absolute proof that those present identified themselves as Etruscans. Only inscriptions in the Etruscan **language**, and in one case in the South of France, distinctive handmade pottery, provide more convincing proof that the authors of the material culture considered themselves Etruscan.

THE IDENTITY OF THE INDIVIDUAL

The individual Etruscan is easily recognizable in the archaeological record, although those recognized are generally the elite. Naming of

individuals is one powerful way of defining identity. Writing itself was closely associated with the marking of Etruscan identity. The discovery of a writing tablet with an **alphabet** in the seventh-century BC tomb in the Circolo degli Avori of **Marsiliana d'Albegna** is one clear example of how writing granted to an individual a special power to gain access to a range of knowledge, which in turn conferred a personal identity. Many early instances of writing attribute precious objects to individuals. Other inscriptions record transactions of giving between individuals, defining the identity of one individual with respect to another and



The Regolini Galassi tomb at Caere.

establishing a social relationship through a gift from one to another. A group of distinctive plaques, often of **ivory**, sometimes depicting lions, carry the name of the owner (e.g., *mi avil* at **Murlo** and *araz silqetanas spurinas* at Sant'Omobono in Rome) and have been interpreted as matching the plaque of a partner, presumably in a distant community. This appears to permit the construction of a relationship of mutually understood identity with a second person. An intriguing instance of one of these ivory plaques has been found in the cemetery of Sainte Monique at **Carthage**. The inscription describes the owner as Punic, from Carthage, but is written in Etruscan. Three small holes show that it could be matched with a double presumably owned by an Etruscan. Sometimes this relationship can be plausibly established by the context in which the named object was found. The famous *Mi larthia* inscriptions on the silver vessels deposited in the female Regolini Galassi tomb at Caere record original possession by a male Larth, perhaps given to the woman in the tomb.

At first, a single name was sufficient for an Etruscan. However, as society became more diverse and complex, the ancestral family name was added to differentiate between the identities of individuals who would otherwise have shared a single common name. The representation of the ancestral name shows another simultaneous focus on the wider identity of the family. A further important strategy for creating identity was to develop associations with heroes from myth. For instance, the scenes from a late seventh-century BC Etrusco-Corinthian vase from Caere have been interpreted as the deliberate association of named Etruscans (Ammarce and Thesathei) with iconographical treatment broadly similar to Theseus and Ariadne (from the Greek world).

All individuals named in Etruscan inscriptions must have had significant status to be accorded recognition in writing. However, some individuals also had titles, which attributed even higher status. The term *zilath*, or **magistrate**, may have appeared as early as the late seventh century. A later (circa 500 BC), very famous example of a prominent named individual is the "royal" figure of Thefarie Velianus on the **gold** plaques of **Pyrgi**. Conversely, the appearance of the term ***lautni****/lautnitha* with an individual's name seems to indicate the status of freedman, conferring a full identity on the freedman that was missing for a **slave**. The meaning of some attributes, such as *etera/eteri*, are unclear, but may indicate a different identity based on age and/or status.

In the seventh century BC, emphasis was placed on adorning elite deceased individuals. The body was accompanied by perfume flasks, cosmetic boxes, gold jewelry, and panoplies of weaponry. Classic examples include the tomb of Bocchoris from Tarquinia and the Regolini-Galassi tomb from Caere. The body was made beautiful not only visually, but sensually. Treasures of smell and taste (and possibly of sound as well) accompanied the liturgical performances of death. The effect was a feast not only for the eyes, but also the nose, mouth, and ears.

The beautified Etruscan individual was regularly depicted from the sixth century onward with varying degrees of lifelikeness as a living figure on his or her tomb. Prominent early examples are from Molinello at **Asciano** in the north and Caere in the south. Recognition of the likeness of the individual was clearly key to granting that individual a personality. **Mirrors** are a very particular representation of identity, since they reflect the face of the owner, the personification of identity. In their iconography (domesticity and **mythology**), mirrors appear to be closely associated with women, and about 10 percent are identified with the name of the owner, who is usually female. The proven exceptions to female ownership raise interesting questions that deserve further investigation, much as in cases of women buried in "warrior" graves.

Precise elements of material culture ascribed identity, particularly status, to individuals. Fans were a prominent recurrent indication of status in the early period (with examples from Populonia, Veii, and Trevignano) and perhaps of female gender in the later period. A fourth-century sarcophagus of the Tetnies couple from Vulci shows the long-standing gender association of many of these material symbols. Arnth, the man, is associated with a folding seat, rods, curved staff, trumpet, and double pipes. Ramtha, the woman, is associated with an umbrella, fan, jug, situla, musical instrument, and unguent box. A folding seat, horns, and curved staff recur again in the famous fourth-century Tomba dei Relievi at Caere, among many indications of military weaponry and more mundane items of daily life.

Gender played an important role in Etruscan identity from an early stage. Male graves are generally more numerous, but in the eighth and seventh centuries there were already rich female graves at Casal del Fosso (Veii) and Olmo Bello (**Bisenzio**) Tomb 5 degli Ori Arsenale Militare (**Bologna**). Carts, an elaborate incense burner, and an elaborately decorated bronze rattle demonstrate status. Distinctive and exotic

perfume became a female-identified object and contributed to the creation of the body beautiful during the course of the seventh century: for example, a mid-seventh-century female grave from Tomb IV, Monte Abetone at Caere, was accompanied by an Etruscan blue unguent bottle and a protocorinthian aryballos. A mid-sixth-century female **inhumation** in the Tomba dei Flabelli di Bronzo of Populonia contained a rich toiletry set of an ivory comb, wooden boxes, and alabaster unguent vessels. Female identities were more strongly represented among the Etruscans than among other contemporary communities, but it should not be suggested that female identity became dominant. In the sixth- and fifth-century Crocefisso del Tufo cemetery of Orvieto, where the founder of each tomb was recorded on the lintel, less than 5 percent of the heads of household from some 90 different families were female. In the **Hellenistic** period, only in one community (**Tuscania**) did representation of females in inscriptions reach 50 percent.

Male identity was often, but not exclusively, associated with military activity. A good late sixth-century example is the Tomba del Guerriero, Tomb 47 in the Osteria cemetery of Vulci. The finds included a helmet, greaves, round shield, sword and scabbard, and spears, but also the material culture of the feast: bronze vessels, jugs, ladles, sieve, and incense stand and Attic vases.

Dress was closely associated with individual identity, and was frequently expressed along gender as well as status lines. Most males wore a *perizoma* or pentagon-shaped garment covering the lower part of the torso, a belt, and a tunic. Women had a much more varied range of clothes, perhaps showing a multiplicity of identities, which we can speculate were associated with different familial roles and perhaps different regional traditions: dresses of different lengths, belted and unbelted, long sleeved and short sleeved, mantles, and various forms of cloaks. In early female hairstyles, plaits predominated.

THE BODY

The body, its representation, and beliefs that can be drawn from that representation provide a focal insight into the individual identity of the Etruscans. A first indication is lexical. Over half the nouns known from the Etruscan language are linked to the place of the individual in

society. Even if we accept the fact that the evidence is primarily funerary, the predominance of words related to individual identity shows profoundly the explicit nature of Etruscan thoughts on the individual. The individual was socially situated and it is no accident that the Etruscan term Φersu, perhaps persona, whatever its precise meaning, is very much linked to Etruscan. A second indication is temporal. The Etruscans developed elaborate schemes of time to place the individual in his or her place within the long development of Etruscan civilization with a precise sequence (or ***saecula***) and duration. There appears to have been more concern to place individuals in their historical context than in their place in the individual life cycle. Full adults appear to have counted most and, unlike with the Romans, dress does not seem to have indicated different ages until the late period. A third indication is gender. Over and above the dress styles already mentioned, there were idealized modes of representation of male and female. The male often appeared stripped to the waist, whereas the female generally had to be clothed and often elaborately so. A fourth indication is the relationship to the animal world. **Hybrid** forms of humans and animals, starting in the middle of the seventh century BC, primarily appear in depictions of transitional immaterial zones between this world and the next. In other words, there was a profound sense of the human identity that was only broken in situations of danger and divinity. This aspect of liminality of the immaterial other world was also represented spatially in that cemeteries were also located at the zones of transition out of the major settlements in veritable cities of the dead. Indeed, these second cities formed the tangible link between the immaterial world of memory and the reality of the living world for the Etruscans.



Hybrid creature from a funerary context.

THE IDENTITY OF THE FAMILY AND DESCENT GROUP

The family—or more exactly the ancestry of the family—was central to another scale of Etruscan identity. This concept is usually termed (from Latin usage) the *gens*, or the gentilicial system. In anthropological terms, it would be defined as a descent group. The choice of ancestral identity was in itself layered. Most inscriptions (after the first century of writing) employed the ancestral name, but additionally the father's and even the mother's name might be employed. In some cases, a further family name was used to separate one ancestral group from another. In the case of the wife, her husband's name was also frequently recorded. It is also probable that the attribution to the descent group was extended by the creation of fictive kin, and by the association of unrelated individuals with powerful descent groups, forming a group known in Roman times as *clientes*. Most importantly, the general trend was that the descent group was agnatic, or based on the male line.

The descent group can be most readily seen in the tomb. The glorification of the descent group was given most prominent material, indeed monumental form, during the eighth and seventh centuries BC. The apparent equality of cremation was gradually broken down by the placing of urns in demarcated areas and the inclusion of imported items (e.g., at Vetulonia). This was a period of rapid social change and consequent social uncertainty, when oriental products and motifs were frequently employed to demonstrate the power of rival descent groups. An eighth-century BC tumulus near the Piazza del Duomo in **Pisa** contained symbols of authority (a trident) and of feasting and sacrifice, but no body. In the seventh century, this same tumulus attracted other burials, presumably of his descendants or those who wished to be associated with his descent group. The replacement of a circular structure by a rectangular structure (accompanied by evidence for wine consumption) in the same area during the course of the seventh century has been suggested to show a transition from lineage to state cults. This illustrates effectively the shift in time between different types of identity (also seen in the organization of ritual at Pyrgi).

A recently discovered cemetery in **Casale Marittimo** contained a prominent late eighth-century tomb with potent visual symbols of power and feasting, where visibility and taste combined to give dis-

tinction to the ancestral founder of a descent group. The late seventh-century funerary **stele** of Avele Feluske from Vetulonia not only names the depicted warrior but also his parents. In many instances (Vetulonia, Cortona, **Comeana**, **Quinto Fiorentino**, and the Banditaccia cemetery of Caere), the descent group was celebrated by the construction of a tumulus and became the point of reference for subsequent generations. The display of figurative sculptures in the entranceway of the seventh-century tomb of the Statues at **Ceri** near Caere can be interpreted as a display of the ancestors for all to see on entering the tomb. These statues carry symbols of authority, the *lituus* (trumpet) and scepter or **fan**. The seventh-century Regolini Galassi tomb at Caere was occupied by a woman of high status covered with rich gold and **amber jewelry**, as well as rich decorated bronze and iron objects. Her tumulus was incorporated into a larger tumulus, in which further tombs were inserted until the fifth century BC. In other instances, sacred material culture of the descent group was retained as part of the furniture of tombs that continued to be used for burial. The Isis tomb of Vulci is a good example since it contains a mid-seventh-century BC gold diadem, an early sixth-century bust of a female divinity, and a slightly later sixth-century full-size figure in painted gypsum that may represent the founder of the tomb. The iconography of many of these tombs shows how the living members of the descent group participated in the rite of passage; women engaged in gestures of mourning have been found in the Poggio Galinaro tomb at Tarquinia, the Paolozzi urn at Chiusi, and the Pietrera tumulus at Vetulonia. Mourning scenes are also common on the fifth-century limestone reliefs often found in the Chiusi area. Other forms of collective participation and performance in respect of the descent group are also frequently depicted. For instance, funerary games are often shown on fifth-century BC Chiusi limestone reliefs.

The house form of many tombs is a metaphor for the continuity of the descent group; rites of the descent group in the house of the living were mirrored in the house of the dead. Items associated with the hearth—firedogs, spits, and other utensils—were often placed in the tomb. The seventh-century Tomba delle Cinque Sedie at Caere had ancestral images—five male and five female—arrayed on seats, situated to survey the offerings placed respectfully in front of them. Altars for the veneration of the ancestors also survive in a number of

tombs, such as Campana Tomb 1 at Caere and the Cima tomb of **San Giuliano**. Cippi (**stele**) may have been symbolic representations of the family. Decoration on the newly discovered sixth-century monumental staircase to an altar from Tumulus 2 at Sodo (Cortona) may show the victory of the ancestral founder over death.

In some of the paintings of Tarquinia, iconographical themes of material symbol and gesture are reinforced by inscriptions of the descent group. The tomb of the Augurs (circa 520 BC) shows funerary games (in which gestures are accompanied by inscriptions) in celebration of the descent group, and the participants are accompanied by material items such as the folding stool and the curved staff, representing power. In the later fifth century, figurative representations in tombs increasingly identifed the participants in the rituals taking place in the tomb. An early example is the Tomba dei Demoni Azzurri. Because of the increase in identifying inscriptions after the fifth century, it is possible to reconstruct parts of an entire genealogy for the descent group. One example is the Velcha family in the fourth-century Tomba degli Scudi from Tarquinia, where different generations and affines (relations through **marriage**) are identified precisely by naming inscriptions. The founder of the tomb, Larth Velcha, is eulogized in one specific inscription. Two generations and two branches of affines can be reconstructed from the sarcophagus of Hasti Afunei of Chiusi. Five generations can be reconstructed by name from the second/first-century BC Tomba delle Madri e delle figlie di S. Lucia in Perugia. Five generations are also depicted in the fourth-century Golini Tomb 1 at Settecamini near Orvieto, but interestingly here the slaves are also incorporated into this lineage structure, suggesting a wider mobilization of manpower in the name of the descent group. It should, though, be emphasized that these details in the tomb were only revealed to members of the descent group. It is not likely that anyone external to the descent group would have had easy access to these tombs. This trend is recalled in a later, more public forum in the first-century AD Elogia Tarquiniensia, texts where the Spurinna family venerated the achievements of their ancestors before their takeover by Rome.

An elaborate iconographic depiction of the glorification of members of the descent group is shown in the late fourth-century BC Tomba François of Vulci. First, Vel Saties, a ritually dressed lineage leader,

appears to be engaged in a ritual interpretation of the flight of a bird. Second, episodes appearing to be from Theban myth and the Illiad are identified with named Etruscan individuals: Macstrna, Caile Vipinas, and Avle Vipinas. Macstrna frees Caile Vipinas and Avle Vipinas is victorious over the Romans. The whole scene is a glorified account of victory by one descent group against a rival community. A similar celebration of martial success and plundering by a lineage leader is shown in the early fifth-century BC Sperandio sarcophogus. Another intriguing instance of a linkage between a descent group, warfare, and identity is the discovery at Vetulonia of 125 fifth-century BC Negau-type helmets all inscribed with the name of a descent group, suggesting that mobilization of manpower for war was a responsibility of the descent group itself.

Tombs reveal how the view of the descent group changed over time. The rich veneration of the descent group seen in the tombs of the seventh century was replaced by less ostentatious, replicated burials arranged often along regularly organized streets in communities such as Caere, Veii, and Orvieto during the course of the sixth century BC. By the Hellenistic period, very large numbers of descent groups had access to formal burial in both urban and rural locations.

Feasting was an active participant demonstration of identity. The tomb paintings of Tarquinia give the most vivid representations of Etruscan feasting, showing clearly the presence of men and women. Arrays of material culture in almost all Etruscan tombs are dominated by the theme of drinking and feasting. For instance, large bronze cauldrons are found in the rich tombs of Vetulonia. Some tombs such as the seventh-century tomb 85 of the Podere Lippi cemetery at Verucchio give tantalizing indications of the variations in feasting practice (through food and serving paraphernalia) and associated identities. In social terms, they represent the act of association of related individuals and most probably mobilized fictive kin. These comprised interlinked facets of identity that were probably overlapping and not considered discretely: gender, the ancestral line, and access to feasting through association with a powerful descent group. Some indication of these overlapping identities can be shown by distinctive material cultures such as two red impasto vessels from the Tomba dei Denti di Lupo at Caere, bearing the inscription “I am the large bowl (*thina*) of Pupaia

Karkana," which thus belonged to a woman within a descent group who could attract many witnesses to the feast at her funeral.

THE IDENTITY OF THE CITY AND OTHER COMMUNITIES

Recent surveys of the landscape have given a better measure of where individuals and families lived. Etruscan society went through phases of profound centralization and decentralization where more or less people lived directly in the urban area of a city. In spite of these fluctuations, most individuals would have considered themselves also part of a city's identity even if they were resident in a rural farmstead. There is sufficient linguistic evidence to suggest that the Etruscans had a concept of both state (***methlum***) and city (***spur-***).

The earliest signs of corporate (that is, community) identity come from the new excavations at Tarquinia where a sequence of animal sacrifices, votive deposits, intrasettlement burials, and significant items of authority (axe, shield, and trumpet) show that a sacred place developed an increasingly formal significance over time (late tenth century BC to sixth century BC). Cities as well as descent groups had founders. Tarchon was the legendary founder of Tarquinia, and the status of these figures was often ritualized. A fourth-century bronze mirror from Tuscania, a city subject to Tarquinia, shows an elderly man, *avl tarchunus*, supervising a younger boy, *pava tarchies*, in the interpretation of a liver.

A different scale of community identity is represented by the discoveries at Murlo (Piano del Tesoro, Poggio Civitate). Here, elaborate ritual was embedded in the activities of an elite residence. In the first phase (seventh century), buildings were constructed along two sides of a court, decorated with **terracottas** of elite horsemen and exotic felines, associated with artisan production (wool, bone, horn, ivory, and **glass**). In the second, better-preserved, sixth-century phase, the building took monumental shape around a courtyard, with watchtowers at the corners. The roofs were decorated with 23 or more prominent terracotta male and female figures on the ridgepoles. One male figure wore an oblong beard and a characteristic pointed and broad-brimmed hat, giving a very distinctive identity to his role as one of many deliberately ambiguous representations of combined roles of rulers, heroes, and divinities.

A series of terracotta friezes decorated the interior of the courtyard, some showing a horse race and processions of elite individuals in two-wheeled carts, accompanied by servants on foot carrying symbols of authority and feasting (choppers, spits, stools, parasols, fans, food containers, and containers for liquid). Other friezes show reclining, feasting male and female figures and figures seated on distinctive stools and thrones with footstools, accompanied by further symbols of status and authority (lyres, double-headed axes, branches, fans, curved sticks, sword and spear, etc.). Faunal remains from Murlo and the presence of dogs suggest that hunting was one of the pursuits defining the identity of the high-status members of the community.

A mid-sixth-century residential complex in the middle of the city of Acquarossa has similar qualities to that of Murlo. The two preserved sides of a court contained ritual food deposits and were decorated with terracotta reliefs of banquet scenes (including flautists and lyre players), processions of musicians and acrobats, and lines of foot soldiers, two-wheeled chariots, winged horses, and felines.

Walls, a very visible material symbol of urban identity, are first recorded archaeologically in the second half of the seventh century at Roselle, where the first walls were constructed of mudbrick. Roselle, Vetulonia, Populonia, and Volterra all had stone walls constructed in the course of the sixth century BC. A new drive toward community identity took place when a sixth-century temple was replaced in the early part of the fourth century by the Ara della Regina at Tarquinia at a time when the walls were reconstructed and the road layout regularized. Impressive gates, sometimes surmounted by deities of the town, as at Volterra and Perugia, were placed in these walls.

These walls enclosed settlements that dominated the local landscape. In South Etruria particularly, the major cities were in excess of 100 hectares in size whereas the next rank of settlement was only occasionally in excess of 30 hectares. This gave a distinct focus to the identity of community and the walls themselves were surrounded by cemeteries of the dead, particularly on the major approaches into the city. Cities of the dead were thus closely associated with the cities of the living. The city identity was also defined, at least by the sixth century BC, by sanctuaries placed at the political limits of its territory. Some sanctuaries like **Punta della Vipera** were placed on the boundaries of two Etruscan cities, Tarquinia and Caere. Other sanctuaries combined their role with

ports of **trade** and were placed on the coast, as most effectively demonstrated by the cases of **Pyrgi** and **Gravisca**. Pyrgi was connected by a formal road, lined by funerary monuments, to its mother city, Caere, making a firm connection between the identities of the two settlements. The sanctuaries also show as a general trend a move from the implementation of the power of personal identities toward a much more communal identity of the city-state, expressed through the sanctuary itself. These features were less marked in north Etruria, where identity was most probably less starkly focused on the preeminent city. In north Etruria, settlements and accompanying symbols of material culture such as inscriptions and exotic imports were more dispersed into the political territory, suggesting a very different organization of society and the associated identity of the community.

Each city also expressed its identity through distinctive variations in artisan production of different types of material culture. In some cases, prominent cities were innovators whose ideas were then taken up by other cities. In other cases, particularly those related to ritual (e.g., burial), identities expressed through material culture were retained as a statement of difference by individual cities. It is, of course, our knowledge of a mainly funerary material culture that is best known and preserved. For instance, Caere appears to have been responsible for the production of early ***bucchero***, the distinctive shiny black metallic finish pottery of the Etruscans, but the practice soon spread to other settlements (Veii, Tarquinia, Vulci, Vetulonia, and later Orvieto and Chiusi). Orvieto was well known for the production of bronze utensils for banquets and wine drinking. Vulci was a settlement of distinctive ceramic production, such as the black figure of the so-called Micali painter, whose works appear intact and thus recognizable in funerary contexts. Vetulonia and Vulci were well known for metallurgical production. The stone-winged sphinxes of Vulci, again associated with tombs, were another particularly distinctive form of material culture.

The distinct identities are most marked in different tomb construction traditions. Caere has a strong tradition of tomb architecture carved from the local volcanic **tuff**, which was promoted by descent groups colonizing the outer reaches (such as **Pian della Conserva**) of the political territory of the city in recognizable but slightly simpler forms. Tarquinia, another southern city, is renowned for its painted tombs, although only about 200 out of 6,000 tombs in the Monterozzi necropolis

were built by families prosperous enough to include painting. Thus, the materialization of this distinctive identity of the city was restricted to a small group of elite, hidden from the sight of most members of the community. Chiusi is remarkable for a very distinctive burial tradition of the so-called canopic urn in the seventh century BC. This urn, which contained the ashes of the deceased, carried a lid that was transformed into a personal image of the dead person. By the fifth century BC, this had been transformed into a tradition of enthroned women and men/women reclining on couches. From the sixth century BC, Chiusi was also distinctive for refined sculptures on fine-grained limestone. A number of other northern Etruscan settlements have distinguishing types of funerary stele. The sixth-century BC funerary stele of Avile Tite from Volterra carries a full-length profile on a rectangular slab with a rounded top. Stele from the Fiesole area form a distinct regional cluster of 41 figurative reliefs in limestone. Fifth-century stele from Bologna north of the Apennines on the Po Valley have a distinctive, predominantly horseshoe shape with a range of figurative themes. Another easily recognizable funerary production is that of tuff and alabaster urns from Volterra dating from the fourth to first centuries BC.

Coins, politically redolent symbols of the city, were first produced in the late sixth century and early fifth century BC, most probably in **Populonia** or possibly **Vulci**. These follow a Greek system of weights, but are traceable to individual cities by their iconography and inherent symbolism of the community that produced them. Coins were an emphatic way of demonstrating the authority of the city, and although not used as common currency in a modern sense, gave support to city-based measures of wealth and value.

ETRUSCAN IDENTITY

Some aspects of Etruscan identity were regional rather than national. Southern Etruria engaged increasingly in inhumation, whereas northern Etruria retained cremation as a burial rite. Northern and southern Etruria had variations in linguistic performance, which have come down to us in variations in the use of the alphabet. The shrines of northern Etruria tended to be linked to natural places (high and low/wet) where bronzes were deposited such as **Monte Falterona**, **Fonte Veneziana**,

Villa Marchi (**Fiesole**), **Brolio**, and Monte Acuto Ragazza. The sanctuaries of southern Etruria tended to be more formal and included upright wooden architecture on a stone podium dressed with more elaborate terracotta decoration. Military organization in the north appears to have been more dependent on individual warriors. In the south, group-organized warfare developed at an earlier stage.

Some aspects of **religion** may have operated at the Etruscan level. **Velthumna** may have been a national divinity, perhaps worshipped at **Fanum Voltumnae**. The Etruscans shared a concept of a revealed religion, some sense of which has come down to us from the prescriptive, ritualistic, and calendrical inscriptions (**Capua** tile, **Zagreb** mummy wrapping) that have survived. These calendrical documents are sometimes represented in tomb sculptures (e.g., Tomba dei Relievi and Tomba dei Sarcofagi at Caere and from Chiusi). **Divinities** themselves may have been more regionalized and hence more difficult to characterize as general categories, although some of the leading deities (e.g., **Uni**, etc.) recur in recognizable form, albeit with variations. The Etruscans appear to have had a preoccupation, like many state-organized societies, with the passage of time, which for them was apparently preordained. One suspects that this was a post hoc reconstruction of time, once their decline had been sealed, particularly since the sources of much of this evidence for religion are from late, non-Etruscan textual sources. A key primary text is the second-century BC liver of **Piacenza**, which gives support to the recorded emphasis on augury and divination in Etruscan religion. It also gives one list of the key divinities and their cosmological place by reference to the parts of the liver. By employing later textual accounts, these divinities can be associated with a division of the heavens. One class of individuals took on the identities of the priesthood, and these offices can be recognized in figurines and on mirrors through their distinctive dress and actions.

The Etruscans only operated loosely at a common political level. This is clear from the organization of their settlements into five competitive, roughly balanced territories in the south, and is confirmed by textual accounts. There is some evidence from the early sixth century of the appearance of standardized weights, which had currency between communities. However, it is clear that no one city ever managed to establish preeminence like Rome did to the south of the Tiber.

Inscriptional evidence has been employed to define some individuals (particularly using the Crocefisso del Tufo cemetery at Orvieto) as foreigners within the local Etruscan community: Faliscan, Umbrian, Sabine, and Celtic. The distribution of lineage names also shows regional variation. Names ending in *alu* are more common in the Po Valley. Names ending in *na* are more common in Tyrrhenian Etruria.

Certain types of Etruscan material culture became representative of Etruscan cultural identity at this supracommunity level. These include material such as ***bucchero***, Etrusco-Corinthian drinking vessels, and transport **amphorae,** which were widely exported. Examination of these distinctive types of material culture outside the main Etruscan area give a measure of robustness to Etruscan identity, since identity is ultimately measured by *difference* from other distinct identities.

The ultimate robustness of the definition of the Etruscan identity comes from the fact that the Etruscans appear to have had a name for themselves, defined by themselves rather than by some external community. Whereas variations on *Tyrenoi* appear to have been the name given them by other Mediterranean communities, the term they gave themselves was most probably *Rasenna*.

THE ETRUSCAN ABROAD

The discovery of a number of distinctive elements of Etruscan material culture in the graves of other communities has sometimes given rise to suggestions that these may belong to individuals marrying into that community. Some examples, however, will convey the difficulty of establishing the identity of the possessors of Etruscan material culture. The necropolis of **Pitino** di San Severino in the Marche contains distinctive imported items from the Etruscan world (e.g., an ostrich shell jug and a bronze cover), which appear to be arranged in configurations that also reflect Etruscan burial traditions. However, these very circumstances may simply represent exchange or, at most, an emulation of the status achieved by high-ranking Etruscan leaders. A similar reason may lie behind the discovery of metallic containers, drinking vessels, and jugs for wine found in the most important tombs of the Sinni, Agri, and Basento River valleys of southern Italy.

Several instances of the Etruscan abroad give credence to a fully formed concept of Etruscan identity. In Corsica, the Etruscan settlement of Aleria flourished during the fifth and fourth centuries BC, as revealed by a series of cemeteries with distinctive rituals. It is perhaps in ritual that identities become most easily discerned. In the south of France, the indigenous settlement of **Lattes** appears to have had an Etruscan quarter, demonstrated by the presence of Etruscan inscriptions, as well as *bucchero* and amphorae. The fifth-century BC inscription found at **Pech Maho** carries the names of two Etruscan individuals who appear to have been engaged in transactions with the Greek city of Massalia (**Marseille**). In Greece, at **Aegina**, a dedication by an Etruscan on a Laconian cup was found in the temple of **Aphaia**. The Etruscan cities of Caere and **Spina** are recorded in literary records to have erected treasuries at **Delphi**.

A very interesting, but more controversial interpretation of Etruscan identity abroad is the reinterpretation of the **Lemnos** inscriptions. These could have been created by Etruscans who settled there after leaving Etruria, rather than Etruscans of an Eastern origin, as was traditionally thought.

Etruscan inscriptions have been found in many places in the Adriatic area. At Vasto, there are Etruscan inscriptions that date from the mid-sixth century to the fourth century BC. At Ostra, a *dolium* appears to have been inscribed by someone from Perugia.

A major test of the coherence of Etruscan identity at the national level was whether a sense of Etruscan identity could survive or, more problematically, be detectable in a non-Etruscan context. The very concept of "abroad" depends on the formation of an identity that survives transfer into the cultural conditions of another community. It does appear, on the whole, that although the Etruscans retained their principal focus of identity in the descent group and the community, there was also a sense of supracommunity identity, albeit not combined with political unity.

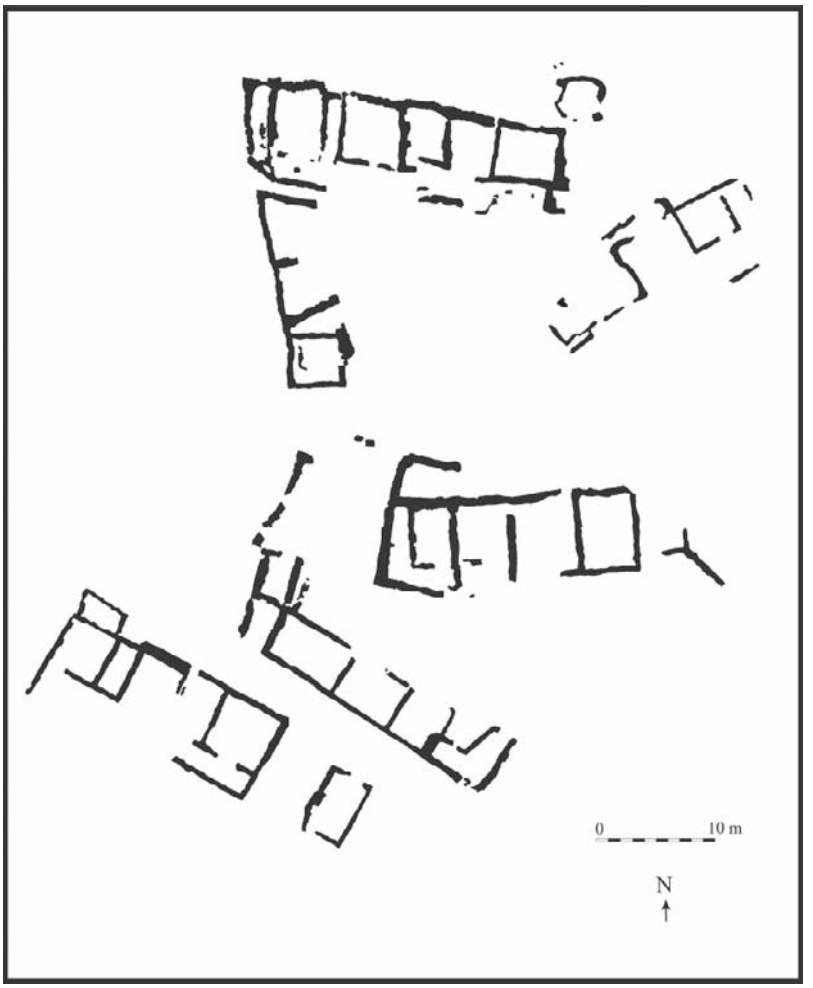
The Dictionary

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ACCADEMIA BRITANNICA. The Italian name for the British research institution in Rome. *See* BRITISH SCHOOL AT ROME.

ACCADEMIA ETRUSCA DI CORTONA. This organization, founded in 1726 by the Venuti brothers, originated the field of Etruscan studies. As with many antiquarian organizations of the eighteenth century, the society and then academy had a wide scope: antiquarianism, natural history, politics, and the broad studies of culture. In the eighteenth century, the academy had some famous members—Montesquieu, Voltaire, and Johann Winkelmann—and developed an important museum and library and encouraged publication. A long decline immediately followed this period, revived only after World War II as a focus of some regional importance for Etruscan publications, including the *Annuario dell'Accademia Etrusca di Cortona*.

ACCESA LAKE (LAGO DI ACCESA). The location of a rural settlement dependent on **Vetulonia** in the late seventh century and early sixth century BC with an associated **cemetery**. The community has been interpreted by the excavator as engaged in metal extraction from the **Colline Metallifere** (although no direct evidence has been found) and consists of a dispersed series of rectangular drystone foundations of buildings. It is an example of an excavated Etruscan village, with typical finds of **ceramics** and metal, which is where its importance lies. The cemetery was used for a longer period than the settlement, from the end of the ninth to the early sixth century BC. *See also* METALLURGY.



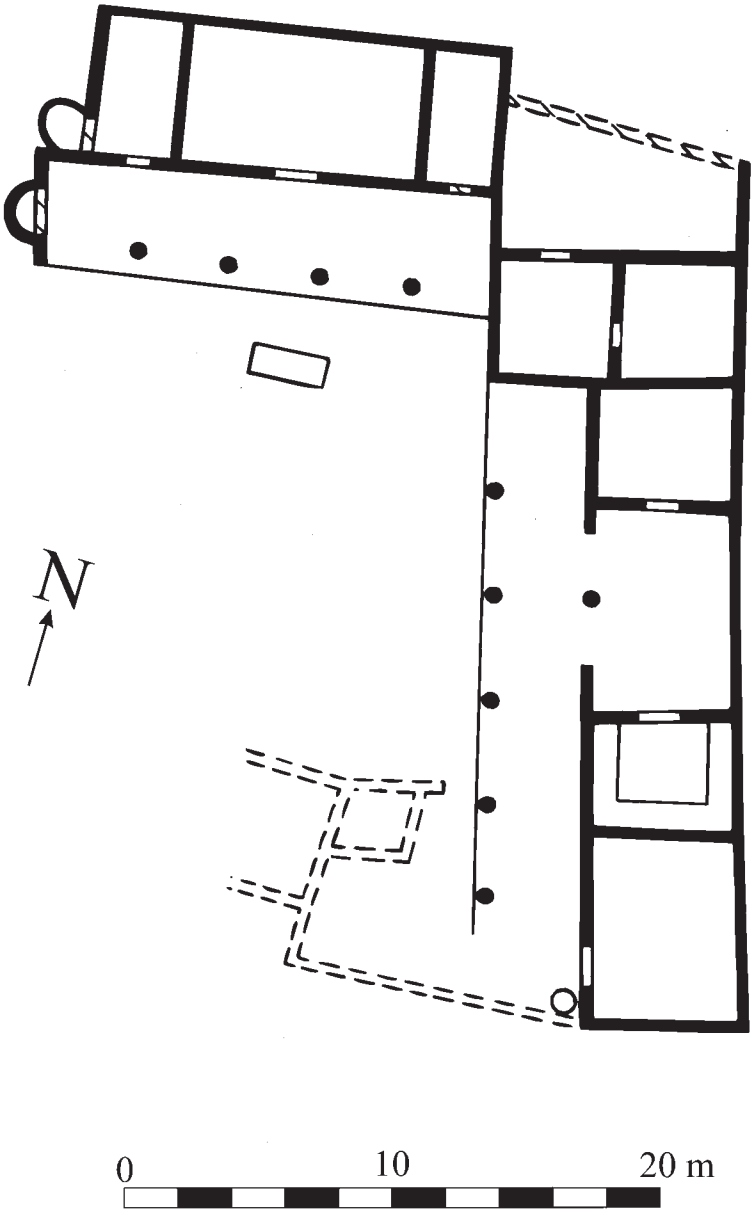
Domestic structures at Accesa Lake.

ACHELOOS. The horn-headed river divinity, often shown on Etruscan **jewelry** probably to bring good luck.

ACHLE. The Etruscan equivalent of Achilles in Greek myth. He is most famously depicted in the Tomb of the Bulls of **Tarquinia**, waiting in ambush for Troilos (circa 530 BC).

ACILIUS GLABRIO, MARCUS. The Roman praetor who supported the Etruscan elite in suppressing a revolt of slaves in the **Arezzo** area in 196 BC, giving an indication of one of the practices of **Romanization** in the very late Etruscan period.

ACQUAROSSA. An important, medium-sized (25 to 50 hectares—depending on the phase) boundary settlement at 310 meters above sea level, naturally fortified between two rivers. The site was excavated in some detail by the Swedes and occupied principally between the eighth century BC and approximately 550 BC. The plateau was occupied in earlier periods, including the **Bronze Age** and **Iron Age**, but the continuity of occupation is difficult to establish. In common with many other Etruscan cities, there are also encircling **cemeteries**. The site is famous for the **terracotta** decorations on elite structures within the settlement, particularly in Zone F. These show elite banquets, processions, and other indications of status. The excavations provide some precise details about the density and extent of occupation of a small Etruscan town, suggesting an irregular and uneven coverage of the plateau, although some of this information needs to be carefully considered because much of the central area of the plateau was eroded. Carl Östenberg has calculated, from the 39 buildings discovered in his excavations (assuming a household of four to seven people), a density of 120 to 210 people per hectare for a population of 7,000 people. The site is also one of the leading sources for an understanding of domestic architecture between circa 650 and 550 BC (some 70 houses). In most cases, two or three rooms are preceded by a vestibule, and accompanying cooking and storage areas can be identified. Various walling techniques have been detected including **tuff** block foundations and mudbrick (a form of wattle and daub), all capped by terracotta roof tiles. The excavations also give detailed information on the Etruscan economy, namely **agriculture** (sheep, goat, pig, deer, and wild boar in the seventh century BC and cow, pig, sheep, and goat in the sixth century BC) and metallurgy (ironworking). In contrast with the important knowledge of the city, relatively little is known about the cemeteries or the rural settlement of its territory. The site appears to have been abandoned in about 550 BC, although there may have been some reoccupation in the fourth century BC principally in an area (Pianicara) where the



Plan of courtyard structure at Acquarossa.

Roman town of Ferentum was later to develop. *See also* DOMESTIC ARCHITECTURE.

ACQUAVIVA. A small independent settlement dating from the **Archaic** period, but developing more extensively in the **Hellenistic** period to the north of **Chiusi** in the **Val di Chiana**.

ACROTERIA. Acroteria comprise distinctively Etruscan **terracotta** decorations often in figurative form, found on the ridge pole of monumental buildings, most notably at **Acquarossa**, **Murlo**, the Cannicella temple at **Orvieto**, and the Portonaccio temple at **Veii**.

ADAM, ROBERT (1728–1792). The Scottish architect who was much influenced by his grand tours of Italy in 1755 to 1757 and 1760 to 1763 to produce an Italianate style that provided a reworking of the key themes of Western classical architecture. This style has in part, and confusingly, been christened the **Etruscan style**. In fact, this Etruscan style owed little to the Etruscans, in spite of the claims of Adam himself. His work was much more influenced by the wall paintings of Pompeii and Rome, Renaissance reworkings, and the Greek vases illustrated by **Pierre Hugues d'Hancarville** from the Hamilton collection. *See also* ETRUSCHERIA.

ADES. A male **divinity**. *See also* AITA.

ADONIS. The Greek **divinity**. *See also* ATUNS.

ADRIA. A port, possibly occupied by Etruscans, dating from the early sixth century BC onward, located close to the sea between the River Adige and the River **Po** in northern Italy. The city had a regular form set out on wooden piles, and was accompanied by **cemeteries** that date principally from the fourth century BC onward. It was an important node for Athenian **trade** up the Adriatic. *See also* PORTS.

AEDICULA TOMBS. Aedicula tombs are a distinctive class of tombs found particularly in Populonia, taking the form of a small house formed from shaped blocks and dating to the sixth century BC.

AEGINA. The Greek island where the Greek sanctuary of Athena was found, which has yielded a sixth-century BC Etruscan dedicatory inscription, by an Etruscan trader *Plavtena* from **Caere**, on a Laconian cup. This can be interpreted as the counterpart to the dedication of an anchor by a Greek **Sostratos** at **Gravisca**. *See also* APHAIA.

AERIAL PHOTOGRAPHY AND DETECTION. This technique of landscape analysis had been somewhat restricted until recently because of legal controls. Nevertheless, important work was undertaken by **John Bradford** and **John Ward-Perkins** on **cemeteries** and **road** networks respectively, using RAF photographs. In addition, Italian scholars well connected with the Aeronautica militare, such as Giulio Schmiedt, made very substantial early contributions. Their past and present collective achievements are to be seen in the Aerofototeca Nazionale of Rome, now interpreted by highly sophisticated modern techniques. More recently, LiDAR (light detection and ranging) has been deployed using laser techniques by the Universities of Cambridge and Siena to model ancient landscapes in the Faliscan and Tuscan areas of Etruria.

AGE OF DEATH. *See* DISEASE.

AGRICULTURE. Great advances have been made in the systematic study of Etruscan agriculture now that direct methods of analysis have substantially augmented the indirect interpretation of texts and art historical records. Mediterranean polyculture (**wheat**, **vine**, and **olive**) and the principal animal domesticates of **sheep**, **cattle**, and **pig** were the basis of agricultural production. Sheep and goats were particularly important in the **Final Bronze Age**, ranging between 46 percent (**Sorgenti della Nova**) and 67 percent (**Gubbio**), falling to lower levels in the full Etruscan period (20 to 40 percent). **Pigs** were generally a small component of stock breeding in the Bronze Age (6 to 36 percent) with the particular exception of Sorgenti della Nova, where part of the site's stock was 75 percent piglets. **Pig** consumption increased slightly in the full Etruscan period (4 to 46 percent), but it was only in the Roman period that pig consumption became dominant on some sites (around 80 percent). The role of cattle was much more varied. Cattle consumption varied between 12 and 53

percent in the Final Bronze Age and between 13 and 82 percent in the full Etruscan period, reflecting different ecological contexts and specialization.

Hunting was practised at a very low level in the Bronze Age and was mainly confined to some wild boar and deer, with slightly higher frequency at one or two sites such as Vejano (16 percent), **Luni sul Mignone** (19 percent), and **Pitigliano** (24 percent). There was also some specialized working of horn and bone, although this is most noticeable at Frattesina strictly outside the Etruscan area in Northern Italy. In the early **Iron Age**, there was a higher frequency of wild animals in some sectors of **Gran Carro** (32 percent). In the full Etruscan period, wild animals appear to have been employed for ritual purposes at the **San Giovenale** Spring Building (60 percent) and perhaps for aristocratic hunting at **Murlo**.

The **chicken** was an exotic import in the early Iron Age. The oldest evidence is from Latium (Castel Gandolfo, south of Rome, in the ninth century) and the Po Valley of northern Italy (eighth century BC). The earliest evidence in Etruria is images from wall **paintings** and bones from a **tomb** in **Vulci** and eggshells from braziers in **Caere** and **Tarquinia** from the sixth century BC. The early use thus appears to be ritualistic (there is further evidence from **Pyrgi** in the fourth century BC) and it is only from the third century BC that the animal enters the farmyard, as indicated by the more numerous finds of chicken bones at **Populonia** and **Blera**. The exception to this rule is among Etruscan sites of the Po Valley, where the chicken seems to be present from as early as the sixth century BC (San Claudio and **Marzabotto**) and the fifth century BC (Casale di Rivalta).

Wheat and barley had been present since the Neolithic, but the dates of the introduction of domesticated vines and olives are more controversial. Domesticated vines may have been present in the Iron Age (Gran Carro), but olives seem to have appeared later, in the seventh century BC. Systematic faunal and/or floral studies at key sites such as Blera, Caere, **Roselle**, **Podere Tartucchio**, **Tarquinia**, and elsewhere are beginning to establish patterns of regional variation, ritual practices, and economic specialization.

It is difficult to judge the relative importance of the different products of agriculture in the Etruscan diet. Preliminary studies from a seventh- or sixth-century sample of human bones from Ferrone

cemetery, based on strontium/calcium/zinc analysis, suggest a varied contribution of meat and vegetarian food in the diet. Studies of a slightly later population from Tarquinia suggest a more uniformly vegetarian diet.

Around some major Etruscan cities, such as **Veii**, there is clear evidence for practices of intensification such as the construction of tunnels (**cunicoli**) to control the flow of water and sediment, improving the stability of the landscape so essential for the support of the Etruscan city's food supplies.

Altitude also affected agricultural potential. Studies of traditional land use, although not directly transferable to the Etruscan past, point out the major differences that can be tied into archaeological evidence. Mediterranean types of cultivation (olives, vines, fruits, wheat, and maize) were restricted to the lower hill slopes, valleys, and basins. The traditional method of cultivation was *coltura promiscua*, that is, the polyculture or growing together of olives, vines, and cereals to provide temperature and water control. The rearing of animals (chiefly sheep, but also cattle and pigs on the central Apennines and goats in the south) was concentrated on the less fertile ground. An important issue is that of transhumance, an agricultural practice which exploits the contrasts between upland and lowland to move flocks between lowland winter and upland summer pastures. A number of scholars have emphasized the long-standing presence of these economic practices as one potential strategy, facilitated by the mountain plain structure of the Italian peninsula, that required political networks as well as ecological complementarity for their effective execution. Modern practices suggest that there were two alternative strategies for sheep and goat rearing. One was transhumance, involving in the most elaborate instances large numbers of animals driven over large distances. The other was to hold the smaller numbers of animals in stalls by night (providing manure for arable cultivation) and then allow them to graze locally. *See also* CATS; HORSES; WINE.

AINSLEY, SAMUEL (c. 1810–1874). The British artist who accompanied **George Dennis** on his tours of **Etruria** and whose drawings and paintings are preserved in the British Museum. He made three tours between June 1842 and July 1843 and, as well as publishing

with Dennis, exhibited in the Royal Academy. He can be credited with the rediscovery of the necropolis of **Sovana** in June 1843.

AIS. The Etruscan word used for a **divinity**. *See also* RELIGION.

AITA. The male **divinity** (equivalent to the Greek Hades and Roman Pluto) presiding over the afterlife, often accompanied by a female counterpart, Phersipnai, and enthroned. These names are recorded in later tombs such as the Tombs of the Orco II (**Tarquinia**) and Tomba Golini (**Orvieto**). His attributes are a wolf skin and serpent scepter. *See also* RELIGION, ETRUSCAN.

AITHALIA. The Etruscan name for the largest island of the Tuscan archipelago located off **Populonia**. *See also* ELBA.

AIVAS. The Etruscan equivalent of Ajax, one of the most popular heroes in Etruscan iconography, particularly in his act of suicide, which illustrates human helplessness in the face of divine power. *See also* DIVINITIES; RELIGION, ETRUSCAN.

AJAX. *See* AIVAS.

ALABASTER. A term applied to fine translucent varieties of lime carbonate much employed in the **Volterra** area for the production of cinerary urns, principally in the second and first centuries BC.

ALALIA. The ancient name of a settlement on the east coast of **Corsica**. *See also* ALERIA.

ALBEGNA VALLEY. The substantial (67 kilometers long) river valley that divides **North Etruria** from **South Etruria** and formed an important political frontier during Etruscan times. The valley is traditionally considered to have been dominated by the city of **Vulci**, but this city was sufficiently distant to allow the development of a number of independent small (**Marsiliana d'Albegna**, **Orbetello**, **Saturnia**, **Talamone**, **Ghiaccio Forte**) and dependent large (**La Doganella**) political settlements at different stages in the sociopolitical sequence. The valley has recently been extensively surveyed as

part of a project focused on the classical landscape. *See also* COSA; FONTEBLANDA; MINTO, ANTONIO; MONTE ARGENTARIO; PODERE TARTUCCHIO.

ALBERORO. A settlement in the northern part of the **Val di Chiana**, surrounded by **Archaic** tombs from the fifth century BC onward, including a later urn of limestone with an Etruscan **inscription** and Attic **pottery** (including an example attributed to the Danae painter).

ALERIA (ALALIA). A settlement on the east coast of Corsica, first traditionally settled by Phocean Greeks in 546 BC and then taken over by Etruscans following the battle of 540 BC. The settlement is principally known from its cemeteries, which from 500 BC share similarities with **Populonia**. One fifth-century grave has a fine panoply of military as well as drinking equipment.

ALEΘNAS. An important and influential **descent group** of **Musarna**, the holders of many **magistrateships**, best known for a tomb at Macchia del Conte, which was used by the family for up to 250 years, from about 320 BC to well into the first century BC.

ALLUMIERE. A topographical area of long-standing importance in the **Tolfa hills**. From the immediate town area there is probably some cemetery evidence. The area has occupation from early prehistory, with important remains of the **Bronze Age** and Etruscan periods. The sites of **Elceto**, **La Tolfaccia**, and **Monte Rovello** are nearby. As part of the Tolfa hills, the area is a key upland boundary zone between the **Caere** and **Tarquinia**, where geographical, political, and ritual boundaries coincided. *See also* BRONZE; CAOLINO; CASTELLINA DI MARANGONE; CIBONA; COPPER; COSTE DEL MARANO; CROCE DI BURA; ELCETO; FONTANA DEL PAPA-TOLFICCIOLA; FORCHETTA DEL SASSO; FORCHETTA DI PALANO; IRON; MONTE DELLE GRAZIE; MONTE SANT'ANGELO; MONTE URBANO; TOLFA; LA TOLFACCIA.

AL MINA. A Syrian site in the Eastern Mediterranean where an Etruscan bronze jug has been found indicating trading links to Etruria. *See also* TRADE.

ALPHABET. Etruscan writing appeared in Etruria from about 700 BC, using a Greek Euboean alphabet, with small additions and exclusions to fit Etruscan phonetics. Alphabets are prominent among early examples of writing, including those on the writing tablet of **Marsiliana d'Albegna** (670 to 650 BC), which appears to have had a longer alphabet, perhaps under Greek influence. Some 17 complete alphabets inscribed on objects are known among a wider set of 66 that includes fragmentary, deliberately incomplete, and syllabary examples. Writing was an important component of early Etruscan **identity**. *See also* LANGUAGE; WRITING.

ALPANU. An Etruscan divinity associated with love and the underworld. *See also* DIVINITIES; RELIGION, ETRUSCAN.

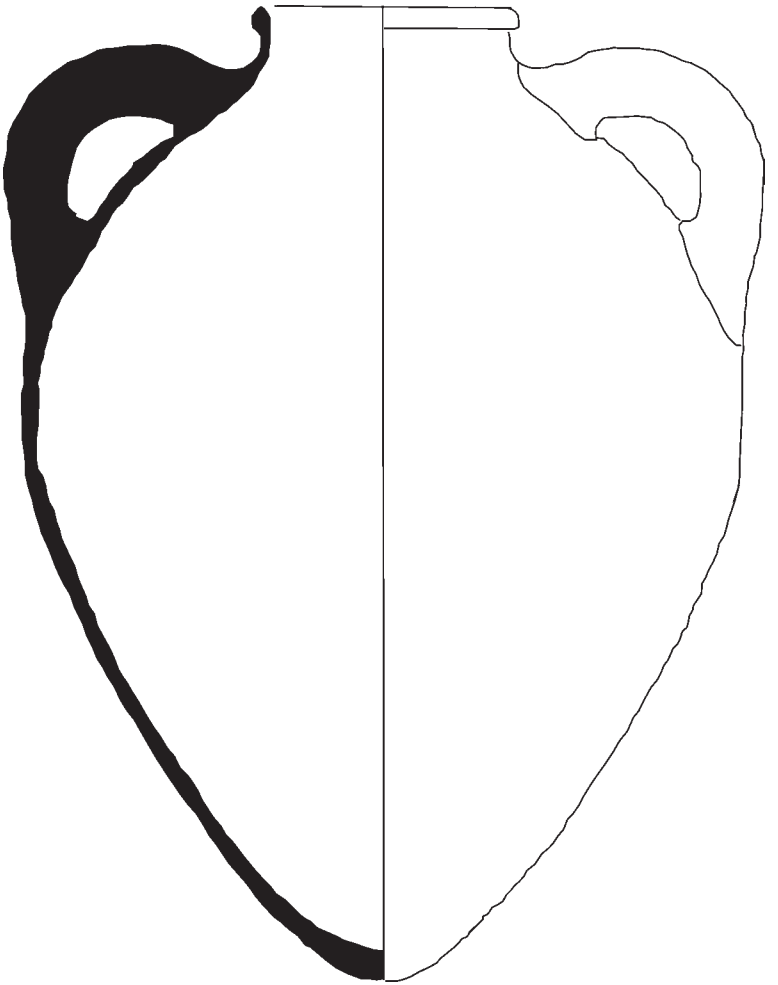
ALSIUM (PALO LAZIALE). A secondary **port** of **Caere** that has been less investigated than the more famous **Pyrgi**.

ALTRIER. An early La Tène burial from north of the Alps with an Etruscan *stamnos*, as well as **gold** and silk. *See also* CELTS; TRADE.

AMATHUS. The findspot of an **Etrusco-Corinthian** cup of **Poggio Buco** type in Cyprus.

AMBER. This fossil resin was imported from the Baltic region from as early as the **Bronze Age** and employed to decorate **fibulae** and other objects in the Etruscan period. The use of amber was particularly rich in the ninth to the seventh century BC when it was employed extensively in the personal adornment of rich burials. In the early part of this period, **Verucchio** appears to have been a prominent settlement for processing and distribution. Amber was employed for earrings, fibulae, pendants, beads, and buttons, among other uses. In the eighth century BC, **Veii** became an important place for the production of scarabs and stylized human and animal figures. In the seventh century BC, production appears to have moved to **Vetulonia**. In the sixth century BC, the fashion seems to have moved to the settlements of **Bologna**, **Marzabotto**, and **Spina** in the **Po Valley**. *See also* TRADE.

AMPHORA. The term given to **ceramic** vessels of two principal types. The first, the undecorated Etruscan transport amphora, had a distinctive globular form that has allowed **trade** to be detected around the Mediterranean, especially in the South of France, especially at **Pech Maho**, Mailhac, Pezenas, Bessan, **Lattes**, **Cap d'Antibes**, and Vaunage, with other examples from **Campania**. The second, the



Type 3 Etruscan transport amphora.

storage amphora, was often highly decorated and associated with drinking, feasting, and death rituals, drawing on Greek models. *See also* ETRUSCO-CORINTHIAN POTTERY; ETRUSCAN BLACK FIGURE POTTERY; ETRUSCAN RED FIGURE POTTERY.

AMPURIAS. A town and Greek colony in Spain where numerous **Etrusco-Corinthian** perfume containers, ***bucchero***, **amphorae** and some Etruscan cooking ware have been found, and from a later fourth century BC date, an Etruscan **mirror** depicting the judgment of Paris.

AMYCLAE. A Greek sanctuary dedicated to Apollo in the region of ancient Sparta where ***bucchero*** *kantharoi* have been found.

ANATOMICAL PARTS. Terracotta votive deposits of anatomical parts became more frequent in the late Etruscan period, but some considerable deposits have been found in earlier contexts such as **Fonte Veneziana** near **Arezzo**.

ANCIENT SOURCES (*FONTI ANTICHI*). This is the revealing terminology employed by many Etruscologists and some ancient historians to indicate ancient authors, textual or **literary sources**. The employment of this term exclusively for written sources subconsciously reveals the primacy given to textual information when this is extremely scant and for many topics nonexistent for the Etruscans. Most study of the Etruscans has to be strictly archaeological, based on material culture; once this framework is formed, some opinions of ancient authors (none are Etruscan) can brought into play.

ANI. An Etruscan sky **divinity**. *See also* RELIGION, ETRUSCAN.

ANINA. A relatively undistinguished **descent group** of the **Tarquinia** area, best known for a Tarquinia tomb (Monterozzi 153) founded by Arnth Anina that was in use from the fourth to the first century BC. The tomb is distinguished for **Charun** and **Vanth** figures at the door and a series of sarcophagi, and inscriptions which show **marrying** into the descent group from the cities of **Chiusi**, **Perugia**, and **Volterra**.

ANNIUS OF VITERBO (1432?–1502). A Dominican monk considered the first Etruscologist or specialist in Etruscan studies. From 1488, he dedicated himself to the study of local antiquities, published in 16 volumes as *Antiquitates*. His antiquities included forgeries and his interpretations of Etruscan **origins**, such as descent from Noah.

ANTEFIXES. Terracotta decoration of the roof tiles at the lower lateral boundaries of the roof, most prominently seen at the Portonaccio temple of **Veii** and Temple B at **Pyrgi**. In the first case, the decoration depicted sileni, **Acheloos**, nymphs, and gorgons set within a shell motif. In the second case, the decoration depicted the **divinities Usil**, **Thesan**, and **Hercle**, the morning star Lucifer, and possibly **Astarte**. *See also* SANCTUARIES.

APENNINES. The major limestone mountain range which encloses **Etruria** and **Umbria** from the north and the east. The northern Apennines curve gently from west-northwest toward the east-southeast and contain the northern limits of Etruria. Between the Giovi pass (472 m) near Genova and the upper valleys of the Tiber and the Metauro, the Apennines show an asymmetrical profile. The northern slope running down to the Po Valley is relatively gradual, composed of ridges running at right angles to the line of the chain. The southern ("internal") slope is relatively abrupt, marked by broad valleys and basins, running in parallel to the mountain chain itself. The underlying geological structure here has a profound effect on the landscape. On this southern side of the Apennines, there is a series of intermontane basins, well sunk, by Pliocene tectonic action, between parallel ridges running with the main Apennine chain from the northwest to the southeast or from north to south. These basins are drained by the Magra, Serchio, **Arno** (Sieve, **Chiana**), and **Tiber** rivers. All were once lake basins, now turned into river valleys, leading to a broadly similar sequence of (often heavy) clay sediments. **Lake Trasimene**, the largest lake of the peninsula (128 square kilometers), is formed in a shallow (6m) depression within the alluvial sediments at one end of the Chiana Valley. Much of the relief has been shaped by fluvial action, but given variation by the type of parent rock. The narrow V-shaped valleys of the Ligurian Apennines are cut out of the local marly limestones, sandstones, and shales. The broad alluvial valleys

of Emilia to the north are formed from clays and marls. The sharper, narrower Romagna valleys to the northeast are cut from marly sandstones. *See also* CASENTINO; COLFIORITO; MARZABOTTO; MONTE BIBELE; MUGELLO.

APHAIA, AEGINA. The sanctuary on Aegina in Greece where an Etruscan **inscription** has been discovered engraved on a Laconian stemless cup of the third quarter of the sixth century BC, probably indicating a dedication by an Etruscan.

APHRODITE. The Greek goddess of love whose Etruscan equivalent is **Turan**.

APLU/APULU. The Etruscan **divinity** considered equivalent to the Greek **Apollo**. The coastal Etruscan cities (particularly **Caere**) appear to have had close links to Apollo (particularly through the sanctuary of **Delphi**). From the sixth century, he is depicted as an archer with long hair or as a lyre player in long dress, with a laurel bough and crown, generally handsome. The terracotta statute of **Veii** (circa 510 BC), from the Portonaccio temple, has him striding forward facing **Hercle** in contest over the Kerynaean deer, one of the adventures of Hercle.

APOLLO. The Greek divinity whose Etruscan equivalent is **Aplu**.

APPENWIHR. Tumulus 1 of this **cemetery** near Colmar (Haut Rhin) in Eastern France contains a mid-seventh-century BC inhumation in a ***fossa*** grave with **bronze** drinking equipment, which includes an Etruscan ribbed bowl, probably from **Vetulonia**.

ARCHAIC. The period of full urbanization and/or state formation and the height of power of the Etruscans between approximately 580 and 400 BC. Artistically, the term *archaic period* acknowledges a parallelism to the Greek world and implies a process of **Hellenization**, although more detailed analysis shows more distinctive features, particularly in the north of **Etruria** around **Chiusi**. It is the phase when the human form became more prominent and it is in the area of architectural **terracottas** and **bronze** production that Etruria is

particularly distinctive and productive. The following sites are important settlements of Archaic date: **Alberoro**, **Artimino**, **Asciano**, **Badia**, **Bagni di Stigliano**, **Bagnolo S. Vito**, **Bagnoregio**, **Banditella**, **Barano**, **Bibbona**, **Bisenzio**, **Blera**, **Bolsena**, **Bomarzo**, **Casalone**, **Castellaro**, **Castel Giuliano**, **Castellina in Chianti**, **Castelnuovo di Berardenga**, **Castro**, **Celleno**, **Cetamura di Chianti**, **Cetona**, **Chianciano**, **Chianti**, **Chiusi**, **Civita del Fosso di Arlena**, **Civita di Grotte di Castro**, **Corchiano**, **Cortona**, **Ferrone**, **Fiesole**, **Foce del Marangone (La Castellina)**, **Foiano**, **Fondaccio-Casale Marcello**, **Gallese**, **Grotta Porciosa**, **Gualdo Tadino**, **Gubbio**, **Impiano**, **Lignano**, **Lucus Feroniae**, **Luni sul Mignone**, **Monte Cetona**, **Monte Cimino**, **Montefiascone**, **Monte Lupoli**, **Monte Piombone**, **Montepulciano**, **Monterado**, **Monte Sant'Angelo**, **Monte Soriano**, **Montescudaio**, **Montetosto and Montetosto Alto**, **Musarna**, **Narce**, **Nazzano Romano**, **Nepi**, **Norchia**, **Orte**, **Pantanelle**, **Perugia**, **Piana di Stigliano**, **Pian della Conserva**, **Pian Miano/Monte Casoli**, **Pian Sultano**, **Piantorena**, **Pisa**, **Pisciarelli**, **Poggio Civitella**, **Poggio dell'Ellera**, **Poggio di Sermugnano**, **Regisvilla**, **Rocca Sberna**, **Rota**, **San Giuliano**, **Sarteano**, **Sovana**, **Talamone**, **Torre Valdaliga**, **Vaccherecia**, **Veii**, **Vierle (Londa) Casa al Nespolo**, **Vignanello**, **Vitorchiano**, **Vulci**. *See also* TRADE.

ARCHITECTURE. *See* DOMESTIC ARCHITECTURE; MONUMENTAL ARCHITECTURE.

ARES. The Greek **divinity** considered equivalent to the Etruscan **Laran**.

AREZZO. The major Etruscan settlement strategically located between the **Val di Chiana** and the **Casentino** (Upper Arno) in the northeasternmost part of **North Etruria**. Its importance does, however, not seem to have been great until the sixth century, as indicated by the older cemeteries such as Poggio del Sole, which have varied **tomb** forms and **Attic pottery**. The Etruscan city is otherwise distinctive for an important set of votive deposits, including **bronze** figurines from **Fonte Veneziana**. Another important find is that of the 65-centimeter high bronze Chimera found in 1553 near the Porta Laurentina of the city. This bronze played an important role in the rediscovery

of Etruscan antiquity, with attempted restorations and interpretations, including of the Etruscan **inscription** that suggests it was a votive. A possible citadel (Castelsecco Poggio S. Cornelio) is located in the middle of the city. Research has been complicated by the city's continued occupation as a Roman, medieval, and modern city. *See also* DODECAPOLIS.

ARIMNESTOS. An Etruscan king recorded to have made the dedication of a throne in **Olympia** (Greece).

ARITIMI. An alternative spelling of the Etruscan divinity **Artumes**.

ARMSHEIM. An early La Tène wagon grave with an Etruscan ***Schnabelkanne*** and two Etruscan basins from the Rhineland in Western Germany. *See also* CELTS; TRADE.

ARNO RIVER. The river which forms the northern boundary of **Etruria** and whose catchment contains a number of smaller Etruscan settlements such as **Artimino**, **Fiesole**, and **Arezzo**, as well as the **port** of **Pisa** at its delta. The Arno rises in the **Apennines** on **Monte Falterona** (1,654 meters) and runs some 241 kilometers in a route also determined by the tectonic basins, covering a catchment of some 8,247 square kilometers, until it reaches the sea near ancient Pisa. The Arno catchment also provided an important communication route through to the Po Valley, either through the **Mugello** or with more difficulty through the Upper Arno or **Casentino**. *See also* BRONZE FIGURINES, ETRUSCAN; BUCENA; COMEANA; NORTH ETRURIA; PISA; PRATO GONFIENTE; QUINTO FIORENTINO; TRACCHI, ALVARO.

ARRUNS (ARANTH, ARUNTH, ARNTH). An Etruscan name that can be linked to a number of semihistorical figures who are mentioned in literary sources, particularly in terms of military conflict with the Romans: first, son of **Demaratus**; second, son of Lars Porsinna from **Chiusi**; third, Aruns of Chiusi.

ART, ETRUSCAN. Etruscan art has traditionally been seen as a passive eclectic reflection of external influences, situated awkwardly

between the **Phoenician**, **Greek**, and Roman worlds. Innovative reassessment by a small group of scholars has examined the selective agency of Etruscans in their construction and development of art and material culture. *See also* ARCHAIC; ARCHITECTURE; BRONZE FIGURINES, ETRUSCAN; *BUCCHERO*; CANOPIC URN; DRESS; ETRUSCAN BLACK FIGURE POTTERY; ETRUSCAN RED FIGURE POTTERY; ETRUSCO-CORINTHIAN POTTERY; GEMSTONES, INCISED; GOLD; HELLENISTIC; HELLENIZATION; HYBRIDITY; MIRRORS; ORIENTALIZING; PAINTING, ETRUSCAN; SCULPTURE; SILVER; TERRACOTTAS; TEXTILES.

ARTEMEDES. An alternative spelling of the Etruscan divinity **Artumes**.

ARTEMIS. The Greek divinity considered equivalent to the Etruscan **Artumes**.

ARTIMINO. A key early **Archaic** site on the communication route of the **Arno** Valley associated with early tombs of **Orientalizing** type at **Comeana**. The site is typical of the less centralized settlement on the northern border of **Etruria**.

ARTUMES. An Etruscan female **divinity** (also known as Aritimi) who was sister to **Aplu**, thus corresponding to the Greek **Artemis** and Roman Diana. First recorded in the fifth century BC, she appears as an archer or huntress. She is frequently depicted on **mirrors** and was often worshipped in **sanctuaries**.

ASCIANO. An **Archaic** and **Hellenistic** settlement on the eastern edge of the boundary region between the cities of **Arezzo**, **Cortona**, **Chiusi**, and **Volterra** in **northern Etruria** near the **Val di Chiana**. The **cemeteries** are well known for the long-term maintenance of **descent group** presence in one location. The Molinello tumulus shows the power of the Marcni descent group, maintaining wealthy burials between the seventh century and first century BC. In the early period, there are representations of the ancestors. In the later period,

53 named cinerary urns are gathered together. The other major cemetery at Poggio Pinci has a similar sequence of the Hepni family from the fifth to the first century BC, with the presence of 30 named urns. Another distinctive feature is the high presence of paired **men** and **women** in tombs, although some females were buried with their menfolk.

ASTARTE. The **Phoenician** goddess whose name appears on the gold sheets of **Pyrgi**, and who has been thus interpreted as the equivalent of the Etruscan **divinity Uni**.

ATHENA. The important Greek **divinity**, goddess of wisdom and war, daughter of **Zeus** and Metis, patron of the city of **Athens**, identified with the Roman **Minerva** and the Etruscan **Menrva**.

ATHENS. The renowned city in Attica (Greece), which from an Etruscan perspective was the leading city of a region (Attica) that produced **Attic pottery** much imported into Etruria and placed in the **tombs** as a service to the **symposium**. The city imported from Etruria, among other objects, ***bucchero*** *kantharoi* and a **bronze** tripod, with a figurative scene of Hera introducing Herakles (**Heracle**) into Olympus, and in the fifth century an ivory casket. *See also* TRADE.

ATHLETICS, ETRUSCAN. These activities, associated with men and undertaken when naked, are depicted on **mirrors** and in wall **paintings** of **tombs** from about the sixth century BC onward (although it is important to understand that this does not represent the beginning of the representation of athletics). The range of activities includes running, jumping, wrestling, and boxing. A proxy for this activity, found both as material culture in tombs and depicted in paintings (e.g., Tombs of the Baron, Triclinium, and Inscriptions at **Tarquina)** and on mirrors, is the strigil, an instrument employed to remove oils and fluids from the hot human body after exercise. There is also a mythological linkage to **Castor and Pultuce**, the divine twins. Another important theme is the **horse** race. In contrast to the Greek world, there do not appear to have been clearly defined facilities

for athletics. Games were often associated with ritual occasions, particularly of a **funerary** nature.

ATHRPA. One of the three fates, identifiable for instance as one of the five figures on a **bronze mirror** of circa 320 BC hammering the nail of fate.

ATIA. A prominent **descent group** from **Volterra** best known for the Inghirami tomb containing 53 cinerary urns dating between the early second century and middle of the first century BC, originally in the Ulimeto necropolis and now reconstructed in the **Florence** Museum.

ATTIC POTTERY. Etruscan **tombs** are one of the major sources of intact imported pottery from Attica, particularly from settlements such as **Vulci**. *See also* GREEK BLACK FIGURE POTTERY; GREEK RED FIGURE POTTERY.

ATUNS. The Etruscan equivalent (also known as Atunis) of the **divinity** Adonis, who loved **Turan**. On a fourth-century **mirror**, he is the youthful figure in an embrace with Turan, accompanied by a winged attendant **Zipna** and swan, **Tusna**.

AUGUR. The principal Etruscan ritual specialist. *See also* NETSVIS; HARUSPEX.

AUGURY. The ritual practice of the principal Etruscan ritual specialist. *See also DISCIPLINA ETRUSCA.*

AULES. The mythical founder of **Perugia**.

AURINA. *See* SATURNIA.

AURORA. The Roman **divinity** equivalent to the Etruscan Thesan.

AVILE VIBENNAS (VIPENA). The name of an individual from a significant Etruscan family of Vulci. *See also* MYTHOLOGY; VIPENA.

– B –

BACCANO LAKE. *See* SOUTH ETRURIA.

BACCHUS. The Roman divinity of wine, equivalent to the Etruscan **Fufluns**.

BAD DÜRKHEIM. An early La Tène grave from the Rhineland region of Germany that contained an Etruscan ***Schnabelkanne***, an *stamnos* thought to be Etruscan, a bronze rod tripod, a gold neck ring, two gold arm rings, two amber beads, and the gold decorative elements of a drinking horn. *See also* CELTS; TRADE.

BADIA. An **Archaic** settlement in **South Etruria**.

BAGNI DI STIGLIANO. A rural **sanctuary** in **South Etruria** attached to a thermal station occupied in the **Archaic** period from the sixth century BC.

BAGNI DI VICARELLO. A rural **sanctuary** on the lake of **Bracciano** in **South Etruria**.

BAGNOLO S. VITO. Il Forcello, located a few kilometers from modern Mantua, is the principal sixth- to fifth-century BC Etruscan **Archaic** settlement so far known in the Lombardy region of the **Po Valley** in the north of Italy. The position of the site on the Mincio/Po and the quantity of rich imports (**Attic pottery**, Greek **amphorae**, glass, scarabs, Etruscan ***Schnabelkannen***) rank this site as an important commercial settlement. Important domestic evidence of the earlier sixth-century BC phases of the site have been found in the central three-hectare area of the site. Here, two wooden buildings were destroyed and the various activities preserved in situ: food storage, weaving, food processing, **wine** and oil storage, and fine **pottery** for consumption.

BAGNOREGIO. A small **Archaic** settlement of 15 hectares on a long **tuff** crest (484 meters above sea level) in southeastern **Etruria**, with evidence of preceding late and **Final Bronze Age** and **Iron Age**

occupation on the Civita promontory of three hectares. Evidence of occupation is scant after the fifth century BC.

BANDITELLA. A recently discovered rural **sanctuary** located in the area of **Vulci**, dating from **Middle Bronze Age** to the **Archaic** period, in association with a spring and waterlogged area. Most artifacts were **pottery**.

BANTI, LUISA (1894–1978). The scholar who made important early contributions to Etruscan topography, artistic workshops, and, above all, produced an important early synthesis of the Etruscans in her *Etruscan World* of 1970, which emphasized the **regionality** of the Etruscans based on their individual **cities** and territories.

BARANO. A small **Archaic** settlement to the north of **Bolsena Lake**, some two kilometers from **Bolsena**. The most prominent occupation appears to be of the sixth and fourth to third centuries BC, with a possible earlier presence in the early **Iron Age**. Some **cemeteries** and a possible **sanctuary** are located nearby.

BARBARANO ROMANO. A small settlement in **South Etruria** occupied from the seventh century BC, with **cemeteries** and votive deposits.

BASSE-YUTZ. A probable grave dating from the early La Tène era from the Moselle region of modern France containing two **bronze** Etruscan *stamnoi* and two bronze ***Schnabelkanne***. *See also* CELTS; TRADE.

BEAZLEY, JOHN DAVIDSON (1885–1970). The scholar who applied systematic techniques toward identifying the hands of Etruscan **pottery** painters (*Etruscan Vase Painting*, 1947), following principles he had already established for Greek pottery painters, in the manner of **Giovanni Morelli**. *See also* PAINTING, ETRUSCAN.

BEGOE. An Etruscan nymph. *See also* VEGOIA.

BERENSON, BERNARD (1865–1959). The American art historian who, although never involved in Etruscan art history, in spite of his long residence near Florence at his villa I Tatti, had an implicit influence on many directions of art history that formed a general background, particularly for Anglo-American scholarship. This influence was centered on the attribution of art to particular masters, an approach he applied sometimes controversially to the Italian Renaissance.

BERRE, ETANG DE. The findspot in Provence in Southern France of two fourth-century BC silver coins from **Populonia**.

BERSCHWEILER (NIEDERHOSENBACH). An early La Tène findspot in Germany for an Etruscan ***Schnabelkanne***. *See also* CELTS; TRADE.

BESSERINGEN. An early La Tène findspot in Germany for an Etruscan ***Schnabelkanne***. *See also* CELTS; TRADE.

BETHAM, SIR WILLIAM (1779–1853). A British antiquary who toward the end of his career turned his attention toward the Etruscans in 1842, comparing them to the **Phoenicians**.

BETTOLLE. A rural community starting in the sixth century BC in the **Val di Chiana**, indicated by **tombs** with ***bucchero*** and **Estruscan black/red figure pottery**. The Heimni **descent group** appears to have been prominent. *See also* TRADE.

BÉZIERS. The substantial sixth-century BC settlement under the modern and medieval town in Languedoc-Rousillon in South France, which imported Etruscan transport **amphorae** on a significant scale.

BIANCHI BANDINELLI, RANUCCIO (1900–1975). A highly influential, international classical scholar who had a profound influence on the development of Etruscan studies, promoting two principal directions: topography (through his work at **Chiusi**, based on his

1925 monograph) and art history (including his creation of the *Enciplopedia d'arte*. He was a professor, founder of the journal *Dialoghi di Archeologia*, prominent in the Accademia dei Lincei, and on the central committee of the Italian Communist Party. His intellectual biography—*Dal Diario di un borghese*—gives considerable insight into the formative elements of his career.

BIBBONA. An area of burials and votive deposits of various ages in coastal **North Etruria**. The **Archaic** votive site has 52 bronze objects including figurines.

BIOGRAPHIES OF OBJECTS. The idea that an object has a biography relates to **postcolonial theory**, which emphasizes that objects collect a history (which may or may not be passed on) as they move between ownerships in exchange and **trading** transactions. Objects may also switch meanings as they move between contexts. This situation clearly applies to many distinctive objects found in Etruscan **tombs** and is particularly important because it counterweighs the strong thread of **Hellenization** that runs through the study of the Etruscans. Some of the threads of biography can be distentangled by looking at the sequence of treatments of the object, such as the addition of an **inscription** or wear patterns.

BIRCH, SAMUEL (1813–1885). A British Egyptologist whose early work included a *Catalogue of Greek and Etruscan Vases* (1851) at the British Museum.

BISENZIO (VISENTIUM). A significant boundary settlement and town on **Bolsena Lake** which was probably continuously occupied from the **Final Bronze Age** into the **Archaic** period. Over this period the area occupied appears to increase from three to 35 hectares. The settlement came under pressure from neighboring larger cities after the fifth century BC. The **Villanovan** cemeteries had a higher frequency of hut urns than other Etruscan settlements and elaborate distinctive accessories. The main cemeteries are those of S. Bernardino, Polledara, and Porto Madonna, containing some 157 recorded **tombs**. However, only the cemetery of S. Bernardino has reliable statistics. In this cemetery of 91 tombs, 40 (43 percent) are inhumations, 51

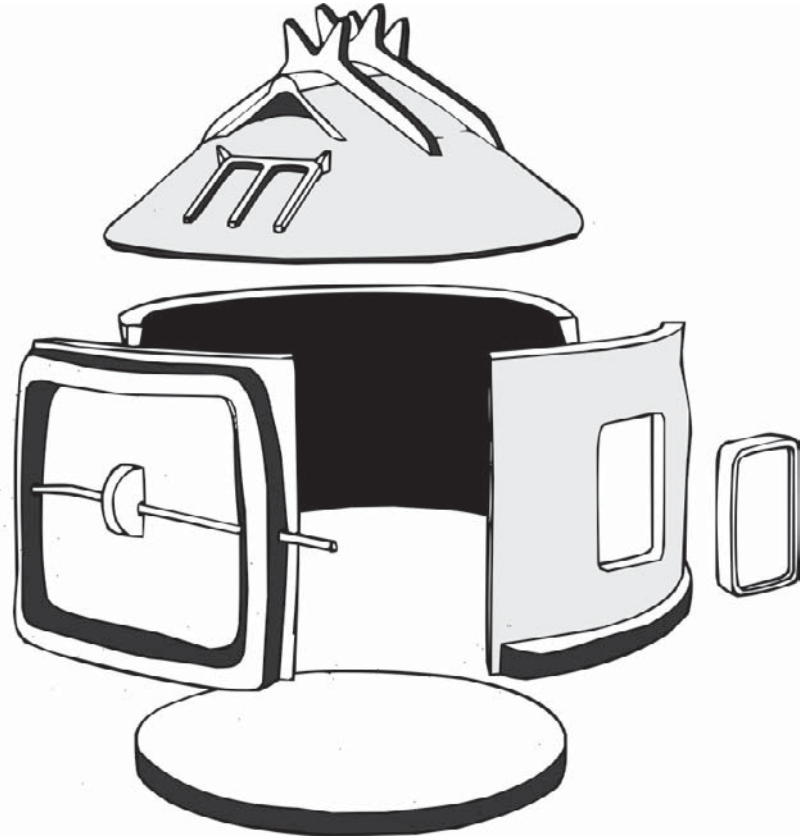


Diagram of Villanovan hut urn.

are **cremations** (57 percent), and of the cremations only 35 percent are simple holes in the ground (*pozzetto*), with a larger proportion of cylindrical containers (63 percent) and one with a *dolium*. The later cemeteries include the late eighth-century BC Olmo Bello, where Tomb 2 contained a **woman** of some prestige. She was placed in a wooden sarcophagus, with elaborate personal **jewelry** of **bronze**, **amber**, and **gold**, and accompanied by an elaborate incense burner and a sheet bronze cup, among other objects.

BITIA. The **Phoenician** colony in **Sardinia** with sixth-century BC **Etrusco-Corinthian pottery** in its **cemetery**.

BLACK GLAZED POTTERY, ETRUSCAN (CERAMICA A VERNICE NERA). A type of black-coated **pottery** produced from the fourth century BC onward, otherwise variously known as Campanian or *vernice nera*. It consists of a beige or reddish clay covered with black coat (or, loosely, a glaze). The pottery has precisely dated forms that have been studied in detail in stratigraphic context and thus provides a good way to date archaeological layers. Production started outside Etruria in areas such as Campania, but was produced in Etruria in locations such as **Pyrgi**, **Populonia**, **Vulci**, **Volterra**, and Monterriggioni.

BLERA. A small **Archaic** settlement on a **tuff** outcrop with origins in the **Villanovan** and even **Final Bronze Age**, notable for impressive rock-cut **tombs** that started in the seventh century and continued into the **Hellenistic** period (but mainly in reused form). The cemeteries are well known for their monumental facades along cliff edges. The settlement is also known as the **terracotta** production place of Selvasecca.

BOCCHORIS. The name of the twenty-fourth dynasty Egyptian pharaoh (circa 720 to 715 BC), whose hieroglyphic cartouche appears on a faience *situla* in a monumental **tomb** at **Tarquinia**. This *situla* was one of a number of rich **Orientalizing** items found in this female tomb, providing important information on dating and **connectivity**.

BODY, ETRUSCAN. Much attention to the Etruscans has been implicitly focused on the body, because the **burial** record has been so prominent in Etruscan research. However, more recently the interdisciplinary **theory** of the body has received more attention. Initially, this was focused on the study of **women**, which has gradually developed into a study of **gender**, and more recently into explicitly theoretical accounts, notably through the work of Vedia Izzet and Corinna Riva among scholars writing in English. *See also* MIRRORS.

BOËTHIUS, AXEL (1889–1969). The first director of the Swedish Institute in Rome (1925), which built up an enviable reputation in Etruscan research. He himself is best known for his posthumously published contribution on Etruscan architecture (1970), written with **John Ward-Perkins**. *See also* SVENSKA INSTITUTET I ROM**.**

BOLOGNA. The most important Etruscan settlement in the Po Valley, also known as Felsina. The settlement is mainly known from its prominent **Villanovan** cemeteries associated with Villanovan villages that have given their names to the phases of development with their traditional dates (Bologna I: Savena, San Vitale, circa 900 to 800 BC; Bologna II: Benacci I and Caprara, circa 800 to 750 BC; Bologna III: Benacci II, circa 750 to 680 BC; and Bologna IV: Arnoaldi, circa 680 to 530 BC). A late seventh-century grave 5 "degli Ori" from the Arsenal cemetery is an important instance of a rich female grave, accompanied by an Egyptian amulet, fine **gold jewelry** and a decorated **bronze** rattle. Many later **tombs** were marked by horseshoe-shaped **stele**. The settlement was also the location of a sixth- to fourth-century BC cult in the area of ex-Villa Casarini, with votive deposits that included 29 schematic votive **bronze figurines**.

BOLSENA. An **Archaic** site of uncertain size, occupation phases, and foundation date on **Bolsena Lake**, excavated by French scholars. Part of the area may have been occupied from the eighth century BC, abandoned at the end of the sixth century, and temporarily reoccupied in the **Hellenistic** period. This last occupation may have been restricted to the area of the medieval castle. There are Archaic cemeteries and a cult site (Poggio Pesce) in the area. **Orvieto** has a greater claim to be the named the settlement of Volsinii and to greater antiquity. The **Villanovan** site of **Gran Carro** is nearby.

BOLSENA LAKE (LAGO DI BOLSENA). The northernmost of two large volcanic lakes in **South Etruria**, which provided a natural boundary on the border between the territories of **Vulci** and **Orvieto** and was surrounded by medium (**Bisenzio**) and small (**Barano**, **Civita di Grotte di Castro**) settlements. *See also* BOLSENA; CELLENO; CIVITA DEL FOSSO DI ARLENA; DODECAPOLIS;

ÉCOLE FRANÇAISE DE ROME; FONDACCIO-CASALE MARCELLO; GRAN CARRO; MONTEFIASCONE; MONTERADO.

BON PORTÉ. Location of a sixth-century BC shipwreck of a small (12 meters long) **ship** with sewn planks at Ramatuelle off Provence in southern France and with an extensive cargo of Etruscan **amphorae**. *See also* TRADE.

BOMARZO. An **Archaic** settlement on Monte Casoli mainly known for its fourth-century fortifications and mainly fourth-century BC **tombs**, for example, at Pianmiano.

BOUNDARY MARKING (*LIMITAZIONE*). The Etruscans, in common with the later Romans, applied a series of boundaries to public and private space. In the later period, this was intensely ritualized, and some cities such as **Marzabotto**, **Spina**, and **Musarna**, and one or two **cemeteries** such as the Crocefisso del Tufo cemetery at **Orvieto**, present clear evidence of a regularized version of this organization. Boundary stones (dating from the sixth century BC onward) were marked with the word ***tular***, suggesting that this was the Etruscan word for boundary. Other forms of boundaries were marked by **fortifications** around cities, pieced by gates sometimes associated themselves with ritual. Cemeteries around cities may have served a similar role. *See also* RELIGION.

BOURGES. The spot in central France where an eighth-century BC **Villanovan**-type semilunate razor and a fifth-century BC Etruscan ***Schnabelkanne*** from the local area were discovered.

BRACCIANO LAKE. The southernmost of two large volcanic lakes in **South Etruria** on the boundary between the territories of **Caere** and **Veii**. *See also* BAGNI DI VICARELLO, CASTEL GIULIANO.

BRADFORD, JOHN (1918–1975). The pioneering aerial photographer who broke away from the narrow bounds of Oxford history to become a highly distinguished archaeologist even though incapacitated by illness for much of his later life. He was best known in

Etruscan terms for his work on the **cemeteries** of **Etruria** in his work *Ancient Landscapes* (1957).

BRAUDEL, FERDINAND (1902–1985). The influential French historian who employed the interdisciplinary techniques of economics, geography, and anthropology in the study of short- and long-term change, particularly in the Mediterranean area. These approaches became central to the Annales school, which he led. His seminal work, written from memory as a prisoner of war, was on the age of Philip II. His attempt to transfer this to the ancient world—*Les Mémoires de la Méditerranée* or *The Mediterranean in the Ancient World*—was never published during his life and now appears old-fashioned and is much less successful. However, the influence of his work has been considerable on Anglo-American, Dutch, and now Italian landscape fieldwork and analysis, most notably on the field projects of **Gubbio** and **Tuscania** close to the Etruscan area. Another developing strand of Annales influence is on ancient historians such as Nicholas Purcell and Peregrine Horden, who have not yet covered the pre-Roman periods (or indeed much archaeology) in any detail.

BRAUNAU. The findspot in Austria of the handle of an Etruscan ***Schnabelkanne***.

BRENDL, OTTO (1901–1973). A German art historian, from a stylistic analysis tradition, who worked in Denmark (Copenhagen), Great Britain (Warburg), and the United States (especially Indiana and Columbia). He is best known in Etruscan terms for his posthumously published *Etruscan Art*.

BRITISH SCHOOL AT ROME (ACADEMIA BRITANNICA). The institution in Rome founded in 1901 that provides the infrastructure for arts and humanities research in Italy. In the context of the Etruscan research, it is famous for the surface survey of the territories of **Veii** and **Tuscania**, the city of **La Doganella**, and for the excavations at Veii (Northwest Gate and Quattro Fontanili), **Nepi**, **Narce**, **Podere Tartucchio**, and **Casale Pian Roseto**. The study of the territory of Veii has recently been computerized, employing geographical

information systems, allowing a new detail of information to be extracted. *See also* POTTER, TIM; WARD-PERKINS, JOHN.

BRIZIO, EDOARDO (1846–1907). The classical archaeologist who assembled one of the earliest catalogs of the Museo Civico of **Bologna** in 1871, he is also known for early excavations of **Caere**, **Tarquinia**, and sites in the Viterbo area in his role as superintendent. He also saw to the timely publication of sites such as **Marzabotto**, Bologna, and **Verucchio**. He was a supporter of **Herodotus**'s theories of Etruscan **origins**, in conflict with the theories of **Wolfgang Helbig**.

BROCK, SIR ISAAC (1769–1812). A British army officer noted for his defense of Canada against the United States, culminating in his death on the battlefield in 1812. He was rewarded with a supposedly Etruscan column over his mausoleum constructed in 1824 at Queenstown, but it was blown up by a disaffected Irishman in 1840.

BROLIO. An important sixth-century BC votive deposit discovered in 1863 in the **Val di Chiana**. The deposit is primarily famous for a set of figurative **bronzes**, but the deposit originally contained arms, **agricultural** implements, rough bronzes, **pottery** (***bucchero***/painted), bronze vessels, and **fibulae**/rings (totaling today some 47 objects) in a clay layer associated with wooden structures. This deposit is typical of the marking of the limits of the natural terrain in **North Etruria**. *See also* BRONZE FIGURINES, ETRUSCAN; TRADE.

BRONZE. The alloy of **copper** and tin employed from the **Bronze Age** onward in central Italy as the main utilitarian metal, partly substituted by iron in the **Villanovan** and full Etruscan periods. The benefit of using bronze was its adaptability of use; it could be used for precise molding in a molten state (bronze has a lower melting temperature [950º C] than **iron**) and had greater ductility than iron as sheet bronze. Manufacture of the more complex artistic items was by the lost wax process. Bronze was therefore used for ritualized items (e.g., **bronze figurines**) or decorative, high-status items (e.g., shields and chariot attachments). Copper was available locally in Etruria, particularly in

Colline Metallifere and the Tolfa region, but tin had to be imported. *See also* BRONZEWORK, ETRUSCAN; TOLFA HILLS.

BRONZE AGE. The period (circa 2000 BC to circa 950 BC) of the first **bronze** use in Italy, although only highly developed in the later phases. *See also* FINAL BRONZE AGE; MIDDLE BRONZE AGE; RECENT BRONZE AGE.

BRONZE FIGURINES, ETRUSCAN. The most ancient **bronze** figurines are known to be from the Volterra area between the middle of the seventh century and the middle of the sixth century BC along the **Cecina** and **Arno** rivers. Figures carrying a spear or sword or veiled in the act of offering are the main subjects. One of the first (sixth century BC) significant known contexts for bronze figurines is that of **Brolio** in the **Chiana Valley**. A second (late sixth century) is the **Fonte Veneziana** deposit from the city of Arezzo. A further significant deposit from the northeast of Etruria, dating to the fifth century, is that of **Monte Falterona**. These figurines are generally between 5 and 10 centimeters in height, although there are larger examples (30 to 40 centimeters) from Brolio and Monte Falterona. Other major finds stand at the limits of geographical Etruria at locations such as Monte Acuto Ragazza, **Marzabotto**, and **Bologna**. To the south, **Vulci** was also a major settlement of production. Four large bronzes (maximum dimensions of 50 to 180 centimeters) are generally later in date but show Etruscan stylistic or inscriptional links: the Capitoline Wolf (early fifth century BC), the warrior from **Todi** (400 BC), the **Arezzo** Chimera (fourth century BC), and the Orator (80 BC) from **Pila** near **Perugia**. Manufacture was by the lost wax process.

BRONZES, ETRUSCAN. *See* BRONZE FIGURINES, ETRUSCAN.

BRONZEWORK, ETRUSCAN. The Etruscans used bronze for the manufacture of a wide range of prestigious items particularly associated with ritual, feasting, and warfare, including **bronze figurines**, ***Schnabelkannen***, other jugs, basins, candelabra, **kottabos** paraphernalia, parade armor, shields, and helmets. *See also* MARIANO, CASTEL S.

BROOCH. The brooch (safety pin or fibula) formed one of the most frequent and distinctive features of changing Etruscan **dress**, fashion, and **jewelry**. The violin bow fibula was developed from the preceding pin fashion during the later **Bronze Age**, evolving in time into the serpentine elaborations of the bow. During the eighth century BC, a fashion for a leech shaped (*sanguisuga*) swollen bow developed, that in turn became a boat form (*navicella*) as the closed leech shape was opened up to form a shape similar to the hull of a ship. From the seventh century BC, the use of precious metals, particularly **gold**, became more frequent. The enlargement of parts of the fibula such as the catchplate gave opportunities for elaborate use of granulation and other goldsmithing skills. In the course of the sixth century BC, a new Certosa form with a distinctive button on the catchplate was developed. Many variations of these forms allow dating with some precision of individual finds, and in closed contexts the variations aid in the dating of the deposit where they were found.

BUCCHERO. The distinctive black Etruscan **pottery** that imitated a metallic finish through heavy burnishing (polishing) and reduction (firing conditions deprived of oxygen, which give a black finish) in its manufacture. Early *bucchero* (seventh century BC) produced initially in **Caere** is thin (*sottile*), with geometric and **Orientalizing** decoration, gradually moving to other places of production such as **Veii**, **Tarquinia**, and **Vulci**. *Bucchero* was made in highly distinctive forms (including **amphorae**, jugs, chalices, dippers, and drinking cups), given very recognizable, initially **Orientalizing**, decoration, was widely produced in Etruscan cities and widely traded in the Mediterranean. Later, *bucchero* (from the end of the sixth century BC) became heavy (*pesante*), with thick walls bearing stamped reliefs, and grey (*grigio*). At this stage production moved to **Chiusi**. *See also* AMYCLAE; AMPURIAS; ATHENS; BETTOLLE; BROLIO; CAERE; CAP D'ANTIBES; CASTELLUCCIO DI PIENZA; CHIOS; COMEANA; CORFU; CORINTH; DELOS; FONTE VENEZIANA; GIFT GIVING; GIGLIO; ITHACA; KITION; KÓSIEZLEC; LATTES; LIGNANO; PERACHORA; PIEVE A SOCANA; POMPEI; POPULONIA; QUINTO FIORENTINO; RAS-EL-BASSIT; RHODES; ROSELLE; SAINT BLAISE;

SAINT-PIERRE-LES-MARTIGUES; SAMOS; SMYRNA; TAMARIS; THARROS; TRADE; VIGNANELLO; VULCI.

BUCENA. A fourth-century BC settlement in the Upper Arno Valley that is important because it registers some of the early development of Etruscan **identity** in this area of **North Etruria**. *See also* CASENTINO.

BUONAMICI, GIULIO (1873–1946). A classical scholar whose principal contribution was toward the understanding of the philology and inscriptions of the Etruscan **language**, most evidently in his *Etruscan Epigraphy* of 1932, which formed a foundation on which **Massimo Pallottino** continued to work.

BUONAPARTE, LUCIANO (1775–1840). The brother of Napoleone Buonaparte and a revolutionary politician in his own right, who during his self-imposed exile in Italy and as prince of Canino, was responsible for the clearing of many graves in **Vulci** and indirectly responsible for the dispersal of many of the grave goods into non-Italian European museums.

BUONARROTI, FILIPPO (1661–1733). An early antiquarian and field-worker, president of the **Accademia Etrusca di Cortona**, involved in the early publication of Etruscan material. He should not be confused with the late eighteenth- and early nineteenth-century revolutionary of the same name.

BURIAL. *See* TOMBS.

BURTON, RICHARD (1821–1890). The British explorer and author, best known as an Orientalist, who was also responsible for his *Etruscan Bologna: A Study* (1876), a rather lightweight study.

BYRES, JAMES (1734–1817). A Scottish antiquarian and architect who was one of the first to examine the tombs of **Tarquinia**, preserving much information now destroyed, and defend the reputation of the Etruscans against the depredations of the Romans. He also planned a book on the history of the Etruscans, which was never published. More widely, he contributed to the development of neoclassical taste in Great Britain.

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CAERE (AGYLLA, CAISRA, CISRA, CERVETERI). The key settlement of **South Etruria**, located six kilometers from the sea and linked to the **ports** of **Pyrgi** (by a monumental road), **Alsium**, and Punicum. Knowledge of its early origins has been supplemented by systematic survey of its surface area, recovering material of **Final Bronze Age** and **Villanovan** date. Prior to this survey, some Final Bronze Age fragments were found in the Monte Abbatone cemetery area. More specifically, **tomb** 163 of Il Sorbo cemetery is of **Protovillanovan** type. The main early cemeteries flourished from the Villanovan period to the south (Il Sorbo) and the north (Cava della Pozzzolana) and contained a range of grave types: pit (single and double), *pozzetto* (**cremation**), and trench (*fossa* inhumation) tombs. The best-known cemetery is that of Sorbo, which had 450 tombs, of which 49 percent (219) were inhumations and 51 percent (231) were cremations. The latter were mainly very simple holes in the ground (*pozzetto*) and only 10 percent had a simple protective cylindrical container (*custodia cilindrica*). These cemeteries are relatively poor compared with **Tarquinia**.

From the seventh century BC, tombs were mainly placed on the Banditaccia and Monte Abatone plateaus. These demonstrate considerable seventh-century prosperity, a situation that continued into the sixth and fifth centuries BC. The Banditaccia cemetery provides an excellent sequence that exemplifies the development of Etruscan funerary architecture, showing a complex tomb evolution, gradually allowing access of larger proportions of population. For some, this may show a democratization of access to formal burial; for others, this may indicate simply a relaxation of ideological regulations, or changing funerary practice. By the late seventh century BC, large burial mounds were constructed in the Banditaccia cemetery as much as 50 meters in diameter and 15 meters in height. These mounds have the appearance of round huts where earthern roofs sit on drums of **tuff** or walls surmounted by a circular cornice, approached by one access route across an encircling ditch. The burial zone was reached by a long corridor of between 10 and 15 meters in length, and this same linearity was continued into the chambers beyond, through a sequence of small spaces. It has been argued these corridors deliber-

ately separate the living from the dead, in one case, the Tomb of the Dolia, guarded by a sphinx.

Typical tombs of this period include the Regolini-Galassi tomb and the Tomba della Capanna. As the name suggests, the latter tomb begins a tradition of replication of the domestic scene, similar to the ridgepole of a hut. The linear effect of the corridor was reduced through time, concentrating more on a central and neighboring chambers, as seen in the Tomba dei Capitelli and the Tomb degli Scudi e Sedie. Both of these two tombs show distinctive domestic features, as the names suggest. Toward the end of the sixth century, the number of rooms was reduced, culminating in the retention of just one chamber. At the end of the sixth century, extending into the fifth century BC, these distinctive tombs were replaced by smaller, street-lined square tombs, bound together by a common cornice, accompanied by external grave markers. One consequence was a much shorter entranceway.

Current knowledge is still principally restricted to the cemeteries, but some **temple** structures (comprising some eight distinct sacred areas), a residence similar to **Murlo**, and intramural burials have now



Later tombs at the Banditaccia cemetery of Caere.

been excavated in the town area. The excavated sacred areas include a possible temple of Hera at Vigna Parrocchiale, a small sanctuary at Manganello, and a third at Sant'Antonio. The early prominence of the city is confirmed by the large quantity of early inscriptions. There is some dispute over the size of the **city** but 130 to 150 hectares appears to be a reasonable estimate for the size of the large tuff plateau on which the city rests. One indication of the city's importance was its sponsoring of a treasury built at **Delphi**. The city was one of the principal places of early ***bucchero*** production. Important local descent groups include the **Matuna**, **Tarna**, and **Tarxna**. *See also* CRISTOFANI; DELPHI; DODECAPOLIS; ETRUSCAN BLACK FIGURE POTTERY; FORTIFICATION, ETRUSCAN; GIFT GIVING; GOLD; GREEK RED FIGURE POTTERY; MUSIC; MYTHOLOGY; PAINTING, ETRUSCAN; PLAVTENA; SANCTUARIES; SARDINIA; SCULPTURE; SHIPS; TRADE; VELIANUS THEFARIE; WOMEN.

CAI CUTU. The name of a descent group (family) whose **tomb** was discovered intact in December 1983 in **Perugia**. The tomb has a cross-shaped plan, and consists of a larger chamber serving as a vestibule, which was reached by an unroofed corridor (dromos) closed off by an in situ large slab of travertine. The tomb had been used for a long period of time between the third century and first century BC and contained 50 cinerary urns made from Perugian travertine (two plastered with stucco). The one sandstone sarcophagus, placed along the rear wall of the central chamber, is the oldest deposition in the tomb. All of the inscribed urns have male name formulas. The name formula consists of a first name, family name, and very often the father's name and quite frequently also the mother's name, followed by the term *clan* (son). The oldest persons, buried first in the tomb, have a family name composed of two elements (*cai cutu*), which denotes a **slave** origin of the founder of the family. Over time, the succeeding members of the family group eliminated the name *cai* from the name formula, keeping only the name *cutu*. On the more recent urns, dating from after 89 BC, that is, after the granting of Roman citizenship, the name inscription is Latin: the Etruscan family name *cutu* is Latinized into *Cutius*. Thus in this tomb the passage from Etruscan to Latin can be seen.

The most significant urns are those which were first placed in the tomb, covered with stucco. These, and particularly the one with the deceased portrayed semireclined on the lid, are linked to the workshop that produced the urns of the *velimna* family (*Volumni* in Latin) from the well-known Volumni Hypogeum in Perugia. They are decorated on the front with motifs of varying complexity: a banquet scene, a battle scene, a battle of the centaurs, and simple rosette patterns. The tomb also held a **bronze kottabos** and a complete set of armor found on the floor in the left chamber: a bronze shield, a single shin guard, a large **iron** sword, and two bronze cheek pieces from a helmet. The tomb is significant not only because it was found intact, but also because it bridges social and cultural transitions over several generations of a descent group: from slave to freed status, from Etruscan to Latin.

CALA DEL PICCIONE. A fourth-century BC Etruscan shipwreck site with **amphorae** in the bay of Baratti near **Populonia**.

CALECHE. *See* WHEELED TRANSPORT.

CAMPANARI FAMILY. The Italian family from Tuscania who were involved in the nineteenth-century excavation of many Etruscan sites and were responsible, from 1836 to 1837, for the introduction of authentic Etruscan funerary finds to London.

CAMPANIA. The geographical region around modern Naples in southern Italy that formed a southern extension for Etruscan occupation. The most prominent early finds are from **Capua** and **Pontecagnano** and inscriptions from **Nola** and **Suessula**.

CAMPASSINI. A recently excavated late eighth-century to late seventh-century settlement in northern **Etruria**, near **Monteriggioni** (Siena), consisting of huts, **burials**, other collapsed structures, and a large cavity lined with pebbles that may have served as a cistern. The faunal remains show a predominance of sheep and pig over cow and deer in the diet.

CAMTHI. *See* MAGISTRATESHIP.

CANCHO ROANO. An important palace sanctuary in Estremadura (Spain), dating between 550 and 370 BC, where, among many other luxury items, a sixth-century BC Etruscan funnel for filtering **wine** (decorated with a ram's head) has been found. The sanctuary has been compared to the palace structures of **Murlo** in **Etruria** and has created similar debates on its ritual and social role.

CANOPIC URN (CANOPO). A distinctive anthropomorphic cinerary urn characteristic of the region of **Chiusi**, particularly in the seventh and sixth centuries BC.

CAOLINO. A small (less than two hectares) **Protovillanovan** (**Final Bronze Age**) settlement in the **Tolfa** hills set on a lava outcrop. Related sites in the same area of the Tolfa hills include **Allumiere**, **Castellina di Marangone**, **Cibona**, **Coste del Marano**, **Croce di Bura**, **Elceto**, **Fontana del Papa-Tolficciola**, **Forchetta del Sasso**, **Forchetta di Palano**, **Monte Urbano**, **La Tolfaccia**, **Monte Sant'Angelo**, **Monte delle Grazie**, and Tolfa. *See also* BRONZE; COPPER.

CAP D'AGDE. Findspot in Languedoc in the south of France of an Etruscan tripod and helmet. The local area is also famous for shipwrecks from the Etruscan period. *See also* TRADE.

CAP D'ANTIBES. Location of a sixth-century BC shipwreck (circa 540 to 530 BC) off the south of France on the La Louve rocks at 13 to 16 meters below sea level, where some 180 Etruscan (possibly from **Vulci**) **amphorae** (of an estimated original cargo of some 600) and 60 cups and jugs of ***bucchero*** and **Etrusco-Corinthian pottery** have been found. The amphorae were stopped with cork disks and probably contained fish bones and rosin (pitch). Oyster shells may have been another element of the cargo. *See also* TRADE.

CAPENA. An eighth-century BC and later settlement on the order of 20 hectares on a **tuff** outcrop near the Tiber River with associated burials located in the bend of the Tiber within the area of the **British School at Rome** surveys of the 1960s. The community appears to

have been linguistically linked to the Latins rather than the Etruscans.

LA CAPRIOLA. *See* CIVITA DEL FOSSO DI ARLENA.

CAPUA. An Etruscan community in **Campania** that is best known for the longest Etruscan **inscription** on a nonorganic material. The fifth-century BC Capua tile was found in a **cemetery** of the city and appears to be part of a ritual calendar. The settlement seems to have been formed from a loose scatter of villages over an area of 300 hectares. *See also* WRITING, ETRUSCAN.

CART. *See* WHEELED TRANSPORT.

CARTHAGE. The Phoenician city of North Africa where many Etrusco-Corinthian perfume holders have been found. In addition, an ivory plaque in the form of a boar has been found in the cemetery of Sainte Monique with an Etruscan inscription and fragments have been found of 10 Etruscan **bronze** jugs dating to the late sixth or fifth century BC.

CASAGLIA. A **Villanovan** tomb from **North Etruria** in the Cecina area with rich **bronze** and **amber** finds.

CASALE MARITTIMO. One of a number of small settlements placed along the Cecina Valley in **North Etruria**. This settlement has long been famous for a late **Orientalizing** (circa 625 to 600 BC) *tholos* **tomb** at Le Rocche discovered in 1898 and other associated cemeteries. The *tholos* tomb has been reconstructed in the **Florence** museum. More recently a late eighth-century village of huts and later, more formal drystone-based rectilinear buildings have been discovered in the ancient habitation area of Casalvecchio, adjoining the medieval and modern settlement. It is the cemetery of Casa Nocera that has provided the most detailed insight into late eighth-century to early sixth-century funerary rites. The oldest slab-lined tomb contained a cinerary urn with the bones wrapped in purple cloth and a set of objects of authority (axe, lance, helmet, scepter, and two carts) and

feasting (bronze banquet vessels and luxury foods such as honeycomb, nuts, grapes, and pomegranate). Two seventh-century BC sculptures have distinctive hand gestures. The value of the work has been considerably strengthened by its interdisciplinary nature, including meticulous recording and analysis (in spite of poor bone preservation) of human bone and floral remains, and technical studies of honeycomb, textiles, stone, wood, and metal. Many of these finds are now in a Cecina museum.

CASALE PIAN ROSETO. A rare excavation of a rural site from the fifth century BC in **South Etruria** with an extensive ceramic repertoire and uncertain function. For some, this is a rural settlement, for others this is a **sanctuary** (on the basis of one dedicatory inscription).

CASALONE. A small **Archaic** settlement in the **Tolfa** area, the rich mineral area on the boundary between the Etruscan cities of **Tarquinia** and **Caere**.

CASELLE. A seventh-century BC tomb in the **Arezzo** area, representing relatively rare early occupation of this area of **North Etruria**.

CASENTINO. The modern name for the Upper **Arno** Valley on the mountainous edge of northern Etruria in the **Apennines**. This area was primarily a ritual upland zone (e.g., **Monte Falterona**), with little economic infrastructure or developed Etruscan identity until the fourth century BC, when sites such as **Bucena** indicate more developed occupation.

CASOLE D'ELSA. A general area containing a series of **tombs** in the Val d'Elsa area of **North Etruria**, which must indicate a local community of late Etruscan date.

CASONE. Two promontories in the **Farnese** area of **South Etruria** with evidence of **Final Bronze Age** occupation.

***CASSONE* TOMBS.** A chest-shaped tomb that can take various forms. These include a form of rectangular **tomb** lined with stone slabs, exemplified by the recent discoveries at Casa Nocera, near

Casale Marittimo; a sunken rectangular anteroom open to the sky, approached by a corridor opening onto chambers such as found at **Vulci**; small, box-shaped stone tombs often encircling an **aedicula** tomb such as found at **Populonia**; and travertine box tombs containing cremations such as those found at **Marzabotto**.

CASTAGNETO. One of a number of small **Villanovan** settlements along the Cecina Valley in **North Etruria**. Various elements of Villanovan material can be assumed to derive from **tombs** in loc. Bambolo (**bronze** axes, spearheads, fibulae, horse bits).

CASTEL CAMPANILE. A small (one hectare) **Final Bronze Age** site in the southern area of **South Etruria**.

CASTEL D'ASSO. This settlement in the Viterbo area of **South Etruria** is located on a **tuff** outcrop and known for two ditches and some architectural **terracottas**. The city is best known for its fourth- to second-century BC monumental **cemeteries** with elaborate monumental facades along the sides of the rivers. The **Salvie** are a significant **descent group**.

CASTEL GIULIANO. An **Archaic** settlement near **Bracciano Lake** in **South Etruria** mainly known for its **Caere**-style tombs.

CASTELLACCIO (CORCHIANO). A small, early **Iron Age** (ninth century BC) and medieval castle site of one hectare in the northern **Faliscan** territory of **South Etruria** on a small **tuff** outcrop (220 meters above sea level) delimited by a stream.

CASTELLARO. A small **Archaic** settlement on a summit (177 meters above sea level) of about three hectares with views over the confluence of the middle **Tiber** and the Rigo rivers in **South Etruria**. Surface finds suggest that the site was occupied between the Archaic period and the third century BC.

CASTELLINA DEL CERASOLO. A small, one-hectare **Final Bronze Age** settlement in the **Tolfa** region of **South Etruria**. Related sites in the same area of the Tolfa hills include **Allumiere**,

Caolino, **Castellina di Marangone**, **Cibona**, **Coste del Marano**, **Croce di Bura**, **Elceto**, **Fontana del Papa-Tolficciola**, **Forchetta del Sasso**, **Forchetta di Palano**, **Monte Urbano**, **La Tolfaccia**, **Monte Sant'Angelo**, **Monte delle Grazie**, and Tolfa.

CASTELLINA DELLE CIOVITTE. A small 1.5-hectare **Final Bronze Age** settlement in the **Tolfa** hills of **South Etruria**. Related sites in the same area of the Tolfa hills include **Allumiere**, **Caolino**, **Castellina di Cerasolo**, **Castellina di Marangone**, **Cibona**, **Coste Del Marano**, **Croce Di Bura**, **Elceto**, **Fontana del Papa-Tolficciola**, **Forchetta del Sasso**, **Forchetta di Palano**, **Monte Urbano**, **La Tolfaccia**, **Monte Sant'Angelo**, **Monte delle Grazie**, and Tolfa.

CASTELLINA DI MARANGONE. The most prominent of a number of settlements on the seaward promontory of the **Tolfa** hills excavated most recently by a German and French team. It dates from the **Middle Bronze Age**, through the **Final Bronze Age** (three hectares) to the **Villanovan** period, and then again from the seventh century BC to the end of the Etruscan period and later. The main **cemeteries** date from the seventh to the third century BC. The recent excavations within the settlement itself suggest the existence of public buildings with fine architectural reliefs that range over the sixth and fifth centuries BC. This is a typical intermittent sequence of a site on the frontier between two major Etruscan cities, namely, in this case, **Tarquinia** (to the north) and **Caere** (to the south). Related sites in the same area of the Tolfa hills include **Allumiere**, **Caolino**, **Castellina del Cerasolo**, **Cibona**, **Coste del Marano**, **Croce di Bura**, **Elceto**, **Fontana del Papa-Tolficciola**, **Forchetta del Sasso**, **Forchetta del Palano**, **Monte Urbano**, **La Tolfaccia**, **Monte S. Angelo**, **Monte delle Grazie** and Tolfa.

CASTELLINA IN CHIANTI. A strategic **Orientalizing** and **Archaic** settlement (Poggio di Castellina Vecchia) between **Arezzo**, **Volterra**, and Fiesole with access to good communication routes, including the Greve and Pesa rivers. The site is associated with the monumental Orientalizing and Archaic tomb of Montecalvario,

an Archaic Fiesole-type *cippus*, and a further small **cemetery** (Casalvento). The Montecalvario grave goods were not as well preserved as some other north Etruscan examples, but the fragmentary remains included **bronze**, **iron**, **ivory**, **glass**, and local coarse **pottery**.

CASTELLO DI CORNETO. A two-hectare **Final Bronze Age** settlement in the **Tarquinia** area.

CASTELLONCHIO. A large strategic plateau site of some 45 hectares only seven kilometers from **Orvieto** in **South Etruria**, which was occupied from the **Final Bronze Age** until the fourth or third century BC.

CASTELLUCCIO DI PIENZA. An early settlement in the province of Siena, indicated by **Villanovan cremation tombs** and later by sixth- and fifth-century tombs, including inscriptions, ***bucchero***, architectural **terracottas**, and **bronze figurines**. *See also* TRADE.

CASTELNUOVO DI BERARDENGA. An important **Archaic** site (located in Piano Tondo) on the boundary between the territories of **Arezzo** and **Volterra** that was very similar in date and structure to **Murlo**. Unfortunately, compared with Murlo, the site is very damaged by agricultural work. The site was also destroyed by fire in antiquity. A burial site of similar period has been found at the nearby location of Il Poggione. This latter burial contains late **Orientalizing** finds of Murlo type: ceramic *calices* suported by female caryatids, blue paste glass vases, Etrusco-Corinthian *balsamari*, and two **inscriptions**. These rich seventh- and sixth-century BC finds exhibit the combined ideologies of the warrior and the banquet or **symposium**.

CASTELSECCO. *See* AREZZO.

CASTEL S. MARIANO. A rich sixth-century BC burial in the **Perugia** area, which included famous decorated bronze sheets and **bronze** figurines.

CASTIGLION FIORENTINO. A small settlement in the **Val di Chiana** that has relatively recently produced evidence of a fifth- to third-century BC **temple**. The city walls and gateways, dating to the Hellenistic period, have parallels to **Cortona**.

CASTIGLIONE DEL LAGO. An Etruscan settlement on **Trasimeno Lake**, best known for a tomb of the **Ceicna** descent group, which contained **mirrors** possessed by **men**.

CASTIGLIONE DI TORREIMPIETRA. A two-hectare **Final Bronze Age** settlement in the southern part of **South Etruria**.

CASTOR. In Roman mythology, together with **Pollux**, one of the Dioscuri, the divine twins, identified with the Etruscan **Castur** and **Pultuce**.

CASTRO. A small strategically placed settlement on a **tuff** outcrop with extensive seventh-century, sixth-century, and fourth-century BC and later cemeteries in the Fiora Valley some 20 kilometers from Vulci. Among the funerary finds there is an important chariot burial.

CASTRUM NOVUM. A Roman colony founded in 264 BC near **Castellina di Marangone**.

CASTUR AND PULTUCE. The divine twins corresponding to the Greek Dioskouroi (Kastor and Polydeuces) and the Roman **Castor** and **Pollux**, also known as the Tinas Cliniar. This pair is very frequently incised on Etruscan **mirrors**, facilitated artistically by the symmetry of twins, but also because of their popularity for votive offerings. They also a have liminal character between the mortal and the divine, slipping between the living and the dead. A further association of the twins is with **athletics**, because of their prowess in horsemanship and associated military activity (Castur) and boxing (Pultuce).

CATS. The domestic cat probably arrived as part of the exotic **Orientalizing** package from Egypt, where it had been domesticated in the eighth century BC. Current evidence is stronger for Latium to the

south of Etruria than for Etruria itself, at sites such as Fidene. The cat, in common with small dogs, was probably a luxury pet.

CATMITE. The Etruscan equivalent of the Greek **divinity** Ganymede, whom **Tinia** (who was transformed into an eagle) carried off to join the gods, where he acted as the male counterpart to the Greek Hebe.

CATTLE. Cattle had been reared since the Neolithic in central Italy, although it has recently been suggested by geneticists that some of the white cattle distinctive of northern **Etruria** today may have had a more recent eastern Mediterranean origin. *See also* AGRICULTURE.

CAVTHA. One of two solar **divinities** (alternative spelling Catha), associated with dawn, perhaps used more in a cult context than **Usil**, another solar divinity.

CECINA RIVER. An important, small, 73-kilometer-long river and attached basin in **North Etruria** to the west of **Volterra**, containing a number of important small Etruscan sites, including **Casaglia**, **Casale Marittimo**, **Castagneto**, **Montescudaio**, and subject in part to systematic field survey.

CEICNA. An important descent group of the late Etruscan period, principally from the **Volterra** area, but also known with slight variations in **Orvieto**, Orte, **Castiglione del Lago**, **Tarquinia**, and **Bologna** from as early as the fifth century BC. The name survived in the form Caecina in the Roman period and provides one measure of the process of **Romanization** in **North Etruria**.

CEISINIE. An important and influential **descent group** of **Tarquinia**, the holders of many **magistrateships** and lands, including some distant from Tarquinia, from the first half of the fourth century BC down to the time of **Cicero**.

CEL. The Etruscan mother **divinity** associated with the Greek Gaia and the Latin Tellus and thus associated with the Earth. She appears on the **Piacenza** liver and as a votive dedication on **bronzes**.

CELLENO. An **Archaic** settlement that has been hypothesized on the two-hectare **tuff** spur of the medieval settlement (362 meters above sea level) near the Rigo River between the **Tiber** and **Bolsena Lake** on the basis of the location of **tombs** and the morphology of the site.

CELSCLAN. Literally the "son of Cel," an earth giant who appears on at least one Etruscan **mirror**.

CELTS (*CELTI, GALLI,* GAULS). The historically attested groups from central Europe, at least as defined by Greek and Roman historians, who penetrated northern and central Italy particularly during the course of the fourth and third centuries BC. In the British literature, there is much controversy over the precise definition of the multiple identities of these communities, generalized under one single identity by ancient authors such as **Herodotus**. A number of Etruscan products, particularly **bronze** jugs (***Schnabelkannen***), were traded north of the Alps during the sixth and fifth centuries BC (late Hallstatt/early La Tène period) into this "Celtic" area of what is now mainly eastern France and western Germany. Examples include **Altrier**, **Armsheim**, **Bad Dürkheim**, **Basse-Yutz**, **Berschweiler**, **Besseringen**, **Bourges**, **Courcelle-en-Montagne**, **Fellbach**, **Haguenau**, **Hatten**, **Hermeskeil**, **Hillesheim**, **Hoppstädten**, **Horhausen**, **Iffezheim**, **Kärlich 4**, **Kleinaspergle**, **Marpingen**, **Mercy-sur-Saône**, **Oberwallmenach**, **Remmesweiller-Urexweiller**, **Reinheim**, **Rodenbach**, **Schwarzenbach I and II**, **Sessenheim**, **Siesbach**, **Soufflenheim**, **Theley**, **Thomm**, **Urmitz**, Urmitz-Weissenthurm, **Vix**, **Waldgallscheid**, **Weiskirchen I**, **Weiskirchen II**, **Wiesbaden**, **Worms-Herrnsheim**, and **Zerf**.

CEMETERIES. *See* TOMBS.

CERAMICS. *See* POTTERY; TRADE.

CERI. A **Final Bronze Age** settlement of two hectares near **Caere**, in **South Etruria**, whose population would probably have contributed to the foundation of the larger settlement, later to be the Etruscan **city**.

CERQUETO. A zone near **Caere** that contains a concentration of **Final Bronze Age** burials (Puntone al Norcino, Puntone all'Oliveto, Monte della Ginestra) as well as a possible settlement at Muracciola-Fico.

CERVETERI. *See* CAERE.

CETAMURA DI CHIANTI. A strategic site in the **Chianti** region near Siena, at 695 meters above sea level, with some **Archaic** occupation but primarily occupied in the **Hellenistic** period. The main evidence for the Archaic period is one pit below a wooden building and out-of-context ***bucchero*** pottery. There then appears to have been a gap in occupation before reoccupation of the acropolis area in the late fourth century BC and heavier occupation in the full Hellenistic period. The finds from the Hellenistic period included artisans' quarters containing a kiln for bricks and tiles and a weaving area, as well as two cisterns. The site was later occupied by a Roman villa and a medieval fort. These results are all the product of recent extensive excavations since its discovery by **Alvaro Tracchi** in 1964. *See also* TRADE.

CETONA. One of a small number of smaller **Archaic** settlements, in this case on the flanks of **Monte Cetona**, associated with **Chiusi**, in **North Etruria**, indicating the more decentralized organization of the local landscape compared with **South Etruria**.

CHARIOT. *See* WHEELED TRANSPORT.

CHARON. The Greek ferryman who brought the souls of the dead across the River Styx to Hades (the underworld), paid with a coin (*obol*), who was usually depicted as an old man in ragged dress. The Etruscan equivalent is considered to be **Charun**.

CHARUN. The Etruscan male demon of death, the equivalent of the Greek **Charon**, although the main link appears to be an association with the underworld. He is represented by a hooked nose, short beard, ruffled hair, bestial ears, and sometimes with wings. He often carries a hammer and serpents. Paired with **Vanth**, he often accompanied the deceased to their death.

CHIANA VALLEY (VAL DI CHIANA). The relatively fertile tectonic valley running approximately north-south in northeast **Etruria** that acted as an important communication route and territory for the cities of **Arezzo**, **Cortona**, and **Chiusi**, and as an access route to passes through the **Apennines** toward the Po Valley (particularly through the **Mugello**). The valley also contained many small, largely later, Etruscan communities such as those of **Acquaviva**, **Alberoro**, **Asciano**, **Bettolle**, **Foiano**, **Lucignano**, **Marsciano**, **Monte San Savino**, **Sinalunga**, and the votive deposit of **Brolio**. *See also* BRONZE FIGURINES; MONTE CETONA; PIACENZA.

CHIANCIANO. A probable **Archaic** Etruscan settlement, although no certain evidence has been recovered from the modern settlement, located close to some mineral springs in the neighborhood of **Chiusi**. The proximity of **tombs**, however, makes the existence of a settlement very probable. The oldest, circa seventh-century BC tombs at Poggio alla Sala, Via Tagliamento, and various other tombs were noted by **Bianchi Bandinelli**. In the succeeding period, the necropolis at Le Piane-Pedata became important and it was occupied from the end of the seventh century until the third century BC. A peak of prosperity (indirectly visible from the tombs) was in the sixth and fifth centuries BC. The settlement was, therefore, important even during a supposed contraction of population within the major settlements in the sixth century. At this time, a **sanctuary** (Bagni di Sillene-Acquasanta) was also significant. A find from this sanctuary is a votive lunate with a dedicatory **inscription**.

CHIANTI. An important upland buffer zone (now famous for its wine vintage) between the major settlements of **Arezzo**, **Fiesole**, **Volterra**, **Cortona**, and **Chiusi** that contained a phase of probably independent **Orientalizing** sites such as **Castelnuovo di Berardenga**, small rural sites such as **Cetamura di Chianti** in the **Archaic** period, and fortifications in the **Hellenistic** period.

CHICKEN. This animal appears to have been first introduced for ritual purposes (sixth century BC) and only later as a fully fledged component of the Etruscan farmyard in central Italy (third century BC). *See also* AGRICULTURE.

CHIOS. Island location of a Greek **sanctuary** with ***bucchero*** *kantharoi* imports. *See also* TRADE.

CHIUSI. Convincing settlement evidence in Rocca Paolozzi and I Forti has been added to sporadic evidence (two violin bow **fibulae** and another fibula, a one-winged axe) to show that this key Etruscan settlement was already occupied in the **Final Bronze Age**.

Relatively little is known of the layout of the **city**, but its size (approximately 26 hectares) appears to have been relatively small. More recently, two theories affecting the calculation of its size have developed. The first suggests that the city concentrated on modern Chiusi only late in its development (in the fifth century BC) and that distinct nuclei were maintained on the neighboring hills of Montevenere, Monte San Paolo, and Pianoro Badiola-Petriolo until this date. The second, more improbable, interpretation is that the area between these four locations was continuously occupied as one very large city.

Much more is known of the cemeteries that surrounded the city, many with the distinctive "**canopic**" urns. The city thus has a distinctive burial sequence that draws on a **Villanovan** tradition of **cremation**, with the addition of the broad depiction of the personal identity of the deceased. The most prominent Villanovan cemeteries are Fornace and Fonte all'Aia. A major Villanovan hoard of metal was found at Goluzzo, containing winged axes, chisels, knives, spears, arrowheads, fibulae, and so on, in an ashy deposit. Poggio Renzo is one of the most prominent, longest-lived cemeteries. Artifacts at Poggio Renzo date from the Villanovan period and representative concentrations of later tombs have also been found there. The cemetery is also the location of the famous Scimmia (monkey) tomb, found in 1846 by **Alessandro François**. The most prominent **Archaic** cemeteries are Bagnolo, Fonterotella (where the François vase was found), Marcianella, Martinella, Pellegrina, Romitorio, and Vigna Grande. One of the more systematically dug tombs is at Pania, a tumulus on the road to Cetona, where there was cremation in a bronze *dolium*, **inhumation**, and **bronze**, **iron**, and **ivory** objects. There was a period of flourishing activity in the fifth century as demonstrated by the quantity of **painted** tombs, now paralleled by the definitive nucleation on the site of modern Chiusi. The most prominent painted

tombs are Colle Casuccini, Le Case, Montollo, Poggio Montollo, and Poggio Renzo. The city is also renowned in this period for bas-relief limestone (*pietra fetida*) sculptures of banquets and other scenes. A prominent **descent group** in the late period of Chiusi was the **Satie**. *See also* DODECAPOLIS.

CHLUM. A tumulus grave in Bohemia containing an Etruscan ***Schnabelkanne***.

CIBONA. A small **Final Bronze Age cremation cemetery** at Allumiere in the **Tolfa hills**. Related sites in the same area of the Tolfa hills include **Allumiere**, **Caolino**, **Castellina di Marangone**, **Coste del Marano**, **Croce di Bura**, **Elceto**, **Fontana del Papa-Tolficciola**, **Forchetta del Sasso**, **Forchetta di Palano**, **Monte Urbano**, **La Tolfaccia**, **Monte Sant'Angelo**, **Monte delle Grazie**, and Tolfa. *See also* BRONZE; COPPER.

CICERO, MARCUS TULLIUS (106 BC–43 AD). One of this famous orator's works, *De Divinatione*, gives some idea of the tradition of augury that draws on Etruscan tradition.

CILENS. An Etruscan **divinity** linked to destiny.

***CIPPUS*.** The general term (plural *cippi*) for stone tomb marker. Some urban funerary traditions had plain markers (e.g., **Marzabotto**), or markers of varied levels of plastic elaboration such as onion shaped (e.g., **Perugia**, **Chiusi** and **Orvieto**) or die shaped (**South Etruria**). Other urban funerary traditions had more elaborate figurative reliefs (e.g., **Fiesole** and **Bologna**) which can also be classified as **stele**. *See also* TOMBS.

***CIRCOLO* TOMBS.** A class of monumental circular stone tomb found most frequently in the **Orientalizing** period at sites such as **Vetulonia** and **Marsiliana d'Albegna**, often containing rich materials, giving rise to names such as Circolo of the Ivories, Cauldrons, Bes, Jewelry, Trident, and Fibula.

CITIES. The cities of Etruria formed highly centralized aggregations of population, particularly in the south. The five southern cities of **Veii**, **Caere**, **Tarquinia**, **Vulci**, and **Orvieto** had surface areas in the range of 80 to 190 hectares and dominated their immediate hinterland. A recent estimate has been given of 32,500 hectares for the size of Veii, 25,000 for Caere, 20,000 for Tarquinia, and 15,000 for Vulci. The towns within the territories of these large cities were very much smaller and only a few, such as **Bisenzio** and **Acquarossa**, on the boundaries of the territories of the large cities reached as much as 30 hectares in size. The northern cities of **Vetulonia**, **Populonia**, **Roselle**, **Chiusi**, **Volterra**, **Cortona**, **Arezzo**, **Fiesole**, and **Perugia** ranged in size from 30 to 150 hectares and had a less dominant effect on their hinterland, tolerating a range of smaller settlements. Recent population estimates have been 25,000 for Populonia, 17,000 for each of Vetulonia and Volterra, 12,500 for Roselle, 6,000 for each of Perugia, Cortona, and Arezzo, and only 5,000 for Chiusi. These estimates are also broadly in line with carefully considered estimates based on excavations at Aquarossa.

The city often granted the archetypal status of the Etruscan city, **Marzabotto**, lies to the north of the **Apennines** on the approach to **Bologna**. The planned, rectilinear layout of this city was only partly achieved in other Etruscan settlements. At Tarquinia, a planned layout was partly superimposed on the earlier, less-regular development of the city. At **Musarna**, a smaller town did achieve this regular layout because, like Marzabotto, it was laid out at a relatively late date. At **Prato Gonfiente** in the **Arno** Valley, the newly discovered planned area appears currently to be much smaller and short-lived. The settlements of **Bagnolo S. Vito** and **Spina** also have elements of rectilinear planning. In many cities there were trends toward formalization of the structure of the city from the sixth century BC onward within the constraints of previous history, including the regularization of the street network, the addition of drains, paved areas, and pavements, and the insertion of public and ritual spaces. Etruscan cities thus contained monumental buildings, principally **temples**, some high-status buildings, and **domestic architecture**. The cities were often surrounded by city walls, as seen most effectively at

Tarquinia, which were often secured by impressive gates that have been best preserved in some of the northern cities such as Perugia and Volterra. The **cemeteries** were typically arranged in a ring around the city, visible from all the approaching access roads. *See also* DODECAPOLIS.

CIVITA CASTELLANA. *See* FALERII.

CIVITA DEL FOSSO DI ARLENA. A naturally fortified **Archaic** settlement located on a **tuff** spur of 6.3 hectares in size (477 meters above sea level) to the east of **Bolsena Lake**, in close association with the tuff outcrop of La Capriola, containing a cemetery area. A smaller-walled area of two hectares may have been fortified, particularly in a monumental phase of the sixth century BC. The Civita was first occupied in the **Villanovan** period. Its occupation may have taken place after the abandonment of the nearby **Gran Carro**. The Civita was abandoned in the first half of the third century BC. The smaller area of La Capriola was occupied by settlement in the **Middle**, **Recent**, and **Final Bronze Ages**.

CIVITA DI GROTTE DI CASTRO. A medium-sized (20 hectares) **Archaic** settlement located on a **tuff** outcrop near the medieval settlement of Grotte di Castro to the north of **Bolsena Lake**, on the boundary between the territories of **Orvieto** and **Vulci**. The site is best known from terracing and drainage works (**cunicoli**) and principally from its cemeteries, which surround the settlement (Vigna la Piazza, Le Sane, Madonna di Torano, Casale Torano, Valle Muglie, Campolungo, Maccarino, Vallerate-Civita, Centocamere, Cavicciana, Cepposecco, Pianezze, Montearso, and Pian dell'Aia). The monumental **tombs** and grave goods appear to date principally to the seventh, sixth, and fourth centuries BC. The end of occupation at the site in the third century BC is attributable to the Roman conquest and the resettlement of population at the urban site of **Bolsena** some 12 kilometers to the southeast.

CIVITAVECCHIA. The general locality of a number of small **Villanovan** settlements (La Frasca, Acque Fresche, Valdaliga, Mattonara-

Buca di Nerone) just north of the boundary between **Caere** and **Tarquinia** and just north of the seaward extension of the **Tolfa hills**.

CLAUDIUS (10 BC–54 AD). The Roman emperor who is reported to have written a work of 20 volumes on the Etruscans.

CLIENTES. The Latin term, loosely translated as "retainers," that provides an alternative translation of the Etruscan term ***etera***.

CLIMATE. The climate of Etruscan Italy was essentially the Mediterranean climate of today: a wet winter and an extremely dry summer. However, some authors suggest that the climate may have been warmer and drier, which would have had implications both for agriculture and health. The altitudinal relief emphasized below was more important in determining variation in the nature of rainfall, temperature, and vegetational cover. The modern rainfall of the Italian peninsula is profoundly determined by relief and season and there is every reason to think that this would have been broadly the same in the Etruscan period. Annual rainfall exceeds 1,000 millimeters above 1,000 meters and drops to lower levels in the hill and coastal regions, ranging from 800 to 900 millimeters in the Arno Valley to 600 to 700 millimeters in southeastern Italy. The changes in environment were highly regional, generally precipitated by human action working on the potential fragility of the Mediterranean landscape, especially at times of seasonally low vegetation cover between September and November, leading to erosion and alluviation. *See also* GEOMORPHOLOGY.

CLOTHING. *See* DRESS.

COARSE POTTERY. *See* IMPASTO.

COASTS. With the greater facility of the modern road network, it is easy to take a landlocked attitude to the Italian peninsula. However, it is important to offer a complementary maritime survey of the peninsula, an approach to the peninsula that is given credence by the discovery of a shipwreck such as that of **Giglio**. The sea was not

only key to communication, but also an important source of resources ranging from fish to salt.

Our survey starts with the Gulf of La Spezia in the northwest, an embayment with a small coastal plain, flanked by the points of Portovenere (a narrow, cliffed headland) and S. Pietro. The Magra delta forms the regional context of the later Roman city of Luni, where **geomorphological** studies have shown considerable build-up of sediment since Roman times. The **Apennines**, behind this city, provided an important source of (Carrara) marble from at least classical times. From this point onward, the Apennines leave the sea, and the coast of modern Tuscany and Latium sweeps southeast for about 550 kilometers, in a series of broad bays separated by rocky headlands and promontories. Studies of the coastal strip, through a combination of archaeological and geomorphological evidence, have shown a considerable aggradation of this coastline from at least the Republican period onward, in particular in the region around the Archaic settlement of Massarossa. A series of islands (Gorgona, Capraia, Pianosa, **Elba**, Giglio) lie off the coast, providing both important landmarks and, to judge from the number of later shipwrecks, problems for shipping (although Etruscan shipwrecks have only been found off Giglio and Elba).

There is a beach-fringed plain that widens to accommodate the mouth of the Arno River. This is succeeded by a rocky section that is in its turn interrupted by the mouth of the smaller **Cecina** River. To the south of here, after entering the **Maremma**, there is the striking promontory of Piombino, which is a projection of the **Colline Metallifere**, with the island of Elba beyond. The bay of Baratti, which served the city of **Populonia**, was important, as indicated by the quantity of shipwrecks, which are mainly of later date. Once the landmark of the Piombino promontory has been passed, one enters the major embayment of Follonica, drained by the **Cornia** River. This is followed in turn by another promontory (Punta Ala), a site of potential danger for ships, and the more ample plain of Grosseto, which in Etruscan times would have been lagoonal in character behind sandbars; this is, in part, the delta of one of the major rivers of Tyrrhenian Italy, the **Ombrone**. At this point the hills again project into the sea at **Talamone**, before opening once more into the **Albegna** Valley. At the southern edge of the valley, mariners would see from some dis-

tance the promontory of Monte Argentario, attached to the mainland by two *tombolos* (sand bars) containing a lagoon behind them.

To the south, there is a 50-kilometer, broader plain of beach backed by sand hills that reach up to 10 kilometers inland and down to the mouth of the **Mignone** River, which contains the mouth of the **Fiora** River as well as smaller streams, lagoons, and salt pans. At the site of the Roman and modern Civitavecchia, the mineral-bearing **Tolfa hills** come down to the sea, fringed by cliffs and pebble beaches. After this important promontory landmark and political boundary, the coastal plain again widens for some 60 kilometers, often behind sand dunes and marshland, which shield the **tuff** volcanic plains from the sea. The coastline at Santa Severa, not far from the Archaic sanctuary port of **Pyrgi**, would have been another nodal zone of ancient shipping activity. To the south, the delta of the **Tiber** has extended quite considerably seaward from Roman Ostia since Etruscan times (in this instance, most prominently since 1500 AD), and volcanic tuffs behind the delta have also become more eroded.

COINAGE. The first Etruscan coins date to the late sixth or early fifth century BC and appear to have been struck in the **Populonia**/**Vulci** area. These early coins carry the letters *thezi*, together with a gorgon, sphinx, or various forms of lion. Regular coinage appears to have developed in **Populonia** in the later fifth century and in the fourth or third century BC in other Etruscan **cities**. There were also series of molded (rather than struck) coins from cites such as **Volterra** and **Tarquinia**. *See also* MEASUREMENT, ETRUSCAN UNITS OF.

COLFIORITO. An upland plateau in the **Apennines** in eastern Umbria, comprising hill forts, sanctuary, and cemetery. The cemetery of some 250 inhumations over an area of 12 hectares at the foot of Monte Orve dates from circa 900 BC to the end of the third century BC. There are imports from **Orvieto** in Etruria from the fifth century to fourth century BC as well as **Faliscan** imports in the fourth century BC.

COLLINE METALLIFERE. The geographical area inland from **Elba** and **Populonia** with substantial deposits of a wide range of metal

ores, including **iron**, **copper**, and silver. It has been difficult to establish definitively how the Etruscans exploited the mineral resources in these hills, but claims for a mining village have been based on the excavation of the rural settlement of Lago di **Accesa**.

COMEANA. The location in the Arno Valley where **Orientalizing** tombs have been found at dei Boschetti and Montefortini. The most impressive tumulus belongs to the Montefortini tomb, with a diameter of 70 meters and a 13-meter-long access corridor. The grave goods were not well preserved but included ***bucchero***, local coarse pottery, **bronze** and **gold** sheets, iron, **glass**, **ivory**, and bone, in the tradition of many other contemporary tombs of the late seventh century BC (e.g., **Castellina in Chianti**). The tombs are most probably associated with the nearby settlement of **Artimino**. This is a settlement typical of the less centralized power along the **Arno** corridor. *See also* TRADE.

CONLIÈGE. A tumulus (Croix-des-Monceaux) in the Jura region of eastern France, where a fifth-century BC Etruscan bronze **amphora** and ladle were found.

CONNECTIVITY. Connectivity is a theme currently under investigation by ancient historians and archaeologists in the Mediterranean looking to establish both the quantititative and qualititative analysis of connections in the ancient world. It is a study of relative intensity relating directly to the empirical study of trade and shipwrecks, as well as to the importance of interaction in **postcolonial theory** and investigating the consequences of such contact. These contacts were traditionally interpreted in terms of **Hellenization**, but are now understood in terms of the biographies of entangled objects and **hybridity**, granting power and value to the Etruscans themselves.

COOKING. The main evidence for cooking comes from artifacts from elite **feasting**, often with an emphasis on roasting, found in tombs. Another class of evidence for the more standard cooking of the majority of society is the ceramic cooking stand (*fornello*), used in a deep-seated tradition that dates to the **Bronze Age** and providing an important indication of **identity** that is not related to the elite.

The presence of the cooking stand suggests the availability of a slow heat that, together with the spit, allowed cooking to take place at a controlled distance from the fire. Vessels were placed on the cooking stand and, according to the level of heat, would have allowed the production of gruels, stews, and milk products such as cheese and yogurt. *See also* SALT.

COOPER, WILLIAM RICKETTS (1843–1878). A scholar of Egyptian and Near Eastern archaeology who was nicknamed "The Etruscan" because of the similarity of his profile to a figure on an Etruscan sarcophagus in the British Museum.

COPPER. A red, lustrous, malleable, and ductile element employed as an alloy with **tin** (and sometimes lead and arsenic) to form **bronze**. Pure copper has a higher melting point (1084° C) than either tin (232°C) or the alloy (bronze) it forms with tin (950° C), a fact that is important for its employment as a useful technology. Copper was available in Etruria from the **Colline Metallifere** and the **Tolfa** area.

CORBET, MATTHEW RIDLEY (1850–1902). A landscape painter, trained at the Slade, who formed part of the **Etruscan school** of painters engaged in depiction of the Roman Campagna and later Tuscany.

CORCHIANO. A settlement site in southeast Etruria occupied from the eighth century BC until at least the third century BC. The site probably reached a size as large as 27 hectares in the **Archaic** period. Originally linked culturally to the **Faliscan** area, names from the fourth-century BC cemetery suggest links with communities from the **Tarquinia** and **Blera** area.

CORFU. A western Greek island where tombs containing ***bucchero*** *kantharoi* have been found. *See also* TRADE.

CORINTH. The Greek city whose houses and **sanctuary** contained ***bucchero*** *kantharoi*. A house on the road to the port of Lechaion contained some 30 *bucchero kantharoi* as well as large quantities of Greek **pottery**. *See also* TRADE.

CORINTHIAN POTTERY. Distinctive **pottery**, decorated in bands of human and animal figures, most probably from **Corinth** (Greece) and imported into **Etruria** from the last half of the eighth century BC until the early sixth century BC.

CORNIA VALLEY (VAL DI CORNIA). A small river system of 50 kilometers in length, closely associated with **Populonia** and **mining** activity in **North Etruria**.

CORSICA. The island off **Elba** that contained a strong Etruscan presence in the settlement of **Aleria**. *See also* ALALIA.

CORTONA. This important **Archaic** settlement is located overlooking the **Chiana Valley**. Major evidence is visible in the walls, which enclose an area of 62 hectares that must be considerably larger than the size of the inhabited settlement (as indeed of the modern settlement) itself; the inhabited settlement was probably more in the order of 30 hectares. A **Final Bronze Age** winged axe suggests a **Bronze Age** presence in the area. Relatively recent finds of a **Villanovan** period hut in Via Vagnotti have confirmed the presence (previously only known from lost material) of **Iron Age** occupation in the area, perhaps amounting to a small village rather than a substantial nucleation. Thus, the seventh-century tombs (*meloni*) at nearby Camucia and Sodo probably predate the nucleation of the city itself. The Camucia **tomb** appears to have been in continuous use between the seventh century and the fourth century BC.

Recent excavations (1988 to 1992) at the second of the Sodo tumuli have contributed important new information. First, the use of these tumuli has been confirmed to be concentrated in the sixth and fourth to third centuries BC; in particular, the new excavations found a new chamber used in the later period. Second, a monumental staircase to an altar was found on the east side of the tumulus, and figurative representations show a struggle between a man and a mythical beast. There are also important **Hellenistic** tombs (from the second century BC), including the so-called Tanella di Pitagora. A cult to the goddess **Uni** appears to have been influencial. A significant 40-line **inscription** was found here in 1992. *See also* DODECAPOLIS.

COSA. The Roman colony founded in 273 BC to control the **Albegna Valley**, the buffer zone between the **Vulci** to the south and **Roselle**/**Vetulonia** to the north. This was one strand of the Roman political strategy, namely to occupy the middle ground between previous power centers. *See also* ROMANIZATION.

COSMOLOGY. There is clear evidence, even allowing for the influence of late literary sources, that the Etruscans had a highly ordered cosmological construction of the relationship between nature and culture. The **Piacenza** liver provides material rather than literary evidence for the structuring of the sky (but also by inference of the earth and subterranean zones) into regions associated with particular **divinities**. *See also* MARZABOTTO; RELIGION, ETRUSCAN.

COSTE DEL MARANO. The **Protovillanovan** (**Final Bronze Age**) settlement and single **cremation** tomb in the **Tolfa hills**. The site is also the location of a **Late Bronze Age** hoard: 140 objects of **bronze**, mainly intact (tenth or eleventh century BC). Related sites in the same area of the **Tolfa hills** include **Allumiere**, **Caolino**, **Castellina di Marangone**, **Cibona**, **Coste del Marano**, **Croce di Bura**, **Elceto**, **Fontana del Papa-Tolficciola**, **Forchetta del Sasso**, **Forchetta di Palano**, **Monte Urbano**, **La Tolfaccia**, **Monte Sant'Angelo**, **Monte delle Grazie**, and Tolfa. *See also* COPPER.

COSTUME. *See* DRESS.

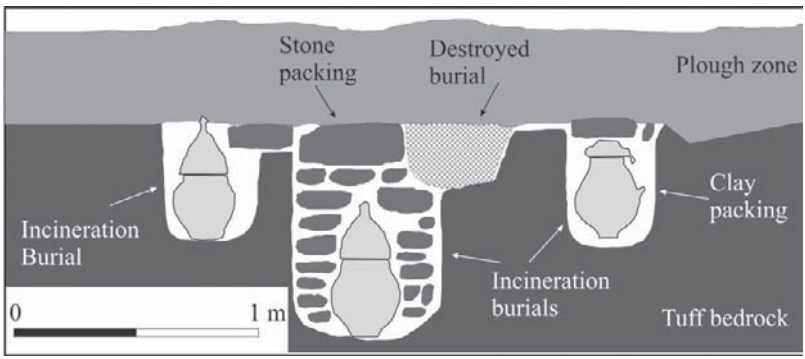
COUNTRYSIDE, ETRUSCAN. The definition of the Etruscan countryside presupposes the existence of the **city**, and thus can be formally defined as existing from the sixth century BC. This is also the period when a dramatic increase in **population** within the countryside can be registered, although the relative population in the countryside and town may have fluctuated considerably over time, depending on the power at the center. Studies of the countryside have expanded in recent years and include important work in southeast Etruria, in the territories of **Caere** and **Tuscania**, in the **Albegna** and Cecina valleys, and of various map sheets in the Siena region, notably around **Monte Amiata** and **Murlo**. Relatively few settlements in the countryside

have been excavated, but they include **Podere Tartucchio**, **Montereggi**, and **Pietriccoli**.

COURCELLE-EN-MONTAGNE (SAINT VALENTIN). An early La Tène fifth-century BC **cremation** grave from the Marne region of France with an Etruscan *stamnos*, sword, and Attic red figure *kantharos*. *See also* CELTS; TRADE.

COZZA, ADOLFO (1848–1910). A polymath (inventor, sculptor, and so on) best known in the Etruscan context for his association with Angelo Pasqui and **Gian Francesco Gamurrini** in the formation of the archaeological map of Italy, as well as for his excavations in the **Faliscan** and **Tarquinia** areas.

CREMATION. The dominant mode of funerary rite in central Italy during the **Bronze Age** and early **Iron Age**, where the body was burned on a funerary pyre. A number of sophisticated studies have been able to separate this ceremony into a series of phases of the rite of passage, separating those items that were burned from those that were not. This rite (or variation of it) was retained in the cities of northern Etruria (e.g., **Volterra**, **Chiusi**, **Perugia**), whereas **inhumation** took over as the dominant rite in many of the southern cities such as **Caere** or **Tarquinia**.



Section showing cremation burials at Veii.

CRISTOFANI, MAURO (1941–1997). The highly innovative archaeologist of the Etruscans who brought new ideas, including settlement archaeology and anthropological concepts of **trade** and exchange, to Etruscan studies. He also contributed to debates on Etruscan **art**, **language**, and material culture. Moveover, he is known for his fieldwork at **Volterra**, **Populonia**, and, above all, **Caere**, where he undertook excavations within the settlement itself.

CROCE DI BURA. One of a number of small **Final Bronze Age** sites in the Allumiere region of the **Tolfa hills**. Related sites in the same area of the Tolfa hills include **Allumiere**, **Caolino**, **Castellina di Marangone**, **Cibona**, **Coste del Marano**, **Elceto**, **Fontana del Papa-Tolficciola**, **Forchetta del Sasso**, **Forchetta di Palano**, **Monte Urbano**, **La Tolfaccia**, **Monte Sant'Angelo**, **Monte delle Grazie**, and Tolfa. *See also* BRONZE; COPPER.

CROSTOLETTO DI LAMONE. A final **Bronze Age** burial complex in the **Fiora** Valley area of **southern Etruria** with mixed funerary rites that also comprised large walled constructions and perhaps a settlement. The site has been used as evidence for social complexity in the **Final Bronze Age**, suggesting that there was already some difference of status among individuals even at this early stage. Other contemporary settlements in the Fiora Valley area include **Scarceta** and **Sorgenti della Nova**.

CULSANS. A two-faced Etruscan **divinity**, corresponding to the Roman Janus. He is usually depicted as nude, clean shaven, and wearing sandals. The root of his name is the same as the root of "cults" or "door." He is associated with and defined as the keeper of the gate on the **Piacenza** liver. *See also* CULSU.

CULSU. A female demon of death, associated with **Culsans** and doorways.

CUMAE. A Greek city on the west coast of Campania, which was the location of the battle in 474 BC where Hieron of Syracuse defeated the Etruscans. This is traditionally considered to be a historical moment at which Etruscan sea power declined.

CUNICOLI /CUNICULI. Underground channels dating to as early as the sixth century BC, frequently found cut into the **tuff** bedrock in **South Etruria** to carry runoff water, in both urban and rural contexts and, in some circumstances, to provide a water supply. The most dense zone of rural cunicoli in Etruria was in the territory of **Veii**. The most elaborate and visible single example is the Ponto Sodo, originally some 100 meters in length. Other systems in the same area have measured almost a kilometer in length. Their construction may be connected to the intensive cultivation of the landscape, particularly of tree crops such as the **olive**.

CURUNA. An important and influential **descent group** of **Tarquinia** and **Tuscania** (in the territory of Tarquinia). In Tarquinia, the family is prominent from the fourth century BC through to the first century BC. In Tuscania, the family is known for its tombs at Madonna dell'Olivo and for a similar duration from about 340 BC to the early first century BC. Like many families, they increased their power by a combination of intermarriage and enlarged landownership. There is some evidence that some female members of the family married into families in **Chiusi** and **Perugia**. Some Roman magistrates also had the same name.

CYPRUS. The island in the eastern Mediterranean where a number of items of central Italian origin were found including a distinctive late sixth- to early fifth-century BC decorated **ivory** casket and fifth- to fourth-century candelabra and incense burners. *See also* AMATHUS.

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DADO TOMBS. Dado tombs are a class of cube-shaped **tombs** found most particularly in **Caere** from the first half of the sixth century BC, replacing the tumulus tombs of the **Orientalizing** period.

DAEDULUS. The legendary Athenian who made wings so that he and his son Icarus could fly over the Aegean. Daedulus accomplished this journey successfully, but Icarus flew too close to the sun, melting the

wax of his wings, and plunging to his death. The mythological theme was popular in Etruscan iconography.

DANCE. Etruscan dance was much connected to ritual performance and has been extensively depicted in wall **paintings** from from over 20 Etruscan **tombs** concentrated in **Tarquinia** and **Chiusi** dating from the late sixth century and first half of the fifth century BC. Some of the most striking scenes are in the Tomb of the Triclinium (*Tomba del Triclinio*) at Tarquinia, marked by spontaneity and full dress (at least in the case of the **women**). Other dance scenes appear on sarcophagi, cinerary urns, and **stele**, particularly from **Chiusi**. More information is found on vases and **bronze mirrors**.

DELOS. The Greek island sacred to Apollo, where already in the **Bronze Age** there was a gold sheet similar to that found at **Gualdo Tadino** in Umbria. After the Bronze Age, some houses and **tombs** contained ***bucchero*** *kantharoi*, and a distinctive late sixth-century to early fifth-century BC decorated **ivory** casket was found on the island. *See also* TRADE.

DELPHI. The **sanctuary** in Greece where, it is reported, both **Caere** and **Spina** had dedicated buildings. Dedications were also made here by Greeks after victories over the Etruscans, as after the battle of **Cumae** in 474 BC. A **bronze** sheet fragment found here probably comes from a crested helmet.

DEMARATUS. A mythical figure from **Corinth** who serves some authors (almost at the level of obsession) as an emblem of Greek influence on the Etruscans.

DEMETRA. *See* VEA.

DEMOGRAPHY. Estimates of the total Etruscan population are very difficult to establish since scholars have to identify household size and the number of households in any given **city** which can only be incompletely excavated. Estimates from **tombs** have to make assumptions about the inclusion of all the population among the formal burials. A further estimate has also to be made for the density of the

occupation of the **countryside**. In **South Etruria**, Etruscan society was highly urbanized and centralized in the urban centers so the population estimates (between 25,000 and 15,000) for these cities give some sense of the scale of the whole population. These estimates agree broadly with those inferred from the most detailed excavation of any Etruscan city (at **Acquarossa**), from which a total urban population of 22,000 to 30,000 inhabitants can be estimated for the largest of the primary centers. In some cases such as the **Albegna** Valley, estimates can be made of the relative proportions for the urban versus rural populations even though this would have fluctuated through time. One estimate for this region is that as much as 70 percent of the population would have been in the urban center during the sixth century BC. Unfortunately, for the purposes of generalization, this particular region is located in a boundary area between major cities for much of its historical development, although in the sixth century BC it was probably more typical because it had a major city of its own, **La Doganella**.

DEMPSTER, THOMAS (1579–1625). Dempster, originally from Scotland, was one of the earliest scholars to undertake research on the Etruscans, including a seven-volume work, *De Etruria regali*, based on written records and some material culture, and dedicated to Cosimo II (Medici), as supposed heir to the Etruscans.

DENNIS, GEORGE (1814–1898). A British diplomat who wrote *Cities and Cemeteries of Etruria*, with illustrations by **Samuel Ainsley**. This work was first published in 1848, but its popularity led to three further expanded and/or popularized editions (1878, 1883, and 1907). Its importance lies not only in publicizing the Etruscans in the English-speaking world and recording some details now lost, but in founding a landscape vision of the Etruscans that was only properly developed again for Etruscan studies about a century later with the work of **John Ward-Perkins** and **Tim Potter** at the **British School at Rome**.

DESCENT GROUP. The important constituent part of Etruscan social structure, which represented the family through time and was extensively celebrated in ancestral cults. Studies of burial groups

may give an indication of the precise formation of the descent group. Some **tombs** may be defined as agnatic, since the only identifiable individuals are men. The most common pattern is of tombs that contain the male descent group together with **women** who have **married** into the descent group. In a number of cases, the unmarried daughters are included. In the later tombs of **North Etruria**, married women's remains were also allowed to return to their male descent group at the time of death. Occasionally, although the male line remained dominant, some kin from the female line were permitted to enter the tomb as well. Purely female tombs and collective non-kin burials did occur but were much rarer. The descent group increased its power by intermarriage and enlarged landownership, as shown prominently in the case of the **Curuna**. Recent work suggests considerable slippage between descent groups, permitting mobility and changing ascription of identity. Well-attested examples of stable descent groups include the **Cai Cutu** and Volumni from **Perugia**, the **Matuna** and **Tarxna** from **Caere**, the **Aleθnas**, **Ceisinie**, **Curuna**, **Murinas**, **Pinie**, **Pulena**, **Pumpu**, **Salvie**, **Smurina**, **Spitu**, **Spurinna**, **Velcha** from **Tarquinia**, the Hescana and **Leinie** from **Orvieto**, the **Tolumne** of **Veii**, the **Satie** of **Vulci**, and the **Marcni** and **Hepni** from **North Etruria**. Some descent groups showed mobility between their original cities, such as the **Tarna** (who expanded from **Caere** to **Vulci)**, or the Θveθlie **(**who expanded from **Orvieto** to the later foundations of **Musarna** and **Tuscania**), or the **Tute** (who expanded from **Vulci** and **Tuscania** into **North Etruria**), or the influential **Vipena** (who are found in a number of cities in **South Etruria**). *See also ELOGIA*; GENTILICIUS/M; IDENTITY, ETRUSCAN; SOCIAL CLASS.

D'HANCARVILLE, PIERRE HUGUES (1719–1805). A French art dealer best known for the publication of Sir William Hamilton's collections and his recognition that most of the collection was southern Italian Greek, not Etruscan.

DIANA. *See* ARTUMES.

DIONYSIUS. The Greek divinity of **wine**, probably originally of Thracian origin, often surrounded by an entourage of sileni, pans, satyrs, centaurs, and other semimythical creatures. *See also* FUFLUNS.

DIONYSIUS OF HALICARNASSUS. The Roman historian active in Rome between 30 and 8 BC who supported a local origin of the Etruscans (sometimes defined as autochthonous).

DIONYSIUS OF SYRACUSE (430–368 BC). The tyrant of Syracuse who mounted naval expeditions in 385 to 384 against the Etruscans in **Corsica**, the **Populonia** coastline, and **Pyrgi**.

DIOSCURI. The twin sons of **Zeus** and Leda, translated into Etruscan in the late sixth century as *Tinas cliniiar*, or separately in the fifth century as **Castur and Pultuce**. They appear separately or as pairs, wearing a hat, as a master or horses, or running. *See also* ATHLETICS.

***DISCIPLINA ETRUSCA*.** The term given to the cosmological and ritual records and practices of the Etruscans (Haruspicini, Fulgurales, Rituales, etc.) as recorded by **Cicero**. This tradition has a mythical founder in the form of **Tages**. In Roman tradition, the practice involved the observation and interpretation of signs (auspices) of divine origin, which took the form of celestial and metereological phenomena, the flight of birds, and the entrails of animals. *See also* AUGUR; AUGURY; RELIGION, ETRUSCAN.

DISEASE. The study of Etruscan skeletal remains, in spite of the wide availability of ancient human remains, has been relatively neglected, so it is difficult to infer reliable evidence about the prevalence of disease. Studies of the Ferrone cemetery seem to suggest longevity and little visible bone-related disease. More general studies confirm the level of infective disease of the bone, although tuberculosis may have been present. However, arthritis of the spine has been noted in some populations and indicators of stress on bones and teeth in others. Study of teeth at **Tarquinia** and **Chiusi** suggests low levels of caries, high levels of wear, and high levels of tooth loss during life, accompanied by arthritis of the jaw. There is some evidence for false teeth of gold (for example, at **Tarquinia** and Poggio Gaiella in **Chianti**) among the Etruscan elite, suggesting both tooth loss and ability to alleviate it. Some work has also been carried out on the **age of death** indicated by **inscriptions**; although this evidence needs to be read with caution if it is interpreted as a real age of death, the

commemorated age of death averages in the forties, with peaks in the twenties and in ripe old age. Other work at **Veii** and **Tarquinia** has been carried out on life expectancy directly on human bones; these studies suggest a decline in life expectancy in the seventh to sixth century BC, the period of consolidation of urbanism.

Malaria most probably developed as a major problem in the late Etruscan and early Roman period, once lagoon formation (in part a product of intensive agricultural activity) and levels of human **populations** combined with the spread of malaria-carrying mosquito populations. Etruscan drainage may have positively affected the occurrence of the disease by removing the lagoons. Evidence from Pontecagnano of a medical condition of the cranium, porotic hyperostosis, may indicate local occurrence of malaria in the seventh to sixth century BC, declining in the fifth to fourth century BC, perhaps after drainage. *See also* TRAUMA.

DIVINITIES. The Etruscan pantheon was arranged in a precise hierarchical **cosmology** that can be partly understood from literary sources, **inscriptions**, and iconography. One important artifact is the model liver of **Piacenza**, which shows firsthand the spatial arrangement of principal divinities. From these combined sources, the divinities located in the first four celestial regions, running from north to east, are **Tinia** (equivalent to Zeus) and **Uni** (equivalent to **Hera**), and then from east to south, **Nethuns** (equivalent to Poseidon) and **Cavtha**. In a further four earthly regions, we find **Fufluns** (equivalent to Dionysius) and **Selvans**. Finally, in the subterranean regions we find **Cel**, **Culsu**, **Vetis**, and **Cilens**. Other divinities include **Acheloos**, **Ades**, **Ais**, **Aita**, **Alpanu**, **Ani**, **Aplu**, **Artumes**, **Atuns**, **Castur**, **Catmite**, Cavtha, Cel, **Charun**, Cilens, **Culsans**, **Esplace**, **Hercle**, **Laran**, **Lasa**, **Letham**, **Mania**, **Mantus**, **Maris**, **Menrva**, **Pherspinai**, **Pultuce**, **Satres**, **Semla**, **Sethlans**, **Tages**, **Thesan**, **Tiur**, **Turan**, **Turms**, **Usil**, **Vea**, and **Velthumna** or **Voltumna**.

DIVINATION. *See DISCIPLINA ETRUSCA.*

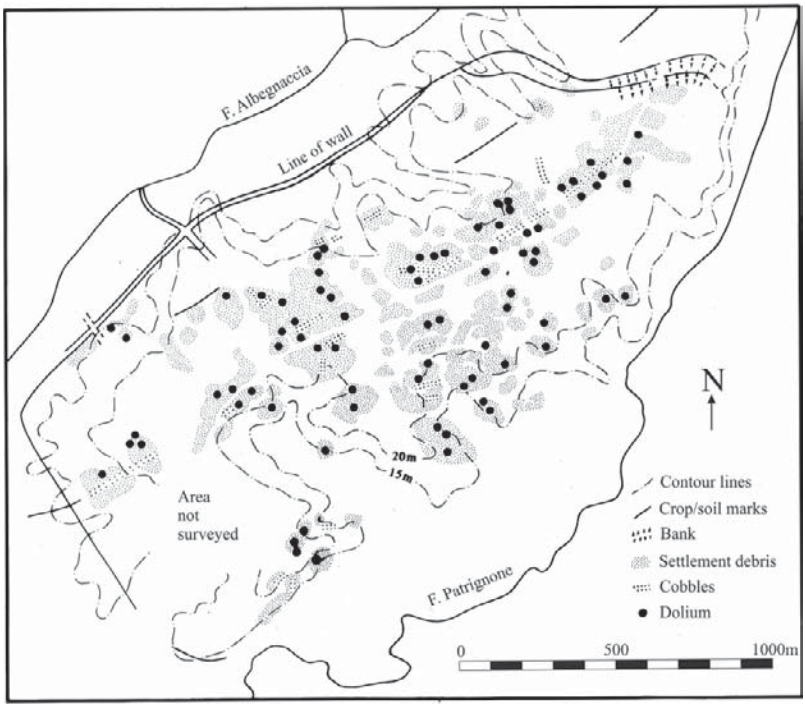
DODECAPOLIS. The traditional text-led definition of **Etruria** into a league of 12 city territories (in fact, there are at least 14 larger cities), with a federal **sanctuary** (**Fanum Voltumnae**) is dedicated to

Voltumna, supposedly located near **Orvieto** or **Bolsena Lake**. This is a frozen late definition of the political structure of Etruria. Some authors suggest that it may refer to the period between the fifth and third centuries BC. The league probably had more of a religious than political significance given the independence of individual **cities**, and its implementation may have been in response to the pressure of Rome. Some authors also suggest that the Etruscans in the Po Valley and in Campania were organized along similar lines. Candidates for membership among the Dodecapolis can be chosen from among the following cities: **Arezzo**, **Caere**, **Chiusi**, **Cortona**, **Fiesole**, **Orvieto**, **Perugia**, **Populonia**, **Roselle**, **Tarqunia**, **Veii**, **Vetulonia**, **Volterra**, and **Vulci**. The overabundance of candidates may, of course, reflect the fluidity of the political situation in Etruria, particularly with the advancing power of Rome, and the status of the 12 may have represented a frozen moment in time or an ideal representation of the situation that texts often reveal, rather than actual practice.

DODONA. The Greek **sanctuary** in northwestern Greece where fragments of two Etruscan shields have been found.

LA DOGANELLA. An important buffer entrepot settlement in the **Albegna Valley** dating to between circa 600 and 400 BC, unrecorded in textual accounts. One major interest is the high estimate of the surface area (240 hectares), which makes it larger than the historical reports of neighboring cities. Early phases do not extend to the whole surface area of the later **city**. Surface surveys have recovered a good understanding of the layout of this city and point to the strong agricultural underpinning of its economy. It has been suggested that in the sixth century BC this city encompassed as much as 70 percent of the population in the local area, suggesting a highly centralized organization.

DOHAN, EDITH (1877–1943). An American art historian who was curator of the University Museum of Pennsylvania. It was there that she produced the important systematization of the Italic collections, *Italic Tomb Groups in the University Museum* (1942).



Plan of the settlement at La Doganella.

DOLCIANO. An important **cemetery** in the **Chiusi** area with anthropomorphic ossuaries (canopic urns) of the seventh and sixth centuries BC.

DOMESTIC ARCHITECTURE. The best direct evidence for domestic architecture has been found in some of the more extensive excavations of smaller settlements, most notably at **Acquarossa** and **San Giovenale**, as well as **Marzabotto**. The earlier structures of the eighth and seventh centuries BC are generally curvilinear in form with walls constructed of wattle and daub and roofs covered with thatch (most notably at San Giovenale and **Tarquinia**), whereas from the seventh century BC, the form became rectilinear (most clearly at San Giovenale and Acquarossa) with a change in construction materials. The footings are made of **tuff** (or other local) bedrock,

the walls of wood and plaster, and the roof of tiles over a wooden frame. These changes reflect both practical concerns of maintenance and also socially embedded concerns of urban order. At the same time, courtyards, with wells ensuring private water supplies, became popular. Some courtyarded buildings were of higher status and were decorated with more elaborate terracotta plaques and roof tiles. These courtyards were originally external but later became internalized within the structure of the house at **Roselle** and Marzabotto. Over the



Plans of domestic architecture at Acquarossa.

same period of time there was an increase in the number and complexity of internal domestic spaces, accompanied by increased order. By the fifth century BC, the buildings at Marzabotto were generally simple rectilinear structures with between one and four adjoining rooms. The later Marzabotto houses fit precisely into the planned grid of the settlement and are a more complex group of rooms around a courtyard. Similarly organized groups of houses have been found at **Musarna** and **Regisvilla**. Increasingly the larger cities of **Veii**, **Caere**, and **Tarquinia** are being excavated, showing the range of building size in the larger settlements. There is very little knowledge of rural domestic architecture, although excavation of the site of **Podere Tartucchio** gives an idea of a rural farmstead and evidence of a more village-like context is available from **Accesa Lake** (Lago di Accesa).

DRESS. Dress is a rich source of information on culture, **gender**, and attitudes to the **body**, as well as on related technologies such as **textiles**, over the full period of development of the Etruscans. In the early **Orientalizing** phase (circa 750 to 600 BC), the men wore a range of items taken from the following repertoire: checked woollen fabrics, short trousers (or *perizoma*), a belt, a short robe (or *chiton*), a large mantle, bobbed hair, a beard, a cap (or *pilleus*), a plumed hat, and sandals. **Women** shared the checked woollen fabrics and sandals, but had a longer robe, a back mantle, with the hair arranged in a back braid or long ringlets or front locks, and a conical or wing hat. Nudity and some types of dress, particularly female hats (the diadem and flower hat) were generally reserved for activity removed from the real world. Over the course of time different fashions emerged and disappeared and slipped in and out of the real world. Pointed shoes were fashionable in the period from 550 to 475 BC, but became associated with **divinity** and ritual activity in the subsequent period (475 to 300 BC), replaced by laced boots for men and shoes without points for women. A variety of mantles became popular for men between 525 and 475 BC. **Jewelry** of various types became popular for women in the classical and **Hellenistic** periods (circa 475 to 100 BC). The changing styles reflect contacts with the Greek and Near Eastern world, as well as local traditions, particularly in the form of hats (for instance, the broad hat of Poggio Civitate [**Murlo**]). In comparison

with the Greeks, there was a greater sharing of clothing styles between men and women and greater elaborations, particularly in the fields of mantles and hats. There was relatively little differentiation along lines of age or functional activity (in contrast to Roman custom) until late in the Etruscan period.

DUCATI, PERICLE (1880–1944). A classical archaeologist of principally Greek interests who also studied the Etruscans, mainly from an artistic perspective (including a study of Etruscan demons) and with a focus on the cities of **Bologna** and **Marzabotto**.

DURRNBERG. The **salt** mining center in Austria whose tombs contain imports from south of the Alps, including an Etruscan ***Schnabelkanne*** in tomb 59 and a probable Etruscan *stamnos* from the fifth century BC tomb 63.

– E –

EAST GREEK POTTERY. Greek **pottery** from the western coast of modern Turkey (the east Greek zone), such as Ionia, Samos, and Chios.

ÉCOLE FRANÇAISE DE ROME. The French research institution in Rome known for important Etruscan studies, including the excavations of **Bolsena** and **Musarna**.

EDWARDS, JAMES (1756–1816). A book collector and bookseller who at a time of interest in Etruscan art, or **Etruscheria**, produced Etruscan bindings, depicting Etruscan and Greek vases for his customers.

EIGENBILZEN. A fifth-century BC early La Tène grave in the Limburg province of Belgium, where an Etruscan ***Schnabelkanne*** has been found. *See also* CELTS; TRADE.

ELBA. The largest island of the Tuscan archipelago located off **Populonia**. The island is particularly important for its rich sources of

copper and **iron**. A shipwreck (sixth to fourth century BC) has been found at Punta dei Ripalti on the southeast coast at a depth of 35 to 40 meters. This shipwreck may strengthen the suggestion of an even earlier connection with **Pithekoussai** in terms of the early exploitation of the iron ores in collaboration with the Greeks, raising the possibility of direct maritime **connectivity**. The local Etruscan cities of **Populonia** and **Vetulonia** certainly benefited from the proximity of iron ore on **Elba** and in the **Colline Metallifere** as infrastructural support for the prosperity seen in their urban development and material culture.

ELCETO. A **Final Bronze Age** settlement of five hectares in the **Tolfa hills** with large **walls** around the settlement, set in a prominent panoramic location close to the rich mineral resources and close to major torrents of Mignone and Marangone. The **tomb** of Poggio Ombricolo is probably related to the settlement. Related sites in the same area of the Tolfa hills include **Allumiere**, **Caolino**, **Castellina di Marangone**, **Cibona**, **Coste del Marano**, **Croce di Bura**, **Fontana del Papa-Tolficciola**, **Forchetta del Sasso**, **Forchetta di Palano**, **Monte Urbano**, **La Tolfaccia**, **Monte Sant'Angelo**, **Monte delle Grazie**, and **Tolfa**. *See also* BRONZE; COPPER.

***ELOGIA*.** The records of a **descent group** that expound its achievements. The best known example is based on some early imperial (Roman) inscriptions in Latin found at the **temple** of the Ara della Regina in **Tarquinia**, which record the exploits of the **Spurinna** family.

ELSA VALLEY (VAL D'ELSA). An important valley in the territory of **Volterra** for settlement from the late **Villanovan** period onward, reaching a peak of density in the **Hellenistic** period. Significant settlements include **Monteriggioni**, **San Gimignano**, and **Montaione**.

ESPLACE. The Etruscan equivalent of the Greek **divinity** Asklepios and the Roman Aesculapius. He appears on a bronze mirror of circa 300 BC from **Bolsena**, healing Prumathe (**Prometheus**), rescued by **Hercle** (Hercules) from his ordeal.

ETERA. The Etruscan word for client or slave. *See also* SLAVERY.

ETRURIA. The core geographical area occupied by the Etruscans, limited by the **Apennines** to the north, by the Tyrrhenian sea to the west, and more approximately by the **Arno** and the **Tiber rivers** to the north, east, and southeast. *See also* ETRUSCAN STYLE OR TASTE; WEDGWOOD, JOSIAH.

ETRURIA, NORTH. *See* NORTH ETRURIA.

ETRURIA, SOUTH. *See* SOUTH ETRURIA.

ETRUSCAN BLACK FIGURE POTTERY (CERAMICA A FIGURE NERE ETRUSCA). A local imitation of **Greek black figure** pottery (black figures on red ground), which follows the **Etrusco-Corinthian** style toward the middle of the sixth century BC. The first productions seem to be centered on **Vulci** and include groups defined as the Paris Painter and the Silenus Painter. A number of later groups, such as the Ivy Leaf and Tolfa painted by the same hand or workshop, seem to be based in **Caere**, whereas the Micali painter appears to have been based in Vulci. Forms include jugs (*oinochoe*), drinking cups, plates, and storage vessels (**amphorae**, *kraters*, *stamnoi*, and *hydriae*).

ETRUSCAN RED FIGURE POTTERY (CERAMICA A FIGURE ROSSE ETRUSCA). A local imitation of **Greek red figure** (red ground figures showing through from black surrounds), which follows the **black figure** toward the middle of the fifth century BC. **Vulci**, **Orvieto**, and later **Falerii Veteres** in the **Faliscan** area appear to have been major centers of production. White paint was added to vases in the later half of the same century. Prominent groups include the Praxias, Sokra, and Phantom groups. Forms include storage vessels (**amphorae**, *stamnoi*, *hydriae*, *kraters*), drinking vessels (*kylikes*), and jugs. Red figure pottery was traded as far as **Carthage** and **Malta** to the south, **Aleria** in **Corsica** and **Genoa** to the west and into the eastern Po Valley with sites near Rimini and Ravenna, as well as **Adria** and **Spina**.



A vase by the Micali painter.

ETRUSCAN SCHOOL. A school of late nineteenth-century landscape painting formed in the period following 1883 to 1884 under the influence of Giovanni (Nino) Costa. The subject was often the Roman Campagna and Tuscany. The style was panoramic and tonal, aiming both to revive the tradition of Claude Lorrain and evoke emotion. The principal members included **George James Howard** (later ninth Earl of Carlisle), **Matthew Ridley Corbet** (1850 to 1902), Edith Corbet (circa 1850 to1920), William Blake Richmond, Edgar Barclay (1842 to 1913), and Walter Maclaren (fl. 1869 to1903), and the Italians Gaetano Vannicola (1859 to 1923), Napoleone Parisani (1854 to 1932), and Norberto Pazzini (1856 to 1937).

ETRUSCAN STYLE OR TASTE. *See* ETRUSCHERIA.

ETRUSCHERIA. A term used to refer to the eighteenth-century fascination with the Etruscan style (defined in its broadest sense). In England, this was best represented by the architects **Robert Adam** and **John Nash** and the potter **Josiah Wedgwood**. In many cases this referred as much to the Etruscan provenance of Greek vases as to a precise influence of Etruscan **art**.

ETRUSCO-CORINTHIAN POTTERY (CERAMICA ETRUSCO-CORINZIA). A local imitation of **Corinthian pottery**, made from the late seventh to the mid-sixth century BC, concentrated on the southern coastal cities (**Caere**, **Veii**, and **Vulci**). This **pottery** style is linked by some to the figure of **Demaratus**. The forms employed include various forms of jug (*olpai*, *oinochoe*) and unguent containers (*aryballoi* and *alabastra*) as well as **amphorae** and *kraters*. The pottery was also **traded** outside **Etruria** as far as Berezan and Odessa on the Black Sea, **Amathus** on Cyprus, Megara Hyblaea on Sicily, **Carthage** in North Africa, **Tharros** on Sardinia, **Cap d'Antibes** and **Saint Blaise** in southern France, and **Ampurias** in northeast Spain.

ETRUSCO-GEOMETRIC POTTERY (CERAMICA ETRUSCO-GEOMETRICA). A local imitation of **Greek geometric pottery**, which began to appear in **Etruria** from the mid-eighth century. This style was replaced by **Etrusco-Corinthian pottery** in the course of the seventh century BC.

ETRUSCOLOGIST. The translation of the Italian term *etruscologo*, whose usage dates from the time of the influential scholar **Massimo Pallottino**. He successfully devised a separate study of the Etruscans, *Etruscologia*, in contradistinction to other major, state-organized societies of the first millennium BC. His concept was of a rounded scholar, equally at ease with **philology**, art history, and monumental excavation. Etruscologists have generally emphasized art historical approaches (often in the **Giovanni Morelli** tradition) and given primacy to the written sources studying Etruscan **origins**, placing less explicit emphasis on theory (although in actual fact strongly driven by a particular theoretical approach). This explicit separation from traditional approaches to Etruscology has been difficult to maintain following the deaths of Massimo Pallottino in 1995 and **Mauro Cristofani** in 1997, two scholars who concentrated their work on the Etruscans and yet combined the elements of language study, art history, and excavation that Massimo Pallottino defined as important. The work of Giovanni Colonna is probably the most representative of the approach today, since other influential scholars such as Torelli do not so exclusively concentrate their attention on the Etruscans.

EUBOEA. The Greek island that was the purchase spot of a large Etruscan **bronze** belt of the eighth century BC.

EXCHANGE. *See* TRADE.

– F –

FAKES. *See* FORGERIES.

FALERII VETERES. The largest settlement of the **Faliscans**, the modern Civita Castellana, noted for its **temple** remains starting in the sixth century BC and a long sequence of funerary remains. One area of the later city (Vignale) was already occupied in the **Final Bronze Age** and there was a contemporary burial nearby at Montarano Sud. The city is renowned for the early use of **terracottas**. Temple remains have been found at various locations within the city plateau (Scasato)

and on the **boundary** of the city (Vignale, Celle, Cappuccini, Sassi Caduti). One of these later boundary locations (Vignale) may have been the original citadel. Details have been recently uncovered by detailed geophysical survey of the setting of these different monuments, although the area has been much damaged by agricultural activity. The size of the city in the sixth century comprises two well-defined topographical locations (Vignale and Civita) that total 26 hectares. The population was forcibly moved to Falerii Novi by the Romans in 241 BC.

FALISCANS (FALISCI). A distinct linguistic group on the southeastern edge of **Etruria**, bounded by the bend in the **Tiber River**. As well as linguistic differences from the Etruscans that connected the Faliscans to the **Latins**, their settlement organization and ritual practices, particularly in death, show characteristic features. Their settlement organization lacks the profound centralized character of South Etruscan settlement organization and appears much more decentralized, in smaller cooperative communities. This has raised the question of the political relationship to their large urban neighbor, **Veii**. A number of recent scholars have suggested that the Faliscan area was politically subject to the Estruscans, while showing cultural resistance and identity through a well-defined and distinctive material culture and other practices. Funerary practice includes a distinctive plasticity of material culture. The main Faliscan centers include **Castellaccio (Corchiano)**, **Colfiorito**, **Corchiano**, **Falerii Veteres**, **Via Flaminia**, **Gallese**, **Monte Lombrica**, **Narce**, **Nazzano Romano**, and **Nepi**.

FALTERONA. *See* MONTE FALTERONA.

FAMILY. The family over time (the **descent group** or *gentilicium*) formed the essential building block of Etruscan **social class**. Study of human bones (e.g., from the **Ferrone** cemetery) suggests a high degree of marrying within a tight genetic group. More specifically, the family constructed, fabricated (through fictive kin), maintained, and elaborated the family **tomb**, which was the expression of family achievement through grave goods, **painting**, ***elogia***, and, no doubt, lost written accounts. *See also* MARRIAGE.

FANS. In common with the sun shade (used to provide protection from the sun) and the folding stool (used to provide rest), fans were employed to improve the climate of the elite and show difference in status, most prominently in the **Orientalizing** period from the second half of the eighth century BC. The majority of surviving fans are made out of **bronze**, with others out of **ivory**, wood, and straw. Fans from South Etruria (**Veii**, **Narce**, **Trevignano Romano**) were generally more rectilinear in form, whereas fans from North Etruria (**Vetulonia**, **Marsiliana d'Albegna**, **Populonia**) have more of the appearance of modern fans. The fan was usually associated with male **burials** between the eighth century and the end of the seventh century BC.

FANUM VOLTUMNAE. The federal **sanctuary** of the Etruscan **Dodecapolis**, as recorded by ancient authors. This was probably a late development among the Etruscans, perhaps under pressure from Rome. A possible location is in the region of **Orvieto**, which is also more or less centrally placed among Etruscan cities. Recent excavations (in 2006) of a sanctuary at Campo della Fiera, podere Giardino della Regina, near the city appear to consolidate this claim. Some scholars (particularly French) have preferred nearby sites such as **Bolsena** for the location. *See also* VOLTUMNA.

FARMING. *See* AGRICULTURE.

FARNESE. A **Final Bronze Age** settlement of some four hectares under the medieval settlement of the same name in **South Etruria**.

FÈA, CARLO (1753–1836). An early authority on Etruscan vase **painting** best known for his *Storia dei vasi fittili* (1832), otherwise remembered for his energetic protection of monuments in the area of **Rome**.

FEASTING. *See* SYMPOSIUM.

FELLBACH. An early La Tène grave in the Baden-Württemberg region of Germany with a handle from a basin that is thought to be Etruscan. *See also* CELTS; TRADE.

FELSINA. *See* BOLOGNA.

FELUSKE. A descent group of **Vetulonia** best known for the famous sandstone funerary **stele** of Avele Feluske from the Tomb of the Warrior, dating to the late seventh century BC.

FERENTO. An Etruscan settlement of regular format near **Acquarossa** that was first occupied in the fourth century BC.

FERLETA. A three-hectare **Final Bronze Age** settlement in the **Tarquinia** area of South Etruria.

FERMO. A **Villanovan** outpost not far from the Adriatic coast, known through **cemeteries** of the ninth and eighth centuries BC. This site is significant because it lies (with **Verrucchio**) well outside the main area of Villanovan style remains, which were concentrated in the main area of **Etruria**.

LA FERRIERA. A settlement on a **tuff** outcrop of 276 meters above sea level near Sutri, of about three hectares in size. The site appears to have been intermittently occupied in the **Recent Bronze Age** and in the Iron Age from the ninth to the seventh century BC.

FERRONE. An **Archaic** cemetery in the **Tolfa** area where recent studies of both grave goods and human bones have taken place. *See also* AGRICULTURE; FAMILY; DISEASE.

FIBULA. *See* BROOCH.

FIDENAE. A city on the banks of the **Tiber** River involved in the conflicts between **Rome** and **Veii**.

FIELD SURVEY. *See* LANDSCAPE SURVEY.

FIESOLE. An Etruscan **city** located on the hills above the modern city of **Florence** that developed out of a dispersed **Orientalizing** landscape. The early remains (before 500 BC) are not very substantial (a few finds on the hill of S. Apollinare), but from 500 BC, more substantial remains, including the distinctive Fiesolan cippi, are known.

A first city wall may have been built as early as the sixth to fifth century BC and was eventually 2.5 kilometers in length. The **Hellenistic** temple may rest above earlier remains. The substantial votive deposit of **Villa Marchi** is located in the city. *See also* DODECAPOLIS.

FINAL BRONZE AGE. The final phase of the **Bronze Age** dating between approximately 1175 and 925 BC (using latest adjustments from dendrochronology), also known as the **Protovillanovan** in central Italy. Settlements were of village dimensions, ranging from one to 15 hectares in size. Some scholars consider that there was already some form of social hierarchy at this stage, but burial and settlement evidence gives relatively little support for this claim. However, this was the phase when most of the future Etruscan (and some **Faliscan**) **cities** were already occupied, including **Caere**, **Chiusi**, **Cortona**, **Falerii Veteres**, **Orvieto**, **Pisa**, **Populonia**, **Tarquinia**, **Veii** (or least very close by), and **Vulci**. **Bronze** metallurgy developed to a highly elaborate level and the Etruscans produced a very wide range of artifacts in the latest phase of the Bronze Age. Groups of these tools, scrap, and potentially ritualized objects were quite frequently deposited as hoards. Many **Final Bronze Age** sites are known including **Bagnoregio**, **Bisenzio**, **Blera**, **Caolino**, **Casone**, **Castel Campanile**, **Castellina del Cerasolo**, **Castellina di Marangone**, **Castellina delle Ciovitte**, **Castello di Corneto**, **Castiglione di Torreimpietra**, **Ceri**, **Cerqueto**, **Cibona**, **Civita del Fosso di Arlena**, **Coste del Marano**, **Croce di Bura**, **Crostoletto di Lamone**, **Farnese**, **Ferleta**, **Foiano**, **Forchetta del Sasso**, **Forchetta di Palano**, **Fosso dei Due Ponti**, **Grotte Santo Stefano**, **Gualdo Tadino**, **Gubbio**, **Montarana**, **Monte Abbadone**, **Monte Cetona**, **Monte Cimino**, **Monte delle Grazie**, **Montefiascone**, **Monte Fogliano**, **Monte Marino**, **Monte Piombone**, **Monterano**, **Monte Roncione**, **Monte Sant'Angelo**, **Monte Sant'Elia**, **Monte Sassetto**, **Monte Urbano**, **Nepi**, **Norchia**, **Orte**, **Palanzana**, **Pianello di Genga**, **Pianizza**, **Pisciarello**, **Pitigliano**, **Poggio Buco**, **Poggio Castelsecco**, **Poggio della Pozza**, **Poggio di Sermugnano**, **Pontecchio**, **Prato Gonfiente**, **Rocca Respampani**, **Rogge di Canino**, **Rota**, **San Giovenale**, **Sasso di Furbara**, **Scarceta**, **Sorgenti della Nova**, **Sovana**, **Sutri**, **Tolfa**, **Tolfaccia**, **Tolfa Hills**, **Torre d'Ischia**, **Torre Stroppa**, **Torre Valdaliga**, **Torrionaccio**, **Uliveto di Cencelle**, **Vallerano**, and

Vitorchiano. **Burial** took the form of small **cremation** cemeteries. *See also* AGRICULTURE; GLASS, ETRUSCAN; HORSES; ORIGINS OF THE ETRUSCANS; STATE FORMATION; TUFF.

FIORA VALLEY (VAL DI FIORA). An important river valley in the territory of **Vulci** that was densely occupied in the **Bronze Age**, including the sites of **Crostoletto di Lamone**, **Scarceta**, and **Sorgenti Della Nova**, and contained a number of minor Etruscan settlements in the full Etruscan period including **Castro**, **Pitigliano**, **Poggio Buco**, Sorano, and **Sovana**. *See also* RITTATORE VONWILLER, FERRANTE.

FLORENCE (FIRENZE). There is tentative evidence under the city for settlement (as well as burials) from the eighth century BC (including coarse local pottery, ***bucchero***, and painted pottery), but nothing on the scale of the evidence from **Fiesole** on the hill behind the city.

FOCE DEL MARANGONE (LA CASTELLINA). A settlement complex and **Archaic sanctuary** on the boundary of the territories of **Caere** and **Tarquinia.** *See also* CASTELLINA DI MARANGONE.

FOIANO. An **Archaic cemetery** (from as early as the seventh century BC) from the **Chiana Valley**, probably connected to a nearby settlement. The general area has also produced a **Final Bronze Age** winged axe.

FONDACCIO-CASALE MARCELLO. A zone to the south of **Lake Bolsena** where a series of finds have been discovered dating from the Early **Bronze Age**, the early **Iron Age**, and the **Archaic** period, such as to suggest the presence of reasonably important sites in the area. One key site is a temple below the Cornos uplands dating as early as the sixth century BC and more clearly from the fourth to the first centuries BC. This **sanctuary** may lie on the boundary between the territories of **Orvieto** and **Tarquinia**.

FONTANA DEL PAPA-TOLFICCIOLA. A **Late Bronze Age cremation** tomb in the **Tolfa hills**. Related sites in the same area of the Tolfa hills include **Allumiere**, **Caolino**, **Castellina di Marangone**, **Cibona**, **Coste del Marano**, **Croce di Bura**, **Elceto**, **Forchetta del**

Sasso, **Forchetta di Palano**, **Monte Urbano**, **La Tolfaccia**, **Monte Sant'Angelo**, **Monte delle Grazie**, and **Tolfa**. *See also* BRONZE; COPPER.

FONTEBLANDA. A planned settlement on the coast in the **Albegna** Valley founded in about 570 BC with evidence of **ironworking** and **amphorae** imports, perhaps as the port of the contemporary city of **La Doganella**.

FONTE VENEZIANA. The location of an important votive deposit dating to between 530 and 480 BC on the outskirts of **Arezzo** at San Donato, discovered in 1869. The deposit consisted of human and animal bronze figurines, as well as representations of parts of bodies including heads, eyes, and limbs located within a poorly described structure. Other finds included metal rings, fragments of metal, a **gold** brooch, **bronze**, ***bucchero***, and **Attic** vessels in association with animal bones. Some of the original 180 bronzes survive in Florence and include standing male and female figures, some heads, and animals. *See also* TRADE.

FOOD. *See* AGRICULTURE; COOKING.

FORCHETTA DEL SASSO. A **Final Bronze Age** settlement of six hectares in size on the eastern edge of the **Tolfa hills** toward **Caere** in a concentrated area of Final Bronze Age activity that includes at least two funerary areas at Montorgano and Grottebarca, not far from Monte Tosto. Related sites in the same area of the Tolfa hills include **Allumiere**, **Caolino**, **Castellina di Marangone**, **Cibona**, **Coste del Marano**, **Croce di Bura**, **Elceto**, **Fontana del Papa-Tolficciola**, **Forchetta di Palano**, **Monte Urbano**, **La Tolfaccia**, **Monte Sant'Angelo**, **Monte delle Grazie**, and **Tolfa**. *See also* BRONZE; COPPER.

FORCHETTA DI PALANO. Final Bronze Age cremation tombs in the Allumiere region of the **Tolfa** hills. Related sites in the same are of the Tolfa hills include **Allumiere**, **Caolino**, **Castellina di Marangone**, **Cibona**, **Coste del Marano**, **Croce di Bura**, **Elceto**, **Fontana del Papa-Tolficciola**, **Forchetta del Sasso**, **Monte Urbano**, **La**

Tolfaccia, **Monte Sant'Angelo**, **Monte delle Grazie**, and Tolfa. *See also* BRONZE; COPPER.

FORGERIES. The nationalist associations of Etruscan material culture and its consequent value for the collector, second only to Greek material, have made Etruscan material subject to some classic cases of forgery. The forger was aided by the eclectic quality of Etruscan **art** and varying interpretations of each age in defining the essence of Etruscan culture. In hindsight, forgeries reveal much about how different ages have viewed the Etruscans. Classic cases of forgery, so far revealed, include the Etruscan **terracotta** warriors of the Metropolitan Museum of Art in New York and the Cerveteri (**Caere**) sarcophagus of the British Museum in London. The warriors were forged by the Ricardi brothers and definitively shown by chemical tests and anomalies in manufacturing techniques to be forgeries some 30 years after their first display in New York. The Cerveteri sarcophagus was shown to be an eclectic piece bearing on its lid an inscription from a brooch in the Louvre, as well as anachronistic and incongruous elements in its form and design, and most notably incorrect treatment of male (complete nudity) and female (clothing) **bodies**. It was probably forged by the Pennelli brothers and sold on to Castellani, in whose collection it came to the British Museum. In addition to these classic cases, frequent forgeries have been found of **mirrors**, **bronzes**, and **pottery**. *See also* RICHTER, GISELA.

FORSTER, EDWARD MORGAN (1879–1970). The British novelist whose repertoire included *A Room with a View* (set in Florence), was inspired by the Cista Ficoroni, a bronze container for female accoutrements, to write an essay about an Etruscan woman, Dindia Malcolnia, purchasing the object for her daughter, as guided by the **inscription** on the **bronze**.

FORTIFICATION, ETRUSCAN. The **walls** of Etruscan settlements were not only military but also provided a clear ideological boundary between **city** and **countryside**. **Late Bronze Age** settlements were often chosen for their naturally defended positions. Some **Iron Age** settlements such as **San Giovenale** may have had wooden fortifications as early as the eighth century BC. The earliest walls of **Roselle**,

mudbrick on stone foundations, are dated to the seventh century BC, and the fortification of the citadel of **Vetulonia** has been given a similar date. The sixth-century BC walls of **Roselle**, of polygonal format, still survive to a height of some five meters. Walls of similar date have been located at **Caere** and **Veii** (Piazza d'Armi), followed by slightly later walls at **Cortona**, **Regisvilla**, **Populonia**, and **Vetulonia** from the beginning of the fifth century BC. By the fourth century BC, extensive wall circuits existed at **Veii**, **La Doganella**, **Volterra**, and **Tarquinia**.

The existence of fortified walls also implies fortified entrances or gates controlling access and registering power. The earliest known examples are from the sixth century BC at Veii (Piazza d'Armi) and slightly later in the fifth century BC at **Marzabotto**. Most cities have evidence of formal gates by the fifth and fourth centuries BC as at Veii, **Perugia**, Caere, **Chiusi**, La Doganella, **Musarna**, **Orvieto**, Populonia, and Volterra. Some of these gateways were also ritualized by the presence of associated sacred zones; examples have been found at **Vulci**, Tarquinia, **Cortona**, Caere, Veii, Perugia, and **Arezzo**. A number of the gateways at Perugia and Volterra survive today in impressive form as part of the fabric of the modern city.

***FOSSA* GRAVE.** A type of grave that can be best translated as pit or trench graves, usually for **inhumation**, and generally dating to the Iron Age.

FOSSO DEI DUE PONTI. A **Final Bronze Age** settlement in **South Etruria**.

FOSSO DI ARLENA. *See* CIVITA DEL FOSSO DI ARLENA.

FRANÇOIS, ALESSANDRO (1796–1857). An energetic early excavator of Etruscan sites, he is best known as giving his name to one of the most famous **Greek black figure** *kraters* found in **Etruria**, which he discovered in fragments near **Chiusi** in 1844. He is also renowned for the discovery of the François tomb at **Vulci**, dating to about 350 BC, showing magnificent painted scenes of the political struggles of **South Etruria**.

FRASCOLE. Findspot near Dicomano in **northern Etruria** of a stele in the **Fiesole** series (480 to 460 BC).

FRATTE DI SALERNO. An Etruscan settlement in the Salerno region of **Campania** occupied between the sixth and the third century BC with evidence of a sacred area and associated **cemetery**. The cultural links of this community appear to have been with **Vulci** in **South Etruria**.

FUFLUNS. The Etruscan divinity of **wine**, considered equivalent to the Greek Dionysius and the Roman Bacchus, who appears on the **Piacenza** liver. He was frequently represented with attributes of *kantharos*, drinking horn, and vine branches among a retinue of maenads and satyrs, associated with his bride Ariadne and sometimes his mother Semele. One famous Etruscan black figure vase scene shows him transforming Etruscan "pirates," who have captured him, into dolphins who dive into the sea in various stages of metamorphosis.

FULMINI. *See* THUNDERBOLTS.

FUNERARY GAMES. *See* GAMES, FUNERARY.

FURNITURE. Analysis of original artifacts and artistic representations has shown a range of Etruscan furniture, which included six types of couch (*kline*), six types of throne, and a range of folding seats, stools, and footstools. Given the funerary or artistic context of most of these types of furniture, they can be considered the preserve of the elite.

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GALLESE. A small **Archaic** settlement in a naturally fortified location of seven hectares (135 meters above sea level) close to the **Tiber River**, east of the Lago di Vico and north of **Falerii**, in perhaps what might be considered the northern part of the **Faliscan** zone. Recent surface finds conclusively show that this site was occupied from the

second half of the seventh century BC and the **cemeteries** indicate occupation that continued until the third century BC.

GAMES, FUNERARY (*SPETTACOLI*). Funerary games were frequently represented in **paintings** on **tomb** walls (such as the tombs of the Olimpiade [Olympics], Bighe [two-wheeled chariots], Auguri [augurs] at **Tarquinia**, and the tomb of the Scimmia [monkey] at **Chiusi**) and on stone reliefs. The games consisted of chariot and horse races and various forms of **athletics**, often accompanied by various forms of **dance** and **music**.

GAMURRINI, GIAN FRANCESCO (1835–1923). An important early professional archaeologist who developed interests in landscape context, based on the cataloging and preservation of archaeological sites. He is particularly known for his role (with **Adolfo Cozza** and Angelo Pasqui) on the archaeological map of Italy. His is also known for his role in early museums. He took a special interest in his home region of **Arezzo**.

GATES. *See* FORTIFICATION.

GEMSTONES, INCISED. Incised gemstones or intaglios (in Italian, *glittica*) were produced in **Etruria** from about 540 BC. They were preceded by faience scarabs of Egyptian or Egyptianizing origin in the eighth and seventh centuries BC and ivory and bone seals with an incised base in the first half of the sixth century BC. Intaglios were popular in the coastal cities of **Etruria** and usually depicted a **divinity** or a hero (**Aivas**, **Achle**, etc.), accompanied by an **inscription** of the name, used as a seal and inserted in a ring. Gemstones continued to be produced until the last centuries BC, moving from a severe to a more free style. Incised gemstones were often collected in the eighteenth century and therefore many lack provenance.

GENDER, ETRUSCAN. The study of Etruscan gender has been focused on the study of Etruscan **women**. Work is now developing to explore the subtle disctinctions between the masculine and feminine. The principal distinction between the two genders is between highly

adorned women, prepared for the male gaze, and men, much less adorned and naked to the waist. The adorned women probably wore highly visual and differently dyed fabrics, with considerable attention to the hair and jewelry, strengthened by perfumes and cosmetics—in other words, very much part of the cultural world of the Etruscans. The **man** was situated more in the natural world, less affected by cultural artifice, associated ideologically with power, office, and warfare. *See also* BURIAL; DRESS; MIRRORS.

GENETICS, ETRUSCAN. After some early studies of blood groups, attempts are now being made to analyze the genetics of the Etruscans more directly. Initial analysis of ancient DNA suggests that the Etruscans (or at least the elite) did form a relatively close-knit biological population, shared some characteristics with the Turkish area of the eastern Mediterranean, and were not clearly ancestors of modern Tuscans. Studies of the modern genetics of central Italian populations are partly contradictory. A very recent study of modern mitochondrial DNA (mtDNA) suggests that some modern populations, such as from the small Tuscan village of **Murlo**, do share a high frequency (17.5 percent) of Near Eastern mtDNA haplogroups, which the authors claim shows support for Near Eastern **origins of the Etruscans**. All these analyses must be taken as extremely tentative and will require the natural progress of scientific research to assess the replication of results and the establishment of clear and uncontested patterns that will undoubtedly reveal unexpected complexities. The biological makeup of the Etruscan **populations** should not be considered as the key issue in study of the origins of the Etruscans, since development of language, politics, and cultural practice may follow different patterns.

GENOA (GENOVA). Evidence for a sixth-century BC Etruscan community (signaled by inscriptions, as well as by Etruscan pottery) has recently been found on the castle hill of Genova, which was fortified from the fifth or fourth century BC.

GENS. The Latin term for the family or **descent group**, also loosely used for the Etruscans.

GENTILICIUS/M (*GENTILIZIO*). The Latin adjective for the **descent group** or ancestral family group that was so important for Etruscan society. Usually employed in conjunction with *nomen*, hence the combination *nomen gentilicium*, or name of the decent group.

GEOLOGY. The geological framework of ancient Etruria had an important constraining effect on the political framework in which the Etruscans developed. A first key structural feature of Etruria is the presence of the **Apennines**, which contain Etruria, Umbria, and the Sabine and **Faliscan** territories from the east. Etruria broadly occupies the more lowland areas between these uplands to the north, the Tiber River to the east, and the Tyrrhenian sea to the west. Neotectonics, that is the relative youth of mountain building, have led to a considerable verticality of the landscape on the northern flanks where there was also access to the **Po Valley** through the **Mugello**, and dynamic effects of **geomorphology**. The structure of geological relief profoundly affected communications. For instance, the line of the **Via Flaminia**, after leaving the volcanic landscape of South Etruria followed the natural tectonic valleys of Umbria, seeking out a pass in the Apennines to find an exit to the Adriatic Sea. The drainage, and thus the placing of the rivers, of Etruria is also determined by the nature of the structural relief. Extensive alluvial plains are rare, but exist within Etruria and include the mouth of the **Arno River** and the **Maremma**. Another feature is the presence of tectonic basins to the northeast of Etruria, usually containing rivers such as the Mugello and **Casentino**, and the **Chiana Valley**. *See also* NORTH ETRURIA; SOUTH ETRURIA; CLIMATE.

GEOMORPHOLOGY. The more recent changes in Etruria are relatively under-studied. However, there have been investigations of the delta region of the **Arno** near **Pisa**, of the lagoons near **Populonia**, and of some of rivers in the **Faliscan** area in relationship to archaeological evidence. The constraints of the **geology** have led to pronounced alternation of aggradation and erosion, leading to a cut-and-fill stratigraphy that has both a general pattern (perhaps a result of climatic change) and local variations (perhaps a result of human land

use). Studies of erosion and sedimentation in **South Etruria** have shown dramatic changes to the local environment. Initially these were interpreted as a product of climatic change. More recent studies have demonstrated quite clearly at least a contribution of human impact. More specifically, Roman activity contributed greatly to these human-induced changes but some of these changes may have started locally in Etruscan times. Roman rivers and floodplains were very different from those of today. They were distinguished by a regime of shallow, actively migrating channels that were depositing bars of gravel. These conditions may in turn have necessitated some of the Etruscan and Roman engineering schemes to control and traverse the changing environment.

Within the peninsula, alluvial plains are more numerous on the Tyrrhenian coast, but are usually hemmed in by hills and mountains. The most prominent example is the Maremma. Most plains are simple strips, bordered by a beach of about 20 to 25 meters above sea level. The Tyrrhenian coast is generally characterized by alternating headlands, smaller or larger embayments, and prominent lagoonal formations. To the north and the south, the coastline is more rocky, with less obvious geomorphological action.

GEOPHYSICAL SURVEY. This suite of techniques (magnetometer, resistivity, and ground penetrating radar) permits the analysis of settlement areas and cemeteries prior to more detailed investigation by excavation. Early work was implemented by the Lerici Foundation on sites such as **Tarquinia**. Other significant work has been carried out at **Musarna** by French teams to show the regular grid of the site and by British teams at **Falerii Veteres** to show the ritual structure of the **city**.

GERHARD, EDUARD (1795–1867). The Berlin-based, German art historian and philologist who specialized in the creation of early corpora of related material, including Etruscan **mirrors**. He was also one of the first scholars to examine systematically the context of Greek vases in Etruscan tombs, most particularly at **Vulci**. His intellectual approach was very much in the **Johann Winckelmann** tradition of aesthetics.

GHIACCIO FORTE. A largely **Hellenistic** settlement, with possible earlier occupation, that dominated the northern part of the **Albegna Valley**. The settlement was walled and suddenly destroyed and abandoned in the third century BC. The richest material remains (**bronzes**) derive from a votive deposit of the fifth to fourth century BC. The settlement was surrounded by relatively unexplored cemeteries.

GIACOMETTI, ALBERTO (1901–1966). The Swiss artist has sculpted elongated bronzes that bear a considerable resemblance to some similarly elongated Etruscan bronzes, particularly from the **Volterra** area.

GIFT GIVING. The ritual of gift giving was particularly important in the **Orientalizing** period, when many personal objects were inscribed with the name of the owner or the act of donation to a god. A good example of the first is the *mi larthia* inscription (675 to 650 BC) on a **silver** cup from the Regolini Galassi tomb at **Caere**. A good example of the second is the *mini muluvanice marmarce: apuniie venala* inscription on a ***bucchero*** jug from the Portonaccio **sanctuary** at **Veii**, where *Mamarce Apuniie* dedicates the jug to *Venai*. Another clear indication of the practice of gift giving is a group of distinctive plaques, often of ivory, sometimes depicting lions, that carry the name of the owner (e.g., *mi avil* at **Murlo** and *araz silqetanas spurinas* at Sant'Omobono in **Rome**) and have been interpreted as matching the plaque of a partner, presumably in a distant community. *See also* NETWORKS; BIOGRAPHIES OF OBJECTS; POSTCOLONIAL THEORY; TRADE.

GIGLIO. Island off Tuscany that has proved to be the graveyard of a number of Etruscan **ships**. The most famous, dating to the early sixth century BC, located at 40 to 50 meters depth, is that from the Secche di Campese reef, which has been more systematically recorded than most (1983 to 1985). The ship contained a varied cargo of East Greek oil and wine amphorae, Etruscan **amphorae**, Punic amphorae, Ionian cups, **Corinthian** and Laconian unguent bottles, bars of iron and lead, amber, ***bucchero*** vessels, transport amphorae (with resin, pine kernels, and olives), a Corinthian helmet, a writing tablet, stylus,

musical (wind) instruments, a carpenter's gauge, and many other items. The ship itself was also partly preserved and built of fir, pine, oak, and elm, with pegs of **olive** and hazel. A further shipwreck has been found at Galbucina. *See also* TRADE.

GIGLIOLI, GIULIO (1886–1956). This art historian and topographer, based at the University of Rome, is best known for his studies of the Apollo of **Veii**, his *Arte Etrusca* (1935), and his editorship of the journal *Archeologia Classica*. He was a pupil of Rodolfo Lanciani and a teacher of **Massimo Pallottino**.

GIOTTO (1267–1337). Florentine artist who was probably influenced by Etruscan models in his depiction of Satan and Judas in the Arena Chapel of Padua.

GLASS, ETRUSCAN. An early glass industry has been investigated in northern Italy at Frattesina, Mariconda, and Montagnana dating to the **Final Bronze Age**. This industry is, however, separated by time, space, and technique from the later appearance of glass in central Italy. The technique employed by the developed early glass industry (before blown glass) was core-forming, a process of coating a form on the end of a rod with molten glass to make a vessel. The earliest glass of this type in Etruria was almost certainly imported by the **Phoenicians** in the course of the eighth century BC and took the form of *balsamari* (unguent containers) and bowls. However, a class of monochrome vessel, *stachelflaschen* (spiny bottles, relating to the scaled decoration), dating to between 650 and 550 BC, appears to be Etruscan in manufacture. Another use of glass was in the decoration of **fibulae**, particularly leech fibulae, and beads. The chemical composition appears to have been quite variable, suggesting many localized industries, although the vessels do seem to be formed consistently from low-magnesia soda-lime silica glass. The ability of the Etruscans to make as well as work glass makes perfect sense given the sophistication of their pottery and metallurgy, but direct evidence of production is more difficult to encounter.

GLYPTICS (*GLITTICA*). *See* GEMSTONES, INCISED.

GODS AND GODDESSES. *See* DIVINITIES.

GOLD. Gold was employed with great skill by Etruscan craftsmen, who developed the skills of granulation (minute droplets of gold), filigree (fine gold wire), and fine gold sheet to produce **brooches**, hair rings, earrings, necklaces, and bracelets of a very high quality from the late eighth century BC onward. In the **Orientalizing** period, this production was concentrated in settlements such as **Caere** and **Vetulonia**, centered on **fibulae**. In the sixth century BC, new types of gold **jewelry** such as earrings (particularly the bauletto style), necklaces, and finger rings were introduced. In the fifth century BC, diadems, a new style of hoop earring, round bullae, and pendants became fashionable. The bullae increased in popularity during the fourth century BC with complex narrative scenes. *See also* JEWELRY.

GORI, ANTON FRANCESCO (1691–1757). An early Etruscan scholar, in succession to **Filippo Buonarroti**, who worked through the Società Columbaria of Florence, founded in 1735. He remained an antiquarian interested principally in finds from Tuscany, but developed a more systematic approach than many of his contemporaries, although oblivious to some **forgeries**.

GRAN CARRO. A ninth-century to mid-eighth-century BC **Villanovan** site of about one hectare that owes its importance to its preservation (from being submerged in **Lake Bolsena**) and the discovery of wooden structures, wooden artifacts, and distinctive food remains. Apart from pottery and metal finds (including fish hooks), a number of relatively rare artifacts were found, including two wooden hammers and a wooden spindle whorl. The **food** remains included wild plums, hazelnuts, acorns, cultivated grapes, deer, and wild boar, as well as a small quantity of early cereals, legumes, weeds, sheep and goats, cows, pigs, and dogs. The level of water would have been some eight to ten meters lower in the Villanovan period. The site was perhaps associated with the nearby Villanovan cemetery of **Capriola**.

GRAND RIBAUD F. Probable Etruscan shipwreck (circa 520 to 470 BC) site in the south of France, to the east of Toulon at the south-

west extremity of the peninsula of Giens, located at a depth of 59 to 61 meters. The **ship** had about 400 purely Etruscan (possibly from **Caere**) **amphorae** that normally appear on sites in the south of France dated to between 525 and 500 BC and seem to have contained wine. Etruscan finds included some ***bucchero***, some **impasto**, three mortars, and a consignment of 40 bronze basins. Other finds included a more limited quantity of East Greek black figure pottery and a few Greek amphorae. It has been hypothesized to have been in transit from **Pyrgi** to **Lattes**. *See also* TRADE.

GRAVES. *See also* TOMBS.

GRAVISCA. The port of **Tarquinia** was founded directly by the city of Tarquinia itself in circa 600 BC, with a **sanctuary** dedicated to the Greek deities of **Hera** and **Aphrodite**. The dedication of the sanctuary and a sixth-century Greek *cippus* suggest direct Greek settlement in the port area. An Etruscan **sanctuary** and a cult of **Turan** and **Uni** (Etruscan equivalents of Aphrodite and Hera) were also present. The international nature of the sanctuary is shown by Greek and Etruscan dedicatory inscriptions from the very first occupation, where the initial prominence of Eastern Greek dedications is replaced by those from Aegina at the end of the sixth century BC. One votive, an anchor, was dedicated by **Sostratos**, who has been linked to a historical person of the same name from Aegina. An expansion of the settlement seems to have taken place in the sixth century BC from the original, more restricted nucleus; however, the settlement seems always to have been restricted to the coastal area, not extending more than 170 meters away from the coastline. There were substantial streets (four meters wide) by the sixth century, but development appears to have been organic rather than regular. Important imports of the sixth century BC include pottery from Attica and boat figurines from **Sardinia**. After the first few decades of the fifth century BC, Greek presence ceased and an Etruscan cultural identity became more prominent, more specifically seen through emphasis on the Etruscan goddesses of Turan, **Vea**, and Uni. Ritual activity declined altogether in the third century BC. *See also* TRADE.

GREECE. *See* HELLENIZATION.

GREEK BLACK FIGURE POTTERY. A technique of pottery decoration first introduced in **Corinth** in about 700 BC, but best known from Attica and especially **Athens** from 575 until 490 BC. It involved the painting of a black silhouette of the figures on the base of preparatory guidelines, followed by some extra incised details and red. The Tyrrhenian and Nikosthenic forms were special forms of the sixth century BC, apparently made for export to Etruria. It has been shown that the Nikosthenic forms share manufacturing principles—the flat "foot ceiling"—with *bucchero*, most probably a result of firsthand experience, which must have involved travel or **mobility** of the artisans involved. One of the most famous examples of Attic black figure pottery found in Etruria is the **François** vase, a large volute *krater* dated to 570 BC, potted by Ergotimos and painted by Kleitias. It shows the wedding of Peleus and Thetis, the hunt of the Calydonian boar, and the chariot race of Patroclus, as well as common themes for the Etruscan market such as those of **Ajax**. This would have been a centerpiece for Etruscan **feasting**. *See also* ATTIC POTTERY; ETRUSCAN BLACK FIGURE POTTERY; TRADE.

GREEK GEOMETRIC POTTERY. An abstract style of pottery prominent in the ninth and eighth centuries BC with strict orderly patterns. In the eighth century BC, some human figures appear, but these are subordinated to the geometric order of the overall scheme of decoration in ordered fields.

GREEK RED FIGURE POTTERY. A technique of pottery decoration invented in Athens about 525 BC. The technique involved the painting of an outline with added linear detail and the background filled with black, and was thus the reverse of **Greek black figure pottery**. Artistically, it permitted greater freedom. One of the most famous examples from Etruria is the Sarpedon *krater* or Euphronios *krater*, a magnificent *krater* from about 515 BC, most probably illegally excavated in the Etruscan city of **Caere** and reclaimed recently by the Italian state from the Metropolitan Museum of Art in New York. It depicts the arming of Sarpedon on one side and the carrying of his corpse on the other, and would have formed a centerpiece for Etruscan **feastin**g. *See also* ATTIC POTTERY; ETRUSCAN RED FIGURE POTTERY.

GREEKS. One of the two major groups (together with the Phoenicians) of state-organized societies that were contemporaries of the Etruscans. The Greeks have been credited with immense influence on the Etruscans by a process of **Hellenization**. This process, under the influence of **postcolonial theory**, can be shown to have been much more complex than a simple copying of Greek ideas. The Greeks were not themselves formed out of one coherent group, but broken down into politically independent city-states with connections to so-called colonies in the West. One clear material connection with the Greeks was the presence of large quantities of intact Greek pottery in Etruscan tombs, so much so that without exaggeration, the provenance of most Greek pottery found in European museums is Etruscan, most frequently from **Vulci**.

GROTTA PORCIOSA. An **Archaic** settlement in South Etruria located on a narrow part of a **tuff** outcrop at 101 meters above sea level and first identified by **George Dennis**. The first occupation of the area dates to the **Middle Bronze Age**. Etruscan occupation dates only to the fourth or third century BC.

GROTTE DI CASTRO. *See* CIVITA DI GROTTE DI CASTRO.

GROTTE SANTO STEFANO. The location of a **Final Bronze Age** hoard in the Viterbo area of **South Etruria**.

GUALDO TADINO. The findspot in northeast Umbria of an important **Late Bronze Age** hoard famous for its gold and containing objects that demonstrate trading links as far as Greece. The site was also the location of an **Archaic** settlement and a votive **sanctuary** of **bronze figurines** of a type typical of the Umbrian region.

GUARNACCI, MARIO (1701–1785). A typical Etruscan scholar of the **Etruscheria** period of Etruscan studies, whose work was most prominent in his excavations and collections from the city of his birth, **Volterra**, where the local museum is named after him. He was adept at detecting **forgeries**.

GUBBIO. A pre-Roman settlement in northeastern **Umbria** best known for the seven Iguvine tables or bronze tablets that record the ritual structure of the city. The hills behind the town have a concentration of bronze settlements starting in the **Middle Bronze Age** and expanding in the **Final Bronze Age**. From the sixth century BC, there is evidence of contact with the Etruscan world in the form of banquet and feasting equipment (an Etrusco-Corinthian plate, a ***Schnabelkanne***, and a cauldron). One **Archaic** figurine of a kouros shows contacts with the Etruscan world, but many of the schematic figurines (especially from Monte Ansciano above the city) are more typical of the Umbrian region. There is further evidence of Etruscan contact in the fourth and third centuries BC, including a bronze *situla*, a trilobed, spouted bronze jug, and pottery.

– H –

HAGUENAU. Early La Tène findspot near the named location of an Etruscan ***Schnabelkanne***. *See also* CELTS; TRADE.

HALLSTATT. The findspot at the famous Austrian early **Iron Age** cemetery of a fragment of distinctive **Villanovan**-type helmet. *See also* CELTS; TRADE.

HAMILTON GRAY, ELIZABETH CAROLINE. The wife of a Derbyshire clergyman who wrote one of first English accounts of the Etruscan sites and landscapes, *Tour of the Sepulchres of Etruria*, in 1839. This was not a scholarly account, but it influenced **George Dennis** to write his more academic study of Etruria in 1848.

HANFMANN, GEORGE (1911–1986). A distinguished art historian and archaeologist of Russian background and German education who, once exiled to the United States, became director of the Fogg Art Museum in Boston. His early work was on Etruscan **sculpture**, but he diversified his interests in later years.

HARDIMAN, ALFRED FRANK (1891–1949). A British sculptor who was influenced by Etruscan art.

HARUSPEX. The Latin term for the Etruscan ritual specialist. *See also* AUGUR; *DISCIPLINA ETRUSCA.*

HATRENCU. The title most probably given to a priestly office, particularly associated with **women**. The main evidence derives from tombs at **Vulci**, most notably the fourth century BC Tomb of the Inscriptions.

HATTEN. The early La Tène, fifth-century BC findspot in the Rhineland of Germany of an Etruscan *plumpekanne* bronze jug in a grave with a four-wheeled wagon and other bronze vessels. *See also* CELTS; TRADE.

HEBA. *See* MAGLIANO.

HELBIG, WOLFGANG (1839–1915). A scholar originally associated with the German Archaeological Institute in Rome from 1865 to 1887. He became an independent scholar and art dealer in later life. In terms of Etruscan scholarship, he is most closely associated with a northern **origin** of the Etruscans (following Pigorini), which led to an intense debate with **Edoardo Brizio**, who supported an eastern origin. His connections with art dealing led to some association with **forgeries**.

HELLENISTIC. The final period of the Etruscans, dating from 400 BC until the takeover by the Romans. In artistic terms, this was a phase of naturalism under Greek influence. In terms of settlement organization, this was a phase of expansion of rural settlement and construction of boundary forts (particularly in North Etruria). *See also* ASCIANO; BLERA; BOLSENA; CETAMURA DI CHIANTI; CHIANTI; CORTONA; DRESS; ELSA VALLEY; FIESOLE; MONTE ROVELLO; MUSARNA; NORCHIA; ORTE; PAINTING, ETRUSCAN; PIAN MIANO/MONTE CASOLI; POGGIO CIVITELLA; SOVANA; VACCHERECCIA; VOLTERRA; WOMEN, ETRUSCAN.

HELLENIZATION. The process of transformation under Greek influence by which Etruria has traditionally been seen to have been

governed. This transformation has been traced in the urban form (especially in city layouts, as at Marzabotto), ceramics, religion, and particularly mythology. In fact, in many areas of Etruscan culture such as mythology (and its concentration on **Ajax**), selection of artistic motifs, modes of feasting (as opposed to the Greek symposium), and individualistic warfare show other modes of local recombination that suggest a process rather more than simply a response to Hellenic forces. *See also* HYBRIDITY; POSTCOLONIAL THEORY.

HEPHAISTOS. One of the major divinities of the Greeks who has been associated with the Etruscan **Sethlans**.

HEPNI. The name of a significant Etruscan descent group from **North Etruria**. *See also* ASCIANO.

HERA. One of the chief female divinities of the Greeks and more particularly wife and sister of Zeus, patron of **women** and **marriage**, prominent **divinity** of Argos, identified with the Roman **Juno** and the Etruscan **Uni**.

HERAKLES. One of the major divinities of the Greeks who has been associated with the Etruscan **Hercle**.

HERBIG, GUSTAV (1868–1925). The German philologist who is best known for his work on the Etruscan language, including the *Corpus Inscriptionum Etruscarum*. He was the father of **Reinhard Herbig**.

HERBIG, REINHARD (1898–1961). The German art historian who is remembered for his work on Etruscan stone sarcophagi and the gods and demons of Etruria. He was the son of **Gustav Herbig**.

HERCLE (HERCELE, HERECELE). The Etruscan **divinity** corresponding to the Greek Herakles and the Roman Hercules, who can be identified figuratively from the sixth century onward and by name from the fifth century BC. Initially he carried the attributes of bow, quiver, and club, rather than his traditional lion skin. He was very frequently depicted in all forms of artistic repertoire. He appears on the **Piacenza** liver and has an important **sanctuary** at **Caere**, where

votives included statuettes and miniature clubs. His image was popular on **gemstones**.

HERCULES. One of the major divinities of the Romans, who has been associated with the Etruscan **Hercle**.

HERMES. One of the major divinities of the Romans, who has been associated with the Etruscan **Turms**.

HERMESKEIL (RASCHEID). An early La Tène cremation grave from a mound in the Trier region of Germany where an Etruscan ***Schnabelkanne*** and two basins that are presumed to be Etruscan have been found. *See also* CELTS; TRADE.

HERODOTUS (c. 484 BC–c. 424 BC). The Greek historian who was the major ancient proponent of an eastern (Lydian) **origin** of the Etruscans.

HESC(A)NA. An important **descent group** of Porano to the south of **Orvieto**, whose important chambered tomb, dating to the second half of the fourth century BC, was discovered in 1883. They appeared to have gathered together a large retinue of probable ex-**slaves**.

HETERARCHY. A technical term employed to define a complex political organization that was not simply hierarchical in a pyramidal manner. Etruscan politics may have had much of this quality since it was composed of the dynamic rivalry of multiple **descent groups** in any single city, none of which appear to have achieved absolute supremacy. As a consequence, the control of power did not follow the same pattern, although the settlement system of Etruria, particularly South Etruria, was apparently centralized. *See also* STATE FORMATION.

HIERARCHY. Many studies of state formation assume a simple hierarchical or pyramidal structure to power. Etruscan **settlement analysis** appears to point to a highly centralized hierarchical structure, where one city dominated its political territory. However, the internal dynamics of each city-state do not appear to have been so

clearly hierarchical, but heterarchical in structure, composed of a **heterarchy** of dynamically competing **descent groups** vividly materialized in the cemeteries of the individual **cities**. *See also* STATE FORMATION.

HIERON (*IERONE*) (REIGNED 478–467 BC). The Greek tyrant of Syracuse who was named in the ancient written sources as the victor over the Etruscans at the battle of **Cumae** (474 BC).

HILLESHEIM. The early La Tène findspot in Germany of an Etruscan ***Schnabelkanne***. *See also* CELTS; TRADE.

HOARE, SIR RICHARD COLT (1758–1838). A landowner and antiquary best known for his study of ancient Wiltshire, who also traveled through the Mediterranean from 1788 onward and included a search for Etruscan sites in his book *A Classical Tour through Italy and Sicily* of 1819.

HOCHSCHEID. An early La Tène grave under a mound in the Rhineland region of Germany where an Etruscan ***Schnabelkanne*** has been found. *See also* CELTS; TRADE.

HOPPSTÄDTEN. The early La Tène findspot, near Trier in Germany, of an Etruscan ***Schnabelkanne***. *See also* CELTS; TRADE.

HORHAUSEN. An early La Tène findspot in the German Rhineland of an Etruscan ***Schnabelkanne***. *See also* CELTS; TRADE.

HORSES. Wild horses disappeared from Italy at the end of the Pleistocene and reappeared in the third millennium BC. However, it is only in the **Middle Bronze Age** of northern Italy that the animal begins to reappear in large numbers. There is convincing evidence that horses were present in central Italy by the time of the **Final Bronze Age** in locations such as **Narce**, **Gubbio**, **Sorgenti della Nova**, and Colle dei Capuccini. Their introduction appears to be linked to status and **warfare**, most particularly the use of a long sword from a position of height. There is some discussion in the literature about the breeds of these and later horses, since some may have arrived from the

north and others by maritime contact across the Mediterranean from the east. By the time of the **Villanovan** period, the possession of a horse had become an instrument of prestige demonstrated by the presence of horse bits among grave assemblages and the dedication of horse bits in Greek sanctuaries. The presence of some 200 **carts** and **chariots** in the graves of central Italy, in most cases drawn by horses, further indicates the prestige that accompanied these animals. These were not restricted to male graves, although they outnumbered female graves in a proportion of five to one.

HORTA. The ancient name of **Orte**, an important small settlement on the middle **Tiber River**.

HOUSING. *See* DOMESTIC ARCHITECTURE.

HOWARD, GEORGE JAMES, NINTH EARL OF CARLISLE (1843–1911). Landscape artist and politician who founded the **Etruscan school** with **Matthew Corbet** and others, a school that concentrated on the depiction of the Roman Campagna.

HUNTING. Iconographic sources and animal bones contribute to our picture of the importance of hunting for the Etruscans. Many Etruscan tomb **paintings** give an idealized picture of Etruscan hunting practices, as for example in the Tomb of Hunting and Fishing (circa 510 BC) at **Tarquinia** where there is a continuous panorama of the hunter and fisher and teeming wildlife. By comparison, studies of **agriculture** show that wild animals formed only a small part of rubbish deposits, except when subject to sacrifice (as at **San Giovenale**). There is some evidence of elite hunting at **Murlo**, but information on the animal bones has not yet been effectively published.

HUXLEY, ALDOUS LEONARD (1894–1963). The British novelist who included encounters with the Etruscans in two of his novels, *Point Counter Point* (1928) and *Those Barren Leaves* (1925).

HYBRIDITY. This technical term is applied in two senses to Etruscan art and material culture. In the broader sense, hybridity refers to the

combination of distinct elements from different sources of **identity** (Etruscan, Greek, Phoenician, Eastern), which comprise some Etruscan works of art. For instance a ***bucchero*** cup may have a form including a high-pierced handle that dates back as a local tradition to the **Bronze Age**, a distinct Etruscan form of manufacture, the shiny burnished surface of the *bucchero*, a series of Eastern motifs, and an Etruscan inscription of donation. All these hybrid forms are joined together to form a recognizable Etruscan object that can nevertheless be analytically broken apart to reveal the component parts. In the more particular sense, Etruscan artists often selected hybrid forms for depiction in art, notably sphinxes, centaurs, satyrs, winged humans, and other creatures that combined elements from different natural sources. This choice was probably for **ritual** reasons since these hybrid forms were probably considered liminal forms on the boundary of this world. *See also* ART, ETRUSCAN; POSTCOLONIAL THEORY; TRADE.

– I –

IBIZA. The **Phoenician** and Punic colony in the Balearic islands where, among other Etruscan imports, there is a distinctive late sixth-century to early fifth-century BC decorated ivory casket.

IDENTITY, ETRUSCAN. Etruscan identity appears to have multiple foci at different scales (the individual, the **descent group**, the community, and the "nation") that could vary between contexts and permitted some considerable fluidity. The individual can be best identified through **inscriptions** and **mirrors**. The **descent group** can be best identified through the practice of funerary ritual. The community identity is best traced through the spatial layout of the **city** and the surrounding cemeteries. The "national" identity is best expressed through **language**, although this had its own regional variation, and a shared name, Rasenna, contrasting with the externally applied name of Tyrrennians.

IFFEZHEIM. The early La Tène findspot in the Rhineland of Germay of an Etruscan ***Schnabelkanne***. *See also* CELTS; TRADE.

IMPASTO. A general Italian term for coarse, generally handmade **pottery** (with coarse inclusions in the clay), of low firing temperature (800º C) and of local rather than imported manufacture. Prior to the ninth century BC, this formed the full repertoire of pottery that could be burnished and decorated. From the seventh century onward, coarse pottery became more refined, with greater control in preparation (choice of finer clays, range of forms, wheel turning, and surface finish) and firing (higher temperatures and greater control) and was accompanied by fine wares.

IMPIANO. A small (and relatively rare) **Archaic** Etruscan settlement in the **Chianti** area of **North Etruria**.

INCINERATION (*INCINERAZIONE*). *See* CREMATION.

INDO-EUROPEAN LANGUAGE GROUP. Most of the languages of early Europe, including other early languages of Italy, formed part of this wide language group, but the Etruscan lanugage stood out as distinct, giving rise to many questions about the **origins** of the Etruscans, both as a people and as a **language**.

INHUMATION (*INUMAZIONE*). The funerary rite of burial of the intact corpse, which took on increased popularity in **South Etruria** from the eighth century BC onward (e.g., **Veii**, **Caere**, **Tarquinia**), replacing the earlier rite of **cremation**. *See also* TOMBS.

INSCRIPTIONS. Over 10,000 Etruscan inscriptions are known, but the vast majority of them are short and formulaic. Some 90 percent of these inscriptions date to the period following 400 BC, suggesting that the habit of inscription was relatively restricted until late in the Etruscan period. Many of the inscriptions were hidden rather than public and were often written on less prestigious objects such as pottery. *See also* WRITING, ETRUSCAN; MIRRORS.

INTAGLIOS. *See* GEMSTONES, INCISED.

IRON. A silvery-white, soft, malleable, and ductile ferromagnetic element rarely encountered in its pure form. All early iron was produced

by chemical reduction of iron ore to a solid, almost pure iron at about 1200 ºC, with the aid of charcoal (carbon) to provide the major utilitarian metal of the Etruscan period. The ore was widely available in Etruria, although principally available in the **Tolfa** area, the **Colline Metallifere**, and **Elba**.

IRON AGE. The period of iron using that starts in approximately 950 BC (following recent adjustments using dendrochronology) and encompasses the full Etruscan period, although these later periods are generally given other names: **Orientalizing**, **Archaic**, and **Hellenistic**. *See also* VILLANOVAN.

IRONWORK. In common with other regions of Europe, the use of iron expanded from a principal use for **weaponry** (e.g., swords) in the early Iron Age into a very widespread use for all forms of tools (e.g., agricultural and smithing tools, nails) by the end of the Etruscan period.

ITHACA. The Greek island that was the sanctuary findspot of ***bucchero*** *kantharoi. See also* TRADE.

IVORY. A highly prized and carved product much employed in the **Orientalizing** period, most notably at sites such as **Murlo**, **Castellina in Chianti**, **Chiusi**, **Castelnuovo di Berardenga**, and **Comeana**. Many precious objects or parts of larger objects were carved out of this material, including vases, caskets, bracelets, handles, and sword hilts. The exotic nature of the material and its long-distance procurement enhanced the multiple **biographies** of the objects made from it. Similar techniques were also applied to horn and bone. *See also* TRADE.

– J –

JENKINS, THOMAS (1722–1798). The British art dealer, painter, and banker who was the first Briton to investigate an Etruscan **city**. His most detailed investigation was of **Tarquinia** in 1761, where he recorded inscriptions and **paintings** and reported the results to the Society of Antiquaries of London.

JEWELRY. Etruscan jewelry comprised **brooches** (fibulae), hair rings, earrings, necklaces, and bracelets made out of **bronze** and **gold**.

JONES, BARRI (1936–1999). The British scholar best known in terms of the Etruscans for his field survey of the territory of **Capena** as part of **British School at Rome** surveys of southeastern Etruria. He worked closely with one of the first modern practitioners of aerial photography in Italy, **John Bradford**.

JUNO. One of the chief female deities of the Romans (more particularly known as the queen of heaven) and one of the three major deities of the Capitol of Rome (with **Jupiter** and **Minerva**), identified with the Greek **Hera** and the Etruscan **Uni**.

JUPITER. The chief **divinity** of the Romans and more particularly of rain, thunder, and lightning. He was the protector of the city of **Rome**, associated with **augury**, and was identified with the Greek **Zeus** and the Etruscan **Tinia**.

– K –

KAPPEL. Findspot on the Rhine in Germany of a bronze Etruscan Rhodian-type jug of the late seventh century BC in a Hallstatt grave mound. *See also* CELTS; TRADE.

KÄRLICH 4. Early La Tène findspot in Germany of an Etruscan ***Schnabelkanne***. *See also* CELTS; TRADE.

KASCHNITZ VON WEINBERG, GUIDO (1890–1958). An eminent German art historian who applied structural principles to the study of ancient art, including the art of the Etruscans. By these means he attempted to move away from subjective approaches. Among later scholars of the Etruscans he influenced was **Ranucchio Bianchi Bandinelli**.

KITION. Cypriot town where tombs containing ***bucchero*** *kantharoi* have been found. *See also* TRADE.

KLEINASPERGLE. An early La Tène cremation grave in Baden-Württemberg, Germany, with an Etruscan bronze *stamnos*, the gold decorative elements of two drinking horns, and two Attic *kylikes*, among other items. *See also* CELTS; TRADE.

KÖRTE, GUSTAV (1852–1917). A German art historian and archaeologist who partly specialized in the Etruscan field, particularly in the study of Etruscan **mirrors** and excavations in the cemeteries of **Orvieto** and **Tarquinia**.

KÓSIEZLEC. The probable findspot in Poland of a ***bucchero*** *kantharos*. *See also* TRADE.

KOTTABOS. A Greek and Etruscan drinking game that involved throwing wine from a drinking cup at a bronze figure on a stand. Some of the best examples of these paraphernalia are from **Perugia**, most recently from the **Cai Cutu** tomb.

– L –

LAERRU. Findspot of a ninth-century BC semilunate, **Villanovan**-type razor in Sardinia.

LAMBRECHTS, ROGER (1927–2005). The distinguished Belgian scholar best known in Etruscan terms for his studies of **mirrors**.

LANDSCAPE SURVEY. This is the archaeological approach to the study of the whole landscape, which moves beyond particularistic studies produced by excavation in cemeteries, settlements, and **cities**. By studying the whole surface of the landscape, wider spatial patterns of the layout of land use and settlement can be obtained, setting detailed excavations in a broader perspective. Early studies in South Etruria by the **British School at Rome** (the South Etruria survey) concentrated on roads and open fields. More recent work has attempted to compensate for the bias of visibility in different types of vegetation, particularly beyond the ploughed field. Significant examples of landscape survey in Etruria include not only

the **South Etruria** survey, but also the **Albegna Valley** survey, the Cecina survey, the **Tuscania** survey, the **Nepi** survey, the **Cerveteri** regional survey, and the surveys by the University of Siena of various map sheets in southern Tuscany. Significant urban surveys have been undertaken of the cities of **Vulci**, Cerveteri, **Tarquinia**, **Veii**, and **La Doganella.** Landscape remote sensing techniques such as LIDAR have been employed in Tuscany by the University of Siena and in the Faliscan territory by the University of Cambridge. *See also* AERIAL PHOTOGRAPHY AND DETECTION; GEOPHYSICAL SURVEY.

LANGUAGE. The Etruscan language does not survive as a literary record and has to be largely reconstructed from funerary inscriptions and some words recorded by later authors. The surviving evidence of the Etruscan language comes from a restricted **literacy** of an elite. The Greek script is, however, perfectly legible and requires no decipherment, merely a painstaking piecing together of vocabulary and grammar from the largely ritual usage where the language has survived. From this research, it has been concluded that the language is non-**Indo-European**, providing a major distinction from other contemporary languages. Inscriptions from the island of **Lemnos** appear to have linguistic similarity with Etruscan, and are now more generally, but not universally, interpreted as evidence of Etruscan-related groups in the east Mediterranean rather than as an Eastern **origin** of the Etruscans. Indeed, the stress on the Eastern origins of the Etruscans is primarily found among some linguists. The fact that the surviving evidence of language is from an elite may have permitted the ease of movement of the language from outside through the medium of the relatively small number of people involved. Similarities to the Raetic language (from northeast Italy) have also been noted by some scholars and may relate to the impact of the Etruscans toward the north. *See also* ALPHABET; CRISTOFANI, MAURO; LANZI, LUIGI; LINDSAY, ALEXANDER WILLIAM CRAWFORD; LITERATURE, ETRUSCAN; LYDIA; NEWMAN, FRANCIS WILLIAM; ORIGINS OF THE ETRUSCANS; PALLOTTINO, MASSIMO; PFIFFIG, AMBROS JOSEF; PHILOLOGY, ETRUSCAN; SWINTON, JOHN; VOCABULARY, ETRUSCAN; WRITING, ETRUSCAN.

LANZI, LUIGI (1732–1810). An art historian who was also one of the key founders of the study of the Etruscans with his work on the Etruscan **language** (especially on the Etruscan **alphabet**, even though he linked Etruscan to Hebrew): *Saggio di Lingua Etrusca*. This was a volume that also covered other aspects of Etruscan life and art. He was also an early collector of Etruscan antiquities.

LARAN. The Etruscan **divinity** of war, considered equivalent to the Greek Ares and Roman Mars. The earliest named representation dates to the fourth century BC from **Populonia**. He is usually depicted as an armed warrior (helmet, shield, and spear), often naked. Unnamed warrior divinities date to the sixth century BC from locations such as **Orvieto**, **Brolio**, and **Chiusi** and he was popularly represented in statuette form and sometimes on **mirrors**.

L'ARQUET. A small defended settlement of 0.25 hectares to the west of **Marseille** in the south of France with imports in the late seventh to early sixth century BC of Etruscan transport **amphorae** and ***bucchero***. *See also* TRADE.

LASA. An Etruscan female **divinity** without clear Greek or Roman parallels. She is depicted as a young woman, sometimes winged (or *aptera*), naked, or clothed, often accompanying **Turan**. She is on the **Piacenza** liver and frequently depicted on **mirrors**.

LATE BRONZE AGE (TARDA ETÀ DEL BRONZO). *See* RECENT BRONZE AGE.

LATINS. The historical people on the southern flank of the Etruscans, marked by the important geographical boundary of the **Tiber River**, whose most prominent city was **Rome**. The Latins shared with the Etruscans a similar Bronze Age development, although with greater qualities of continuity. Unlike the Etruscans, who adopted a relative parity of city relations, Rome managed to dominate her local urban neighbors and landscape, producing a new scale of power that led to the conquest of Etruria, commencing with the destruction of **Veii** (396 BC) and rapidly moving on to the effective absorbtion of all Etruria either by conquest or by alliance by the middle of the third

century BC. The takeover by the Latin **language** was also rapid and can be followed in tomb inscriptions such as those of the **Volumni** at **Perugia**. *See also* CAI CUTU.

LATTES. The location of a probable Etruscan community from the end of the sixth century BC within an indigenous settlement near Montpelier in the south of France. Etruscan **inscriptions** (one perhaps referring to an Etruscan woman), ***bucchero***, Etruscan coarse wares, bronze basins, and Etruscan transport **amphorae** (as many as 85 percent of the total) have been found here. The town may have been a new foundation on a regular plan in about 500 BC, drawing on population from the nearby **Mauguio** lakeside, perhaps responding to pressure from Greek **Marseille**. One sixth-century BC burial in an Etruscan amphora nearby has a strong Etruscan character, including also a bronze basin, a *strigel*, and an antennae sword. *See also* TRADE.

***LAUTNI*.** The Etruscan term for freedman. *See also* SLAVERY.

LAWRENCE, DAVID HERBERT (1885–1930). The English writer with an extraordinary range of literary production, including a late work written after a visit to Etruria in 1927, *Etruscan Places*, which has given rise to a romantic reconstruction of a lost civilization that has affected many popular approaches to the Etruscans.

LEAGUE. *See* DODECAPOLIS.

LEINIE. A **descent group** of **Orvieto** known from the famous painted Golini I tomb at Settecamini, dating from the middle of the fourth century BC, that is on the slopes toward **Lake Bolsena** overlooking the city. Five generations of the family are shown in the paintings of the banquet.

LEMNOS. The east Mediterranean island where some inscriptions with vocabulary similarities, phonetic similarities, and grammatical affinities to Etruscan have been found. There are also similarities in the manner of naming, which suggests a social as well as linguistic linkage. The inscriptions include a sixth-century BC inscribed stela

from Kaminia, some inscribed sherds of pottery (from Hephaistia and Chloe), and an inscription to Larthia Tita on a pyramid in a sanctuary.

LERICI FOUNDATION. The innovative team of researchers headed by Carlo Maurilio Lerici and founded in 1947, originally based in Milan and now based in Rome, to carry out noninvasive analysis of archaeological sites. The work comprised both geophysical survey and the use of periscopes to penetrate Etruscan tombs. The most notable location of this work was in **Tarquinia**.

LETHAM. A important Etruscan divinity (sex unknown), judging from its prominence on the liver of **Piacenza**. The divinity may be connected with the underworld and fertility.

LEUKOTHEA. A female goddess, strongly identified in literary sources with **Pyrgi**, who may be merged with other goddesses worshipped at the **sanctuary** of Pyrgi.

LIGNANO. An **Archaic** Etruscan **cemetery** related to a probable rural community in the territory of **Arezzo**, containing tombs with a range of grave forms and relatively rich finds of ***bucchero***, a figurine, a helmet, and Egyptian scarabs. *See also* TRADE.

LINDSAY, ALEXANDER WILLIAM CRAWFORD (1812–1880). A British aristocrat and art writer who speculated on the **origins** of Etruscan civilization and **language** in his *Etruscan Inscriptions Analysed* of 1872.

LA LIQUIÈRE. An *oppidum* (small fortified town) on a limestone plateau in the Languedoc region of the south of France that has Etruscan ***bucchero*** (particularly *kantharoi*), Etrusco-Corinthian *aryballoi*, and Etruscan transport **amphorae** as well as Greek pottery, approaching 10 percent of the pottery found from the seventh century BC. *See also* TRADE.

LITERACY. Etruscan literacy is a classic case of restricted literacy, as defined by the anthropologist Jack Goody, where only a small

percentage of society had access to the technology of writing (and reading). Until about the time of the **Giglio** shipwreck of the early sixth century BC and the explicit discovery of a writing tablet in a commercial context, the whole profile of inscriptions so far discovered was that of a ritual elite. Some ancient historians have countered that this observation is the product of the cultural practice of epigraphy (inscription writing) among the Etruscans and may have hidden a much more extensive range of literacy. The debate continues, but the general appearance of literacy at least for its first century is that it was a socially controlled phenomenon and not one that the relative ease of the alphabetic technology greatly facilitated. In subsequent centuries, there was a great profusion of graffiti and longer inscriptions, which suggest a much more widespread use, albeit still restricted to the more wealthy of society.

LITERARY SOURCES. The literary sources of the Etruscans, sometimes misleadingly described as the **ancient sources**, were very limited. Some authors, such as **Livy** and Theopompus, remark on Etruscan **women**. There is some discussion of Etruscan architecture in the writings of **Vitruvius**. There is much comment on political, mainly military, relations, along the Roman frontier in Livy's writings. Pliny, Livy, **Cicero**, and **Seneca** commented on the facets of the religiosity of the Etruscans and occasionally provided some limited detail on the existence of prescribed practices in the ***disciplina etrusca***, including divination, and the observation of natural phenomena such as birds and lightning. However, most reconstructions of Etruscan practice have to be developed from archaeological evidence. *See also* LITERATURE, ETRUSCAN; RELIGION, ETRUSCAN.

LITERATURE, ETRUSCAN. The absence of preserved Etruscan literature makes the study of the Etruscans a preeminently archaeological exercise. However, it is almost certain that such texts existed at least in later periods, particularly to mark the achievements of **descent groups** and **cities** and to define the proper practice of the ***disciplina etrusca***. The closest surviving example of such a text is the linen wrapping of the **Zagreb** mummy, which records a ritual calendar. *See also* INSCRIPTIONS; LANGUAGE; LITERARY SOURCES.

LIVY, TITUS (59 BC–17 AD). The Roman historian who in his annals provides a Roman account of political relations with Etruscan **cities**, centered principally on military conquest and the construction of an opposing **identity** based on Etruscan religiosity and attitudes toward **women**.

LONGEVITY. *See* DISEASE; POPULATION.

LUCIGNANO. A small settlement in the **Val di Chiana** dating to the sixth century BC (**Archaic** period).

***LUCOMON*.** The term that later records give as the Etruscan word for *king*. Etruscan epigraphic records suggest that a similar word, *lauchume*, was applied to individuals not belonging to a particular **descent group** or lineage.

LUCUS FERONIAE. A low-lying **sanctuary** (47 meters above sea level) near to Capena, with votive deposits from the **Archaic** period until the third century BC.

LUNI SUL MIGNONE. A key, but controversial, mainly **Bronze Age**, site of about seven hectares in **South Etruria** with an important stratigraphy. It has been extensively excavated in several areas, such as the Acropolis, Tre Erici, and Monte Fornicchio. The site has been a focus of controversy between Swedish and Italian protohistorians over its chronology and has provided possible evidence of social ranking in a **Late Bronze Age** settlement. The Acropolis is also famous for discovery of five Mycenaean sherds (Myc III A,2–Myc. III C), of which the most ancient is most clearly an Aegean import. The excavations at Monte Fornicchio uncovered a similar range of ceramic finds, but less well-preserved stratigraphy. The site was re-occupied in the **Archaic** period as an Etruscan settlement.

LYDIA. The region of Asia Minor that **Herodotus** principally claimed as the place of **origin** of the Etruscans. The Lydian **language**, represented by some 70 inscriptions, is an Indo-European language with no relationship to Etruscan.

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MACAULAY, THOMAS BABINGTON (1800–1859). The English historian, politician, and poet whose famous poem *Horatius* described the struggle between Lars Porsenna of Clusium (**Chiusi**) and Rome: "Lars Porsena of Clusium/By the Nine Gods he swore/That the great house of Tarquin/Should suffer wrong no more."

MACSTRNA. *See* MASTARNA.

MAGISTRATESHIP. The magistrateship is a well-documented form of Etruscan government, especially in the fifth to third century BC. A number of titles for such officials are recorded in inscriptions, most prominently *Zilath*, but also other terms such as *camthi*, *macstrev*, and *maru* (possibly treasurer). Various extra designations, specifying precise roles, were added to this general office, but the precise meaning cannot be established. A good body of inscriptional evidence derives from **Tarquinia** and its probably dependent cities of **Tuscania**, **Musarna**, and **Norchia**. The main city of **Tarquinia** has the greatest range of magistrate titles.

MAGLIANO. A series of cemeteries located in the area of the later Roman colony of Heba. From the Etruscan period, the locality of S. Maria in Borraccia is famous for an inscribed Etruscan lead plaque dedicated to the sky and the underworld. The rock-cut tombs date particularly from the seventh and sixth centuries (e.g., Poggio, Volpaio, Poggio Bacchino) and may have been the focus of a series of dispersed rural comunities rather than a formal urban area, a status perhaps only achieved once the Roman colony was founded in about 183 BC.

MALPASSO. A **Late Bronze Age** settlement in **South Etruria** near the modern town of Civitavecchia.

MALTA. The **Phoenician** and Punic colony where among other Etruscan imports there is a distinctive late sixth-century to early fifth-century BC decorated ivory casket.

MANIA. Female **divinity** of the dead and wife of **Mantus**.

MANSUELLI, GUIDO (1916–2001). A leading scholar of the Etruscans, based at the University of Bologna, known most particularly for his work on the Po Valley, including the cities of **Bologna** and **Marzabotto**, but also for his more general studies of Etruscan urbanism and more specific studies of Etruscan **mirrors**.

MANTUA (MANTOVA). An Etruscan city in northern Italy at the confluence of the Mincio and the Po rivers.

MANTUS. Divinity of the dead and husband of **Mania**. Perhaps associated with the city **Mantua**.

MARCIANO. A small settlement in the **Val di Chiana** dating to the **Archaic** period, notable for stone sculptures of male torsos, sphinxes, and lions, and perhaps influenced by **Chiusi** to the south.

MARCNI. The name of a significant Etruscan descent group from **North Etruria** that was found most prominently in the settlement of **Asciano**.

MARDUEL. An *oppidum* in the Languedoc-Roussillon region of the south of France that has Etruscan ***bucchero*** (particularly *kantharoi*) and Etruscan transport **amphorae**, although in rather less quantity than Greek pottery. *See also* TRADE.

MAREMMA. The Maremma was the most prominent alluvial plain in Etruria proper, bounded to the north by the **Colline Metallifere**; these uplands, as the name suggests, were an important metal ore zone, which projects into sea, with **Elba** (another metal ore source) at its maritime limits. The whole region is composed of four river basins; the largest, the **Ombrone** (the fourth largest of the peninsula), is accompanied by three smaller rivers, the **Albegna** and the **Fiora** to the south and the Bruna to the north. The Albegna (67 kilometers long in a catchment of 737 square kilometers) forms an important physiographic divide between northern and southern Etruria and is

the most studied valley of the region. The valley was thus an important feature of Etruscan political geography, providing a self-contained buffer zone and a means of communication into the interior. A prominent characteristic feature of the coastal margin of this river valley is the lagoon that runs from Ansedonia to Pescia Romana and the poor drainage promoted by sediment transport from higher in the valley that blocks the exit to the sea. Another prominent feature is the high promontory of **Monte Argentario**, which protects the lagoon from the sea approaches. Behind the lagoon there are also some low, isolated hills that stand above the surrounding alluvial plain; together with a hill zone backing onto the high mountains, these complete the key ecological zones of the valley.

MARIS. An Etruscan **divinity** prominent on the **Piacenza** liver who was the recipient of sacrifice (and only bears a coincidental similarity to the Roman god of war, Mars). The divinity takes various forms, such as young and old, clean-shaven and bearded, and is sometimes linked to love, fertility, agriculture, energy, and generative forces. He was the husband of **Turan**.

MARPINGEN. Early La Tène findspot in the Saarland of Germany where an Etruscan ***Schnabelkanne*** was found. *See also* CELTS; TRADE.

MARRIAGE. The clearest visual evidence for the state of marriage is the repeated association of single **man** and single **woman** in the context of death. The most famous example is a terracotta sarcophagus depicting a couple from about 530 to 520 BC from the Banditaccia cemetery of **Caere**, which is now found in the Louvre. Another famous case is a marble sarcophagus lid from the mid–fourth century BC, showing Ramtha Visnai and Arnth Tetnies from **Vulci**, that is now in Boston. Variations on the theme are shown in many **paintings** (most notably the Tomb of Hunting and Fishing, the Tomb of the Leopards, and the Tomb of the Shields at **Tarquinia**) and reached a state of mass production in the cinerary urns of **Volterra** in the second century BC. This visual evidence is supported by **inscriptions** that clearly define the **descent groups** of the man and woman and permit an understanding of the extent of intermarriages between

different **families**. The performance of marriage is more difficult to trace, but some of the terracotta friezes from Murlo have been interpreted as enactments of the ritual of marriage. **Mirrors**, for metaphorical reasons, appear to have been closely associated with marriage, perhaps given to the bride during the ceremony. *See also* CURUNA; HERA; TARNA.

MARS. *See* LARAN.

MARSEILLE (MASSALIA). The Greek colony to the east of the mouth of the Rhone in the south of France, founded in about 600 BC, where considerable quantities of Etruscan pottery have been found near the cathedral (amounting to some 25 percent of the fine pottery found to date), suggesting the existence of an Etruscan quarter.

MARSILIANA D'ALBEGNA. A short-lived settlement (725 to 550 BC) in the **Albegna Valley**, known mainly from its tombs. One of its attached settlements was probably located at Uliveto di Banditella where, in spite of poor preservation, terrace walls were found with dating material. The *tombe a circolo* (trench tombs surrounded by a circle of travertine slabs) are the most distinctive and rich. The *Circolo degli Avori* contained a famous writing tablet, as well as numerous ivories and military equipment. Other graves (particularly *fossa*) have been found at the locations of Uliveto and Fontin Piccolo.

MARTHA, JULES (1853–1932). A Sorbonne art historian (as well as a Latin scholar) who was one of the founders of the French tradition of Etruscan scholarship. He is best known for his *L'Archéologie étrusque et romaine* (1884) and his *L'Art étrusque* (1889).

MARU. *See* MAGISTRATESHIP.

MARZABOTTO. An important Etruscan settlement north of the **Apennines** refounded as a planned **city** in the fifth century BC on a less substantial sixth-century settlement. Some sporadic **Late Bronze Age** fragments have also been found. The city has traditionally been represented as an ideal Etruscan city. It had a major north-south street



The acropolis of Marzabotto.

crossed at right angles by three other main streets. Further streets subdivided the settlement into rectilinear blocks. These blocks were occupied by domestic (of standard uniform pattern) and industrial (pottery, tiles, and iron and bronze manufacture) activities. On the edge of the city there were two further **sanctuary** locations (Acropolis, Fontile). The Acropolis location had five individual structures and is the findspot in two locations of about 40 votive figurines (at least 22 schematic male and 8 schematic female *offerenti*) dating to the fifth century BC. The Fontile was also a findspot of votive figurines. **Cemeteries** were located outside gates to the city. The city was destroyed in approximately 30 BC, most probably by Celts. *See also* MEASUREMENT, ETRUSCAN UNITS OF; RELIGION, ETRUSCAN.

MASSAROSSA (SAN ROCCHINO). A waterlogged Archaic site north of the **Arno** delta in **North Etruria** with distinctive imports and a number of inscriptions.

MASTARNA (MACSTARNA). The Etruscan name for the Roman Servius Tullius. There are variations in tradition, but the Etruscan account suggests that he associated with the **Vipena descent group** until driven from Etruria to **Rome**. The traditional dates of his kingship of Rome are 578 to 535 BC.

MATUNA. A **descent group** of **Caere** that owned the famous Tomb dei Relievi (dated to the second half of the fourth century BC), discovered in 1846 to 1847 in the Banditaccia cemetery, and containing 11 individuals identifiable by name from four generations. The family remained prominent at Caere into the second century BC but there is no evidence of expansion outside the city.

MAUGUIO. A lake in the Languedoc-Roussillon region of the south of France on whose north shore there was a series of settlements in the sixth century BC that had both Etruscan (***bucchero***, **amphorae**) and Greek imports. The population from these villages may have contributed to the foundation of **Lattes** in about 500 BC. *See also* TRADE.

MEASUREMENT, ETRUSCAN UNITS OF. In common with many other state-organized societies, the Etruscans developed standardized units of measurement for value (as represented by **coinage**) and the closely related issue of weight, length, and **time**. These potentially formed a means of hierarchical control, but given the regionality of Etruscan organization based on individual cities, complete standardization was unlikely to have been achieved. The evidence for units of length has been investigated in at least the two sites of **Murlo** and **Marzabotto**, which may have provided chronologically distinct phases of development. In the case of **Murlo**, a predictable unit of measurement of 0.27 meters has been proposed for both the **Orientalizing** and **Archaic** phase buildings on the site, showing a local regional continuity. This interpretation becomes more convincing because it appears to apply not only to the building foundations, but also to the component parts such as tiles. In the case of fifth-century BC **Marzabotto,** initial work suggested a regular urban layout based on four 15-meter-wide streets, interspersed with 5-meter-wide streets. This street layout divided the city into regular sections originally conceived as 144 meters long and between 36 and 40 meters

wide. More recent work has, however, emphasized the governance of **religion** in the layout of the city, based more on cosmological considerations, which show the measurements to vary between 190.3 and 158.7 meters.

MEN, ETRUSCAN. In spite of the relative prominence of Etruscan **women,** the male gender does nevertheless appear to have been dominant in terms of power relations, generally set within the public sphere. This can be measured in terms of iconography and frequency of **inscriptions**. The characteristic male style is a greater frequency of nakedness (as opposed to the adorned female) and often a muscled frame. A further association is with **athletics**, with extensions to **horse** riding, boxing, and wrestling, generally all practiced when naked and depicted on mirrors and in **tomb paintings**. Another association of men is with **warfare**, where armor replaces the surface decoration of women.

MENRVA. The Etruscan female **divinity** (alternatively known as Menerva) that corresponded to the Latin Minerva and the Greek Athena. She was one of the most important cult deities (e.g., in the Portonaccio **sanctuary** at **Veii** and Santa Marinella sanctuary), even if she was not on the liver of **Piacenza**. Menrva was born from the head of her father, **Tinia**. She was one of the three most important divinities (with **Uni** and Tinia) and appears to have had a multifaceted role, participating in the Judgment of Paris, protecting heroes, and attending scenes of love, healing, and birth.

MENTHON. Findspot of a schematic sixth-century to fifth-century BC Etruscan bronze statuette of a nude man in eastern France.

MERCURY. *See* TURMS.

MERCY-SUR-SAÔNE. Early La Tène findspot in eastern France of an Etruscan ***Schnabelkanne***. *See also* CELTS; TRADE.

METALLURGY. Metallurgical production was an important driving force in the wealth of the Etruscans. From a geological perspective, it is clear that the **Colline Metallifere** near **Populonia** and the **Tolfa**

hills between **Caere** and **Tarquinia** were important sources of metal ores. The major metallurgical products were iron, bronze, and precious metals such as gold and silver. Iron was produced for a wide range of objects from agricultural tools and weapons to nails; its importance as a material for economic intensification has remained relatively undervalued because of its unartistic qualities and relative difficulties of conservation. Only some studies of iron finds from sites such as **Murlo** give some sense of its importance. Bronze finds have received much more attention, even though its niche use became directed toward elite and ritual display, together with gold and silver metallurgy. Primary evidence of Etruscan metalworking has been restricted to a few sites such as **Populonia**, Lago di **Accesa**, Murlo, and **Marzabotto**. *See also* MINING.

METHLUM. The Etruscan word for the state, or the physical space of the city.

MICHELANGELO (1475–1564). The High Renaissance Italian artist (full name Michelangelo di Lodovico Buonarroti Simoni) who was probably influenced by Etruscan models for his depiction of the ferryman of the dead in the Last Judgment fresco in the Sistine Chapel in Rome (1535 to 1541).

MIDDLE BRONZE AGE (BRONZO MEDIO). The middle phase of the Bronze Age dating in central Italy under revised chronology in the light of dendrochronology from 1600 to 1300 BC. In part of this period, the Etruscans produced classically decorated Apennine pottery (comprising incised curvilinear decoration, often with white infill). The settlements were made up of small villages based on a mixed agriculture, where there was probably seasonal movement between the permanent coastal sites and high pastures in the **Apennines**. *See also* BANDITELLA; CASTELLINA DI MARANGONE; GROTTA PORCIOSA; GUBBIO; HORSES; MONTE PIOMBONE; MONTE RONCIONE; NARCE; ORTE; ORVIETO; PONTONE; ULIVETO DI CENCELLE.

MIGNONE RIVER. A small (62-kilometer-long) river in South Etruria on a boundary area between **Tarquinia** and **Cerveteri**, with a

notable concentration of **Final Bronze Age** sites and small **Archaic** Etruscan sites.

MINERVA. The important Roman **divinity**, goddess of wisdom and good counsel, associated with **Jupiter** and **Juno** on the Capitol of **Rome**, whose image was by tradition brought from Troy to Italy by Aeneas. She was identified with the Greek **Athena** and the Etruscan **Menrva**.

MINING. Evidence for Etruscan mining is often indirect, since later activity has usually masked or eliminated earlier activity. Work in the **Cornia Valley** near **Populonia** has attempted to outline the characteristics of Etruscan mines. Prospecting was probably undertaken by observing outcrops and variations in vegetation and the examination of karst caves. The mining strategy was probably to follow the vein using hands, awls, mallets, and picks and then process the ore in the vicinity of the mine with stone pestles. Some of the chambers in the Temperino mine have been identified as Etruscan in date. *See also* COPPER; IRON; METALLURGY.

MINTO, ANTONIO (1880–1954). This significant figure was the founding editor of the journal *Studi Etruschi*, superintendent of Etruria (1924 to 1951), convenor of the first Etruscan conference, and professor at Florence University (1934 to 1954). In his career, he undertook important excavations at **Marsiliana d'Albegna**, **Populonia**, **Heba**, and **Saturnia**, bringing Etruscan studies to a new level of scientific precision.

MIRRORS. Bronze Etruscan mirrors were produced between the end of the sixth century and the beginning of the second century BC, and some 3,000 or even 4,000 incised mirrors survive. The mirrors are generally made of cast and beaten bronze, consisting of a slightly convex polished disk on one side. Its reflective quality was maintained by buffing. The unpolished surface is a rich source of decorative material, initially of simple border decoration, but later often of narrative scenes including mythology, with accompanying inscriptions. About half the mirrors are decorated and about 300 have inscriptions. Most inscriptions identify individuals on the mirrors,

while some show dedications. Female divinities, such as **Menerva** and **Turan** (the goddess of beauty and seduction), associated with the male **Atuns** as well as **Tinia** and **Hercle**, are frequently depicted.

There is a common association with feasting and drinking in a number of scenes. It cannot be assumed that mirrors were entirely the preserve of the female gender since at least one has a male inscription, although statistically and circumstantially mirrors are generally associated with **women**. Evidence from 21 cinerary urns found in Volterra associates mirrors with women, and on the eight occasions where mirrors carry inscriptions of possession, it is always a female name. Mirrors can also be employed to show distinctions in **gender**. In common with much of Etruscan distinctive material culture and indicated by the limited access to formal burial, the mirror is probably an indication of status. Traditional studies of mirrors found them a source of information on **dress**, **furniture**, **religion**, **inscriptions**, and **mythology**.

More recent innovative research has investigated issues of adornment and identity. That very adornment implies an intentional manipulation of identity by the individual or under the direction of the individual (through attendants). The mirror was quite clearly associated with beautification (even seduction and eroticism) and the image thrown back by the reflection gave self-perceived identity to the owner, perhaps for the male gaze, particularly if associated with the rite of passage of **marriage**. In some cases, there are mirrors depicted on the engraved mirrors held by individuals gazing at their reflections, and if we add the self-scrutinizing gaze on the reflective side, the depiction of mirrors within mirrors takes on a powerful new meaning. The quantity of mirrors from the late sixth century BC seems to suggest that a preoccupation with individual identity increased considerably at this time, or at least became much more visible because of the custom of placing mirrors in tombs. This custom was also associated with other technologies and the material culture of adornment such as bone or ivory perfume dippers, alabaster, faience or ceramic perfume jars, silver or ivory cosmetics boxes, and bronze storage containers. Mirrors may have been associated with marriage and thus metaphorically reflect the common linkage of marriage and regeneration or maintenance of the **descent group**, even at the time of death.

MOBILITY. Evidence for mobility is an exciting new area of reseach in prehistory and pre-Roman periods. Some schools of thought have played down movement of peoples in prehistory, others have empasized iconic figures such as **Demaratus** or **Sostratos**, but new approaches suggest a more nuanced scale of mobility, based on inscriptions and scientific evidence. A very specific early example of mobility is an Etruscan *krater* from Cerveteri bearing the name of a Greek, Aristonothos. More generally, traders' marks on pottery reveal mixed groups of traders in sanctuaries such as those of **Gravisca** and **Pyrgi**, and have also been suggested for Greek sites such as **Pithekoussai**. Other work in Etruria has been undertaken on the **descent group** names revealed in **inscriptions**. Some work has been undertaken on the ethnic character of descent group names, suggesting the slippage of identities. Other work has looked at the mobility of descent groups between cities. A good example is the expansion of the **Curuna** from **Tarquinia** into the more frontier areas of **Chiusi** and **Perugia**. Given the wide availability of human remains in Etruscan evidence, there are good possibilities for scientific examination through isotopic studies (contrasting chemical signatures of bones laid down early and late in the human life cycle) or perhaps even DNA, but these have not been widely developed so far. *See also* CONNECTIVITY; TRADE; HELLENIZATION; DESCENT GROUP; SOCIAL CLASS; GREEK BLACK FIGURE POTTERY.

MONTAIONE. A probable Etruscan settlement in the Val d'**Elsa** region of the territory of **Volterra**. It is only known from local cemeteries.

MONTARANA. A four-hectare **Final Bronze Age** settlement at about 130 meters above sea level in the Tarquinia area.

MONTE ABBADONE. A 12-hectare **Final Bronze Age** settlement near **Caere**.

MONTE AMIATA. The 1,738-meter-high summit formed by an extinct volcano that sits on the boundary between **North Etruria** and **South Etruria**. In the Etruscan period, there is evidence that

this prominent landscape feature both marked an important political boundary and was made sacred, lacking any density of human population.

MONTE ARGENTARIO. The limestone promontory attached to the mainland by two *tombolos* (sand bars), containing a lagoon behind, that lies at the coastal end of the **Albegna Valley** and provides a distinctive seaward headland landmark of this important natural geographical boundary between **South Etruria** and **North Etruria**.

MONTE BIBELE. An important late Etruscan and Celtic settlement in the **Apennines** near **Bologna** that has been excavated by the University of Bologna since the 1970s. This upland area of some 200 hectares was occupied in the **Late Bronze Age** and then again between the late fifth century BC and the early second century BC. In the early fourth century BC, the area was terraced for the construction of houses. A cemetery was located 200 meters to the northwest at Monte Tamburino, where some 134 graves have been discovered and interpreted as a traditional cremation rite (Etruscan) replaced by an incoming inhumation rite (Celtic) from about 350 BC. **Inscriptions** on pottery at the site are Etruscan.

MONTECALVARIO. A significant *dromos* tomb on the edge of the **Chianti** area, most probably of **Orientalizing** date.

MONTE CASOLI. *See* PIAN MIANO/MONTE CASOLI.

MONTE CETONA. A limestone mountain above the **Val di Chiana** that provided a focus of **Final Bronze Age** and earlier settlement on its flanks (Casa Carletti), in caves (e.g., Antro della Noce, Grotta Lattaia), and on its summit (Vetta). Later **Archaic** settlement appears to have clustered at a lower altitude around the mountain (Cancelli).

MONTE CIMINO. A high point (1,053 meters above sea level) of the volcano that contains the modern lake of Vico and the probable location of an **Orientalizing** and **Archaic sanctuary**. The site was also occupied during the **Final Bronze Age**, when it may have extended to five hectares and included fortifications.

MONTE DELLE GRAZIE. A **Final Bronze Age** site in the Allumiere region of the **Tolfa hills**. Related sites in the same area of the Tolfa hills include **Allumiere**, **Caolino**, **Castellina di Marangone**, **Cibona**, **Coste del Marano**, **Croce di Bura**, **Elceto**, **Fontana del Papa-Tolficciola**, **Forchetta del Sasso**, **Forchetta di Palano**, **Monte Urbano**, **La Tolfaccia**, **Monte Sant'Angelo**, and **Tolfa**. *See also* COPPER; BRONZE.

MONTE FALTERONA. An important upland votive site, discovered in 1838, located by Lago degli Idoli at the head of the **Casentino** Valley at some 1,400 meters above sea level. The ritual deposit of some 620 figurines and 2,000 weapons has been dispersed among European museums, including the British Museum and the Louvre. The figurines included some complete on stands, but also many body parts including heads, torsos, eyes, arms, hands, breasts, legs, and feet.

MONTEFIASCONE. An **Archaic** site placed on a volcanic hill (633 meters above sea level) dominating the southeast zone of **Bolsena Lake** and with views further afield toward the **Tolfa** hills, Monte Argentario, and **Monte Amiata**. Recent excavations have shown that the upper part of the hill in the area of the Rocca dei Papi was occupied from the **Final Bronze Age** through the **Iron Age** to the Archaic period, when the site was fortified.

MONTE FOGLIANO. A **Recent Bronze Age** and **Final Bronze Age** settlement located close to the summit of peak next to Lake Vico in **South Etruria**.

MONTE LOMBRICA. A settlement site placed on a limestone outcrop of about one hectare at 111 meters above sea level, not far from **Falerii Veteres** in the **Faliscan** area of **South Etruria**. The site was occupied in the eighth and seventh centuries BC and then again in the third century BC.

MONTE LUPOLI. An **Archaic** settlement on Lake Baccano, a smaller volcanic lake in **South Etruria**.

MONTE MARINO. A **Final Bronze Age** burial site and probable settlement from the region of **Bracciano** in **South Etruria**.

MONTE PIOMBONE. An **Archaic** site of about four hectares on a **tuff** hill (278 meters above sea level), 2.5 kilometers to the east of **Acquarossa**, near the Vezza River, a tributary of the middle **Tiber** River. The site appears to have been occupied from the **Middle Bronze Age** (except perhaps the **Final Bronze Age**) until the sixth century BC at a time very similar to that of Acquarossa, to which it may have been subordinate. A similar sequence is visible at **Castellonchio**, **Poggio di Sermugnano**, and **Civita del Fosso di Arlena**.

MONTEPULCIANO. A small **Archaic** and later settlement in Tuscany, defined on the basis of cemeteries within an eight-kilometer radius.

MONTERADO. A small 2.5-hectare fortified **Archaic** site located on a knoll of volcanic (cone) origin (625 meters above sea level) with good views over **Bolsena Lake** to the west. From excavations in the 1970s, researchers concluded that the principal occupation dates were the sixth and fifth centuries BC.

MONTERANO. A 6.5-hectare **Final Bronze Age** settlement containing probable tomb evidence from inland **South Etruria**.

MONTEREGGI. A sixth-century to first-century BC settlement on a terrace of the **Arno River** near **Fiesole** that was of sufficient importance to have a probable sacred area and fifth-century Greek imports (including an Attic *kylix* attributed to the Kodros painter of 440 to 430 BC). Rectangular drystone buildings (containing coarse pottery, storage amphorae, loom weights, and grindstones) were placed around a courtyard with a cistern.

MONTERIGGIONI. The surroundings of this medieval settlement in Tuscany contain a series of important cemeteries, of which the Casone necropolis is the most significant, with notable finds of the seventh century BC as well as the famous fourth-century BC tomb of Calisna **Sepu**.

MONTE RONCIONE. A **Middle Bronze Age**, **Recent Bronze Age**, and **Final Bronze Age** settlement of 1.5 hectares in the southern part of **South Etruria**.

MONTE ROVELLO. An important small settlement of five hectares in the **Tolfa** hills with almost continuous settlement from the **Recent Bronze Age** until the **Hellenistic** period. It was famous in the **Recent Bronze Age** for the discovery of a Mycenaean sherd (Myc IIIB/C) found within a monumental building. It is also the findspot of a significant hoard of bronze objects. There is also another distinct settlement location at Trincere nearby. A number of contemporary cemeteries at Campaccio, **Forchetta di Palano**, **Poggio della Pozza**, and Le Grotte probably relate to Monte Rovello. Related sites in the same area of the Tolfa hills include **Allumiere**, **Caolino**, **Castellina di Marangone**, **Cibona**, **Coste del Marano**, **Croce di Bura**, **Elceto**, **Fontana del Papa-Tolficciola**, **Forchetta del Sasso**, Forchetta di Palano, **Monte Urbano**, **La Tolfaccia**, **Monte Sant'Angelo**, and **Tolfa**. *See also* COPPER; BRONZE.

MONTE S. ANGELO. An **Archaic** settlement in the **Tolfa** hills.

MONTE SAN SAVINO. A small settlement in the **Val di Chiana** dating from the sixth century BC (**Archaic** period), known for its chamber tombs containing alabaster urns, **Etruscan red figure pottery**, bronzes, and goldwork concentrated in the **Hellenistic** period.

MONTE SANT'ANGELO. A **Final Bronze Age** and **Villanovan** settlement on the crest above the Baccano crater in **South Etruria**. This was one of the smaller Villanovan settlements in a landscape dominated by large nucleated settlements.

MONTE SANT'ELIA. A small, less-than-one-hectare settlement of the **Final Bronze Age** near Capranica in **South Etruria**.

MONTE SANTO. A **Final Bronze Age** settlement on the eastern spur of this mountain near **Caere**.

MONTE SASSETTO. A **Final Bronze Age** settlement on two high points totaling one hectare in size in the **Allumiere** area of the **Tolfa**

hills. Related sites in the same area of the Tolfa hills include Allumiere, **Caolino**, **Castellina di Marangone**, **Cibona**, **Coste del Marano**, **Croce di Bura**, **Elceto**, **Fontana del Papa-Tolficciola**, **Forchetta del Sasso**, **Forchetta di Palano**, **Monte Urbano**, **La Tolfaccia**, **Monte Sant'Angelo**, **Monte delle Grazie**, and Tolfa.

MONTE SORIANO. An **Archaic** site in **South Etruria**.

MONTESCUDAIO. A small **Archaic** settlement in the Cecina Valley famous for its cinerary urn (from approximately 650 BC) with the applied figurative detail of what is thought to be a funerary feast. The urn depicts a man seated at a three-footed table laid with a banquet and accompanied by a gesturing female figure next to a wine container. This find can now be seen in the Cecina Museum.

MONTETOSTO AND MONTETOSTO ALTO. A rich, "princely" grave close to the city of **Caere** in an area where **Protovillanovan** and **Villanovan** cemeteries have also been found. In other neighboring localities (Cerqua Petrosa, Costarella della Macchiozza, and Norcino), more **Protovillanovan** fragments have also been discovered. There is an **Archaic sanctuary** in the vicinity from the sixth century (the first phase of terracottas that were used there have been dated to 525 to 500) and the whole complex is deliberately located on a Via Sacra, or sacred road, to the port of **Pyrgi.** *See also* ROADS, ETRUSCAN.

MONTE URBANO. Probable **Final Bronze Age** settlement in the **Allumiere** area of the **Tolfa** hills. Some Final Bronze Age **cremation** tombs at Gangalante nearby are probably related. Related sites in the same area of the Tolfa hills include Allumiere, **Caolino**, **Castellina di Marangone**, **Cibona**, **Coste del Marano**, **Croce di Bura**, **Elceto**, **Fontana del Papa-Tolficciola**, **Forchetta del Sasso**, **Forchetta di Palano**, **La Tolfaccia**, **Monte Sant'Angelo**, **Monte Sassetto**, **Monte delle Grazie**, and Tolfa.

MONTLAURÈS. A 15-hectare settlement north of Narbonne in the Languedoc-Roussillon region of southern France, some 15 kilometers from the sea, that only received smaller quantities of Etruscan material, including ***bucchero*** and transport **amphorae**, in the sixth century BC. *See also* TRADE.

MONTMOROT. A site in the Jura region of France where an **inscription** on **pottery** in Etruscan-style lettering dating to the seventh or sixth century BC was found. *See also* TRADE.

MONUMENTAL ARCHITECTURE. The main evidence for monumental Etruscan architecture comes from **sanctuaries**, **temples**, rock-cut **tombs**, and **palace structures**. *See also* BLERA; CAERE; CASTEL D'ASSO; CASTELLINA IN CHIANTI; CITIES; CIVITA DEL FOSSO DI ARLENA; CIVITA DI GROTTE DI CASTRO; CORTONA; FALERII VETERES; MONTE ROVELLO; MURLO; NORCHIA; PIAN SULTANO; PISA; POPULONIA; PUGIANO; PYRGI; ROSELLE; TARQUINIA; VEII; VICCHIO.

MOORE, HENRY SPENCER (1898–1986). The distinguished British sculptor who acknowledged the influence of the Etruscans in his work. This influence is clearly visible in some of his reclining figures.

MORELLI, GIOVANNI (1816–1891). An important art historian who, through **Bernard Berenson** and **John Beazley**, contributed greatly to the development of a particular art historical method of analysis that has implicitly pervaded much Etruscan scholarship. This involved the identification of the "hand" of an artist, which was an attempt to apply scientific technique (through interchange with naturalists such as Humboldt) to the attribution of authenticity and creativity.

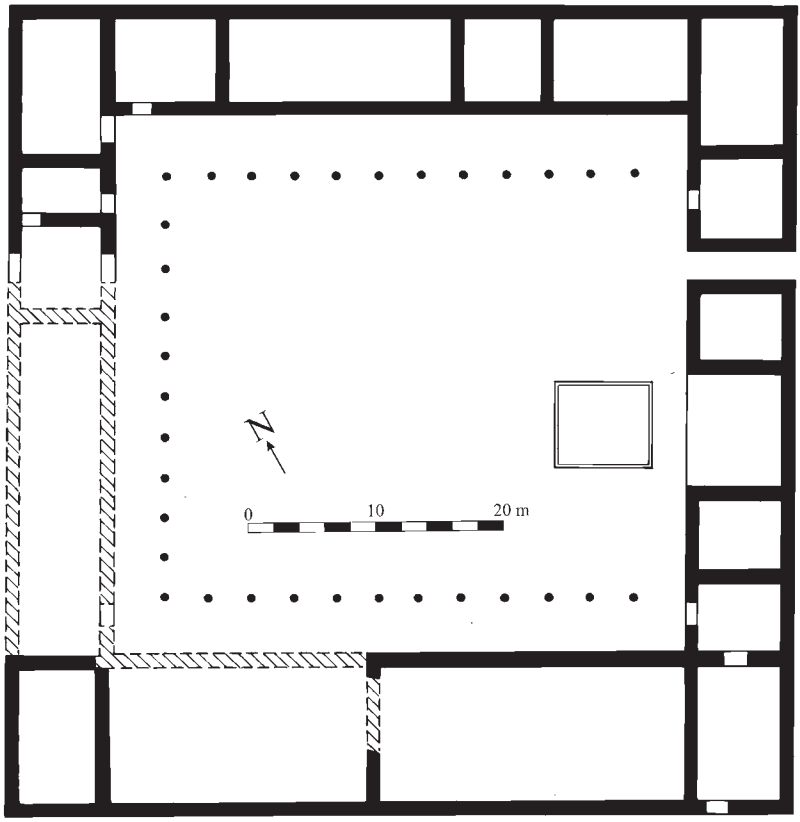
MOSCONA. An eliptical **Iron Age** (possibly eighth century BC) enclosure (101 by 88 meters) with hut platforms to the south of the town of **Roselle**.

MUGELLO. The important valley that gives access from the **Arno** Valley toward the passes through the **Apennines** to the Po Valley, and which contains a number of significant Etruscan sites such as **Vicchio**.

MURINAS. A **descent group** of **Tarquinia** that owned the famous Tomb of Orcus I, dating to about 380 BC. Larθ in this tomb has an

elogium that records his remodeling of the tomb in the first decades of the third century BC. The family is also known from Orvieto, Chiusi, and Bolsena. The family had **marriage** links to the **Velcha**.

MURLO (POGGIO CIVITATE). An important, albeit controversial, site first known from *tombe a fossa* and cremation within *dolii*, dating to the recent **Orientalizing** period. Recent excavations have discovered two phases of monumental building within an artificial bank. The first phase of building was occupied from approximately 650 BC until nearly 600 BC (when burned by fire) and included rich, recent



The courtyard structure at Murlo.

Orientalizing material (**ivory**, **pottery**, etc.). The second phase of building, a monumental courtyard, was built around 600 BC and was destroyed in about 530 BC. The finds from the second phase included notable terracotta figurative sculpture, friezes, and other rich decorative material. Whatever the correct interpretation of the site, three points are important: first, its location on the boundary of five city-states (**Chiusi**, **Volterra**, **Vetulonia**, **Roselle**, **Arezzo**); second, its rich iconography; and third, the instability of the settlement, measured both in the length of occupation and its twofold destruction. The site has been variously interpreted as a **sanctuary**, a chiefly residence, or as part of a larger settlement whose full extent has only been partially explored (given the techniques so far employed), and that governed a local territory that has only recently been surveyed.

MUSARNA. A regularly laid out small **Hellenistic** town in **South Etruria**, with possible **Archaic** origins. *See also* THVETHLIE.

MUSIC, ETRUSCAN. The data for Etruscan music are both artistic and from some surviving instruments. The evidence of painted tombs from **Tarquinia** and carved reliefs from **Chiusi** provides considerable support for the importance of music among the Etruscans. Artistic evidence of this type concentrates on the double pipes (*auloi*) and stringed instruments, which include the lyre (from appoximately 700 BC) and the *kithara* (in its simpler cylinder form, from appoximately 520 BC). Brass lip-reed wind instruments are not only depicted but also survive, including two examples of a *lituus* (a long, hook-shaped trumpet that had a powerful ritual aspect from its shared shape with the staff of the **augur**). The first is from **Caere** and the second was recently discovered in an important seventh-century BC ritual deposit at **Tarquinia**. Another important form is that of the U-shaped *cornu* (horn), that, in time, became almost circular in shape. The context of music was often ritual and more particularly in funerary ceremonies that included **dance**.

MYCENAE. The important **Bronze Age** settlement of mainland Greece where a mold for an Italian winged axe has been found.

MYTHOLOGY. Artistic representation, often with identifying inscriptions, is the richest source of mythology, making this a detailed source of understanding of **religion**. Painted pottery, incised bronze **mirrors**, cinerary urns, and **painted tombs** contain numerous narrative representations of mythological scenes. **Bronzework**, **coins**, carved gemstones, and terracottas have representations of numerous individual divinities. A major challenge is to understand Etruscan mythology in its own right, without constant reference to the literary world of the Greeks. Some of the represented scenes broadly follow the themes of the Greek world, known from literary sources such as the Judgment of Paris and the suicide of **Ajax** in the Trojan War and the several-generation family tragedy of the Theban cycle, but often with subtle selections and emphases (interpreted by some scholars as misunderstandings) to fit the particular Etruscan context. For instance, a terracotta relief at **Pyrgi** shows the eating of the brains of the still-living Melanippos by the Tydeus. The myths of other prominent heroes such as **Hercle** and **These** are also depicted.

Many other mythological scenes are linked to death and the underworld, and again can be broadly traced in parallel to the literary sources of the Greeks. A fourth-century BC tomb such as that of Orcus at **Tarquinia** is populated with figures of the underworld. The Tomb of the Reliefs at **Caere** appears to take the form of a house until one notices the presence of the fish-tailed Scylla and the three-headed dog Cerberus guarding access to the underworld. Many other tombs contain the more distinctively Etruscan underworld demons of **Charun** and **Vanth**, who often guard the door to the other life, as in the fourth-century BC tomb of **Anina** at **Tarquinia**.

Some myths are located at the boundary of oral history and have a purely Etruscan flavor. For instance, the Vibenna (**Vipena**) brothers are legendary figures that appear in a prophetic scene on one third-century BC mirror and in narrative scenes from the **François** tomb at **Vulci**. A distinctive feature of Etruscan mythology is the prominence of female deities, divine couples, the mothers and children of a family, and more generally the key issue of **gender** (including gender fluidity in some deities). In this respect, the she-wolf, the gorgon, and the sphinx appear to have important feminine qualities that might have protected against evil. Another emphasis is on cruelty, violence,

and death, particularly in the later periods of Etruscan iconography, as in themes such as the sacrifice of Iphigeneia and Trojan prisoners from the wider repertoire of mythology. *See also* DIVINITIES.

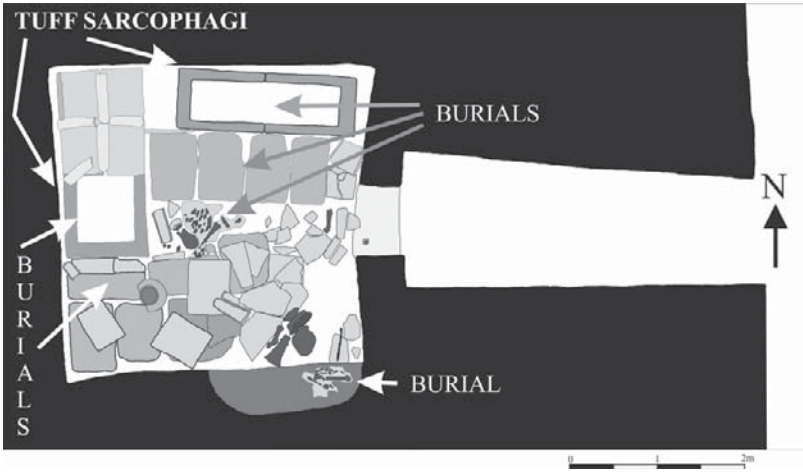
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NARCE. An important **Faliscan** settlement placed on three main distinct outcrops of Narce (204 meters above sea level and 14 hectares), Monte li Santi (224 meters above sea level and 14 hectares) and Pizzo Piede (210 meters above sea level and 19 hectares). There has been a long history of research at Narce, dating back to the nineteenth century, and a corresponding dispersal of material in the major museums of Italy, Europe, and the United States. The earliest occupation started in the **Middle Bronze Age** (on a much smaller area of perhaps five hectares) and continued into the full **Archaic** and later periods, although there is much discussion about its continuity. One feature of the site is the prominence of Etruscan inscriptions from the seventh to the end of the third century BC. Another is the presence of two fifth-century BC **sanctuaries**.

NASH, JOHN (1752–1835). The important eighteenth- and nineteenth-century architect, well known for both private (Regent Street) and royal commissions (Brighton Pavilion), who contributed to the **Etruscan style**.

NAZZANO ROMANO. An **Archaic** settlement in the **Capena** region of **South Etruria** adjoining the **Faliscan** region. The settlement is some seven hectares in size, at about 200 meters above sea level on three small sandstone/clay hills, and dates primarily from the eighth through the fifth centuries BC.

NEPI. An **Archaic** Faliscan settlement whose occupation starts in the eighth century BC, with nearby occupation at the location of Il Pizzo dating to the **Final Bronze Age**. There are also fine tombs starting with the **Archaic** period.



Tomb at Nepi.

NEPTUNE. *See* NETHUNS.

NETHUNS. The Etruscan male **divinity** of fresh and salt water, prominent in **North Etruria** and on the **Piacenza** liver. He only takes on a representational similarity to Neptune/Poseidon (bearded with a trident) at a late stage. He appears earlier in the fourth century BC without a beard and perhaps was connected more with rivers than marine waters. He is prominent on both the **Zagreb** mummy wrapping (in a ritual calendar) and on the Piacenza liver.

NETSVIS. The Etruscan word for **augur** or **haruspex**, the ritual specialist, who was engaged in the ***disciplina etrusca***, traditionally conceived of as an interpretation of entrails, the flights of birds, and other signs of the natural world.

NETWORKS. A term employed for recent maritime-based analysis of the Mediterranean. This approach suggests that the principal developments of complex societies were dependent on networks of **trade** that produced key nodes at the points of highest interaction. In the case of the Etruscans, these would be the major **cities** and their ports of trade such as **Pyrgi**, **Gravisca**, and **Regisvilla**. This idea requires

detailed research on activities such as trade and exchange, with all the associated problems, to implement the analysis in an essentially prehistoric society.

NEWMAN, FRANCIS WILLIAM (1805–1897). The classical scholar whose contribution to Etruscan studies was to make a first attempt at the investigation of the Etruscan **language**, entitled *First Steps in Etruscan* (1892).

NEWTON, SIR CHARLES (1816–1894). The keeper of the Greek and Roman antiquities at the British Museum, whose reorganization of the collections included the publication of the Etruscan vases.

NIN. Findspot in Dalmatia of a ninth-century to eighth-century semilunate **Tarquinia**-type razor.

NOCERA. A city of **Campania** under Etruscan influence from the sixth century BC.

NOLA. A city of **Campania** where some fifth-century BC Etruscan inscriptions have been found.

NORA. The **Phoenician** and Punic colony in Sardinia where among other Etruscan imports there is a distinctive late sixth-century to early fifth-century BC decorated **ivory** casket.

NORCHIA. A late **Archaic** settlement located on a **tuff** outcrop in **South Etruria**, with impressive **Hellenistic** monumental rock-cut tombs, indicating a major prominence from the fourth century BC. The site was fortified along its unprotected south side in the third century BC. There is also evidence of a relatively large **Final Bronze Age** settlement of nine hectares in the same area. *See also* SMURINA.

NORTH ETRURIA. The region of **Etruria** bounded by the **Apennines** and the **Arno River** to the north, the **Tiber River** to the east, and the **Albegna Valley** and **Monte Amiata** to the south. It contains

the major cities of **Arezzo**, **Fiesole**, **Volterra**, **Vetulonia**, **Roselle**, **Cortona**, and **Chiusi**. Northern Etruria is composed geologically of two zones. The northern area immediately to the south of the Arno has geological formations similar to the Apennines themselves (including limestones and conglomerates). The southern zone around **Volterra** and beyond has a high presence of marine Pliocene deposits (clays, sands, and gravels). This zone is much affected by dissection and erosion, particularly under the impact of modern agriculture, but this degradation is almost certainly a longer-standing problem. At the southernmost limit of this area lies **Monte Amiata** (1,738 meters above sea level), the most northerly and some of the most distantly active (9 million to 1 million years ago) evidence of volcanism in the peninsula. The southern coastal part of this zone comprises the distinctive **Maremma** region.

NORTIA. The latinized name of an Etruscan goddess worshipped at **Volsinii**, associated with fate.

NUMERALS, ETRUSCAN. The identification of Etruscan numerals has been established from two principal sources, the study of a die from **Tuscania**, where the six numbers were written on sides of the cube, and from the age of deceased individuals in tombs. Intermediate numbers in Etruscan were formed by subtraction in a similar way to the construction of numbers in Latin.

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OBERWALLMENACH. Early La Tène cremation grave in the Rhineland region of Germany where an Etruscan ***Schnabelkanne*** has been found. *See also* CELTS; TRADE.

OCNUS. A mythical founder of **Bologna** and **Mantua**, related to **Aules**.

OLBIA. The Black Sea Greek colony where a fourth-century BC Etruscan **mirror** depicting **Lasa** has been found.

OLIVES. On the basis of current evidence, olive production (principally for the production of oil) was probably introduced into Etruria in the seventh century BC. *See also* AGRICULTURE.

OLYMPIA. The sanctuary in Greece where many central Italian imports have been found. The earliest is a shaft-hole axe and an arch **fibula** from the ninth century BC. Other early items include a possible scabbard fragment, a winged axe, a greave, and sufficient fragments of shields to make a minimum number of 16 examples. From the seventh century BC onward, there is a probable throne of Etruscan type (although sheet bronze fragments are difficult to reconstruct) that may be linked to Pausanias's mention of a donation of such a throne to Zeus at Olympia by the Etruscan king **Arimnestos**. Three helmets (of Negau and Corinthian type) appear to have inscriptions that record the defeat of the Etruscans at Cuma in 474 BC. A particular link can be made to North Etruria, notably to **Populonia** and even more clearly to **Vetulonia**. A horse bit of **Volterra** type and a large bronze basin were probably made in Vetulonia. Two *infundibula* (funnels for filtering wine) and fibulae have also been found. These finds have been variously interpreted as prestige exchange or the votive offerings from the spoils of defeated central Italian warriors. From the later fifth to fourth century BC, there are finds of candelabra and incense burners from Etruria.

OMBRONE RIVER. This important river provides access to the central part of North Etruria, extending some 161 kilometers with a catchment of 3,480 square kilometers that includes the territory of **Roselle**, situated in the **Maremma**.

ORBETELLO. A coastal settlement at the head of a tombolo connecting to **Monte Argentario**, next to an internal lagoon. The earliest occupation is late Iron Age and the earliest nucleated settlement probably dates to the seventh century BC. From the sixth century BC, the settlement may have taken on a port role when it had a period of economic prosperity. A second period of economic prosperity was in the fourth century BC, when the town walls, some two kilometers in circumference, were probably constructed. The settlement declined in the third century BC, particularly with the fall of **Vulci** and the

placing of the Roman colony at **Cosa** nearby. The settlement is assumed by many to be subject to Vulci, but its position in the boundary zone of the **Albegna Valley** probably gave it at times a role of some independence, in common with other similarly placed settlements such as **Marsiliana d'Albegna** and **La Doganella**.

ORIENTALIZING. The term traditionally applied to a distribution of orientally inspired material culture and to the chronological phase in which this distribution occurred (broadly, the eighth and seventh centuries BC). By extension, the term applies to a period of **gift** exchange, wealth accumulation, and conspicuous consumption of that wealth, most particularly in graves (e.g., at **Vetulonia** and **Caere**), but also in residential complexes such as those of **Acquarossa**, **Casale Marittimo**, and **Murlo**. As a complex of material culture, Orientalizing is a hybrid package of elements, including literacy, personal adornment (**jewelry**, cosmetics, and perfumes), precious metals, local and exotic metal/ceramic forms, and distinctive motifs (fantastic animals, palmettes, the paradise flower, etc.) drawing extensively on **Phoenician trading** networks and embedded in ritual practices of drinking and feasting (the material culture of which included vessels, spits, firedogs, axes, and knives).

Symbols of authority also developed at this time, including the double axe, folding stools, sun shades, **fans**, the chariot, and the scepter. Some have even included the monumental tumulus as part of this package, but this can be interpreted as a much more widespread monumentalization technique with the common aim of impressing those without access to the tomb beneath. This is the phase when **descent groups** were founded, which celebrated their founders with a monumental tomb, organized around the house/tomb and elaborated and maintained through time. Chronologically, the period is divided into early Orientalizing (720 to 680 BC), middle Orientalizing (680 to 630 BC), and recent Orientalizing (630 to 580 BC), although this has some geographical variation, since the phenomenon is ultimately social rather than strictly chronological. *See also* ARTIMINO; *BUCCHERO*; CASTELLINA IN CHIANTI; CASTELNUOVO DI BERARDENGA; CAT; CHIANTI; COMEANA; DRESS; FIESOLE; GOLD; IVORY; MONTECALVARIO; MURLO; OSTRICH SHELL; PAINTING; PERUGIA; PHOENICIANS; PIAN MIANO/

MONTE CASOLI; PITIGLIANO; POGGIO BUCO; POGGIO DI SERMUGNANO; POPULONIA; QUINTO FIORENTINO; ROCCA SBERNA; SCARLINO; VEII; VETULONIA; VILLA TORRIGIANI (CARTER); VULCI.

ORIGINS OF THE ETRUSCANS. The question of the origins of the Etruscans has traditionally been posed as a contrast between an indigenous or autochthonous origin (supported by **Dionysius of Halicarnassus**) against an exotic origin (supported by **Herodotus** and other ancient authors). This is a study much developed by the traditional **Etruscologist**, a study that may greatly simplify the issues by suggesting one unidirectional thread of development, when many cultural exchanges (see **postcolonial theory**), many **regional** patterns, and even many biological communities may have been involved.

The continuity of a large number of major **cities** from the **Final Bronze Age** demonstrates the *in situ* development of most Etruscan communities. Equally, funerary customs show some considerable continuity, particularly in northern cities such as **Chiusi** and in the theme of the house of the dead. The excavation of the northern settlement of **Murlo** has equally uncovered strong evidence of local artistic creativity. Against this, the interaction with the Greek and Phoenician world is clear, leading to the development of shared ideas of a material culture that is not unidirectional, since Attic pottery includes forms that were first developed in Etruria.

A further key problem is that of **language**, which remains distinct from that of other contemporary Italic communities. This gives rise to several potential interpretations. The two extremes relate to the two extreme interpretations of the origins of the Etruscans. The first considers the Etruscan language to be a pre-Neolithic substratum that survived in the geographically circumscribed area of western central Italy. The second considers the Etruscan language to be an import with incoming populations from the eastern Mediterranean. Evidence from settlement archaeology and material culture suggests that the Etruscans were local populations that developed in interaction with the rest of the Mediterranean. No completely satisfactory fusion of this perspective has yet been made with the linguistic evidence, but an important criterion may be that the evidence for language through **inscriptions** is drawn from a restricted population whose **mobility** may have been easier.

A related question is the date when the Etruscans can be first identified, which is ultimately a definitional problem related to **state formation**, and to issues of self-identification of the Etruscans as **Rasenna**. The biological makeup and **genetics** of the Etruscans form another thread of research that may or may not relate to their cultural makeup, since biological groups can take on new customs of language and cultural practice.

ORTE (HORTA). An **Archaic**, medieval, and modern settlement on a **tuff** plateau of eight hectares (130 meters above sea level) at the confluence of the middle **Tiber** and the Paranza stream in southeast Etruria. The site appears to have been continuously occupied from the **Middle Bronze Age** through the **Recent** and **Final Bronze Ages**, with probable occupation during the early Iron Age. The site was then certainly occupied continuously from the late eighth century until the **Hellenistic** period. There were three prominent cemetery areas (Le Piane, S. Bernardino, and Cappuccini). Le Piane appears to have been occupied from the **Archaic** period, whereas S. Bernardino and Cappuccini became more prominent in the **Hellenistic** period (especially the fourth and third centuries BC), although these results may have been distorted by the effect of antiquarian excavation.

ORTHOGONAL LAYOUT. Some Etruscan **cities** (notably **Marzabotto** and **Musarna**) were laid out on a regular grid, in part for **religious** reasons.

ORVIETO. The Etruscan settlement of Velzna or **Volsinii** is placed on a well-defined 80- to 85-hectare volcanic outcrop. The earliest occupation probably dates to the **Middle Bronze Age** (in Cannicella and S. Andrea) and occupation appears to have been continuous through the **Recent Bronze Age** and **Protovillanovan** period (in Cannicella and S. Maria). There is considerable evidence of occupation from the **Villanovan** period (Palazzo del Popolo, S. Andrea, Crocifisso del Tufo, Cannicella). By this stage, the whole volcanic outcrop was probably occupied with at least three cemeteries outside the living area: Pozzo di San Patrizio, Crocifisso del Tufo, and (from the eighth century BC) Surripa. The evidence for the seventh century BC is

more difficult to detect, but burial evidence is visible in Crocifisso del Tufo and Cannicella. A high level of prosperity was reached in the sixth and fifth centuries BC, when material culture produced in Orvieto was widely traded in the **Po Valley** and when the city can be considered urbanized in the formal layout of the city (drainage works and temples) and its cemeteries and in the development of satellite suburbs at Corno di Bardano and Mossa del Palio.

The town is well known for its surviving evidence of temple architecture in at least eight distinct sacred areas (Sant'Andrea, Belvedere, Via S. Leonardo, Vigna Grande, Piazza del Popolo, Piazza S. Domenico, Piazza S. Giovanni, and Piazza del Duomo) in the city, of which only two have ever been properly investigated. The city is also well known for the regular plan of the sixth-century BC cemetery of Crocifisso del Tufo, which contains many accompanying inscriptions. The Cannicella cemetery, which originated in the seventh century BC, is, moreover, the location of an important sixth-century BC **sanctuary**. Recent discoveries of a sanctuary at Campo della Fiera dating from the late Archaic into the Hellenistic period have been interpreted as belonging to the **Fanum Voltumnae** federal



View of Orvieto from the west.

sanctuary. Other famous, largely fourth-century BC tombs (including painted examples at Settecamini) are located on the bluffs facing the city. The city was a well-known settlement that concentrated on production of bronze utensils for banquets and wine drinking. In the fourth century BC, the defenses of the city were strengthened against the Romans, but the city was destroyed in the third century BC (264 BC in historical tradition and a similar date by radiocarbon) and it did not take on an important role again until the sixth century AD. *See also* DODECAPOLIS; THVETHLIE.

OSTRICH SHELL. A highly prized and decorated product much employed in the **Orientalizing** period, most notably at sites such as **Quinto Fiorentino** and **Pitino**. *See also* TRADE.

OUED MILIANE. The Tunisian site where three ***cippi*** have been found, with an Etruscan boundary inscription indicating they are under the protection of **Tinia**.

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PACHA. *See* FUFLUNS.

PAINTING, ETRUSCAN. The two best sources of Etruscan painting are on **pottery** and on the walls of tombs. The stylistic influence on the pottery is reflected in their nomenclature and their chronology: **Etrusco-geometric**, **Etrusco-Corinthian**, **Etruscan black figure**, and **Etruscan red figure**. Etruscan wall painting is essentially rock, not fresco, painting. The wall was smoothed for all paintings. Initially, in the Orientalizing period, a limited range of pigments (red, yellow, brown, and black) was applied directly to the rock. From about 550 BC, the surface was dressed with a mixture of clay and ground parent rock, forming a thin (one to three millimeter) surface. At this time, further pigments of white, pale blue, and green were added to the repertoire. All the pigments were natural earths, except for the blue, which was a compound of copper, calcium, and silica. In the fourth century BC, a more elaborate prepared ground of up to six millimeters was introduced.

Some 281 painted tombs are known, although only 178 have relatively elaborate painting. Eighty percent of all painted tombs are in **Tarquinia**, although they only feature in a small percentage of the tombs in the city, whereas this fashion was followed much less frequently in other cities, with 14 at **Chiusi**, 11 at **Caere**, three at **Orvieto**, two at each of **Veii**, **Vulci**, and **Populonia**, and one at each of **Blera**, **Bomarzo**, **Cosa**, Grotte Santo Stefano, **Magliano** in Toscana, **Orte**, **San Giuliano**, and **Tuscania**. Only three of these sites are in northern Etruria and only in two, Tarquinia and Chiusi, did the era of tomb painting cover a reasonable period of time.

Etruscan tomb painting has been arranged into four phases that reflect the breaks in painting tradition: **Orientalizing** (675 to 575 BC), **Archaic** (550 to 480 BC), Classical (fifth to fourth century BC), and **Hellenistic** (late fourth century onward). In the Orientalizing phase, there are only 12 (6.6 percent) of the more elaborate paintings, from **Caere** (four), Veii (two), Chiusi (two), **Cosa** (one), Magliano Toscano (one), San Giuliano (one), and Tarquinia (one). The subject matter comprises small-scale friezes with a predominance of Orientalizing motifs (e.g., lions, panthers, etc). The **Archaic** period has the highest concentration of tombs, principally at Tarquinia, but also at Chiusi. Nevetheless, only an estimated 2 percent of the tombs of the period at Tarquinia were painted. The theme of the house of the dead was extensively developed. Important themes are the **symposium** and **athletics** (broadly conceived). In the Classical (a term loosely employed for painting—*interim* has been suggested as a better word) period, the **symposium** scene predominates.

In the final Hellenistic period, there is a major break near 375 BC, placing some paintings in the Classical period within the Hellenistic grouping. Painting became even more the prerogative of an exclusive elite **descent group** of a small number of cities: Tarquinia (34), Caere (five), Orvieto (three), Vulci (two), Chiusi (two), Populonia (two), Bomarzo (one), and Tuscania (one). The themes now concentrated more explicitly on death, emphasizing the rite of separation of the deceased individual. The most famous depiction of the otherworld is in the Tombo dell'Orco II, peopled by terrifying individuals of the other world. Male and female death demons become common

features. Weapon friezes (also seen in the Tomb of the Reliefs at Caere) are another common feature. Identified individuals surface prominently from the descent group, indicated both by realistic depiction and naming **inscriptions**. The Hellenistic tomb thus stresses two features of identity: the individual and the descent group (*gens*). A recent view of tomb paintings is that they may in many cases represent temporary, tent-like structures erected at the entrance to the tomb, strongly tied into the performance of funerary ritual.

PALACE STRUCTURES. The best evidence for palace-type (*palazzo* or *regia*) structures comes from **Aquarossa** and **Murlo**. These take the form of courtyard structures decorated with **terracottas**.

LA PALANZANA. A series of locations in an upland (800 meters above sea level) indicating **Final Bronze Age** occupation near Viterbo in **South Etruria**. There is also evidence of contemporary tombs nearby at Montepizzo.

PALLOTTINO, MASSIMO (1909–1995). The founder of modern studies of the Etruscans, who dominated characterization of the field for a long period. He was innovative in promoting a clear vision of the local **origins** of the Etruscans and influential in defining questions of chronology. He was also the excavator of the Portonaccio temple of **Veii** and the **sanctuary** of **Pyrgi**, as well as a major contributor to the study of the Etruscan **language**.

PANTANELLE. A small **Archaic** settlement in the **Tolfa** area.

PANTICAPEUS. An Etruscan funnel for filtering wine was dedicated by a Greek (as shown by its inscription) in this sanctuary of Artemis in the Crimea on the Black Sea.

PARTUNU. A **descent group** of **Tarquinia** best known for their tomb containing 14 sarcophagi. The majority of the sarcophagi were made out of **tuff** or limestone, but one from the second half of the fourth century BC was made from Parian marble and depicts a probable **priest**.

PECH MAHO. A settlement in Languedoc (southern France) where a fifth-century BC Etruscan and Greek inscription has been found on a lead tablet, indicating most probably a commercial transaction.

PERACHORA. A Greek sanctuary near **Corinth** in Greece that contained ***bucchero*** *kantharoi*, one with a Greek dedicatory inscription. *See also* TRADE.

PERSEPHONE. *See* PHERSPINAI.

PERTUIS. In 1909, two tumuli in this cemetery of 15 tumuli in the south of France (Provence) yielded Etruscan material. The first of these two tumuli, du Renard or Trois-Quartiers, contained an **Etrusco-Corinthian** cup. The second tumulus, de l'Agnel, contained an Etruscan Rhodian-type bronze jug of the late seventh century BC as well as weaponry and toiletry material.

PERUGIA. The major eastern Etruscan city that formed the focal point of an Etruscan enclave penetrating into the Umbrian area. Evidence has been discovered recently for an early origin of the occupation of the settlement in the **Late Bronze Age**. The Palazzone cemetery has both **Villanovan** and late **Archaic** occupation. At this latter stage, there were also rich rural cemeteries in the territory of Perugia, particularly at Castel S. Mariano and S. Valentino di Marsciano. There is no evidence for a major **Orientalizing** presence. However, the importance of the area seems to have grown from the sixth century (necropolis of Sperandio). The Sperandio sarcophagus appears to show a triumphal return of a leader of an Etruscan **descent group** with booty from the boundaries of Etruscan territory, indicating the frontier nature of this settlement. By the fifth century, Perugia was a nucleated settlement of some importance. In the third century BC, the cemeteries suggest a major expansion of prosperity. The area has schematic figurine votive deposits characteristic of the rest of Umbria. The city was destroyed in 41 to 40 BC. It is well known for its three kilometers of walls and two substantial gates (Augusto and Marzia). The most famous tombs are that of the **Volumni** descent group (dating to the second century BC to first century AD), the

Sperandio tomb, and the San Manno tomb (with a long inscription). A significant recent find is the tomb of the **Cai Cutu** descent group, with some 50 burials over the course of three centuries. *See also* DODECAPOLIS.

PFIFFIG, AMBROS JOSEF (1910–1998). The Austrian scholar of the Etruscans who was best known for his work on Etruscan **religion** and **language**.

PHERSPINAI. The **divinity** of the kingdom of the dead, the wife of **Aita**, the equivalent to the Greek Persephone and the Roman Proserpina. She usually accompanies Aita, is often seen with snakes in her hair, and often wears a garland of leaves. Prior to Hellenic influences, a similar role may have been held by Tharnr.

PHERSU. A distinctive figure with a mask and a pointed hat, named Phersu in the Tomb of the Augurs of **Tarquinia**, that recurs in a number of other contexts. The contexts suggest a linkage to theater and **games**. The name is close to the Latin and English term *persona*.

PHILLIPS, KYLE (1934–1988). This American scholar was closely associated with the excavations at **Murlo**. His background was very much in the art historical tradition of Etruscan scholarship.

PHILOLOGY, ETRUSCAN. Specialist attention to the Etruscan language has remained a strong thread of Etruscan research. The tradition has a deep history, going back to **Giulio Buonamici**, **Gustav Herbig**, and **Ambros Pfiffig** and continuing to the present with de Simone, as a specialist field. It has also formed a major part of the work of many rounded Etruscologists such as **Massimo Pallottino**, **Mauro Cristofani**, and Giovanni Colonna. *See also* LANGUAGE.

PHOCEA. The northernmost Ionian Greek city (of Asia Minor) whose inhabitants (the Phoceans) were significant in the exploration and early colonization of the central Mediterranean, including the foundation of **Marseille** and **Aleria**, and who were probably engaged in commerce with **Gravisca**.

PHOENICIANS. The Levantine peoples who were instrumental in forming trading links with the central and western Mediterranean in the first half of the first millennium BC. Their activities were strongly connnected with the **Orientalizing** period, providing a number of the exotic products found in rich graves of that period (**ivories**, **glass**, silverware, and **bronzes**). The **Pyrgi** inscriptions on gold also show the close connection between Etruscan and Phoenician political leaders and religious cults in the late sixth century BC. In the later part of the first millennium BC, the term Punic is applied, closely connected with the political rise of Carthage and showing a relative disconnection with the eastern Mediterranean.

PIACENZA. A bronze model of a sheep liver, divided into demarcated zones and annotated with Etruscan inscriptions, was found in 1877 at Decima di Gossolengo and has always been known since as the liver of Piacenza. Forty inscriptions of divinities are allocated to one or more zones of the liver and almost certainly provided a guide to the interpretation of these entrails, and by extension to interpretation of celestial events. The epigraphic style suggests a date of the third century BC in the **Chiana Valley** area of North Etruria. *See also* COSMOLOGY; DIVINITIES; RELIGION.

LA PIANA. A fourth-century to third-century BC settlement on a promontory over the Merse River near Siena in the territory of **Volterra** with evidence of formal layout. The destruction of the site is believed by the excavators to be a consequence of attack by the **Celts**, anecdotally supported by the discovery of lead sling stones. Evidence has been found in the destruction levels for "proto bricks," architectural nails, spindle whorls, storage vessels, and their presumed contents of grapes, millet, and barley. One coarse vessel bears an inscription, *mi alval*.

PIANA DI STIGLIANO. A small **Archaic** settlement on the Mignone River in **South Etruria**.

PIAN DELLA CONSERVA. A small **Archaic** settlement in **South Etruria** (dating principally to the seventh and sixth centuries BC) where there is an interesting and unusual coexistence of tombs and domestic activity on the same small plateau. This has been inter-

preted as a particular organization of four descent groups derived from **Caere**, colonizing this area on the boundary of its territory.

PIANELLO. A rural settlement east of Castiglione in Teverina.

PIANELLO DI GENGA. An important **Final Bronze Age** cemetery in the Marche region of Italy, unusually containing more than 1,000 cremations. This site is historically important as a type site for the material culture of the **Final Bronze Age** or **Protovillanovan** period in central Italy.

PIANIZZA. A probable **Final Bronze Age**, 11-hectare site near Ischia di Castro in South Etruria. There is certainly a Final Bronze Age cemetery of the same age on the plain below at Piana San Pietro. At a greater distance, there is another cemetery at Castelfranco Lamoncello.

PIAN MIANO/MONTE CASOLI. An important **Archaic** site north of Bomarzo made up of two component parts. The area of Piano Miano comprises a vast **tuff** plateau of about 45 hectares (180 meters above sea level), naturally fortified on three sides and placed at the confluence of the Vezza River with the middle **Tiber River**. The most intensively occupied central area was probably about 10 hectares. The area of Monte Casoli is a 500-meter-long **tuff** plateau (166 meters above sea level) located to the west, probably enclosing a defended area of some five hectares. The two sites acted together to form a strategically placed commercial and military settlement (Piano Miano) and a small defended site (Monte Casoli) covering the larger site's flank. Both areas appear to have been occupied from the recent or middle **Orientalizing** period, with more intensive occupation from the sixth century BC and continuity of occupation into the **Hellenistic** period. The occupation of the area appears to have been relatively unaffected by the Roman conquest.

The whole area has been the subject of intense research since the 1800s, leading to a distribution of material to locations such as the British Museum as well as to the Vatican and the Villa Giulia. These cemetery finds include **Attic** black and red figure pottery, parade armor, decorated bronze sheets, and the sarcophagus of Vel Urinates from a painted tomb.

PIAN SULTANO. An important monumental **Archaic** cemetery in the **Tolfa** region of **South Etruria**.

PIANTORENA. A probable **Archaic** settlement on a naturally fortified **tuff** plateau (163 meters above sea level) on the Rigo River, a small tributary of the middle **Tiber River**.

PIETRA FETIDA. A type of limestone with a sulphurous quality from the **Chiusi** area that was employed to make funerary **sculpture**.

PIETRICCOLI. A rural settlement near **Marsiliana d'Albegna** that has the characteristic features of drystone walls, tiled roof, and adjoining courtyard.

PIEVE A SOCANA. Here are the remains of an Etruscan **temple** in the lower **Casentino** Valley, with altar, architectural **terracottas**, and buccheroid pottery. The site has been given much weight because it is a rare case of structural features in a rural setting within **North Etruria**.

PIG. One of the three important domesticated animals in central Italy, which had been reared since the Neolithic era. The consumption of pigs only became dominant on some sites at the end of the Etruscan period under Roman influence. *See also* AGRICULTURE.

PILA. The findspot near **Perugia** of the large (1.79 meters high), late (80 BC) bronze figure of an orator. The mature adult with an outstretched right hand is dressed in a short toga with a decorated border. Although late in date, the statue bears a three-line Etruscan dedicatory inscription to the **divinity** Tece Sans.

PINIE. A **descent group** of **Tarquinia** known particularly from the Tomba Giglioli in the Monterozzi necropolis discovered in 1959. The family can be traced three generations in this tomb from 310 BC (Vel) through Larθ (280 to 260 BC) to Vel (260 to 240 BC).

PIRACY. The Etruscans were accused of piracy by the **Greeks** in much the same way as rivals have been accused of piracy in more

modern periods. The accusation is simply a measure of their successful maritime operations confirmed by **trade** and **ships**.

PIRANESI, GIOVANNI BATTISTA (1720–1778). The famous Italian engraver who had a fantastic and electic view of Etruscan art. He failed to identify accurately Etruscan influence or works of art, but nevertheless championed the superiority of Etruscan art over the Greek. He had an influence on **James Byres** and more particularly **Robert Adam**, who conveyed ideas of an **Etruscan style** to Great Britain that had almost nothing to do with Etruscan art.

PISA. A coastal settlement near the delta of the **Arno River** in North Etruria with nearby evidence of occupation in the **Final Bronze Age** and **Villanovan** period followed by evidence of considerable trade by the **Archaic** period from the rest of Etruria, Greece, and **Marseille**. A significant monumental cenotaph tomb of the eighth century BC has been found near the Piazza del Duomo. The tumulus contained a wooden box with offerings, a trident, and a stone altar with feasting material, but no body of the deceased. This tumulus then became the focus of other burials in the seventh century BC. Other cemeteries, mainly used for cremation ashes, encircling the city appear to be relatively poor. Excavation near the cathedral has uncovered a very early seventh-century circular structure that was replaced by a rectangular structure in the course of the seventh century that has similarities to other early structures from **Roselle** and **Acquarossa**. Ironworking was important from the late seventh century BC and the marble trade became important by the sixth century BC.

PISANO, NICOLA (ACTIVE 1258–1278). An Italian sculptor who was influenced by Etruscan sarcophagi in his figure of the Madonna on the pulpit in the baptistery of the **Pisa** cathedral.

PISCIARELLI. An **Archaic** cemetery and probable settlement on the boundary between **Tarquinia** and **Caere**.

PISCIARELLO. A four-hectare **Final Bronze Age** settlement near **Tarquinia**.

PITHEKOUSSAI (ISCHIA). The island off Naples settled by the Euboean Greeks in the middle of the eighth century BC. The island is best known from its cemeteries, but excavations have also provided important evidence of trade, metalworking (including ore derived from **Elba**), and pottery production. The island is important for the understanding of early Etruscan relations with the Greek world.

PITIGLIANO. A settlement of seven to eight hectares in the **Fiora Valley** (with a similar settlement history to **Poggio Buco**) that includes **Final Bronze Age**, **Orientalizing**, and later levels. A seventh-century to sixth-century BC tomb found on the outskirts of the modern town suggests the earliest date for the reoccupation of the site as a town after a previous Bronze Age occupation as a village.

PITINO. An important cemetery in the Marche region of eastern central Italy containing Etruscan imports, including bronze jugs, ostrich shells, and **amphorae**.

PLAVTENA. The name of an Etruscan from **Caere** who left a dedicatory inscription on **Aegina**.

PLINY THE ELDER (GAIUS PLINIUS SECUNDUS) (AD 23–AD 79). The Roman writer and polymath who recorded some information on Etruscan religious interpretation of lightning in his *Historia Naturalis*.

PLUTO. *See* AITA.

PODERE TARTUCCHIO. A two-phase Etruscan farmstead near the **Albegna Valley** dating to the sixth century BC. It is one of a very few excavated examples, providing information on rural life, including **wine** production and ceramics. The first phase dated to the late sixth or early fifth century BC and comprised a single-room structure of drystone/pebble walls, flanked by a wooden portico. A short period later, after the destruction of this building, a more complex building of better finish was erected, with several rooms adjoining a courtyard. This is the phase that has evidence for wine production and possibly cheese making.

POGGIO BACHERINA. The location of a very late Etruscan farmstead of the second century BC near Chianciano Terme that contained evidence for **wine** production, wine storage, and housing of animals. The clear evidence for wine production included a foot press of terracotta for trampling grapes as well as carbonized grape pips.

POGGIO BUCO. An important **Final Bronze Age** and then recent **Orientalizing** settlement in the **Fiora Valley** that was abandoned in the sixth century BC before some reoccupation in the second century BC. The remains of the city include a sacred area and cemeteries with varied tomb types (trench and chambered).

POGGIO CASTELSECCO. A **Final Bronze Age** settlement of four to five hectares in size on the southern flank of the seaward promontory of the **Tolfa** hills.

POGGIO CIVITATE. *See* MURLO.

POGGIO CIVITELLA. A multiphase hilltop site in Tuscany that has been recently excavated. The first phase appears to be a ritual site of the **Late Bronze Age**. The site was reoccupied in the **Archaic** period by a village, with evidence of houses, a cistern, workshops, and ironworking on the summit of the hill and set into terraces. The ironworking artifacts include a furnace, a forge, and other ironworking areas. The iron probably derives from the nearby zone of Casal di Pari and was worked on the hilltop because of the availability of local charcoal and wind. There is also evidence of **textile** manufacture (loom weights and spindle whorls). In the third phase, in the fifth century BC, the site was occupied by a shrine. In the **Hellenistic** period, the site was hastily fortified by three enclosures, perhaps as a response to the imminent threat of **Rome** from the south.

POGGIO DELLA POZZA. A significant **Final Bronze Age** cemetery of larger than normal size (at least 28 tombs from the fragmentary records) probably associated with **Monte Rovello**.

POGGIO DELL'ELLERA. An **Archaic** settlement near to the former lake basin of Baccano, possibly associated with a nearby cemetery.

POGGIO DI SERMUGNANO. A small, three-hectare site near **Orvieto** (341 meters above sea level) on a naturally defended **tuff** spur that was frequented in a number of phases of the **Early** and **Recent Bronze Ages** and clearly occupied in the **Final Bronze Age** and the full range of the Iron Age (**Villanovan**, **Orientalizing**, and **Archaic** periods). The site was particularly prosperous in the sixth century BC, when a well-defined cemetery with painted tomb walls and **Etrusco-Corinthian** pottery was created.

IL POGGIONE. *See* CASTELNUOVO DI BERARDENGA.

POINTE DU DATTIER. Location of a shipwreck off Provence with Etruscan **amphorae**.

POLLUX. In Roman mythology, together with **Castor**, he is one of the Dioscuri, the divine twins, identified with the Etruscan **Castur** and **Pultuce**.

POMPEI. In its early phase, this famous Roman city had an uncertain cultural identity, although the discovery of a significant number of late sixth-century BC Etruscan **inscriptions** and ***bucchero*** suggests an Etruscan component. *See also* TRADE.

PONTECAGNANO. The most significant **Villanovan** and Etruscan community in **Campania**. The site is best known for its rich cemeteries, which were the most prominent in the eighth and seventh centuries BC. The Etruscan inscriptions continue later than elsewhere in Campania, down to the third century BC.

PONTECCHIO. An early Bronze Age and **Final Bronze Age** settlement of small dimensions (one hectare) on a hill in the Montalto di Castro area of **South Etruria**.

IL PONTONE. A small **Middle Bronze Age** and **Final Bronze Age** settlement of nearly three hectares on a **tuff** promontory near Barbarano Romano in **South Etruria**.

POPULATION. *See* DEMOGRAPHY.

POPULONIA. An important major coastal city in North Etruria, indeed one of only two (with Pisa) major Etruscan cities directly on the coast, whose burial sequence has been particularly well explored, showing occupation from the **Final Bronze Age** into the full Etruscan period.

At the locality Villa del Barone, a small **Protovillanovan** burial has been discovered, showing continuity of occupation of this particular area from the **Late Bronze Age**. A possible Late Bronze Age **fibula** has also been found from the neighboring cemetery of Piano delle Granate. These finds relate to the older upper city. At a later period, the lower city developed in terms of funerary, industrial, and domestic organization. The settlement shows important, distinctive funerary features, particularly in comparison with neighboring **Vetulonia**, in spite of considerable contact. The cemeteries are dispersed outward from the citadel area and are made up of mixed rites (cremation and inhumation), where the dead are placed in varied funerary structures (*pozzetti*, ***fossa***, *a camera*) and often are arranged in twin burials (even in *fossa* graves) in the **Villanovan** period. ***Tomba a circolo*** tombs and hut urns are rare. Metal grave goods are more frequent than ceramic in these tombs.

A major *floruit* can be detected from the late seventh to early sixth century on the basis of **Orientalizing** burials at a number of locations: for example, Poggio delle Granate, Podere S. Cerbone, and Piano delle Granate. A distinctive brand of monumental tombs dates to this phase and is characterized by a drum profile. The industrial area is concentrated in the area between the Poggio della Porcareccia and the Fosso Castagnola, where **metallurgical** activities took place between the sixth century and the beginning of the third century BC, drawing on the nearby ores from **Elba**. There is evidence for strong contacts with **Caere** and (from 630 BC) with **Tarquinia** and **Vulci**. Many **Populonia** coins have been found in **Aleria**, suggesting important links with **Corsica** and **Volterra** in this later period. The settlement also became important for local ***bucchero*** production. The major settlement was probably on the hills of Molino and Castello, but another sixth-century settlement has been found on the slopes of Poggio della Porcareccia (particularly connected with metallurgical activity). The earliest walls (of the upper town) probably date from the sixth or fifth century and the outer walls date from the fourth

century BC. It was also the earliest Etruscan city to strike **coinage** (in the late sixth century BC). At a later date there was an important cult of **Tinia**. *See also* DODECAPOLIS; TRADE.

PORSENNA. Lars Porsenna was the mythical ruler of **Chiusi** who is claimed to have besieged **Rome** at some stage between 509 and 504 BC. *See also* MACAULAY, THOMAS BABBINGTON.

PORTS. The ports of the Etruscans can be characterized into three main types by character and location. The most famous ports are the **sanctuaries** of **Gravisca**, **Pyrgi** (and to a lesser extent **Alsium**), and **Regisvilla** acting as coastal trading emporia for the cities of **Tarquinia**, **Caere**, and **Vulci** respectively. These ports did not necessarily have elaborate facilities, at least in their early use, but **ships** could make use of the easy access to the beach. Another category is provided by the city ports of **Populonia** and **Pisa**, which had more protected anchorages and berthing facilities for ships that would most probably have been quite developed by the late Etruscan period. A further type of port must have existed on the major rivers of central Italy, which can be proved by Roman times to have facilitated a considerable degree of transportation, and must have existed near a major inland city such as **Orvieto** or at **Lucus Feroniae** further downstream, even in the Etruscan period. Outside the central area of Etruria, there were important ports such as **Spina** and **Adria** with a considerable Etruscan presence, now set some way inland (because of modern silting) but originally placed on the coast, most probably at the head of canals and navigations into the hinterland of northern Italy.

POSTCOLONIAL THEORY. In the specific context of the Etruscans, postcolonial theory represents a reaction against the pervasive processes of **Orientalization** and **Hellenization**, which have governed explanations of change. Traded objects have biographies and changed meanings when they travel between different societies. Identities of individuals are fluid and multiple as they move between contexts. Art takes hybrid forms that recombine elements from different social and cultural sources. Essentially, the Etruscans reinterpreted ideas, deployed materials and objects, and constructed environments that made sense within their own social and political

context, and they do not show misunderstandings (banalizations) or pale responses to Phoenician and Greek influences.

POTTER, TIM (1944–2000). The British archaeologist of wide interests, based in the **British School at Rome**, the University of Lancaster, and the British Museum, who is best known in his Etruscan research for his field survey of the Ager Faliscus, his excavations at **Narce**, and his seminal overview of the landscape work of the British School at Rome, *The Changing Landscape of South Etruria* (1979).

POTTERY. Pottery found in Etruria is generally defined technologically and artistically into a number of distinct forms: coarse pottery or **impasto**, fine black burnished and heavily reduced (deprived of oxygen in the kiln) ***bucchero***, and **black glazed** and various styles that reflect their place of manufacture (**Corinthian**, **East Greek**, **Greek black figure**, **Greek red figure**) and stylistic influence (**Etrusco-geometric**, **Etrusco-Corinthian**, **Etruscan black figure**, **Etruscan red figure**). *See also* AMPHORA; TRADE.

POULSEN, FREDERIK (1876–1950). The international Danish scholar, based principally in the Ny Carlsberg Glyptotek of Copenhagen, who systematized the study of Etruscan painting.

PO VALLEY. The northern extension of the Etruscan political territory containing important cities such as **Bologna**, smaller settlements such as **Bagnolo S. Vito**, and the ports of **Spina** and **Adria**.

***POZZETTO* TOMBS.** Tombs formed by relatively small grave cuts, generally employed for insertion of cinerary urns in the **Villanovan** period.

PRALOGNAN. Findspot of an eighth-century BC **Villanovan**-type semilunate razor from the Alpine region of France. *See also* TRADE.

PRATO GONFIENTE. A recently discovered, short-lived sixth-century to fifth-century BC planned settlement in the **Arno Valley** to the west of **Florence**. This settlement includes a planned structure that

covers at least 1,270 square meters. There was preceding occupation of the area from the early to the **Final Bronze Age**, but no continuous occupation. Given the limited excavations so far, it is difficult to characterize the nature of this settlement, but it seems to fit within the character of smaller-scale nucleated settlements in the middle **Arno** Valley.

PRIEST. The Etruscan priest is best classified as an **augur** (**haruspex**), a ritual specialist who examines and divines the signs of nature to interpret divine will following the prescriptions of the ***disciplina etrusca***. Such figures with distinctive staffs are seen in Etruscan wall **painting** (most notably the Tomb of the Augurs at **Tarquinia**). *See also* PARTUNU; PIACENZA; RELIGION; SANCTUARIES.

PROMETHEUS. The Greek mythical figure who stole fire from heaven and was punished by Zeus by an eagle that perpetually devoured his liver. This was a frequently represented and easily recognized theme in Etruscan art, especially in vase painting and mirrors.

PROTOHISTORIAN. The translation of the Italian term *protostorico*, given to scholars who study **protohistory** and whose work is accompanied by a distinctive outlook on the Etruscans, characterized by a more explicit interest in **theory** (including the importance of landscape) and a strong emphasis on the early development of social complexity and **state formation**. Two schools of protohistory are particularly important: the dominant school (based in Rome and until recently headed by Renato Peroni) and a second school (originally based in Florence, headed by **Ferrante Rittatore Vonwiller**, and now based in Milan), which has particularly undertaken work in the **Fiora Valley**, most notably at **Sorgenti della Nova**.

PROTOHISTORY (*PROTOSTORIA*). The period between prehistory and history when **literary** evidence is only indirect and the use of **writing** by contemporary societies very restricted. The term *protostoria* is used in central Italy to cover the period (maximally) of 1600 BC to 750 BC. In fact, the conditions of protohistory cover most of the Etruscan period. *See also* PROTOHISTORIAN.

PROTOVILLANOVAN. *See* FINAL BRONZE AGE.

PUGIANO. A recently excavated seventh- to sixth-century settlement in **North Etruria** near San Gimignano. The first phase of the site appears to have monumental characteristics (large walls and pilaster bases) with artisan activity (kiln) and possible votive deposits. The second phase consists of some walls badly damaged by agricultural activity. The site has produced substantial quantities of Etruscan pottery as well as some Greek imports.

PULENA. A **descent group** of **Tarquinia** of the mid-fourth to later third century BC. The family can be traced through five generations (headed by Laris) in their tomb, which includes 21sarcophagi, including the famous Magistrate sarcophagus.

PULTUCE. *See* CASTUR AND PULTUCE.

PUMPU. A **descent group** of **Tarquinia** known from the Tomb of the Tifone from the third century BC. The family can be traced through three generations from about 300 BC to about 230 BC. The family is also known from **Orvieto** in the sixth century BC and from **Perugia**.

PUNICUM. A secondary **port** of **Caere** that has been less investigated than the more famous **Pyrgi**.

PUNTA DELLA VIPERA. A rural **sanctuary**, on the boundary of **Caere** and **Tarquinia**, dedicated to **Menrva**, built during the second half of the sixth century (540 to 520 BC). There is an obscure but lengthy inscription of 80 words dating to the late sixth century. Votive deposits include representations of Menrva and anatomical models suggesting a healing cult. *See also* SANCTUARIES.

PYRGI. The emporium/**port/sanctuary**, mentioned by classical authors, connected to **Caere** by a late seventh-century monumental road, that particularly flourished from the seventh to the fifth century BC. There also appears to have been earlier occupation in the Bronze Age and more continuous occupation from the eighth century BC.

The sanctuary has a monumental northern nucleus where an ambitious architectural program was put in the place of an earlier temple toward 510 BC. This consisted of a Greek-style temple dedicated to Uni (temple B), an open-air area (C) perhaps dedicated to **Tinia**, and a probable residential area for the officiants of the cult. Area C was the findspot of the three famous "bilingual" (Etruscan and **Phoenician**) gold tablets that refer to Astarte/**Uni** and the ruler of **Caere**, **Thefarie Velianus**. A larger temple A was later built on a greater scale to the north. The fine **terracottas** illustrate, among other themes, the Theban Sagas. The less monumental southern nucleus of the **sanctuary** has produced many votive offerings from the fifth and fourth centuries BC. Although this area was less damaged by agricultural activities, the more fragile structures of shrines, altars, and offering pits/deposits have been more difficult to interpret. Considerable quantities of local and imported pottery, Greek coins (440 to 410 BC) that are perhaps from a treasury, jewels, and figurines have been found. The sanctuary has now been 75 percent excavated (9,000 cubic meters). An adjacent settlement and a cemetery are less well known. The sanctuary was sacked by Dionysius of Syracuse in 384 BC.

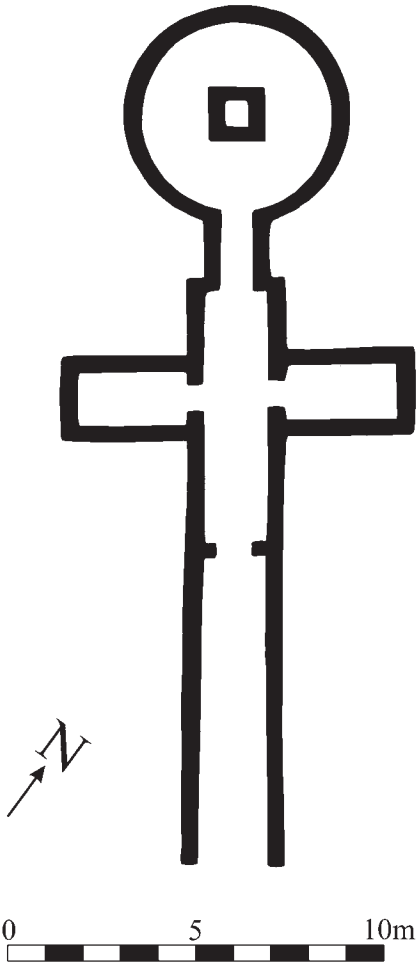
– Q –

QUALITATIVE ANALYSIS. Qualititative cultural analysis has dominated work on the Etruscans, concentrating on the study of **art** and **language**, elements that define the difference and **identity** of the Etruscans. More modern explicit **theory** is also starting to be employed to balance the implicit theory of the traditional **Etruscologist**. *See also* QUANTITATIVE ANALYSIS.

QUANTITATIVE ANALYSIS. Quantitative analysis of the Etruscans, employing statistical and scientific techniques, has been more neglected. Some work has now been undertaken on the statistics of **trade** and **inscriptions** to complement the **qualitative analysis** of Etruscan cultural history. Further work of a quantititative nature has been carried out on landscape issues ranging from **geomorphology** to settlements, including rank size analysis and other mathematical

models of **settlement analysis**. This type of approach permits a more comparative analysis of the Etruscans, allowing this specific case of state formation to be placed alongside other, more broadly researched examples from the Mediterranean, Mesopotamia, and Mesoamerica.

QUINTO FIORENTINO. This locality is where a series of early tombs are placed in the **Arno Valley**. The Palastreto complex comprises a ***cippus*** and tombs (including *pozzetto* tombs) dating from the



Tomb at Quinto Fiorentino.

eighth to the sixth century BC. The La Montagnola tomb is a rich **Orientalizing** (late seventh century to early sixth century BC) *tholos* tomb, where a certain amount of material was found intact (**ivories**, ***bucchero***, **ostrich shells**, bronze, glass). The La Mula *tholos* tomb was discovered in 1481 and was most probably rich and Orientalizing in its time, before it was robbed in ancient times. These tombs are broadly contemporary to those at Atimino and **Comeana**, which are further downstream on the **Arno River**, and are representive of the more distributed power structures at the limits of Etruria, outside the direct control of major **cities**. *See also* TRADE.

– R –

RAS-EL-BASSIT. Houses in this port of trade on the north Syrian coast contain ***bucchero*** *kantharoi*. *See also* TRADE.

RASENNA. The name probably given by the Etruscans to themselves. This is potentially a powerful measure of **identity**, because it reflects the internal recognition of the Etruscan supracommunity, even if power structures remained organized at a community or **descent group** level within society. *See also* HETERARCHY.

RECENT BRONZE AGE. The phase (*Bronzo Recente*) of the Late Bronze Age (*tarda età del bronzo*) that dates to between 1350 and 1200. Etruria lacks the regular continuity of settlement occupation from the Recent Bronze Age onward that is found more frequently among the Latins to the south of the **Tiber**. Nevertheless, a number of significant sites have been recognized as Recent Bronze Age sites, including **Coste del Marano**, **Fontana del Papa-Tolficciola**, **La Castellina**, **La Ferriera**, **Luni Sul Mignone**, **Malpasso**, **Marzabotto**, **Monte Bibele**, **Monte Fogliano**, **Monte Roncione**, **Monte Rovello**, **Orvieto**, **Perugia**, **Poggio Civitella**, **Populonia**, **Rocca Sberna**, **Tolfaccia**, **Vetulonia**, **Volterra**, and **Vulci**.

REGIONALITY. An important facet of the Etruscans is their regionality, based on the individuality of independent **cities**, each displaying a different cultural pattern of burial and production, as well as an

independent control of power. Historically, this differentiation was first systematically presented by **Luisa Banti** in her seminal book on the Etruscan world in 1970, one of the early modern syntheses of understanding of the Etruscans. *See also* STATE FORMATION.

REGIONAL SURVEY. *See* LANDSCAPE SURVEY.

REGISVILLA. The port city of **Vulci**, similar in nature to the ports of **Gravisca** and **Pyrgi**. **Aerial photography** has shown the existence of both city and cemetery in the location of Le Murelle. Excavation has identified a late **Archaic** city laid out on regular lines, including a large building dated to between 550 and 450 BC by its black and red figure **Attic pottery** and transport **amphorae**.

REINHEIM. A very rich early La Tène female grave in the Saarland region of Germany with two Etruscan bronze basins, a gold neck ring, two gold arm rings, shale arm ring, glass arm ring, gold finger rings, figurative fibulae, gold fibulae, a bronze mirror, and a decorated jug, as well as other items, including fossils. *See also* CELTS; TRADE.

RELIGION, ETRUSCAN. The study of Etruscan religion rests on two sources, the archaeological evidence of practice and literary sources (largely Roman) relating to the ideals of the ***disciplina etrusca*** and the expertise of the augurs (**netsvis** or **haruspex**). From the archaeological evidence, it is clear that ritual was deeply embedded in daily practice, permeating not only formal contexts such as **sanctuaries** and **tombs**, but also domestic contexts and the layout of **cities**. Two particular artifacts have provided details on the more formal aspects of Etruscan religion. The **Zagreb** mummy wrapping provides invaluable information on a liturgical calendar from the **Cortona**/**Perugia** region of Etruria. The **Piacenza** bronze model of a sheep liver carries inscriptions that associate specific parts of the liver with named deities, linking parts of a body to cosmology. The **Capua** tile may have a similar significance for funerary rites.

In terms of developing religious practice, the excavations at **Tarquinia** show a sequence of increasing formality of ritual, coupled with symbols of ritual authority from the **Bronze Age** through to

the seventh century BC, so that by the fifth century BC there was an attempted imposition of a gridded or **orthogonal** structure on the city, most probably following ritual principles. This orthogonal structure, although also present at sites such as **Bagnolo S. Vito** and **Musarna**, has been studied in most detail at **Marzabotto**. At this site, three large, 15-meter-wide streets were laid out east-west, and one similarly sized street was interspersed with five-meter-wide streets laid out north-south. Recent work has suggested that although orthogonal, the layout was not as regular as originally conceived, unless the sacred area of the acropolis is included in the layout of the ritual space. The southern urban block has eastern and western sides of 190.7 meters, whereas the northern urban block has eastern and western sides of 158.7 meters. However, an overlay of diagonals that project to include an observation point in front of the acropolis produces a regular distance in the region of 275 to 300 meters and it is this measurement that has been hypothetically linked into solar observations.

In time, there was a merging of the identity of local **divinities** with those from the Greek world, leading to the pairing of **Aplu** and Apollo, **Hercle** and Herakles, and so on in the Etruscan pantheon. Some divinities mainly associated with the underworld escaped this process, such as **Culsans**. Etruscan ritual practice was not uniform throughout the area of Etruria, and there were variations in the location and character of sanctuaries and the degree of formality of ritual practice. Southern Etruria had the greatest concentration of Etruscan **temples**, decorated with **terracottas** in places such as **Veii**, **Tarquinia**, and **Orvieto**, whereas northern Etruria and Umbria engaged more frequently in rituals of deposition of bronze figurines of varying sophistication. A dominant theme of Etruscan religion was concerned with the afterlife. Many of the deities had links to the underworld and much of the surviving practice of Etruscan religion is concerned with the tomb. *See also* HATRENCU; SACRIFICE.

REMMESWEILLER-UREXWEILLER. An early La Tène findspot in Germany of an Etruscan ***Schnabelkanne***. *See also* CELTS; TRADE.

RHIND, ALEXANDER HENRY (1833–1863). The Scottish antiquarian, fellow, and benefactor of the Society of Antiquaries of Scotland, in whose name their principal lecture series is named, was also a scholar of Mediterranean and Egyptian remains, including a study of the Etruscans in 1859.

RHODES. A Greek island where tombs containing ***bucchero*** *kantharoi* have been found, and where an Etruscan funnel for filtering wine was found in the temple of **Apollo** at Lindos. From the late sixth to early fifth century BC, there is a distinctive decorated ivory casket. From the fifth to fourth century BC, there are candelabra and incense burners from Etruria at Lindos. *See also* TRADE.

RICHARDSON, EMELINE HILL (1910–1999). One of the most significant American scholars specializing in Etruscan studies, she is best known for her study of Etruscan **bronzes** and her work at **Cosa**.

RICHTER, GISELA (1882–1972). A British-born and Cambridge-educated scholar who became curator of the Metropolitan Museum of Art, New York, and a naturalized American citizen. She was an art historian in the connoisseurship tradition who concentrated her work on the Greek world, but nevertheless studied Etruscan material, including bronzes in the Metropolitan Museum. Her artistic approach made it difficult for her to detect **forgeries,** as was the case in the acquisition of the Etruscan warriors for the Metropolitan Museum.

RITTATORE VONWILLER, FERRANTE (1919–1976). A **protohistorian** based in Florence, whose work contributed substantially toward knowledge of the **Fiora Valley** and the definition of the **Final Bronze Age**, through the term **Protovillanovan**.

RITUAL, ETRUSCAN. *See* RELIGION, ETRUSCAN.

RIVERS, ETRURIA. The longest river relating to Etruria is the **Tiber River** to the south, followed by the **Arno**, to the north, and then by the **Ombrone** in the center, part of the **Maremma**. When coupled

with seasonal patterns of rainfall and the porosity of some of the parent rocks, there is a profound seasonality to the flow of many of the rivers. The western side of the **Apennines** is dominated by five long rivers with large catchments that drain into the Tyrrhenian sea. This effect is particularly marked in Etruria, where the two largest rivers, the **Arno** and the **Tiber**, dominate their landscapes with sizeable catchments. The larger rivers could also have been effectively employed, particularly downstream, to carry mountain resources of wood and stone into the alluvial zones relatively poor in such resources and generally into the major cities, such as **Pisa** and **Veii**.

ROADS, ETRUSCAN. Roads are notoriously difficult to date, but a good case can be made for the construction of the formal (and probably processional) 12-kilometer road from **Caere** to **Pyrgi** by the fifth century BC. This appears to have been of gravel, bounded by **tuff** blocks, accompanied by drainage. Elsewhere, frequent travel along regular routes can be detected by the downcutting of the rock and dated by the placement of (later) tombs in the walls of rock, cut facing the roads. Some Roman consular roads may have developed parts of the routes of earlier Etruscan roads. *See also* VIA AURELIA; VIA CLAUDIA; VIA FLAMINIA.

ROCCA RESPAMPANI. A small **Final Bronze Age** settlement of one hectare in a typical rock **tuff** location under the modern castle near Monte Romano in **South Etruria**.

ROCCA SBERNA. A small **Late Bronze Age** and late **Orientalizing** and **Archaic** site on a **tuff** outcrop of two to three hectares near **Orvieto** in a strategic position.

RODENBACH. A poorly recorded grave mound from near Kaiserlautern in modern Germany, with Hallstatt and early La Tène finds including an Etruscan ***Schnabelkanne*** and what are thought to be two Etruscan bronze basins as well as a gold arm ring, a gold finger ring, iron sword, spearheads, and Attic *kantharos*. *See also* CELTS; TRADE.

ROFALCO. A fortified settlement on the inland edge of the territory of **Vulci** that was principally occupied in the fourth century BC.

ROGGE DI CANINO. A small undefended site of about five hectares occupied in the **Final Bronze Age** and the early Iron Age in South Etruria.

ROMANIZATION. The Romanization of Etruria, accompanied by the relatively rapid disappearance of the Etruscan language, can be followed along a number of interrelated and parallel lines: the already mentioned language replacement, changes in material culture, changes in settlement organization, and our knowledge of political change from literary sources. A key factor in the study of Romanization is that it was not uniform but operated regionally (according to the political relationship of Rome to the local region), operated at different political and economic levels (the effect on farmers and the elite, on ritual practice, and ceramic production), and changed over time. A good insight into the incorporation of the old political elite is through language replacement in tombs of the **descent groups**, such as the **Volumni** and the **Cai Cutu** in Perugia, where the founders of the tombs wrote in Etruscan and the last to be placed in the tomb wrote in Latin.

Material culture changes are more complex. Some ceramic forms continued through from Etruscan times (the almond rim form for instance), but **Arezzo** soon became the center of production of some of the most distinctive forms of Roman pottery, Aretine or *terra sigillata*. At the higher levels of ritual production, some patterns of votive offerings of anatomical **terracottas** provide continuity whereas temples linked to Roman practice form some level of intervention. In the sphere of settlement change, there were interventions in terms of destroyed cities (**Perugia** and **Falerii Veteres**) and founded cities (the *coloniae* such as Cosa), but also continuities such as Arezzo and Volterra. Equally, surveys such as that in the Cecina Valley have shown how the Roman villa worked alongside the preceding rural settlement pattern of the Etruscans, and indeed was most probably an investment by the local Etruscan elite in a new stylistic format, much as their ancestors had done in the **Orientalizing** period with tombs.

Much of the political landscape was determined by preexisting Etruscan layout. All these patterns observed in the archaeology can be read in conjunction with the **literary sources**, which also convey a picture of differentiated Romanization of the Etruscan world. *See also* ACHLE ACILIUS GLABRIO, MARCUS; CEICNA; TARXNA.

ROME. The capital of the Republic and afterward of the empire, traditionally seen as founded by Romulus. There is a tradition of Etruscan domination of the Latin city in the seventh and sixth centuries BC, ending according to **literary sources** with the expulsion of Tarquin the Proud in 509 BC. One Etruscanizing find is the famous Capitoline Wolf, dating probably to the fifth century BC. The subsequent military and political activity of Rome led to the demise of the Etruscan cities, initiated with the fall of **Veii** in 396 BC, registering many triumphs against the Etruscans, as for instance in 311, 309, 298, 295, 281, and 280 BC, with the definitive surrender of Orvieto in 265 BC, consolidated by the foundation of many colonies in Etruscan territory (e.g., **Cosa**, Castrum Novum, **Pyrgi**, Alsium, and Fregenae) and culminating in the sack of Perugia in 41 to 40 BC. *See also* LATINS; ROMANIZATION.

ROSELLE. A settlement in the Maremma area of **North Etruria** that came into prominence from the sixth century BC, altering the balance of power for the region. Part of its drystone wall, composed of large blocks, dates from the sixth century BC; this stands above an earlier, unfired brick wall from the seventh century BC in the northern part of the city. The area encompassed by the three-kilometer circuit of walls appears to have been about 41 hectares. Such demonstrations of power may be linked to the close proximity to **Vetulonia**, whose prosperity tended to be the inverse of its own. The decline of Vetulonia permitted a relative prominence of Roselle.

Modern excavations started here at an earlier date than in many other Etruscan cities and revealed possible monumental architecture in unfired brick of the seventh and sixth centuries BC. One of these structures contained a ritual deposit of the sixth century: a hearth with animal bones and a rich associated pottery deposit including ***bucchero***, imported pottery, a *dolium* fragment with dedicatory inscription, and Etruscan bronzes. Another important discovery is the late

sixth-century Casa dell'Impluvium, which has given invaluable information on urban **domestic architecture** in the form of a courtyard structure. Sacred and industrial quarters have also been discovered. Unusually for an Etruscan city, rather less is known of the cemeteries. The main city was destroyed by the Romans in 294 BC. On high ground to the south is the **Moscona** fort, which contains eighth-century hut foundations. *See also* DODECAPOLIS; TRADE.

ROTA. A small **Archaic** settlement on the Upper Mignone River in **South Etruria**, on the boundary of **Caere**. This is also the probable location of a two-hectare **Final Bronze Age** site.

RURAL SETTLEMENT. The study of Etruscan rural settlement remained underrepresented until relatively recently. Evidence for rural settlement has now been recovered for the territories of **Caere**, **Nepi**, **Tuscania**, and **Veii**, among other cities. The most important excavations of rural settlements include **Accesa Lake** (seventh to sixth century BC), **Podere Tartucchio** (sixth century BC), **Castelnuovo di Berardenga** (sixth century BC), **Casale Pian Roseto** (fifth century BC), **San Mario** (fourth century BC), **Pietriccoli** and **Cetamura di Chianti**. *See also* DOMESTIC ARCHITECTURE; CITIES; DEMOGRAPHY.

– S –

SABINES. The historically named people on the southeastern flank of the Etruscans on the other side of the **Tiber River**.

SACRIFICE. The interpretation of Etruscan **religion** requires an uneasy match of **literary** evidence, relating to the external reputation of the Etruscans, and material evidence of its actual practice; the role of sacrifice is a very particular instance of this tension. In the literary record, the role of sacrifice is emphasized and is ascribed two motives: to interpret and to placate divine will. There was also probably a major role of sacrifice in funerary rites. In terms of the record of actual practice, some deposits such as the large number of deer at **San Giovenale** and the combinations of animals at **Pyrgi** seem to corroborate the literary record.

SAECULA. In common with other urbanized and state-organized societies, the Etruscans developed strategies for organizing **time**. The maximum life of individuals was organized in terms of twelve seven-year tranches. The life of the city and the state were organized in ten *saecula* of variable length that was possible to predict by the time the Etruscan cities had been conquered by the Romans. The expedient calculation of the length of individual *saecula* was in the hands of the **augurs**. Late sources calculate that the first four *saecula* were 100 years long, the fifth was 123, and the sixth and seventh were 119.

SAINT BLAISE. A defended settlement of some 5.5 hectares in Provence in the south of France, where numerous examples of Etruscan **amphorae**, ***bucchero***, and Etrusco-Corinthian pottery have been found, together with Greek material. The site shares with **Lattes**, **Marseille**, and Mailhac a major role as an intermediary between Greeks, Etruscans, and local populations. *See also* TRADE.

SAINTE-MAXIME. An *oppidum* in the Gignac area of the Bouches du Rhone region of the south of France where Etruscan **coins** have been found.

SAINT-PIERRE-LES-MARTIGUES. A small defended settlement of 1.5 hectares set back from the coast on a hill to the west of **Marseille** in the south of France. In the sixth to early fifth century BC the settlement imported Etruscan transport **amphorae** and ***bucchero***. *See also* TRADE.

SAINT-SATURNIN. The findspot of a hoard of 428 bronze objects from Languedoc-Roussillon in the south of France, placed in a *situla* (bronze bucket) of probable Etruscan origin. The hoard appears to have been a stock of materials ready for reworking.

SALT. In common with other developed **agricultural** communities, salt was an essential commodity for the Etruscans, particularly for storage. Salt was probably procured from coastal salt pans, especially concentrated around the **Tiber** estuary, but the case has also been made that rock salt and the products of brine may have been traded from central Europe, perhaps in exchange for luxury products.

SALVIE. A **descent group** of **Castel d'Asso** and **Tuscania** in the territory of **Tarquinia**, as well as Bomarzo and Ferento near **Acquarossa**. The family can be traced back to the seventh century BC from an inscription of possession on a small **impasto amphora** at Ferento and then prominently in **tombs** of the first century BC. The family played an important part in Roman administration and thus the processes of **Romanization**.

SAMOS. The sanctuary to **Hera** on the Greek island in the eastern Aegean where, among other Etruscan objects, a **Vetulonia**-style handle, two *navicella* (boat shaped) **fibulae**, a sizeable fragment of an Etruscan shield (including preserved leather and nail holes), an antennae sword, and ***bucchero*** *kantharoi* were found. These should be placed in the context of an immense array of dedications of equally exotic materials from the East, such as hippo teeth and the skull of a Nile crocodile, and a great range of other bronzes and ivories principally derived from Egypt, Cyprus, and Syria. *See also* TRADE.

SANCTUARIES. Sanctuaries played an important role in Etruscan **religion**. Those of **South Etruria** were generally more formal, at least from the sixth century BC, than those of **North Etruria** and contain well-defined **temple** precincts (including boundary walls and developed entrances), elaborate **terracottas** as decoration, and liturgical foci such as altars and structured votive deposits, as opposed to the simpler structures for the reception of votive deposits found in North Etruria. This more cultural landscape concentrated in the southern zone may have emerged historically from a wider pattern of ritual marking of the natural landscape within all Etruria.

Sanctuaries were the depositories of many rich items of material culture such as **bronzes**, ceramics, and **inscriptions**. This density of objects shows them to be the centers of exchange and the loci of important and changing power relations. Individuals such as **Velianus Thefarie** at **Pyrgi** emerge as important power brokers through their presence at sanctuaries, in distinct locations that mediate power relations and competition at the political center and on political boundaries.

In South Etruria, sanctuaries are best defined by their spatial position with respect to the urban settlement. Major urban sanctuaries

within or close to urban settlements are known from well-preserved structures from **Orvieto** (e.g., Belvedere), **Tarquinia** (e.g., Ara della Regina), and **Veii** (e.g., Portonaccio). Evidence for eight urban sanctuaries that are less well preserved is seen at **Caere**. Another type of sanctuary has been found to be associated with the cemetery of the city, as at Orvieto (e.g., Cannicella). A further type of sanctuary is found at the boundary between rival city-states, as for example at **Punta della Vipera** between Caere and Tarquinia. The last type of sanctuary is found in port entrepots of the major southern cities at **Pyrgi** and **Gravisca**, often combining the ritual practices of Etruscan and non-Etruscan communities.

In North Etruria and neighboring Umbria, sanctuaries that are less well defined, constituting ritual deposits, tend to mark the limits of the natural landscape, from the valley bottom as at **Brolio** to the mountain top as at **Monte Falterona**, and it is here that **bronze** figurines are often deposited. *See also* ARTUMES; BAGNI DI STIGLIANO; BAGNI DI VICARELLO; BANDITELLA; BARANO; CASALE PIAN ROSETO; CHIANCIANO; COLFIORITO; DODECAPOLIS; FANUM VOLTUMNAE; FOCE DEL MARANGONE; FONDACCIO-CASALE MARCELLO; GIFT GIVING; GUALDO TADINO; HERCLE; LEUKOTHEA; LUCUS FERONIAE; MARZABOTTO; MONTE CIMINO; MONTETOSTO AND MONTETOSTO ALTO; MURLO; NARCE; PALLOTTINO, MASSIMO; TRASIMENO LAKE; TURAN; VEA; VEII; VOLTUMNA.

SAN GIMIGNANO. An important medieval settlement in the **Elsa Valley** with probable Etruscan origins.

SAN GIOVENALE. An important excavated site of about three hectares with **Middle**, **Recent**, and **Final Bronze Age** levels below late Iron Age (eighth and seventh centuries BC) and Etruscan levels, strategically placed on the **Mignone River**. One Mycenean sherd (Myc IIIC) was also found in the Final Bronze Age levels. Two Final Bronze Age cremation cemeteries at Porzarago and Fosso del Pietrisco probably belong to this settlement. The majority of scholars do not detect continuous Iron Age occupation, although some of the Swedish excavators have considered some of the levels to be contem-

porary with the Iron Age. The site was fortified in the fourth century BC. The cemeteries (largely chamber tombs), mainly dating to the seventh to fifth century BC, have also been explored in localities such as Porzarago and Fosso del Pietrisco. The settlement appears to have been politically subordinate to **Caere** for most of its occupation, perhaps only substituted by **Tarquinia** at a late stage.

SAN GIULIANO. This settlement of eight to nine hectares was first occupied in the **Bronze Age** and is placed close to the later small **Villanovan** cemetery at Chiusa Cima, which may be better connected to another poorly researched settlement on Monte Cuculo. In common with other sites in the general area, such as **San Giovenale**, there are discussions about the degree of direct continuity between periods of occupation. Whatever the resolution of these issues, there was clearly an **Archaic** Etruscan settlement on the site accompanied by famous rock-cut tombs, where the age of grave goods ranges from the seventh to the third century BC, concentrated in the sixth century BC. There are strong connections between the internal architecture of the tombs (e.g., plan and couch types), the grave goods (storage jars and braziers) of San Giuliano, and those of **Caere** (as is also the case with **Blera** and San Giovenale). This suggests that the settlement was politically subordinate to Caere for most of its occupation. There is also a late votive deposit on the site.

SAN MARIO. A fourth-century BC excavated rural settlement in the territory of **Volterra**, with a surprisingly rich range of material, including a bronze figurine, a gemstone, **coins**, and **pottery** finewares.

SANTA LUCIA. A rural settlement near Bagnoregio.

SANTA LUCIA. Location of a tomb in Slovenia containing a sixth-century BC **Vulci** *plumpekanne* bronze jug.

SANTA MARIA CAPUA VETERE. *See* CAPUA.

SANTA SEVERA. *See* PYRGI.

SARDINIA. The second-largest island of the Mediterranean, located off the Tyrrhenian coast of central Italy. The island was in close contact with the populations of Etruria during the **Villanovan** period. Many distinctive Villanovan bronzes (fibulae, axes, and swords) have been found in Sardinia. Correspondingly, many distinctive Sardinian figurative and model boat bronzes have been found in Etruria (e.g., **Tarquinia**, **Vulci**, **Vetulonia**, and **Populonia**). Nuraghic pottery jugs have been found at **Volterra**, Massa Marittima, Populonia, Vetulonia, **Bisenzio**, Vulci, Tarquinia, and **Caere**. Significantly, this contact preceded Greek **trade** and substantial **Phoenician** trade with Etruria, suggesting that there was a phase of local interaction prior to the reopening of contacts with the wider Mediterranean. The later placing of Phoenician colonies in Sardinia and the increase in trade between Phoenicians and Etruria may have brought this direct contact between Etruria and Sardinia into relative decline.

SARDINIAN SEA, BATTLE OF THE (BATTAGLIA DI MARE SARDO). The battle off Sardinia in 540 BC most probably gave the Etruscans entry to **Corsica**.

SARTEANO. A small settlement near **Chiusi**, with clear evidence of a **Villanovan** cemetery at Sferracavalli, Albini, and Casolimpia and later **Archaic** cemeteries at Solaia.

SASSO DI FURBARA. The location of **Final Bronze Age** and **Villanovan** cemeteries and a later sixth-century BC rural sanctuary near **Caere**.

SATIE. A **descent group** of **Vulci**, known from the Tomba **François**. The fourth-century BC tomb was found in 1857 and was probably founded by one of the family, who also contributed other members. The family is otherwise known in two concentrations, one later, in the third century BC in the **Chiusi** area, and the other earlier, in the sixth century BC on an **Attic** vase of uncertain origin.

SATRES. The **divinity** of **time**, often shown as an old man carrying a sickle and hourglass.

SATURNIA (AURINA). A significant nodal settlement of the **Albegna** Valley, which was occupied from the **Villanovan** period (Sede di Carlo) and again most prominently from the seventh century to the third century BC (Pian di Palma cemetery). The city was destroyed in the late fourth to early third century BC.

SCARCETA. An important six-hectare **Recent** and **Final Bronze Age** settlement site (fourteenth to tenth century BC) on the right bank of the **Fiora River** in Tuscany that has revealed evidence of metalworking (small tools and small ingots, waste products), metalwork (pins, daggers, and winged axes), and the development of house structures. There is also imported Aegean pottery. The large size of some structures has been attributed to the prestige and wealth associated with metalworking in an area of metal resources and the well-known hoards of Pian di Tallone and Manciano Sanprugnano. The site was probably abandoned at the time of the occupation of **Poggio Buco**. *See also* CROSTOLETTO DI LAMONE; SORGENTI DELLA NOVA.

SCARLINO. A medieval castle on the **Maremma** coast of **North Etruria** with two relevant earlier levels: a later **Bronze Age** settlement and **Orientalizing** furnaces.

SCHNABELKANNE. A distinctive trefoil-spouted **bronze** jug originally of Etruscan manufacture, generally referred to by its German name, much traded into central Europe during the Iron Age.

SCHWARZENBACH I AND II. Two graves of early La Tène date in the Saarland of Germany containing Etruscan ***Schnabelkanne*** and an **amphora**. *See also* CELTS; TRADE.

SCHWETZINGEN. A possible grave from the Mannheim area of Germany with what is thought to be an Etruscan *stamnos*.

SCULPTURE. The earliest molded sculpture is found on the seventh-century BC terracotta lids of cinerary urns such as Poggio Renzo at **Chiusi** or **Montescudaio**. Another traditional type of sculpture

is seen in **bronze figurines**, starting in the middle of the seventh century BC. From about the same period, large-scale stone sculpture begins to be carved at settlements such as **Vetulonia** and **Caere** and slightly later **terracotta** examples, again from Caere. Some of these developments are connected figuratively with the mythical figure of the Corinthian **Demaratus**. However, elaborate terracotta sculptures on public buildings at **Murlo** and friezes from Murlo and **Acquarossa** show strong local foundations as well. Over the course of time, individual cities developed their own regional traditions of sculpture, influenced as much by the available materials (soft limestone at Chiusi, alabaster at **Volterrra**, volcanic stone at **Vulci**, terracotta at **Veii**) as by cultural tradition. *See also* ART; CASALE MARITTIMO; MARCIANO; TEMPLE; VIERLE.

SEA LEVEL. The sea level (in areas not subject to tectonic instability) was relatively stable in Etruscan times and has not altered more than half a meter in the last 2,000 years, although particular local circumstances along the Tyrrhenian coast may have led to some apparent sea level rise.

SEDDIN. Findspot of an antennae sword of Italian type in the Brandenburg region of Germany.

SEINE RIVER. The findspot in France of a fifth-century BC Etrusco-Italic male figurine.

SELVANS. A **divinity** known from dedications and from the liver of **Piacenza**. He generally appears as a nude or mantled youth. He could be associated with Silvanus, the Roman god of pastures.

SEMLA. A **divinity** of the earth and mother of **Fufluns**, possibly equivalent to the Greek Semele.

SENECA, LUCIUS ANNEUS (4 BC–65 AD). A Roman author and philosopher who wrote about the ***disciplina etrusca***.

SEPU. A more rural descent group from near **Monteriggioni** in the region of **Volterra**, best known for a tomb that contained a large number of black glazed wares, dating to the fourth and third centuries BC.

SESSENHEIM. An early La Tène findspot in the Rhineland of an Etruscan ***Schnabelkanne***. *See also* CELTS; TRADE.

SETHLANS. An Etruscan **divinity** that has been linked to the Greek Hephaistos and the Roman Vulcan, as the divinity of artisans and smiths. His attributes are generally a hammer, pincers, and double-headed axe, together with a workman's cap. He first appears as a named figure in the fourth century BC. He is often associated with craftsmanship within myths depicted on Etruscan **mirrors**. He appropriately appears frequently on the **coinage** of **Populonia**, the metallurgical settlement on the coast of Etruria.

SETTLEMENT. *See* RURAL SETTLEMENT; CITIES.

SETTLEMENT ANALYSIS. The increase in field survey and urban excavation since the 1950s has led to a new area of Etruscan research, initially supported by British and Swedish field teams and now energetically undertaken by Italian scholars. An important influence has been the rise of amateur archaeological groups, who had easier access to field surveys and have provided some of the most innovative professional scholars once they emerged from the university system. The availability of these data has led to more quantitative analysis of settlements, ranging from site catchment analysis and rank size analysis to forms of central place analysis. More recently, geographical information systems have also played a role by computerizing the large quantities of data, which could not be readily investigated with earlier cartographic techniques. *See also* BRITISH SCHOOL AT ROME; PROTOHISTORY; THEORY; FIELD SURVEY; LERICI FOUNDATION.

SHEEP. Sheep and goats, which had been reared since the Neolithic in central Italy, continued to form an important component of the **agricultural** system together with **cattle** and **pigs**.

SHIPS. The direct evidence of Etruscan shipping comes from a number of shipwrecks, such as **Bon Porté**, **Cap d'Antibes**, and **Giglio.** A prominent shipbuilding technique appears to have been the "sewing" together of the planks with wooden pegs. Indirect evidence comes from artistic depiction dating back to as early as the **Villanovan**



An Etruscan ship from a vase of the Pittore delle Palme, seventh century BC.

period. Other artistic sources include the early seventh-century BC Missouri vase, seventh-century BC fired clay models from **Vulci** and **Capena**, a sixth-century Etruscan *krater* from **Caere**, the famous fifth-century BC Tomba della Nave (Tomb of the Ship) from **Tarquinia**, and many bas-reliefs from the sarcophagi of **Volterra**. These images reveal curved keels, sails, and rudders and, in some cases, oars and rams on the prow. The importance of shipping is confirmed by the opinion of the ancient authors, who express the importance of maritime control (**Dionysius of Halicarnassus**) and (from their non-Etruscan perspective) a particular interpretation of **piracy** (e.g., Apollodorus), which are linked to their participation in the battles of **Cuma** and **Alalia**. Further evidence of the importance of the sea is provided by the **ports** of trade (**Gravisca**, **Pyrgi**, and **Regisvilla**), important coastal settlements (**Populonia** and **Pisa**), and the widespread distribution of certain trade products such as ***bucchero***.

SIESBACH. Early La Tène findspot in the Rhineland of an Etruscan ***Schnabelkanne***. *See also* CELTS; TRADE.

SIGNORELLI, LUCA (1445–1523). This Tuscan Renaissance painter was probably influenced by Etruscan models in his painting of demons among the damned in the **Orvieto** cathedral (circa 1500 AD).

SILVER. The use of this precious metal by the Etruscans was similar to that of gold in making jewelry and coinage. Contemporary to Phoenician use of silver, in the last quarter of the eighth century BC silver first began to be employed to make various forms of personal adornment including rings, hoops, spiral hair pins/earrings, cosmetic fastners, pendants, and more elaborate sheets of silver. Another prominent area of production was that of decorated vessels of a number of forms. The silver may well have been mined in Etruria.

SINALUNGA. A small independent settlement to the north of **Chiusi** in the **Chiana Valley**, dating from the early **Archaic** period (seventh century BC), but developing continuously (apart from some decline in the fifth century BC) into the **Hellenistic** period.

SLAVERY. There are three sources of information on the vexed issue of the presence of Etruscan slaves (or serfs). The most direct is linguistic, through the presence in inscriptions of the terms ***etera*** and ***lautni***, generally translated as "slave" and "freedman" respectively. The least direct is through Greek literary sources, which comment in moralistic terms on the divisions of Etruscan society. More difficult to interpret is the iconographic and archaeological evidence, where scale, dress, and physical appearance have been employed to identify distinctive and inferior individuals in tombs such as the fourth-century BC Golini Tomb 1 near **Orvieto** and the fourth-century BC Tomb of the Shields at **Tarquinia**. The case has been made that some individuals in earlier (approximately 510 BC) tomb paintings from Tarquinia (e.g., Tombs of Hunting and Fishing, the Baron and the Jugglers) have the distinctive features of people from central Europe and can be identified as slaves that were imported as part of the trading systems linking Etruria to areas north of the Alps. *See also* CAI CUTU; SOCIAL CLASS.

SMURINA. A **descent group** of **Norchia**, in the territory of **Tarquinia**. This family is most prominent in the late fourth and the full

third centuries BC, where they can be traced over three generations, strongly tied to this small locality.

SMYRNA. Greek town in Asia Minor where the domestic houses contain ***bucchero*** *kantharoi*. *See also* TRADE.

SOCIAL CLASS. The majority of evidence of Etruscan society is for the elite class, pervading all forms of material culture, **inscriptions**, buildings, **religion**, and above all their **tombs**. In this context, the **descent group** (or family [*gens*] over time) was the crucial constituent element. In the explicit material representation of society among the Etruscans, it was the relationship of the individual to the descent group that was preeminent in the articulation, preservation, and development of social class. In some cases, class differentiation can be seen through the identification of **slavery**, partly by the contrast in representation and partly through significant **inscriptions**. An interdisciplinary analysis of inscriptions, namely the loss of the slave epithet, provides evidence for social mobility between classes. Analysis of the development of a descent group such as that of the **Cai Cutu** of **Perugia**, gives an insight into social change in a city that has all the characteristics of being on a frontier, where social change is most marked. **Marriage** was a considerable motor of social mobility and the elaborate naming of the Etruscans from both male and female lines allows marriage links to be noted, as for example between Perugia and **Volterra**. The same mobility can also be identified at Perugia in the inclusion of non-Etruscan names such as Venete (from the Venetic north), showing the crossing of ethnic lines.

SORGENTI DELLA NOVA. An important **Final Bronze Age** site of some 15 hectares in the **Fiora Valley** that has been extensively excavated. Medieval occupation initially made interpretation difficult, but the settlement now provides one of the most extensive statements about the layout of a **Final Bronze Age** settlement with evidence for varied types of hut structure (small rock-cut structures and larger oval huts). A burial at Pian della Contessa nearby may be related to this settlement. *See also* CROSTOLETTO DI LAMONE; SCARCETA.

SOSTRATOS. A rich merchant from Aegina, mentioned by **Herodotus**, who has been linked to a dedication on an anchor at **Gravisca** and grafitti on **Attic pottery**. This act can be seen as the counterpart to the Etruscan inscription on a Laconian cup at **Aegina** by an Etruscan trader, **Plavtena**, from **Caere**.

SOUFFLENHEIM. Early La Tène findspot in the Rhineland of an Etruscan ***Schnabelkanne***. *See also* CELTS; TRADE.

SOUTH ETRURIA. The area of Etruria bounded by the **Tiber River** to the southeast and east and the **Albegna Valley** to the northwest. It contained the five cities of **Veii**, **Caere**, **Tarquinia**, **Vulci**, and **Orvieto**. The term is also employed more restrictedly for the survey area around Veii undertaken by the **British School at Rome**.

Southern Etruria contains a heterogeneous zone of geology, dominated by volcanic activity and lower limestone relief. The northern volcanic province of Latium has generally an older history that started in Pliocene times, as in the case of the **Tolfa hills**, and ceased activity in the Pleistocene. Some of the recent dates of this activity are in the order of 95,000 to 90,000 years ago, although some lake deposits dated to about 40,000 years ago have been overlain by the most recent volcanic material (Tufo Giallo di Sacrofano). By the Etruscan period, volcanic activity would have been long distant, and the distinctive by-products of the landscape would have been more important. For instance, the Tolfa hills were an important source of metal ores. The morphology of the landscape is dominated by truncated, flat cones of low height, but wide diameter (up to 30 kilometers). To the north of the Tiber, some of the original calderas are occupied by deep lakes (e.g., **Bolsena** [146 meters deep], Vico, and **Bracciano** [160 meters deep]). Two of these lakes, Bolsena (114.5 square kilometers) and Bracciano (67.5 square kilometers), are the second and fourth largest lakes of the Italian peninsula. A further volcanic lake, Baccano, was drained in Roman times.

South Etruria (or more exactly southeast Etruria) provides an important, well-studied region both from an archaeological and from a landscape perspective. Studies of the geology show how the stratigraphy of a volcanic landscape can support the procurement of a wide range of resources. The harder volcanic rocks provided selci for road

surfaces, which can be sourced to particular deposits. The softer tuffs provided ready building material, readily cut into blocks for house foundations. Travertines, which precipitated out on the flanks of the Apennines, provided an alternative source of building material. The Plio-Pleistocene clays below these volcanic deposits, revealed by the down-cutting of the river systems, offered ready access to material for pottery production.

SOVANA. A naturally defended settlement of more than 13 hectares on a **tuff** outcrop with two key phases: a **Final Bronze Age** phase and an **Archaic** phase. The **Archaic** settlement showed prosperity through its tombs from the seventh to the sixth century. The tombs of this period are similar to those of neighboring **Poggio Buco** and **Pitigliano**. There are also elaborate rock-cut tombs from the **Hellenistic** period.

SPINA. A **port city** on the Adriatic founded in the late sixth century BC. The six-hectare settlement probably consisted of wooden structures set between embankments and canals on a regular plan. The **cemeteries** (mainly ***fossa*** tombs) were set on sand dunes to the north and east of the city. These contained much **Attic pottery**, Etruscan **bronzework**, and **ivory** and **gold jewelry**. The city is recorded to have founded a treasury at **Delphi**, giving some indication of its importance as a **trading** settlement. Its Etruscan identity is given credence by the presence of Etruscan **inscriptions** in both the **settlement** and cemetery, including **tular** or boundary inscriptions that may suggest that Spina was on the Etruscan frontier.

SPITU. A **descent group** of **Tarquinia,** known for two tombs of the third to second century BC. The family have been interpreted as recent immigrants from **Chiusi** who had little political role in the **city**.

SPUR-. The Etruscan word for the **city**, perhaps in its political aspect.

SPURINNA. Some early imperial (Roman) first-century AD inscriptions in Latin found at the temple of the Ara della Regina in **Tarquinia** record the exploits of the highly successful and expansive Spurinna **descent group**, centered on the Romanized T. Vestricius Spurinna. This is a late example of a long Etruscan tradition of ex-

pounding the achievements of the descent group in what are often designated ***elogia***. The descent group is also known from the Tomb of the Bulls at Tarquinia, from an ivory plaque of a lion from San Omobono in **Rome**, from other tombs at Tarquinia, and from other burials at **Blera** and **Tuscania** in the territory of Tarquinia. A further source of information is five examples of a type of pottery (plates and cups) that have the descent group name on them either as donors or makers from the fifth century BC and found at **Vulci** and **San Giuliano**. The family also seems to have been present in **North Etruria**, in the **Val di Chiana**, **Chiusi**, and most prominently in **Perugia**.

STATE FORMATION. Scholars have debated the timing and rate of development of Etruscan state formation. It is clear that most Etruscan settlements were occupied by the **Final Bronze Age**, achieved high levels of population nucleation by 950 BC (using the new chronology), and showed clear signs of social differentiation by the ninth century BC. Some scholars, generally those studying the **Final Bronze Age** and early Iron Age, consider state formation to have occurred by the time of the initial nucleation in the tenth century BC. At this stage, there are reasons of demography and scale for considering state formation to have occurred, but at least initially there is no clear emergence of status differentiation. Other scholars, generally those studying the later Etruscans, tend to emphasize the impact of the Greeks and importance of the full development of state institutions and territorial control in the eighth or seventh century BC. At that time, the monumentality of the state apparatus was fully visible in many dimensions: public buildings, demographic density, and status differentiation. Ultimately, the question is a matter of definition.

A similar issue is the distinction of urbanism from state formation. Urbanism is generally related to demographic levels and monumental structures such as walls, public buildings, and (particularly in the case of the Etruscans) tomb construction. State formation relates more to hierarchical control of the territory and administrative structures that can be inferred from the scale of urbanism and the presence of offices such as the **magistrateship** and ***lucomon***. *See also* METHLUM; REGIONALITY; SOCIAL CLASS.

STATONIA. *See* CASTRO.

STELE. The stele is generally defined as a more elaborate type of ***cippus***, taking the form usually of a decorated stone slab that marks a tomb or commemorates a dead individual. Prominent examples are the stele of Avile **Feluske** at **Vetulonia** and the series of stele from the **Fiesole** area. Another distinctive series is found at **Bologna**.

STEYR. Findspot in Austria of a **Tarquinian** (Fermo) antennae-type sword of the ninth to eighth century BC.

ST. GEORGEN AM LEITHAGEBIRGE. Findspot in Austria of an eighth-century BC semilunate **Tarquinian**-type razor.

STICNA. Findspot in Slovenia of a seventh-century BC **Etrusco-Corinthian** jug.

STRABO (64/63 BC–24 AD). A Greek writer best known in Etruscan terms for his descriptions of the geography of central Italy, which provides information particularly on the Tyrrhenian coast of Etruria.

STRIGIL. *See* ATHLETICS.

SUBSISTENCE. *See* AGRICULTURE.

SUESSULA. An ancient town of **Campania**, mainly known for its Roman occupation after 339 BC, but also for its Etruscan occupation, as indicated not just by traditional accounts but also by Etruscan inscriptions.

SUNZING. The findspot in Austria of an Etruscan ***Schnabelkanne*** and two bronze basins.

SUTRI. An important settlement on the **Via Cassia** in **South Etruria**, although only some sixth-century to fourth-century tombs survive of the pre-Roman phases of the city. It was the focal point of one of the surveys of the **British School at Rome** in the 1960s. The site, of some eight to nine hectares in size, was probably also occupied in the **Final Bronze Age**.

SVENSKA INSTITUTET I ROM (THE SWEDISH INSTITUTE OF CLASSICAL STUDIES IN ROME). The Swedish research institute in Rome founded in 1925 that excavated some key Etruscan and earlier settlements in South Etruria including **Acquarossa**, **San Giovenale**, and **Luni sul Mignone.** *See also* BOËTHIUS, AXEL.

SWINTON, JOHN (1703–1777). An English clergyman who was taken by Etruscomania and who wrote two accounts of the Etruscan **language**, the second in 1746 using Etruscan letters in the Caslon Etruscan typeface created by the University of Oxford in 1745 to 1746.

SYMPOSIUM. The Greek term for the male drinking ritual that has been loosely applied to the Etruscan equivalent, most easily seen in the tomb paintings of **Tarquinia** and the grave goods of many Etruscan tombs. The most notable differences are that the Etruscan equivalent is better designated as a feasting ritual (where eating and roasting are as important as drinking) and that **women** were present in Etruria on an almost equal footing to the **men**. A very large amount of the paraphernalia found in Etruscan **tombs** relates to the symposium, including many drinking vessels, the **kottabos**, roasting spits, and even the couches on which the dead recline. Many depictions of the deceased are symposium scenes. *See also* WINE.



The Etruscan symposium from a terracotta at Murlo.

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TAGES (TARCHIES). The name given traditionally to the **divinity** who invented the Etruscan ***disciplina etrusca*** and who was associated with wisdom. He is extensively mentioned by ancient authors including Cicero, Ovid, and Lucan. These accounts tell of a creature of boyish appearance that appeared to a ploughman in his furrow. This same creature instructed the assembled people of Etruria in the art of divination and then disappeared. This oral tradition was eventually written down in 12 books.

TAITLE. The Etruscan equivalent of **Daedulus** who is represented as a winged figure and with attributes of saw and axe, in his capacity as a technical genius. He is in some cases identified by an inscription.

TALAMONE. A port city not far from **Orbetello** where most uncovered remains date to the fourth century BC: walls, a temple area, and **tombs**. There is some evidence of earlier **Archaic** activity, including a temple area at Bengodi. The site is best known for the survival of substantial **terracotta** decorative elements from the temples and a second-century to first-century BC votive deposit of miniature **agricultural** instruments.

TAMARIS. A defended promontory settlement of 1.5 hectares to the west of **Marseille** in the south of France, with imports in the sixth century BC of Etruscan transport **amphorae** and ***bucchero***. *See also* TRADE.

TANAQUIL. Some early authors give this name as the wife of **Tarquinius Priscus**. Other traditions make her the wife of Lucumone (a name very similar to ***lucomon***), the son of **Demaratus**.

TARCHIES. *See* TAGES.

TARCHUN. Early sources make Tarchun the son or brother of **Tirrenus**, and the mythical founder of either all the **Dodecapolis** or a select number of **cities** (e.g., **Tarquinia**, **Cortona**, **Pisa**, and **Mantua**).

TARDA ETÀ DEL BRONZO. *See* LATE BRONZE AGE.

TARNA. A **descent group** of **Caere** and **Vulci** that is known as early as 630 to 620 BC for two inscriptions of possession on **impasto** jars in a tomb from San Paolo at Caere. Later occurrences are from Hellenistic monumental tombs at both Caere (Tomb of the Alcove) and Vulci (Tomb of Bulls). In the latter tomb, the family can be traced through four generations from Vel the founder. The family thus appears to have started in Caere and moved also to Vulci, where it engaged in successful intermarriage, surviving well into the first century BC.

TARQUINIA. An important settlement of southern Etruria whose prominence is suggested by its linkage to the mythical **Tarchun**. Recent excavation and surveys have shown that some parts of the extensive plateau have been occupied since the **Final Bronze Age** and that the area occupied expanded from two hectares (Castellina di Tarqunia) to 120 hectares between the Final Bronze Age and the **Villanovan** period. There is also some evidence of Final Bronze Age burials among the later Villanovan burials. The most recent excavations in the Pian di Civita have uncovered a Final Bronze Age hut, oven, and a ritual deposit. These were followed by burials in the ninth and eighth centuries and various foundation deposits including a cast-bronze axe, a sheet-bronze shield, and a long bronze trumpet. The central part of the city is famous for the Ara della Regina temple, the latest of a succession of temple structures and the findspot of the **Elogia** Tarquinensia celebrating the achievements of the **Spurinna** family. The impressive limestone walls and gates of the city were constructed by the fifth century BC. Earlier excavations on the adjoining Monterozzi (Calvario) plateau uncovered Villanovan settlement under the famous cemetery.

The major evidence is still from **cemeteries**. One **Protovillanovan**-type urn has been found. The first main cemeteries are to the east (Selciatello, Impiccato, Sopra Selciatello) and comprise ***pozzetti*** graves. The principal burial locations of the **Villanovan** period are at Monterozzi (200 graves), Poggio Selciatello (204 graves), Sopra Selciatello, Poggio dell'Impiccato (83 graves), and alle Rose (more



One of the northern gateways of Tarquinia from inside the city.

than 69) graves. The interments at the Le Rose cemetery were composed principally of cremations (90 percent), of which 74 percent were placed in a simple hole (*pozzetto*) in the ground, 23 percent had a cylindrical container (*custodia cilindrica*), and three percent had a rectangular box (*cassa rectangolare*). The Selciatello and Impiccato groupings had an even greater predominance of cremation (97 percent) dominated by deposition in a simple hole (77 percent). From approximately 750 BC, tombs are found on Colle dei Monterozzi, when there is an expansion of inhumation including *fossa* tombs. From the sixth century, the famous tomb **paintings** began to appear and remained in widespread use for the first half of fifth century BC. The **sanctuary port** of **Gravisca** belonged to the city, as did the smaller settlement of **Tuscania**. Important local descent groups include the **Pinie**, **Pulena**, **Pumpu**, **Spitu**, **Spurinna**, **Tarquinii**, and **Velcha**. *See also* DODECAPOLIS.

TARQUINII. One of the most important **descent groups** of Etruscans, originating from **Tarquinia**, who traditionally provided the fifth

(**Tarquinius Priscus**) and seventh (**Tarquinius Superbus**) kings of **Rome**. The descent group also appears in the frescoes of the **François** tomb of Vulci in conflict with a warrior of **Vulci**.

TARQUINIUS PRISCUS. Traditionally considered the fifth king of Rome, reigning from 616 to 578 BC, who introduced Etruscan customs into Rome and who is traditionally credited with the construction of the Cloaca Maxima and the Temple of **Jupiter** on the Capitol.

TARQUINIUS SUPERBUS. Traditionally considered the seventh king of Rome, reigning from 534 to 509 BC, and who was credited with a tyrranical image that led to his expulsion in 509 BC.

TARXNA. A **descent group** of **Cerveteri**, which is known from no less than forty inscriptions in the Tomb of the Inscriptions in the Banditaccia cemetery, a tomb discovered in 1845 to 1846 and described by **George Dennis**. The inscriptions appear to represent 33 women and eight men. In spite of the simplified genealogical form of the inscriptions, eight generations were recognized by **Mauro Cristofani**, starting in the third century BC and lasting until the end of the second or the beginning of the first century BC. In this last stage, the names were written in Latin.

TAYLOR, ISAAC (1829–1901). The philologist and historian of the written script who also engaged in the study of the Etruscan language, suggesting that the Etruscan language was not Indo-European in **origin** in his *Etruscan Researches* of 1874. *See also* LANGUAGE.

TELL SUKAS. The long-lived tell (settlement mound) in Syria where fifth-century or fourth-century BC candelabra and incense burners from Etruria were found.

TEMPLE. The Etruscan temple consisted of a high podium of stone, one to three cellae with or without wings, and a superstructure of wood dressed with **terracottas**. Good examples are found at **Orvieto**, **Veii**, and **Tarquinia**. The best examples of the distinctive molded podium are preserved in the Belvedere sanctuary at Orvieto

and the Ara della Regina at Tarquinia. Smaller scale examples of altars of similar format can be found at **Pieve a Socana**, **Punta della Vipera**, **Vignanello**, and **Marzabotto**. The terracottas were molded and painted, attached by nails to a wooden frame, in two encircling rows around the temple. The boundaries of the roof were guarded by **antefixes**, forming liminal creatures, such as gorgons, satyrs, and maenads. On the ridge of the roof and in the pediments at each end, there were more elaborate large-scale sculptures. The most complete pedimental sculpture has been found at the fifth-century BC **Pyrgi** Temple A and represents the Theban cycle from Greek myth. The most complete roof ridge sculptures have been found at the Portonaccio temple at Veii and represent **Turms**, **Hercle**, and **Aplu**. Clear tripartite temple plans (with the central room larger than the two flanking) survive at the Belvedere temple of Orvieto and the Portonaccio temple of Veii. Columns were placed only to the front, also the sole location of steps. Thus in contrast to a Greek temple, the access to and perspective on an Etruscan temple was from the front and can therefore be seen not as a pale reflection of Greek approaches, but as distinctively different. *See also* RELIGION; SANCTUARIES.

TERRACOTTAS. Terracotta decoration, particularly **antefixes**, **acroteria**, and friezes, was extensively used in Etruria to decorate palace buildings (e.g., **Murlo** and **Acquarossa**) and **temples** (e.g., **Orvieto**, **Veii**, and **Tarquinia**), since fired terracottas and tiles were widely employed both to protect and decorate the wooden superstructures of buildings.

TEXTILES. The evidence for textiles is both indirect, through technological apparatuses for weaving such as spindle whorls and loom weights and through artistic representation of **dress**, and increasingly direct, through the exceptional survival of the textiles themselves. The most spectacular finds of actual textiles are recent, aided by improved recognition and conservation techniques. Some of the most outstanding finds are known from **Sasso di Furbara** and **Verucchio** and even more recently at **Casale Marittimo**. These finds demonstrate the high technical precision of Etruscan weaving, with varied weights and designs, and the great aesthetic quality of the many shades that indirect artistic representation can only hint at. Most

textile survivals are, however, very fragmentary and it is difficult to achieve an overall synthesis.

THANR/THALNA. The Etruscan divinity of birth and death, wife of **Tinia**, represented as a young woman.

THARROS. The **Phoenician** and Punic colony in Sardinia where among other Etruscan imports there is a distinctive late sixth-century to early fifth-century BC decorated **ivory** casket as well as Etrusco-Corinthian perfume containers and a range of ***bucchero*** forms. *See also* TRADE.

THELEY. Early La Tène findspot in the Saarland of Germany of an Etruscan ***Schnabelkanne***. *See also* CELTS; TRADE.

THEOPOMPUS. A fourth-century BC Greek historian who is recorded as a source of some of the licentious views of Etruscan women and who provided a contrasting identity to Greek practices.

THEORY. Etruscan archaeology has been traditionally most closely related to classical archaeology, which explicitly denies the presence of theoretical approaches. In actual fact, Etruscan archaeology has employed both implicit and more explicit theory, including most notably those based on the approaches of **John Beazley** and **Ranuccio Bianchi Bandinelli**. The former developed a methodology, based on the theories of **Giovanni Morelli** and **Bernard Berenson,** toward identifying hands in Etruscan art. The latter was more versed in a Marxist background and therefore was also conscious of sociopolitical context. More recently, senior Etruscan scholars such as Mario Torelli, Françoise-Hélène Pairault Massa, and **Mauro Cristofani** have introduced important sociopolitical discourse, in part based on the Ranuccio Bianchi Bandinelli tradition, but also drawing on anthropology. A separate group of scholars from the University of Rome studying **protohistory** (equally within a broadly Marxist framework) have also developed important contacts with the theoretical outlooks of Anglo-American anthropological prehistorians. Scholars such as Renato Peroni, Anna Maria Bietti-Sestieri, Alessandro Guidi, Francesco di Gennaro, Marco Pacciarelli, and Cristiano Iaia, while retaining a good knowledge of material culture, have branched out

into studies of landscape and burial analysis. In the more recent generation, younger scholars such as Gabriele Cifani, Alessandro Naso, Marco Rendeli, Andrea Zifferero, and (based in the British tradition) Vedia Izzet, Ulla Rajala, and Corinna Riva, have also taken a more theoretical approach to material culture, the built environment, burial, and landscape, drawing on **postcolonial theory** and modern concepts such as identity, the body, and **hybridity**.

THESAN. The Etruscan **divinity** of the dawn, sometimes identified with the Greek Eos and the Roman Aurora. She was already present at **Caere** in the sixth century BC. In the **Archaic** period, she normally had wings and winged sandles. She appears both on the **Zagreb** mummy wrappings and a bronze tablet from **Pyrgi**.

THESE. The Etruscan equivalent of the Greek Theseus.

THOMM. An early La Tène grave mound in the Trier/Saarland region of Germany containing a possible Etruscan ***Schnabelkanne*** and what is thought to be an Etruscan basin. *See also* CELTS; TRADE.

THORIGNÉ EN CHARNIE. Ritual deposit in the Loire region of France containing a late seventh-century BC group of five bronze statuettes of bovids, female figures, and a warrior, probably imported from Etruria.

THUNDERBOLTS. The study of the placing of thunderbolts (particularly in the sky) and interpretation of their meaning was a central part of the ***disciplina etrusca*** and more specifically the Libri Fulgurales. The late textual sources record a complex typology of meaning based on pigment, trajectory, and other criteria, accompanied by rituals performed by the **augurs** (or ritual specialists).

THVETHLIE. A **descent group** of **Orvieto**, **Tuscania**, and **Musarna**. In the late sixth century, the family was present at the Crocefisso del Tufo cemetery at Orvieto but appears to have transferred to Musarna and Tuscania in the second half of the third century BC.

TIBER RIVER (TEVERE). The major, 405-kilometer-long river that rises on Monte Fumaiolo in the northern part of the central **Apen-**

nines and runs through central Italy, draining a catchment of some 17,169 square kilometers, providing the southern and eastern border to **Etruria**. This river provided an important navigation route into the heart of Etruria. In the course of its flow, it changed from a more seasonal river in its upper reaches to the perennial and substantial flow once joined by tributaries such as the Aniene and Nera. *See also* CAPENA; CASTELLARO; CELLENO; FALISCANS; FIDENAE; GALLESE; NORTH ETRURIA; ORTE; PIAN MIANO/MONTE CASOLI; SABINES; SALT; SOUTH ETRURIA.

TIME, ETRUSCAN. Later sources have allowed us to reconstruct different nested scales of Etruscan time. This reconstruction suggests that the day ran from midday to midday and was grouped into weeks of eight days. Eight months (*velcitna*, *capre*, *ampile*, *acle*, *turane*, *hermina*, *celie*, and *cezpre*) were grouped into a year. The years were in turn grouped into historical ***saecula***, linking real time to cosmological time. A good illustration of this is the **François** tomb of **Vulci**, which depicts three interrelated scales of the time grading from actual time to mythological time: the tensions of the political present, the historical struggles between **Vulci** and **Tarquinia**, and mythological representations of time seen through the slaughter of Trojan prisoners. *See also* SATRES.

TIN. A silvery-white malleable metallic element that was not locally available in Etruria, but which is required to form an alloy with copper to form **bronze**.

TINAS CLINIAR. *See* CASTUR AND PULTUCE.

TINIA. The supreme celestial **divinity**, husband of **Uni**, often linked to the Greek **Zeus** and the Roman **Jupiter**, and one of the principal triad with Uni and **Menrva**. His supreme power earned him a dominant presence and range of attributes on the model liver of **Piacenza**. He was also connected to the afterlife. He is usually, but not exclusively, depicted bearded, and often linked to the **thunderbolt**, often enthroned. See also DIVINITIES; RELIGION; SANCTUARIES.

TIRRENI. *See* TYRSENOI.

TIRRENUS. The ancestral founder of the **Tyrsenoi** (Tirreni), who gave birth to **Tarchun**, who founded **Caere**.

TITE. A descent group of **Volterra** best known for the **tuff** funerary **stele** of Avile Tite holding a spear dating to the sixth century BC.

TIUR. A **divinity** of the moon, the equivalent of the Greek Selene and the Roman Luna. Her name appears on the **Piacenza** liver and on a votive offering shaped like a crescent moon.

TODI (TUTERE). A major **Umbrian** settlement, under Etruscan influence (findspot of Etruscan **inscriptions** and imports) that lay on the boundary (as suggested by its Umbrian name Tutere) with Etruria, between the Etruscan cities of **Perugia** to the north and **Orvieto** to the west. A large (1.4 meters high) **bronze** statue of a warrior of probable Orvieto manufacture using the lost wax process was found 350 meters from Todi, deliberately buried some 300 years after its manufacture in approximately 400 BC. The statue bears an Umbrian inscription in South Etruscan writing, showing the **hybridity** of its culture.

TOLFA. A **Final Bronze Age** settlement at Monte della Rocca of some five hectares. At Poggio della Capanna, a group of contemporary burials has also been discovered. A hoard of four axes and other artifacts datable to the tenth to ninth century BC and two **fibulae** have been found in the locality. Related sites in the same area of the **Tolfa hills** include **Allumiere**, **Castellina di Marangone**, **Caolino**, **Cibona**, **Coste del Marano**, **Croce di Bura**, **Elceto**, **Fontana del Papa-Tolficciola**, **Forchetta del Sasso**, **Forchetta di Palano**, **Monte Urbano**, **La Tolfaccia**, **Monte Sant'Angelo**, and **Monte delle Grazie.** *See also* BRONZE; COPPER.

LA TOLFACCIA. A **Late Bronze Age** settlement at over 500 meters above sea level covering some five hectares with an associated cemetery in **South Etruria** in the **Tolfa** region. Another tomb is probably located at Bandita Grande nearby. Related sites in the same area of the Tolfa hills include **Allumiere**, **Castellina di Marangone**, **Caolino**, **Cibona**, **Coste del Marano**, **Croce di Bura**, **Elceto**, **Fontana**

del Papa-Tolficciola, **Forchetta del Sasso**, **Forchetta di Palano**, **Monte Urbano**, **Monte Sant'Angelo**, and **Monte delle Grazie.** *See also* COPPER; BRONZE.

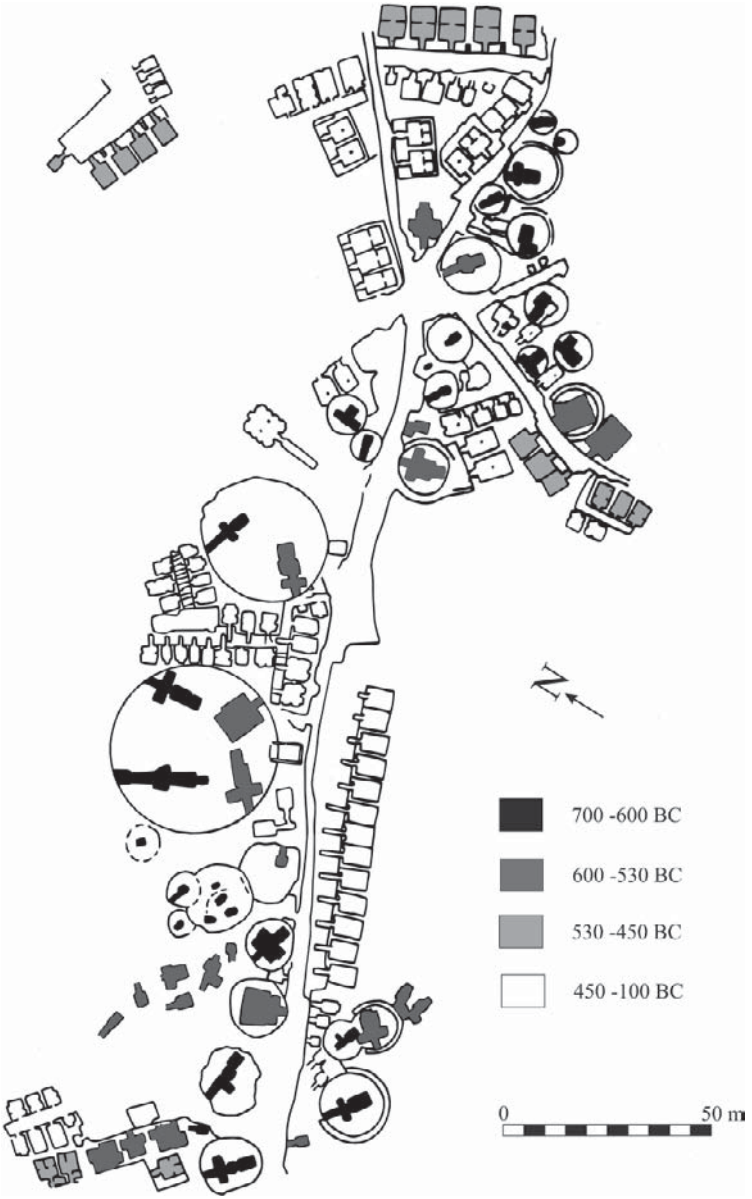
TOLFA HILLS. An upland zone between the cities of **Caere** and **Tarquinia** where significant metallurgical mineral resources (including iron, lead, copper, and zinc) were exploited from at least the **Final Bronze Age**.

TOLUMNE. A prominent descent group of **Veii** of which one member is mentioned by **Livy** in the conflict over the city of **Fidenae**, and others can be traced among the dedications to **Menrva** at Veii.

TOMBA A CIRCOLO. *See* CIRCOLO TOMBS.

TOMB ROBBING. The richness of the contents of Etruscan tombs and the wilingness of some museums and collectors to pay good money for their contents has unfortunately led to a spate of tomb robbing over a very long period of time. **Caere** has particularly suffered from this activity, but there is evidence of such activity from many Etruscan cemeteries, most recently in a case from the area of **Bisenzio**. One tomb robber has even published his autobiography. The rules of ownership of antiquities by the state in Italy are strict, but not always followed. There is, however, a welcome change of attitude celebrated in UNESCO conventions that seek to reach agreement over the illegality of the trade in antiquities. A center for the study and control of illicit antiquities orginally based in Cambridge University has recently transferred to Stanford University. Auction houses are beginning to respond. Law cases are increasingly successful in repatriating material that clearly has an illicit origin, most notably in the return of the Caere-derived Euphranios *krater* from the Metropolitan Museum of New York to Italy in 2008. Context is vital for the understanding of art and tomb robbing irreparably destroys that valuable information.

TOMBS. Etruscan funerary architecture and furniture used to dominate all perceptions of the Etruscans and there is a wealth of information about tombs. A distinctive feature of tombs is that they are generally



The Banditaccia cemetery at Caere.

placed on the approaches to cities and smaller communities, although visible points along roads are another prefered location. One major exception to this rule is the discovery of burials dating to about 800 BC among foundation deposits of the very city of **Tarquinia** itself, including possible human sacrifice. Early tombs from the **Villanovan** period contain many cremations, although the relative proportion to inhumation varies between 90 percent in Tarquinia and 30 percent at **Veii**, even if this is partly dependent on the later date of many of the tombs at Veii. The custom of **cremation** was generally retained longer in the northern parts of Etruria. **Inhumation** became the dominant custom in the southern cities (e.g., **Caere** and **Tarquinia**).

The structures of early tombs are simple containers for cremation urns. The later tombs comprise more elaborate houses for the dead, filled with rich assemblages for feasting and placed within the distinctive tomb architecture of the individual city. These tombs were collected in groups that can be characterized as cities of the dead, most notably in the Banditaccia cemetery of **Caere**. At Tarquinia, women and younger individuals appear to be underrepresented in burials, suggesting a different burial practice in this part of the community and perhaps also a different status. More details of the distinctive features of tombs are given in conjunction with individual cities (e.g., Caere, **Orvieto**, **Populonia**, Tarquinia, **Vulci**). *See also CASSONE* TOMBS; *DADO* TOMBS; *CIPPUS*; *CIRCOLO* TOMBS; DESCENT GROUP.

TORRE DEL PASCOLARO. A **Final Bronze Age** settlement of four to five hectares in the southern area of **South Etruria**.

TORRE D'ISCHIA. A **Final Bronze Age** settlement of five hectares in a typical **tuff** outcrop location in the inland **Mignone River** region of **South Etruria**.

TORRE STROPPA. A small, three-hectare **Final Bronze Age** settlement on a **tuff** outcrop, also known as Torre dell'Isola, located north of **Nepi**.

TORRE VALDALIGA. The **Archaic** settlement near the modern Civitavecchia was most probably located under a medieval tower,

whereas the seventh-century to sixth-century BC tombs of the cemetery are more clearly visible. **Final Bronze Age** material has also been found in the general area.

TORRIONACCIO. A small (perhaps as much as two to three hectares) **Final Bronze Age** site in the Monte Romano area of **South Etruria** that has produced interesting excavated evidence for terracing, hut bases, and post holes, as well as faunal and floral remains.

TRACCHI, ALVARO. An amateur archaeologist of considerable significance in the immediate postwar period. He was from the **Arno River** area of northeast Etruria and undertook some of the earliest surveys of Etruscan and later settlement in the region, and, furthermore, published the archaeological evidence to a high standard.

TRADE. Exchange was already flourishing in the Neolithic and Bronze Age of central Italy. By the later phases of the Bronze Age, the exchange of finished bronze products had become a key element of the intensifying economy. In terms of external trade, imports were principally pottery (on a very small scale), while bronze objects found their way out of Italy. Only five sites (**Monte Rovello** [one fragment], **Luni sul Mignone** [five fragments], **San Giovenale** [one fragment], **Scarceta**, and Casale Nuovo) in western central Italy have Aegean-type pottery and of these, the oldest fragment from Luni, three samples from Casale Nuovo, and the San Giovenale sample appear to be Aegean imports. At least 85 objects of Italic origin have been found in the Aegean, many in Crete, including 65 pottery vessels and 20 bronze objects. The Idean cave on Crete yielded four knives and five swords. Peschiera-type swords were distributed from Transylvania to France and from the Balkans to Denmark. Gold sheets similar to those found in the **Gualdo Tadino** hoard have been found in **Delos**. Evidence for distinctive Italian winged axes has been found in Greece (including **Mycenae**).

At the very end of the Bronze Age and at the very beginning of the Iron Age, exchange appears to have been more local, concentrating on local and regional trade with **Sardinia** and neighboring areas. The earliest trade, in the eighth century BC, appears to be a classic case of **gift** exchange between international elites of prestige

products often connected with drinking cults and sometimes personally named. A key question is whether this resurgence of contact accompanied or preceded the foundation of **Pithekoussai** and Greek colonization. Some 250 bronzes of Italian origin have been found in the Greek world, many **fibulae**, and most from **Olympia**, as well as **Delphi**, **Samos**, and **Dodona**. The presence of fibulae may relate to the presentation of complete costumes to the gods. The presence of weapons probably demonstrates the dedication of war booty to the gods. ***Bucchero*** pottery was also dedicated at Miletus and Samos but has received less scholarly attention. From the **Archaic** period, trade to the Aegean is dominated by prestige metallurgical products such as incense burners, candelabra, and utensils (and from literary sources, sandals and trumpets) in settlements such as Olympia and Delphi. One special object is a tripod from **Vulci** on the Acropolis in **Athens**.

Greek trade with Etruria may not have been under Greek management or control, given the prominence of Etruscan **shipping**. The presence of objects of Etruscan manufacture in Greek contexts may be another indicator of the active involvement of Etruscans. Even more convincing is the Etruscan dedication at Aphaia, showing the physical presence and ritual involvement of an Etruscan. The manufacture of Greek objects also seems to involve the actual engagement of Etruscans. Etruscan traders' marks appear on Attic pottery found in Etruria. Furthermore, at **Caere** the work of one Athenian craftsman actively copied Etruscan forms and even manufacturing details.

How much this trade in luxury products and pottery expanded into a generalized trade in heavier commodities is difficult to quantify, although contemporary trading packages such as those provided by the **Giglio** shipwreck give some indication of the transport of liquids. Other trade routes went north. The south of France had extensive imports of transport **amphorae** and ***bucchero***, as well as evidence from inscriptions of the physical presence of Etruscan individuals. Eastern France and western Germany received imports particularly of Etruscan bronzework, most notably bronze jugs and basins, which some authors have suggested were in exchange for **slaves** and **salt**. It was estimated in 1985 that 192 Etruscan objects of reasonable size had been found in the so-called Celtic world, including 13 *stamnoi*, 7 *stamnoi situlae*, 3 amphorae, 3 tripods, 2 Rhodian-type *oenochoe*, 88

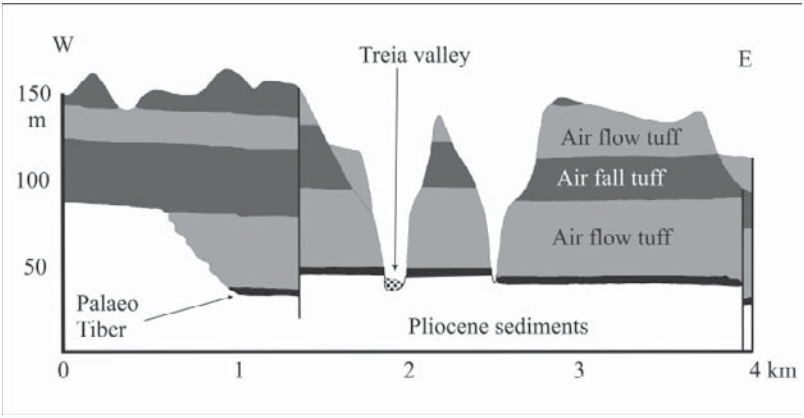
Schnabelkannen, and 53 basins.The locations where these imports have been found outside central Italy include the following: **Altrier**, **Armsheim**, **Bad Dürkheim**, **Basse-Yutz**, **Berschweiler**, **Besseringen**, **Courcelle-en-Montagne**, **Fellbach**, **Haguenau**, **Hatten**, **Hermeskeil**, **Hillesheim**, **Hoppstädten**, **Horhausen**, **Iffezheim**, **Kärlich 4**, **Kleinaspergle**, **Marpingen**, **Mercy-sur-Saône**, **Panticapeus**, **Pech Maho**, **Perachora**, **Pertuis**, **Oberwallmenach**, **Remmesweiller-Urexweiller**, **Reinheim**, **Rodenbach**, **Schwarzenbach I and Schwarzenbach II**, **Sessenheim**, **Siesbach**, **Soufflenheim**, **Theley**, **Thomm**, **Urmitz**, **Urmitz-Weissenthurm**, **Vix**, **Waldgallscheid**, **Weiskirchen I**, **Weiskirchen II**, **Wiesbaden**, **Worms-Herrnsheim**, and **Zerf**.

TRASIMENO LAKE (LAKE TRASIMENE). A large lake toward the eastern edge of Etruria, most famous for the Roman defeat by Hannibal, that in Etruscan times formed the boundary between **Chiusi** and **Perugia** and was a focus for small settlements and **sanctuaries**.

TRAUMA. The most famous case of violent death was that inflicted on the 35- to 40-year-old man buried in the ritual complex recently excavated at **Tarquinia**. This man had received a series of wounds (that ultimately proved fatal), principally to the ribs, to the right arm, and to the head, in part at least from a metal blade.

TUCHULCA. An Etruscan demon of death who was generally depicted with vulture's beak and donkey's ears in a cloak, handling snakes. His image next to Theseus in the Tomb of Orcus II at **Tarquinia** may have influenced **Michelangelo**.

TUFF. The technical term for the consolidated ash deposits of volcanic origin that make up much of the landscape of **South Etruria**. The Italian terms *tufo* or *tufa* are sometimes employed colloquially in English, but can be confused with the technical term *tufa*, which is a deposit of calcium carbonate of very different origin, precipated from water. The tuff deposits are typically incised by rivers to form distinctive plateaux for settlement. The large plateaux were occupied by the major Etruscan cities. The smaller plateaux or spurs were oc-



Cross section through the volcanic tuffs in the South Etruria area.

cupied by **Final Bronze Age** sites (e.g., **Sorgenti della Nova**) and smaller Etruscan settlements (e.g., **Bagnoregio**, **Blera**, **Pitigliano**). The following are among the sites that took advantage of the tuff geology to form natural limits to sites, both large and small: **Caere**, **Capena**, **Castellaccio**, **Castel d'Asso**, **Castro**, **Celleno**, **Civita Del Fosso di Arlena**, **Civita di Grotte di Castro**, **Grotta Porciosa**, **La Ferriera**, **Monte Piombone**, **Norchia**, **Orte**, **Pian Miano/Monte Casoli**, **Piantorena**, **Poggio di Sermugnano**, **Pontone**, **Rocca Respampani**, **Rocca Sberna**, **Sovana**, **Torre d'Ischia**, **Torre Stroppa**, **Vaccherecia**, **Vallerano**, and **Vignanello.** *See also* CUNICOLI; DOMESTIC ARCHITECTURE.

TULAR. The Etruscan term for a boundary, inscribed on stones demarcating tomb plots, but also probably extended to political boundaries. **Boundary marking** was important for the Etruscans in both religious and political terms and appears to have been more formalized earlier in South Etruria, but the boundary stones are better preserved on the later northern periphery of Etruria.

TURAN. The female Etruscan **divinity** considered equivalent to the Greek **Aphrodite** or the Roman Venus and thus connected with love, beauty, and seduction. Dedications first appear in inscriptions of the sixth century BC at **Veii** and most notably at **Gravisca**, where a link has been made to prostitution and navigation. The divinity was also

linked to the cult of the dead as shown by the Cannicella **sanctuary** at **Orvieto**. Turan was usually richly dressed, decked in **jewelry**, and sometimes winged. She was the wife of **Maris** and the patron of the city of **Vulci**. The root of her name (*tur*) may be connected to the act of giving. She was frequently depicted on **mirrors**, especially in toilet scenes, and various mythological narratives. *See also* TUSNA; ZIPNA.

TURMS. An Etruscan **divinity** that is considered to correspond to the Greek Hermes and the Roman Mercury. He was first depicted in the sixth century BC and becomes frequently depicted in the fifth century BC on **mirrors**. He is distinguished by his headgear, wand, and winged sandals. He accompanies heroes on missions and humans to the underworld.

TUSCANIA. An important smaller settlement generally under the control of **Tarquinia** that has recently been the focus of a rural survey of its hinterland. The survey has shown a dense cluster of settlement near the city. The settlement was originally located on the Colle San Pietro, a four- to five-hectare hill, from as early as the **Bronze** and **Iron Ages**, and has prominent cemeteries from at least the seventh century BC. Some terracotta friezes from Ara del Tufo appear to be from the same mold as those of Area F of **Acquarossa**. After a drop in material evidence in the fifth century BC, there was a renewed prosperity in the fourth century BC, witnessed by the prominence of the tombs of a number of leading local families (Vipinana, **Curuna**, Statlane). These families appear to have displayed the stone sarcophagi of men and women in equal numbers, and, contrary to other communities, younger members of the society feature prominently as well. *See also* SALVIE; THVETHLIE; TUTE.

TUSCAN ORDER. An architectural order employing columns without fluting capped by a circular capital, much in use in the Etruscan area.

TUSNA. The emblematic swan of **Turan**.

TUTE. A **descent group** of **Vulci** and **Tuscania** known from the Tomb of the Sarcophagi at Vulci, where the family can be traced over four generations between the early third century and first half of the second century BC. The family appears to have expanded into the Siena and **Arezzo** areas of North Etruria.

TYRRHENIAN SEA. The "Etruscan" sea that formed the western flank of Etruria. *See also* COASTS.

TYRSENOI. The Greek name for the Etruscans, in contradistinction to **Rasenna**, the probable Etruscan name for themselves.

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ULIVETO DI CENCELLE. A three-hectare Early Bronze Age, **Middle Bronze Age**, and **Final Bronze Age** settlement east of **Tarquinia** in **South Etruria**.

ULLASTRET. Town in northeast Catalonia (Spain) where a late sixth-century BC Etruscan wine service (**amphora**, *kantharos*, and dipper) has been found in a domestic house.

UMBRIA. The region between **Etruria** and the **Apennines** to the east. *See also* GUBBIO; SANTUARIES; TODI; UMBRIANS.

UMBRIANS. The named historical people to the northeast of the Etruscans.

UNI. The Etruscan female divinity, considered equivalent to the Greek **Hera**, the Roman **Juno**, and the **Phoenician Astarte** (as shown on the **Pyrgi** gold sheets). She is depicted as covered by goatskin, with shield and sandals, and is one of the most important divinities along with **Tinia**, as confirmed by the liver of **Piacenza** and by joint enthronement in many depictions.

URBANISM. *See* CITIES.

URMITZ. The early La Tène findspot in Germany of a fifth-century BC Etruscan ***Schnabelkanne***. *See also* CELTS; TRADE.

USIL. One of two solar **divinities** of the Etruscans (probably equivalent to the Greek Helios and the Roman Sol), seen on **mirrors**, whereas the other solar divinity, **Cavtha**, may have been more employed in a cult context. The earliest appearances appear to be from the fifth century BC, as a young winged man in a short tunic. He appears on the **Piacenza** liver.

– V –

VACCHERECCIA. An **Archaic** settlement set on a **tuff** outcrop of about two hectares at 110 meters above sea level in the **Capena** region of southeast Etruria. The surrounding cemeteries of Monte Tufarello and Grotte Colonna suggest a range of occupation from the seventh century BC until the **Hellenistic** period.

VAL DI CHIANA. *See* CHIANA VALLEY.

VALLERANO. A **Final Bronze Age** settlement of three to four hectares on a typical spur of **tuff** material in **South Etruria**.

VANTH. The female demon of death who is generally depicted as a forceful, winged figure in a long dress, often in association with **Charun** and sometimes added to mythological scenes. She accompanies the dead to the underworld bearing torches, bearded snakes, and scrolls.

VEA. The female **divinity** found at **Gravisca** and **Orvieto** (Cannicella **sanctuary**).

VEGETATION. The vegetation of Etruria is a relatively understudied area of research, complicated by the fact that the major pollen cores were located in deep volcanic lakes whose vegetation may not have been typical of Etruria as a whole. Four of these lakes have produced pollen sequences that show clearance of vegetation from their often

steep internal slopes during the last 2,500 years, at least in part coinciding with the later Etruscan period. Other reconstructions of vegetation have to be inferred from limited paleobotanical studies from Etruscan settlements recording vine, olive, and cereal production.

VEGOIA. The traditional name of a nymph assocated with the ***disciplina etrusca*** and her prophecy given to Arruns Velthumnus about boundaries.

VEII. This key Etruscan city of South Etruria was the largest (approximately 190 hectares), most dominant settlement in its landscape and was located only 17 kilometers from **Rome**. The **Final Bronze Age** occupation is difficult to establish compared with other Etruscan cities, and has only been definitively established at the Northwest Gate in the later **Villanovan** cemetery of Casale del Fosso and at the nearby settlement of Isola Farnese. Controversy also exists over the nature and extent of **Villanovan** occupation, which may have been arranged in a few small villages (**John Ward-Perkins**) or distributed over much of the large plateau (Marcello Guaitoli). Reanalysis of the **British School at Rome** survey of the city appears to show zones of high and low density, a pattern somewhere between these two extremes. **Villanovan** cemeteries have been found at Grotta Gramiccia, Valle la Fata, Vaccherecia, and Quattro Fontanili. The excavation of the last of these has been particularly influential in providing a model for the development of chronology, nonindigenous imports, and social change. This cemetery contained an estimated 697 graves, of which 434 (62 percent) were inhumations and 263 (38 percent) cremations. Of the 208 cremations with an accurate context, 75 percent had a simple hole in the ground, 19 percent were placed in a cylindrical container, and 6 percent were accompanied by a *dolium*; only one was placed in a rectangular container. As a general pattern, simple ***pozzetto*** forms changed into more complex tombs with the gradual introduction of ***fossa*** tombs and inhumation (and the larger numbers of later **Villanovan** graves explain the larger numbers of inhumations compared with other cemeteries).

Orientalizing and **Archaic** cemeteries both continue from these early cemeteries and occupy new positions. One of these contains an early Etruscan painted tomb dating to the seventh century BC. Others



The deserted plateau of Veii today.

are the monumental princely tombs of Monte Michele, Vaccherecia, and Monte Aguzzo. Until recently there was little excavation within the city (except for street plans at Piazza d'Armi and the extramural **sanctuary** at Portonaccio). The Portonaccio **temple** is famous for its many dedicatory inscriptions and for its figurative sculpture. Another sanctuary was known at Campetti. Another monument of note is the water canal cutting of Ponte Sodo. More recently, important excavation work by the University of Rome has been started under the later Roman forum and has been restarted at Piazza d'Armi. The city was also the focal point of the seminal field survey by the **British School at Rome** under the direction of Ward-Perkins, and this work is now being reanalyzed using new dating of the pottery and computerized technologies. The proximity of the city to **Rome** led to a series of conflicts, recorded by Livy and other authors, that ended in the sack of Veii in 396 BC. *See also* DODECAPOLIS; TOLUMNE.

VELCHA (VELXA). An important and influential **descent group** of **Tarquinia** who owned the Tomb of the Shields for at least four generations and were prominent in the fourth and third centuries BC. Similar family names have been found at **Orvieto** and **Cortona**.

VELIANUS THEFARIE (VELIANAS THEFARIE). The ruler of **Caere** named on the fifth-century BC gold sheets of **Pyrgi**, which provide a dedication to the goddess **Uni** or **Astarte**.

VELTHUMNA. A possible national **divinity** of the Etruscans. *See also* DODECAPOLIS; SANCTUARIES; VOLTUMNA.

VERRIUS FLACCUS, MARCUS (c. 55 BC–AD 20). A Roman writer of the Augustan period who wrote on the Etruscans, particularly about their religious practices.

VERUCCHIO. An important "frontier" **Villanovan** settlement located in the Romagna region outside the main range of **Villanovan**-style material culture on the lower course of the Marecchia River, which flows into the Adriatic near Rimini. The settlement on a 50-hectare hilltop surrounded by cemeteries has evidence for continuity of occupation from the ninth to the fourth century, changing in building technique from thatched huts to tiled buildings. Some 500 tombs dating between the ninth and sixth centuries BC provide a great wealth of information. Two burial pits contained wooden material preserved in anaerobic conditions (conditions that destroyed bronze) and have been recently restored. A wooden throne from the first half of the seventh century BC from Tomb 89 of the sotto la Rocca (Podere Lippi) cemetery is particularly fine, with narrative scenes of daily life that inform on the ideology of the culture of the deceased (a complex of the sacred and the domestic). Items of authority (scepter, axe, chariot, horse bits, arm shields, and helmets) were also placed with the dead. Another tomb (85) had three small tables, serving vessels, and distinctive foodstuffs of nuts, grape pips, hare, and fish. The site of Rimini on the coast may have provided access to the sea.

VETIS. Underworld god of death and destruction among the Etruscans.

VETULONIA. An important city of **North Etruria** of some 120 hectares overlooking the Tyrrhenian coast not far from **Roselle**. The city was probably occupied from the **Late Bronze Age** since burials of this date have been found in the important **Villanovan** cemeteries of Poggio alla Guardia and Poggio Belvedere. The location of the **Villanovan** burials suggests a gradual concentration of population in one nucleated settlement. The city particularly flourished in the **Orientalizing** period from when the distinctive ***circolo* tombs** date and provide the focal point of much later burial. At this time the city may have had privileged access to the local metallurgical sources (including those of **Elba**), which led to extensive trade in the eastern Mediterranean, including **Olympia** and **Samos**. Some of the more striking funerary elements include the **stele** of Avele Feluske and the Pietrera tomb. The prosperity of the town continued into the fifth century BC when Roselle took over some of its economic role. *See also* DODECAPOLIS.

VIA AURELIA. The Roman consular road that runs up the Tyrrhenian coast through the coastal colonies of **Alsium**, **Pyrgi**, **Gravisca**, and **Cosa**.

VIA CASSIA. The Roman consular road that linked **Rome** with inland **North Etruria** via such settlements as **Sutri**, **Chiusi**, **Cortona**, and **Arezzo**.

VIA CLAUDIA. The Roman consular road constructed at the end of the third century BC that passes from Rome to **Blera**, **Tuscania**, and **Saturnia**.

VIA FLAMINIA. A Roman consular road constructed in 220 to 219 BC that ran through **Faliscan** and Umbrian territory to Fano on the Adriatic coast.

VICCHIO. This settlement (at Poggio Colla) is placed strategically in the **Mugello**, the valley that connects Etruria with the route to **Bologna**. Renewed excavations have confirmed that the site was occupied from as early as the seventh century until the late third century BC. Structures include fortification walls, a cemetery area, a sixth-century BC monumental building, and perhaps a temple.

VICO LAKE. *See* SOUTH ETRURIA.

VIERLE (LONDA) CASA AL NESPOLO. The findspot in **North Etruria** of a fragmented Fiesole **stele** with as many as four other pieces of **Archaic** sculpture.

VIGNANELLO. This small **Archaic** settlement (370 meters above sea level) on a **tuff** promontory, which was located to the east of the Vico Lake (Monte Cimini), differs from other sites of this area of Etruria in not being placed at the confluence of two streams. The site was probably occupied continuously throughout the **Bronze Age**, abandoned temporarily in the early Iron Age, and reoccupied in the eighth century BC. The seventh-century and sixth-century finds from the chambered tombs of the Cupa cemetery are particularly rich and include ***bucchero***, **Etrusco-corinthian**, and **Etruscan black** and **red figure pottery**. Occupation of the site continued down to at least the second century BC. *See also* TRADE.

VILLA MARCHI. A votive site on the south side of **Fiesole** comprising structural features and 44 figurines (including some sandstone bases for fixing figurines in lead), dating to the late sixth or early fifth century BC, along with evidence for animal bones and metalworking.

VILLANOVAN. The early Iron Age of Etruria, dating from approximately 950 to 750 BC (using adjustments of dendrochronology to traditional dates). The phase is principally characterized by cremation burial, the use of impasto pottery, particularly the biconical urn, and incised geometrical decoration. *See also* BISENZIO; BLERA; BOLOGNA; BOLSENA; BOURGES; BRONZE; CAERE; CASAGLIA; CASTAGNETO; CASTELLINA DI MARANGONE; CASTELLUCCIO DI PIENZA; CHIUSI; CIVITAVECCHIA; CORTONA; ELSA; FERMO; GRAN CARRO; HALLSTATT; HORSES; IRON AGE; LAERRU; MONTE SANT'ANGELO; MONTETOSTO AND MONTETOSTO ALTO; ORVIETO; PISA; POGGIO DI SERMUGNANO; PONTECAGNANO; POPULONIA; *POZZETTO* TOMBS; SAN GIULIANO; SARDINIA; SARTEANO; SASSO DI FURBARA; SATURNIA; SHIPS; TARQUINIA; TOMBS; VEII; VERUCCHIO; VETULONIA; VOLTERRA; VULCI; ZAVADINTSY.

VILLA TORRIGIANI (CARTER). A probable **Orientalizing** tumulus tomb in the **Quinto Fiorentino** area, similar to Mula and Montagnola, now destroyed.

VILSINGEN. Findspot in the Baden-Württemberg area of Germany of a bronze Etruscan Rhodian-type jug of the late seventh century BC.

VINE. The wild grape is present in central Italy from the Neolithic era, but the cultivated grape was probably grown from the ninth century BC onward, as discovered at Gran Carro. *See also* AGRICULTURE; SYMPOSIUM; WINE.

VIPENA. An Etruscan **descent group** that recurs in historical sources and on inscriptions. The most notable archaeological records of the name are in a sixth-century BC dedication to **Minerva** at **Veii** (Avile Vipiennas), and in the **François** tomb of **Vulci** where Av(i)le Vipina and Caile Vipina are recorded as engaged in duels with Romans. The descent group is also mentioned by a number of ancient writers such as Varro. Other mentions of the descent group are all concentrated at **Tarquinia** in the third and second centuries BC.

VITORCHIANO. A **Final Bronze Age** (and possibly **Archaic**) site on a volcanic outcrop (285 meters above sea level) of seven hectares at the confluence of two streams south of the Vezza River, a tributary of the middle **Tiber River**. The current evidence for the Archaic settlement is only from local tombs.

VITRUVIUS POLLIO, MARCUS (FIRST CENTURY BC). The Roman architectural writer, best known for his *De Re Architectura*, who defined various attributes of Etruscan architecture, including the **Tuscan order**.

VIX. The famous Hallstatt female grave in Burgundy in France containing two Etruscan basins, a bowl, and an Etruscan ***Schnabelkanne*** as well as the celebrated Greek *krater*. *See also* CELTS; TRADE.

VOCABULARY, ETRUSCAN (*LESSICO ETRUSCO*). The sources of the Etruscan **language** are limited principally to ritual contexts,

but nevertheless now amount to some 8,000 words, which are dominated by personal names, followed by terms of family relationship and status. Some forms of verb and numbers, as well as some objects and funerary terms, can also be identified by name.

VOLSINII. *See* BOLSENA; ORVIETO.

VOLTERRA. One of the most important Etruscan settlements of **North Etruria**. The site was occupied from the **Late Bronze Age** but more clearly from **Villanovan** times (settlements of Piano del Castello, Guerruccia, and Badia and cemeteries of Ripaie, Badia, Guerruccia, etc.). However, evidence before the fourth century BC is fragmentary. The Badia cemetery is typical in this respect in that evidence for the period between 600 and 330 BC is missing. The first walls were built probably in the sixth century BC. The city's major prosperity was in the **Hellenistic** period, shown by the extensive production of alabaster cinerary urns. One estimate of the area of the city is as high as 260 hectares within the fourth-century BC walls. *See also* DODECAPOLIS.

VOLTUMNA. Divinity named by **Livy**, as the **divinity** of the **sanctuary** of **Volsinii**, probably a corruption of **Velthumna**. *See also* DODECAPOLIS; SANCTUARIES.

VOLUMNI (VELIMNA, VELTIMNA). An important descent group of **Perugia**, particularly famous for the second-century BC tomb that shows the transition from Etruscan to Latin, headed by *Arnth Veltimna Aules* and closed by *Publius Volumnius Violens* of the first century AD. The tomb is a good example of a house format with a central atrium, side rooms, and a focal tablinum facing the entrance containing the seven cinerary urns. However, the domestic appearance is somewhat modified by the pediment over the entry door, which is guarded by liminal creatures, including a gorgon and snakes.

VULCAN. *See* SETHLANS.

VULCI. An important **city** of northern coastal **South Etruria** that particularly flourished from the end of the seventh to the mid-fifth century BC. The first indication of a **Late Bronze Age** occupation was in the form of three **Protovillanovan fibulae** from the cemeteries of Ponte Rotto and Cavalupo. Recent survey work has found evidence for Late Bronze settlement in the area of the later **Villanovan** and Etruscan city. There is evidence for eighth-century contact with **Sardinia** and it became an important settlement for Greek imports (particularly **Greek red figure pottery**) and Etruscan imitations. From fifth century artifacts, there is evidence of figurines dedicated to **Menrva** and **Turms**. Cremation was the major rite until the beginning of the seventh century BC, when inhumation became dominant, accompanied by chamber tombs and *tombe a cassone*. Certain **Archaic** forms persisted (such as the *fossa* tomb). Only one tomb, the tomb of Isis, is at all comparable to the rich **Orientalizing** tombs elsewhere in Etruria.

The city had an important tradition of stone sculpture (particularly from 610 to 510 BC), notable **bronzework**, and varied pottery production including ***bucchero***. One bronze tripod was found on the Acropolis of **Athens**. A very large number of **Attic** and other Greek vessels were found at Vulci, an appearance enhanced outside Etruria by the fact that the tombs were excavated at a time of legal export and have found their way into the principal museums of Europe and beyond. Examples of these finds in the British Museum include the following: a black-figured lip cup, attributed to the Phrynos Painter (540 BC); a black-figured amphora (wine jar) signed by Exekias as potter and attributed to him as painter (540 to 530 BC), depicting Achilles killing the Amazon Queen Penthesilea; a black-figured neck-amphora, signed by the potter Andokides, attributed to the painter Psiax (530 to 520 BC), depicting Dionysos with satyrs; a black-figured plate, attributed to the painter Psiax (520 to 500 BC), depicting an archer blowing a trumpet; a Chalkidian black-figured column-*krater*, attributed to the Inscription Painter (540 BC), possibly made in Rhegion (modern Reggio), Italy; a red-figured cup, attributed to the Brygos Painter (490 to 480 BC), showing **symposium** scenes; a red-figured cup, attributed to the Foundry Painter (500 to 475 BC), showing **athletics**; a red-figured cup attributed to the Kodros Painter (440 to 430 BC), showing Theseus. The city was the probable production

place of the indigenous Etrusco-Corinthian Pescia Romana Painter and the black figure Micali Painter. Prominent **descent groups** of the city include the **Satie**, **Tarna**, and **Tute**. *See also* DODECAPOLIS; FRANÇOIS, ALESSANDRO; TRADE.

– W –

WALDGALLSCHEID. Early La Tène findspot in the Rhineland of Germany of an Etruscan ***Schnabelkanne***. *See also* CELTS; TRADE.

WALLS. *See* CITIES; FORTIFICATION; WARFARE.

WARD-PERKINS, JOHN (1912–1981). The director of the **British School at Rome** (1946 to 1974) who pioneered a new landscape vision of the Etruscans through his work on the territory of **Veii**.

WARFARE. The evidence for Etruscan warfare can be built up out of literary, iconographic, and archaeological information. The most secure information derives from archaeology, which has produced the evidence of funerary remains (arms and armor) and fortifications. Many of the most spectacular burials, such as the Tomba del Guerriero at **Tarquinia** (approximately 680 BC) and the Tomba del Duce at **Vetulonia** (circa 700 BC), exhibit the magnificent displays of panoplies of weaponry and must be seen primarily as prestige display. In this respect, warfare appears not only to be a practice associated with **men**, but also to be part of the material form of their ideology, an alternative male form of beautification.

Once the combinations of weaponry (helmets, shields and greaves, swords, palstaves, and spears) are arranged in chronological order and combined with iconography, such as the **stele** of Aul Feluske at **Vetulonia**, the enduring importance of the single warrior engaged in more fluid and open combat seems to be the dominant mode of warfare. Some authors have noted a more collective phalanx type of warfare in the south of Etruria compared with a more individualistic warfare in the north. The character of the warfare would have been heavily reliant on small groups of heavily armed aristocratic kin,

supported by more lightly armed retainers. Many Etruscan **cities** were fortified as early as the seventh century BC, which would have provided as much a symbol of community as physical protection to add to the natural defense of the plateaus where they were placed. In warfare there was also a strong element of ritualistic spectacle and display. The Etruscans had a reputation for **piracy** at sea, but this appears to be an externalized reputation based on their economic power and trade. *See also* FORTIFICATION; HORSES.

WATER MANAGEMENT (*IDRAULICA*). The Etruscans were renowned for their engineering prowess. An important element of this was water management. **Cunicoli** (underground water channels) were constructed both at a small scale within cities and at a larger scale in the countryside to control runoff of water. The best evidence for urban drainage can be seen in the most extensively excavated cities of **Marzabotto** and **Acquarossa**. The best evidence for water tunnels in the countryside can be seen around the city of **Veii**, including the impressive Ponte Sodo in the immediate environs of the city. *See also* AGRICULTURE.

WEAPONS. *See* WARFARE.

WEAVING. *See* TEXTILES.

WEDGWOOD, JOSIAH (1730–1795). The innovative eighteenth-century English pottery manufacturer and social reformer who named his pottery works and house after **Etruria**. The works formed an estate of some 350 acres, situated between Burslem, Hanley, and Newcastle under Lyme strategically placed next to the projected Trent and Mersey canal. This advantage, coupled with effective marketing under the Etruscan brand, led to the widespread distribution of his Etruscan-style or more properly his neoclassical-style pottery to the rest of England and beyond. He claimed his Etruscan art style to be a rebirth of the art of Etruria, but for the most part his work had other Greek vases as their source, especially from Pierre-François d'Hancarville's publication of Sir William Hamilton's vases. By accident, he did manufacture one copy of an Etruscan **bronze** of a youth.

WEISKIRCHEN I. Early La Tène grave in the Saarland region of Germany with an Etruscan ***Schnabelkanne***, three iron spearheads, a dagger in a decorated sheath, the decorative elements of a drinking horn, and the animal/mask/coral decoration of a belt. *See also* CELTS; TRADE.

WEISKIRCHEN II. Early La Tène grave in the Saarland region of Germany with an Etruscan ***Schnabelkanne***, perhaps remade by a local artist from original fragments, a bronze Etruscan *stamnos*, a sword in a bronze sheath with gold sheet, and gold sheet with sphinx decoration. *See also* CELTS; TRADE.

WHEAT. A crop used for agriculture since the Neolithic era. *See also* AGRICULTURE.

WHEELED TRANSPORT. The term *chariot* is often colloquially employed for all forms of wheeled transport in ancient central Italy. Wheeled transport is placed in some 200 graves of central Italy, but is not all of one type. The normal transport in a female tomb is the *caleche* (*calash*), where the passenger sat down and was probably drawn by mules with mouth bits. In male tombs, it is the two-wheeled chariot (*biga*, *triga*, or *quadriga*) that is most common, in which the driver was standing and drawn by two, three, or four horses. The four-horse chariot can only be rarely confirmed, such as by the burial of four horses as at Vulci. These were normally all light vehicles for one or two people. Four-wheeled transport was much rarer (in contrast to north Italian and central European practice) and, when present in the Regolini Galassi tomb and Monte Michele at **Veii**, was employed for the transport of the deceased in a prone position. Wheeled transport was more often associated with male graves by a proportion of five to one. Artistic representations of wheeled transport occur from at least the seventh century BC in locations such as **Verucchio** and are also frequently seen on later cinerary urns from **Volterra**. *See also* BURIAL; WOMEN.

WIESBADEN (NEAR). Early La Tène findspot in the Rhineland of Germany of an Etruscan ***Schnabelkanne***. *See also* CELTS; TRADE.

WINCKELMANN, JOHANN JOACHIM (1717–1768). The German art historian and archaeologist who was primarily known for his support of Hellenistic aesthetics and its impact on the Etruscans. He nevertheless gave some credit for originality to the Etruscans, particularly in the area of the "minor arts" such as **gemstones**.

WINE. The domestic grape was cultivated as early as Iron Age times as shown by the finds at **Gran Carro**. Early studies of the genetics of the cultivated grape, such as from the wreck of **Grand Ribaud F**, suggest a close and common ancestor. Wine became an important component of feasting rituals and much of the material culture for liquids (made out of bronze and ceramics) found in Etruscan tombs relates to the storage, mixing, pouring, drinking, or dipping of wine. *See also* SYMPOSIUM; VINE.

WOMEN, ETRUSCAN. In the literary sources, Etruscan women had the reputation of much greater freedom than other major groups in classical antiquity, a view that is overlaid by a moralistic comparison of Latin and Etruscan women from the perspective of Republican Rome. The archaeological evidence includes rich female burials from as early as the eighth to seventh century BC from **Caere**, **Tarquinia**, **Vetulonia**, **Bologna**, and elsewhere, even though the history of excavation has often precluded an independent biological identification of sex, using instead a cultural identification of gender. Reexamination of old excavations, such as that of the Regolini-Galassi tomb at **Caere**, has identified the association of a female with a rich personal outfit, the accumulation of precious materials, signs of the ancestor cult, symbols of power and feasting, and signs of the domestic cult. Such a burial is exceptional, but points to the potential achievement of some females. The most visible enhanced status of women is their presence in **feasting** or **symposium** contexts, where they have a presence as prominent as that of men. However, this emphasizes the relative power of women in the domestic sphere, whereas **men** appear to have dominated the scene in the public sphere.

Moreover, there may be variations over time, from a series of prominent women in burials in the eighth and seventh centuries toward a statistically less dominant pattern from the sixth century BC. On this more statistical basis, the number (40) and proportion (20

percent) of chariot/cart burials associated with females indicates that the association of women with ideological power was more greatly concentrated in central Italy than in other regions of the peninsula. More specifically in Etruria, 19 out of 61 chariot burials where the sex is known (31 percent) belonged to women, ranging from 32 percent at **Veii**, to 38 percent at **Vetulonia**, to 21 percent at **Marsiliana d'Albegna**. A further indication of the relative importance of women is the presence of the matronymic (female name) in naming individuals. However, until the Hellenistic period, males were generally much more prominent in funerary contexts.

Furthermore, the depiction of women takes the form of idealized, perhaps even passive, individuals to be gazed upon by male counterparts. Women are frequently coded in white, in the domestic shade, whereas men are coded a ruddy red, exposed to the open air. A common interpretation is that women were adorned to bolster the status of the men, in the most extreme cases adorning the male himself on the lid of the sarcophagus. A case can also be made that women showed their status by the exhibition of male symbols, most clearly in the case (above) where females are buried with male **wheeled** vehicles and other military accoutrements. There is also a case to be made that the distinction between male and female became more bounded and distinct over time, moving from fluid boundaries in the **Orientalizing** period, through increasing clarity in **Archaic** times, to profound differences in the **Hellenistic** period.

Of the first names known from the **Archaic** period, only eleven out of 137 are female. At **Orvieto** in the sixth century BC, the names of men are disproportionately more prominent on the doors of tombs in the Crocifisso del Tufo cemetery. At **Tarquinia**, women appear to be underrepresented in the formal inhumations, although greater parity appears in the **Hellenistic** period. In the later **Hellenistic** period, another snapshot of relative female power is given by the relative presence of named female individuals in tombs; only in one instance at **Tuscania** does the proportion reach 50 percent, whereas the general proportion is 40 percent women to 60 percent men. It may be concluded that Etruscan women had a greater role than in many other contemporary Mediterranean societies, as suggested by many paired representations of men and women in tomb **paintings** and on sarcophagi, but that this power was still generally subordinate



The difference in style between women, left, and men, right (Tomb of the Leopards, Tarquinia).

to that of men. The divine world of **mythology** also illustrates the prominence of women. *See also* DESCENT GROUP; HATRENCU; MARRIAGE.

WORMS-HERRNSHEIM. The site of a rich, early La Tène grave in the Rhineland region of Germany with an Etruscan ***Schnabelkanne***, gold arm rings, gold finger rings, and other dress items. *See also* CELTS; TRADE.

WRITING, ETRUSCAN. Etruscan writing employed a Greek alphabetic script with some small phonemic modifications to accommodate the Etruscan **language**. The majority of the texts are formulaic and closely linked to forms of **ritual** practice. Major inscriptions include the following: the ***elogium*** of **Tarquinia** (220 to 180 BC), a praise document of family that included some 60 words; the **Zagreb** mummy wrapping, a second-century BC ritual calendar of some 1,200 words from the **Perugia** area; the **Perugia *cippus***, a second-century BC ritualized legal document of some 120 words; the **Cortona** tablet, a second-century BC legal document of some 200 words;

the **Pech Maho** lead scroll (500 to 450 BC), a commercial transaction of 16 words; the **Magliano** lead seal (fifth to fourth century BC), a sacred text of 70 words; the **Punta della Vipera** lead scroll (fifth century BC), a sacred text of some 80 words; the **Capua** tile (470 BC), a calendar of some 300 words; and the **Pyrgi** gold plaques (500 BC), a sacred dedication of some 52 words. *See also* LANGUAGE; LITERATURE; MARSILIANA D'ALBEGNA; VOCABULARY, ETRUSCANS.

WYATT, JAMES (1746–1813). The famous architect who can be credited with one of the earliest examples of the **Etruscan style** in England: the interior of the river temple at Fawley in Oxfordshire (1770 to 1771).

– Z –

ZAGREB. The current museum location in Croatia (formerly Yugoslavia) and hence the name of the linen mummy wrapping that carries the longest Etruscan inscription, containing approximately 1,200 words. This is a ritual calendar dating to the second to first century BC, most probably from the **Perugia** region of Etruria.

ZAVADINTSY. Findspot in the Ukraine of a distinctive **Villanovan**-type helmet of the eighth century BC.

ZERF. An early La Tène mound grave in the Trier Saarburg region of Germany with an Etruscan ***Schnabelkanne***, bronze basins, a gold arm ring, and gold finger ring.

ZEUS. The chief **divinity** of the Greeks and more particularly of Mount Olympus and the bright sky, accompanied by the attributes of thunderbolt, scepter, and eagle, identified with the Roman **Jupiter** and the Etruscan **Tinia**.

ZILATH. *See* MAGISTRATESHIP.

ZIPNA. A winged attendant of the **divinity Turan**.

Appendix
Museums and Research Institutions

This list provides a point of contact to some museums and research institutions that contain research staff with interests in Etruscan research or collections of Etruscan material. The list is not exhaustive and many of the museums are in the course of reworking.

ITALY

The main Italian universities active in research into the Etruscans are concentrated in areas in or close to Etruria, such as Bologna, Florence, Pisa, Perugia, Rome, Siena, Urbino, and Viterbo. However, significant work is also undertaken by other universities, such as Macerata, Milan, Naples, Pavia, and Venice. The main museums are arranged by region:

Campania

Museo Provinciale Campano
Via Roma, 68
Capua (CE)

Museo Archeologico Nazionale
Piazza Museo, 19
Naples
www.marketplace.it/museo.nazionale/museo_home.htm

Soprintendenza per i Beni Archeologici delle province di Napoli e Caserta
Piazza Museo, 19
80135 Naples

Museo Nazionale dell'Agro Picentino
Piazza del Risorgimento, 14
Pontecagnano, Faiano (SA)

Emilia Romagna

Town Archaeological Museum of Bologna

The collections of the Museo Civico Archeologico have grown from the first nucleus formed from the collections of the University of Bologna (Aldovrandini, Cospi, and Marsili) and acquired by the city in 1861. From 1869, the products of urban excavations were added, most notably the Etruscan tombs of Certosa, followed by many years of important finds in the city and its territory. The museum became the appointed place to receive excavation finds after the 1871 International Congress of Anthropology and Prehistoric Archaeology. In 1881, the museum was inaugurated in the Palazzo Galvani and modernized to show both old and new collections, which today amount to more than 200,000 items. The exhibits are organized along topographical and chronological lines. This allows the visitor to follow the evolution of the city through its cemeteries, particularly the Villanovan cemeteries of Savena and San Vitale. A prominent display is the hoard of San Francesco, a deposit of almost 15,000 bronze objects found in the 1800s. A Villanovan hut has been reconstructed in the Margherita gardens.

Museo Civico Archeologico di Bologna
Museo: Via dell'Archiginnasio 2
Uffici: Via de' Musei 8
40124 Bologna
www.comune.bologna.it/Musei/Archeologico/
www.comune.bologna.it/museoarcheologico/inglese/collezio/collez.htm

Soprintendenza per i Beni Archeologici dell'Emilia Romagna
Via Belle Arti 56
40126 Bologna

National Archaeological Museum of Ferrara

The museum is housed in a palace from the 1500s that is traditionally and erroneously attributed to Ludovico Sforza. The museum was inaugurated in 1935 and now contains the principal archaeological exhibits of the province of Ferrara and more particularly those of Spina, dating to between the sixth and third centuries BC. The main finds currently on display belong to the cemeteries of the city from the Valle Trebba and Valle Pega, including much Attic pottery.

Museo Archeologico Nazionale di Ferrara
Palazzo di Ludovico il Moro
via XX Settembre 122
Ferrara
www.archeobo.arti.beniculturali.it/Ferrara/index.htm

Archaeological Museum of Marzabotto

The museum is dedicated to the site of Marzabotto.

Museo Archeologico Etrusco Nazionale Pompeo Ara
Via Porretana sud 13
Marzabotto

Archaeological Museum of Luigi Fantini at Monterenzio

The Museum of Monterenzio covers the excavations at Monte Bibele and examines the intrusion of Celtic foreigners into an Etruscan community. The four rooms of the museum contain evidence of the human occupation of the area: finds from Monte Bibele, finds from the cemetery of Monte Tamburino, and finds from Monterenzio Vecchio.

Museo Archeologico “Luigi Fantini”
Via Idice 180
Monterenzio

Dore, Anna, Federica Guidi, Laura Minarini, and Stefania Vellani, eds. *Guida al Museo Archeologico di Monterenzio “Luigi Fantini”: Archeologia e Storia delle Valli dell’idice e dello Zena, Comunita` Montana 11*. Monterenzio: Comune di Monterenzia, Provincia di Bologna, 2000.

The Archaeological Museum of Parma

The museum houses a good collection of Etrusco-Italic figurines.

Museo Archeologico di Parma
Piazza Della Pilotta 5
43100 Parma (PR)

Cavalieri, Marco. *Dei Eroi ed Offerenti. La Collezione di Bronzetti Etrusco-Italici del Museo Nazionale di Parma, Belgisch Historisch Instituut te Rome. Studies over Filologie, Archeologie en Geschiedenis*. Brussels: Belgisch Historisch Instituut te Rome, 2006.

The Archaeological Museum of Piacenza

The museum houses a good prehistoric collection but is primarily known—in Etruscan terms—for holding the famous bronze liver of Piacenza.

Museo Archeologico
Musei di Palazzo Farnese
Piazza Cittadella
29100 Piacenza
www.piacenzamusei.it/s.php?i=0084

Lazio

Town Museum of Klitsche de la Grange at Allumiere

The museum's collections, which date in part back to the 1860s, have been imaginatively arranged, with models and diagrams, on two floors in the Palazzo Camerale, giving equal treatment to all periods, with emphasis on local mineral extraction and the natural landscape. From the Etruscan perspective, the key sites represented are the Bronze Age sites of Monte Rovello, Elceto, and Tolfaccia, as well as later Etruscan cemeteries such as Colle di Mezzo.

Museo Civico "A. Klitsche de la Grange"
Palazzo Camerale, p.zza della Repubblica 29
Allumiere (Rome)

Landscape Museum of Bolsena Lake

This museum gives an overview of the archaeological landscape of the Bolsena Lake area, including funerary groups of the Etruscan period.

Museo Territoriale del Lago di Bolsena
Piazza Monaldeschi
Bolsena
www.sistemimuseilazio.it/pag/bolsena.html

Archaeological Museum of the Rock-Cut Tombs

The museum houses a rich collection of material from the cemeteries of San Giuliano.

Museo Archeologico delle Necropoli Rupestri
Via S. Angelo 1
Barbarano Romano
Rome

National Archaeological Museum of Caere

The museum, housed in the castle, contains a range of material from the Villanovan period through the rich Orientalizing-period graves of Monte Abatone. The displays are primarily funerary and include Villanovan material from the Sorbo cemetery, Orientalizing material from Monte Abatone, and extensive later funerary material from the sixth to fifth century BC and from the fourth to first century BC. There is also some sanctuary material from Manganello (of the sixth to fourth century BC).

Museo Nazionale Archeologico Cerite
Rocca Ruspoli
Piazza Santa Maria
Caere
www.archeologia.beniculturali.it/pages/atlante/S72.html#Intro

Archaeological Museum of the Faliscan Territory

The museum, located in the San Gallo fort and opened in 1977, contains material from Falerii Veteres and the surrounding area. The nine rooms in the papal rooms, some decorated with frescoes, contain finds from cemeteries (with particularly rich red figure pottery of the Faliscan area from the fifth and fourth centuries BC) and sanctuaries, particularly the terracottas of the temples of Scasato and Sassi Caduti (fourth to second century BC).

De Lucia Brolli, Maria Anna, Daniela Gallavotti, and Maurizio Aiello. *L'agro Falisco, Le guide territoriali dell'etruria meridionale*. Roma: Quasar/Regione Lazio, 1991.

Museo Archeologico dell'Agro Falisco
Castello di Papa Giulio II
Via del Forte
Civita Castellana

Archaeological Museum of Civitavecchia

This museum retains a very traditional display in poorly lit cases, but contains material from an array of important sites in this boundary area between the large Etruscan cities of Caere and Tarquinia. The sites include the Bronze Age and Archaic sites of Monte Rovello and Luni sul Mignone, the Villanovan site of Torre Valdaliga, and the Etruscan sanctuary of Punta della Vipera. The discontinuities of occupation and the ritualization of some of these sites tell us much about the history of this political frontier. In this regard, there is some material also from La Castellina and distinctive cemetery material of the styles of both Tarquinia and Caere.

Museo Archeologico
Largo Cavour 1
Civitavecchia

Town Museum of Farnese

This museum concentrates on the prehistoric and protohistoric (Bronze Age) foundations of Etruscan civilization, focusing on the rich Selva del Lamone district.

Museo Civico "F. Rittatore Vonwiller" (Farnese)
Via Colle di S. Martino
Farnese

Grotte di Castro Museum

This small museum concentrates on the funerary remains of the local Etruscan town of Grotte di Castro.

Museo Civico Archeologico
Vicolo della Fede 1/3
Grotte di Castro
www.sistemimuseilazio.it/pag/grotte.html

Town Museum of Ischia di Castro

This regional museum of the Ischia di Castro area has a collection of tuff funerary sculptures as well as *bucchero*.

Museo Civico Archeologico
Piazza Cavallieri di Vittorio Veneto
Ischia di Castro

Antiquarium of Pyrgi

This aging museum is devoted to the sanctuary of Pyrgi.

Antiquarium di Pyrgi
Via del Castello
Santa Severa

National Museum of Tarquinia

The museum, housed in the Palazzo Vitelleschi (which dates to the 1400s), has a rich collection of pottery, fine monumental sarcophagi, and wall paintings.

Museo Nazionale
Piazza Cavour 1
Tarquinia

Town Museum of Tolfa

The museum is at the time of writing in the midst of reorganization, but some interesting Etruscan exhibits drawn from the excavations of the Gruppo Archeologico Romano have already been attractively displayed in the upper cloister of the former monastery of the Augustinians on the edge of the town. The exhibits draw particularly on the cemeteries of Riserva del Ferrone, Pian Conserva, Pian dei Santi, and Pian Cisterna, a series of sites that probably represent the colonization by Caere of the broken ground just to the south of the higher peaks of the Tolfa hills, which represented the frontier with the territory of Tarquinia to the north. The focus is a reconstruction of the layout of a single chamber of a tomb from the Riserva del Ferrone. There is also material in the exhibit from the sanctuary of Grasceta dei Cavallieri.

Museo Civico del Comune di Tolfa
L'ex Convento dei Padri Agostiniani alla Sughera
Tolfa
http://digilander.libero.it/museotolfa/

Etruscan-Roman Museum of Trevignano Romano

The museum concentrates on funerary remains, including the grave goods of a rich "warrior" that include remains of two wheeled vehicles.

Museo Civico Archeologico Etrusco-Romano
Trevignano Romano
www.trevignanoromano.it/inside.asp?p=28

National Museum of Tuscania

This museum concentrates on the famous tombs of the major descent groups of Tuscania, including the Curuna and Vipena.

Museo Nazionale Tuscanese
Via della Madonna del Riposo
Tuscania
www.archeologia.beniculturali.it/pages/atlante/S77.html

Moretti, Mario, and Anna Maria Sgubini Moretti, eds. *I Curunas di Tuscania*. Roma: De Luca Editore, 1983.
Sgubini Moretti, Anna Maria. *Tuscania: Il Museo Archeologico, Guide Territoriali dell'Etruria Meridionale*. Roma: Quasar, 1991.

National Archaeological Museum of Viterbo

The museum is located in the Rocca Albornoz, named after Cardinal Egidio Albornoz and constructed in the 1300s. The restored building houses Etruscan material that relates to settlement and building activities from the Archaic period. This theme is principally supported by works of Swedish and French scholars, the South Etruria Superintendency at Acquarossa and San Giovenale (between 1956 and 1978), and from Musarna. The exhibits combine original objects with models of the sites and life-size reconstructions of some domestic settings.

Museo Nazionale Archeologico
c/o Rocca Albornoz Piazza della Rocca
Viterbo

Town Museum of Viterbo

The museum, located in the monastery next to the church of S. Maria della Verità, concentrates on the funerary evidence from the local area, including late Villanovan material from Olmo Bello (Bisenzio), sculptures from Ferento and Blera, and votive terracottas.

Museo Civico di Viterbo
Piazza Crispi 2
Viterbo

National Archaeological Museum of Vulci

The small museum is located in the Castle of the Abbadia, next to the city, and as might be expected concentrates on finds from the city itself. The displays are particularly strong on Etruscan ceramics that represent local production and trade from the Bronze Age until the Roman period, including some material of the Micali Painter, who was probably

based in Vulci. In addition, there is a representative display of distinctive funerary sculpture from Vulci as a focus of the strongly funerary emphasis of the museum that also includes some information on local sanctuaries.

Museo Nazionale Archeologico di Vulci
Castello
Abbadia di Vulci
Canino

Rome

British School at Rome
Via Gramsci, 61
00197 Rome
www.bsr.ac.uk/

Deutsches Archäologische Institut (DAI)
Via Sardegna, 79
00187 Rome

École française de Rome
Piazza Farnese, 67
I 00186 Rome
www.efrome.it/

Istituto per l'Archeologia Etrusco-Italica
Viale di Villa Massimo 29
00161 Rome

Soprintendenza Speciale al Museo Nazionale Preistorico Etnografico "L. Pigorini"
Piazzale Guglielmo Marconi, 14
00144 Rome E.U.R
www.pigorini.arti.beniculturali.it/

Istituto Svedese di Studi Classici a Roma
via Omero 14
00197 Rome
www.svenska-institutet-rom.org/

Gregorian Etruscan Museum of the Vatican

The Etruscan section of the Vatican Museum contains some of the most famous treasures of the Etruscans, based on the original collections formed by Julius II in 1503 that were turned into a formal museum collection by Clement XIV in the eighteenth century. In 1837, a formal Etruscan section was formed by Gregory XVI, known as the Museo Etrusco Gregoriano. The most famous of the finds in these collections are those from the Regolini Galassi tomb from Caere and the Mars of Todi.

Museo Etrusco Gregoriano
Musei Vaticani
Viale Vaticano
Vatican City
00165 Rome
http://mv.vatican.va/3_EN/pages/MGE/MGE_Main.html
www.christusrex.org/www1/vaticano/ET1-Etrusco.html
www.christusrex.org/www1/vaticano/ET2-Etrusco.html

Lambrechts, Roger, ed. *Corpus Speculorum Etruscorum. 1 Stato della Citta` del Vaticano. Citta` del Vaticano, Museo Profano della Biblioteca Apostolica Vaticana; Roma, Collezione Di Antichita` dell'abbazia di San Paolo Fuori Le Mura*. Rome: "L'Erma" di Bretschneider, 1995.
Sannibale, M. *Le Urne Cinerarie di Età Ellenistica*. Museo Gregoriano 3. Rome: L'Erma di Bretschneider, 1994.

National Museum of the Villa Giulia

The museum, housed in the sixteenth-century suburban villa of Julius II, is the most comprehensive collection of Etruscan material. The success of the museum is assisted by its mainly topographical organization by city, which gives a profound sense of the cultural variation of the Etruscans. The museum furthermore houses some of the preeminent artistic remains of the Etruscans, including the sarcophagus of the married pair from Caere, the terracottas of the Portonaccio sanctuary from Veii, the Orientalizing Barberini and Bernardini tombs of Palestrina, the gold plaques of Pyrgi, and the Castellani collection.

Museo Nazionale di Villa Giulia
Piazzale di Villa Giulia 9
Rome

Moretti, Mario. *Il Museo Nazionale di Villa Giulia*. Rome: Tipografia Editrice, 1975.
Baglione, Maria Paola, and Fernando Gilotta, eds. *Corpus Speculorum Etruscorum. Fasc. 6. Italia. Roma: Museo Nazionale Etrusco di Villa Giulia.* Rome: L'Erma di Bretschneider, 2007.

Soprintendenza per i Beni Archeologici dell'Etruria Meridionale
Piazzale di Villa Giulia 9
00196 Rome

Tuscany (Toscana)

National Archaeological Museum of Gaio Cilnio Mecenate at Arezzo

The museum was originally opened in 1951 in a monastery site and is substantially dedicated to the important Roman town and production place of Arretine pottery. However, the museum illustrates the topographic development of the city and Etruscan finds include terracottas and bronzes, as well as early pottery.

Museo Archeologico Nazionale "Gaio Cilnio Mecenate"
Via Margaritone, 10
52100 Arezzo
www.mega.it/archeo.toscana/samuar.htm

Archaeological Museum of Artimino

The museum concentrates on the important Orientalizing and Archaic finds of the settlement of Artimino and the surrounding tombs (such as Comeana, Montefortini, and Boschetti) in the Arno valley.

Museo Archeologico del Comune di Carmignano
Viale Papa Giovanni, XXIII, 5
Artimino
www.comune.carmignano.po.it/cultura/?act=i&fid=2306&id=20080417125227040

Town Archaeological Museum of Asciano

The Asciano museum houses a new and imaginative display in the medieval Palazzo Corboli of the boundary area of the Ombrone River. The explanatory scripts are in Italian and English and include models of landscape and tomb layout. The sites within this area include Castelnuovo Berardenga (principally the Poggione cemetery) and Asciano (principally the Molinello and Poggio Pinci cemeteries).

Museo Civico Archeologico e d'Arte Sacra
Palazzo Corboli
Corso Matteotti, 122
53041 Asciano (SI)

Landscape Museum of Castelnuovo Berardenga

The museum is dedicated to the study of landscape, so only a small proportion of the museum is relevant to the Etruscans. The museum nevertheless provides an interesting and innovative conceptual approach that places the Etruscans in a broader context.

Museo del Paesaggio
via del Chianti 61
Castelnuovo Berardenga (Siena)

Vecchio, Bruno, and Cristina Capineri, eds. *Museo del Paesaggio di Castelnuovo Berardenga*. Siena: Protagon Editori Toscani, 1999.

Etruscan Roman Museum of Cecina

The museum comprises a well-thought-out display of rich material from the Etruscan period of the Cecina Valley, headed by the seventh-century BC Montescudaio cinerary urn and the magnificently preserved and displayed finds of the Casa Nocera cemetery of Casale Marittimo. The museum takes the visitor chronologically from prehistory through the Iron Age to the rich Orientalizing collections. Finds from the Orientalizing period include not only tombs but also evidence from the settlements of Casalvecchio and Casalgiustri. There are also substantial presentations of Hellenistic and Roman periods (including underwater archaeology).

Museo Archeologico Etrusco-Romano
Villa "La Cinquantina"
Via Guerrazzi
loc. S. Piero in Palazzi
Cecina (LI)
www.comune.cecina.li.it/

Esposito, Anna Maria, ed. *Principi Guerrieri: La Necropoli Etrusca di Casale Marittimo.* Milan: Electa, 1999.

Museum of the Etruscan Academy of Cortona

The museum is housed on the *piano nobile* of the thirteenth-century Palazzo Casali, as created by the Venuti brothers in support of the Etruscan academy. The collection is a heterogeneous assemblage of Greek, Roman, Egyptian, and Etruscan material that reflects collecting tastes of the eighteenth and nineteenth centuries. Of the Etruscan remains, the most important are the Etruscan bronze lamp of Cortona (found in 1840), bronzes from the Cortona area, Greek and Etruscan pottery, and cinerary urns. A recent addition is material from the Melone II del Sodo (including jewelry, pottery, and bronzework) and a small topographic section.

Museo dell'Accademia Etrusca e della città di Cortona
Piazza Signorelli, 8
Cortona
www.cortonaweb.net/eng/musei/index.php

Prehistoric Museum of Monte Cetona

The museum was set up in 1990 to house the local material from Monte Cetona and in particular recent excavations by the Soprintendenza of Tuscany and the University of Siena in the Belverde area. These excavations have been particularly effective in uncovering evidence for Bronze Age occupation of the mountain that is mainly housed in the museum of Perugia, building on the work of Calzoni, which dates to the 1930s. The museum is closely linked to the natural and archaeological park set on the mountainside.

Museo della Preistoria del Monte Cetona
Palazzo Comunale, via Roma 37
Cetona (Siena)

Cuda, Maria Teresa, ed. *Parco Archeologico Naturalistico di Belverde*. Siena: Protagon Editori Toscani, 1998.

Town Archaeological Museum of the Waters at Chianciano Terme

The archaeological museum of thermal waters was rehoused in 1997 in extensive display areas on four floors. The basement has extensive displays of reconstructed tombs in the wine cellars of the villa in which the museum is housed. From these it is possible to understand details of the death ritual of the Etruscans, by combining paleoanthropological study with that of material culture, especially in the case of the Tolle and Montale cemeteries. The ground (entrance) floor is principally dedicated to the magnificent reconstruction of the Morelli princely tomb and later tombs in the same cemetery. The first floor is devoted to the late Etruscan farmstead of Poggio Bacherina, where evidence for wine production has been discovered, and to sanctuaries in the local area. The latter include the votive offering of a chariot and terracottas. On the upper floor there are remains from the Roman period.

Museo Civico Archeologico delle Acque
Viale Dante 80
Chianciano Terme (Siena)

Paolucci, Giulio, ed. *City Archaeological Museum of Thermal Waters Chianciano Terme*. Siena: Protagon Editori Toscani, 1997.
Paolucci, Giulio, ed. *Antiche Genti di Castelluccio La Foce e Tolle. Collezionismo Antiquario e Ricerche Recenti, Sistemi Musei Senesi Quaderni Archeologici 2 Museo Civico Archeologico di Chianciano Terme*. Siena: Protagon Editori Toscani, 2001.

National Archaeological Museum of Chiusi

The museum, originally founded in 1871, was reorganized in 1985 and 1992 and given its current new look in 2003. The result is an appealing presentation that serves both the scholar and the general visitor (in both

Italian and English), providing a good range of different materials with clear explanatory panels, some models/reconstructions, and appealing lighting. An audiovisual area (with a computerized section) provides a general introduction. The current displays principally address the chronological development of the material remains of Chiusi, starting in the Bronze Age, moving through the early Iron Age, Orientalizing, Archaic, classical, Hellenistic (in the basement), and Roman and early medieval phases. Distinct sections on the famous canopic urns (cinerary urns usually surmounted by a human representation and placed on a throne) and funerary sculpture are placed as closely as possible to their chronological position. Specific sections on the cemeteries and territory of Chiusi cover larger chronological ranges. Finally, the antiquarian collections in the basement give a flavor of the remains recovered by early collectors from all periods of Chiusi's development, but inevitably lack the key ingredient of precise archaeological context. There is a good topographical feel to the presentation, which reflects recent archaeological work, particularly by the Soprintendenza per i Beni Archeologici della Toscana.

Museo Archeologico Nazionale
Via Porsenna
53043 Chiusi (Siena)
www.mega.it/archeo.toscana/samuchi.htm

Rastrelli, Anna. *Museo Archeologico di Chiusi*. Rome: Vision, 1999.
Iozzo, Mario, and Francesca Galli, eds. *Museo Archeologico Nazionale Chiusi*. Chiusi: Edizioni Luì, 2003.

Archaeological Museum of Bianchi Bandinelli at Colle Val d'Elsa

The recently reorganized Colle Val d'Elsa museum provides a celebration of Ranuccio Bianchi Bandinelli, who did much to create the collections of the museum. The collections concentrate on the cemeteries of Campiglia dei Foci and Monteriggioni (especially Casone and its fourth-century BC tomb of Calisna Sepu) as well as on Colle itself (most notably le Ville and Dometaia). There is also interesting evidence from the eighth-century settlement of Campassini (Monteriggioni).

Museo Archeologico "R. Bianchi Bandinelli"
Palazzo Pretorio, p.zza Duomo 42
Colle di Val d'Elsa (Siena)

Baldrini, Fabio, Mauro Calattini, Silvia Goggioli, Neri Mannelli, and Elsa Pacciani. *Museo Archeologico Ranuccio Bianchi Bandinelli*. Florence: Le tre arti, 1990.

Museo Archeological Teatro Romano
Via Portigiani 1
Fiesole

National Archaeological Museum of Florence

The collection has been housed since 1880 in the Palazzo della Crocetta. The collections form one of the more substantial assemblages of Etruscan material and include important bronzework (including the Chimaera of Arezzo, the Minerva of Arezzo, and the Orator and many smaller figurines) and important ceramics (including the François vase from Chiusi). They sufferered badly in the 1966 flood on the ground floor and although now redisplayed, the approach remains relatively traditional.

Museo Archeologico Nazionale
Via della Colonna 38
Florence
www.mega.it/archeo.toscana/samufi.htm
www.mega.it/ita/gui/monu/musarc.htm

Soprintendenza Archeologica per la Toscana
Via della Pergola, 65
50121 Florence.
www.comune.firenze.it/soggetti/sat/

Archaeological Museum of the Maremma at Grosseto

The museum was reopened in 1992 and provides an introduction to the finds from Roselle and some of the key sites of the Maremma

(including the Albegna Valley) as well as antiquarian collections. The visitor needs be prepared to provide the background information for a number of important assemblages of material, including the Casa dell'Impluvium from Roselle and the burials of Vetulonia, Marsiliana d'Albegna, and Pescia Romana from other parts of the Maremma.

Museo Archeologico e d'Arte della Maremma Museo di Arte Sacra della
Diocesi di Grosseto
Palazzo del Vecchio Tribunale
Piazza Baccarini 3
58100 Grosseto
www.gol.grosseto.it/puam/comgr/museo/museo.php?l=

Celuzza, Mariagrazia, ed. *Vulci e il Suo Territorio nelle Collezioni del Museo Archeologico e d'Arte della Maremma*. Milan: Bocca Editore, 2000.

Archaeological Museums of the Lucca Area

A number of small museums, which mainly opened in the last twenty-five years and are often promoted by the local town council and assisted by volunteer archaeological groups, give a picture of the variation of Etruscan settlements and material culture in this part of the Arno Valley. The exception is the national museum of Villa Guinigi, which has a more comprehensive coverage.

Raccolta Archeologica
Via Umberto I
Borgo a Mozzano

Mostra Archeologica Permanente
Palazzo Pera
Via Piaggiori Basso 8
Capannori, località Segromigno

Civico Museo Archeologico
Palazzo Tori Massoni
Via Vittorio Emanuele 181
Camaiore

Museo Archeologico Versiliese "Bruno Antonucci"
Deposito Provvisorio Comunale
Via Marconi 5
Pietrasanta

Museo Nazionale di Villa Guinigi
Via della Quarquonia
Lucca
http://luccapro.sns.it/ITA/mus/mus_s0018/dida.asp

Museo di Preistoria e Protostoria
Via Corsini
Manciano

Frontone di Talamone
Piazza della Republica 1
Orbetello

Archaeological Museum of Montelupo

This recently opened local museum (2007) has a wide chronological and regional scope. Its Etruscan interest lies in the coverage of the rural site of Montereggi, a rare example of such an excavated site, as well as material from the Final Bronze Age from Bibbiani (again rare in this area of North Etruria) and eighth-century burials of the early Etruscan period.

Museo Archeologico di Montelupo
Via S. Lucia 33
Montelupo Fiorentino (Florence)

Antiquarium of Poggio Civitate

The Murlo museum (originally opened in 1988), placed in the bishop's palace in the middle of the village, houses the important finds of Poggio Civitate, the related cemetery of Poggio Aguzzo, and a laboratory for archaeometry and experimental archaeology that hosts conferences. The exciting finds derive from the monumental structures of Poggio Civitate and include terracotta architectural reliefs and statuary, which now also take the form of architectural reconstructions. There is much

information on objects of daily life and artisan production, including the working of gold, bronze, bone, horn, and ivory.

Antiquarium di Poggio Civitate
"Palazzone," Castello di Murlo
Piazza della Cattedrale
Murlo (Siena)

Goggioli, Silvia, ed. *Antiquarium di Poggio Civitate*. Siena: Protagon Editori Toscana, 2002.

Pienza Town Archaeological Museum

This museum is being reorganized at the time of writing.

Museo Archeologico e della Città
Pienza
Comune di Pienza
Siena

Town Museum of Pitigliano

The museum is based on the funerary collections of Vaselli from nearby Poggio Buco, supplemented by recent excavations from within the town itself. There are also other finds from the Martinucci collection, transferred from a Florence museum to be closer to their point of origin.

Museo Civico Archeologico
Piazza Fortezza Orsini
Pitigliano
www.museidimaremma.it/it/museo.asp?keymuseo=23

Archaeological Museum of the Territory of Populonia

The museum is closely connected to the archaeological park of Populonia, only a few kilometers away. This modern and imaginative museum is housed in part of the citadel of the city, and provides a well-documented understanding of the development of the city and its territory, using graphics, artifacts, and reconstructions. A graphical presentation of the city site of Populonia in the different stages

of development forms a central theme of the exhibit, providing a point of reference of the artifacts in their different phases. The visitor leaves this wonderful exhibit with a very real sense of Etruscan life in all its dimensions.

Museo Archeologico del Territorio di Populonia
Piazza Cittadella 8
57025 Piombino
www.parchivaldicornia.it/

De Tommaso, Giandomenico. *Populonia. Una Città e il Suo Territorio. Guida al Museo Archeologico di Piombino*. Poggibonsi: Arti Grafiche Nencini, 2003.
Semplici, Andrea. *Baratti and Populonia Archaeological Park: Itineraries to Get Acquainted with the Territory*. Florence: Edizioni Polistampa, 2002.

Archaeological Museum of Rosignano Marittimo

The museum is primarily dedicated to the Roman period, but there are small sections on the prehistoric and early Etruscan period, as well as more substantial coverage of the late Etruscan Hellenistic period (from the fourth century BC onward). The most prominent of these latter finds are from the cemeteries of Castiglioncello.

Museo Archeologico di Rosignano Marittimo
Palazzo Bombardieri
Via del Castello 24
57016 Rosignano Marittimo (LI)

Regoli, Edina, and Nicola Terrenato, eds. *Guida al Museo Archeologico di Rosignano Marittimo. Paesaggi e Insediamenti in Val di Cecina.* Siena: Nuova Immagine Editrice, 2000.

Archaeological Museum of San Gimignano

A small museum containing Archaic and Hellenistic antiquities of the local area where the local administration maintains a policy of restricted opening hours.

Museo Archeologico
Spezieria di Santa Fina
Galleria d'Arte Moderna e Contemporanea
ex Conservatorio di Santa Fina, via Folgore 11
San Gimignano (Siena)

Merli, Rossella. *Il Museo Etrusco di San Gimignano*. Rome: Multigrafica Editrice, 1991.

Town Archaeological Museum of Sarteano

The museum was opened in 1997 in the Palazzo Gabrielli to allow material held in storerooms in Florence to be redisplayed close to its original findspot. The finds on display include some prehistoric material, but principally Etruscan tombs. The latter include a reconstructed seventh-century BC tomb and fifth-century tomb groups.

Museo Civico Archeologico
Palazzo Gabrielli, via Roma 24
Sarteano (Siena)

Minetti, Alessandra, ed. *Museo Civico Archeologico*. Siena: Protagon Editori Toscani, 1997.
Minetti, Alessandra, and Anna Rastrelli. *La Necropoli della Palazzina nel Museo Civico Archeologico di Sarteano, Sistema Musei Senesi Quaderni Archeologici 3 Museo Civico Archeologico di Sarteano*. Siena: Protagon Editori Toscani, 2001.

Museo Archeologico
Piazza Pretorio
Scansano

National Archaeological Museum of Siena

The museum was first established in 1933 and now comprises two sections. The first is composed of old antiquarian collections (e.g., Bonci Casuccini, Bargagli Petrucci, Chigi Zondadari, and Mieli). The second topographical section is made up of recent systematically recovered archaeological materials, the result of excavations by the soprintendenza archeologica per la Toscana. The finds have recently been redisplayed

in the bowels of the newly restored Santa Maria della Scala hospital (one of the oldest hospitals of Europe, dating back to 1090), entrusted to the hands of the architect Guido Canali. The result is pure theater (except there is no sound and few words). The finds are arranged along the corridors and excavated basements of the ancient hospital, lit for effect, and the result is striking, but not informative. You need to approach the museum simply for visual effect or arrive armed with preparatory knowledge (the guide book and some information sheets help). The antiquarian finds may deserve this fate, but the topographical section does not. It is worth spending the time in the topographic section to read about the context of finds from the city of Siena, its local area (most importantly Monteriggioni, Grotti, and Castelnuovo di Berardenga), and the Val d'Elsa.

Museo Archeologico Nazionale Etrusco
Spedale Santa Maria della Scala
Piazza Duomo
53100 Siena
www.mega.it/archeo.toscana/samusie.htm

Barbagli, Debora, and Giuseppina Cianferoni. *Archaeological Museum. Siena*. Siena: Protagon Editori Toscani, 2001.

Town Archaeological Museum of Isidoro Falchi at Vetulonia

The museum of Vetulonia, reopened in 2000, has a small but very well-presented display. Many of the richest finds from the city are on display in other museums (particularly Florence), but a good sample is also presented here with good explanatory panels, which explain very effectively the development of the city (from Villanovan to Roman times) and the context of the major finds.

Museo Civico Archeologico "Isidoro Falchi"
Piazza Vetluna 1
58040 Vetulonia
Castiglione di Pescaia (GR)
www.archeologiatoscana.it/museo.php?id=vetulonia

Cygielman, Mario. *Vetulonia. Museo Civico Archeologico "Isidoro Falchi." Guida*. Florence: Arti Grafiche Giorgi & Gambi, 2002.

The Guarnacci Etruscan Museum of Volterra

This important but traditionally displayed museum is on three floors. The ground floor houses the Villanovan collection as well as many later cinerary urns. The recently discovered Tomb of the Warrior provides one enhanced display. On the first floor many of the serried rows of cinerary urns have been partly concealed by theatrically contrived screens, allowing the visitor sight of only one or two lit specimens per room. On the third floor, some displays from the Bongiorno Etrusco exhibitions of the 1980s throughout Tuscany take a more thematic approach.

Museo Etrusco Guarnacci
Volterra
http://www.comune.volterra.pi.it/museiit/metru.html

Cateni, Gabriele, ed. *Volterra. La Tomba del Guerriero di Poggio alle Croci. Contributo allo Studio del Villanoviano a Volterra*. Florence: Edizioni IFI, 1998.

Umbria

Claudio Faina Museum of Orvieto

The museum, in the Palazzo Faina, has a traditional display of the rich material culture of the Faina family collections from the Orvieto area. The subtheme of how the collection came into being adds extra interest to the displays on the first floor. In the time of Mauro Faina (1860s), there was a general search for tombs in much of central Italy. In the time of Eugenio Faina (1870s), the collection was increasingly concentrated on the finds from the Orvieto area and thus contains important provenanced material from the local cemeteries, most particularly the Crocifisso del Tufo. The upper floor shows serried ranks of material arranged by period and type: a very small selection of pre- and protohistoric material, followed by *bucchero*, Attic black figure pottery, Attic red figure pottery, Etruscan bronzes, and Etruscan black and red figure pottery, culminating in the fourth-century BC Vanth group of pottery produced in Orvieto. The ground floor houses the Museo Civico and comprises some larger works of art (e.g., sarcophagi and the "Venus" of Cannicella) and terracottas.

Museo Claudio Faina
Piazza del Duomo 29
05018 Orvieto (TR)
www.museofaina.it/

National Archaeological Museum of Orvieto

The museum, in the medieval papal palace, houses the more recent finds from the cemeteries of Orvieto. The display is similarly traditional, but takes account of the more recent research to present more accurately provenanced material and grave groups. A great richness of material is to be seen from the cemeteries of Crocifisso del Tufo, Cannicella, Fontana del Leone, and Settecamini (including wall paintings and an impressive military panopoly). Some more recent material has also been added from the excavations at Castellonchio.

Museo Archeologico Nazionale di Orvieto
Palazzo Papale
Orvieto
www.archeopg.arti.beniculturali.it/index.php?it/91/museo-archeologico-nazionale-di-orvieto

Wójcik, Maria Rita. *Museo Claudio Faina di Orvieto. Ceramica Attica a Figure Nere*. In *Catalogo Regionale dei Beni Culturali dell'Umbria*, ed. Francesco Roncalli. Perugia: Electa Umbri Associati, 1989.
Schippa, Ferruccio. *Museo Claudio Faina di Orvieto. Ceramica a Vernice Nera*. In *Catalogo Regionale dei Beni Culturali dell'Umbria*, ed. Francesco Roncalli. Perugia: Electa Umbri Associati, 1990.
Guerzoni, Rita Paola. *Museo Claudio Faina di Orvieto. Materiali Preistorici e Protostorici*. In *Catalogo Regionale dei Beni Culturali dell'Umbria*, ed. Gian Luigi Carancini. Perugia: Electa Umbri Associati, 1991.
Cappelletti, Maria. *Museo Claudio Faina di Orvieto. Ceramica Etrusca Figurata*. In *Catalogo Regionale dei Beni Culturali dell'Umbria*, ed. Francesco Roncalli. Electa: Editori Umbri Associati, 1992.

National Archaeological Museum of Perugia

The museum contains important collections not only of local Etruscan archaeology but also central Italian prehistory. The exhibition of the extensive prehistoric collections is currently being reduced in size to give greater exposure to Etruscan periods. Most noteworthy are the new exhibitions of the Cutu tomb in an evocative subterranean chamber and the presentation of the three San Mariano chariots, including a fine reconstruction. The cloisters of the former monastery now contain fine presentations of the Hellenistic cinerary urns of the Etruscan period on two floors. At the time of writing, there are still extensive displays dating from the time of Calzoni of the Bronze Age and Iron Age, not only from Umbria, but also from the Cetona area of Umbria.

Perugia, Museo Archeologico Nazionale
Piazza G. Bruno 10
06121 Perugia
www.archeopg.arti.beniculturali.it/index.php?it/89/museo-archeologico-nazionale-dellumbria

Saloni, Marco, ed. *Visioni d'Archeologia. Guida ai siti in Provincia di Perugia*. Città di Castello: iDEAZIONI—Soprintendenza per i Beni Archeologici dell'Umbria, 2004.

The Museum and Art Gallery of Todi

The museum is housed in the Palazzo del Capitano del Popolo of the late 1200s and conserves material of the Etruscan and Roman period from the Todi area, which was reopened in 1997. The material provides evidence of the connection of Todi with Orvieto and includes a good collection of Attic pottery, terracottas, votive bronzes, and coins (of which 130 examples are from the pre-Roman series of Todi).

Museo di Todi
Palazzi Comunali
Piazza del Popolo
Todi (Perugia)

Soprintendenza per i Beni Archeologici dell'Umbria
Piazza Giordano Bruno, 10
06121 Perugia

Sicily

Regional Archaeological Museum of Antonio Salinas in Palermo

The important Sicilian museum is housed in part of the complex belonging to the church of S. Ignazio all'Olivella, constructed in 1598. By one of those curious accidents of Italian unification, this museum houses one of the largest collections of Etruscan material outside peninsular Italy, primarily from the Chiusi area.

Museo Archeologico Regionale "Antonio Salinas"
Piazza Olivella
Palermo
Sicily
www.comune.palermo.it/musei/archeologico/

AUSTRIA

The Art History Museum of Vienna

The Etruscan collections housed in the Greek and Roman antiquities section include jewelry, *bucchero*, figurines, and cinerary urns.

Kunsthistorisches Museum
Maria Theresien-Platz
A-1010 Vienna

BELGIUM

The Royal Museums of Art and History

The Etruscan collections are arranged regionally and include representative examples of *bucchero*, Greek imitation pottery, bronzework, terracottas, funerary art (particularly of the Chiusi area), and mirrors (particularly from the Ravestein collection). There is also a significant Villanovan collection.

Les Musées Royaux d'Art et d'Histoire
Parc du Cinquantenaire, 10
1000 Brussels

CROATIA

The Archaeological Museum of Zagreb

By another curious historical accident of history, the Egyptian collection of the Zagreb museum houses one of the treasures of Etruscan writing: the Zagreb mummy wrapping. Most of the Egyptian collection derives from the purchase in 1868 of the property of Franz Koller, a field marshal of Czech descent in the Austrian army. His collection was housed in Prague in the mid-nineteenth century.

Archaeological Museum
19 Nikola Subic Zrinski Square
P.O. Box 13
HR 10000 Zagreb
Croatia
www.amz.hr/eng/index.asp

DENMARK

National Museum of Denmark in Copenhagen

This museum conserves Denmark's largest and most varied collection of objects from the ancient cultures of Greece and Italy, the Near East, and Egypt, which includes Etruscan material freshly integrated within its Mediterranean setting.

The National Museum of Denmark
Frederiksholms Kanal 12
DK 1220 Copenhagen K
Copenhagen

Bartman, E., and Helen Nagy. "Classical Art in Copenhagen." *American Journal of Archaeology* 111, no. 4 (2007): 789–94.

Ny Carlsberg Glyptotek in Copenhagen

This important classical museum holds rich collections of Etruscan material, including Villanovan material from Bologna, Etruscan black

figure pottery, statuary from Chiusi, bronze mirrors, and other material from Vulci and Caere.

Ny Carlsberg Glyptotek
Dantes Plads 7
DK 1556 Copenhagen V
www.glyptoteket.dk

Moltesen, Mette, and Marjatta Nielsen. *Catalogue, Etruria and Central Italy, 450–30 B.C. Ny Carlsberg Glyptotek*. Copenhagen: Ny Carlsberg Glyptotek, 1996.

FRANCE

Jérôme Carcopino Museum of Aleria

This museum houses finds primarily form the Casabianda cemetery of this city in Corsica. There is a rich array of ceramic finds, where care has been taken to preserve the homogeneity of grave groups rather than simply present the choice objects.

Musée Jérôme Carcopino
20270 Aleria
Corsica

Museum of the Louvre, Paris

The nucleus of the Greek, Roman, and Etruscan antiquities came from the former royal collections, enriched by property seized during the French Revolution. The purchase of the Campana collection (1861) enhanced the Etruscan holdings. The Etruscan collections include rich jewelry, bronze mirrors, figurines, some Villanovan material, Etrusco-Corinthian pottery, *bucchero*, Etruscan black figure pottery, canopic urns from Chiusi, funerary sculpture from Chiusi and Vulci, and a famous sarcophagus of the married couple from Caere.

Musée du Louvre
Paris
www.louvre.fr/

Briguet, M.-F., and Dominique Briquel. *Les Urnes Cinéraires Étrusques de l'Époque Hellénistique*. Paris: Réunion des Musées Nationaux, 2002.
Emmanuel-Rebuffat, Denise, ed. *Corpus Speculorum Etruscorum. France. 1, Fasc.3 Paris—Musée du Louvre*. Rome: "L'Erma" di Bretschneider, 1997.

GERMANY

Altes Museum of Berlin

The art of the Etruscans will go on show when major restoration work on the building has been completed. Until then, an exhibition of Greek works of art is open to the public on the newly designed main floor of the building. This thematically arranged exhibition includes stone sculptures, clay and bronze figures, friezes, vases, gold jewelry, and silverware. Three information displays provide details on additional topics such as Greek myths, ancient city culture, and the archaeological sites investigated by the Berlin museums.

Altes Museum
Bodestraße 1–3
10178 Berlin
www.smb.museum/smb/standorte/index.php?lang=en&p=2&objID=24&n=2&r=1

Zimmer, Gerhard, ed. *Corpus Speculorum Etruscorum. Bundesrepublik Deutschland. 4, Staatliche Museen zu Berlin, Antikensammlung 2*. Munich: Hirmer, 1995.

The State Classical Art Collection of Munich

Among the masterpieces of classical art, the museum contains some significant Etruscan material, including gold jewelry and terracottas.

Staatliche Antikensammlung
Königsplatz 1
80333 Munich

www.muenchen-tourist.de/deutsch/stadtinformationen/museen/antikensammlung.htm

Prehistory and Protohistory Museum of Mainz

Etruscan materials are displayed in a European context.

Römisch-Germanisches Zentralmuseum
Forschungsinstitut für Vor- und Frühgeschichte
Ernst- Ludwig-Platz 2
55116 Mainz

Naso, Alessandro. *I Bronzi Etruschi e Italici del Römisch-Germanisches Zentralmuseum, Kataloge Vor- Und Frühgeschichtlicher Altertümer 33*. Mainz: Verlag des Römisch-Germanischen Zentralmuseums, 2003.
Löringhoff, Bettina, ed. *Corpus Speculorum Etruscorum. Bundesrepublik Deutschland. 3, Stuttgart-Tübingen, Privatsammlungen Esslingen-Stuttgart*. München Hirmer, 1990.
Heres, Gerald. *Corpus Speculorum Etruscorum. Fasz. 2, Deutsche Demokratische Republik. Dresden, Staatliche Kunstsammlungen, Skulpturensammlung; Leipzig, Museum des Kunsthandwerks; Gotha, Schlossmuseum; Jena, Friedrich-Schiller-Universität.* Berlin: Akademie-Verlag, 1987.
Riederer, Josef, ed. *Corpus Speculorum Etruscorum. 2, Bundesrepublik Deutschland. Braunschweig, Göttingen, Hamburg, Hannover, Kiel, Münster, Steinhorst, Wolfenbüttel /bearbeitet von Ursula Liepmann ; Mit einem Beitrag Von [Bundesrepublik Deutschland] [Braunschweig, Götingen, Hamburg, Hannover, Kiel, Münter, Steinhorst, Wolfenbüttel]*. Munich: Hirmer, 1988.
Höckmann, Ursula, ed. *Corpus Speculorum Etruscorum. 1. Bundesrepublik Deutschland ;Bad Schwalbach, Bochum, Bonn, Darmstadt, Essen, Frankfurt, Kassel, Köln, Mainz, Mannheim, Schloss Fasanerie bei Fulda.* Munich: Hirmer, 1987.

HUNGARY

Museum of Fine Arts, Budapest
Dózsa György út 41, 1146 Budapest

Pf. 463, H-1396 Budapest 62
Hungary

Szilágyi, János György, and Jan Bouzek, eds. *Corpus Speculorum Etruscorum: Budapest, Szépmüvészeti Muzeum (Musée Des Beaux-Arts), Debrecen, Déri Muzeum (Musée Déri) Hongrie; Tchécoslovaquie: Prague, Univerzita Karlova (Université Charles IV), Národní Muzeum (Musée National), Brno, Moravské Muzeum (Galerie De Moravie), Liberec, everočekké Muzeum (Muse´e De La Bohême Du Nord)*. Rome: "L'Erma" di Bretschneider, 1992.

IRELAND

A range of Irish museums have Greek vases that have an Etruscan provenance.

Johnston, Alan W. *A Catalogue of Greek Vases in Public Collections in Ireland, Proceedings of the Royal Irish Academy 73, 2, C, 2*. Dublin: Royal Irish Academy, 1973.

NETHERLANDS

Allard Pierson Museum Amsterdam

The Etruscan collections include anatomical votives, mirrors, cinerary urns (early biconical, canopic, and later stone), *bucchero*, terracottas, and bronze figurines.

Allard Pierson Museum
Oude Turfmarkt 127
Amsterdam
Postal address: P.O. Box 94057
1090GB Amsterdam

National Museum of Antiquities Leiden

The classical collections include Etruscan remains, in particular a fine collection of Etruscan bronzes.

Rijksmuseum van Oudheden-National Museum of Antiquities
Rapenburg 28
Postbus 11114
2311 EW
Leiden
www.siteclx.nl/rmo/index.php/do-main/language-en

Meer, L. Bouke van der, ed. *Corpus Speculorum Etruscorum. The Netherlands. Amsterdam: Allard Pierson Museum—the Hague: Gemeentemuseum—the Hague: Museum Meermanno-Westreenianum—Leiden: Rijksmusuem Van Oudheden—Nijmegen: Rijksmuseum Kam—Utrecht: Archaeological Institute, State University—Private Collection "Meer."* Leiden: E.J. Brill, 1983.

RUSSIA

Hermitage Museum of St. Petersburg

The collections of Etruscan material include *bucchero*, bronzework (mirrors, figurines, tripods), and cinerary urns.

Antiquities Department
Hermitage Museum
St. Petersburg
www.hermitagemuseum.org/html_En/03/hm3_1.html

SWITZERLAND

Museum of Ancient Art of Basel

The Etruscan collection contains a Villanovan hut urn, biconical urns, and a range of bronzework; a good range of *bucchero*, Etrusco-Corinthian pottery, Etruscan black figure pottery, bronze figurines and *oinochoe*, votive terracottas, and a selection of jewelry and coins.

Antikenmuseum Basel Und Sammlung Ludwig
St. Albangraben 5
CH-4010 Basel
www.antikenmuseumbasel.ch/

Reusser, Christoph. *Etruskische Kunst*. Basel: Antikenmuseum Basel und Sammlung Ludwig, 1988.

Museum of Art and History of Geneva

Musée d'Art et d'Histoire (MAH)
Rue Charles-Galland 2
CH-1206 Geneva

Rätisches Museum of Chur

A small collection of pottery, cinerary urns, and bronzework.

Rätisches Museum
Quaderstr 15
7000 Chur

Metzger, Ingrid R., Alexander V. Vietinghoff, and Andreas Zürcher. *Aegyptische, Griechische und Italische Antiken des Rätischen Museums in Chur, Schreiftenreihe des Rätischen Museums Chur 15*. Chur: Rätischen Museums Chur, 1973.
Jucker, Ines, ed. *Corpus Speculorum Etruscorum. Schweiz. 1, Basel—Schaffhausen—Bern—Lausanne*. Bern: Stämpfli Verlag, 2001.

UNITED KINGDOM

Etruscan research is currently concentrated in the Universities of Cambridge, Edinburgh, Manchester, Southampton, and London, as well as the Open University and the British Museum. The addresses are provided below.

Cambridge

Department of Archaeology
Downing Street
Cambridge, CB2 3DZ.
www.arch.cam.ac.uk/

Faculty of Classics
Sidgwick Site
Sidgwick Avenue
Cambridge CB3 9DA
www.classics.cam.ac.uk/

The Fitzwilliam Museum

There is a small collection of Etruscan antiquities including pottery, *bucchero*, figurines, and cinerary urns. This section is about to be redisplayed at the time of writing.

Fitzwilliam Museum
Trumpington Street
Cambridge CB2 1RB
www.fitzmuseum.cam.ac.uk/

Nicholls, Richard V. *Corpus Speculorum Etruscorum. Great Britain 2: Cambridge. Corpus Christi College, the Fitzwilliam Museum, the Museum of Archaeology and Anthropology, the Museum of Classical Archaeology*. Cambridge: Cambridge University Press 1993.

Museum of Archaeology and Anthropology, Cambridge

There is a small amount of Etruscan material (*bucchero* and mirrors) in the reserve collection.

Museum of Archaeology and Anthropology
Downing Street
Cambridge CB2 3DZ
http://museum-server.archanth.cam.ac.uk/

Department of Classics
School of History and Classics
University of Edinburgh
David Hume Tower
George Square
Edinburgh
www.arts.ed.ac.uk/classics/

School of Arts, Histories and Cultures
The University of Manchester
Oxford Road
Manchester
M13 9PL

Shefton Museum of Greek Art and Archaeology

This small but significant museum contains some Etruscan bronzes.

Shefton Museum of Greek Art and Archaeology
Museum of Antiquities
University of Newcastle
Newcastle upon Tyne NE1 7RU

Department of Archaeology
School of Humanities
University of Southampton
Highfield
Southampton
SO17 1BJ

Institute of Archaeology
University College London
31–34 Gordon Square
London
WC1H 0PY

Department of Classical Studies
The Open University
PO Box 197
Milton Keynes
MK7 6BJ
United Kingdom

British Museum

The rich Etruscan collections at the British Museum include as highlights the sarcophagus of Seianti Hanunia Tlesnasa from Chiusi and the

Isis tomb from Vulci. There is also a large collection of Greek vases with Etruscan provenances, including Vulci.

Department of Greek and Roman
The British Museum
Great Russell Street
London WC1 3DG
www.thebritishmuseum.ac.uk/gr/g71/g71.html

Macnamara, Ellen. *The Etruscans*. London: British Museum Publications, 1990.
Perkins, Philip. *Etruscan Bucchero in the Collection of the British Museum, British Museum Research Publication 165*. London: British Museum Press, 2006.
Swaddling, Judith. *Corpus Speculorum Etruscorum. Great Britain 1: The British Museum*. London: British Museum Press, 2001.
Swaddling, Judith, and J. Prag, eds. *Seianti Hanunia Tlesnasa. The Story of an Etruscan Noblewoman*. London: British Museum Publications, 2002.

Ashmolean Museum

The collections are closed at the time of writing, but comprise a small but useful collection of Etruscan and Faliscan material.

Ashmolean Museum
Beaumont Street
Oxford OX1 2PH
www.ashmolean.org/

Boardman, John, and Marie-Louise Vollenweider. *Catalogue of the Engraved Gems and Finger Rings. Vol. 1, Greek and Etruscan. Ashmolean Museum*. Oxford: Clarendon Press, 1978.
De Grummond, Nancy Thomson, ed. *Corpus Speculorum Etruscorum. Great Britain. 3, Oxford—Ashmolean Museum, Claydon House, Pitt Rivers Museum*. Roma: "L'Erma" di Bretschneider, 2007.

School of Art History and Archaeology
University of Manchester
Oxford Road

Manchester
M13 9PL
www.art.man.ac.uk/ARTHIST/

Harrow School
5 High Street
Harrow on the Hill
Middlesex HA1 3HP

Godbeer, Elizabeth. *Vanished Etruria: Etruscan Objects from the Harrow School Collection*. Harrow: Harrow School, 1996.

UNITED STATES

The main universities in the United States active in research into the Etruscans are concentrated on the East Coast (e.g., Bryn Mawr, Florida State University, New York University, University of Pennsylvania, Tufts University) with other examples distributed across the rest of the country, such as the Universities of Arizona, Texas, and Iowa. The main addresses are supplied below. Further research is conducted in the museums listed below and the Etruscan Foundation.

Department of Classics
University of Arizona
www.coh.arizona.edu/classics/

Department of Classics
321 Eaton Hall
Archaeology Program
Tufts University
Medford, MA 02155
http://ase.tufts.edu/classics/

The University of Iowa School of Art and Art History
141 North Riverside Drive
150 Art Building West
Iowa City, IA 52242–7000
www.art.uiowa.edu/

Meadows School of the Arts
Southern Methodist University
P.O. Box 750356
Dallas, TX 75275–0356

Department of Classics
Florida State University
Tallahassee, FL 32306–1510
www.fsu.edu/~classics/

Mead Art Museum
Amherst College
P.O. Box 5000
Amherst, MA 01002–5000

De Puma, Richard Daniel, ed. *Corpus Speculorum Etruscorum. 4. USA. Northeastern Collections: Amherst, Mead Art Museum, Amherst College*. Roma: L'Erma di Bretschneider, 2005.

The Etruscan Foundation
77 Summer Street, Suite 800
Boston, MA 02110–1006
www.etruscanfoundation.org

Arthur M. Sackler Museum
Harvard University
32 Quincy Street
Cambridge, MA 02138

Boston Museum of Fine Arts

The Etruscan collections include examples of gold jewelry, bronze mirrors, and architectural terracottas. The museum possesses two stone sarcophagi (including one of a couple from Vulci) and a Hellenistic cinerary urn from Chiusi of the Velsi descent group.

Museum of Fine Arts, Boston
Avenue of the Arts
465 Huntington Avenue
Boston, MA 02115–5523
www.mfa.org/collections/sub.asp?key=20&subkey=24

De Puma, Richard Daniel, ed. *Corpus Speculorum Etruscorum. U.S.A. 2, Boston and Cambridge: Boston Museum of Fine Arts, Cambridge, Harvard University Museums*. Ames: Iowa State University Press, 1993.

George Ortiz Collection

This collection contains mainly material without provenance, including Etruscan, and the website of this organization opposes the UNESCO convention on illicit trade in antiquities. It is primarily visible on a website.

The George Ortiz Collection
New York, NY
www.georgeortiz.com/aasite/

Department of Classics
New York University
25 Waverly Place, 7th floor
New York, NY 10003

The Metropolitan Museum of Art

The Greek and Roman Galleries, which include Etruscan material, have just been redisplayed. The prominent Etruscan works of art in this essential art historical (rather than archaeological) display include the Monteleone chariot, the Morgan carved amber, and extensive collections of jewelry.

The Metropolitan Museum of Art
1000 Fifth Avenue at 82nd Street
New York, NY 10028–0198
www.metmuseum.org/home.asp

Bonfante, Larissa, ed. *Corpus Speculorum Etruscorum. U.S.A. 3, New York: The Metropolitan Museum of Art*. Roma: "L'Erma" di Bretschneider, 1997.

Picón, C. A., J. R. Mertens, E. J. Milleker, C. S. Lightfoot, and S. Hemingway, eds. *Art of the Classical World in the Metropolitan Museum of Art: Greece, Cyprus, Etruria, Rome.* New York, New Haven: The Metropolitan Museum of Art, Yale University Press, 2007.

University of Pennsylvania Museum of Archaeology and Anthropology

The museum's classical collections are among the largest, most diverse, and most systematically collected of any museum in the United States. The Etruscan material is particularly important and representative and includes comprehensive tomb groups from Narce and Vulci.

University of Pennsylvania Museum of Archaeology and Anthropology
3260 South Street
Philadelphia, PA 191094
www.museum.upenn.edu/

Dohan, Edith Hall. *Italic Tomb Groups in the University Museum, Philadelphia*. Philadelphia: University of Pennsylvania Press, 1942.
White, Donald, Ann Blair Brownlee, Irene Bald Romano, and Jean Macintosh Turfa. *Guide to the Etruscan and Roman Worlds at the University of Pennsylvania Museum of Archaeology and Anthropology*. Philadelphia: University of Pennsylvania Museum, 2002.
Turfa, Jean MacIntosh. *Catalogue of the Etruscan Gallery of the University of Pennsylvania Museum of Archaeology and Anthropology*. Philadelphia: University of Pennsylvania Museum of Archaeology and Anthropology, 2005.

Bibliography

CONTENTS

Journals 264
General Works 264
Exhibition Catalogs 268
Conferences 269
History of Research 270
Prehistory and Protohistory 273
State Formation, Origins, and Social Issues 274
Etruscans Abroad 276
Agriculture 277
Architecture 281
Commerce, Trade, and Exchange 282
Gender 285
Landscape and Rural Approaches 286
Material Culture 290
Ritual and Religion 294
Transport by Land and Sea 295
Writing and Language 296
Major Settlements 297
- Arezzo 297
- Caere (Cerveteri) 298
- Chiusi 300
- Cortona 302
- Fiesole 302
- Orvieto 303
- Perugia 304
- Pisa 305
- Populonia 306
- Roselle 307
- Tarquinia 308

Veii 310
Vetulonia 312
Volterra 313
Vulci 314
Smaller Settlements and Regions 315
Dodecapolis 319

JOURNALS

One journal, *Studi Etruschi*, preeminently and exclusively covers the study of the Etruscans and neighboring peoples. In the English-speaking world, *Etruscan Studies* and *Etruscan News* are devoted to Etruscan matters. Other journals contain occasional coverage, although *Accordia Research Papers*, the *Journal of Roman Archaeology*, and *Ostraka* are of particular note for innovative approaches in English, ancient historical approaches in English, and innovative Italian language approaches respectively.

Accordia Research Papers
American Journal of Archaeology
Annuario dell'Accademia Etrusca di Cortona
Antiquity
Archaeological Reports of the Society for the Promotion of Hellenic Studies
Dialoghi di Archeologia
Etruscan News
Etruscan Studies
Journal of Roman Archaeology
Journal of Roman Studies
Mélanges de l'École française
Ostraka
Papers of the British School at Rome
Rivista di Scienze Preistoriche
Studi Etruschi

GENERAL WORKS

There is an extensive bibliography of general Etruscan books and increasing coverage on the Internet. Two books, published ten years apart, provide a good

introduction by an essential bridging of the divide between art historical and prehistoric archaeology through a collaboration of two authors from these different backgrounds (Spivey and Stoddart 1990, Barker and Rasmussen 2000). A third book provides an innovative integration of cultural approaches to the Etruscans (Izzet 2007), elegantly supporting the case for the active agency of the Etruscans in the construction of their identity and culture. This will soon be followed by a complementary volume that permits a comparative landscape approach to the Etruscans (Stoddart in press). Succinct accounts of recent work on the Etruscans include Rasmussen (2005) and Izzet (2007). The majority of Etruscan books take what might be characterized as a cultural approach, with strong sections on art and historical frameworks, and are available in a broad range of languages: English (Bonfante 1986, Macnamara 1990, Hall 1996, Haynes 2000), French (Bloch 1986, Massa-Pairault 1996, Briquel 1999, Thuillier 2006), German (Aigner-Foresti 2003, Prayon 1996, Pfiffig [1972]1991), and Italian (Pugliese Carratelli 1986, Torelli 1987, Cristofani 2000, Thuiller 2008). There is also a comprehensive multiauthored illustrated dictionary that runs in parallel to the present volume (Cristofani 1999). At least one guidebook provides a good overview of different archaeological sites (Torelli 1993). Other books take important Etruscan themes such as the sea (Cristofani 1983), art (Brendel 1995), and political power (Massa-Pairault 1992, Menichetti 1994) while still providing a substantial overview of the Etruscans. Two important books look at the Etruscans from an external perspective: early Greek (Ridgway 1984, Ridgway 1992) and Latin (Bietti Sestieri 1992). A recent article presents recent work on the Etruscans from a North American perspective, with a brief study of the collective identity of the Etruscans (Nagy et al. 2008). One short but significant article sets the growth of the Etruscans in their Mediterranean maritime perspective (Sherratt and Sherratt 1993) and another places the Etruscan city-state in comparative perspective (Torelli 2000). A bibliographic series of topography covering an area somewhat larger than its explicit title on Greek colonization in Italy has, depending on its date of publication, coverage of the bibliography of individual sites; one of the latest published covers Roselle (Gulletta and Casenelli 2001). A particular resource is found in the *Archaeological Reports* published for regions of the Mediterranean including Etruria. The most recent coverage for Etruria dates to 2002 (Gleba 2002–2003).

The Internet needs to be approached with caution but the following sites give access at the time of writing to the most reliable resources:

www.open.ac.uk/Arts/etrweb/research.htm#european
www.ou.edu/class/ahi4163/files/main.html
www.umass.edu/etruscannews/
http://spazioinwind.libero.it/popoli_antichi/Etruschi/Etruschi-indice.html

http://membres.lycos.fr/antiquite/rasenna.htm
http://charun.sns.it
http://pot-pourri.fltr.ucl.ac.be/miroir
http://etp.classics.umass.edu
http://ancientstudies.fas.nyu.edu/page/home
http://scholarworks.umass.edu/rasenna or www.larth.it/index_eng.htm

Aigner-Foresti, Luciana. *Die Etrusker und das Früher Rom, Geschichte Kompakt Antike*. Darmstadt: Wissenshaftlicke Buchgesellschaft, 2003.

Barker, Graeme, and Tom Rasmussen. *The Etruscans*. Oxford: Blackwell, 2000.

Bietti Sestieri, Anna Maria. *The Iron Age Community of Osteria dell'osa: A Study of Socio-Political Development in Central Tyrrhenian Italy*. Cambridge: Cambridge University Press, 1992.

Bloch, Raymond. *Les Étrusques*. 7th ed. *Que Sais-Je?* Paris: Presses Universitaires de France, 1986.

Bonfante, Larissa, ed. *Etruscan Life and Afterlife: A Handbook of Etruscan Studies*. Warminster: Aris & Phillips, 1986.

Brendel, Otto J. *Etruscan Art*. 2nd ed. *Yale University Press Pelican History of Art*. New Haven, Conn.: Yale University Press, 1995.

Briquel, Dominique. *La Civilisation Étrusque*. Paris: Fayard, 1999.

Cristofani, Mauro. *Gli Etruschi del Mare*. Milan: Longanesi, 1983.

Cristofani, Mauro, ed. *Dizionario Illustrato della Civiltà Etrusca*. Florence: Giunti, 1999.

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Gleba, Margarita. "Archaeology in Etruria 1995–2002." *Archaeological Reports (The Society for the Promotion of Hellenic Studies)* 49 (2002–2003): 89–103.

Gulletta, Maria Ida, and Cesare Cassanelli, eds. *Bibliografica Topografica della Colonizzazione Greca in Italia e nelle Isole Tirreniche. Rosarno-San Brancato*. Pisa-Rome-Naples: Scuola Normale Superiore-Ecole française de Rome, 2001.

Hall, John Franklin, ed. *Etruscan Italy: Etruscan Influences on the Civilizations of Italy from Antiquity to the Modern Era, Seth and Maurine Horne Center for the Study of Arts Scholarly Series*. Provo, Utah: Museum of Art, Brigham Young University, 1996.

Haynes, Sybille. *Etruscan Civilisation: A Cultural History*. London: British Museum Press, 2000.

Izzet, Vedia. *The Archaeology of Etruscan Society*. Cambridge: Cambridge University Press, 2007.

Macnamara, Ellen. *The Etruscans*. London: British Museum Publications, 1990.

Massa-Pairault, Françoise-Hélène. *Iconologia e Politica nell'italia Antica. Roma, Lazio, Etruria dal VII al I Secolo A.C*. Milan: Longanesi & C, 1992.

———. *La Cite´ des E´trusques*. Paris: CNRS Editions, 1996.

Menichetti, Mauro. *Archeologia del Potere: Re, Immagini e Miti a Roma e in Etruria in Età Arcaica, Biblioteca di Archeologia 21*. Milan: Longanesi, 1994.

Nagy, Helen, Larissa Bonfante, and Jane K. Whitehead. "Searching for Etruscan Identity." *American Journal of Archaeology* 112, no. 3 (2008): 413–17.

Pfiffig, Ambros Josef. *Einführung in die Etruskologie: Probleme, Methoden, Ergebnisse, Die Altertumswissenschaft*. Darmstadt: Wissenschaftliche Buchgesellschaft, 1991 (1972).

Prayon, Friedhelm. *Die Etrusker: Geschichte, Religion, Kunst*. Munich: Beck, 1996.

Pugliese Carratelli, Giovanni. *Rasenna: Storia e Civiltà degli Etruschi*. Milan: Libri Scheiwiller, 1986.

Rasmussen, Tom. "Urbanization in Etruria." In *Mediterranean Urbanisation (800–600 BC)*, ed. Robin Osborne and Barry Cunliffe, 91–113. Oxford: Oxford University Press, 2005.

Ridgway, David. *The First Western Greeks*. Cambridge: Cambridge University Press, 1992.

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Spivey, Nigel J., and Simon K. F. Stoddart. *Etruscan Italy*. London: Batsford, 1990.

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EXHIBITION CATALOGS

The exhibition, with its unmovable deadline and visual appeal, continues to provide a major source of up-to-date information through the catalog long after the exhibits have been dispersed. These catalogs are often an important part of the sponsorship of the exhibition and can provide elaborate records of both material culture and new synthesis and interpretation. A very major threshold in the exhibition of the Etruscans was provided by the Year of the Etruscan in 1985, when catalogs were produced on a whole range of themes: the overall civilization (Cristofani 1985), architecture and houses (Stopponi 1985), writing (Roncalli 1985), sanctuaries (Colonna 1985), craftsmanship (Maggiani 1985), mining (Camporeale 1985), history (Borsi 1985), and landscape (Carandini 1985). Another major comprehensive exhibition took place in Venice in 2000 and the catalog has been translated into English (Torelli 2000). Other exhibitions have been held outside Italy and the catalogs provide a visual introduction in different languages (Andreae et al. 2004, Bottini and Settari 1999). Further exhibitions in recent times have taken thematic perspectives: Rome (Cristofani 1990), sport (Bruschetti 2002), urbanism (Moretti Sgubini et al. 2001), princes (Morigi Govi 2001) and Europe (Pallottino 1992). The last named exhibition was explicitly political; the French minister of culture noted the continental limits of European culture. Other exhibitions, such as one on aerial photography, also contain substantial Etruscan content (Guaitoli 2003).

Andreae, Bernard, Andreas Hoffmann, and Cornelia Weber-Lehmann, eds. *Die Etrusker: Luxus für das Jenseits; Bilder vom Diesseits-Bilder vom Tod: eine Doppelausstellung des Bucerius Kunst Forums und des Museums Für Kunst und Gewerbe Hamburg, 13. Februar bis 16. Mai 2004, Publikationen des Bucerius Kunst Forums 5*. Munich: Hirmer, 2004.

Borsi, Franco, ed. *Fortuna degli Etruschi. (Catalogo della Mostra)*. Milan: Electa, 1985.

Bottini, Angelo, and Elisabetta Setari, eds. *Los Etruscos. Septiembre-Diciembre de 1999.* México City: Museo Nacional de Antropologia, 1999.

Bruschetti, Paolo, ed. *Lo Sport nell'Italia Antica. Spettacoli e Divertimenti nei Luoghi Umbri ed Etruschi*. Perugia: EFFE Fabbri Editore Srl-Grafiche Diemme, 2002.

Camporeale, Giovannangelo, ed. *L'Etruria Mineraria. (Catalogo Della Mostra)*. Milan: Electa, 1985.

Carandini, Andrea, ed. *La Romanizzazione dell'etruria: Il Territorio di Vulci*. Milan: Electa-Regione Toscana, 1985.

Colonna, Giovanni, ed. *Santuari d'Etruria*. Milan: Electa-Regione Toscana, 1985.

Cristofani, Mauro, ed. *La Civiltà Etrusca. (Catalogo della Mostra)*. Milan: Electa, 1985.

Cristofani, Mauro, ed. *La Grande Roma dei Tarquini (Catalogo della Mostra)*. Roma: "L'Erma" di Bretschneider, 1990.

Guaitoli, Marcello, ed. *Lo Sguardo di Icaro. Le Collezioni dell'Aerofototeca Nazionale per la Conoscenza del Territorio*. Rome: Camposano Editore, 2003.

Maggiani, Adriano, ed. *Artigianato Artistico. (Catalogo della Mostra)*. Milan: Electa, 1985.

Moretti Sgubini, Anna Maria, Maria Letizia Arancio, and Alessandra Belardinetti Insam, eds. *Veio, Cerveteri, Vulci. Città d'Etruria a Confronto*. Roma: "L'Erma" di Bretschneider, 2001.

Morigi Govi, Cristiana, ed. *Principi Etruschi tra Mediterraneo ed Europa*. Venice: Marsilio, 2001.

Pallottino, Massimo, ed. *Les Étrusques et L'europe*. Paris: Editions de la Réunion des musées nationaux, 1992.

Roncalli, Francesco, ed. *Scrivere Etrusco. Dalla Leggenda alla Conoscenza. Scrittura e Letteratura nei Massimi Documenti della Lingua Etrusca. (Catalogo della Mostra)*. Milan: Electa, 1985.

Stopponi, Simona, ed. *Case e Palazzi d'Etruria*. Milan: Regione Toscana-Electa, 1985.

Torelli, Mario, ed. *The Etruscans*. Milan: Bompiani, 2000.

CONFERENCES

The publication of conferences has served a similar role to that of exhibitions, although generally less lavishly presented. The First International Etruscan conference, held in 1928, was published in 1929 and a second, held in 1985, was published in 1989 (Maetzke et al. 1989). On a more regular basis, a series of conferences are held by the Istituto di Studi Etruschi ed Italici on a series of themes of which some of the most notable are inland Etruria (Atti 1974), the mineral zone of Etruria (Atti 1981), Chiusi (Maetzke and Tamagno Perna 1993), Volterra (Maetzke and Tamagno Perna 1997), Vulci (Neppi Modona et al. 1977), the Etruscans abroad (Atti 2006), and urbanism (Camporeale 2005).

Atti 1974. *Atti Dell' VIII Convegno Nazionale di Studi Etruschi ed Italici, Orvieto, 27–30 Giugno 1972. Aspetti e Problemi dell'Etruria Interna.* Orvieto: Olschki-Centro di Studi Etruschi Orvieto-Istituto di Studi Etruschi e Italici, 1974.

Atti 1981. *Atti del XII Convegno di Studi Etruschi e Italici. Firenze-Populonia-Piombino. 16–20 Giugno, 1979. L'Etruria Mineraria*. Florence: Olschki, 1981.

Atti 2006. *Gli Etruschi da Genova ad Ampurias. Atti del XXXIV Convegno di Studi Etruschi ed Italici, Marseille-Lattes, 26 Settembre–1 Ottobre 2002*. Pisa-Rome: Istituti Editoriali e Poligrafici Internazionali, 2006.

Camporeale, Giovannangelo, ed. *Dinamiche di Sviluppo delle Città nell'Rtruria Meridionale. Veio, Caere, Tarquinia, Vulci. Atti del XXIII Convegno di Studi Etruschi ed Italici, Roma, Veio, Cerveteri/Pyrgi, Tarquinia, Tuscania, Vulci, Viterbo, 1–6 Ottobre 2001*. Pisa, Rome: Istituti Editoriali e Poligrafici Internazionali, 2005.

Maetzke, Guglielmo, Maria Grazia Marzi Costagli, Mario Iozzo, Orazio Paoletti, and Elizabeth Jane Shepherd, eds. *Atti del Secondo Congresso Internazionale Etrusco. Firenze 26 Maggio–2 Giugno, 1985*. Rome: Giorgio Bretschneider Editore, 1989.

Maetzke, Guglielmo, and Luisa Tamagno Perna, eds. *Aspetti della Cultura di Volterra Etrusca fra L'Età del Ferro e L'Età Ellenistica e Contributi della Ricerca Antropologica alla Conoscenza del Popolo Etrusco. Atti del XIX Convegno di Studi Etruschi ed Italici Volterra. 15–19 Ottobre 1995*. Florence: L.S. Olschki, 1997.

Maetzke, Guglielmo, and Luisa Tamagno Perna, eds. *La Civiltà di Chiusi e del suo Territorio Atti Del XVII Convegno di Studi Etruschi ed Italici, Chianciano Terme, 28 Maggio–1 Giugno 1989*. Florence: L.S. Olschki, 1993.

Neppi Modona, Aldo, Maria Grazia Marzi Costagli, and Luisa Tamagno Perna, eds. *Atti Del X Convegno di Studi Etruschi ed Italici, Grosseto 1975. La Civiltà Arcaica di Vulci e La sua Espansione*. Florence: L.S. Olschki, 1977.

HISTORY OF RESEARCH

The study of the history of the Etruscans has become a study in itself, particularly following the exhibition broadly on this theme (Borsi 1985). Studies of the importance of Etruscan remains in the Renaissance (Bartoloni and Bocci Pacini 2003) and in the archives (Saioni 2003, Saioni and De Angelis 2005), in the early museum collections (Caravale 2003) and of the leading figures (Rhodes 1973) are becoming increasingly prominent. There is also a tradition of earlier scholarship of the Etruscans but these antiquarian works must be approached

with caution (Dempster 1723–1724, d'Hancarville 1785–1788, Hamilton and Kirk 1804). A number of other works are worth mentioning because of their crucial importance in the development of the study of the Etruscans, even if they are no longer the latest statement on the subject. Early work on art includes not only the very early scholars but also more recent figures such as Beazley (1947). Pallottino published a series of comprehensive accounts of the Etruscans (1947, 1975) and dominated their study until his death in 1995. Randall-McIver accomplished a similar task in the English-speaking world (Randall-McIver 1924, Randall-McIver 1927). Many early studies of landscape and urbanism preceded the systematic studies of the last thirty years (Dennis 1848, Bianchi Bandinelli 1925, Colonna 1967, Colonna 1973, Boitani et al. 1974) and still contain invaluable information. Major monographs of some of the larger Etruscan cities were gathered together in what was then a comprehensive account (Pallottino 1937, Minto 1943, Hencken 1968). Other volumes brought together in English key Italian articles, increasing the exposure of Etruscan studies to an English-speaking audience (Ridgway and Ridgway 1979). A number of *festschriften* (Adembri 2005, Amann 2006, Ridgway et al. 2000) and collected works of great Etruscologists (Cristofani 2001, Colonna 2005) give a different taste of the more recent development of the discipline.

Amann, P., M. Pedrazzi, and H. Taeuber, eds. *Italo-Tusco-Romana: Festschrift Für Luciana Aigner-Foresti.* Vienna: Holzhausen, 2006.

Adembri, B. *Aeimnestos: Miscellanea di Studi per Mauro Cristofani*. Florence: Centro Di, 2005.

Bartoloni, Gilda, and P. Bocci Pacini. "The Importance of Etruscan Antiquity in the Tuscan Renaissance." *Acta Hyperborea (Danish Studies in Classical Archaeology)* 10 (2003): 449–79.

Beazley, J. D. *Etruscan Vase-Painting*: *Oxford Monographs on Classical Archaeology 1*. Oxford: Clarendon Press, 1947.

Bianchi Bandinelli, Ranuccio. "Clusium: Richerche Archeologiche e Topografiche Su Chiusi e il suo Territorio in Età Etrusca." *Monumenti Antichi* 30 (1925): 210–578.

Boitani, F., M. Cataldi, and Marinella Pasquinucci. *Etruscan Cities*. London: Cassell, 1974.

Borsi, Franco, ed. *Fortuna degli Etruschi. (Catalogo Della Mostra)*. Milan: Electa, 1985.

Caravale, Alessandra. *Museo Claudio Faina di Orvieto. Bronzetti Votivi*. Città di Castello: Electa-Editori Umbri Associati, 2003.

Colonna, Giovanni. *Italia Ante Romanum Imperium: Scritti di Antichità Etrusche, Italiche e Romane (1958–1998).* Pisa-Rome: Istituti Editoriali e Poligrafici Internazionali, 2005.

———. "L'etruria Meridionale Interna dal Villanoviano alle Tombe Rupestri." *Studi Etruschi* 35 (1967): 3–30.

———. "Ricerche Sull'Etruria Interna Volsiniese." *Studi Etruschi* 41 (1973): 45–72.

Cristofani, Mauro. *Scripta Selecta: Trent'anni di Studi Archeologici sull'Italia Preromana*. Pisa: Istituti Editoriali e Poligrafici internazionali, 2001.

d'Hancarville, Pierre. *Antiquités Étrusques, Grecques et Romaines, Gravées par F.A. David, avec Leurs Explications par d'Hancarville*. Paris: L'auteur, 1785–1788.

Dempster, Thomas. *Thomæ Dempsteri de Etruria Regali Libri VII. Nunc Primum Editi. Curante Thoma Coke*. Florence, 1723–1724.

Dennis, George. *The Cities and Cemeteries of Etruria*. London: J. Murray, 1848.

Hamilton, William, and Thomas Kirk. *Outlines from the Figures and Compositions upon the Greek, Roman, and Etruscan Vases of the Late Sir William Hamilton: With Engraved Borders. Drawn and Engraved by the Late Mr. Kirk*. London: W. Miller, 1804.

Hencken, Hugh. *Tarquinia, Villanovans and Early Etruscans*. 2 vols. *Bulletin of the American School of Prehistoric Research, Peabody Museum, Harvard University 23*. Cambridge, Mass.: Peabody Museum, 1968.

Minto, Antonio. *Populonia*. Florence: Rinascimento del Libro-Tellini, 1943.

Pallottino, Massimo. *The Etruscans*. London: Allen Lane, 1975.

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———. "Tarquinia." *Monumenti Antichi* 36 (1937): 5–594.

Randall-McIver, David. *The Iron Age in Italy*. Oxford: Oxford University Press, 1927.

———. *Villanovans and Early Etruscans*. Oxford: Oxford University Press, 1924.

Rhodes, Dennis E. *Dennis of Etruria: The Life of George Dennis*. London: C. & A. Woolf, 1973.

Ridgway, David, and Francesca R. Ridgway, eds. *Italy before the Romans: The Iron Age, Orientalizing and Etruscan Periods*. London: Academic Press, 1979.

Ridgway, David, Francesca R. Serra Ridgway, Mark Pearce, Edward Herring, Ruth D. Whitehouse, and John B. Wilkins, eds. *Ancient Italy in Its Mediterranean Setting: Studies in Honour of Ellen Macnamara*. London: Accordia Research Institute, University of London, 2000.

Saioni, Marco, ed. *Appunti d'Artista: L'inventario dei Musei Civici di Perugia Compilato da Walter Briziarelli*. Perugia: EFFE Fabrizio Fabbri Editore srl-Soprintendenza per i Beni Archeologici dell'Umbria, 2003.

Saioni, Marco, and Maria Cristina de Angelis, eds. *Ti mostrerò cose mai viste. Gli Scavi di Belverde nei Diari di Umberto Calzoni*. Perugia: Soprinten-

denza per i Beni Archeologici dell'Umbria-EFFE Fabrizio Fabbri Editore srl, 2005.

PREHISTORY AND PROTOHISTORY

One of the great breakthroughs in our understanding of Etruscan development has been in the study of the Later Bronze Age and early Iron Age, demonstrating a considerable degree of, at least for settlement, continuity from at least the Final Bronze Age. There is now a wealth of syntheses of this period, particularly from the perspective of the Roman school of protohistory and reactions against it (Peroni 1989, Bietti Sestieri 1996). The most recent tribute is the *festschrift* to the leader of the school, Renato Peroni (*Studi Di Protostoria in Onore Di Renato Peroni* 2006). There are also syntheses of the earlier prehistory of the region, albeit now a little dated (Barker 1981), and more detailed coverage of the Bronze Age (Fugazzola Delpino 1976, Macchiarola 1987, Barker and Stoddart 1994) and the Iron Age (Bartoloni 1989, Iaia 1999). Some of the detailed excavation reports of Bronze Age sites such as Luni, Scarceta, Torrionaccio, and Sorgenti della Nova deserve close attention since they convey deeper insights into the lifestyle of the period (Östenberg 1967, Cassano and Manfredini 1978, Negroni Catacchio 1981, Negroni Catacchio 1995, Poggiani Keller 1999). Extensive excavations of the Iron Age are rarer since they invariably lie at the bottom of deep stratigraphies, but the work at Gran Carro (Tamburini 1995) and the surveys of some of the major cities provide detailed information (Guaitoli 1981, Pacciarelli 1991, Mandolesi 1999) that has been brought into an excellent synthesis by Pacciarelli (2000).

Anon. ed. *Studi di Protostoria in Onore di Renato Peroni*. Florence: All'Insegna del Giglio, 2006.

Barker, Graeme. *Landscape and Society: Prehistoric Central Italy.* London: Academic Press, 1981.

Barker, Graeme, and Simon K. F. Stoddart. "The Bronze Age of Central Italy: c. 2000–900 BC." In *Development and Decline in the Mediterranean Bronze Age*, ed. Clay Mathers and Simon Stoddart, 145–66. Sheffield: J.R. Collis Publications, 1994.

Bartoloni, Gilda. *La Cultura Villanoviana: All'Inizio della Storia Etrusca*. Rome: La Nuova Italia Scientifica, 1989.

Bietti Sestieri, Anna Maria. *Protostoria: Teoria e Pratica*. Rome: La Nuova Italia Scientifica (NIS), 1996.

Cassano, Selene Maria, and Alessandra Manfredini. "Torrionaccio (Viterbo): Scavo di un Abitato Protostorico." *Notizie degli Scavi alle Antichità* 32 (1978): 1–382.

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STATE FORMATION, ORIGINS, AND SOCIAL ISSUES

There has been a switch in recent times from a study of origins (Pallottino 1975) to an increased interest in the politics of state formation. There is considerable

debate on the timing and definition of the formation of the state in Etruria. The protohistory school tends to prefer an early date in the ninth century BC (Guidi 1998, Vanzetti 2004, Guidi 2006), whereas the classical school tends to prefer a later date, in the seventh century BC (Torelli 2000, Bartoloni 2003). In the course of time, issues of language and genetics (Vernesi et al. 2004, Belle et al. 2006, Turfa 2006, Achilli et al. 2007, Whitehead 2007) will also need to be reintroduced when analyzing the complicated relationship between politics, identity, language, and biology. An important new strand of research is employing inscriptions to investigate descent groups (Morandi Tarabella 2004) and mobility (Marchesini 2007).

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ETRUSCANS ABROAD

There is an increasing trend to see the Etruscans less in isolation and more in interaction with other populations outside central Italy. The accessible analysis of this trend of research is a vivid, popular work (Camporeale 2001) also available in translation (Camporeale 2004) and supported by a number of key exhibitions (Pallottino 1992, Morigi Govi 2001). Many accounts of the Aegean (Naso 2000), northern Italy (Bonfante 1981), southern France (Py 1993), eastern France (Chaume 2001), and central Europe (Wells 1980, Wells 1984) in the Iron Age give a parallel perspective from these other indigenous societies.

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AGRICULTURE

The understanding of agricultural production among the Etruscans has undergone a considerable revolution as dependence on textual accounts has been replaced by direct archaeological evidence of increasing sophistication. An overview of Etruscan agriculture has been achieved in a relatively recent volume (Cerchiai 1987) and almost contemporary article (Barker 1988), supplemented by a more recent review of faunal history in central Italy (De Grossi Mazzorin 2001), but it is still necessary to access the original excavation reports to achieve a full picture of the variability (Caloi and Palombo 1980, Sorrentino 1981, Sorrentino 1981, Gejvall 1982, De Grossi Mazzorin 1985, De Grossi Mazzorin 1985, Sorrentino 1985, Costantini et al. 1987, De Grossi Mazzorin 1987, Pohl 1987, Scheffer 1987, Clark 1989, Corridi 1989, Tagliacozzo 1994, De Grossi Mazzorin 1995, Bartoloni et al. 1997, di Gennaro et al. 2002). Some of these excavation reports and the occasional synthesis give particular insight into the earliest production of the grape (Perkins and Attolini 1992, Costantini and Biasini 1995) and the olive (Vallet 1962) as well as the longer-standing production of grain. There is also a growing literature on horse breeding (Azzaroli 1972, Azzaroli 1979, Azzaroli 1985) as well as much coverage in art historical literature (Root 1973), whereas the raising of the sheep, cattle, and pigs has a much longer prehistory and greater attention by archaeologists (Gejvall 1967, Lepiksaar 1975, Barker 1976, Placidi 1978, Caloi and Palombo 1981, Sorrentino 1981, Caloi and Palombo 1985, De Grossi Mazzorin 1985, Caloi and Palombo 1986, Caloi et al. 1988, McVicar et al. 1994, De Grossi Mazzorin 1995, De Grossi Mazzorin 1995, Caloi and Palombo 1996, De Grossi Mazzorin 1998).

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ARCHITECTURE

The study of Etruscan architecture covers three main areas that can grade into each other: domestic, public, and funerary. The best overall coverage is provided by the 1985 exhibition (Stopponi 1985), as well as an earlier architectural survey (Boëthius 1978), and a very systematic coverage of funerary and house architecture (Prayon 1975). The evidence for domestic architecture is still dominated by the work at Acquarossa (Östenberg 1975, Scheffer 1981, Mostra 1986, Wikander 1986), supplemented by one or two other excavations (Perkins and Attolini 1992, Donati 1994, Camporeale 1997). Funerary architecture has many site-based surveys (Colonna di Paolo and Colonna 1970, Bruschetti and Zamarchi Grassi 1999). There are also useful comparative analyses (Aveni and Romano 1994, Delpino 1995, Turfa and Steinmayer 1996, Izzet 2001).

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COMMERCE, TRADE, AND EXCHANGE

Sophisticated models of Mycenaean trade into the central Mediterranean were first developed in the 1970s and have been successively refined and developed (Marazzi and Tusa 1976, Bietti Sestieri 1988, Vagnetti 1996), particularly in the light of increasingly sophisticated, although sometimes controversial, scientific techniques (Gale 1991, Jones and Vagnetti 1992, Stos-Gale 2000, Bettelli et al. 2006). The result is the emergence of a new synthesis (Vagnetti 1999, Bettelli 2002). Early studies of the Orientalizing period combined both sophisticated anthropological analogy and detailed art history (Strøm 1971, Cristofani 1975, Rathje 1979), two strands which have been integrated in the most recent work (Riva and Vella 2006). There is much study of the role of Greek trade, which varies from highly externalized to more internalized views of the Etruscans (Johnston 1979, Ridgway 1984, Ridgway 1992, Boardman 1999, Ridgway 2000, Johnston 2006) and increasingly concentrates on context (Hannestad 1988, Rendeli 1989, Bentz and Reusser 2004). One particular strand of analysis emphasizes the trope of Demaratus, the Greek who brought

civilization to Etruria (Blakeway 1935, Ridgway 1992, Ridgway 1994). The general patterns of Archaic Etruscan trade and exchange are best revealed by transport amphorae (Cristofani et al. 1985, Rizzo 1990) and stylistic studies of local ceramic production (e.g., Spivey 1987).

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GENDER

The study of gender, or more commonly women, in Etruria is now being addressed by a number of different intellectual traditions (Rallo 1989, Spivey 1991, Carmen Vida 1992, Bonfante 1994, Ginge 1996, Carmen Vida 1998, Toms 1998, Amann 2000, Whitehouse 2001). This work is particularly supported by the study of dress (Bonfante 1975), burial (Colonna and Colonna di Paolo 1997, Rathje 2000), and comparative studies with other societies (Lewis 1997, Nielsen 1998).

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LANDSCAPE AND RURAL APPROACHES

The major change in the study of the Etruscans since World War II has been in the study of their landscapes. This work has revealed the nonelite, the infrastructure, and new dimensions of the regionality of Etruscan society. British scholars made many of the early contributions to this understanding (Dennis 1848, Dennis 1877, Ashby 1902, Ashby 1907, Bradford 1947, Bradford 1957), a situation that was reinforced by further British work shortly after World War II (Ward-Perkins 1955, Ward-Perkins 1961, Kahane et al. 1968, Potter and Stoddart 2001). In more recent times there have been a series of syntheses of regional surveys across the Etruscan area (Cristofani 1976, Potter 1979, Cristofani 1981, Judson and Hemphill 1981, Guidi 1985, di Gennaro 1986, Stoddart 1987, Barker 1988, Stoddart 1989, Stoddart 1990, Rendeli 1993, Riva and Stoddart 1996, Perkins 1999, Pacciarelli 2000, Manganelli and Pacchiani 2002, Terrenato 1998, Zifferero 2002, Cifani 2003, Stoddart in press). This work has been ably supported by a very large number of Italian (Gianfrotta 1976, Tracchi 1978, Celuzza and Regoli 1982, Valenti 1995, Cambi 1996, Valenti 1999,

Campana 2001, Enei 2001, Nardini 2001, Carandini and Cambi 2002, Guaitoli 2003), British (Barker and Rasmussen 1988, Hemphill 2000), Swedish (Wetter 1969), and recently international (Patterson et al. 2000) regional surveys that have uncovered the regional diversity of the landscapes across the region. An important speciality has been the survey of the microlandscape of urban sites (Ward-Perkins 1961, Perkins and Walker 1990, Pacciarelli 1991). The excavation of farmsteads is a much rarer occurrence and the precise nature of smaller settlements is still poorly understood (Murray-Threipland and Torelli 1970, Perkins and Attolini 1992). Geographical surveys of the landscape or of the impact of humans on the landscape are more difficult to find either at a general level (Horden and Purcell 2000; Stoddart 2006) or even of specific regions (Brown and Ellis 1995). The survey work can also be followed on the Internet: http://cgma.depauw.edu/MAGIS/.

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MATERIAL CULTURE

The range of coverage of material culture (pottery, metalwork, painting, etc.) is very considerable, and its study and implications have dominated much of Etruscan research. There are now some very readable studies of Etruscan art in general (Cristofani 1978, Torelli 1992, Brendel 1995, Spivey 1997, D'Agostino and Cerchiai 1999), and very interesting accounts of the Etruscans themselves and the relationships between the Etruscans (Izzet 2005a, Izzet 2005b) and other groups (Rasmussen 1985, Scheffer 1985), inferred from material culture. For those with more time at their disposal, it is best to revisit the numerous corpora of material culture; a number appear as series (e.g., *Corpus Speculorum Etruscorum* (CSE) on mirrors and *Corpus delle Urne Etrusche* on Hellenistic funerary urns), others catalog individual museums (see the entries above), and others have to be sought out individu-

ally or thematically on pottery (Beazley 1947, Del Chiaro 1974, Hannestad 1974, Pianu 1978, Rasmussen 1979, Pianu 1980, Pianu 1982, Martelli 1985, Spivey 1987, Cerchiai 1990, Berkin 2003, Naso 2004, Werner 2005), Greek vases (Bentz and Reusser 2004, Reusser 2002), metalwork (Richardson 1983, Weber 1983, Cristofani 1985, Warden 1985, Bentz 1992, Riis 1998, Cagianelli 1999, Ambrosini 2002, Le Fèvre-Lehöerff 2007), funerary urns (van der Meer 2004, Steuernagel 1998), coins (Catalli 1990, Rutter 2001), mirrors (Carpino 2003, Izzet 2007: 43–86), painting (Steingräber 1986, 2006, Rizzo 1989, Poulsgaard Markussen 1993), furniture (Steingräber 1979), weapons (Stary 1981), and gold (Cristofani and Martelli 1985), without exhausting the possibilities. Many of these studies can be used to infer important interpretations of production (Warden 1982, Warden et al. 1991, Warden 1993) and distribution. Two series—*Corpus Speculorum Etruscorum* and *Corpus Vasorum Antiquorum*—contain much coverage of mirrors and pottery respectively, grouped by museum.

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RITUAL AND RELIGION

The study of Etruscan ritual and religion requires a delicate balance of literary and textual evidence and practice (from the archaeology). Early accounts tended to privilege the textual elements (Pfiffig 1975). Some have concentrated on archaeological evidence (Colonna 1985). More recent accounts seek a balance (Edlund 1987, Bonfante and Swaddling 2006, De Grummond 2006, De Grummond and Simon 2006, Gleba and Becker 2008) and some consider the transition to the Roman world (Schultz and Harvey 2006) and even later periods (Briquel 1997). There are also extensive corpora of votive material and studies of such material in context (Söderlind 2002, Comella and Mele 2005). An important area of research is the study of the afterlife (Steiner 2004). A further step is to seek out the original archaeological reports (Colonna 1970).

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TRANSPORT BY LAND AND SEA

The main evidence for land transport comes from tombs (Emiliozzi 1999) and roads. The developing field of research is in underwater archaeology to recover evidence for maritime transport (Parker 1992, Garguillo and Okely 1993), although only a few shipwrecks are securely Etruscan in date (Bound 1991, Bruni 2000, Colombini et al. 2003).

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Bruni, S., ed. *Le Navi Antiche di Pisa*. Florence: Polistampa, 2000.

Colombini, M. P., G. Giachi, F. Modugno, Pasquino Pallecchi, and E. Ribechini. "The Characterization of Paints and Waterproofing Materials from

the Shipwrecks Found at the Archaeological Site of the Etruscan and Roman Harbour of Pisa (Italy)." *Archaeometry* 45, no. 4 (2003): 659–74.

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Gargiullo, Stefano, and Edoardo Okely. *Atlante Archeologico dei Mari d'Italia. Vol. 1 Liguria-Toscana -Lazio*. Formello: Istituto di Ricerche Ccologiche ed Cconomiche (IRECO), 1993.

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WRITING AND LANGUAGE

The status of the Etruscans is intricately connected with the issue of language and there now exist a number of sound introductions to Etruscan (Cristofani 1991, Bonfante and Bonfante 2002), more technical analyses (Facchetti 2002), and much more elaborate speculation. There are others that face once again the link of Etruscan to Lemnos (De Simone 1996). In the connected area of writing, there have also been many advances that allow considerable interpretation of ritual, sociology (Stoddart and Whitley 1988, Cornell 1991, Marchesini 1997), and Latinization (Hadas-Lebel 2004). Increasingly, there are also good corpora of known inscriptions (Agostiniani 1982, Pandolfini Angeletti and Prosdocimi 1990, Rix 1991, d'Aversa 1994) and studies of important single texts (Roncalli 1985, Cristofani 1995, Agostiniani and Nicosia 2000, De Simone 2002) regularly updated in *Studi Etruschi*, which allow checking of the facts at the source. The Internet may also be used although with caution:

http://etruscans1.tripod.com/Language/
http://etp.classics.umass.edu/
www.geocities.com/jackiesixx/caere/languagepage.htm
http://etruskisch.de/pgs/og.htm

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in the Roman World." *Journal of Roman Archaeology* Supplementary Series 3 (1991): 7–33.

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Pandolfini Angeletti, Maristella, and Aldo L. Prosdocimi. *Alfabetari e Insegnamento della Scrittura in Etruria e nell'Italia Antica*. Florence: Olschki, 1990.

Rix, Helmut, ed. *Etruskische Texte. Editio Minor, Scripta Oralia 23*. Tübingen: Gunter Narr Verlag, 1991.

Roncalli, Francesco, ed. *Scrivere Etrusco: Dalla Leggenda alla Conoscenza. Scrittura e Letteratura nei Massimi Documenti della Lingua Etrusca. (Catalogo Della Mostra)*. Milan: Electa, 1985.

Stoddart, Simon K. F., and James Whitley. "The Social Context of Literacy in Archaic Greece and Etruria." *Antiquity* 62, no. 237 (1988): 761–72.

Wallace, R. *Zikh Rasna: An Introduction to the Language and Inscriptions of the Etruscans.* Ann Arbor, New York: Beech Stave Press, forthcoming.

MAJOR SETTLEMENTS

Arezzo

Early studies (Del Vita 1927, Lazzeri 1927) have been supplemented by some important studies in the 1970s (Bocci Pacini 1975, Bocci Pacini 1979) and now have been brought up to date by a recent exhibition (Scarpellini et al. 2002).

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———. "Postilla su Arezzo Arcaica." *Studi Etruschi* 47 (1979): 53–64.

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Lazzeri, C. "Arezzo Etrusca: Le Origini della Città e la Stipe Votiva alla Fonte Veneziana." *Studi Etruschi* 1 (1927): 113–27.

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Caere (Cerveteri)

The major southern city of Caere now has good publications on its cemeteries (Pareti 1947, Bonghi Jovino et al. 1980, Blanck and Proietti 1986, Naso 1991, Bosio and Pugnetti c. 1984), its inscriptions (Marchesini 1997), urban excavation (Cristofani 1986, Cristofani et al. 1986, Cristofani 1988, Cristofani et al. 1988, Santoro 1988, Cristofani 1992, Cristofani 1993, Izzet 2000), its port of Pyrgi (Colonna 1970, Neppi Modona and Prayon 1980, Colonna 1988–1989), and of its territory (Enei 1987, Enei 1993, Enei 2001). There are also publications that give an overview both at a more popular level (Moretti 1977, Zapicchi 1995), at a more academic level (Maffei and Nastasi 1990, Marconi Cosentino 1995), or as part of a wider regional analysis (Camporeale 2005).

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Bonghi Jovino, Maria, Richard E. Linington, and Lucia Cavagnaro Vanoni. *Gli Etruschi e Cerveteri: Nuove Acquisizioni delle Civiche Raccolte Archeologiche. La Prospezione Archeologica nell'attività della Fondazione Lerici*. Milan: Electa, 1980.

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Camporeale, Giovannangelo, ed. *Dinamiche di Sviluppo delle Città nell'Etruria Meridionale. Veio, Caere, Tarquinia, Vulci. Atti Del XXIII Convegno di Studi Etruschi ed Italici, Roma, Veio, Cerveteri/Pyrgi, Tarquinia, Tuscania, Vulci, Viterbo, 1–6 Ottobre 2001*. Vol. I–II. Pisa, Rome: Istituti Editoriali e Poligrafici Internazionali, 2005.

Colonna, Giovanni, ed. *Pyrgi: Scavi del Santuario Etrusco*. 2 vols. *Notizie degli Scavi di Antichità. Supplemento Al Vol XLIII (1988–9)*. Rome: Academia Nazionale dei Lincei, 1988–1989.

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Cristofani, Mauro. *La Tomba delle Iscrizioni a Cerveteri, Studi e Materiali dell'Istituto di Etruscologia e Antichita` Italiche dell'universita` di Roma 2*. Florence: Sansoni, 1965.

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Enei, Flavio. *Cerveteri: Ricognizioni Archeologiche nel Territorio di una Città Etrusca*. Rome: Gruppo Archeologico Romano, 1993.

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Tarquinia, Tuscania, Vulci, Viterbo, 1–6 Ottobre 2001, ed. Giovannangelo Camporeale, 175–83. Pisa, Rome: Istituti Editoriali e Poligrafici Internazionali, 2005.

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Neppi Modona, Aldo, and Friedhelm Prayon, eds. *Akten des Kolloquiums zum Thema die Göttin von Pyrgi. Archäologische, Linguistische und Religiongeschichtliche Aspekte. Tubingen, 16–17 Januar 1979, Biblioteca di Studi Etruschi 12*. Florence: Olschki-Istituto di Studi Etruschi ed Italici, 1980.

Pareti, Luigi. *La Tomba Regolini-Galassi del Museo Gregoriano Etrusco e la Civiltà dell'Italia Centrale nel Sec. VII A.C.* Vatican City: Tipografia Poliglotta Vaticana, 1947.

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Santoro, Paola, ed. *Caere 2. Il Teatro e il Ciclo Statuario Giulio-Claudio*. Rome: Consiglio Nazionale delle Ricerche, 1988.

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Chiusi

Chiusi, an important city in the southern part of northern Etruria, was one of the first cities to be comprehensively studied (Bianchi Bandinelli 1925, Barni and Paolucci 1985). This was followed by a number of detailed studies of the city's distinctive material culture (Cristofani 1975). Only more recently have there been major revisions of the understanding of Chiusi, affecting our knowledge of the city (Gastaldi 1998, Della Fina 2000), its origins (Zanini 1993, Zanini 1994), its territory (Maetzke and Tamagno Perna 1993, Minetti 2004)—particularly focused on Chianciano Terme (Rastrelli 1986, Paolucci 1992)—and wider relations. There has also been an interesting study of a Chiusine sarcophagus in the British Museum (Swaddling and Prag 2002). A popular book gives a recent summary of current knowledge (Rastrelli 2000) accompanied by a popular account of the museum (Iozzo and Galli 2003).

Barni, Enrico, and Giulio Paolucci. *Archeologia e Antiquaria a Chiusi nell'Ottocento: Storie di Eruditi, Mercanti, Collezionisti e Scavatori*. Milan: Electa, 1985.

Bianchi Bandinelli, Ranuccio. "Clusium: Richerche Archeologiche e Topografiche su Chiusi e il suo Territorio in Età Etrusca." *Monumenti Antichi* 30 (1925): 210–578.

Cristofani, Mauro. *Statue-Cinerario Chiusine di Età Classica*. Rome: Giorgio Bretschneider, 1975.

Della Fina, Giuseppe M. "(Ed.) Chiusi Dal Villanoviano all'Età Arcaica. Atti Dell'VII Convegno Internazionale di Studi sulla Storia e l'Archeologia dell'Etruria." *Annali della Fondazione per il Museo "Claudio Faina"* 7 (2000): 9–289.

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Iozzo, Mario, and Francesca Galli, eds. *Museo Archeologico Nazionale Chiusi*. Chiusi: Edizioni Luì, 2003.

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Rastrelli, Anna, ed. *Chiusi Etrusca*. Chiusi: Luì, 2000.

Swaddling, Judith, and J. Prag, eds. *Seianti Hanunia Tlesnasa: The Story of an Etruscan Noblewoman*. London: British Museum Publications, 2002.

Zanini, A. "L'età del Bronzo Finale nella Toscana Interna alla Luce delle più Recenti Acquisizioni." *Rivista di Scienze Preistoriche* 46, no. 1 (1994): 87–144.

———. "Presenze della Media e Tarda Età del Bronzo a Poggio Gaiella-Chiusi (Si)." In *Preistoria e Protostoria in Etruria. Atti del Primo Incontro di Studi, Saturnia (Manciano)-Farnese, 17/19 Maggio 1991: La Cultura di Rinaldone, Ricerche e Scavi*, ed. Nuccia Negroni Catacchio, 381–83. Milan: Università degli Studi, Milano, 1993.

Cortona

This small settlement was until recently ably covered by a publication first produced in the 1920s (Neppi Modona 1977). This has been supplemented by new studies of the city (Masseria 2001), its origins (Trotta 1990, Masseria 2001), the territory (Bruschetti 1979, Cherici 1992, Bruschetti 1993), and funerary architecture (Bruschetti and Zamarchi Grassi 1999).

Bruschetti, Paolo. "Nota sul Popolamento Antico del Territorio Cortonese." *Annuario dell'Accademia Etrusca di Cortona* 18 (1979): 85–103.

———. "Territorio e Popolamento a Corciano in Epoca Antica." In *Corciano: Testimonianze Archeologiche*, ed. Paolo Bruschetti, 9–19. Ponte San Giovanni, Perugia: Soprintendenza Archeologica per l'Umbria-Comune di Corciano-Quattroemme Srl, 1993.

Bruschetti, Paolo, and Paola Zamarchi Grassi. *Cortona Etrusca: Esempi di Architettura Funeraria*. Cortona: Calosci, 1999.

Cherici, Armando. "Per Una Storia della Valdichiana e del Territorio Cortonese in Epoca Etrusca." In *La Cortona dei Principes*, ed. Paola Zamarchi Grassi, 3–8. Cortona: Calosci, 1992.

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Neppi Modona, Aldo. *Cortona Etrusca e Romana nella Storia e nell'Arte, Accademia Toscana di Scienze e Lettere "La Columbaria" Studi 45*. Florence: Olschki, 1977.

Trotta, A. "Cortona: I Rinvenimenti di Via Vagnotti." In *Antichità dall'Umbria a Leningrado*, ed. Maria Paola Corbucci and Stefania Pettine, 103–12. Perugia: Electa Editori Umbri, 1990.

Fiesole

Much of the study of Fiesole is dispersed in smaller articles (Mingazzini 1932, Bocci 1961, Nicosia 1966) or urban archaeology, where one has to glean Etruscan knowledge from largely later material (Annetta et al. 1990), but there are two sources, one more academic (Salvini 1990) and the other more popular (Orlandini and Passigli 1990) that give a first account of the city.

Annetta, Emanuela, Susanna Bianchi, Fabio Faggella, and Luigi Palermo, eds. *Archeologia Urbana a Fiesole: Lo Scavo di Via Marini-Via Portigiani*. Florence: Giunti, 1990.

Bocci, Piera. "Fiesole: Campagna Di Scavo negli Anni 1961–2 nella Zona Adjacente al Tempio Etrusco." *Notizie degli Scavi* 15, no. 86 (1961): 52–62.

Mingazzini, P. "Fiesole: Edicola e Stipe Votiva nella Villa Già di Proprietà Marchi." *Notizie degli Scavi* 1932 (1932): 442–81.

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Orlandini, Silvia, and Angela Passigli, eds. *Fiesole Archeologica. Archeology in Fiesole*. Milan: Ideas Books, 1990.

Salvini, Monica. *Fiesole: Contributi alla Ricerca delle Origini*. Florence: L.S. Olschki, 1990.

Orvieto

General studies of Orvieto (or Volsinii) are to be found in the Annali of the Fondazione Faina (Colonna 1980, Colonna 1985, Pugliese Carratelli 1999, Della Fina 2003), which runs regular conferences. More specific work can be found on the origins (Tamburini 1988–1999), territory (Bloch 1972, Della Fina 1999), tombs (Bizzari 1962, Bizzari 1966, Feruglio 1982), and material culture, particularly through recent museum catalogs (Wójcik 1989, Schippa 1990, Guerzoni 1991, Cappelletti 1992, Pacetti 1998, Caravale 2003, Tamburini 2004).

Bizzari, M. "La Necropoli di Crocefisso del Tufo I." *Studi Etruschi* 30 (1962): 136–51.

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Cappelletti, Maria. *Museo Claudio Faina di Orvieto. Ceramica Etrusca Figurata*. Ed. Francesco Roncalli, *Catalogo Regionale dei Beni Culturali dell'Umbria*. Electa: Editori Umbri Associati, 1992.

Caravale, Alessandra. *Museo Claudio Faina di Orvieto: Bronzetti Votivi*. Città di Castello: Electa-Editori Umbri Associati, 2003.

Colonna, Giovanni. "Problemi dell'archeologia e della Storia di Orvieto Etrusca." *Annali della Fondazione per il Muso Claudio Faina* 1 (1980): 43–53.

———. "Società e Cultura a Volsinii." *Annali della Fondazione per il Muso Claudio Faina* 2 (1985): 101–31.

Della Fina, Giuseppe M. "(Ed.) Tra Orvieto e Vulci. Atti del X Convegno Internazionale di Studi sulla Storia e l'Archeologia dell'Etruria." *Annali della Fondazione per il Museo "Claudio Faina"* 10 (2003): 9–552.

———. "(Ed.) Volsinii e il suo Territorio. Atti dell'VI Convegno Internazionale di Studi sulla Storia e l'Archeologia dell'Etruria." *Annali della Fondazione per il Museo "Claudio Faina"* 6 (1999): 9–400.

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Perugia

The most easterly city of Perugia now has good coverage of its origins (Cenciaioli 1990, Feruglio 1990, Cenciaioli 1992) and some prominent material culture (Frascarelli 1995), as well as up-to-date coverage of its later archaeological development (Della Fina 2002), including the famous Cutu tombs and territory (Matteini Chiari 1975, Höckmann 1982, Bonomi Ponzi 1991, Feruglio et al. 1991, Feruglio 1993, Cipollone 2002, Saloni 2004). There is also a less up-to-date book in English (Johnstone 1964).

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Pisa

The recent emergence of Pisa has been one of the great changes in understanding of the Etruscans and so many of the publications are relatively recent. The best route is to address the most focused synthesis (Bruni 1998) before filtering

more general (Tangheroni 2003) and more specific works on urban archaeology (Pasquinucci and Storti 1989), cemeteries (Bruni and Severini 1997), shipping (Bruni 2000), and geomorphology (Pasquinucci and Gambogi 1997) for the appropriate period coverage.

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Populonia

Populonia has a distinguished early monograph (Minto 1943) and an excellent relatively recent monograph (Fedeli 1983), which can now be updated by the fine local museum displays (De Tommaso 2002, Guideri and Breschi 2002, Semplici 2002, De Tommaso 2003) and reports on more recent work (Cambi and Manacorda 2002, Mascione and Patera 2003). There is also an increasing literature on iron production (Cristofani and Cristofani Martelli 1979, Martelli Cristofani 1981, Cristofani and Cristofani Martelli 1985, Voss 1988).

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Roselle

Roselle, one of the smaller settlements of northern Etruria, has had extensive urban excavations (Bocci Pacini et al. 1975, Paribeni Rovai 1990, Donati 1994) that can now be set within the wider pattern of the Maremma (Cristofani 1981, Celuzza 1993).

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Cristofani, Mauro, ed. *Gli Etruschi in Maremma: Popolamento e Attività Produttive*. Siena: Monte dei Paschi di Siena, 1981.

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Tarquinia

Tarquinia was the subject of one of the early classic monographs on an Etruscan city (Pallottino 1937), followed by complementary analysis of museum collections (Hencken 1968) and prominent tombs (Moretti 1961). The city was the subject of some of the earliest systematic remote sensing on an Etruscan city, linked to excavation (Linington 1962, Linington et al. 1978). The recent literature on Tarquinia has benefitted from some of largest excavations of an Etruscan settlement (Bonghi Jovino and Chiaramonte Treré 1997, Bonghi Jovino 1998, Bonghi Jovino 1999, Chiaramonte 1999), accompanied by surface survey of the whole plateau (Mandolesi 1994, Mandolesi 1999) and reexamination of some of the tombs (Buranelli 1983, Stopponi 1983), major classes of material culture (Del Chiaro 1974, Neri 2002), paintings (Steingräber 1986), and the broader context (Bonghi Jovino 1986, Moretti Sgubini 2001, Bonghi Jovino 2005). Other important work has examined the city's sanctuary port at Gravisca (Torelli et al. 1971). An important recent English language book places all these important discoveries in perspective (Leighton 2004), as does a smaller Italian guidebook (Cataldi 1993).

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Veii

Urban excavation started early at Veii (Stefani 1922), most notably at the acropolis of Piazza d'Armi (Stefani 1944), but it is only more recently that the origins of the city have been effectively studied (Vianello Cordova 1968, di Gennaro and Schiappelli 2004), assisted by survey of the city (Ward-Perkins 1961, Guaitoli 1981). Excavation has started again more recently with many of the interesting results concentrated on Piazza d'Armi, permitting a new synthesis (Bartoloni et al. 1994, Moretti Sgubini et al. 2001, Camporeale 2005). In the 1960s, the excavation of Quattro Fontanili had important consequences for chronology and understanding of Villanovan burial practices (Close-Brooks 1965, Close-Brooks 1967, Descoeudres and Kearsley 1983, Toms 1986, Guidi 1993). Other significant tombs (Cristofani and Zevi 1965, Carbonara et al. 1996) and the important sanctuaries of Portonaccio (Colonna 1999–2002) and Campetti deserve mention (Vagnetti 1971, Comella and Stefani 1990). Veii was one of the first Etruscan cities to be given a rural context, providing data that are providing new evidence even today (Kahane et al. 1968, Potter 1979, Patterson et al. 2000).

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Vetulonia

The study of Vetulonia had a very early development (Falchi 1891), which has not perhaps been sustained to the same level in recent times, although there is a reasonable knowledge of the territory (Curri 1978, Cucini 1985), including the rural site of Accesa Lake (Camporeale 1997), the cemeteries (Camporeale 1967, Maggiani 1973, Cygielman 1994, Cygielman and Pagnini 2006), and trade of typical production (Camporeale 1969).

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Volterra

The long tradition of work from early, times (Ghirardini 1898, Fiumi 1957, Fiumi 1961, Fiumi 1972, Fiumi 1978) has now been synthesized (Maetzke and Tamagno Perna 1997, Steingräber and Blanck 2002, Cateni 2007), with additional information available from the territory (Bruni 1999), material culture (Gambetti 1974, Maggiani 1985, Cateni 1995, Ostman 2004), the walls (Cateni 2005), and tombs (Cateni 1998).

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Vulci

The city of Vulci has witnessed a wide range of synthesis over a period of time (Hus 1971, Neppi Modona et al. 1977, Carandini 1985, Moretti Sgubini 1993, Celuzza 2000, Della Fina 2003, Camporeale 2005), which can be supplemented by additional studies of sanctuaries (Pautasso 1994), tombs (Buranelli 1987, Riccioni and Falconi Amorelli 1968), material culture (Riis 1998), Greek vases (Riccioni and Serra Ridgway 2003), and old excavations (Falconi Amorelli 1987).

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SMALLER SETTLEMENTS AND REGIONS

The studies of most important smaller settlements include the Villanovan outlier of Verucchio (Sassatelli 1996, Von Eles 2002, 2007, Gentili 2003), the key boundary settlements of Acquarossa (Wetter 1969, Östenberg 1975, Scheffer 1981, Judson 1983, Mostra 1986, Wikander 1986, Wikander and Wikander 1994), Bisenzio (Delpino 1977), and Murlo (Poggio Civitate) (Phillips 1970, Cristofani 1975, Phillips and Talocchini 1980, Warden 1982, Nielsen 1984, Warden 1985, Phillips 1993, De Puma and Small 1994, Edlund-Berry 1994, Stoddart 1995, Nielsen 1998, Tuck 2000, Campana 2001, Goggioli 2002, Berkin 2003). Each of these has generated a major industry of important literature.

Other settlements with bibliography of importance include Casale Marittimo (Esposito 1999), Cetamura (Thomson De Grummond 2000) in the north, Poggio Buco (Matteucig 1951, Bartoloni 1972) on the border between north and south, and Castel d'Asso (Colonna di Paolo and Colonna 1970), Blera (Quilici

Gigli 1976, Romanelli 1986), and San Giovenale (Berggren and Moretti 1960, Brandt 1997–1998) in the south.

There are also distinct regions closely related to the Etruscans such as the Faliscans (Potter 1976, De Lucia Brolli et al. 1991, Ceccarelli and Stoddart 2007) and the Capenati.

Finally, there are the northern (Bermond Montanari 1987, De Marinis 1988, Taglioni 1999, Vitali et al. 2001, Sassatelli and Gori 2005) and southern provinces (Gastaldi and Maetzke 1994) of the Etruscans in the Po Valley and Campania respectively.

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DODECAPOLIS

A major historical issue is how these settlements worked together. A number of scholars have attempted to bring together the literary evidence to understand the later political organization of the Etruscan cities (Atti 2001).

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