Editor's Foreword 11
Map 12-13

PART ONE: THE VILLANOVAN AND ORIENTALIZING PERIODS

1. Introduction 15

The Problem of Etruscan Art 15

The Discovery of Italy 16

Greeks and Phoenicians - Etruria - Rome and Latium

2. The Villanovan Style and Geometric Art 23

The Villanovan as a Geometric Style 23

The Villanovan as a Ceramic Style - Greek Influence: Painted Vases Patterns of Development - Metallic Arts

Sociological and Psychological Aspects of Italian Geometric Art 33

The Sociological Split - The Psychology of Italian Geometric Design
Man and Beast

3. The Etruscan Tombs 43

General Background - Origin and Types - Analysis of the Deposits - Chronology

4. Orientalizing Art in Etruria 49

First Stage 49

Ceramic Forms - Engraved Designs

Second Stage: International Standards 52

General Characteristics - Imported Sources of Etruscan Art

The Animal Style 54

Representational Art of the Second Period – International Characteristics – Regional Characteristics – Space and Ground

Third Stage: Culmination 59

Wider Range of Art - Formalization of the Animal Style

5. Figurative and Non-Figurative Art 63

The Human Theme 63

Generic Interpretation - Greek Narratives - Oriental Iconography -

Panel Compositions

Non-Figurative Art: Jewellery 70

Persistence of Earlier Forms and Decoration -

'Orientalizing Geometric' Style of Jewellery

6. Popular Art 75

The Flamboyant Style of Industrial Design 75

Vase Stands and Related Forms

Impasto and Bucchero 77

Technique of Bucchero - Transitional Forms -

Bucchero: Grecizing and Orientalizing Forms - Decoration -

Red Ware with Stamped Reliefs

Bronze Reliefs 84

The Barberini Skyphos - Decorated Armour

7. The Rise of Statuary 87

Introduction: Villanovan and Related Materials 87

Special Conditions of Statuary in Etruscan Art - Villanovan Sculpture

Orientalizing Sculpture 91

Definition - The Pietrera Group - The Castellani Statuettes

Grecizing Sculpture, Transitional 95

Documentary and Archaeological Evidence - The School of Chiusi

Popular and Provincial Sculpture 99

Skirted Kouroi - The Warrior from Capestrano

8. The Rise of Portraiture 103

Various Kinds of Portraiture - Canopic Urns

PART TWO: THE EARLY AND MIDDLE ARCHAIC PERIODS

9. Introduction 111

The Etruscan Empire - General Conditions of Art during the Archaic Period - Chronology and Periodization

10. Transitional Reliefs and Wall Paintings 119

Tarquinia Door Reliefs - Tomba Campana - The Problem of Meaning

II. Early Archaic Art 125

Sculpture at Vulci 125

Frequency and Quality of Sculpture in Etruscan Art - The Centaur -

Other Early Statues

Sculpture of the Northern Schools 129

Canopic Urns - Anthropomorphic Urns - Grave Stelae

Industrial Arts 134

Architectural Terracottas - Early Art in Rome - Heavy Bucchero -

The Popular Style of Bucchero at Chiusi

12. Literary Aspects of Archaic Art 143

The Emergence of Literary Subjects 143

Mythical Themes in Greek Art - Religion and Myth in Etruria

Myth and its Uses 146

The Chariot from Monteleone

13. Middle Archaic Painting and Metal Reliefs 153

Pontic Amphorae and Boccanera Slabs 153

The Paris Amphora in Munich - Boccanera Slabs

Metal Reliefs from Umbria 157

Castel San Mariano - Loeb Tripods

14. The Schools of Tarquinia and Caere 165

Tomb Paintings at Tarquinia 165

Zonal System of Mural Decoration - Tomb of the Bulls - Tomb of the Augurs

Painting from Caere 171

Caeretan Hydriae - Campana Slabs

15. Middle Archaic Sculpture in the Round and Minor Arts 177

Head of a Warrior from Orvieto - Chiusi and the North-West -

Ivory Tablets from Tarquinia - Bologna Situlae and Related Material

PART THREE: THE LATE ARCHAIC PERIOD

16. Painting and Metalwork 185

Tomb Paintings at Tarquinia 185

Tomb of the Lionesses - Tomb of Hunting and Fishing - Tomb of the Baron

The Designing Arts 194

Black-Figured Vase Painting - The Micali Painter and his Contemporaries -

Engraved Mirrors

17. Northern Etruria 205

Chiusi - Bronze Statuettes - Reliefs

18. Sculpture in Bronze and Stone 213

The Bronze Workshops of Southern Etruria 213

Tarquinia Shields - Tripods from Vulci -

Decorative Bronze Statuettes: Incense Burners and Tripods

Vulci and Campania 221

Vulci: Chronology and Importance of Small Bronze Sculpture -

Vulci: Typical Statuary versus Free Choice of Motif - Campanian Bronzes

19. Sculpture in Terracotta 229

Caere 229

Sarcophagi - Architectural Terracottas - The Pyrgi Columen Plaque

Veii 237

The 'School of Vulca' - The Portonaccio Group - Antefixes

20. Ager Faliscus, Latium, and Rome 247

Architectural Terracottas - Early Statuary in Rome - The Capitoline Wolf

PART FOUR: THE CLASSICAL ERA: THE FIFTH CENTURY

21. Introduction: The Attending Circumstances 255

Political Circumstances: Fifth Century - Political Circumstances: Fourth Century -

Art: Chronology and Period Divisions

22. Wall Paintings and Stone Reliefs 263

Post-Archaic Wall Painting at Tarquinia 263

Decorative Systems and Zonal Divisions - Tomb of the Chariots -

The Eternal Banquet

Paintings and Stone Reliefs in Northern Etruria 274

Wall Painting at Chiusi: Tomb of the Monkey -

Wall Painting at Chiusi: Tomb of the Hill - Chiusi Cippi -

Fiesole and Bologna

23. Proto-Classical Art 283

Drawing, Graphic Arts, and Cast Reliefs 283

Vase Painting - Mirrors, Engraved and Cast - Miscellaneous Cast Bronze Reliefs

Bronze and Terracotta Sculpture 290

Hellenizing Tendencies - Hollow Cast Bronzes - Terracotta Sculpture -

Bronze Statuettes: Domestic Themes

Bronze Utensils and Applied Sculpture to c. 400 298

Incense Burners - Candelabra - Small Bronzes of

the Second Half of the Fifth Century - Suspended Statuettes

24. The Classical Style in Etruria 305

Bronze Statuary: Stance, Stride, and Motion 305

Upright Statues: Stance and Step - Elongated Figures - The Eccentric Stance -

The Detroit Rider

Terracotta Sculpture, Chiusi Urns, Stone Sarcophagi 318

Terracotta - Chiusi: Cinerary Urns - Early Stone Sarcophagi

PART FIVE: THE CLASSICAL ERA: THE FOURTH CENTURY

25. Sculpture 327

Bronze and Terracotta 327

The Chimaera of Arezzo - Bronze Statuettes - Terracotta

Implements and Applied Sculpture 331

Candelabra and Censers - Bronze Handles

26. Painting 337

Wall Painting: Tarquinia and Orvieto - Amazonomachia - Vase Painting

27. Metal Engraving and Carved Reliefs 353

Cistae and Mirrors 353

Praenestine Cistae - Mirrors of the Fourth Century: Style and Development -

Late Classical Mirrors

Reliefs: Cast and Carved 370

Cast Reliefs - Felsina Stelae

28. Stone Sarcophagi: Reliefs 379

Preliminaries - Themes: Myths and Battles - Processions -

Chronology and Iconographic Sources

29. Stone Sarcophagi: Portraiture 387

The Lid Statues: Postures - Prefatory Remarks on Portraiture -

Portraiture: The Stone Sarcophagi - Independent Portraits

PART SIX: THE HELLENISTIC PERIOD: LAST MANIFESTATIONS AND LEGACY

30. Profile of the Period: The Etruscan Condition 403

The Price of War - Etruria and Rome - Social Change and the Arts

31. Etruscan Hellenistic 409

The Third Century 409

Time of Transition: The Early Third Century -

Sculpture, Large and Small - Painting - Engraving

The Second Century and Later 418

Funerary Painting - Funerary Sculpture - Funerary

Reliefs - Architectural Sculpture - Votive Sculpture

List of Abbreviations 433

Notes 435

Select Bibliography 481

Additional Bibliography 1978-1994 486

List of Illustrations 514

Index 522