FOR JULIE JONES

A meticulous and probing reader who significantly broadened the Journal's scope

FOR BRUCE CAMPBELL

An exceptional designer who lavished his talents on this publication
Contents

Adam by Tullio Lombardo

Adam by Tullio Lombardo
Luke Syson and Valeria Cafà

Ancient Sources for Tullio Lombardo’s Adam
Valeria Cafà

The Treatment of Tullio Lombardo’s Adam: A New Approach to the Conservation of Monumental Marble Sculpture
Carolyn Riccardelli, Jack Soultanian, Michael Morris, Lawrence Becker, George Wheeler, and Ronald Street

A New Analysis of Major Greek Sculptures in the Metropolitan Museum: Petrological and Stylistic
Lorenzo Lazzarini and Clemente Marconi

Hellenistic Etruscan Cremation Urns from Chiusi
Theresa Huntsman

Redeeming Pieter Coecke van Aelst’s Gluttony Tapestry: Learning from Scientific Analysis
Federico Carò, Giulia Chiostri, Elizabeth Cleland, and Nobuko Shibayama

Trade Stories: Chinese Export Embroideries in the Metropolitan Museum
Masako Yoshida

A Greek Inscription in a Portrait by Salvator Rosa
Michael Zellmann-Rohrer

Honoré de Balzac and Natoire’s The Expulsion from Paradise
Carol Santoleri

Another Brother for Goya’s “Red Boy”: Agustín Esteve’s Portrait of Francisco Xavier Osorio, Conde de Trastámara
Xavier F. Salomon

Nature as Ideal: Drawings by Joseph Anton Koch and Johann Christian Reinhart
Cornelia Reiter

A Buddhist Source for a Stoneware “Basket” Designed by Georges Hoentschel
Denise Patry Leidy
Manuscript Guidelines for the Metropolitan Museum Journal

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ABBREVIATIONS

MMA  The Metropolitan Museum of Art
MMAB  The Metropolitan Museum of Art Bulletin
MMJ  Metropolitan Museum Journal

Height precedes width and depth in dimensions cited.
The city of Chiusi, ancient Clusium in Latin, or Clevisin in Etruscan, lies about 105 miles north of Rome along major trade routes through inland Etruria. Once one of the twelve cities of Etruria and seat of the famous Etruscan king Lars Porsenna, Chiusi and its environs have been occupied continuously from the Bronze Age to the present day. Antiquarian interest and fortuitous discoveries by local farmers in the nineteenth century uncovered hundreds of burials—simple pit tombs to multigenerational chamber tombs—in the area. Excavation practices of the day led to the quick excavation and dispersal of archaeological materials to museums and private collections across Europe and the United States, including The Metropolitan Museum of Art, in the late nineteenth and early twentieth centuries. Objects from a single tomb were usually sold separately, and even if the original context was documented, the information often did not accompany artifacts, especially objects coming to the United States. In some cases, however, inscriptions in Etruscan or other distinguishing features on objects make it possible to determine their archaeological provenance and gain further insight into Etruscan funerary and artistic practices. An analysis of the forms and name inscriptions of a group of six cremation urns from Chiusi at the Metropolitan, never before the subject of a focused study, offers a new understanding of the urns’ manufacture and archaeological contexts as well as Etruscan family relationships and the role of burial containers in the Etruscan funerary environment.

The Etruscans of Chiusi preferred to cremate their dead and deposited the ashes in a range of containers. Chiusi is most noted for its production of so-called terracotta “canopic” cremation urns with simple, ovoid bodies containing the cremated remains and with lids in the shape of human heads (Figure 1). This urn form “stood in” for the deceased in tombs of the Orientalizing period (seventh to sixth century B.C.) and was often placed on a high-backed chair or throne and arranged before an assemblage of grave goods related to banqueting. Over the course of the Archaic and Classical periods (sixth to fifth century B.C.), the canopic urn gave way to stone cinerary statues or relief-decorated, square cippi (boxes), but these monuments were generally very large, difficult to produce, and available to only a small, affluent portion of the population.
2. Urn of ḫana : ṣipinei : ranazunia : creicesa. Hellenistic Etruscan, Chiusi, 2nd century B.C. Terracotta; H. 28⅛ in. (71.8 cm), body 29 x 20⅝ x 11⅛ in. (73.7 x 52.1 x 29.8 cm), lid 12⅝ x 11⅜ x 11⅝ in. (31.8 x 28.6 x 29.5 cm). The Metropolitan Museum of Art, Purchase, 1896 (96.9.223a, b)
The continuing prosperity of Chiusi as a major agricultural and trading hub during the Hellenistic period (fourth to first century B.C.) led to the exponential increase in individuals with access to formal burial, this time with a revised iconography, produced in both stone and terracotta. Incorporating some of the same iconographic and ideological elements as the canopic urns and cinerary statues, these Hellenistic urns relate to banqueting practice. The rectangular boxes are decorated with mold-made relief scenes, while the lids bear three-dimensional figures of the deceased, either reclining in a banqueting posture or fully recumbent on a kline (banqueting couch). Across the top of the box or along the edge of the lid is the name of the deceased, written from right to left in Etruscan script. While the Etruscan cities of Volterra and Perugia also produced cremation urns of this type, the tradition began and was most prolific at Chiusi, whose artisans may have brought the traditions to the other cities. More than a thousand Chiusine urns exist in museum collections today, and the six terracotta urns dating from the third to second century B.C. at the Metropolitan Museum are particularly well-preserved examples of known types, bearing inscriptions that connect them to Etruscan family tombs throughout central Etruria.

**URN MANUFACTURE, FORM, AND CONDITION**

The six urns in the Metropolitan were produced in terracotta workshops at Chiusi (Figures 2, 3, 5, 7, 9, 10). During the manufacturing process for the boxes, the clay was prepared, and a rectangular slab was pressed into a mold of the relief scene to serve as the front. The artisan then applied a layer of liquid clay to fill the concave areas on the reverse of the relief and smoothed it by hand or with wooden tools. Next, the relief slab was mounted and attached by hand onto another precut, flat slab that constituted the base. The artisan then applied the two short sides and the back wall of the urn, all attached with liquid clay, pinched by hand and smoothed from bottom to top on the interior seams, and planed with flat tools on the exterior. The corners were reinforced on the interior with additional applied bits of clay. The final component added to the box was the upper surface; this top slab of clay was pierced with a broad ovoid or rectangular hole to introduce the cremated remains, leaving a wide margin to serve as the resting surface of the lid.

Chiusine urns typically support lid figures made from single-part molds for the fully recumbent types (Figures 7, 9), or with a combination of multipart molds for the more complicated reclining figures (Figures 2, 10). The heads of the recumbent figures were molded separately and attached, so that different head types could be applied to the same body type. The proper right side of these heads tends to be broader and the face at a slight diagonal in order to keep the features fully visible after being joined to the body, with the left cheek toward the cushion on which the figure lies. For the reclining figures, the lower body, torso, limbs, and head were produced in separate molds, then assembled with the joints reinforced, for instance by attaching the extended right arm to the element held in the hand, then applying it to the lap of the figure. Joints were made through the application of liquid clay to bind the elements, then smoothed on the surface to render the seams invisible.

Not all aspects of the production process were concealed. Many urn lids are pierced with a hole to allow gases to escape during firing of the small vent in the end of the cushion. Figure 8 shows the hole of Figure 7, which is partially concealed by a layer of slip or a thin, white wash derived from the same type of clay as the box. After firing,

3. Urn of av : latini : velsial. Hellenistic Etruscan, Chiusi, 3rd century B.C. Terracotta, paint; H. 26 in. (66 cm), L. 11 1/8 in. (28.4 cm). The Metropolitan Museum of Art, Purchase by subscription, 1896 (96.18.163a, b)
Artisans applied a layer of this white slip (ingubbiatura) to the front of the box and surface of the lid, then applied additional pigments like brown or red for hair, dark brown and brighter red for facial features, yellow for jewelry or weapons, blue or green on costumes or shields, and dark red or black for name inscriptions. Within the greater corpus of urns, the amount of pigment preserved on the Metropolitan's works is significant; because pigments were applied after firing, they were susceptible to flaking and fading.7

SUBJECT MATTER ON THE BOX RELIEFS

The relief scenes on the fronts of the boxes include three different subjects: a five-figure combat scene (Figures 2, 3, 5, 6), the so-called plow hero scene (Figures 7, 9), and a gorgoneion, or gorgon's head (Figure 10). The three types appear on numerous terracotta urns from Chiusi, and while the fundamental composition of each subject is consistent, details in the molds and in the application of color vary from one work to the next. It remains unclear whether the five-figure combat scene refers to a specific Etruscan battle or to a mythological narrative, but the poses, dress, and equipment of the warriors clearly come from the same prototype. Following the action from left to right, a nude male in a cape leans to his proper right and holds a shield behind him; the next, bearded warrior in a cuirass also holds a shield and straddles a crested helmet on the ground. Next, a kneeling nude male, cape draped over him, protects himself with his shield as he holds out his right arm, sword in hand. Above the fallen figure is another standing nude...
male, cape behind him, shield on the ground, and right arm raised to deal a blow with his sword as he grasps the shield of the bearded warrior. At the far right, another bearded warrior in cuirass and cape twists his body, holding a shield in his left hand and preparing to deal a cross-body blow with the sword in his right.

Differences appear in the details added after the initial molding of the relief. The hair and facial features of the figures were articulated by hand, visible in the variations in the slashes and dots to represent locks of hair. There are some consistencies in the application of pigment, with blue for the cuirasses, red on the skirts of the short tunics, and yellow on the borders of the shields. However, compare the elaborate designs painted on the shields of Figure 3 to the simple strips of color on Figure 2. The architectural elements that frame the scene differ as well. The pilasters with volute capitals that border the relief on Figure 3 are absent on the other two examples, and the broad yellow dentil molding above the scene on Figure 5 is much more understated on the other two.

The preservation of color and detail on the two reliefs with the “plow hero” scene (Figures 7, 9) is not as significant as on the previous three urns, but the consistencies and variations are still visible. This scene often is identified as the Greek myth of Echetlos, a hero of the Battle of Marathon (490 B.C.) who slaughtered Persian enemies with his plow, but it may represent a local Etruscan hero myth. At far left a nude warrior in cape and crested helmet advances, shield in his left hand and sword in his right. Beneath him a bearded warrior in cuirass and cape kneels on one knee, protecting himself with his shield and preparing to strike a blow with his sword. The aggressor to his right is a nude male seen from behind, a red sash around his waist. He wields a large plow and nearly stabs the crouching figure in the head with it. To the far right is another warrior in a cuirass, holding his shield in front of him and raising his arm back. The color scheme between the two examples is essentially the same but with the areas of red and yellow reversed. Flanking the scene on Figure 9 are red lines representing pilasters with volute capitals, a feature absent from Figure 7.

The gorgoneion on Figure 10, a less common relief type for Chiusine urns, displays a remarkable amount of hand-detailing. Flanked by two ornate pilasters with bases and capitals, as well as a defined dentil pattern above, the molded female head wears a Phrygian-style cap; wings, curving fillets, and curling acanthus leaves extend from either side. Brown pigment is preserved on the hair, but other colors have faded or flaked away. In Etruscan art, as in Greek art, the gorgoneion served as an apotropaic device, and it is possible that the violence of the combat and “plow hero” scenes served the same purpose. The scenes protected the remains of the deceased contained inside the urn.

LID FIGURES

Of the five lids in the Metropolitan’s group there are two reclining female figures, one reclining male, and two fully recumbent males. As in all representations of banqueting in Etruscan art, the reclining figures rest on the proper left side, left elbow propped up by cushions and right arm extended and resting on the right side. The figures are draped in long, white tunics and mantles that wrap across the lap or waist, behind the back, and over the left shoulder. The proper right foot of each figure pokes out from the bottom of the garment. As in the relief figures, hand-detailing is most visible in the hair and facial features. The shallow, wavy, irregularly drawn lines in the locks of hair framing the faces of Figures 2 and 3 were rendered by hand with a stylus. The painted eyelids, irises, pupils, and whites of the eyes were also added after the initial molding. The lids with reclining figures are flanked by red lines representing pilasters with bases and capitals, a feature absent from Figure 7.

Hellenistic Etruscan Cremation Urns from Chiusi

eyes for all three figures, whether looking straight on (Figures 3, 10) or to one side (Figure 2), provide a sense of liveliness and animation.

Each reclining figure is a variation of an established type produced from molds in terracotta workshops at Chiusi. While there are multiple examples of what appear to be identical lids, the use of multipart molds allowed for a remarkable amount of diversity. In the case of Figure 3, there is a nearly identical example in the Museo Archeologico Nazionale, Florence (Figure 4). The two have the same pose, positioning of arms, and style of tunic, but while Figure 3 has a broad fillet and straight hair and holds nothing in his right hand, the Florence lid figure has curly hair and holds a phiale mesomphalos (libation vessel) in his right hand. Most reclining lid figures hold an implement in the right hand, such as a phiale, garland, or fan; therefore, this urn is a rare example that simply rests the right hand on the thigh. The woman in Figure 2 wears her hair back in a bun, as is the case for all female urn figures, and two pendant earrings; she holds a leaf-shaped fan in her lap, the most common object held by female figures. This type varies in the presence or absence of jewelry, details in drapery folds, and the turning of the head. The veiled female type of Figure 10 is less prevalent than bare-headed figures, but this particular mold shows very little variation. The mantle drapes over the head and hair, bunches around the breast, and makes thick folds on the left shoulder. The figure holds a circular, leafy garland in her right hand and makes an apotropaic gesture known as the “cornetto,” or bull’s horns, with her fingers. The form is much more compact than those of the other reclining lid figures in the collection; her arms do not extend away from the body, and the veil covers most of the hair and ensures that the head can look in only one direction. In this case a single-piece mold was used, making the type much more uniform than the other reclining figures.

The two fully recumbent figures also lie on their left sides, supported by cushions, and their bodies are entirely enveloped in white tunics. The contour of the proper left arm and the bent right knee is accentuated by the drapery and its folds. Though the bodies are positioned toward the left side, each head turns upward and away from the cushions. At first glance they appear to be sleeping, but the turned heads, along with the brown pigment of the irises and pupils in the open eyes visible on Figure 9, indicate that they are, in fact, awake. Because they were made from single-part molds, the recumbent figures do not show the same dramatic range of variations as the reclining figures, but the Metropolitan’s two lids represent common types produced at Chiusi. The male form of Figure 7 is far more voluminous than that of Figure 9, and his features are broader and less defined. On the other hand, it seems as though the body of the latter has sunk into the surface of the lid itself. Additionally, he wears a small, leafy garland around his head, a rare feature for recumbent lid figures.

INSCRIPTIONS AND ARCHAEOLOGICAL PROVENANCE

Most of what scholars know about the Etruscan language, a non-Indo-European outlier in the ancient Mediterranean, derives from funerary inscriptions. Chiusi has produced significantly more of these inscriptions than any other Etruscan site; a large percentage comes from the names of the deceased inscribed on their cinerary urns. The Etruscans used the Greek alphabet, but they adapted the letter forms and the sounds they represented to suit their own linguistic needs. Etruscans wrote right to left, and many of the Greek letters were written backwards. The Etruscan onomastic
system is conducive to the reconstruction of genealogy and family groups over time and region, as it could include up to six components: praenomen (first name), nomen (family name), patronymic (father’s name), metronymic (mother’s family name), cognomen (to indicate a particular branch of a family), and in the case of a married woman, a gamonymic to include her husband’s name. The role of each onomastic component is made clear by the suffix added to the end of the name root.\textsuperscript{14}

The inscriptions on five of the six urns are recorded in the \textit{Corpus Inscriptionum Etruscarum} and in Helmut Rix’s \textit{Etruskische Texte}, the two main corpora of Etruscan inscriptions. Owing to the poor preservation of the pigment on Figure 10, the inscription had never been translated and does not appear in the corpora. High-resolution photographs of the letters indicate that the inscription may read: [---]tra : cipir[u]ni[a]---[?]\textsuperscript{15} The family name cipiru/cipirunia is attested at Chiusi, and if the two letters before the a of the first name are tr, then the individual’s first name was probably setra.\textsuperscript{16} Unfortunately, no other inscriptions with this family name are associated with specific archaeological contexts, so there is no way to know where this urn may originally have been buried.

The inscription on Figure 7 reads: \textit{avle : petruni : ath : cutnalisa} (Avle Petruni, son of Arnth and of [a woman of the] Cutna [family]).\textsuperscript{17} Evidence of the cutna family’s wealth is apparent through the inclusion of a member in the Tomba della Pellegrina, a particularly rich and extensive Hellenistic chamber tomb near the modern city of Chiusi.\textsuperscript{18} Additionally, the inscription of a freedwoman of the cutna family on another terracotta urn demonstrates that the family had amassed enough wealth to own slaves.\textsuperscript{19} The archaeological provenance of this urn remains unknown; members of the petruni family were buried in several localities, and the name is probably related to the petru/petrui family, which had numerous members around Perugia, another important Etruscan city in the Hellenistic period.\textsuperscript{20}

Figure 3 came from Ferdinando Angelotti, an avid antiquarian from Montepulciano (northeast of Chiusi), and most of the objects in his collection were excavated in the vicinity. The name on the top of the box reads: \textit{av : latini : velsial} (Avle Latini, son of [a woman of the] Velsi [family]).\textsuperscript{21} A significant number of terracotta urns from Angelotti, as well as from other collections near Montepulciano, belonged to members of the latini family. Therefore, a series of family tombs was probably located in a necropolis in the area.\textsuperscript{22} Members of the velsi family were interred throughout Chiusine territory.

The inscription on Figure 2 was so long that the artist had to paint the gamonymic along the lower left edge of the box. The woman’s name, \textit{qana : vipinei : ranazunia : creicesa}, does not include a patronymic or metronymic, but rather a cognomen (ranazunia), meaning she was from a particular branch of the vipi/vipinei family.\textsuperscript{23} Members of
other branches of the family were buried near the Lago di Chiusi, and there are numerous women by the name of *Scana vipinei*. The family of the deceased probably included her cognomen to differentiate her from others; *ranazu* does not appear often in Chiusine inscriptions. Her gamonynic, *creicesa*, comes from the Etruscan word for “Greek,” so she likely married into a family of Greek origin. This urn belonged to Domenico Galeotti, another antiquarian from Chiusi. A Chiusine urn box at the Louvre, Paris, also from the Galeotti collection, is inscribed with the name *Scana: vipinei: hermanal*. It is likely that the two urns came from the same context, or at least from the same necropolis.

Figure 9 belonged to a freedman, *artile: æunæ: lautni* (Artile, freedman of the Afuna family). The “-s” suffix on the name *Æuna* indicates it is in the genitive, and the word *lautni* confirms his former servile status. The *æuna* family of Chiusi was immensely wealthy. Their resources are evident not only from the presence of a former slave like *Artile* but also from the elaborate stone sarcophagus belonging to *Hasti æunæ*, now in the Museo Archeologico Antonio Salinas in Palermo. There are many Hellenistic terracotta urns at Chiusi belonging to freedmen, demonstrating a high level of social mobility at Chiusi not seen in earlier contexts. A freedman could have an urn of the same quality as a member of a wealthy family and be buried in the same tomb.

Finally, the history of Figure 5 brings to light several problematic issues in the study of Chiusine cinerary urns. Because they were produced from molds, many urn lids and boxes are of the same size and type, increasing the likelihood that boxes and lids might have been switched before or after excavation. The swap could happen during the transportation of objects from site to museum, but also at museums, galleries, and in collectors’ homes. According to a published account of 1836, an urn with a male figure lid and a box bearing the inscription *æ: hele: herinial*, this very box, was excavated at Chiusi between 1834 and 1835 along with an urn bearing a female lid and a box with the inscription *Scana: ancarui: helesa*. Based on the names, the two urns belonged to husband and wife. The two boxes were decorated with the same five-figure combat scene, and today the box belonging to the woman is in the British Museum, London (Figure 6).

This box in the British Museum with a female name is currently associated with a male figure lid. In a 1929 publication showing the Metropolitan Museum’s urn (Figure 5) when it was in the collection of the Earl of Westmoreland at
Lowther Castle, a female figure lid sat atop the box. As the two urn boxes have the same dimensions and relief subject matter, it would have been easy to switch the two lids as they left Italy and were sold into British collections. The female lid did not come to the Metropolitan Museum and its location is unknown, but the original lid for the urn of Arnθ : hele : herinial (Arnθ Hele, son of a woman of the Herini family) (Figure 5) probably sits atop the urn box at the British Museum (Figure 6).

THE HELLENISTIC FUNERARY ENVIRONMENT AT CHIUSI

Family tombs at Chiusi in the Hellenistic period were not like those of the Orientalizing and Archaic periods at Cerveteri and Tarquinia, with their famous tumulus mounds and elaborate painted decoration. Instead, many were cruciform in plan; a long dromos, or passageway, would terminate in a chamber, or sometimes in a vestibule that opened to multiple chambers (Figure 11). Carved into each wall of the chamber was a low bench upon which urns and sarcophagi were placed along with their grave goods. Over time, the dromos became more than just a passageway; families added niches along either side of the corridor for additional burials. One or two urns and their grave goods would be deposited into each niche, and the niche would be sealed with a terracotta roof tile inscribed with the name of the deceased. As more individuals had access to formal burial in the Hellenistic period, the traditional chamber tombs of the Archaic and Classical periods did not provide enough space to accommodate growing numbers of interments. Adding more and more chambers would have been a labor-intensive, dangerous, and impractical process, and the dromos provided a sufficient amount of space, optimizing the family’s resources.

The Chiusine urns at the Metropolitan would not have been buried by themselves, never to be seen again. All lid figure types, whether reclining or recumbent, show indications of actual or imminent action. The reclining figures are waiting for a banquet to begin, and the recumbent figures are in the process of waking up to partake in it. As components of a type of mortuary tableau unique during the Hellenistic period, these effigies symbolically allowed the deceased to take part in important social rites alongside other deceased family members and with the necessary accoutrements. Chamber tombs were often used for several generations, so for each death the tomb would be reopened for the new deposition, providing the opportunity to view the effigies of ancestors. Family members depositing the new urn would walk down the dromos, passing niches and low benches with their reclining or recumbent ancestors’ heads turned up toward them to watch them pass. In this way, the living could ensure that each deceased family member, identified through urn, cremated remains, inscription, and effigy, could symbolically participate in the funerary banquet.

NOTES

1. Porsenna’s struggle to restore the Tarquins at Rome is described in various ancient accounts, including Tacitus Historiae 3.72 and Pliny the Elder Naturalis Historia 34.139. Pliny also provides a fantastical description of Porsenna’s tomb at Chiusi, based on an account from Varro; ibid., 36.91–93.

2. This urn type is named for its formal resemblance to Egyptian canopic jars but does not serve the same functional purpose.

3. For examples of cippi, see Jannot 1984.

4. The Metropolitan Museum has two Volterran urns with figural lids: MMA 96.9.224a, b and MMA 96.9.225a, b; neither of them is inscribed. There are no Perugian urns in the collection.

5. The number of terracotta workshops at Chiusi during the Hellenistic period remains unknown, though considering the high level of consistency in urn production, along with the fact that the objects are not found outside Chiusi’s immediate environs, there probably were not very many. See Sclafani 2010, pp. 17–26. For a consideration of the potential number of alabaster urn workshops at Chiusi during this same period, see Stevens 2001.

6. For a full analysis of the terracotta urn production process, see Sclafani 2010, pp. 21–22.

7. For this reason, the inscription on Figure 10 is difficult to read. The flaking of the white ingubbiatura took a significant amount of the red pigment of the inscription with it.

8. The closest parallel to the MMA urn is in the Louvre (Cp3775). The painted details of the faces and position of the limbs are nearly identical, but the Louvre urn figure has a sleeve on her tunic, does not wear earrings, and turns her head in the opposite direction.

9. At least nine other examples of this specific lid figure type are known, and the only differences are in the hand-detailed lines and textures of the garment folds, hair framing the face, and the marks on the garland. Lids of this type are in the British Museum, London (1805,0703.177); American Academy in Rome (163); Museo Archeologico Nazionale, Florence (5569); Nicholson Museum at the University of Sydney (NMR.1023.2); S架Htliche Kunstsammungen, Dresden (ZV 87); Archäeologisches Museum, Frankfurt (93,8); Museo Archeologico, Santa Maria della Scala, Siena (no inv. no.); Altes Museum, Berlin (SK 1307); and one in a private collection.

10. In the case of the tunics of these figures, the white color of the ingubbiatura was not painted over with additional pigment.

11. The fully recumbent male figure with bare head lid type is the most common produced at Chiusi, with more than 250 examples in museum collections.

12. Only one other recumbent lid figure wears this type of head garland: Altes Museum, Berlin (SK 1311).


Hellenistic Etruscan Cremation Urns from Chiusi 149
15. I thank Daniele Maras for consulting with me on this inscription and for the suggested translation. The unitalicized letters are uncertain.
17. Recorded in CIE 4905/ET Cl.1.2114.
18. For a full description of the Tomba della Pellegrina, see Levi 1931 and ET Cl.1.78–93.
19. The freedwoman of the cutna family was buried in a terracotta urn with figural lid, and her name also appears on a terracotta roof tile that would have been used to seal a burial niche. The name, tinusi : lautni : cutnal, translates as “Tinusi, freedwoman of the Cutna [family].” See CIE 2066, 2067/ET Cl.1.1563.
20. For urns belonging to this gens at Perugia, see CIE 3450–60, 3854–63/ET Pe.1.30–37, 1.403–413.
21. Recorded in CIE 704/ET Cl.1.1076. Many Etruscan names were abbreviated in inscriptions, such as av for the name avle, or qa for the name qana. Abbreviations occurred most frequently in the praenomen and the patronymic. The latter was often simply the praenomen of the father. As in Latin, the number of Etruscan praenomina is very small.
23. Recorded in CIE 2215/ET Cl.1.1744.
24. Instances of this name include CIE 1285/ET Cl.1.216; CIE 4699/ET Cl.1.435; CIE 609/ET Cl.1.579; and CIE 2213/ET Cl.1.1719.
25. See CIE 2660/ET Cl.1.2288; CIE 2662/ET Cl.1.2289; and CIE 4526/ET Cl.1.2290. There is also a freedman of the ranazu clan, CIE 1276/ET Cl.1.199.
26. There are more inscriptions at Chiusi with female names and creicesa as the gamonymic than males with creice as the family name.
27. Louvre, CA 3736. Recorded in CIE 2213/ET Cl.1.1719. This box is not associated with a lid.
28. Recorded in CIE 4900/ET Cl.1.1332.
29. See Barbagli and Iozzo 2007, pp. 91–93, no. 112.
30. Recorded in CIE 2259/ET Cl.1.1778 and CIE 2260/ET Cl.1.1120; originally published in Mazzetti 1836, p. 28.
31. See Arndt and Lippold 1929, pp. 23–24, pl. 3095.

ABBREVIATIONS
CIE Corpus Inscriptionum Etruscarum
ET Etruskische Texte

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