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Sigmund Freud's *The Interpretation of Dreams* (1900): Etruscan Dreams -- The Etruscans after Lawrence -- Aldous Huxley's *Etruscan Decade: Those Barren Leaves* (1925) and "After the Fireworks" (1930), with a Glance at Roger Fry -- D.H. Lawrence's *Etruscan Places* (1932): The Invention of the Etruscans for the Twentieth Century and Margaret Drabble's *Lawrentian* -- *The Dark Flood Rises* (2016) -- Raymond Queneau: How a Restless Surrealist and Future Pataphysician Resurrected the Etruscans in *The Bark Tree* (1933) -- Mika Waltari's *The Etruscan* (1955): *Civilizations in Crisis and the Fate of Spirit* -- Peggy Glanville-Hicks's *Etruscan Concerto* (1954): *Etruscan Music Imagined* -- *The Etruscans Enter Our World: The Holocaust, Modernism, the Cold War, Hollywood, Phenomenology, and Marilyn Monroe* -- Giorgio Bassani's *The Garden of the Finzi-Continis* (1962): *Etruscans/Jews/Italians* -- Pablo Picasso, Alberto Giacometti, and David Smith: *Etruscan Affinities*, and a Note on Massimo Campigli -- Zbigniew Herbert and Wisawa Szymborska: *Etruscans, Poles, and "Peoples Unlucky in History"* -- Rika Lesser's *Etruscan Things* (1983): *If Stones Could Speak or Lithic Prosopopoeia* -- Don Siegel's *The Killers* (1964) and William Gibson's *Idoru* (1996): *When Is an Etruscan Not an Etruscan?* -- Anne Carson: "Canicula di Anna" (1984) and Norma Jeane Baker in Etruria -- *Afterword: Nostos* -- *Appendix: Etruscan Sightings* -- *Bibliography* -- *Index*

Sommario/riassunto

The Etruscans, a revenant and unusual people, had all but disappeared by the start of the Christian era. Sam Solecki chronicles their unexpected return to the intellectual and cultural history of the west, beginning with eighteenth-century scholars, collectors, and archaeologists, to provide a fascinating meditation on cultural transmission between ancient and modern civilizations.
