The **Museo Archeologico di Verucchio** has in recent years organized several exhibitions, displaying for the first time the exceptional material from some of the most important tomb complexes found at the site. In 2005, the exhibition *Il potere e la morte. Aristocrazia, guerrieri e simboli* explored the topic of the role of male figures in the Villanovan community of Verucchio during the Or period who used funerary display as an instrument for communicating and transmitting their status within the community. Evidence of the rank and power of these aristocratic men within political, religious and military spheres is manifested in their attire, banqueting and military equipment. The materials, mostly displayed for the first time, came from the princely burial B/1971 Lippi and some other rich tombs excavated in 1988, supplemented by some relevant objects from the more recent 2005 excavation campaign. In contrast, the exhibition *Le ore e i giorni delle donne. Dalla quotidianità alla sacralità tra VIII e VII secolo a.C.* (P. von Eles, Verucchio 2007), that followed in 2006, was dedicated to the complexity of the female world in the context of the Villanovan Romagna between the 8th and the 7th Cts BC.

Several new museums should be noted. In May 2009, in Castenaso, the birthplace of the Villanovan culture, the **Museo della Civiltà Villanoviana** opened, exhibiting some materials from the excavations of this important site (**Fig. 27**).

A new archaeological museum for the Chianti region was inaugurated at **Castellina in Chianti** on 21 April 2006. Located in the Piazza del Comune of Castellina, the museum brings together for the first time finds from the most notable sites in the part of Italy known as Chianti Geografico: the area N of Siena, comprising the modern towns of Castellina, Gaiole and Radda, as well as Castelnuovo Berardenga. Along with handsome didactic displays, including multi-media screens and touch-screen exhibits, the cases feature evidence of the prehistoric and historic periods of Chianti, with particular attention on the Etruscan components. The remarkable lion's head in *pietra serena* found in a tumulus (L7th Ct BC) is the prize piece of the museum. Discovered 91 years ago, it is now on permanent public display for the first time. One room of the museum is given over to finds from the Etruscan fortified settlements of the 4th-2nd Ct BC at Cetamura (Gaiole) and Poggio la Croce, and features an impressive array of objects that relate to daily life and trade, and demonstrate the different ceramic types and fabrics from these centres.

The **Museo dell'Agro Veientano at Formello** opened in 2003 with an exhibition titled *Dalla capanna alla casa. I primi abitanti di Veio* (I. van Kampen (ed.), Formello 2003).

Outside Italy, the permanent Etruscan Gallery of the **University of Pennsylvania Museum of Archaeology and Anthropology** in Philadelphia (reinstalled in 2003; see *AR* 49 [2002-2003], 89-103) has received a new and splendid *Catalogue* by J.M. Turfa (Philadelphia 2005), which is not only a list of artefacts but also a comprehensive overview of the most recent scholarship on various topics of Etruscan studies.

The refurbished Galleries of Ancient Classical Art opened at the **Metropolitan Museum of Art**, New York, in 2007. The newly restored Monteleone chariot provides new information and there are additional objects on display. The catalogue, *Art of the Classical Worlds in the Metropolitan Museum of Art. Greece, Cyprus, Etruria, Rome* (New Haven/London 2007), provides lavish illustrations of selected objects. Conspicuously absent from display is the Euphronios (or Sarpedon) krater, one of the finest Gr vases in existence and in 1972–2008 one of the most important pieces in the anc. art collections of the Metropolitan Museum of Art. It has now been proven to have been looted from an Etruscan tomb in Greppe Sant'Angelo near Cerveteri in December 1971 and the dealer who sold it to the



27. Castenaso, Museo della Civiltà Villanoviana

Metropolitan Museum of Art in 1972 for one million US$ is currently on trial for allegations of trafficking in illicit antiquities. In 2006, the Metropolitan Museum of Art and the Italian government signed an agreement under which ownership of the Euphronios krater and several other pieces of art were returned to Italy in exchange for long-term loans of other comparable objects owned by Italy. The krater returned to Italy in January 2008 and is now on display in the Villa Giulia Museum in Rome. The case has become emblematic of the ethical questions surrounding the acquisition of anc. art by museums. In recent years, the Italian government has begun pursuing such cases more aggressively. In the last few years Italy has also struck deals with museums in Los Angeles, Boston and Princeton, and with the private collector Shelby White. Negotiations are under way with other institutions in the United States, Europe and the Far East. The items in question, many of which come from Etruscan tombs, now number well over 100.

Agreements between American museums and Italy are already bearing positive results. As a result of its agreement with the Museo Archeologico in Florence, the **J. Paul Getty Museum in Los Angeles** currently exhibits a masterpiece of Etruscan bronze work known as the Chimaera of Arezzo. The Getty also plans an exhibition of anc. bronzes, including Gr, Rom and Etruscan works, and a show devoted solely to Etruscan art. Another major exhibition of 2009, *Etruscans in Dallas From the Temple and the Tomb: Etruscan Treasures from Tuscany*, brought 400 objects to the **Meadows Museum at Southern Methodist University in Dallas**, spanning the whole chronological range of Etruscan history from the 9th-2nd Ct BC, with objects from the IA Villanovan period to the LHel. The exhibit draws primarily on material from the Museo Archeologico in Florence.

THE CAPITOLINE WOLF

I would like to finish this report by mentioning a controversy that has been going on for the last two years regarding the Capitoline Wolf, Rome's most famous symbol, representing the myth of the city's origins, which has long been considered one of the masterpieces of Etruscan art. Handbooks on the history of art regularly include it as an example of Etruscan craftsmanship and some attribute it to Vulca, the famous sculptor from Veii who was called to Rome in the L6th Ct BC,

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at the time of Tarquin the Proud, to decorate the Temple of Capitoline Jupiter. More recently, it was held to be the work of a later artist from Veii, a sculptor of the following generation, who created and cast it in the years 480–470 BC. It has been known for some time that the twins were added in AD 1471 or shortly thereafter, when the bronze statue, a gift of Sixtus IV to the city of Rome, was transferred from the Lateran to the Campidoglio. In 1997, the statue's restoration was entrusted to Anna Maria Carruba, an art historian and restorer who specializes in the study and restoration of anc. bronzes. An accurate study of the casting technique brought out the fact that the statue had been cast using the lost wax process in a single casting, a technique believed to have evolved and become more sophisticated in the course of the Middle Ages, and thus suggesting that the Wolf itself is also a later creation and should be dated to a period between Carolingian and Romanesque art. The findings are presented in A.M. Carruba, *La Lupa Capitolina, un bronzo medievale* (Rome 2006), which has sparked considerable controversy among scholars of Etruscan art.

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SOURCES OF ILLUSTRATIONS

G. Bartoloni	9–10
C. Bizzarri	20–23
P. von Eles	3–7
M. Gleba	24–25
N.T. de Grummond	13–14
V. Izzet	8
Museo Civico di Bologna	26
Soprintendenza per i Beni Archeologici dell'Emilia-Romagna	1–2, 27
A. Tuck	15–17
G.P. Warden	11–12
www.montepiesi.it	18–19

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