incorrect, and that generally the situation is far more complex. Investigation E and W of the temple uncovered many quarry marks, permitting excavators to distinguish various construction phases. Finds include a mass of terracotta votive heads and a number of anatomical ex-votos. Residual finds indicate that the site occupation goes back to the Or period and a few impasto fragments suggest an even earlier date. Along the W outer wall of the temple, a cylindrical well was investigated, its fill including Ar architectural terracottas, tufa blocks, stone slabs with masonry marks and ceramic fragments of different periods. Along the N slope of the plateau fragmentary mouldings of a stone altar were recovered, which suggest the presence of a monumental cult structure.

MUSEUMS

Both old and newly excavated materials form the core of many museums and collections, which have been actively involved not only in publication but also in the exhibition of these finds. Several of the important museums have (re)opened galleries displaying Etruscan materials and new museums have been established.

Laura Minarini reports on news from the **Museo Civico di Bologna**:

In December 2005, an exceptional Etruscan relief of a male figure in nenfro, donated to the Museo Civico di Bologna by the private collector Guidone Romagnoli, was shown for the first time in connection with the new exhibition of the Greek Collection (**Fig. 26**). Although, unfortunately, its provenance is unknown, the exclusively funerary destination of Ar Etruscan stone sculpture suggests that this sculpture was an ornamental element of a funerary monument. The presence of wings suggests that the figure may be a Boread, one of the children of the mythical personification of the wind, Boreas, connected in mythology to the Argonauts and Harpies. Iconographic and stylistic comparisons with other Etruscan sculptures of the Ar period allows the sculpture to be dated to the M6th Ct BC and to attribute it to the production of Vulci. The provenance from Vulci is also strongly indicated by the results of petrographic analysis. Furthermore, in 2007, a space was dedicated for the new finds recently discovered by the Soprintendenza per i Beni Archeologici dell'Emilia Romagna, in particular from the Etruscan necropoleis of Piazza Azzarita, Piazza VIII Agosto, Via Belle Arti, ex Manifattura Tabacchi and from settlement remains in Via Andrea Costa and the Fiera quarter.

The **Florence Archaeological Museum** has reopened its Sala X after many years: it includes examples of Clusine Ar sculpture in pietra fetida, aniconic cippi, house-shaped funerary urns from Chiusi, a lion in nenfro from Tuscania dated to the E6th Ct BC and a sarcophagus in peperino from Orvieto. Furthermore, also on display is the almost entire collection of Hel cinerary urns from the Portone necropolis of Volterra, mainly from the collection of Giosto Cinci.

In 2007–2008, the exhibition *Gli Etruschi di Volterra. Capolavori da Grandi Musei Europei* (Milan 2007) brought back to **Volterra** some of its most important monuments, presently housed in various museums, while the exhibition *Etruschi: La Collezione Bonci Casuccini* (D. Barbagli and M. Iozzo, Siena 2007) has reunited for the first time finds from **Chiusi** that were part of the Bonci Casuccini collection.

In 2006, the **Museum of Rocca Albornoz at Viterbo** opened new galleries displaying finds from the excavations of the Etruscan sites of San Giovenale and Acquarossa, as well as new finds from the habitation site near Blera.

The Castellani Collection, which includes over 700 objects from Etruria, Latium and Magna Graecia has been displayed since 2005 at the **Capitoline Museums in Rome**. Etruscan objects of particular importance are the Aristonothos krater, the Tragliatella oinochoe and a seated male figure from the Tomba delle Cinque Sedie in Cerveteri.

In 2008–2009, the **Palazzo delle Esposizioni in Rome** hosted a large exhibition, *Etruschi. Le antiche metropoli del Lazio* (M. Torelli and A.M. Moretti (eds), Rome 2008). It followed the development of Etruscan civilization in Latium by focusing on four of its most important centres: Veio, Cerveteri, Vulci and Tarquinia, as well as on their relationships with and influences on the city of Rome.

The **Archaeological Museum of Grosseto** organized an exhibition, *Signori di Maremma. Elites etrusche fra Populonia e il Vulcente* (M. Celuzza (ed.), Grosseto 2009). It focused on the 7th and 6th Cts BC, the period of the Etruscan 'golden age', with a particular emphasis on the emergence of élites in the Maremma region. The materials on display included finds from five important sites: Populonia, Vetulonia, Roselle, Marsiliana d'Albegna and Pitigliano-Poggio Buco.

In 2009, **Museo Civico Archeologico 'Isidoro Falchi' at Vetulonia** hosted an exhibition, *Sovrani Etruschi dei due mari: Tesori d'oro e d'ambra da Vetulonia e Verucchio*, which emphasized the connections between aristocratic communities of the Tyrrhenian and Adriatic Seas during the Or period.



26. Bologna, Museo Civico: Etruscan relief of a male figure in nenfro

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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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