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## Introduction

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In recent years there have been sporadic inclusions of papers dealing with Etruscan art and culture in various open sessions of the Annual Meetings of the Archaeological Institute of America. Because the 106th meeting was held in Boston, the home of the Museum of Fine Arts, it seemed an excellent opportunity to organize a session specifically dedicated to works of Etruscan art in one of the country's most important collections. Almost all of the objects treated in these papers are part of the present installation and were readily accessible to participants wishing to view them before or after the session.

Although the MFA's collection of Etruscan antiquities is not as large or as well known as its Greek and Roman art, it is significant for its historical value and aesthetic quality. For example, the two sarcophagi from Vulci, treated here in a paper by Ingrid Rowland, were the first major pieces of Etruscan art exhibited in this country and arguably remain the most important Etruscan stone sculptures in any North American collection. These major examples were included, along with ten other pieces of Etruscan stone sculpture, in a fine catalogue of the MFA's ancient sculptures (Comstock and Vermeule 1976, 244–254, nos. 383–394). The small but representative collection of Etruscan votive terracottas from Cerveteri is the subject of Helen Nagy's paper.

Etruscan bronzes are well represented in another extensive MFA catalogue: Comstock and Vermeule 1971. It should also be pointed out that these authors and others have assiduously updated entries and bibliographies for the bronze and stone catalogues in Vermeule and Comstock 1988. Specific works, for example some of the finest Etruscan bronzes, have been included in larger exhibition catalogues: Fabing 1988. The extensive collection of engraved Etruscan mirrors in the MFA has been the subject of a monograph: De Puma 1993. My paper, on an elaborate tomb group from Chiusi, examines the alleged archaeological context of several of these mirrors.

Ancient pottery is another area that has always been of great interest at the MFA.

Certainly, the holdings of Greek painted pottery are among the most extensive and important in America. Etruscan pottery is represented by examples from all the major techniques, especially bucchero, and much of it was treated in a still valuable catalogue: Fairbanks 1928. In recent years, Etruscan and Faliscan red-figure and vases in superposed color have been treated in a specialized catalogue: Padgett et al. 1993. However, the important black-figure Campana dinos, here the subject of Greg Warden's paper, merits a new scholarly examination by MFA curators. This is also true for the fine collection of bucchero that has yet to receive a definitive examination. Other areas that deserve more scholarly attention include the small but impressive collections of gold jewelry and early impasto pottery from ancient Latium.

Our papers give some indication of the scope of the MFA's Etruscan collection and the numerous questions any such study generates. Ingrid Edlund-Berry, the discussant at our colloquium, provides here a brief synopsis of both the contributions and the need for further work in the area.

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