The New Galleries of Ancient Classical Art
Open at the Metropolitan Museum, New York
by Jane Whitehead and Larissa Bonfante

The Metropolitan Museum’s opening of the new galleries of ancient Hellenistic, Etruscan, and Roman art on April 20, 2007 completes the installation of its ancient collection, the first part of which, the Belfer Court, displaying pre-Greek and Orientalizing art, was opened in 1996. A beautifully illustrated, 13-page cover article in Archeo (March 7, 2007) presents an exclusive preview: “The heart of the new galleries is the spectacular Leon Levy and Shelby White Court, a majestic courtyard and peristyle, dedicated to Hellenistic and Roman art; it occupies an area designed and built by the architectural firm McKim, Mead, and White between 1912 and 1926. The atrium, which was designed to evoke the garden of a large private Roman villa, has been enlarged, and in spite of its numerous innovations, the new design remains faithful to the original architectural concept: a space designed according to a style influenced by Classical architecture and roofed in glass, which allows the viewer to admire the objects under natural light.” This is the space formerly occupied by the kitchen and restaurant, put in place by a former director, Francis Henry Taylor; the huge windows in the south wall, blocked up when it served as a kitchen, have now been opened up to Central Park.

In addition to old favorites, there are now many objects that were never before exhibited, as well as pieces beautifully displayed in informative new contexts. In the sculpture court here are some spectacular, unexpected Roman portraits: one of a long-haired man in marble and two bronze heads, perhaps a mother and son.

Continued on page 8

Etruschi: La collezione Bonci Casuccini
Chiusi Siena Palermo
by Debra Barbagli and Mario Iozzo
Translated by Jane Whitehead.

The exhibit, curated by D. Barbagli and M. Iozzo, the result of the successful collaboration among various institutions (the Comune di Siena, the Comune di Chiusi, the Soprintendenza per i Beni Archeologici della Toscana, the Fondazione Monte dei Paschi, the Regione Siciliana, and the Museo Archeologico Regionale “A. Salinas”), has for the first time reunited finds from Chiusi that were part of one of the most prestigious collections of Etruscan antiquities, the Bonci Casuccini collection. One long page of the history of Chiusine archaeology is bound to this important family: in a little more than a century, in fact, two members of the family gathered and put together equally important collections. For this reason, the exhibit, separated into two display sites, the museum complex at Santa Maria della Scala in Siena and the Museo Nazionale Archeologico in Chiusi, has been organized into sections based on the historical developments that led to the formation and the later sale of these important groups of objects.

The first section – the larger one of the two – is dedicated to the collection of Pietro Bonci Casuccini (1757-1842); it is housed today in the Museo Archeologico Regionale di Palermo. Its founder, an able land owner, great administrator, and multi-faceted character involved in the political changes of his time, managed, among other things, to obtain from Grand Duke Ferdinand III in 1792 the enrolment of his family in the album of the Sienese nobility. His interest in archaeology, which came to him rather late after some fortunate discoveries on his own property, led him to organize and over the years to increase a collection that was eventually housed in the palazzo on the via Porsenna in Chiusi. In the years between 1826 and the death of Pietro, a series of excavations and discoveries in the vast family holdings involved some of the most important necropoleis of Chiusi (the podere il Colle, le Pellegrina, Poggio Gaiella, Montebello, and others).

Continued on page 8
Dear Editors,

First of all, I thank you very much for the last issue of Etruscan News, which I largely appreciated for the important information and agreeable form of publishing. This splendid magazine has really created a useful link among the archaeologists who are working in so many countries.

I am also very grateful to Larissa Bonfante and Jane Whitehead for the excellent translation and editing of my text, “Tarquinia: Twenty Years of Excavation”.

With best wishes,
Maria Bonghi Jovino
Università degli Studi di Milano

http://www.box.net/shared/ov82fh16s5
(Not an orphan.doc)

Dear Editors:

The question of the Etruscan language's ultimate affinities has occupied the attention of at least a proportion of scholars and an even greater number of amateurs for a century and a half. What is clear is that the increasingly common practice of listing miscellaneous lexical resemblances, even with allegedly regular sound correspondences, cannot constitute acceptable proof of a genealogical relationship. Still less valid, of course, is the practice, to be found even in some supposedly academic works, of discarding what progress has been made by the combinatorial method in order to dream up more convincing comparanda.

The fact is that genealogical linguistic relationships can only be proved by identifying shared paradigms and irregularities which are so unusual that they cannot be accounted for by chance or by borrowing. (See Johanna Nichols 1996: “The Comparative Method as Heuristic” in Mark Durie and Malcolm Ross (eds.): The comparative method reviewed: Regularity and irregularity in language change [New York/Oxford: Oxford University Press]).

By using the method of identifying shared paradigms and irregularities, and applying it to features of Etruscan morphology which are already generally agreed by most mainstream specialists in Etruscan, I believe that I have identified proof that Etruscan is relatively closely genealogically related to the Nakh-Daghestanian phylum (also known as North-East Caucasian). I have attached the as yet unpublished paper outlining these findings, and would be pleased to receive your comments. The files can also be downloaded from the following addresses:

http://www.box.net/shared/salf6a4dh
(Not an orphan.pdf)

Best regards.
Yours sincerely,
Ed Robertson
Edinburgh, Scotland

Dear Editors,

Just a quick note to pay my compliments: the new issue of Etruscan News is, I think, even better than usual. I love the Priapus article - much more informative than most stuff on the topic, I assure you - and the debate over Etruscan genetics, the cats, everything in short. Compliments! It's always a great journal, but this is an especially fun and interesting issue.

Andrew Lear
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ETRUSCAN NEWS-Editorial Board, Issue #8, October 2007

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AIA OUTREACH

The AIA has added staff to support the new Vice President for Education and Outreach, Shelby Brown. Included at this year’s meeting was the children’s fair and teachers’ workshops on “Ceramics in Archaeology” and “Roman Clothing.” Each provided reproducible activities and lesson plans for attending teachers. Click on Education on the AIA website for lesson plans (six more to be added this month!) and other resources for teachers of K-12.

ETRUSCAN NEWS-Editorial Board, Issue #8, October 2007

The question of the Etruscan language's ultimate affinities has occupied the attention of at least a proportion of scholars and an even greater number of amateurs for a century and a half. What is clear is that the increasingly common practice of listing miscellaneous lexical resemblances, even with allegedly regular sound correspondences, cannot constitute acceptable proof of a genealogical relationship. Still less valid, of course, is the practice, to be found even in some supposedly academic works, of discarding what progress has been made by the combinatorial method in order to dream up more convincing comparanda.

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I have the pleasure to announce to you that starting with the next issue of Studi Etruschi, which will come out in the next few months, the publishing house will offer a special price for individual clients, as is done for many scientific periodicals.

The price of Studi Etruschi vol. 71 (only for individuals) will thus be E. 120.00. I believe that such a reduction in price might increase the circulation of this important review, and I would be grateful to you if you would announce this information in the next issue of Etruscan News.

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Submissions, news, pictures, or other material appropriate to this newsletter may be sent to any of the editors listed above. The email address is preferred. For submissions guidelines, see Etruscan News 3 (2003) 9. Nominations for membership in the Section may be sent to Larissa Bonfante at the above address.
ANCIENT ACOUSTICS: Why the Greeks could hear plays from the back row

by Philip Ball

Published online: 23 March 2007

The wonderful acoustics for which the ancient Greek theatre of Epidaurus is renowned may come from exploiting complex acoustic physics, new research shows. The theatre, discovered under a layer of earth on the Peloponnese in 1881 and excavated, has the classic semicircular shape of a Greek amphitheatre, with 34 rows of stone seats (to which the Romans added a further 21). Its acoustics are extraordinary: a performer standing on the open-air stage can be heard in the back rows almost 60 meters away. Architects and archaeologists have long speculated about what makes the sound transmit so well.

Now Nico Declercq and Cindy Dekeyser of the Georgia Institute of Technology in Atlanta say that the key to the arrangement of the stepped rows of seats. They calculate that this structure is perfectly shaped to act as an acoustic filter, suppressing low-frequency sound, the major component of background noise, while passing on the high frequencies of performers’ voices. It is not clear whether this property comes from chance or design, Declercq says. But he thinks that the Greeks and Romans appreciated that the acoustics at Epidaurus were something special, and copied them elsewhere.

In the first century B.C., the Roman authority on architecture, Vitruvius, implied that his predecessors knew very well how to design a theatre to emphasize the human voice. “By the rules of mathematics and the method of music,” he wrote, “they sought to make the voices from the stage rise more clearly and sweetly to the spectators’ ears... by the arrangement of theatres in accordance with the science of harmony, the ancients increased the power of the voice.” Later writers have speculated that the excellent acoustics of Epidaurus, built in the fourth century B.C., might be due to the prevailing direction of the wind (which blows mainly from the stage to the audience), or might be a general effect of Greek theatre owing to the speech rhythms or the use of masks acting as loudspeakers. But none of this explains why a modern performer at Epidaurus, which is still sometimes used for performances, can be heard so well even on a windless day.

Declercq and Dekeyser suspected that the answer might be connected to the way sound reflects off corrugated surfaces. It has been known for several years now that these can filter sound waves to emphasize certain frequencies, just as microscopic corrugations on a butterfly wing reflect particular wavelengths of light. The sound-suppressing pads of ridged foam that can be plastered on the walls of noisy rooms also take advantage of this effect. Declercq has shown previously that the stepped surface of a Mayan ziggurat in Mexico can make handclaps or footsteps sound like bird chirps or rainfall (see ‘Mystery of ‘chirping’ pyramid decoded’). Now he and Dekeyser have calculated how the rows of stone benches at Epidaurus affect sound bouncing off them, and find that frequencies lower than 500 hertz are more damped than higher ones.

Murmur murmur

“Most of the noise produced in and around the theatre was probably low-frequency noise,” the researchers say: rustling trees and murmuring theatre-goers, for instance. So filtering out the low frequencies improves the audibility of the performers’ voices, which are rich in higher frequencies, at the expense of the noise. “The cutoff frequency is right where you would want it if you wanted to remove noise coming from sources that were there in ancient times,” says Declercq. Declercq cautions that the presence of a seated audience would alter the effect, however, in ways that are hard to gauge. “For human beings the calculations would be very difficult because the human body is not homogeneous and has a very complicated shape,” he says.

Filtering out the low frequencies means that these are less audible in the spoken voice as well as in background noise. But that need not be a problem, because the human auditory system can put back some of the missing low frequencies in high-frequency sound. “There is a neurological phenomenon called virtual pitch that enables the human brain to reconstruct a sound source even in the absence of the lower tones,” Declercq says. “This effect causes small loudspeakers to produce apparently better sound quality than you’d expect.”

Although many modern theatres improve audibility with loudspeakers, Declercq says that the filtering idea might still be relevant: “In certain situations such as sports stadiums or open-air theatres, I believe the right choice of the seat row periodicity or of the steps underneath the chairs may be important.”
DNA and Etruscan Origins.

G. Barbujani’s Response to J. Turfa

Editors’ note: This letter has been slightly edited for length and tone.

In Etruscan News 7, Jean MacIntosh Turfa writes a [critique of] two genetic studies from my laboratory. [This letter is a response to her comments.] In 2004 we published the first, and so far only, genetic analysis of Etruscan bone remains (Vernesi et al., American Journal of Human Genetics 74:694-704), [and showed] that different Etruscan populations shared a common gene pool; in 2006 we compared DNA variation in the Etruscans and in modern Tuscan under various explicit demographic models, and observed little genealogical continuity between the two populations (Belle et al., Proceedings of the National Academy of Sciences USA, 103:8012-8017). In these Prof. Turfa [criticizes]: 1. the design of the 2004 study; 2. its sample size; 3. the modern DNA samples with which the Etruscan DNA sequences were compared; 4. the absence of archaeologists among the authors of both studies; 5. the quality of our study’s data; 6. its results; 7. their interpretation; 8. the use of computer simulations to test hypotheses in the 2006 study; and 9. the review process leading to publication of the 2006 article.

I shall first answer to the [less serious points]:

(1) In the 2004 study we found no significant genetic differences among individuals from classical Etruria, Capua and Adria. If the Etruscans were mixed, they were mixed with people who were genetically very similar to them. Moreover, the higher the admixture, the higher the probability of random resemblance with modern populations. On the contrary, what calls for an explanation is the surprisingly low number of DNA sequences shared by Etruscans and modern Europeans, both Tuscan and non-Tuscan.

(2) Our 28 Etruscan sequences are so far the largest European ancient DNA sample. Prof. Turfa would like to see 1,000 Etruscan DNAs, and I share her dream. But in the real world we have to cope with the fact that the technical complexity of ancient DNA research is such that 20 years of worldwide efforts have not yielded yet 1,000 human sequences;

(3) The Etruscans’ DNAs were compared with two modern Tuscan datasets, one of them published by Franchalacci et al. (1996, American Journal of Physical Anthropology 100:443-460). We could analyse the other dataset, still unpublished, from Murlo, courtesy of Alberto Pizzao and Antonio Torroni. Turfa says the Franchalacci sample comes from undisclosed localities, but that is not true; a map of the sampling sites is in Bertorelle et al. (1996, Human Genetics 98:145-150). Should new Tuscan DNA sequences become available, more comparisons will be possible; at present, no other suitable dataset exists;

(4) Indeed, there were no archaeologists among the authors of our studies. Tom Rasmussen, Graeme Barker and Robert Tykot gave us precious input in the planning of our work and in the interpretation of its results, and are mentioned in the acknowledgements. However, a genetic analysis requires competence in different fields, namely molecular biology and biostatistics.

Now to the more serious criticisms:

(5) Contrary to Turfa’s [suspicions], ribs and long bones, which we used, are a common source of ancient DNA at least as much as tooth roots (see e.g. Green et al. 2006, Nature 444:330-336). Turfa then raises the issue of contamination of the samples, and [then] complains that only 28 of the initial 80 specimens were sequenced (in fact, they were 30). While there is no possible positive proof that an ancient (or, for that matter, even modern) DNA sequence does not contain errors, one can check whether there are reasonable doubts about the authenticity of a sequence. Starting from an initial sample of 80 individuals and 160 bone fragments (all these analyses are run in duplicate), we made 9 biochemical and at each step eliminated from the study the specimens for which there was any reason to suspect they might contain insufficient DNA or multiple (and hence contaminating) sequences. Thus, the 30 sequences we published were obtained according to the current strictest methodological standards, and are those for which none of the biochemical tests raised suspicions of contamination. A subsample of these sequences was then independently confirmed by a second laboratory. In the statistical analyses we reduced these sequences to 27 to avoid possible effects of consanguinity. Turfa cites a criticism of our 2004 study by Malarchuk and Ragozin (2004, American Journal of Human Genetics 75:920-923); our reply [appeared in] in the same issue (pp. 923-927). It is worth mentioning that in the 2004 study the nucleotide misincorporation rate, a measure of the possible rate of error in the sequences, is among the lowest ever observed in ancient DNA studies.

(6 and 7) We never claimed that mtDNA links Etruscans with Asia Minor and not Tuscan. Quite to the contrary, the Tuscan samples appear to be the modern population genetically closest to the Etruscans (Fst genetic distance=0.036). The Etruscans are, on average, closer to modern Turks (genetic distance=0.037) than to any other modern Italian population studied (0.050<genetic distance<0.118). All this information is in Figure 3 of the Vernesi et al. paper. On page 8015 of the 2006 paper we wrote: “Our simulations gave no evidence of a genealogical continuity between Etruscans and modern people from Anatolia. As a consequence, it seems simpler to interpret the cultural and genetic similarities between Etruscans and Turks as a consequence of contacts entailing genetic exchanges (as opposed to common origins).”

(8) Ancient DNA research has many limitations. Samples are necessarily small; the laboratory procedures are expensive and time-consuming; only a single DNA region can be typed with reasonable chances to obtain reproducible results; and this region, the mitochondrial DNA, is only transmitted by the mother to the children. Therefore, at present there is no way to investigate paternal inheritance, nor do we have a way to compare DNA diversity at mitochondrial and at other genetic loci. Still, knowing a little about DNA variation in ancient populations is much better than knowing nothing. The extensive literature on the Neanderthal’s DNA, of which only a handful of sequences are known, clearly demonstrates this, and nobody could deny the significant steps made in the reconstruction of our evolutionary past, ever since ancient DNA technologies were developed. To make sense of DNA variation one must compare it in ancient and modern people. If the modern people are directly descended from the ancient people studied, a certain level of genetic identity should be observed. However, this level depends on factors such as population size, natural selection, rate of immigration and of mutation, the long-term effects of which cannot be reliably approximated by mathematical formulae. The solution, then, is to do what science has been doing for centuries, namely, experiments. In this case, the experiments are based on the reconstruction of gene genealogies through time, a task for which theory is extensive and extremely well developed (see e.g. Ray et al., 2005, Genome Research 15:1161-1167). One can simulate the fate of a set of genes as they are transmitted across the generations, varying several evolutionary parameters, and repeating the experiments thousands of times, so as to obtain a distribution of simulated genetic statistics. The simulated statistics are then compared with the observed statistics, i.e. those estimated in the Etruscans and the Tuscan in our case. In this way, one can estimate the likelihood to observe the data, given a certain set of population parameters, which define a certain model. If a model proves incompatible with data, it is rejected; if not, it is considered acceptable. (Science can tell us what is false but not what is true).

In our 2006 study we did exactly this. The numbers we input tentatively quantify evolutionary factors, such as population sizes and mutation rates. These numbers are double-blessed approximated, but the strength of our approach lies in the fact that unlikely, or plain wrong, parameters will result in poor resemblance between observed and simulated data, and hence in rejection of the model. Once a model shows any degree of compatibility with the data, the parameters are fine-tuned so as to achieve a better approximation. This is not a way to predict human behavior, but rather to test whether two populations can be regarded as belonging to the same genealogy. In our 2006 study, one-population models, that is, models assuming that the Etruscans are the biological ancestors of modern Tuscans, appeared unlikely. On p. 8015 we wrote: “We cannot guarantee that the ancient data set is absolutely error-free, that the mutation rate we chose is accurate, and that no other modern Tuscan population could be genetically closer to the Etruscans, but none of these factors is sufficient to account, by itself, for our difficulty to fit one-population models to the data.”

Because no other comparable study has been carried out yet, it is impossible to say whether the Etruscans are the exception or the rule, that is, whether ancient populations do or do not tend to resemble genetically their modern counterparts. We shall have a clearer picture when other past and present European populations are compared genetically.

(9) All articles published in the Proceedings of the National Academy of Sciences USA undergo peer review.

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DNA and Ethnic Origins: the Possible and the Improbable

by Jane K. Whitehead

In Etruscan News 7 (Winter 2006) we reprinted an article by Lisa Trei, “Ancient Etruscans unlikely ancestors of modern Turks, statistical testing reveals.” She reports the findings of a genetic study (Moutain, Ramakrishnan, Belle, and Barbujani, PNAS [5/15/06]) that compared ancient Etruscan and modern Turkish DNA and found there to be only a “weak link” between them. Trei cites Joanna Mountain, who developed the statistical model for the study: “we couldn’t tweek it [the simulation study] enough to get the modern people to look like they descended from the people in the Etruscan burial [sites].” The editors of Etruscan News requested a response from Prof. Jean Maclintosh Turfa, and asked her to give an archaeologist’s critique. In this issue, we print the reaction of the principal investigator, Prof. Guido Barbujani, to that critique (see page 4). Since then, Nicholas Wade, in an article in the New York Times (April 3, 2007), pushed the geneticists’ conclusions further by claiming that the ancient Etruscan DNA actually resembles more closely that of the modern peoples of Turkey than that of the modern Tuscans. (There have been no genetic studies to date that have attempted to establish a DNA connection between modern Turks and any of the ancient Turkish peoples.) Wade went on to interpret his alleged connection between modern Turks and ancient Etruscans (a connection that he parallels to the similarity in the DNA of the Etruscan breed of cattle, the Chianina, to modern Turkish breeds) as corroborating Herodotus’ theory that the Etruscans originated in Anatolia.

This flurry of interest in DNA has suggested to the editors that an article weighing the possibilities and limitations of DNA for studying ethnic and cultural origins would be useful for our readership. Given the vast scope and the many aspects of the topic, this summary must be highly simplified and generalized.

It was the conclusions that Trei draws from Joanna Mountain’s statistical modeling of the group’s genetic study, rather than the original study’s scientific protocols, that elicited the strongest response from Jean Turfa. Trei states, “The findings suggest that something either suddenly wiped out the Etruscans or the group represented a society that would allow them to “crack” the Etruscan language. We now can securely identify two fragmentary ancient languages that are related to Etruscan: Lemnian, known from some late inscriptions from the island of Lemnos, and Raetic, known from inscriptions from the Italian Alps. Neither of these regions shows much promise, and ancient Lydia, in modern Turkey, because of Herodotus (who reports the opinion of the ancient Lydians), remains the imagined origin of choice. Even in antiquity, as early as we can recognize them in the archaeological record, the Etruscans were not a completely homogeneous culture. The various city states varied among themselves in burial practices, tomb forms, pottery wares, architecture: in short, in almost every way one defines culture. Nor were they, for most of their history, a political or military union or an economic bloc. The Etruscans are hard enough to define as a cohesive ethnic group from their cultural presence; it is not wishful thinking that we want them to be genetically homogeneous?

2. What are the methods of studying ancient DNA and their limitations? The limitations would seem overwhelming: these are, chiefly, lack of preservation and contamination of the samples. Finding sufficient organic material that is securely ancient, even though it is often contaminated, would mean that we can hardly be sure of its genetic “fingerprint” of an ancient people. 3. How can one establish a statistically reliable connection between representative DNA samples of modern and ancient populations?

There is no doubt the oddness of their language that spanned the universal fascination with the mystery of their origins. Philologists long hoped that, if Etruscan origins could be located in some specific area, they could go to that place and find a language once or currently spoken there that would allow them to “crack” the Etruscan language.

The mtDNA thus also records the intermarriage of lineage in most peoples (but not the Etruscans). The matrilineal transference of mtDNA thus also records the intermarriage of foreign women into the genetic pattern of a people. Count Ferdinand Cinelli once told me that he had known the last surviving member of the Cecina family of Volterra, a family whose lineage extended back to the quintessential Etruscans, Aulus Caecina pére et fil., friends of Cicero. Suppose we could analyze the mtDNA of that last Cecina: if any single Cecina man, over the course of the millennia stretching between Cicero’s time and the mid-20th century A.C., had married a non-Etruscan woman, his pure Etruscan lineage would have been lost, despite the passing on of the name through the father’s line. Of course, if his son married an Etruscan woman, Etruscan mtDNA would come back into the line; but as the centuries passed and the Etruscan population mingled with the Romans and Gauls and Franches, it would be harder and harder for a man to be sure he had a wife with Etruscan mtDNA, if he cared.

Thus, the more contact a given people has with foreign elements (assuming that contact involves some intermarriage), the more muddled the pattern of its mtDNA lineages becomes. Since it is a fact that Tuscan paradise, it is not surprising that the modern DNA has drifted far from its ancient patterns. Conversely, the earlier the DNA samples, the closer they are to the genetic origin of the people. The Villanovan age peoples, recognized as the Iron Age Etruscans even though they had not yet begun to write their distinctive language, mostly cremated their dead. Thus the majority of the ancient Etruscan DNA sampled, and all of that from the Barbujani study, dates between the 7th and 3rd centuries B.C., well after intensive foreign contacts had strongly influenced their material culture.

It is significant that Barbujani’s study still finds relatively little heterogeneity in the mtDNA samples from different sites and centuries; it suggests that the Etruscans had a high enough population to be self-sustaining, and did not need to practice much intermarriage. But it is in the centuries following, with the tremendous ethnic fluidity and diversity of the Hellenistic period and the Roman Empire and, after its fall, the greater chaos of the Italian peninsula up until modern times, that any genetic homogeneity would have been more severely weakened than in the previous millennia. At the same time the fact that the Etruscans had given up speaking their language in favor of Latin made them harder to distinguish from the rest of the population.

3. Establishing a connection between the ancient and modern DNA of a single (or what one hopes is a single) people is probably the stickiest wicket. It is interesting that, while the mtDNA lineages of ancient see “DNA” page 12
**Caere, Banditaccia: The Tomba delle Iscrizioni Graffite**

by Barbara Belelli Marchesini

Università degli Studi La Sapienza di Roma

The recent publication by Giovanni Colonna of a Caeretan Tomb bearing several incised inscriptions (“Cerveteri. La Tomba delle Iscrizioni Graffite,” in M. Pan-dolfini Angeletti, ed., *Archeologia in Etruria Meridionale*, Atti delle giornate di studio in ricordo di Mario Moretti, Civita Castellana 14-15 novembre 2003 [Rome 2007] 419-468) has not only revealed the presence of a highly representative funerary monument but has also shed light on the biography of the well-known king of Caere, Thetis, Velianus, connected by the golden tablets of Pyrgi to the erection of Temple B and to the foundation of the Sanctuary of Uni-Astarte.

The Tomb was discovered in 1981 in the Banditaccia necropolis, in the so-called “settore dell’Autostrada,” stretching beside the modern asphalted road and situated next to the “Vecchio Recinto.” This area has recently undergone substantial cleaning from vegetation and ground deposits, and it is therefore possible to have a good general idea of its complex organisation. The urbanistic arrangement of the area is the result of its exploitation from the Villanovan period onward, through several activities that have strongly modified the original landscape of the place. We remind readers that the features of the local volcanic bedrock, easy to cut and sufficiently resistant to atmospheric agents, have allowed the development of funerary architecture and the gradual growth of a carved town, which probably much resembled and reflected the physiognomy of Caere itself; for this reason the Banditaccia necropolis has been included by UNESCO in the World Wide Heritage since 2004.

The district to which the Tomba delle Iscrizioni Graffite belongs developed along the north-western side of the main funerary road, which crossed the plateau longitudinally and was progressively deepened (Fig.1) The tomb itself occupies a quadrangular open space left by previous digging and building operations. To the late 8th century B.C. belong some early partially-built chamber tombs enclosed by small tumuli, which are preserved on the left portion of the original bedrock surface. To the Orientalizing period (beginning of the 7th century) belong the huge Tomba dell’Affienatora, 25 meters in diameter, and a later minor and nameless tumulus, both standing at some distance from the road. The 6th century phase, marked by the introduction of the so-called tomba a dado, brought to the district a neat regular plan. Such a feature is well shown by the architectural facade created along the deep rock-cut funerary road by the rhythmic sequence of doors and dromoi, and by their architectural crowns, only partially preserved. The plans of the tombs themselves, some of which are decorated with simple geometric painted patterns, are of different kinds, all dating to the first three-quarters of the century.

The *Tomba delle Iscrizioni Graffite* was erected between the row of tombe a dado flanking the road and the tumuli, within a depressed square which seems to date back to the Orientalizing period. The square is delimited by a path connecting the main funerary road to the nameless tumulus, and it also preserves a fossa tomb covered with horizontal slabs, datable to the end of the 7th or beginning of the 6th century B.C.; the fossa tomb has been respected in further transformations of the area.

The underground part of the tomb was covered with a thin layer of clay of a light colour (a rare technique also attested in the Caeretan Tomba dell’Aregola). A painted decoration was then used to mark out architectural elements, the red color signifying the wooden elements and the black color the moldings around doors and windows. This kind of decoration is not confined to the partition wall but stretches to the other walls, where it is directly applied on the bedrock surface; this is the case for the multicolor horizontal fillet that runs around the antechamber walls and separates the level of offerings from the upper level. The upper level of the partition wall also bears an incised decoration, consisting of figures drawn with varying degrees of fineness and without any pattern. It is possible to identify at least four human figures, all of them turned to the left, and another object, which may be a pomegranate.
Nasher Museum acquires ancient treasures

Ellen Sung, The News Observer

DURHAM – The Nasher Museum of Art at Duke University has received a monumental gift of ancient Mediterranean art that doubles the size of the museum’s antiquities collection and includes objects nearly 5,000 years old.

The gift from an anonymous donor, officially announced 3/05/07, was collected from the 20th to the early 1980s and includes about 220 pieces in gold, terracotta, bronze, ceramic, marble and amber. “It actually complements the older collection,” said Duke archaeology professor Carla Antonacico. “I’m not telling my students they have to go to Raleigh now” to study the N.C. Museum of Art’s ancient objects.

About 60 antiquities – including 45 pieces from the gift – is on view in a new exhibit titled “The Past is Present,” which opened at the Nasher on Feb. 15. Other objects will be available for students and scholars to study. Museum officials and classics professors declined to identify the donor but said the gift came from someone with a love of Duke ties, not an alumnus.

The gift comes amid a roaring controversy about ancient objects looted from excavation sites and acquired by museums. The J. Paul Getty Museum in Los Angeles, the Met, the British Museum haveadopted the same stringent museum acquisition policies, learned from antiquities trafficking investigations.

Objects to adore as well as study

At a Friday preview of the gift, Anne Schroder, curator of academic programs, stood before a Greek Drapcup from the sixth century B.C. It was done in hallmark burnt-umber-and-black style known as black figure, and Schroder pointed out the intricate figures painted underneath horses and warriors and the detailed patterning toward the stem.

“It sends chills up my spine,” Schroder said.

Other highlights of the new collection include an exquisite sculptural gold disc with four bees and a flower, possibly worn as a pendant in the seventh century B.C., and an almost perfectly preserved amber dolphin from Southern Italy.

The exhibit allows stunning visual connections: a Greek white ground lekythos, or storage vessel, from the fifth century B.C., shows a woman with a mirror in the background; the same case holds an Etruscan mirror of near-identical shape.

A new mosaic with Aion and the Seasons from Lucania

by Maurizio Gualtieri, Università degli Studi di Perga

The mosaic was discovered in the late 1990s during the large scale excavations conducted at the site of Masseria Cicotti (Oppido Lucano, PZ) by a University of Perugia/University of Alberta team. It belongs to the late 2nd-3rd c. A.D. phase of a large residential villa in the hinterland of north-eastern Lucania, the region south of Venusia, between the Ofanto and Bradano rivers, where large senatorial estates and Imperial properties are indicated by a number of epigraphic texts. The well-known late 2nd c. A.D. “Melfi sarcophagus,” a direct import from the Proconnesus area, was part of the funerary monument annexed to one such villa at Rapolla (only 30 kms. north of Masseria Cicotti), which may have belonged to the Bruttii Praesentes, a senatorial family of Lucanian descent connected with the imperial family (Bruttia Crispana was wife of Commodus).

A preliminary discussion of this mosaic was included in a recent, comprehensive study on La Lucania romana, Quaderni di Ostakra, vol. 8, Naples 1993 (reviewed by R. Ross Holloway in Etruscan News 5 [2006]). Particular reference is made in that volume to the architectural context (a reception hall opening onto the peristyle to provide monumental access to the large ce-nato, on the opposite side) and to the insights it provides into the level of ownership of some of the recently explored villas from Lucania.

One of the most important aspects of this mosaic, as already pointed out in La Lucania romana, is the fact that unlike other comparable examples with similar iconography known from the Roman world and dated between the 2nd and early 4th c. A.D., it belongs to a clearly definable architectural context which, in its turn, can be placed within a carefully studied archaeological context (the villa and its landscape, the object of a systematic exploration in the 1990s: see H. Fracchioni and M. Gualtieri, Roman Lucania and the upper Bradano valley,” in MAA 43-44 [1998-1999] 295-343).

Most recently, restoration and removal of the mosaic from its original floor (then its placement, for the sake of preservation, in the National Museum at Muro Lucano, PZ) have allowed a more specific analysis of the iconography and style of this exceptional piece, which undoubtedly provides new and important documentation on mosaic production in South Italy (M. Gualtieri “Aion”

Italy Recovers Rare Marbles

by Elisabetta Povedolo, compiled by Lawrence van Gelder

January 25, 2007: The Italian government said yesterday that police investigators had tracked down a rare group of first century B.C. marble panels that had been illegally excavated and offered to museums and private collectors. The 12 panels depict gladiators in combat and were found about two weeks ago in the garden of a private home 25 miles north of Rome, a government prosecutor, Paolo Ferri, said at a news conference.

That the thieves did not succeed in selling them suggests that the market in ancient antiquities has largely dried up, he said.

He credited Italy’s tougher stance in dealing with those who loot antiquities, including prosecutions he has led recently in Rome, like the current trial of a former J. Paul Getty Museum curator. Mr. Ferri declined to give further details on the case, saying an investigation was under way; he did say that dealers already under investigation for such trafficking were involved. Anna Maria Moretti, a state superintendent for antiquities, said the panels would be displayed at the National Etruscan Museum after they were restored.
are the with the famous sarcophagus of Hasti Afu-
ni id (head and right cini Collection. Male figure re-
arm missing). On casket, relief from chariot, surrounded by
“A. Salinas,” inv. nos. 12305). [fig. 2]

“Etruschi.”Continued from page 1
The death of the founder, the collection included cippi, funerary urns and sculptures in pietra fetida [fig. 1], urns of alabaster [fig. 2], travertine and terracotta, bucchero pottery, Attic black- and red-figure pottery, painted Etruscan ceramics. In spite of the fact that his son Francesco had not indicated a wish to give up the important collection he had inherited, and had even asked Alessandro François to continue some excavations, his sons Pietro and Ot-
tavio at his death decided to sell the collection to ease the changed economic conditions of the family. The negotiations were long and complex, because of the considerable sum requested; the sale was only concluded in 1865, the Palermo Museum the buyer.

The first section of the exhibit is thus entirely dedicated, at the Siena venue, to a display of the material from the first Bonci Casuccini collection. The exhibit opens with the famous sarcophagus of Hasti Aftu-
ni, discovered in 1826 in Località il Colle, bronzes and more, displayed here beside the cinerary statue from Poggio Gaiella and several cippi in pietra fetida, and a rich selec-
tion of Hellenistic period cinerary urns in alabaster, travertine and terracotta. The stone sculpture is flanked by a selection of Chiusine bucchero vessels, among which are the oinochoe with Perseus and the Gorgon, a lebes with a mourning figure on the lid [fig. 3], a full documentation of Attic pottery with masterpieces of the most important black- and red-figure painters (Lydos, the Antimenes Painter, the An-
dokides Painter, Epiktetos, the Berlin Painter, the Syleus Painter [fig. 4], Makron, and others) and of Etruscan ceramics (with the amphora of the Micali Painter and his circle, a krater of the Vanth Group), as well as bronzes and objects in bone and ivory. In addition, this section is accompanied by panels that illustrate the structure and paint-

ings of the Tomba del Colle (the Tomb of the Hill) discovered in 1833.

The second section concentrates on Pietro’s great-grandson, Emilio Bonci Casuccini, son of the younger Pietro. He put together a second collection between 1899 and 1934, with a particular attention to ar-

chaeological finds, once again obtained from the excavations conducted on his fam-
ily’s properties. His “new way” of collect-
ing is also documented in the inventory that he compiled, in which he recorded the exact provenience and context of each find. A collaborator of Emilio was the young Ranuccio Bianchi Bandinelli, already at work editing his thesis on the necropolis of Chiusi: from him come some of the most interesting insights into Emilio’s personality, which appear in Bianchi Bandinelli’s second edition of Emilio’s obituary.

The objects from Emilio’s collection were sold in 1953 by his son Alessandro to the Archaeological Museum of Siena, where they remain. The second section of the Archaeological Museum of Siena, where they remain. The second section of the exhibition thus offers a selection of the objects from this collection, reorganized by Donatella Zinelli: it includes the contents of dolium burials and chamber tombs of the Orientalizing Period, found at Ficomontano and Marcianella, and of chamber tombs at La Pellegrina and Querce al Pino, dated between the second half of the 6th and the first half of the 5th centuries B.C. These objects, produced by the earliest of Emilio’s excavations, are accompanied by references to excavations conducted, beginning in 1924, on the estate of La Marcianella.

The Siena exhibit closes with two small sections, the first of which is dedicated to the “epipogoni,” the later generations, of the Bonci Casuccini family, with some material that is now the property of Nicolò Canini, and according to the same family, with obj-
jects and important documents for recon-
structing the history of the archaeology (stamps of nobility, a book of family mem-
ors, portraits, photos, and other items).

The Chiusi exhibit, set up in the reno-
vated rooms of the former Fascio House (planned by another member of the family, Guido Bonci Casuccini) revolves around a single thematic nucleus, the archaic stone sculpture from Chiusi. It includes unique pieces such as the so-called “Pluto,” cylin-
drical and parallel-sided bases in pietra fetida, funerary lions and sphinxes, a box and two limestone bases, a xoanon, and other things.

The exhibition, which opened on April 20, 2007, will continue until November 4, 2007.

Richard De Puma, consultant for the Etruscan galleries, and Adriana Emil-
ijozi, who directed the new restoration of the Monteleone Chariot, standing in front of the chariot, at the opening of the Metropolitan Mu-

“New Galleries,”Continued from page 1
The cubicle from the villa at Boscoreale has been newly restored, its bed re-

moved and placed in a gallery where one can see it from all sides; the visitor can now enter into the room to view the frescoes more fully. The black Pompeian Third Style frescoes from Boscoreale have been assembled into a cubiculum, where one can fully enjoy their refinement and ambience.

Upstairs from the main hall, on the mezz-


ions that adorned the exterior of this extraordi-

nary chariot have been put back in place, and the detailed reconstruction includes a careful placement of the shafts at the height of the small ponies that once drew the ve-

icle. The new installation reveals the work-

manship on the bronze sheeting of the cha-

riot; the wooden backing, which once ob-

sured the underside of the repoussé de-

sign, has been removed. The reliefs depict the life and apotheosis of the hero Achilles, to whom the driver of the chariot is implicit-

ly compared.

Also new to this installation is the way that the amber, mirrors, and cinerary urns are exhibited and explained. One of the world’s most remarkable pieces of figured amber, appropriately set apart in its own case so that its exquisite detail can be seen, is the large image from Ancona of a reclin-

ing couple, reminiscent of the Cerveteri sar-
cophagus of the bride and groom. It was once used as a decorative element on a fibula.

Notable, too, is the installation of the two dozen bronze mirrors in the collection; each is accompanied by a line drawing that allows the viewer to discern the careful inci-

sion adorning the mirror’s reverse. Among the Hellenistic period urns, some of which retain their coloring and painted inscrip-
tions, we particularly noted the epitaph of a lady with the gamonimic “CREICESA:” [the wife] of CREICE (the Greek). This brought to mind issues of foreign inmar-

riage, so much on our minds as a result of the DNA controversy raging elsewhere.

Fig. 2. Urn from Chiusi, Casuccini Collection. Male figure reclining on lid (head and right arm missing). On casket, relief scene of Hippolytus thrown from chariot, surrounded by female demons. (Palermo, Museo Archeologico Regionale "A. Salinas," inv. nos. 12305).

Fig. 3. Lidded lebes of bucchero pesante with figure of mourner on the lid. Casuccini Collection, Palermo Museum.

Fig. 4. Attic Red Figure stamnos by the Syleus Painter: Heracles and the Hydra. Palermo Museum V763.
An Etruscan Inscription in New York

by Larissa Bonfante

Detail of Etruscan bronze thymiaterion or incense burner, incised inscription on shaft, suthina, (Copyright: © Christie’s Images Limited 8 June 2007).

Fig. 1. Etruscan bronze thymiaterion or incense burner with a female support and three incised inscriptions, suthina, (Copyright: © Christie’s Images Limited 8 June 2007).

Detail of Etruscan bronze thymiaterion or incense burner, incised inscription on shaft, suthina, (Copyright: © Christie’s Images Limited 8 June 2007).

Christie’s catalogue of the June 8, 2007 sale in New York illustrates an Etruscan bronze thymiaterion or incense burner with female support, a feline stalking a bird, and three birds on the incense bowl (one is missing). Three votive inscriptions, suthina, “for the tomb,” are incised on the shaft, on the woman’s body, and on one of the tripod legs. Similar thymiateria have been dated to the early third century B.C. and attributed to Vulci, while suthina inscriptions are characteristic of the area around ancient Volstini — a quadrilateral including Chiusi, Orvieto, Bolsena and Sovana.

NOTES

Adonis in the Phoenician Text from Pyrgi?
A New Reading of KAI 277.5
Philip C. Schmitz
Eastern Michigan University

Etruscan language specialists are familiar with the three gold sheets discovered in 1964 at Santa Severa (ancient Pyrgi) in Italy at the site of an Etruscan sanctuary. Two of the sheets are inscribed in Etruscan (REE 6314, 6315) and one in Phoenician (ICO, 158-69, KAI 277). Because the Phoenician language has affinities with other languages in the Northwest Semitic family and its grammar is similar to that of well-known languages such as Hebrew and Arabic,1 the discovery raised the hope among Etruscan scholars that a secure translation of the Phoenician text might lead to a breakthrough in the lexical and grammatical analysis of the Etruscan parallel texts. So far this hope has not been much realized. One of the impediments facing a convincing interpretation of the Phoenician text is word division. Centered dots between letters punctuate the Phoenician text at (probably) four places, but the meaning of this punctuation is uncertain. Otherwise, word division is not indicated. Phoenician is commonly written without word division; Punic generally spaces words.) Determining the word division of the Pyrgi text is not very difficult except in one or two places. In my judgment, the most difficult portion of the text with respect to word division is the first part of line 5. The transcribed letters of the text are these: šmšmtn ‘bbt. The Phoenician word šmš “sun” readily distinguishes itself as part of a month name zbhš šmš “solar sacrifices” (?) also found in a Phoenician inscription from Larnaca (CIS 1 13.1), datable to about 300 B.C.E. The

Continued from page 6

The next segment of line 5 is difficult. Garbini initially read bntn ‘bbt, treating the final ‘alep as an attenuated feminine suffix.2 In the following year Garbini proposed the alternative reading bntn ‘bbt, which regards the ‘alep as prothetic to the preposition b-.3 This reading was readily accepted by other Semitists,4 and has been followed since 1966 almost without exception.5 The resulting sentence is grammatically dense, but has not encountered serious resistance. Garbini, for example, translated byrhz zbh šmš bntn ‘bbt (lines 4b-5a) as follows: “in the month of ZBH ŠMS, as a gift in the temple.”6 Fitzmyer’s translation, “in the month of the Sacrifices to the Sun as a gift in the temple,” differs only in its attempt to translate the month name. The preposition b- is odd here, but it is attested elsewhere in Phoenician and Punic.7 Both Garbini and Fitzmyer acknowledge that the word mtn is unusual as a free form in Phoenician and Punic.8 The anticipated spelling is mt in Phoenician and mt in Punic. To resolve this lexical problem, I recommended that mt be interpreted as the name of a month (as attested in a Phoenician inscription from ancient Kition, modern Larnaca, Cyprus).9

Continued on page 13
Short Book Reviews
by Francesco de Angelis


As stated in its title, this book aims at introducing Italian-speaking non-specialists to Etruscan epigraphy. A preliminary chapter provides a succinct summary of the main facts about Etruscan language, alphabet, and grammar. Inscriptions are then presented according to their function (itinerary, gift, sacred, etc.), roughly following the categories used by H. Rix in his Etruskische Texte. For each inscription a drawing is shown, accompanied by extensive critical discussion and by a translation of the text; bibliographic references conclude the entries.

In reading the book one feels transported inside an ideal Etruscan epigraphic museum; and not by chance Benelli is also the organizer of the only existing real museum of this sort, the fascinating Museo Civico of Chiusi, which displays more than five hundred urns lined up in the ancient underground corridors of the city (the famous "cunicoli", once thought to be Porson's labyrinth). Instead of focusing on abstract and generic principles, the author accompanies the reader step by step, as it were, explaining the meaning of words and sentences, as well as cautiously acknowledging what we are (still?) unable to understand. Moreover, each possible occasion is taken advantage of in order to highlight the relevance of a given text for our general understanding of Etruscan language and culture. Given the expertise of the author, many entries will prove useful also to specialists. Unfortunately cost reasons have prevented from adding photographic reproductions of the inscriptions (and of their monumental supports). A reason more to go to Etruria, after having read the book, and to start deciphering Etruscan inscriptions on site.


This truly monumental and lavish publication is the first systematic overview of Etruscan "silvered pottery", thus called because of the tin layer that covers their surface and lent them a metallic appearance. Thanks to extensive research (the catalogue consists of more than 700 entries) as well as close analysis, the author is able to reach a number of interesting conclusions.

It cannot be stressed enough that many of these results derive from careful consideration of the known archaeological contexts from which the objects come. This applies, e.g., to the identification of the production centers (Volatinni, Falerii, and Volterra), and to the assessment of chronology (mid-4th to mid-3rd c. B.C.), both of which are based on distribution charts and on analysis of contextual findings. This constitutes a useful reminder of the primary importance of an archaeological approach to objects that so often risk ending up unprovenanced in private collections.

Especially rewarding is a perusal of the chapter devoted to iconographic themes. The single most interesting, and surprising, image is that of Socrates and Diotima (or Aspasia), to be found on Volstain situlae and crateras. Besides being one of the many proofs of Tarentine influence on the imagery of these vessels, the scene raises the question of the meaning of such motifs derived from Greek prototypes and used in an Etruscan context. Did the Volstains really care about Socrates' philosophy? Or -- if we think of the many anecdotes with Socrates and women (e.g. his wife Xanthippe) as protagonists -- should we rather take these images as the sign of a "popular" reception of his figure in Etruria? In any case, here we have one more example of Etruscan interest in male-female relationships.


Festschriften are gifts for the recipients mentioned in their titles, of course, but also for the scholarly community at large, and these two volumes -- honoring three distinguished archaeologists -- are no exception. Interestingly, in both cases the primary focus on the Etruscans does not exclude a much broader focus on the ancient world, actually, it almost requires it. This is as much a reflection of the range of friends of the honorees as an acknowledgement of the fact that it is pointless to study the Etruscans without taking into account their multiple relationships with the other cultures of antiquity.

As so often with this kind of publication, it is practically impossible to do justice to every single contribution. Here we will pick out only some papers to give an idea of the richness of the topics that the reader will encounter. In the volume in honor of the Ridgways, one can find, e.g., various articles on specific aspects of Etruscan family life that each one approaches based on the study of terminology (P. Amman), on discussion of the archaetological contexts of tombs (G. Bartoloni), on iconographic analysis (L. Bonfante). Questions and problems raised by recent finds are addressed, as in the case of the discovery of the Tomb of the Infernal Quadrangle (near Sarteano), a figure which, according to M. Pedrazzi, is female, and whose iconography shows connections with that of the Gorgon.

But long known sources are also read again from a new angle -- which is what G. Camporeale does by focusing on allusions to ancient authors to the flow of agricultural products from the Tiber area to Rome under Porsona. Also to be mentioned is the study by S. Steingraber of sculptural heads as decoration of façades and entrances in Etruscan architecture, which also includes some modern cases apparently influenced by this ancient custom.

A similar variety we find in the collection of essays for L. Aigner-Foresti. Contributions (by N. Winter and M. Strandberg Olofsen) on animals and monsters in an architectural terracotta, a genre characterized by repetition and seriality, alternate with discussions of quite unique pieces, like a peculiarly shaped Villanovan vessel of Sardinian influence decorated with a female mourner (F. Delpino). The most-debated issue of the meaning that Etruscan viewers attributed to scenes on Greek vases is addressed by E. Rystedt in relation to Panathenaic amphorae, while N. de Grummond provides us with a thorough analysis of the mythological character of Maris (often represented on mirrors), whom she interprets as the equivalent of the Roman Genius. M. Bonghi Jovino's discussions of particular pieces of archaeological evidence unearthed in Tarquinia, both in this and in the former volume, show how much information seemingly irrelevant features can yield if properly interrogated.


This elegant volume accompanies and celebrates the reopening of the Hellenistic and Roman (as well as Etruscan) wings of the Met by showing images of 476 ancient pieces of its collections. The objects are grouped in seven geo-historical sections, each of which is briefly introduced by some basic historical information. Entries pertaining to the single items are placed together at the end of the volume.

The Etrusco-Italic masterpieces are well represented in their variety, from the bronze chariot from Monteleone, with its lifelike scenes, to the charming Hellenistic terracotta bust of a young woman from Lavinium whose necklaces and arm band are decorated with relief images reproduced from molds of actual jewelry; from the stunning amber bow of a fibula featuring a youth and a woman reclining at banquet (allegedly found in Falconara, on the Adriatic shore), to the colorful Pontic amphora which again shows similar couples. More objects related to Etruria hide in other sections of the volume, as does the Caetan hydria decorated with an impressive pair of felines devouring a bull, which is placed in the Archaic Greek section.

As emblem of the beauty of Etruscan pieces we could take the 4th-century mirror with startled Peleus gazing in astonishment and wonder at nude Thetis contemplating herself in a mirror; the reaction of the hero can be seen as an apt commentary on the real viewer's response to the sight of the whole scene itself, as well as of ourselves in front of Etruscan art.

The images are consistently of very high quality. For those who purchase the book after having visited the Museum, the pictures will certainly keep memory of the seen objects well alive. And for those who have not had occasion yet to go to New York and admire the pieces de vues, the catalogue will provide at least consolation, if not incentive to undertake the trip.


Since Herbig's corpus of Etruscan stone sarcophagi of 1952, there had been practically no systematic treatment of this highly interesting class of monuments...

The skill of the Etruscans as sailors and pirates, the diffusion of their products all over the Mediterranean, their receptivity to foreign stimuli -- these are all well known facts, which have been often studied and discussed by scholars. And yet, there is always more to learn on this topic. As usual, this is due both to new discoveries and to reconsideration of older information in the light of more recent theories and approaches. Moreover, even systematic presentations of already known but hitherto scattered materials are likely to produce new insights, and to contribute in an active way to the increase of our knowledge.

The two conferences whose proceedings were published last year are good cases in point. The Orvieto conference of 2005 was conceived as an updating of its famous predecessor on archaic Etruscan trade ("Il commercio etrusco arcaico"), held in Rome in 1983. And indeed, its participants addressed the topic rather systematically, in rough geographical order: Egypt, North Africa, Hiberia, Gaul, the Balcan, Assystria. In paper after paper, a great number of the countries and areas with which the Etruscans exchanged goods unfolds under the eyes of the reader; the volumes outline an extremely lively and complex picture of the Mediterranean (and beyond, as the fascinating remarks of G. Colonna about Etruscan contacts with the area of Huelva/Tartessos show) during the first half of the 1st millennium B.C.

To these contributions others can be added that treat specific topics of overarching interest. Such is the case of A. Maggiani's study of the tesseae hospitales, which provide an in-depth view of the social mechanisms of hospitality relations, with special attention to Murlo, from which many of the known pieces come. But one should mention also the discussion of naval engineering by A. Cherici, with interesting analyses of the extent evidence about Etruscan ships and ship-building. Interestingly, Greece was not given special prominence (but cf. A. Naso's discussion of Etruscan objects dedicated in Greek sanctuaries). This omission, of course, was not due to any lesser role it may have played, but rather, on the contrary, to its exceeding importance, which would have required a conference of its own.

The conference held in Marseille and Lattes in 2002 was an important antecedent for the Orvieto one. Especially French and Spanish archaeologists brought up an impressive quantity of new data and evidence concerning Etruscan materials found in local excavations; nor did the northern part of the Italian shore, from Pisa to Genova, receive less attention. And all these contributions were set into a broader perspective thanks to articles such as those of G. Campanore (a specialist in Etruscans "outside of Etruria"), J.-P. Morel, M. Gras, A. Maggiani, G. Colonna, each of whom addressed issues of a more general scope. Not surprisingly, even in this case we have a paper devoted to naval engineering, this time by P. Pomey, which constitutes an excellent pendant to the aforementioned one by Cherici. Without denying Italy's central role in Etruscan studies -- a role which it obtains almost naturally, out of geographical and historical reasons -- this French meeting of the Istituto di Studi Etruschi ed Italic Istituti testifies to the vitality and health of the field also elsewhere in the world, regardless of national boundaries -- something that can be deemed equally natural, if we think of the Etruscan propensity and capacity to reach out to other cultures.

Brief Reviews

by Larissa Bonfante

Catalogues of Recent Exhibits


More than a hundred special vases from museums in the United States and Europe are described, documented and illustrated in full color in this catalogue, which accompanied and now records an exhibition at the newly restored Getty Villa. The focus is on Attic vases made by techniques other than the usual black- and red-figure styles: bilingual, coral-red gloss, outline, Kerch-style, white ground, Six's technique, vases with added clay and gilding, and plastic vases. The first five essays are by Beth Cohen, the editor; other contributors include Kenneth Lapatin, Dyfry Williams and Joan Mertens.

The essay by Marion True, the former curator, takes up the subject of vases made for the export market, for instance Nikosthenes, "one of the most innovative and also one of the most productive of the Attic potters," who introduced the Nikosthenic neckamphora and the kyathos, Etruscan shapes from bucchero models. Statuette-vases, an imaginative type found outside of Greece, are proudly exhibited on the table at the banquet of Hades and Persephone in an Etruscan wall painting, in the Tomb of Orcus II at Tarquinia. Included in the exhibit was a spectacular drinking-cup in the shape of a vulture's head. This is a book to treasure, and an eye-opener for those of us who were not fortunate enough to attend the exhibition.

Books on Amber


This is the large-scale catalogue of the equally large-scale exhibition in the National Archaeological Museum in Naples. Maria Luisa Nava, Soprintendente per i Beni Archeologiche delle provincie di Napoli e Caserta, organized the exhibit and edited the catalogue. She explains in her introductory note that although there have been numerous individual studies on the nature, origin, provenance, function and uses of amber, none has as yet dealt with the phenomenon of its use throughout the long period of time from prehistory, through the Roman and Medieval, down to modern times. The catalogue follows the organization of the exhibit, and includes essays by various authors on amber in the various regions of Italy, as well as notable collections. The exhibit included amber from the British Museum collection, including the spectacular group of the satyr and maenad.


This beautifully produced, beautifully illustrated volume, with informative articles by Attilio Mastrocinque, Angelo Bottini and others, provides a fitting introduction for the uninitiated to the stunning carved amber of the region.

**Reviews Continued:**

These amulets, worn by the local “princesses,” women and girls, to their graves, were perhaps made by ivory carvers, many of them Etruscans or Etruscan-trained, who turned their attention to this material, no longer used by either the Etruscans to the north, or the Greek colonizes to the East.


In 1969 the publication of the book on the site of Novi Pazar revealed the richness of a remarkable princely grave from the Iron Age in Serbia. Around 8000 amber items come from this find, among the richest ever found; many are included in this catalogue, which provides an in-depth survey of the amber across the Adriatic. The exhibition opened during the Fifth Amber Conference in Belgrade in 2006, organized by Joan Todd and Curt Beck (*Etruscan News* 7, page 12), whose Proceedings are forthcoming: they will include accounts of the amber finds and problems of the regions along the amber route, including a report on the amber of prehistoric Italy, and an account by Patrizia von Eles on the technology of the amber fibulas and other amber finds from Verucchio.

**Articles**


**Exhibit on Gardens in Antiquity**

An exhibit on gardens in antiquity, “Il giardino antico da Babilonia a Roma” is now open and will continue until October 28, 2007, in Florence, Palazzo Pitti, Giardini di Boboli.

The curators for the gardens in the Ancient Near East section are Maria Giovanna Biga and Marco Ramazzotti of the University of creates “La Sapienza.”

Web site: [http://brunelleschi.imss.fi.it/giardinantico/index.html](http://brunelleschi.imss.fi.it/giardinantico/index.html)

**DNA** Continued from page 5

Etruscans are not clearly distinguishable from those of most of Europe, studies of modern DNA reveal a distinctive pattern in Tuscany that sets it apart from the rest of Italy.

Scientists who study the DNA of modern populations have more options, since the stumbling blocks of contamination and poor preservation are removed. Studies of vast scale, such as that of Luca Cavalli-Sforza, who mapped the history and geography of human genes across the globe, and those of an intensive character, such as Alberto Piazza’s analysis of the population of Murlo, have used a combination of blood types and certain markers in nuclear DNA to generate principal component analyses. In contrast to mtDNA, nDNA preserves both the maternal and the paternal genetic contributions equally. The closer the family ties, the more the nDNA will be similar.

The plotting of paired principal components generates diagrams that display the relative closeness (or as Cavalli-Sforza prefers to view it, the relative “strangeness”) of various people on the basis of those specific characteristics. While both of these studies revealed a certain degree of genetic distinctiveness in the modern Tuscan population with respect to the rest of Italy, Piazza’s well-known concentration of the rather remote village of Murlo, conservative in its population and close to the important ancient site of Poggio Civitate, was directed toward uncovering the characteristics of ancient Etruscan DNA. With their genetic distance computed, the people of Murlo are now convinced that they are genuine Etruscans, but the fact remains that there is no ancient nDNA with which to compare them.

Studies such as those by Francalacci or Barbujani have analyzed modern mtDNA in attempts to establish a link between the ancient and modern samples. Here is the place for the “slip between the cup and the lips,” where either the modern samples need to be carefully chosen to have a high probability of reflecting a continuous lineage from antiquity, if that is what one wishes to show, or plans must be laid to fill in the chronological gap with genetic material from the intervening millennia, if one wishes to chart the drift. While Piazza selected his modern nDNA samples by excluding people with German surnames in an attempt to rule out families who had intermarried with the invading Longobards in the 6th century, Francalacci, also trying to connect modern Tuscans with ancient Etruscans, selected no more than a few people in each town across southern Tuscany in attempt to sample a diversity of maternal lineages and to avoid sampling family relatives.

The Barbujani study used Francalacci’s data. Barbujani’s study now appears to have displayed the extent of the gap between the ancient Etruscan mtDNA patterns and those of the modern Tuscan. Significantly, his conclusions do not support the interpretations of either the Trei or the New York Times articles. He says, “The shortest genetic distances between the Etruscan and modern populations are with Tuscan.” While it is true that the distances from the Tuscan are slightly shorter to the modern Turks than to other modern peoples of Italy, the very closest, even overlapping in the diagram, are the British. Next closest, and still almost 75% closer than the Turks, are the Portuguese, Syrians, Greeks, and Bulgarians. In fact the Tuscan appear to be equidistant between the Turks and the Basques, who are descended from Paleolithic lineages.

The interpretations in the Trei and *New York Times* articles are further belied by evidence of cultural continuity between the Etruscans and the Tuscan. Could the Etruscan social structure that gave an equal power to women be traced forward to powerful and independent Tuscan women, such as St. Catherine of Siena, whose DNA is preserved (in the form of her head and thumb) in the church of San Domenico? The Etruscan religion has been shown, by Charles Leland in the 19th century, to have gone underground and re-emerged as witchcrafa: Tuscan witches are still in business today. One can think of many other continuities.

The study by Barbujani et al. is to date the only one that attempts to connect a modern population with its ancient ancestors through DNA. It opens the door to enormous possibilities for comparative research. It may not be possible to stop the popular press from grabbing a fact and running it to its most attention-grabbing conclusions, but perhaps we can agree to keep Herodotus out of it.

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**Soprintendenza per i Beni Archeologici dell’Etruria Meridionale**

**Istituto di Studi sulle Civiltà Italiche e del Mediterraneo Antico del CNR**

**Res Antiquae 3 (2006)**

*Éditions Safran are pleased to announce the publication of the latest issue of the journal Res Antiquae.*

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- *Les gloires étrusques, Dominique Briquel*
- *La langue faliscque, Emmanuel Dupraz*
- *La langue étrusque dans la religion romaine, Marie-Laurenc Haack*
- *Le déchiffrement de l’étrusque: histoire, problèmes et perspectives, Isabelle Klock-Fontanille*
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**Details and Order Form on the website:** [www.safran.be/resantiquae](http://www.safran.be/resantiquae)
Unhappily, this interpretation raises the pragmatic problem that two month names follow in succession. My attempt to explain the name bhth ūmr kān as a general term rather than a month name failed to convince other Semitists, and I have since abandoned that line of argument. I recently returned to the Phoenician text from Pyrgi in the context of a survey of Punic religion in North Africa. The new word division I proposed in that study has greater potential to stabilize the reading of the entire Phoenician text and to place it in a context well known to classical scholars. The first five lines of the transcribed Phoenician text appear below, followed by an English translation.15

Phoenician Text Continued from page 9

TEXT
1. ṣḥḥ ṣ r stt 'sr qdd
2. ’e 3 p’ī w’3 ynt
3. ṭbr’y., wṃn mlk ’l
4. kḥyā’. ṣḥḥ zḥh
5. šmḥ bmt n’ bḥt...

TRANSLATION
(Lines 1-5a) For the Lady, for Astarte (is) this holy place which Thefarie Velunas, king over Kaysiryae, made, and which he put in the temple in the month ṣḥḥ ūmr kān, at the death of (the) Handsome (one).

COMMENTARY
This separation of words in line 5 reveals a construct noun phrase bmt n’, I will comment here only on that phrase.

b-ḥt

bmt n’ bḥt... for-death (of) handsome in ‘house’/’temple

The phrase bmt consists of the preposition b- “in, at, of, for” prefixed to the noun mt “death.” Phoenician n’ is cognate with the Middle Hebrew adjective nē’ēh “handsome”16 and is etymologically related to Biblical Hebrew nāwē (e.g., Song 1:5; 2:14; 4:3; 6:4), referring to facial beauty.13 Thus the phrase bmt n’ appears to mean “for the (occasion of) the death (of) the Handsome (one).”

The adjective “handsome” suggests an element from the myth of Adonis, a baby so handsome that Aphrodite (Astarte) could not bear to be separated from him.16 In the course of his mythical life Adonis becomes the lover of Aphrodite, leaves her temporarily for the chase, and is gored by a wild boar, succumbing pathetically to his wound. His demise is movingly portrayed in the famous Hellenistic terra-cotta figure of the dying Atunis supine on a cartafalque, found in 1834 during excavations at Toscanello, one of the masterpieces of Etruscan plastic art.

The second part of the Phoenician text from Pyrgi (lines 5b-9a) concerns the build-

PHOENICIAN TEXT

1. šḥḥ ṣḥḥ r stt śrd ṣḥḥ
2. ’e 3 p’ī w’3 ynt
3. ṭbr’y., wṃn mlk ṭl
4. kḥyā’ ṣḥḥ ṣḥḥ n’ bḥt...

NOTES


7. “… nel mese di ZBHN ūmr, come dono nel tempio” (Garbini and Levi Della Vida, “Considerazioni,” 47; Levi Della Vida expressed some uncertainty over the reading m in mtn’ considering the reading ktn’ also possible. The latter reading did not win acceptance). The grammatical interpretation is unchanged in Garbini, Introduzione all’epigrafia semitica (Brescia: Paideia, 2006), 140.


10. The word mtn in the Pyrgi text (KAI 277.5) is the only example of the form cited by Krahmalkov, Phoenician-Punic Dictionary (OLA 90). Studia Phoenicia (15; Leuven: Peeters, 2000), 320 a n.


13. Portions of the translation not discussed in the commentary are explained in Schmitz, “Phoenician Text” (N 14).


17. Stiegli, “Phoenician-Punic Calendar,” 695.


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We have lost the Wolf! The Capitoline She-wolf is not Etruscan: it has ceased to be the immortal and unchanging symbol of the city, a symbol that has come down to us from the time of the kings. It is a bronze of a much later time: datable perhaps to the end of the 800s, more probably to between 1200 and 1300.

The first to say this is Anna Maria Carrua, who restored it in 2000; but not all (or almost all) scholars are in agreement. Adriano La Regina, for decades the So- printendente Archeologo of Rome, agrees, as does Lucia Vlad Borrelli, another important archaeologist. In addition, Francesco Gandolfo, Docente of Mediaeval art at Tor Vergata, and Marina Righetti, Docente at La Sapienza, Edilberto Formigili, a well-known expert and bronze restorer, are in agreement.

The Capitoline She-wolf is cast in a single piece by the method known as “lost wax.” No other Classical sculpture, whether of Greek, Roman, or Etruscan manufacture, uses this method. Someone mentioned the Chimaera of Arezzo; “But there are obvious traces of soldering,” objects Carruba, and continues, “The technique of single casting was devised in about the 8th century and derives from the casting of bells.” Then she adds a large number of examples: the Griffin and the Lion of Perugia; the sculptures on the façade of the duomo and the Maurizio (the first mechanical figure in history, who beats the hours) of Orvieto; the Eagle of Todi. And in order to demonstrate her discovery, she contrasts the Mars of Todi and the Lion of Perugia; the sculptures on the Lateran and displayed it on the Campidoglio. “Still no result, not even one, concerning a single piece by the method known as “lost wax.”

The Wolf is mentioned for the first time by Benedetto, a monk in the Abbey of Sora, in 995. He recounts that there was in the Lateran a “tribunale ad Lupam;” the animal was taken as a point of reference because it was so very well known, monumental as it was. Since then, citations have not been lacking. But what of Cicero, Livy, and others who had already mentioned a Wolf? “Probably several of them existed; the bronze came to be reused; much in those times was lost,” explained Gandolfo. This warns us against a fully Mediaeval date: “There are no comparisons. At that time, the largest objects made in bronze were gates: but these were formed of panels or plates, nothing of a casting as complicated as this.” In contrast, it was in the Duecento that bronze sculpture had its flowering. Thus, this would not be a Car- olinian work, as Anna Maria Carruba and Adriano La Regina think, “but almost a proto-Gothic one; besides, there is no document- ation that the Popes in the 800s commis- sioned sculptures in bronze. In my opinion, it seems to be, if anything, a Lion adapted to make a Wolf: a 13th century Lion.”

“When it was, in fact, the symbol of Rome. The Bolognese Brancalone degli Andalò was senator; he leveled so many towers of the most powerful families,” adds Righetti.

Still, we have lost the Wolf. In school we all came to know it as Etruscan; all the textbooks will have to be rewritten. “It’s true: the icon, the totem, has up to now overcome every chronological ambiguity,” admits Licia Vlad Borrelli, “but now it is time to think differently.” Also in support of this theory are the scientific tests, “which it would be good to publish immediately,” says Gandolfo. About 20 of the results that have come from radiocarbon, the famous C14, and from thermo-luminescence tests, suggest a rather wide spectrum, which extends until 1800. (“Please, let us not fetishize these tests, too. They can help, but they are often imprecise; never Gospel,” Gandolfo again.) But in 1471, Sisto IV Della Rovere transferred the totem from the Lateran and displayed it on the Campi- doglio. “Still no result, not even one, con- cepts it with the Classical age.”

Carruba points out. And she explains how the cast- ing in a single block was born: “There was need for an internal structure, and then holes, usually rectangular, for removing it afterward. In the Chimaera they are missing, but in the Lupa they are evident.”

Nonetheless, the catalogue written after it was restored, in 2000, is it still called a Classical sculpture. “The first to date it thus was Winckelmann: a difficult judg- ment to dispute,” says Adriano La Regina, “but already in the 19th century some doubted it.” For more information, see Anna Maria Carruba’s book, La Lupa Capi- tolina, un bronzo medievale, published by De Luca, Rome.

More Light on the Lupa Controversy
by Carol Mattusch, George Mason University

Is the Capitoline Wolf Mediaeval rather than Etruscan? This question has been hotly debated since the appearance of Anna Maria Carruba’s book in November 2006: La Lupa Capitolina: Un bronzo Medievale (De Luca Editori). The question was raised by German scholars during the nineteenth century, but was discounted, as docu- mented by Carruba, as well as by Francis Haskell and Nicholas Penny, Taste and the Antique (Yale University Press, 1981).

Haskell and Penny’s book as well as Phyl- lis Pray Bober and Ruth Rubinstein’s, Ren- aissance Artists and Antique Sculpture (Harvey Miller and Oxford 1986), provide invaluable information about the modern history of the Wolf. Neither book is cited by Carruba, nor is Wolfgang Helbig’s lengthy entry in the Führer durch die öffentlichen Sammlungen klassischer Altertümer in Rom, in the initial “strange and unan- cient impression” of the Wolf (1895 Eng- lish ed.) is noted, as is the possibility of its being a ninth-century creation. Now that Carruba brings up the question again, with new angles, we are bound to think again.

Carruba’s own experience with the Wolf dates to the conservation project carried out between 1997 and 2000, published in Clau- dio Parisi Presicce’s La Lupa Capitolina (Rome 2000), a well-illustrated exhibition catalogue. The wolf suckling Romulus and Remus is of course the symbol of Rome, so it is no surprise that there are ancient liter- ary references to one or more: images like this (Dionysios of Halikarnassos 1.79.8; Cicero, In Catilinam 3.8.19; Livy 10.23; Dio Cassius 37.9). Many ancient images of the Wolf suckling Romulus and Remus have survived, in many contexts and media, and they range over a very long period of time. Claudio Parisi Presicce documents them, from the earliest examples in fifth century B.C. Etruria, to coins struck from the early third century B.C., right on through the Augustan, Julio-Claudian, and Flavian periods. Coins from as late as the sixth century A.D. bear the wolf and two children, as does a ninth-century ivory dip- tych from Rambona near Ancona (Vatican, Biblioteca Apostolica inv. 2442), which heralds the modern life of this ever-familiar image. In her book, Carruba illustrates Car- olinian and Romanesque stylistic parallels, concluding that the Wolf resembles them most closely.

The Capitoline Wolf is first mentioned in the ninth century, and in the tenth century it was at the Lateran. In 1471, Pope Sixtus IV gave it to the city of Rome, and some- time after that it was placed above the en- trance of the Palazzo dei Conservatori. By 1509, Romulus and Remus were in place, looking very much like the antique exam- ples of the group. It is not clear who made the children, but Johann Joachim Winckel- mann knew they were modern, and said so in his History of Ancient Art, where he il- lustrated the Wolf by herself.

The Capitoline Wolf is usually dated to the early fifth century B.C. All agree that the Wolf is a direct lost wax casting, and this process can be attested for some large bronzes, although indirect casting was more often used, being less risky and far more economical, allowing as it did for re-use of the original model. If necessary, a combi- nation of the two techniques was used so that a bronze could be individualized.

Carruba’s primary argument for a Car- olinian or Romanesque date is that the Wolf is a single casting, a procedure that she says was not used during antiquity. She uses ancient literary testimonia about the early bronze artists Rhoikos and Theodoros of Samos, as well as the illustrations on the famous Berlin Foundry Cup (Berlin F 2294), to support her argument that ancient bronze statues were always cast in pieces.

So far as we know, this was normally true. A single casting, however, can be as large as the weight of the molten metal that two men can lift. Thus a single piece of a life-size bronze statue sometimes consists of the entire body together with the legs, and it may weigh a few hundred pounds. To date, relatively few technical studies have been carried out on ancient bronze statues, particularly in Greece, but those that have been done reveal an industry with many variations. Ancient workshop practices were idiosyncratic, and it is clear that bronze technology cannot be categorized according to region or date. We cannot yet date or regionalize alloys, casting tech- niques, or finishing procedures.

As for bronze animals, very few of them are preserved, and there is even less techni- cal evidence available for them than there is for statues. The Capitoline Wolf is no larger than a real wolf, and she has almost no undercuts and projections that tend to complicate the casting process for stat- ues of humans in elaborate poses. For these reasons, a founder might have chosen to take a chance and cast the Wolf in one piece – in antiquity, or in the Middle Ages.

The renewed controversy about the date of the Capitoline Wolf inspires us to look again and to consider carefully the techni- cal, stylistic, and historical evidence, so that, whenever we reach conclusions and whatever they turn out to be, they will be well informed.
The symbol of Rome is on the move, at least a little. After the controversy ignited by Maria Teresa Carruba’s book La Lupa Capitolina. Un bronzò medievale, which has brought into discussion historical certainties which seemed to follow from its attribution to the sculptor Vulca as the creator of the work in the 6th c. B.C., a public debate was held – on February 28, 2007 at the Department of Archaeological Sciences at La Sapienza, with the greatest experts in archaeology, Etruscan studies, Medieveal art history. A few days later, the bronze will pose sentences in Latin you will never write a dud sentence in English.” Johnson, who was yesterday crowned president of the Joint Association of Classical Teachers, called on the government to change the rules so Latin could be taken instead of a modern foreign language when children turn 11.

It is not just secondary schools. Latin is being used as a tool to teach younger children basic English grammar. Barbara Bell, a classics teacher at Clifton High School in Bristol, said Minimus, a series of Latin books for children that is now being used in 2,500 primary schools. Children learn about Flavius and Lepidina, a couple from AD100, through comic strips. Bob Lister, a lecturer in education at the University of Cambridge will argue in a forth-coming book that Latin is being used by teachers to stretch the brightest pupils.

“I think there has been a sea change in the attitude towards the gifted child,” he said. But his book, Changing Classics in Schools, will also highlight a crisis in the subject due to a lack of teachers. “There is a very serious problem with recruiting,” said Lister. Within recent weeks he has heard of two comprehensives that received no applications at all when they advertised for classics teachers. Figures suggest that there are four or five jobs for each trainee - a shortage that could provide an obstacle to Latin’s comeback.

Fertility Rite Temples “of significant importance” found in Puglia

(ANSA) FOGGIA - Italian archaeologists have unearthed temples attesting to the strength of fertility rites in prehistoric Italy. The discoveries were made at a major site in Puglia (ancient Apulia) which has recently been recognized as an archaeologica l area “of significant importance,” excavation director Anna Maria Punzi Sisto told reporters. The new dig at Tritunapolli has uncovered a huge well used for sacrif ices to an unknown fertility goddess, Punzi Sisto said. “This is a major discovery which shows the importance of these rites to Bronze Age peoples, around 3,500 years ago. It should enable us to decode the ritual of this ancient religion,” she added, revealing that traces of sacrificed animals and offerings of corn and other plants had been found. As in other such rites, these offerings presumably asked the goddess to bless crops and to keep communities well supp-
Gold Medal Acceptance Speech

In Etruscan News 7, we reported that Larissa Bonfante was to be awarded the Gold Medal for Archaeological Achievement from the Archaeological Institute of America on January 5, 2007. Here is the text of her acceptance speech.

When I was told that I would be awarded the Gold medal of the AIA, I remembered my dear friend Margarete Bieber’s joy when she received the medal. It was terribly important to her; it was the recognition of all that she had been working for, and loving, her whole life, in Germany until 1933, then when she started over, in America. She could not be present at the ceremony, which was held somewhere else, I forget where, but she sent a cassette with her acceptance speech. I was at her house that day, and I remember she watched the time, and noted the exact moment when the award would be announced for the first time. (It was a secret in those days, and the custom of announcing it ahead of time, and having a panel in honor of the person receiving the award, had not yet been started.

What she said in her talk was, “I will do my best to deserve it.” She was well into her 90s at the time, and positive and optimistic as always.

I was surprised, and happy and moved, at learning that I was to receive the same award that had crowned the achievement of someone who had done so much more than I will ever be able to even imagine. I can only repeat what others have said, that they are being rewarded for doing what they love best. This profession has given me much happiness. I see now “Happiness” is a Science, a subject for which they have classes, at Harvard and elsewhere. And indeed I found a kind of Cliff Notes, some time ago, that said research showed that people who were happy had the three C’s. Being an archaeologist has given me the three C’s.

The first is Competence: there is some-thing, some skill or trade that you have and learned, and can be reasonably good at. And I guess that is true of any archaeologist; you are good at something, you are good for something, excavating, or reading German, or knowing how a pot is made, you can take your friends around a museum, or a dig, and tell them something about it. Which leads me to the word “archaeologist.” Again, Dr. Bieber comes to mind. When she came to the US she wrote a series of articles called, “Excavating in Museum Basements.” And I found that a useful answer when someone would ask, “Well, if you are an archaeolo-gist, where do you dig?” And I would an-swer, “I excavate in museum basements.”

The Second C is Connectedness: that in-cludes love, and family, and friendship. It is also something archaeology has that I think few other disciplines have to such a degree. Call it Collaboration: We work to-gether, we depend on each other, we learn from each other, and it is very exciting to be connected to the past, together with other people who are also trying to get back to that truth that is out there, somewhere. I love working with someone else on a proj-ect, brainstorming, and getting new ideas.

The third... well, like the consul at the end of Stopppard’s Travesties, I forget the third. So I went around asking friends and family, and I received some interesting sugges-tions. Chocolate was a good one. Clas-sics comes to mind, for me, because it has been a great joy to be in a Classics depart-ment during my time at NYU, to be read-ing Vergil, and Lucretius, with a group of smart, excited undergraduates, or to teach mythology through iconography. My son, who makes music, agreed with me that Cre-ativity is a good one, and so I think I will settle on that. Creativity of course means that you can make things up, and I am sure we all do that quite happily: we make up theories, facts, we make up history. Teach-ing is creative, too, in all sorts of ways: you have a lot freedom, you can sing Carmina Burana, organize an impromptu dramatic reading of Aristophanes, and have a pretty dancing girl run around the table, escaping from the lecherous Scythian.

Connectedness brings me to the Etrus cans: I have been connected with them for a long time now. Once Elias Bickerman said to me, “Larissa, you must get out of the Etruscan ghetto.” I think what I have tried to do is get the Etruscans out of their ghetto, and I am so happy today to see that scholars now are looking at a past that is more international, that we can hope to un-derstand better as a whole, as well as the specialized pockets of “Greek,” usually meaning fifth-century Athens, and “Roman,” meaning the time of Augustus.

Like others before me, I have cited my teachers. I also want to remember teachers, mentors and models who received the Gold Medal, Eve Harrison, Emmy Richardson. To them, and to the Archaeological Insti-tute, I am grateful.

Thank you for this great honor. “I will do my best to deserve it.”

Larissa Bonfante

Seasons
Mosaic from Op-pido Lu-cano, 2nd-3rd century A.D.; Na-tional Mu-seum at Mu-ro Lu-cano, PZ.

Mosaic
Continued from page 7
undoubtedly echoes themes that had be-come popular in the official art of the time, which often shows the assimilation of the figure of the reigning emperor with that of Aiôn. Starting in the late Antonine period and continuing throughout the 3rd c. A.D., numerous bronze medaillons show, on the reverse, in a very repetitive iconographic scheme, the figure of the emperor as Aiôn holding the circle of the zodiac, through which the Seasons are about pass.

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