Etruscan News

Bollettino della Sezione Americana dell'Istituto di Studi Etruschi ed Italici

Newsletter of the American Section of the Institute for Etruscan and Italic Studies

VOLUME: 8 **SUMMER 2007**

The New Galleries of Ancient Classical Art Open at the Metropolitan Museum, New York

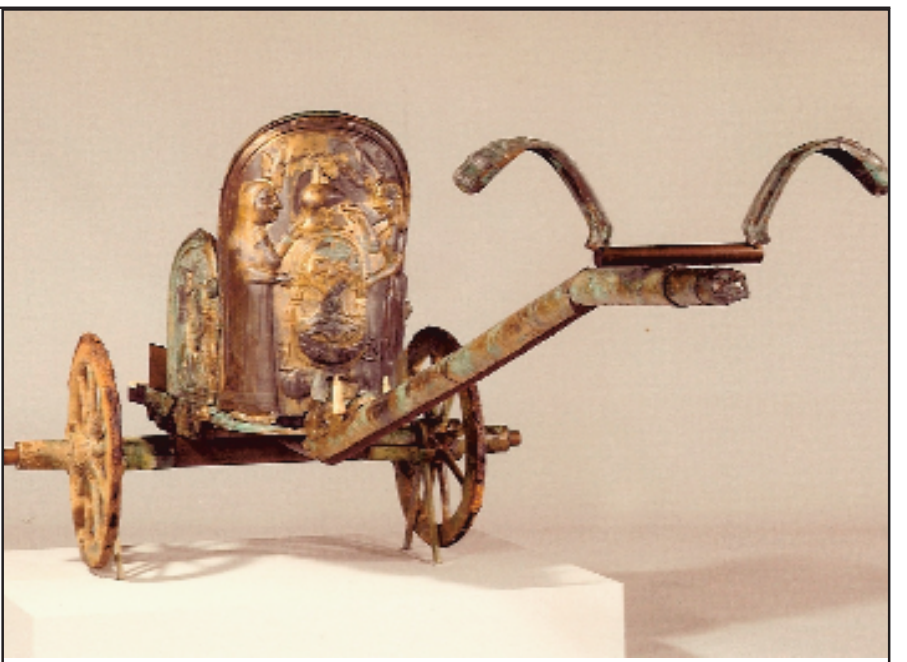
by Jane Whitehead and Larissa Bonfante

The Metropolitan Museum's opening of the new galleries of ancient Hellenistic, Etruscan, and Roman art on April 20, 2007 completes the installment 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



Cippus base of pietra fetida, carved with scenes of gymnastic games. Casuccini Collection, Palermo Museum 8385.

Etruschi: La collezione Bonci Casuccini Chiusi Siena Palermo

by Debora 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

Letters to the editors

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

Dear Editors,

Just a quick note to pay my compliments: the new issue of *Etruscan New*s 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. *Complimenti*! It's always a great journal, but this is an especially fun and interesting issue.

Andrew Lear
Classics Department
Florida State University
Tallahassee, FL

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/ov82fh16b5 (Not an orphan.doc)
http://www.box.net/shared/sslf66ae0i (Not an orphan.pdf)

Best regards.
Yours sincerely,
Ed Robertson
Edinburgh, Scotland

Dear Editors,

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*.

Boris Bretschneider
Casa Editrice G. Bretschneider
Via Crescenzio 43
1-00193 Roma, Italy
Internet: www.bretschneider.it

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 childrens' fair and teachers' work-shops on "Ceramics in Archaeology" and "Roman Clothing."

Each provided reproducible activities and lesson plans for attending teachers. Click on Education on the AIA web site for lesson plans (six more to be added this month!) and other resources for teachers of K-12.

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 Peloponnesos 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 is 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 either way, 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 cut-off 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 enable 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."

Letter to our Readers:

Dear Readers,

Controversies are the theme of this issue. Since *Etruscan News 7*, when we included articles on the latest research into DNA and Etruscan origins, as well as the shocking allegation that the Lupa was not Etruscan, we have received a flurry of articles, letters, and critiques. The off-repeated question on the origin of the Etruscans has raised the hackles of archaeologists now for two generations. As Francesco de Angelis said, “Doesn’t anyone read Pallottino anymore?” That is not to say that genetics cannot give us important insights into the movements and formations of ancient peoples, including the Etruscans, as one of our editors has attempted to explain in an article included in this issue (“DNA and Ethnic and Cultural Origins: the Possible and the Improbable”).

As to the Lupa: the book by Anna Maria Carruba, (2006) claiming a Medieval origin for the Lupa on the basis of the restoration, has had an important impact on scholars in Italy. It resulted in a conference organized at the University of Rome “La Sapienza” at which numerous scholars debated the question from both technical and art-historical perspectives. We have invited Carol Mattusch to respond to issues presented in Carruba’s book. She has unfortunately not been able to see the statue before we went to press; we might expect a more detailed technical response in future issues.

There is important museum news from both sides of the Atlantic. In New York, the long-awaited opening of the Etruscan, Hellenistic, and Roman galleries has fulfilled its promise. The Etruscan Monteleone chariot, ably restored under the direction of Adriana Emiliozzi, now displays elements that were not visible in 1903, when the chariot first came into the possession of the museum. It is conspicuously exhibited so that it can be seen as soon as one enters the gallery, and has been drawing the particular attention of visitors. An important interactive addition to the three major collections is the study collection, a gallery of unlabeled artifacts arranged into cases according to various themes; each artifact can be pulled up on one of the many computers around the room and researched for its parallels.

The reunited and newly exhibited Bonci Casuccini collection of important Chiusine material, long divided among Chiusi, Siena, and Palermo, is the subject of a brief report by the organizers of this new exhibition. It will run through the summer and early fall, and can thus be seen by readers of *Etruscan News* in Italy this summer. They can also go to Verucchio, where an exhibit on early women has replaced the remarkable exhibition of warriors’ tomb furnishings, reported in *Etruscan News 7*. An update on the Verucchio warriors exhibit: the surprisingly well preserved rounded tebennas, ancestors of the Roman toga, are soon to be studied at the textile laboratory in Copenhagen. A third very interesting exhibition in Italy this summer is *Trasparenze dall’Antico*. *Ambre*, housed in the National Museum in Naples. It has been organized by Maria Luisa Nava, Soprintendente per i Beni Archeologici delle provincie di Napolie Caserta, and will run from March 26 to September 10, 2007.

As we regroup for the fall, we hope to keep in touch. Our email addresses listed on the masthead remain the same, but readers will also note from the masthead that Larissa Bonfante’s department mailing address has changed. We remind you that *Etruscan News* has two web sites: one, based at New York University, that contains the pdf versions of issues 4 to 7 (www.nyu.edu/fas/center/ancientstudies) and an interactive site, based at the University of Massachusetts at Amherst, that has longer versions of articles to which readers can respond (www.umass.edu/etruscannews).

Larissa Bonfante

Jane Whitehead

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 Tuscans 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 Tuscans and non-Tuscans;

(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 Francalacci et al. (1996, *American Journal of Physical Anthropology* 100:443-460). We could analyse the other dataset, still unpublished, from Murlo,courtesy of Alberto Piazza and Antonio Torroni. Turfa says the Francalacci 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 tests, 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 Malyarchuk 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 Tuscany. Quite to the contrary, the Tuscans 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 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, rates 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 Tuscans 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 doubtless 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.

Guido Barbujani
Dipartimento di Biologia ed Evoluzione
Università di Ferrara
Via Borsari 46
I-44100 Ferrara, Italia
Email: g.barbujani@unife.it

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 Tuscans, statistical testing reveals." She reports the findings of a genetic study (Mountain, Ramakrishnan, Belle, and Barbujani, *PNAS* [5/15/06]) that compared ancient Etruscan and modern Tuscan 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 tweak 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 MacIntosh 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 social elite that had little in common with the people who became the true ancestors of Tuscans." Well, no. We are not dealing with the Neanderthal here. We know what happened to the Etruscans. They were an historical people: they wrote about themselves, other peoples wrote about them, and that written record, taken as a whole, is not discontinous.

Instead, the "weak link" between the ancient and modern samples must raise more basic questions:

1.What is the connection between genes and ethnic or cultural identity?

2.What are the methods, and how reliable are they, for determining the genetic "fingerprint" of an ancient people?

3.How can one establish a statistically reliable connection between representative DNA samples of modern and ancient populations?

1: The first thing that must be said is that genes do not determine culture, nor do they determine language. The Etruscans were defined as a people by their common religion, the *Etrusca disciplina*, and by their language, which was non-Indoeuropean and different from that of any of their neighbors.

It is no doubt the oddness of their language that spawned 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.

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; is it 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: theseare, chiefly, lack of preservation and contamination of the samples. Finding sufficient organic material that is securely ancient and securely Etruscan in order to put together a statistically significant number of samples is difficult; the Etruscans, over much of their history and much of their geographical area, cremated their dead. When one can find inhumation burials, the sheer age of the remains contributes to decay and fragmentation of the DNA. Contamination, both from the ancient context that held the remains, and potentially also from their modern handling, affects a high percentage of the few available samples.

Nuclear DNA, preserved in the nucleus of the cell, is used for modern forensic purposes. Because it is not preserved to a usable degree in ancient samples, studies based on ancient samples, such as that of Barbujani et al., analyze mitochondrial DNA, which is found in the mitochondria of the cell. This is a much smaller molecule, and thousands occur in each cell, so they are more likely to be preserved. From mitochondrial DNA (mtDNA) scientists can discern a relatively limited number of haplotypes, or lineages, which, even though fragmentary in preservation, can nonetheless be distinguished one from another. To borrow a metaphor from Prof. Paolo Francalacci, the lineages can be compared to works of literature, say epic poems; from even a small fragment it is possible to distinguish the *Iliad* from the *Aeneid* from the *Divine Comedy* from the *Chanson de Roland* from *Hiawatha*.

Changes in the mtDNA record, by the addition of new haplotypes, occur only through mutations, which take place, at a regular pace computed by scientists (different regions of the mtDNA molecule mutate at different rates), over hundreds or thousands of years. Thus mtDNA is useful for tracking the movements of peoples across wide geographical distances and over the course of millennia. As Luca Cavalli-Sforza, the author of *The History and Geography of the Human Gene*, once said, "Everyone came from somewhere else." The mtDNA lineages that most frequently characterize the ancient Etruscan genes are also commonly found in populations across Europe and western Asia; most of these are lineages that were carried from Mesopotamia into Europe with the spread of agriculture during the Neolithic. Cavalli-Sforza's studies of nuclear DNA markings and blood types have shown that not just the technology of agriculture, but the farmers themselves, passed from the Near East across Europe over the course of 4,000 years. Since these Neolithic lineages passed through Turkey, it is not surprising that they should be still found there in the modern mtDNA. The fact that the Neolithic farmers themselves passed through on their way to Europe may explain also the commonality of the Chianina cattle DNA with that of Turkish breeds.

Because it is preserved in the mitochondria, however, only the mtDNA of the mother is passed on to the offspring: a pattern contrary to that of the cultural definition 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 *père et fils*, 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 lineages 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 Francs and others, 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 Tuscany is 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. Pandolfini 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, Thefarie Velianas, 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 Worldwide 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 *Tumulo 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 *tombe a dado*, brought to the district a neat regular plan. Such a feature is well shown by the architectural façade 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.

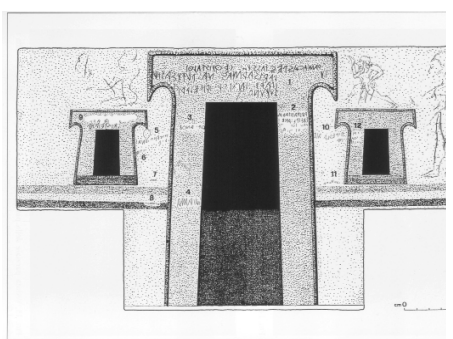


Fig. 2: Drawing of the door and wall inside the Tomba delle Iscrizioni Graffite, with inscriptions and figures.

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 *Tomba delle Iscrizioni Graffite* was enclosed by a well-built rectangular structure, parallel to the main funerary road. It was originally about 1.80 meters high, and consisted of a foundation cut from the bedrock, and of *opus quadratum* boundary walls, with a substantial embankment and crowned with a simple molding. On top of the monument was a flat earthen *tumulus*, which was accessible through a lateral staircase. The entrance to the tomb, sealed with tufa blocks, opens in the middle of the front side of the monument and is flanked by external benches. Three steps lead to a short, partially covered *dromos*, which also had an

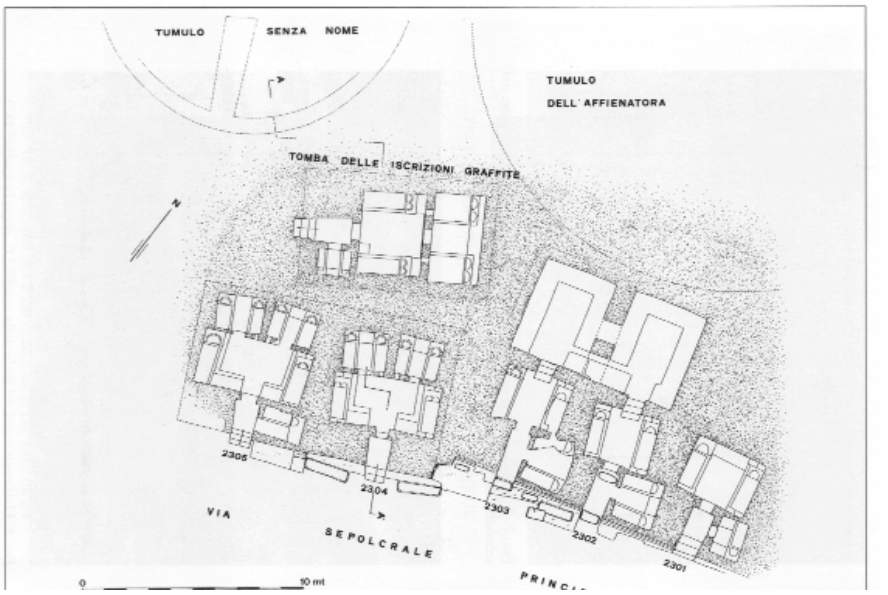


Fig. 1: Plan of the " settore dell'Autostrada"area of the Banditaccia Necropolis of Cerveteri, with location of the Tomba delle Iscrizioni Graffite.

upper shaft; such a shaft was used to fill in the *dromos* partially with soil between one burial and the next, both as a hygienic measure and as a security measure to prevent robbing. A minor lateral chamber extends off the *dromos* on the right side; the *dromos* itself leads to the main tomb, which consisted of two parallel, coaxial chambers (type Prayon E). The first chamber is slightly higher and longer than the second one. Both have slanted ceilings, but the high-relief *columen* runs transversally in the first chamber and longitudinally in the second one.

The transversal wall that divides up the two funerary chambers bears a central door and two small lateral windows, which are framed by semi-convex string courses edged with Doric moldings and *proiecturae*. The furniture is all carved from the bedrock and consists of beds and a single plain seat, reminiscent of the aristocratic "thrones" of the Orientalizing period, next to the entrance door. There are pairs of beds in each chamber, all of them shaped like *klinai* and flanked by a small bench for objects. The beds show that the small lateral chamber could be used for two infants, whereas the main burial space could house up to four adult couples.

The tomb's coaxial chamber pattern, which first appears at the end of the 7th century and is widely used, with slight modifications to the main proportions throughout the next century both in Caere and its territory, is not its most significant feature. The most interesting features of the tomb are the technique and the quality of the decoration that was applied to the transversal partition wall (figure 2). This wall was first covered with a thin layer of clay of a light colour (a rare technique also attested in the Caeretan *Tomba dell'Argilla*). A painted decoration was then used to mark out architectural elements, the red color signifying the wooden elements and the black color the mouldings around doors and win

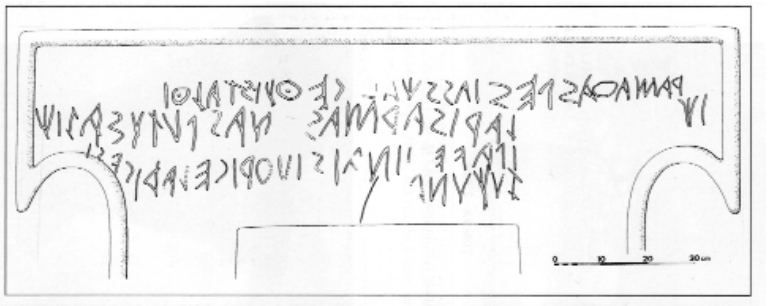


Fig. 3: Inscription above the door of the Tomba delle Iscrizioni Graffite.

dows. 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 finesse 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.

Continued on page 9

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 1920s 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 Antonaccio. "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 longtime 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 Metropolitan Museum of Art in New York and the Boston Museum of Fine Arts have returned antiquities to Italy and Greece under questioning about how the objects were unearthed. Meanwhile, former Getty antiquities curator Marion True and American art dealer Robert Hecht are on trial in Rome on charges of trafficking stolen artifacts. And looting in Iraq has become an urgent concern among archaeologists.

"Do you have a bill of sale for this?"

Kimerly Rorschach, who became Nasher's director in 2004, said the museum has turned down several gifts of antiquities since her arrival because of incomplete documentation. When the anonymous donor approached the museum in 2005, she assumed the same problem would exist.

"You say, 'Well, do you have a bill of sale for this?'" Rorschach said. "To our delight, we were able to accept."

The Nasher is working on a policy for accepting antiquities, but Rorschach said she is inclined to turn down gifts that aren't documented before 1970, when the United Nations Educational, Scientific and Cultural Organization adopted a convention to tighten antiquities trade. But the Getty and the British Museum have adopted the same standard.

"You don't want to acquire things that are excavated recently," Rorschach said. "There is a link between the market and clandestine looting of sites. We don't want to contribute to that in any way…Pretty soon, the Iraq War will be 10 years ago, and we know we won't want to be acquiring work that was sold at that time."

Malcolm Bell III, a University of Virginia archaeologist and a leading proponent of stricter museum acquisition policies, lectured Friday at the Nasher. He and Antonaccio are co-directors of excavations at Morgantina, a major archaeological site in Sicily that dates back to 1,000 B.C.

"It is extraordinarily difficult to excavate areas raided by looters," Bell said, noting that thieves with metal detectors damage artifacts they think are worthless and rip objects from their original context. "The art market erases the history of ownership that museums otherwise work very hard to protect."

Objects to adore as well as study

At a Friday preview of the gift, Anne Schroder, curator of academic programs, stood before a Greek Droop cup 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 Aiòn and the Seasons from Lucania (Oppido Lucano, PZ, Italy)

by Maurizio Gualtieri, Università degli Studi di Pergia

The mosaic was discovered in the late 1990s during the large scale excavations conducted at the site of Masseria Ciccotti (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 Ciccotti), which may have belonged to the Bruttii Praesentes, a senatorial family of Lucanian descent connected with the imperial family (Bruttia Crispina was wife of Commodus).

A preliminary discussion of this mosaic was included in a recent, comprehensive study on *La Lucania romana*, *Quaderni di Ostraka*, 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 *cenatio*, 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. Fracchia and M. Gualtieri," Roman Lucania and the upper Bradano valley," in *MAAR* 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. Gualitieri "Aiòn" e le Stagioni in Lucania: contesto architettonico, committenza, musivarii," *Atti X Colloquio AISCOM* [Tivoli 2005] 225-240).

The large figured panel (6 x 6 m.), with an elaborate polychrome geometric decoration that dates it to the central decades of the 3rd c. A.D., includes four octagons at the corners of the composition, with the personifications of the Seasons in the guise of stately female busts, and a central octagon with the representation of Aiòn seated in a rocky landscape, holding the circle of the zodiac with his upraised right arm and a bunch of flowers and fruits (rather than the more common cornucopia) with his left. The personification of the cyclical, incessant flow of time, ensuring the regular alternation of the seasons and thus of the agricultural cycle represented in a central room of the reception area of the villa

See "Mosaic," page16

Italy Recovers Rare Marbles

by Elisabetta Povoledo, 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 on display at the National Etruscan Museum after they were restored.

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).

***"Etruschi,"*Continued from page 1**

At 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 Ottavio 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 Afunei, 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 selection 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 Andokides 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 paintings 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 archaeological finds, once again obtained from the excavations conducted on his family's properties. His "new way" of collecting 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 necropoleis 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 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 "*epigonoi*," the later generations, of the Bonci Casuccini family, with some material that is now the property of Nicolò Casini, and according to the same family, with objects and important documents for reconstructing the history of the archaeology (stamps of nobility, a book of family memoirs, portraits, photos, and other items).

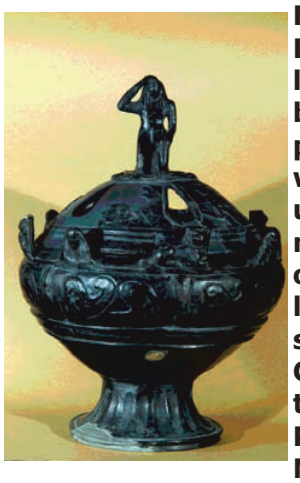


Fig. 3. Lidded lebes of bucchero pesante with figure of mourner on the lid. Casuccini Collection, Palermo Museum.

The Chiusi exhibit, set up in the renovated 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," cylindrical and parallelipipedal 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.

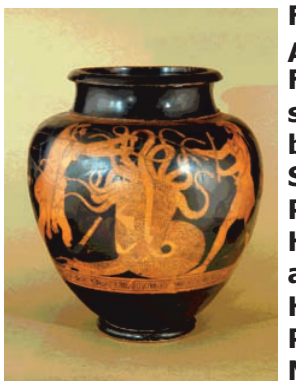


Fig. 4. Attic Red Figure stamnos by the Syleus Painter: Heracles and the Hydra. Palermo Museum V763.

Richard De Puma, consultant for the Etruscan galleries, and Adriana Emiliozzi, who directed the new restoration of the Monteleone Chariot, standing in front of the chariot, at the opening of the Metropolitan Museum of Art's new galleries, May 16, 2007.

"*New Galleries,*"Continued from page 1

The cubiculum from the villa at Boscoreale has been newly restored, its bed removed 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 Pompeiian Third Style frescoes from Boscotrecase have been assembled into a cubiculum, where one can fully enjoy their refinement and ambience.

Upstairs from the main hall, on the mezzanine, are the study collection and the Etruscan galleries, which are the main interests of your editors and the readers of *Etruscan News*. Here the Monteleone Chariot (figure 1) reigns supreme. It can be seen from the gallery below when it is not hidden from view by hordes of visitors crowding around it. It is now in a free-standing case and, as before, its associated tomb furnishings are displayed in a nearby case. What is remarkable about the chariot's new restoration, carried out over the course of five years under the direction of Adriana Emiliozzi (photo above), and its installation, is the fact that so much more of it can be seen and understood. Some of the ivory pieces that adorned the exterior of this extraordinary chariot have been put back in place, and the detailed reconstruction includes a careful placement of the shaft at the height of the small ponies that once drew the vehicle The new installation reveals the workmanship on the bronze sheeting of the chariot; the wooden backing, which once obscured the underside of the repoussée design, has been removed. The reliefs depict the life and apotheosis of the hero Achilles, to whom the driver of the chariot is implicitly 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 reclining couple, reminiscent of the Cerveteri sarcophagus 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 incision adorning the mirror's reverse. Among the Hellenistic period urns, some of which retain their coloring and painted inscriptions, we particularly noted the epitaph of a lady with the gamonymic "CREICESA:" [the wife] of CREICE (the Greek). This brought to mind issues of foreign intermarriage, so much on our minds as a result of the DNA controversy raging elsewhere.

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).

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 Volsinii — a quadrilateral including Chiusi, Orvieto, Bolsena and Sovana.

NOTES

1. *Christie's New York Antiquities*, Friday 8 June 2007, 118, lot 143.
2. *Sybille Haynes, Etruscan Bronzes*, London and New York, Sotheby's Publications, 1985, Nos. 170, 181-183; especially close are Nos. 181-182. Laura Ambrosini, *Thymiateria etruschi in bronzo di età tardo classica, alto e medio ellenistica* Rome, L'Erma di Bretschneider, 2002.
3. Larissa Bonfante, *CSE* USA 3 (1997) 11.

Continued from page 6

Iscrizioni Graffite

The main figure is 104 cm. high and is sketchednext to the right limit of the wall; he is bulky and bearded, with long hair, and he stands holding something in his left hand and holding up the other in a greeting gesture. The same attitude of the arms is seen on a small running male figure represented above the right window. A small naked female figure is crouching above the opposite window; she wears a hat and holds a long object, which may be a banner or a branch. A male bearded figure is partially preserved on the left jamb of the door. Iconographical comparisons for the figured decorations are provided by the *Tombe degli Augur*i, *delle Baccanti* and *delle Leonesse* in Tarquinia, and serve to date the *Tomba delle Iscrizioni Graffite* to around 530-520 B.C. The jambs and architraves of the door and the windows, as well as the adjacent wall, are distinguished by the exceptional presence of at least twelve inscriptions, scratched into the clay surface. The main one, a long text of 15 words, is written very visibly on the architrave of the door; it commemorates the ritual action carried out by Ramantha Spesias inside the tomb in honour of Larice Velianas, presumably her husband (figure 3), according to the prescriptions given by Laris Armasiinas.

A second inscription, incised above the right door jamb, further lists the ceremonies attended by Ramatha, including offerings and sacrifices. The other inscriptions, added by various hands, bear names of individuals of different social positions; they may have been members of a faction, perhaps a political one, who participated in the burial and, at the end, left their signatures inside the tomb as a permanent memorial to the special ceremony that had taken place. The man who was buried in the tomb with such a detailed procedure must have been a member of the Orientalizing aristocracy. As Giovanni Colonna suggests, the chronology of the tomb and the rare *gentilicium* Velianas indicate that he was a relative, possible the father, of a well-known protagonist of the Caeretan political stage: Thefarie, who by that time was about to become the "King of Caere."

Detail of Etruscan bronze thymiaterion or incense burner, incised inscription on female figure, *suthina*.

(Copyright: ©Christie's Images Limited 8 June 2007).

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 puncuate 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 transliterated letters of the text are these: *šmšbmtn'bbt.* The Phoenician word *šmš* "sun'" readily distinguishes itself as part of a month name *zbh# šmš* "solar sacrifices" (?) also found in a Phoenician inscription from Larnaca (*CIS* I 13.1), datable to about 300 B.C.E. The

Hellenistic terra-cotta figure of the dying Atunis supine on a catafalque, found in 1834 during excavations at Toscanella. (Gregorian Etruscan Museum, Vatican, cat. 14147)

month probably corresponds to June in the Phoenician calendar.[2]

The next segment of line 5 is difficult. Garbini initially read *bmtn'bbt*, treating the final '*alep* as an attenuated feminine suffix.[3] In the following year Garbini proposed the alternative reading *bmtn 'bbt*, which regards the '*alep* as prothetic to the preposition *b*-.[4] This reading was readily accepted by other Semitists,[5] and has been followed since 1966 almost without exception.[6] The resulting sentence is grammatically dense, but has not encountered serious resistance. Garbini, for example, translated *byrh zbh šmš bmtn 'bbt* (lines 4b-5a) as follows: "in the month of *ZBH ŠMŠ*, as a gift in the temple."[7] 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.[9]

Both Garbini and Fitzmyer acknowledge that the word *mtn* is unusual as a free form in Phoenician and Punic.[10] The anticipated spelling is *mtt* in Phoenician and *mtnt* in Punic. To resolve this lexical problem, I recommended that *mtn* be interpreted as the name of a month (as attested in a Phoenician inscription from ancient Kition, modern Larnaca, Cyprus). [11]

Continued on page 13

Short Book Reviews

by Francesco de Angelis

***Iscrizioni etrusche. Leggerle e capirle*, by Enrico Benelli. Ancona: SACI, 2007.**

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 (funerary, 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 Porsenna'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 more 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 photographs 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.

***Le ceramiche argentate e a rilievo in Etruria nella prima età ellenistica*, by Laura Maria Michetti. Accademia Nazionale dei Lincei, Monumenti Antichi, ser. misc. VIII (ser. gen. LXI). Roma: G. Bretschneider, 2003.**

This truly monumental and lavishly illustrated publication is the first systematic overview of Etruscan "silvered pottery", thus called because of the tin layer that covered 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 (Volsinii, 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 Volsinian situlae and craters. 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 Volsinians 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.

***Across Frontiers. Etruscan, Greeks, Phoenicians & Cypriots. Studies in Honour of David Ridgway and Francesca Romana Serra Ridgway*, ed. by Edward Herring et al. London: Accordia Research Institute, 2006.**

***Italo - Tusco - Romana. Festschrift für Luciana Aigner-Foresti zum 70. Geburtstag am 30. Juli 2006*, ed. by Petra Amman, Marco Pedrazzi, Hans Taeuber. Wien: Holzhausen, 2006.**

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 structures, each with its own approach: based on the study of terminology (P. Amman), on discussion of the archaeological contexts of tombs (G. Bartoloni), or on iconographic analysis (L. Bonfante). Questions and problems raised by recent finds are addressed, as in the case of the charioteer of the Tomb of the Infernal Quadriga (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 in ancient authors to the flow of agricultural products from the Tiber area to Rome under Porsenna. Also to be mentioned is the study by S. Steingräber 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 Olofsson) on animals and monsters in a 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 much-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.

***Art of the Classical World in the Metropolitan Museum of Art. Grece, Cyprus, Etruria, Rome*. New Haven – London: Yale Univ. Press, 2007.**

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 Iliadic 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 Caeretan 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 visu*, the catalogue will provide at least consolation, if not incentive to undertake the trip.

***Myths and More on Etruscan Stone Sarcophagi (c. 350 - c. 200 B.C.)*, by L.B. van der Meer. Louvain - Dudley, MA: Peeters, 2004.**

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

Continued on next page

L.B. van der Meer now discusses most of the exemplars individually. The main focus is on iconography and its interpretation; but there are also chapters on issues of chronology, on find-spots, on the status and age of the deceased, and even on the relationshiop betweeen the size of the coffin and the body length of the ancient Etruscans.

***Thesaurus cultus et rituum antiquorum (ThesCRA)*, vv. 4-5. Los Angeles: The J. Paul Getty Museum, 2005.**

Readers of *Etruscan News* are already familiar with the *ThesCRA*, whose first three volumes were presented in issue 6 (p. 7). The last two volumes are dedicated to what the editors define as the "static elements" of religion, which encompass cult places and their representations (vol. 4), and the personnel of cult as well as cult instruments (vol. 5).

Those who are interested in Etruscan cult places will find them together with the Italic and Roman ones in the section organized by M. Torelli. The entries are ordered alphabetically, almost in all cases according to the Latin definition of the place or of the architectural structure (e.g. *aedes, columna, donarium, puteal*, etc.). This particular grouping highlights the elements that connect sacred places across cultures and ethnic divisions in Italy until the beginning of the Imperial period, and is moreover justified by the fact that only in the case of Rome do we have a relatively organic and complete picture of its religious system. But the specific content of the entries also makes clear what the peculiarities of, say, Etruscan altars or Etruscan stelae were.

Only a rather brief entry (by M.-L. Haack) is dedicated to the Etruscan haruspices under the section about Roman cult personnel, while Etruscan cult instruments are treated with the usual competence and thoroughness, often together with the Greek ones, by I. Krauskopf. Whoever wants to learn or to be updated on the axe, the *lituus*, or the *thymiaterion* in Etruscan cult will not be disappointed.

***Gli Etruschi e il Mediterraneo: commerci e politica. Atti del XIII Convegno Internazionale di Studi sulla Storia e l'Archeologia dell'Etruria*, ed. by Giuseppe M. Della Fina. Annali della Fondazione per il Museo Claudio Faina, 13. Roma: Quasar, 2006.**

***Gli Etruschi da Genova ad Ampurias. Atti del XXIV Convegno di Studi Etruschi ed Italici. Marseille - Lattes, 26 settembre - 1 ottobre 2002*, vv. 1-2. Pisa - Roma: IEPI, 2006.**

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 Balcans, Assyria. 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 *tesserae hospitales*, which provide an in-depth view of the social mechanisms of hospitality relationships, 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 extant evidence about Etruscan ships and ship-building. Interestingly, Greece was not given special preminence (but cf. A. Naso's discussion of Etruscan objects dedicated in Greek sanctuaries). This omission, of corse, 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. Camporeale (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 Italici testifies to the vitality and health of the field also elsewhere in the world, regardless of national boundaries -- something that can be deeemed 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

Beth Cohen, ed. *The Colors of Clay. Special Techniques in Athenian Vases.* Los Angeles, The J. Paul Getty Museum, June 8 to September 4, 2006. Los Angeles, Getty Publications, 2006.

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

Maria Luisa Nava, ed. *Trasparenze dall'Antico. Ambre.* Napoli, Museo Archeologico Nazionale, March 26 to September 10, 2007. Milan, Electa 2007.

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.

***Magie d'Ambra: Amuleti e gioielli della Basilicata antica*. Catalogue of exhibition, Potenza, December 2005 – March 2006. Museo Archeologico Nazionale della Basilicata "Dino Adamesteaanu."**

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.

Continued on next page

Reviews Continued:

Continued from previous page

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 colonies to the East.

Aleksandar Palavestra. Vera Kristic, *The Magic of Amber*. Catalogue of an exhibition at the National Museum of Belgrade. Belgrade, 2006.

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

Laura Ambrosini, "Operatori del culto sugli specchi etruschi," Maria Rocchi, Paolo Xella, José-Angel Zamora, eds, *Gli Operatori Cultuali*. Atti del II Incontro di studio, Gruppo di contatto per lo studio delle religioni mediterranee, Rome, May 2005. *Storia delle Religioni*, III. Verona, Essedue edizioni 2007, 197-233.

Armando Cherici, "Per una scienza etrusca," *Science and Technology for Cultural Heritage* 15 (2006) 9-28.

Angelo Pinci, Review of Larissa Bonfante and Blair Fowlkes, eds., *Classical Antiquities at New York University*. Rome 2006, in *La Notizia* (Palestrina) 3, Saturday, December 26, 2006, page 4.

Marjatta Nielsen, "The Three Ages of man. Myth and Symbol Between Chiusi and Athens." Synnove des Bouvrie, ed. *Myth and Symbol II. Symbolic phenomena in ancient Greek culture*. Papers from the Norwegian Institute at Athens 7, Bergen 2004, 25-41.

Announcements

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 Università di Roma "La Sapienza".

Web site: http://brunelleschi.imss.fi.it/giardinoantico/indice.html

Soprintendenza per i Beni Archeologici dell'Etruria Meridionale
Istituto di Studi sulle Civiltà Italiche e del Mediterraneo Antico del CNR
announce the presentation of the volume:
Il guerriero di Ceri: Technologie per far rivivere e interpretare un capolavoro della pittura etrusca su terracotta
edited by G. F. Guidi, V. Bellelli, G. Trojsi (ENEA, Viterbo 2006)
March 8, 2007

Istituto Nazionale di Studi Romani
announces the presentation of the volume:
Istoria Romana Incisa all'acqua forte da Bartolomeo Pinelli romano
L'anno 1818 e 1819
("L'Erma" di Bretschneider, Rome 2006)
March 14, 2007

***Res Antiquae* 3 (2006)**

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

Contents:

Pars tertia: Langue étrusque et langues italiques: Journée Langues rares (Paris, 18 novembre 2005)

Les gloses étrusques, Dominique Briquel
La langue falisque, Emmanuel Dupraz
La langue étrusque dans la religion romaine, Marie-Laurence Haack
Le déchiffrement de l'étrusque: histoire, problèmes et perspectives, Isabelle Klock-Fontanille
L'étrusque et les langues anatoliennes, René Lebrun
Eléments d'onomastique hourrito-louvite et la légende étrusque de Tagès, Alexandre Portnoff
Étrusque et ibère: branches d'un substrat méditerranéen commun? Coline Ruiz Darasse

Details and Order Form on the website : www.safran.be/resantiquae

---

***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 characteristcs. 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 on 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 lip," 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 Tuscans. Significantly, his conclusions do not support the interpretations of either the Trei or the *New York Times* article. He says, "The shortest genetic distances between the Etruscan and modern populations are with Tuscans." While it is true that the distances from the Tuscans 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 Tuscans 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 Tuscans. 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 witchcraft: 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 presss from grabbing a fact and running it to its most attention-grabbing conclusions, but perhaps we can agree to keep Herodotus out of it.

Phoenician Text
Continued from page 9

Unhappily, this interpretation raises the pragmatic problem that two month names follow in succession. My attempt to explain the name *zbh# šmš* 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.[12] 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 scholarship. The first five lines of the transliterated Phoenician text appear below, followed by an English translation.[13]

TEXT

1. *lrbt l'štrt 'šr qdš*
2. *'z 'š p'l w'š ytn*
3. *tbry'. wlnš mlk 'l*
4. *kyšry'. byrh zbh*
5. *šmš bmt n' bbt . . .*

TRANSLATION

(Lines 1-5a) For the Lady, for Astarte (is) this holy place which Thefarie Velunas, king over Kaysriye, made, and which he put in the temple in the month *zbh# šmš,* 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-mt	*n'*	*b-bt*
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 *nā'eh* "handsome"[14] and is etymologically related to Biblical Hebrew *nā'wê* (e.g., Song 1:5, 2:14; 4:3; 6:4), referring to facial beauty.[15] 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 catafalque, found in 1834 during excavations at Toscanella, one of the masterpieces of Etruscan plastic arts.

The second part of the Phoenician text from Pyrgi (lines 5b-9a) concerns the building of a structure in the temple in the following month: *byrh krr . bym qbr 'lm* "in the month *krr*, on the day of the deity's burial." Altogether, three thematic elements of the Adonis myth figure in this text: his beauty, his death, and his burial. The date of the event provides a further calendrical link with the myth. The traditional date of the Adonis festival, July 19 or 20, links it to the cycle of the Egyptian solar year, and by implication with the Osiris myth. The month *krr* (line 8), in which the deity's burial is commemorated, corresponds to July in the solar calendar.[17] The festival coincides with the heliacal rising of the star Sothis, anciently the first day of the Egyptian New Year. [18]

I am currently collaborating with Paul Mosca, a specialist in Phoenician-Punic epigraphy, on a more complete exposition of the interpretation adumbrated here. Our hope is to provide stable context from which both the Phoenician and the Etruscan texts from the Pyrgi temple can be interpreted. One area where the judgment of Etruscan scholars is necessary regards the possible relevance of the Etruscan expression *mutana* or *mutna* inscribed on sarcophagi from Cerveteri and other Etruscan cemeteries in the region of Pyrgi.[19] I welcome comments from Etruscan specialists regarding this lexical matter and respecting other aspects of the Phoenician and Etruscan texts from Pyrgi.

NOTES

I thank Prof. Larissa Bonfante for inviting me to contribute this note to *Etruscan News*. The following abbreviations are used in this article: *ACFP* 4 = *Actas del IV Congreso Internacional de Estudios Fenicios y Punicos Cádiz, 2 al 6 Octubre de 1995*, ed. M. E. Aubet and M. Barthélemy (Cádiz: Servicio de Publicaciones, Universidad de Cádiz, 2000); *CIS* I = *Corpus Inscriptionum Semiticarum*, Pars prima (Paris: Republicae typographeo, 1881-1962); *ICO* = M. G. Amadasi Guzzo, *Le iscrizione fenicie e puniche delle colonie in occidente* (Studi Semitici 28; Rome: Istituto di Studi del Vicino Oriente, Università di Roma, 1967); *KAI* = H. Donner and W. Röllig, *Kanaanäische und aramäische Inschriften*, 3 vols. (2d ed., Wiesbaden: Otto Harrassowitz, 1966-69; 3rd-4th ed., 1973-79; 5th, enlarged and revised ed., 2002), cited by text number.

1. And the archaeologically recovered language of Ugarit in coastal Syria.
2. R. R. Stieglitz, "The Phoenician-Punic Calendar," *ACFP* 4 (2000): 695.
3. G. Garbini, "L'iscrizione punica," *Archeologia Classica* 16 (1964): 70. Improved descriptions of the pronominal suffixes in Phoenician-Punic have shown this interpretation to be ungrammatical.
4. G. Garbini and G. Levi Della Vida, "Considerazioni sull'iscrizione punica di Pyrgi," *Oriens Antiquus* 4 (1965): 41.
5. For example, J. A. Fitzmyer, "The Phoenician Inscription from Pyrgi," *JAOS* 86 (1966): 290-92, who arrived at the same word division independently (291); M. G. Amadasi Guzzo, *Le iscrizione fenicie e puniche delle colonie in occidente* (*Studi Semitici* 28; Rome: Istituto di Studi del Vicino Oriente, Università di Roma, 1967), 164-65; H. Donner and W. Röllig, *Kanaanäische und aramäische Inschriften*, 3 vols. (2d ed., Wiesbaden: Otto Harrassowitz, 1966-69; 3rd-4th ed., 1973-79; 5th, enlarged and revised ed., 2002), 1:67, no. 277.
6. The reading is recognized in the grammars: J. Friedrich and W. Röllig, *Phönizisch-punische Grammatik* (3rd ed., ed. by M. G. Amadasi Guzzo and W. R. Mayer; *Analecta Orientalia* 55; Rome: Editrice Pontificio Istituto Biblico, 1999), 180 §251; C. R. Krahmalkov, *A Phoenician-Punic Grammar* (HO 1.54; Leiden: Brill, 2001), 228.
7. ". . . nel mese di ZBḤ ŠMŠ, como 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.
8. Fitzmyer, "Phoenician Inscription," 286-87. Amadasi Guzzo (*ICO*, 161) reproduces Garbini's translation exactly.
9. Friedrich et al., *Phönizisch-punische Grammatik3*, 52 §95c.
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 s.v.
11. P. C. Schmitz, "The Phoenician Text from the Etruscan Sanctuary at Pyrgi," *JAOS* 115 (1995): 564.
12. P. C. Schmitz, "Religion of the Phoenicians in North Africa: Punic Religion," in *The Cambridge History of Religions in the Classical World*, vol.1 (Cambridge: Cambridge University Press, in press).
13. Portions of the translation not discussed in the commentary are explained in Schmitz, "Phoenician Text" (N 11).
14. M. Jastrow, *A Dictionary of the Targumim, the Talmud Babli and Yerushalmi, and the Midrashic Literature* (1903; repr., New York: Judaica Press, 1985), 56.
15. L. Koehler and W. Baumgartner, *The Hebrew and Aramaic Lexicon of the Old Testament* (ed. and tr. M. E. J. Richardson; Study Edition; Leiden: Brill, 2001), 657.
16. C. Vellay, *Le culte et les fêtes d'Adônis-Thammouz dans l'orient antique* (Paris: Ernest Leroux, 1904): 26-27; S. Ribichini, Adonis: Aspetti "orientali" di un mito greco (*Studi Semitici* 55; Rome: Consiglio Nazionale delle Ricerche, 1981), 80-86.
17. Stieglitz, "Phoenician-Punic Calendar," 695.
18. P. Wallin, *Celestial Cycles: Astronomical Concepts of Regeneration in the Ancient Egyptian Coffin Texts* (Uppsala Studies in Egyptology 1; Uppsala: Akademitryck, 2002), 18.
19. P. Agostini, in a posting to Linguist List, 13 Aug 1999,http://listserv.linguistlist.org/cgi-bin/wa?A2=ind9908&L=indo-european&P=19653 (retrieved 8 Aug 2006), noted the similarity of *mut-* to Phoenician *mt* "death, dead." G. M. Facchetti, *L'enigma svelato della lingua etrusca*, 2d ed. (Rome, 2001), which I have not seen, has posted the glossary online: http://it.wikipedia.org/wiki/Lingua_etrusca_(vocabolario). The glossary lists *mutana*, *mutna* "*sarcofago*."

The She-wolf is Mediaeval, no longer Etruscan?

by Fabio Isman
Translated from Il Messaggero, February 2, 2007
Translated by Jane Whitehead

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 Carruba, who restored it in 2000; but not all (or almost all) scholars are in agreement. Adriano La Regina, for decades the Soprintendente 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 Formigli, 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 adduces 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 discoveries, she contrasts the Mars of Todi and the Orator of Arezzo, as well as the Lion of Braunschweig, cast in 1166.

The Wolf is mentioned for the first time by Benedetto, a monk in the Abbey of Soracte, 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 Carolingian work, as Anna Maria Carruba and Adriano La Regina think, "but almost a proto-Gothic one; besides, there is no documentation that the Popes in the 800s commissioned 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 Brancaleone 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 thermoluminescence 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 Campidoglio. "Still no result, not even one, connects it with the Classical age," Carruba points out. And she explains how the casting 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, it is still called a Classical sculpture. "The first to date it thus was Winckelmann: a difficult judgment 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 Capitolina, un bronzo medievale*, published by De Luca, Rome.

Other articles on the Lupa controversy:

"La Lupa Capitolina non è più etrusca?" by Giuseppe M. Della Fina, in *Archeo* XXIII.4 2007, 40-51.

"Sfida accademica sull'età della Lupa," by Adele Cambria, in *L'Unità* Roma 28/02/2007

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 it was discounted, as documented 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 Phyllis Pray Bober and Ruth Rubinstein's, *Renaissance 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 which the initial "strange and unancient impression" of the Wolf (1895 English 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 Claudio 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 literary 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 diptych from Rambona near Ancona (Vatican, Biblioteca Apostolica inv. 2442), which heralds the modern life of this ever-familiar image. In her book, Carruba illustrates Carolingian 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 sometime after that it was placed above the entrance of the Palazzo dei Conservatori. By 1509, Romulus and Remus were in place, looking very much like the antique examples of the group. It is not clear who made the children, but Johann Joachim Winckelmann knew they were modern, and said so in his *History of Ancient Art*, where he illustrated 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 combination of the two techniques was used so that a bronze could be individualized.

Carruba's primary argument for a Carolingian 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 techniques, or finishing procedures.

As for bronze animals, very few of them are preserved, and there is even less technical evidence available for them than there is for statues. The Capitoline Wolf is no larger than a real wolf, and she has almost no undercuttings and projections that tend to complicate the casting process for statues 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 technical, stylistic, and historical evidence, so that, whenever we reach conclusions and whatever they turn out to be, they will be well informed.

The She-wolf, the Symbol of Rome, is on the Move

by Gabriele Isman

Modified from *La Repubblica*, February 18, 2007

Translated by Jane Whitehead

Photo by: Caitlin Zampella

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 bronzo 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, Mediaeval art history. A few days later, the bronze will have found a new venue, probably in the Marcus Aurelius room in the Musei Capitolini, along with many panels that recount its history and its recently completed restoration by the Soprintendenza Comunale. The Superintendent himself, Eugenio La Rocca, moderated the debate on the 28th at La Sapienza, among such renowned scholars as Andrea Carandini, Giovanni Colonna, Marina Righetti, Carruba, and Adriano La Regina. Then the *Lupa's* new venue: it will be placed in the Marcus Aurlius room designed by Carlo Aymonino; an alternative would be a better display in the room of the Horatii and Curiatii, the historical home of the work in the Capitoline Museums.The recently restored *Lupa* in any event is displayed at a lower level so that it can be more easily admired, with better lighting. "I think it is proper," says Silvio Di Francia, Assessore Comunale alla Cultura, "that the historical debate, in which I will not take part, should be made public and that the *Lupa* should be displayed with explanatory panels that recount its history and its restoration, which has been ably carried out by the Soprintendenza Comunale." How long the *Lupa* will remain in its new location is not known: "It will depend, " explains Di Francia, "on the visitors' reaction, although in the fact the Capitoline Museums now for several years have been among the most visited places in the city. The Capitoline Museums of today are not those of ten years ago."

Latin storms state schools

Once the preserve of private schools, the language of the Romans is even booming in Britain's inner cities

by Anushka Asthana, education correspondent

Reprinted from The Observer, May 13, 2007

"*Res ipsa loquitur*," (the thing speaks for itself) said MP and columnist Boris Johnson when asked to describe his love for Latin. Steeped in Classics, he thinks it "tragic" that the subject has been "ghettoised in independent schools" for decades. So Johnson will be the first to welcome today's news that Britain's state schools are experiencing an astonishing renaissance in Latin.

The number of state secondary schools offering Latin has soared from 200 three years ago to 459, new research will reveal today. From after-school clubs for gifted pupils to pan-European contests and on-line courses, Latin is in vogue.

Some say the revival is being driven by popular culture. Television, films, radio and books are filled with stories based in a bygone age, according to Peter Jones, of the National Co-ordinating Committee for Classics. "One thinks of Boris Johnson's book on the Roman empire or a film such as "Gladiator" that raises issues of conflict and a sense of value. A great spin-off from that is a greater interest in the ancient world," he added. "Latin is no longer perceived as an elite subject simply studied by pupils at Eton." He and other classicists fiercely dispute the argument that Latin is not a relevant subject in the 21st century. They point out that concepts of freedom, democracy and citizenship, embedded in modern politics, were first developed by the Greeks and Romans. Moreover, learning Latin can help pupils with modern languages. "I have been trying to learn Czech," said Anne Dicks, head of classics at Malvern St James, an independent girls' school. "Although the vocabulary is different, the structure is the same as Latin."

Last week pupils from across Europe turned up in Paris, Berlin and Malvern, Worcestershire, to battle it out in a European Latin competition that Dicks helped organise. On the Saturday of a bank holiday weekend they turned up to tackle a tough translation.

Will Griffiths, the director of Cambridge School Classics Project (CSCP), who carried out today's research, said many people wrongly assume that Latin is only taught well in the independent sector.

His study highlighted schools such as George Green secondary, a comprehensive in Tower Hamlets, east London, where pupils stay after school to learn the language. Other schools were using a new online course from CSCP which allows pupils to learn Latin without a specialist teacher.

At another school in Kilburn, northwest London, where 87 per cent of students are from ethnic minorities, Latin is also booming. "It is wonderful that so many schools are bringing it back," said Johnson who recently visited the school. "It is because people are looking for something that is intellectually stimulating, rewarding and delivers lasting value. If you are able to compose 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 came up with *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 forthcoming 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 archaeological area "of significant importance," excavation director Anna Maria Punzi Sisto told reporters. The new dig at Trinitanapoli has uncovered a huge well used for sacrifices to an unknown fertility goddess, Punzi Sisti 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 supplied with fresh hands, Punzi Sisti explained. Tombs have also been found, spanning out from a central religious area that is believed to have been used as a full-fledged temple, she said. "The purpose of the site is unmistakable. Its opening architectural layout is similar to a vulva and the corridor that leads to the inside is narrow, like a birth canal. There is no image of the fertility goddess inside, but the temple itself, in its very shape, is an icon of fertility." Two years ago the site yielded a remarkable find, carbon-dated to 1,600 B.C.: the skeleton of a man, which, at 1.85 m., is taller than the average height of modern men. The media were quick to declare that a race of giants walked the Earth in Italy in prehistoric times. Scientists explained the Trinitanapoli giant as a product of unusual cross-breeding with tribes from the Balkans.

Larissa Bonfante Delivers the Jerome Lectures, Spring 2007

Larissa Bonfante gleefully distributing Etruscan News at the Villa Poniatowski (Villa Giulia), before delivering one of the Jerome Lectures in Rome, April 31, 2007.

By his will, Thomas Spencer Jerome endowed the lectureship that bears his name. It is jointly administered by the University of Michigan and the American Academy in Rome, and the lectures for which it provides are delivered at both institutions. They deal with phases of the history or culture of the Romans, or peoples included in the Roman Empire, and with other topics in historiography and the philosophy of history. The lectures here announced constitute the thirty-sixth in the series, which is published by the University of Michigan Press.

Images and Translations: Greek, Etruscan, and Beyond

Lecture I: Early Encounters
Lecture II: Images of Gender
Lecture III: What happened to the Kouros?
Lecture IV: Runes and Amber
Lecture V: Final Journey: the Underworld

March 26 – April 4 at the University of Michigan
April 24 – May 8 at the American Academy in Rome

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 something, 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 archaeologist, where do you dig?" And I would answer, "I excavate in museum basements."

The Second C is Connectedness: that includes 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 together, 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 project, brainstorming, and getting new ideas.

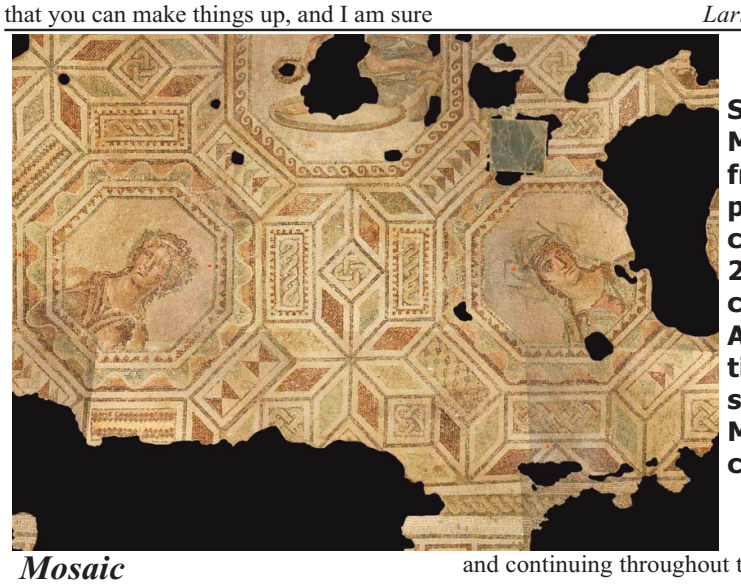
The third… well, like the consul at the end of Stoppard's *Travesties*, I forget the third. So I went around asking friends and family, and I received some interesting suggestions. Chocolate was a good one. Classics comes to mind, for me, because it has been a great joy to be in a Classics department during my time at NYU, to be reading 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 Creativity 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. Teaching 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 Etruscans: 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 to 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 understand better as a whole, as well as the specialized pockets of "Greek," usually meaning fifth-century Athens, and "Roman," meaning the time of Augustus. Otto Brendel remarked, "We always take the Greeks as our model, forgetting that they did everything differently from everybody else." And because they were the ones that were different, we can often understand them better by looking at them from the outside, from the point of view of the Etruscans, of "everybody else," and see some things more clearly.

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 Institute, I am grateful.

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

Larissa Bonfante



Seasons Mosaic from Oppido Lucano, 2nd-3rd century A.D.; National Museum at Muro Lucano, PZ.

Mosaic

Continued from page 7

undoubtedly echoes themes that had become popular in the official art of the time, which often shows the assimilation of the figure of the reigning emperor with that of Aiòn. 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 Aiòn holding the circle of the zodiac, through which the Seasons are about pass.