



Auckland Classical Association
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Newsletter 2: July 2008

1. SUBSCRIPTION

A sticker on your envelope indicates you are NOT yet a 2008 financial member.

Please forward \$20 subscription or inform the Secretary if you wish mail-outs to continue. Students are exempt from payment of membership subscription and new graduates are exempt for one year after graduation. Subscriptions may be paid at a meeting, or by mail using the registration form at the end of this newsletter. Please make cheques in favour of the Auckland Classical Association.

Voluntary donations for the purchase of prizes for the Latin Reading Competition or towards the funding of University awards may be forwarded separately to the Secretary marked "Donation for purchase of prizes" or "Awards". See also the subscription form attached.

Notices of special events organised at short notice will be sent by post if possible, but if you would like an email reminder prior to each meeting, please use the appropriate section on the attached mail-subscription form, or send your email address to the Secretary at socrates@internet.co.nz.

Please remember to notify the Secretary of any change in residential or email address.

2. PROGRAMME

Our regular venue is The Federation of Graduate Women's Room on the first floor of Old Government House. The time is usually 7.30pm. Where the time and place are otherwise, this will be specified.

Announcements will be made by email and on the website www.classics.org.nz.

Important ACA dates for Semester 2:

Tuesday, 29 July 2008, 4.00 pm Clocktower room 029 (Old Arts Building).

Professor Jessie Maritz: "*From Roman Africa to Roman America.*" This is a Departmental Seminar, and Association members are welcome to attend if they are available.

Professor Maritz comes from South Africa, and studied at Stellenbosch, Cape Town and then Cambridge on an Abe Bailey stipend. She taught at high schools in South Africa and Scotland before becoming lecturer at Stellenbosch. She married a Rhodesian who was a church minister; had five children, moved to Rhodesia in 1976, saw Independence of Zimbabwe in 1980 and has been there until now, lecturing at UZ from 1984 to 2006 when she had a Research Fellowship at the African Studies Centre at Cambridge. She was also in Greece for seven months in 2004 on an Onassis fellowship.

Wednesday, 30 July 2008, 8.00 pm Old Government House, Federation of Graduate Women's rooms.

Professor Jessie Maritz: "*Olympia Through Three Millennia.*"

Tuesday, 5 August 2008, 7.30 pm Clocktower room 029 (Old Arts Building).

Junior Latin Reading Competition. Entry is open to students of Years 9 and 10 Latin, and application forms are available from the Secretary or Latin teachers. There is a limit of three students per school for this competition due to time constraints.

Tuesday, 12 August 2008, 7.30 pm Clocktower room 029 (Old Arts Building).

Senior Latin Reading Competition. Entry is open to students of Years 11-13 Latin, and application forms are available from the Secretary or Latin teachers. There is no limit to the number of students entered in the senior competition.

Tuesday, 19 August 2008, 4.00 pm Clocktower room 029 (Old Arts Building).

Professor Kathy Coleman: "Valuing Others in the Gladiatorial Barracks." This is a Departmental Seminar, and Association members are welcome to attend if they are available.

Professor Kathy Coleman is visiting the University of Auckland as part of its 125th birthday celebrations, and the Auckland Classical Association is extremely pleased to be able to invite her to address our members at two events in August.

Professor Coleman studied at the University of Cape Town (BA 1973), the University of Rhodesia (now Zimbabwe) (BA Hons 1975), and Lady Margaret Hall, Oxford (DPhil 1979). She was appointed a Harvard College Professor in 2003. In 2005 she was the recipient of the Joseph R. Levenson Teaching Prize for Senior Faculty, awarded by the Undergraduate Council of Harvard College. In 2007 she was awarded a Walter Channing Cabot Fellowship, an annual award given to Harvard faculty members in recognition of achievements in literature, history or art.

She is an internationally respected author and co-editor of work on Latin literature, and she has published numerous articles on Roman spectacle, including aquatic and gladiatorial displays. She has participated in several radio programs and television documentaries about the Roman amphitheatre. Her current book-length projects are a monograph on Roman public executions for Oxford University Press, and a study of arena spectacles for Yale University Press. Professor Coleman is a member of the editorial boards of *The American Journal of Philology*, *Exemplaria Classica*, *Mnemosyne* and *Mnemosyne Supplements*, a member of the Comité scientifique of the Fondation Hardt in Vandoeuvres, Switzerland. She is Chair of the Thesaurus Linguae Latinae Fellowship Committee of the American Philological Association.

Tuesday, 19 August 2008, 7.30 pm Old Government House, Federation of Graduate Women's rooms.

Professor Kathy Coleman: "The Virtues of Violence: Gladiators, Beasts, and Public Executions in Ancient Rome."

Thursday, 11 September 2008, 7.30 pm Clocktower room 039.

ACA Classical Studies Quiz for Schools. Entry is open to students of Years 9-13 Classical Studies, and application forms are available from the Secretary or Classics teachers. Schools may enter any number of teams, but team membership is limited to a maximum of three students. Any teams of four students will be split into two teams of two students. **Members are invited to participate by contributing a question (and its answer) to our database of questions. Any such contributions must be emailed to the Secretary by the end of August.**

Late **September 2008, 7.30 pm** (Date and location to be advised.)

Nicholas Greanias: "Trying to Live a Classical Life in a Modern Age - Ruminations on the impact of Greek and Latin on my life."

As early as I began to understand the beauty and importance of classical Hellenic ideals - an awareness much hastened by the fact that I was the son of recent Greek immigrants to the United States - I became particularly captivated by the classical ideal of the well-rounded individual, and semi-consciously dedicated myself to its modern realization. Alas, that has stood in the way of

modern notions of success, and I have often felt myself a misfit. After much formal and informal education, an eight-year stint as a U.S. Army Judge Advocate, a few years practicing law in Chicago, and now 18 years as an American diplomat, along with much sports, music, and theatrical activity, I still find myself wondering what I want to be when I grow up. And this year I have added the Greek Orthodox priesthood to the mix. Meanwhile, my boyhood, university, and Army friends are now approaching the ends of "successful" - often very much so, careers. Is this what the ancient Athenians really meant for me?

Early **October** 2008, 7.30 pm (Date and location to be advised.)

Dr Bill Barnes: "*Aristippus in Tasmania.*" Dr Barnes, senior lecturer in the Department of Classics and Ancient History at the University of Auckland, will deliver a talk on Aristippus, a pupil of Socrates', who was a founder of the Cyrenaic school of philosophy.

Tuesday, 4 November 2008, 7.30 pm Old Government House, Federation of Graduate Women's rooms.

Associate Professor Anne Mackay: "*A Real Labyrinth: Bronze Age Archaeological Sites in Crete.*" The Aegean bronze age is often regarded as the time when many Greek myths were born, and it has been suggested that the labyrinthine structures of Minoan palaces might have been the foundation of the story of how Theseus of Athens overcame the Minotaur in Knossos. Associate Professor Anne Mackay spent some time while on study leave photographing a number of bronze age sites in Crete, and her illustrated talk will take the form of a guided tour around some of the most interesting bronze age sites that were occupied in the second millennium BC, including well-known places like Knossos and Phaistos, but also some of the smaller, more out-of-the-way locations.

Tuesday, 2 December 2008, 6.30 pm 1 Wynyard Street, Dept of Classics and Ancient History, tea room

Annual General Meeting of the Association, with dinner to follow. Further details will be provided later in the year.

3. NEWS FROM THE WORLD OF CLASSICS

All news articles were sourced by Kylie Burling unless otherwise cited, and have been abridged. Please send news articles of possible interest to the Association to the Secretary. These will be collated and edited for inclusion in future newsletters. Thank you again to the editing team for the time and effort expended on our behalf, especially Professor Lacey, Mrs Warrington, and Miss Debenham.

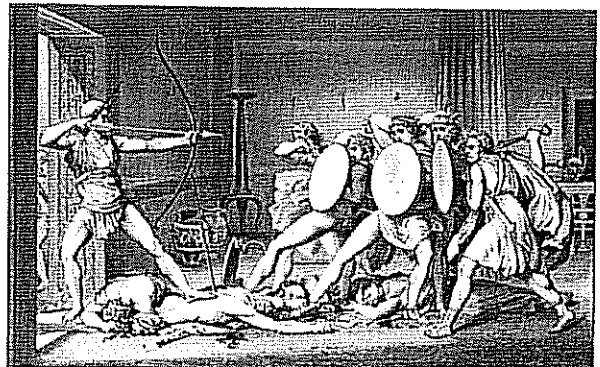
Sent in by Abigail Dawson

Odysseus' return from Trojan War dated
23 June 2008, by Charles Q. Choi, MSNBC

<http://www.msnbc.msn.com/id/25337041/from/ET/>

Time pinpointed to the day based on references in epic poem.

In the "Odyssey," Odysseus returns to his queen Penelope after enduring 10 years of wandering.



Now scientists have pinned down his return to April 16, 1178 B.C., close to noon local time, according to astronomical references in the epic poem that seem to pinpoint the total eclipse of the sun on the day that Odysseus supposedly returned on.

The possible solar eclipse comes up in the 20th book of the "Odyssey" when the seer Theoclymenus foresees the death of the suitors, ending by saying, "The sun has been obliterated from the sky, and an unlucky darkness invades the world." The Greek historian Plutarch suggested that Theoclymenus referred to a solar eclipse.

More recently, astronomers Carl Schoch and Paul Neugebauer computed in the 1920s that a total solar eclipse occurred over the Ionian islands — of which Ithaca is one — about noon on April 16, 1178 B.C., and would have coincided roughly a decade after the most often cited estimate for the sack of Troy — about 1190 B.C.

Still, a great deal of scepticism remains over whether Theoclymenus refers to this or any eclipse. To shed light on the issue, recent astronomers have created a rough chronology of events depicted in the "Odyssey." First, 29 days before the supposed eclipse and the massacre of the suitors, three constellations are mentioned as Odysseus sets out from the island of Ogygia, where he has spent seven years as a captive of the beautiful nymph Calypso. Odysseus is told to watch the Pleiades and late-setting Boötes and keep the Great Bear to his left. Next, five days before the supposed eclipse, Odysseus arrives in Ithaca as the Star of Dawn — that is, Venus — rises ahead of the sun. Finally, the night before the eclipse, there is a new moon.

Also, the messenger of the gods, Hermes [Mercury], is sent west to Ogygia by Zeus to release Odysseus and then immediately returns back east roughly 34 days before the eclipse. The astronomers conjecture this trip refers to an apparent turning point of the motion of the planet Mercury. Mercury occasionally appears to go backward or retrograde in the sky from our point of view. This happens for roughly three weeks at a time, about three times a year.

The astronomers then searched for potential dates that satisfied all these astronomical references close to the fall of Troy, which has over the centuries been estimated to have occurred between roughly 1250 to 1115 B.C. From these 135 years, they found just one date satisfied all the references — April 16, 1178 B.C., the same date as the proposed eclipse.

Sent in by Robert Bowden

Ancient Chariot Unearthed

13 June 2008, NZ Herald

Archaeologists have dug up the skeletons of 16 horses and a two-wheeled chariot in a grave dating back to the Roman Empire near Lithohori in northeast Greece. By the remains of six of the horses were a shield, weapons and other accessories. The chariot, dating from the first or second century AD, was for war or hunting, the Greek Culture Ministry said. It is decorated with a bronze relief depicting Hercules' labours.

Sent in by Robert Bowden

Digging up Wealth of Information on Ancient Rome's Poor

11 June 2008, NZ Herald

http://www.nzherald.co.nz/section/2/story.cfm?c_id=2&objectid=10515618

First-century burial grounds near Rome's main airport are yielding a rare look into how ancient longshoremen and other manual workers did backbreaking jobs. Most of the 300 skeletons unearthed were male, and many of them showed signs of years of heavy work: joint and tendon inflammation, compressed vertebrae, hernias and spinal problems, archaeologists said. Sandy sediment helped preserve the remains well.

Many ailments "seem to hark back to work as labourers, in transport and carrying of heavy loads, in an especially humid environment - circumstances that makes one think of the burial of individuals who worked in port areas of the city", the office said. Finding a necropolis near ancient Rome is not rare, but most of them have been the burial grounds of the privileged classes. So the Ponte Galeria find is enlightening experts on how the ancient lower class lived.

Artefacts found in the necropolis were simple ones, including lanterns to guide the dead to their next life, Gatto said. One ceramic-and-glass lantern was decorated with a grape harvest scene. The dig yielded a glimpse into a working-class community that was humble and marked by strong ties and solidarity among its members.

The necropolis was one of the most extensive to be excavated near Rome in recent years.

Reinforcing the archaeologists' conclusion that the necropolis was used by the lower class was the type of construction materials. The tombs consisted of graves covered with wooden boards.

Painting for Eternity, the Tombs of Paestum

27 June 2008, by Martin Gropius-Bau, Europaconcorsi

<http://europaconcorsi.com/events/66677>

With its three large Doric temples, Paestum became a well-known site early on. However, many people are unaware that Paestum contains one of the greatest treasure troves of ancient fresco paintings: during excavations in the 1960s, around 200 richly painted tombs from the Lucanian period (4th century B.C.) were discovered. The Martin-Gropius-Bau dedicates an exhibition to these rare examples of ancient tomb art. Around 45 painted tomb slabs of the Museo Archeologico Nazionale di Paestum will be shown at the exhibition in Berlin, including seven complete tombs.

The extremely heavy slabs will be reassembled for the exhibition into three-dimensional tombs for the first time since their discovery, allowing the paintings to be seen in their original context. Visitors have the unique opportunity to look into the tombs and receive a sense of their composition and size. Simultaneously, the life of a long-vanished culture unfolds, depicting battle scenes, sports events and competitions as well as the burial rites of the Lucani, an Italian tribe which lived in the former Greek colony of Paestum around 400 B.C. Exhibiting the tombs in their entirety gives insight into the way the paintings were developed: following the death, the slabs, plastered in limestone, were lowered into the earth and painted by the artists in the narrow tomb cavity within just a few hours. The burial probably took place on the same day and the tombs were then sealed. Thus the pictures in the tombs were removed from the sight of the living, destined to accompany the deceased in the afterlife.

The urgency with which the burial chambers were painted also explains the quick, confident brush strokes and the sketch-like qualities of the paintings, catching viewers by surprise both in their animation and their narrative variety. One can see mounted men returning home to be greeted by women with a welcoming drink, as well as the laying out of the body surrounded by mourners, musicians and scenes of sacrifice. Observed by judges, the funeral games depicted can be violent and even bloody, portraying javelin competitions, chariot races around a victory column or boxing matches held to the sound of flutes. Genre-like scenes such as stag and panther hunts are also pictured. In addition to mythical beasts such as sphinxes and griffins, mythical figures of water nymphs riding seahorses appear – a reference to the isle of the blessed. The rooster as a symbol of fertility and pomegranates as symbols of eternal life give insight into the Lucani's world of imagery.

From a scientific point of view, these tomb frescos are highly unusual: the Greek paintings of the 4th century B.C., which served as models for the artists of Paestum no longer exist, so that here we are given a rare insight into the development of the visual arts of that time. As a result, Paestum is not solely a site of famous Greek temples but also the location of the most comprehensive collection of ancient painting to be found to date.

In addition to the decorative paintings in the burial chambers, the dead were also given numerous burial objects to see them on their way. Valuable vases, armaments and other objects which have been found in the respective tombs complement the exhibition and complete our insight into the civilization, life and death of a long vanished age. Visitors to the exhibition enter a necropolis that gives impressive evidence for how the Lucani honored their dead.

Sent in by Robert Bowden

Vox Populi, the writing on the wall

Readers' Digest, 2006 by Heather Pringle from *Discover* (June 06), New York

Graffiti left by citizens of ancient Rome is proving to be a historical treasure trove. Using sharp styli generally reserved for wax tablets, some Romans scratched graffiti into plastered walls of private houses. Others hired stonecutters to engrave their ramblings on tombs and city walls. Collectively,

they left behind an astonishing trove of pop culture – birth announcements, magical spells, obituaries and epigrams. "Oh wall," noted one citizen of Pompeii, "I am surprised you have not collapsed and fallen, seeing that you support the loathsome scribblings of so many writers."

More than 180,000 of these inscriptions are catalogued in the *Corpus Inscriptionum Latinarum*, a huge database maintained by the Berlin-Brandenburg Academy of Sciences and Humanities. It was conceived in 1853 by Theodor Mommsen, a German historian who dispatched epigraphists to collect graffiti from ruins all across the Roman empire, from the garrisons of Britain to the temples of Egypt. Researchers still add up to 500 inscriptions a year to the collection, mostly from Spanish and other Mediterranean resorts where excavations for hotel foundations reveal new epigraphic treasures.

Packed with surprising details, the *Corpus* throws open a window on Roman society and reveals the ragged edges of ordinary life – from the grief of parents over the loss of a child to the prices prostitutes charged clients.

The gift of Bacchus

Inscriptions confirm wine was quaffed by everyone from wealthy patricians to sailors in the roughest inns. Over-consumption no doubt took a toll, but wine was far safer than water: the acid and alcohol in wine curbed the growth of pathogens.

Most Romans preferred their wine diluted with water, but they complained bitterly when they got less than they bargained for. "May cheating like this trip you up, bartender," noted the graffito of one disgruntled patron.

Romans often rated wine's pleasures above nearly all else. In the resort town of Tibur, just outside Rome, the tomb of one *bon vivant* reads: "Friends who read this listen to my advice: Mix wine, tie garlands around your head, drink deep. And do not deny pretty girls the sweets of love."

Pleasures of Venus

"Lovers, like bees, lead a honeyed life," observed one nameless wall writer. Many infatuated Romans sound rather like their counterparts today. "Girl," reads an inscription found in a Pompeian bedroom, "you're beautiful! I've been sent to you by one who is yours." Other graffiti are infused with timeless yearning. "Vibius Restitus slept here alone, longing for his Urbana," wrote a traveller in a Roman inn.

Men boasted about their amorous adventures. They carved frank descriptions of their encounters, sometimes near the very spot where the acts took place. The messages are graphic, bawdy and brim with detail. Many authors name both themselves and their partners, and men who preferred other men felt no pressure to hide it.

Little darlings

British classicist Keith Hopkins has estimated that 28% of all Roman children died before reaching 12 months of age. Yet epigraphists have found relatively few inscribed tombs for Roman infants which suggests that parents refrained from raising expensive monuments for a child. Most of the known memorials come from graffiti. For instance: "Cornelius Sabinus has been born," announced a family in a message carved at a spot where neighbours and passersby could easily see it.

One epitaph describes a baby whose brief life consisted of just "nine sighs". Another's father says, "My baby Acerva," he wrote, "was snatched away before she had her fill of the sweet light of life."

As children learnt to write, local walls served as giant exercise books. On one, a young student scrawled what seems to be a language drill, interlacing the opening letters of the Roman alphabet with its final ones. In another, a Roman couple marvelled at the eloquence of their 11-year-old son, who had entered a major adult poetry competition.

Many inscriptions come from "squeezes". A paper replica called a squeeze is the primary medium Manfred Schmidt, director of the *Corpus Inscriptionum Latinarum* project, and his colleagues use to document Roman inscriptions. Demonstrating the process on a wall near his office in Berlin, Schmidt cleans the stone with water. He lays a wet sheet of paper over the carved lettering and begins beating the surface of the paper with a brush to push the fibres evenly into all contours. The paper is then left to dry and later peeled off the stone face as a mirror image of the original carving. Squeezes require less technical expertise to make than archival photos and often reveal more detail.

Hitler's hand in igniting Olympic torch relay

10 April 2008, NZ Herald

http://www.nzherald.co.nz/section/2/story.cfm?c_id=2&objectid=10503116&ref=watchmorning

There is a two-word answer to those who think the Olympic torch is a symbol of harmony between nations that should be kept apart from politics - Adolf Hitler.

The entire ritual, with its pagan overtones, was devised by a German named Dr Carl Diem, who ran the 1936 Olympics in Berlin.

It was his idea that the flame should be lit under the supervision of a High Priestess, using mirrors to concentrate the sun's rays, and passed from torch to torch along the way, so that when it arrived in Berlin it would have a quasi-sacred purity.

In Olympia, where the ancient games were held, the flame burnt permanently on the altar of the goddess Hestia. In Athens, athletes used to run relay races carrying burning torches, in honour of certain gods.

But the ancient Games were proclaimed by messengers wearing olive crowns, a symbol of the sacred truce which guaranteed that athletes could travel to and from Olympus safely. There were no torch relays associated with the ancient Olympics until Hitler.

Sent in by Greg Thwaite

Beware of Greeks Bearing Placards

12 April 2008, NY Times

http://www.nytimes.com/2008/04/12/opinion/12perrottet.html?_r=1&ex=1208750400&en=6c0811bc9c634ea9&ei=5070&emc=eta1&oref=slogin

When it comes to Olympic protests, the demonstrators in London, Paris and San Francisco are a pretty wimpy bunch, at least compared to the ancient Greeks. Back in the classical era, protesters really knew how to disrupt an Olympics ceremony.

In 364 B.C., soldiers stormed the arena in Olympia and a pitched battle occurred on the field. It was history's most dramatic clash of politics and sports. The management of the Games, according to Xenophon, had been wrested from the traditional hosts, the Elians, by a neighbouring bunch, the Pisans — and the Elians weren't pleased. They decided to invade the festival at its climax, when thousands of Greek spectators were happily watching a wrestling match.

At the sacred sanctuary of Olympia, the Pisans, and their allies the Arcadians, took up defensive positions, with archers on the temple roofs, but the Elians burst through their ranks. Hand-to-hand combat went on in the sacred precinct of Zeus.

Sports fans weren't fazed. According to the author Diodorus, crowds "still wearing their festive robes, with wreaths and flowers in their hair" watched the fighting from the sidelines, "impartially applauding the doughty deeds performed on both sides."

The violent protest worked wonders. The Elians were forced to withdraw, but the next Games were restored to their control.

Today, we admire the ancient Olympic ideal of athletics being above petty rivalries. The Greeks instituted a "sacred truce" to allow athletes and spectators to get to the festival, quite a feat in a land constantly torn by internal warfare. But the Greeks didn't always live up to their ideal.

There were embargoes: the Spartans were banned from attending in 420 B.C., during the Peloponnesian War. (One Spartan citizen, who slipped incognito into the Games, was whipped.) Twenty years later, the Spartans got into further trouble by mounting a military campaign in the middle of the sacred truce. (They were fined one mina per soldier involved, perhaps the equivalent of

\$5 million today.) And in 380 B.C., the Athenians boycotted the Olympics when one of their athletes was caught in a corruption scandal — not the most noble cause.

Even during more peaceful times, politics was inescapable, with speakers grandstanding before the huge crowds. In 388 B.C., an orator named Lysias spoke against the tyrant Dionysios of Syracuse, who had arrived with a flashy entourage from Sicily. Sports fans then went on a rampage and sacked the king's luxurious tent.

Still, these protests were exceptions to the rule. Today, we stand in awe at the consistency of the ancient Games, which was held remarkably peacefully, every four years, for more than 10 centuries. (By comparison, our modern Games have been cancelled three times for wars in their short history, in 1916, 1940 and 1944.)

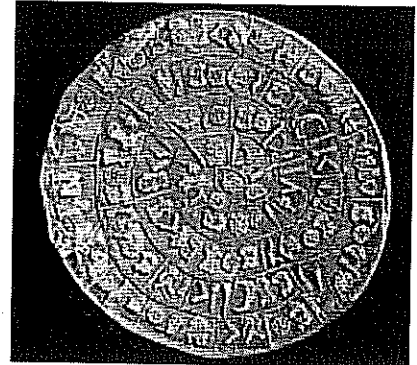
Are famous treasures fakes?

Sent in by Bill Barnes

1. Phaistos Disc declared as fake by scholar 12 July 2008, The Times

http://entertainment.timesonline.co.uk/tol/arts_and_entertainment/visual_arts/article4318911.ece

Some say that its 45 mysterious symbols are the words of a 4,000-year-old poem, or perhaps a sacred text. Others contest that they are a magical inscription, a piece of ancient music or the world's oldest example of punctuation.



But now an American scholar believes that the markings on the Phaistos Disc, one of archaeology's most famous unsolved mysteries, mean nothing at all — because the disc is a hoax.

Jerome Eisenberg, a specialist in faked ancient art, is claiming that the disc and its indecipherable text is not a relic dating from 1,700 B.C., but a forgery that has duped scholars since Luigi Pernier, an Italian archaeologist, "discovered" it in 1908 in the Minoan palace of Phaistos on Crete.

Pernier was desperate to impress his colleagues with a find of his own, according to Dr Eisenberg, and needed to unearth something that could outdo the discoveries made by Sir Arthur Evans, the renowned English archaeologist, and Federico Halbherr, a fellow Italian.

He believes that Pernier's solution was to create a "relic" with an untranslatable pictographic text. If it was a ruse, it worked. Evans was so excited that he published an analysis of Pernier's findings. For the past century innumerable attempts have been made to decipher the disc. Archaeologists have tried linking them to ancient civilisations, from Greek to Egyptian.

Dr Eisenberg, who has conducted appraisals for the US Treasury Department and the J. Paul Getty Museum, highlighted the forger's error in creating a terracotta "pancake" with a cleanly cut edge. Nor, he added, should it have been fired so perfectly. "Minoan clay tablets were not fired purposefully, only accidentally," he said. "Pernier may not have realised this."

Each side of the disc bears a bar composed of four or five dots which one scholar described as "the oldest example of the use of natural punctuation".

Dr Eisenberg believes that it was added to lead scholars astray — "another oddity to puzzle them, and a common trick among forgers". The Greek authorities have refused to give Dr Eisenberg permission to examine the disc outside its display case, arguing that it is too delicate to be moved.

His misgivings could be laid to rest by a thermoluminescence test — a standard scientific dating test — but the authorities had refused, he said. In Rome, this test cast doubt recently on the provenance of another iconic archaeological object.

Experts are now contending that the Capitoline Wolf, the famous bronze sculpture of a she-wolf suckling Romulus and Remus, founders of the city of Rome, dates from the Middle Ages, and not Etruscan times, as long has been held.

The Capitoline Museum's website says that the statue, known as Lupa, or she-wolf, is from the 5th century BC and was donated to the museum in 1471 by Pope Sixtus IV.

However, in a front-page article this week in the Rome daily *La Repubblica*, Adriano La Regina, who for decades headed the national archaeological office for Rome, suggested that the museum was reluctant to release test results indicating that the bronze was medieval.

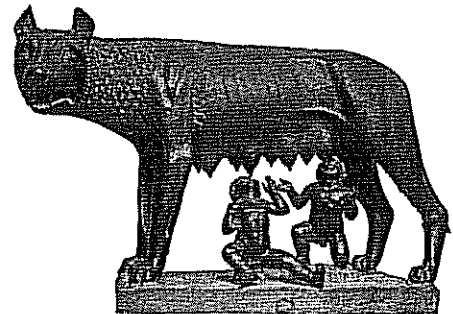
"The new information about the epoch of the Capitoline bronze has been held back for about a year now," La Regina wrote. He added that the tests had produced a "very precise indication in the 13th century".

The 30in (75cm) bronze is the centrepiece of a museum room named after it, and postcards and T-shirts with its image are popular Rome souvenirs.

Sent in by Bill Barnes

- Lupa Capitolina is from the 13th century**
10 July 2008, *The Independent*, sourced on Medieval News

<http://medievalnews.blogspot.com/2008/07/lupa-capitolina-is-from-13th-century.html>



Scholars have been arguing about the age of the Lupa Capitolina since the 18th century: those wishing to believe that this was an original work described by Cicero pointed to damage to one of the paws as a possible result of a lightning strike. Eventually the consensus took hold that it was an Etruscan work, dating from the 5th century B.C.

It was only a matter of time, however, before scholars began looking at the wolf more carefully. One of them, Anna Maria Carruba, noted that the technique used to make the statue, enabling it to be cast in a single piece using wax for the mould, was unknown in the ancient world. The damage to the paw, she claimed, was caused by an error in the moulding process. The wolf was a product not of the dim distant Etruscan past but of the Middle Ages.

This was unwelcome news to traditionally minded historians, for whom the Etruscan provenance of the wolf has been seen as an established fact for generations - and the political power of those academics has caused the publication of definitive proof of the work's age to be delayed by more than a year. To end the controversy it was decided to submit the work to radiocarbon dating. The tests were carried out in February 2007, and last August the truth began to leak out. But the final revelation came only yesterday, when Adriano la Regina, Rome's most eminent archaeologist, broke the news in *La Repubblica*.

4. ACA WEBSITE

www.classics.org.nz

If you have photos of classical sites which you would like to offer for the website, please send these to the Secretary for consideration. It will not be possible to use all photographs for the website as there are certain criteria which must be met (including rights to publication), and there is a size limit to the site, however all donations will be gratefully received and contributions not used for the website may well be utilised in other ways.

Also, if you have Greek or Latin phrases (and their translations), classical cartoons, or other things which could be of interest to our members and/or stimulate interest in non-members, please feel free to send these to the Secretary.

5. SUBSCRIPTION FOR 2008

The subscription for 2008 is \$20. This may be paid at a meeting or by mailing a cheque with this form to the Secretary at 52 Kohekohe Street, New Lynn, Waitakere 0600.

Membership is free for students and for graduates of less than one year's standing, however the return of the form would be appreciated in order to maintain the database of members.

Please make cheques payable to 'Auckland Classical Association'.

Name

Home address

Home phone/fax

Home email

School/Educational Institution

School address

School phone/fax

School email

Is Latin taught at the School?
Which Form(s)?

Is Classical Studies taught at
the School? Which topics, at
which level?

Please remove name from
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Subscription (\$20.00 per year) \$

Voluntary donation toward the purchase of prize(s) for the Latin Reading
Competitions \$

Voluntary donation toward funding of Auckland Classical Association University
prizes for students \$

Total enclosed \$
