PREFACE

ONE NEEDS ONLY TO DRIVE ITALY'S A1 *AUTOSTRADA* from Florence to Rome to experience an unrivaled combination of stunning landscape and historical place. The route takes one past ancient hill towns that have occupied the same perches for millennia. The approach to Orvieto affords one of the most stunning views of the trip. At one time an Etruscan temple occupied a conspicuous position at the edge of the town and was undoubtedly visible to those approaching from below. Today the massive Orvieto cathedral—most likely built on top of another Etruscan temple—dominates the skyline, its unmistakable silhouette punctuating the view from the A1.

As one enters Rome, especially when approaching the historical center, such scale is even more prevalent. Buildings such as the Flavian Amphitheater, Trajan's Forum, Hadrian's Temple of Venus and Rome, and the Basilica of Maxentius—to name just a few—make it clear that in imperial Rome scale, and the technical innovation required to construct such immense buildings, was a central theme in architectural design. These structures have left a mark on the city even today, and it would be hard to argue that scale was not part of their original message, a design component that added grandeur both to the patron and to Rome's cityscape. The modern viewer sees these buildings as monumental, but as my co-editor points out in the first essay of this book, there is no Latin equivalent of the word "monumental." Walking through the imperial city, ancient Romans experienced monumentality every day, even though they did not know it as such.

The concern with scale and architecture did not start in Rome; like so many other aspects of classical culture, monumental building design had its origins in the ancient Near East and in Egypt. Yet the monumentality that dominated the cityscape of imperial Rome was also very much indebted to an Italic tradition of large-scale architecture that can be traced back to the Etruscans. What factors drove the emergence of scale as a defining element of architecture in ancient Italy? At the most basic level, it seems that nearly all ancient societies—including those in Italy—utilized massive structures to create emphatic markers, markers that defined both place and patron. Often this architectural evolution toward monumentality is seen as a reflection of the changing social and political strategies of those who com-

missioned large-scale buildings, in most cases ruling elites. These factors, and their influence on the origins and development of Etruscan and Roman monumental architecture, are the focus of this volume.

The impetus for exploring this theme was the retirement of Ingrid Edlund-Berry, professor of classics at the University of Texas at Austin, whose career—monumental in itself—has spanned almost four decades. Gretchen Meyers and I organized a colloquium in her honor for the annual meeting of the Archaeological Institute of America in 2009. As both a professor and a mentor, Ingrid Edlund-Berry has played an integral role in our understanding of ancient Italy. A unifying theme of her work—whether it be the acroteria of Poggio Civitate, Etruscan and Republican Roman architectural mouldings, or sanctuaries in Etruria—has been the construction and message of monumental architecture. Thus the theme of monumentality made a fitting tribute. Through a variety of methodologies, six colloquium participants—Gretchen Meyers, Elizabeth Colantoni, Anthony Tuck, Nancy Winter, John Hopkins, and Penelope Davies—analyzed the ideological and technical aspects of architectural monumentality. Greg Warden, the colloquium's discussant, reassessed the themes of ideology and innovation, with particular attention to monumentality as a central characteristic in the architectural traditions of Etruria and Rome.

The overwhelming response to the colloquium led to the publication of this volume. This collection of papers makes a compelling case that within a wide chronological span, monumental architecture emerged in early Italy as a product of both technical innovation and adapted strategies for communicating power and ideology. Like the drive down the A1, the essays move through Etruria, Latium, and into Rome, the areas at the center of Ingrid Edlund-Berry's research. She offers her own reflections on monumentality in the afterword.

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